PART III
The excellence of a poem lies mainly in its richness of sentiment. But it is not proper to look upon the poem in this manner at every stage, since figurative language too, reflects the playful working of the poets imaginative mind. Great rhetoricians have included *Alankāras* among constituent elements of poetry.

The figures of speech like *Upama* etc, adorn the poetry just as golden ornaments like Necklace etc, adorn young damsel.

So poets have made ample use of *Alankāras* in their poems to enhance their beauty and charm.

The poetic figures embellish the body of poetry constituted by *Śabda* and *Artha*. Bhāmaha and Dandin\(^1\), the *Alankārikas* of the old school, have consider *Alankāras* as the invariabale elements of charm in poetry. Vāmana states that beauty is *Alankāra*,\(^2\) and a poem appeals to the mind of a reader only if it has *Alankāras*.\(^3\) But excessive use of the figures of speech with special efforts would ammount to artificiality as rightly observed by...
Anandavardana. He says that \textit{Alaṅkāras} should be used with great discretion in such a way as to subserve the delineation of \textit{Rasa}. \textit{Alaṅkāras} should be such as evolved without special effort on the part of the poem. Subservience to \textit{Rasa} and spontaneity in evolution are the special requirements of \textit{Alaṅkāras}, which, where fulfilled, give a stamp of greatness to a poet. Kālidāsa, among classical poets, has this stamp of greatness in using \textit{Alaṅkāras}. Poets after him have shown greater fascination for \textit{Alaṅkāras} to the extent of degenerating their poems into more and more artificiality.

Now a word about the place of \textit{Alaṅkāras} in a piece of poetry would not be out of place here. The word \textit{Alaṅkāra} literally means \textit{alakṣṭroतीतियति} \textit{alakṣ्कार} \textit{i.e.} that which decorates. In every day life, \textit{Alaṅkāra} means ornaments which decorates the body of a person. In rhetorics, the word \textit{Alaṅkāra} means poetic embellishments which add charm to poetry as neck laces, bangles etc. add charm to the beauty of the body of a lady. Bhāmaha and \textit{Danśin} hold that \textit{Alaṅkāras} are very essential in a piece of poetry. Bhūmaha opines that an unornamented poem, though full of poetic sentiments, does not attract a reader like a beautiful but unornamented face of a lady.

\textit{Danśin} also felt the importance of \textit{Alaṅkāras} as a means of adding charm to poetry. The \textit{Agnipurana} also has ascribed the same importance to \textit{Alaṅkāras} and has added that a poem devoid of \textit{Alaṅkāras} is like a widow. Though Vāmana laid more emphasis on \textit{Rūp}, he did accept the importance of \textit{Alaṅkāras}. He
also says beauty is \textit{Alaṅkāra} and a poem appeals to the mind of a reader, if it has \textit{Alaṅkāra} or beauty.\footnote{8} He opines that although \textit{Gunas} make a poem charming \textit{Alaṅkāras} too add to the poetic charm\footnote{9}

By the time of Vāmana, \textit{Alaṅkāras} were regarded as very important in a \textit{Kāvya}. Anandavardana was the first retorician, who strongly opposed the over importance, ascribed to them. He asserted that \textit{Alaṅkāras} should not predominate in a \textit{Kāvya},\footnote{10} but these should be used only if they are suitable in the culmination of \textit{Rasa}. Otherwise they should be avoided.\footnote{11}

A poetic composition has its two aspects:

(a) Words which constitute its outer body and

(b) The connotations of these words i.e. the meaning

Both of these should be well-arranged and ornamented in a composition of high poetic value. Thus \textit{Alaṅkāras} which add charm to any poetic piece, can be of two types.

1. Decorating the words i.e., \textit{Sabdālaṅkāra}

2. Decorating the sense i.e., \textit{Arthālaṅkāra}

These which decorate the words entirely depend upon the words for their existence, for they cease to survive, as soon as a word is replaced by another. On the other hand, the \textit{Alaṅkāras} based on meaning continue to exist with the change of letters and words.
Bālacandra Sūri may be said to be equally well versed in the science of Rhetorics, as can be seen from copious examples of various figures of speech used by him. A persual of the Vasanta-vilāsa Mahākāvyā makes it evident that Bālacandra has employed both the types of Alāṅkāras in an appropriate context to adorn the narrative part of the text and to attract the hearts of the readers. As a matter of fact Bālacandra is no lesser than to other great poets of Sanskrit Mahākāvyas.

Both the Sabdālaṅkāras and the Arthālaṅkāras consist in a big group of figures of speech, that have been used by Bālacandra Suri. To be more precise, Bālacandra’s use of Sabdālaṅkāras specially of Yamaka is considerably in large numbers of comparing to the use of the Arthālaṅkāras. ‘Bālacandra Sūri - Master of Yamakālaṅkāra,’ which comes after discussing the use of other Alāṅkāras.

Besides using Yamaka very charmingly Bālacandra Suri also shows his excellence in the use of Anuprāsa:

i) Anuprāsa or Alliteration :

According to Mammaṭa the definition of Alliteration is as follows:

“Alliteration is the similarity of letters”

Even when the vowels are dissimilar, the sameness of consonants constitutes the similarity of letters. Anuprāsa is, so called because of the
excellent arrangement — Prakrṣṭanyāsa which is anu (anugata) i.e. favourable to the sentiment and other element of poetry.

Then, Mammaṭa states the kinds of Alliteration:

"It is of two kinds; as pertaining to Cheka and Vṛtti."

Cheka means clever persons, or those with appreciative mind. Vṛtti or style means the function of the particular letters which helps the suggestion of sentiment. 'Pertaining to' — this refers to the Chekānuprāsa and the Vṛtyanuprāsa.

What is the characteristic of these? In reply to this the author states:

"That former one is the repetition of the several consonants only once".

Similarity of several consonants once, i.e., a single time, is the Chekānuprāsa.

'The latter is the repetition of even the one consonant more than once.'

Vṛtyanuprāsa is the similarity of one or several consonants, as the word 'even' would imply, twice or several times.

In the Vasantavilāsa Mahākāvya, Bālacandra Sūri uses all types of Sabdālankāras in very appropriative manner. First two verses of the first canto
are examples of the varieties of Anuprāśa; this shows that he liked to compose his verses in the form of Sabdālākāras.

Now we have to discuss the Anuprāśa and its varieties with suitable examples, from the Vasantavilāsa Mahākāvya.

a) Chekānuprāśa:

The benedictory verse of the Vasantavilāsa Mahākāvya is a beautiful example to the Chekānuprāśaṇāṅkara:

श्रीकान्तनाथप्रभाननेन्द्रूः कुन्दोंजवला कालिनिवालतनोतु।
सरस्वती वष कविताविभावंकुमुदवीणधमहितीयम्।। 16

In this verse, there is the repetition of several consonants viz कालि न्द्रू in the first foot and बिता बिता हर्ती हर्ती in the second foot are only once. Hence it is an example of Chekānuprāśa.

When writing on merits of the poets Bālacandra describes:

नामापि रामादिमहीपतीनाः विश्रोधि कोऽजास्यं भूतलेःस्मिन्।
असुत्रविश्यत्कवयश्चरियं न चदवीरानुदयनानीश्।। 17

Here the different consonants viz मा मा, हरे हरे in the first line and " भा भा in the second is repeated only once, i.e., Chekānuprāśa.
b) Vṛtyanuprāsa

Second verse of the first canto is a suitable example of the Vṛtyanuprāsa:-

चेतोः अभसंवते विमोचय सड्कोच्य पवित्रानि समं ससीरान्
पश्यन्ति यन्नूर्धनि शास्त्रतिष्ठ सारस्वतं ज्योतिस्पात्सी तन्न 18

In this verse several consonants like च र्थ ः त are repeated several times.

Like-Wise, another verse describing the form of Goddess Sarasvati is an example of Vṛtyanuprāsa. It reads:

कसार्वस्वव्यवसा सनािपि सरस्वती पुण्यवशास्पत्य 1
बसायवशं कविताकविलासपने चिद्रूमभुखमान्युजेषु 19

Here consonants च and ः are repeated several times.

So also, fifteenth verse of the I Canto is an instance of Vṛtyanuprāsa:-

किं कार्यमार्गं कविताभिः कुमथमुखनां चिद्राटोबिकक्षेत्रानात् 1
किं गर्त्यमन्त्रण निषादा निषादिनिर्माणाभियान्ते 20

Here, consonants like क भ ट न द were repeated again and again.
When writing on the good works of Creator Balacandra Suri describes the good-products of Prajāpani in the form of Vṛtyanuprāsa Alaṅkāra! —

श्रीखण्डशाखी तत्तवु प्रहेडु पूण प्रसूनेशु सहस्रपन्नम् |
पवेयेशु पाधु पुरुषेशु साधु प्रजापतेः सद्यरितनि पवय | ॥ २१

Consonants स ष प are repeated here more than three times.
At the time of introducing the hero and his qualities, we get another example of the same : —

नले च रामे च युधिष्ठिरे च वशीकृता वैः कवयो गुपस्ते |
श्रीवस्तुपाले स्म बसन्ति सम्प्रत्यतस्तदीयं कवयामि किजिचित् | ॥ २२

Here also consonants स ष प are reported more than twice.
Next, another varity of Anuprāsa is taken for study, i.e., Latānuprāsa
c) Latānuprāsa :

According to the Kāvyapraṅkāsa of Mammaṭa, definition of Latānuprāsa is as follows :-

"Laṭānuprāsa is verbal, when the difference lies only in the import of words" and

"This pertains to several words and single word also" ॥ २३
Alliteration of the words as different from that of single consonants which are the same in form and meaning. But there is difference only in their syntactical relation: This is called Lañānuprāsa because of its being popular with the people of Lata country.

Following is the examples of Lañānuprāsa used by Bālacandra Sūri: ——

In the context of describing the genealogy of the Calukya kings the author introduces one of the kings viz Kumārapāla, in the third Canto: ——

निर्विक्सतितिपराङ्गमुखोःपि निर्विक्सारिषितितितिवित्तमादात्

यस्यक्तसत्यसनोःपि सत्ताराज्याङ्गसद्यन्नी बभूव

Here, the alliteration of words Nirvānā and Saptā — are the same in the form and meaning but there is difference in the application (tasparśya) only.

Thus Bālacandra Sūri has made an effective use of all varieties of Anuprāṣālaṅkāra, which is a prominent Sabdālaṅkāra. Another prominent Sabdālaṅkāra is Yamaka. A perusal of Vasatavilāsa Mahākavya showed that Bālacandra is a great master of Yamakālaṅkāra which has many many varieties. The next chapter is devoted to deal with exclusively to ‘Bālacandra Sūri the Master of Yamakas’
Foot - Notes

1. Śabdālaṅkāras in Vasantavilāsamahākāvyya

1. Bhamaha, Kavyalankara, I, 33
2. Vamana, Kavyalankarasutravrtti - I, 1
3. Ibid, I.3
4. अलइकारात्मक प्रतीतिय यत्र भासते।
   तत्तत्त्वं न वाच्यस्य नासी मार्गाध्वनेनेमतः।
   - Anandavardhana, Dhvanyaloka. II.27
5. न कात्तमपि निर्भूषं विधातिविविधातिमुखम्।
   - Bhamaha, op.cit. I.13
6. Kavyadarsa, II.1
7. Agnipurana, 34.13
   अलइकारात्मितविधवेव सरस्वती।
8. Kavyalankara Sutravrtti,-
   काव्यं ग्राहमलकारात्। सौन्दर्यमलकाराः।
9. Ibid,
   काव्यशोभायं कर्तारी धर्मं गुणाः।
   तदत्तिर्ष्यहत्वस्तलकाराः।
10. Dhvanyaloka, II-19
11. Ibid, II.18
   काले व प्रहणत्यागी नातिनिर्वर्णिता ।
12. Kavyaprakasa, Ullasa, IX
   वर्णसाध्यं अनुप्रासः ।
13. Ibid, IX.
   चेकृतितो द्विप्स ।
14. Ibid, IX.
   सोनेकस्य सहस्तूर्वः ।
15. Ibid, IX.
   एकत्र्यशस्त्रकृतः ॥७१॥
16. VV, I.1
17. VV, I.7
18. VV, I.2
19. VV, I.4
20. VV, I.15
21. VV, I.18
22. VV, I.76
23. KP, IX.18
   शाब्दस्तु लातानुप्रासः
   भेदे तात्त्वर्मात्रः ॥८७॥
24. VV, III.28
Sanskrit poetry is famous for a variety of Alāhkāras or figures of speech, which are broadly divided as Sabdālaṅkāras or figures of word or sound and Arthālaṅkāras or figures of sense. Among Sabdālaṅkāras Yamaka is considered to a prominent one.

Yamaka is translated as 'paronomasia'\(^1\) 'Rhyme'\(^2\) and as 'chime'\(^3\) by various scholars. But all agree that it means 'repetition in the same stanza of words or syllables similar in sound but different in meaning'. This meaning is found in all the definitions given by the Alāhkārikas.\(^4\) Different varieties of Yamaka have been enumerated by Danḍin in his Kāvyādarśa, and by Bhoja in his Sarasvānīkaṇḍhabhāraṇa.\(^5\)

Accordingly first broad division is based on the place of the Yamaka or the repetition whether placed at a definite place or not: i) Siṅgāyamaka or placed definitely and ii) Aśṭāyamaka or placed not definitely. In the division of Siṅgāyamaka, these are the first fifteen sub-divisions:

a) Yamaka appearing in only one pāda: 4

i) First; ii) Second; iii) Third; iv) Fourth
b) Yamaka appearing in only two padas: 6
   i) I & II; ii) I & III; iii) I & IV; iv) II & III; v) II & IV; vi) III & IV.

c) Yamaka appearing in only three padas: 4
   i) I, II & III; ii) I, III & IV; iii) I, II & IV; iv) II, III & IV

d) Yamaka appearing in all the four padas: 1

These add up to fifteen (15) varieties.

In each of these fifteen varieties there are again seven sub-varieties depending upon the place Adi or beginning, Madhya or middle, Anta or end, occupied by the Yamaka in the pada, as follows:

1) only Adi;
2) only Madhya;
3) only Anta;
4) only Adi and Madhya;
5) only Adi and Anta;
6) only Madhya and Anta;
7) Adi and Madhya and Anta.

Thus these become (15 \times 7 =) 105 varieties.
Each of these 105 varieties have three sub-varieties depending upon the factor of Vyapta or separated, Avyapta or unseparated and VyaptaVyapta or separated-cum-unseparated.

With these, there will be \((105 \times 3 =) 315\) varieties of Yamaka in this division of Sthānayamaka. Similar varieties are there in the division of Aśṭānayamaka.\(^6\)

There is another variety of Yamaka called Pādayamaka\(^7\) wherein one or two padas are wholly repeated. If the first two padas, comprising the first half of the stanza is repeated as the second half, it is called as Samudga or Samudgaka.\(^8\) When all the four padas are identical it is called Mahāyamaka.\(^9\)

If the whole stanza is repeated as the succeeding one it is called Ślokabhyāsa\(^10\) or the repetition of the whole stanza. If a pada when reversed becomes the succeeding one, or if the first half when reversed becomes the second half of a stanza it is called Pratiloma\(^11\) or 'Inverted'.

Now coming to Bālacandra Sūri's Vasantavilāsa Mahākāvyya, a study of the poem reveals his mastery over the Yamakālāṅkāra as he was used many varieties of Yamakālāṅkāra in his poem of fourteen cantos : ---
I. एकपादयमकम् (Yamaka in only one Pāda)

A. प्रथमपादे समकम्

i) प्रथमपादे व्यपेतम् आदियमकम्

Separated Yamaka at the begining of the first pāda only:

खरा इवामि मुखराष्प्रकारां वाचिपवन्तोबवकरिकशीलां ।
महानां काव्यपुस्तेश्व प्रवृत्तिविन्द्राय भवन्ति निप्राः ।।I.२८।।

मानी समानीय स पानिताधि पाणी प्रभाणीकृतसाधुवृत्त॥
कृत्तितिर्चिचिचिमिमावाच भूत्वा पुरो मन्निपुरर्दरस्य ॥ IX.७ ॥

ii) प्रथमपादे अव्यपेतम् आदियमकम्

Unseparated Yamaka at the beginning of only the first pāda:

चिखं चिख्याम्बरभारं गतिपारं बभार यः ।
श्रीमानविष्कृतस्यस्य शासी सदा कमठतां दयत ।।IV.३९ ॥

iii) प्रथमपादे व्यपेतम् मध्यपमकम्

Separated Yamaka at the middle of the first pāda:

कश्यिबास स्वसना सनाडपि सरसवती पुष्पवासांथुपेय ।
वसद्यश्च कविताकिलासकपेय चिह्नवपुक्राम्येव ।।L.४ ॥
4) Prathamaavetamu Aabhayamakam -

Separated Yamaka at the beginning and the end of the first pāda:

B. Dvitiyapade Yagamakam

i) Dvitiyapade Avyayetamu Aadrismakam -

Unseparated Yamaka at the beginning of the second pāda:

nijena vajrasastraḥ samyagādhyayataḥ pariśaṅkhaḥ Ⅰ
yantakamiconīcānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyāsānābhyायं तत्त्वं श्रवणं बहुविधं ॥

ii) Dvitiyapade Vyayetamu Madhyamakam -

Separated Yamaka at the middle of only the second pāda:

Pāṣeṣṭhāḥ nityatattvahitāh te nāvadeva bhūtvā bhūtvā ॥

एवं शब्दानुपस्तिः समुपेति स्वरांभिषिंचलान्तितीमा ॥ ॥ ॥
सद्वैशिष्ठ नेमिनिनेशिगुरुस्तः प्रासादमासादधयति सः सादरः।
बलेन यः केतुकरेण कल्पङ्गिष्ठितार्थार्यतीव देहिनः ॥ XIX.३॥

tसमितिः सह्युतो जिनेश्वरश्रीनेमिनामानमानानसः।
विलोकये केकीव पुरो नवाम्बुदः भेजे मुदं बायकुकदित्वेक्षणः ॥ XIX.४॥

iii) द्वितीयपादे व्यापेतम् अन्तयमकम् -
Separated Yamaka at the end of only the second pāda :

के तव स्तुतिपरः सधिवेन्द्रो भूतले वद वसन्तः ! न सन्तः।
यथा शाश्वापि स्वयःपवपि हड़ीत्यो भिन्नाय। ॥IV.२३॥

iv) द्वितीयपादे व्यापेतम् मध्यान्तयमकम् -
Separated Yamaka at the middle and end of only second pāda :

मुक्तायि सवारात्तरतिश्रवणोतिः।
रेन्तुमन्त्रिणावेति राज्यत्रीकृण्डलाविव ॥IV.४॥

वीश्यं वक्ष्यं सान्तभीष्णि रुतमन्त्वराम्।
सप्तद्वेब मुखाभ्योऽभेजे यस्य सरस्वती। ॥IV.4॥
C. तृतीयपादेः यमकम् ।

(i) तृतीयपादेः व्यपेत्त मध्ययमकम् -

Separated Yamaka at the middle of the third pāda only :

महाध्यतामलप्रणालीविज्ञापरोधभायोषि नयनिति सन्तोः
स्वसीरस्य प्रसर्दप्रभक्षण श्रीखण्ड वृक्षा इवं निम्बमुख्यान् I. २२।।

काहलायत्मक्यनिद्राणाधातुहाब सुभटान् रणदेवी ।
स्वामीकृत्यमंडङ्कमत्स्य महीयुस्ते सपि तत्क्रणमुहायुधहताः IV. ६२।।

(ii) तृतीयपादेः व्यपेत्त माधिमध्ययमकम् -

Separated Yamaka at the beginning and the middle of the third pāda :

जय विविधवीर ! भूवलयतीरस्वैवतोऽ-न
प्राक्षम ! विशेषार्थतत्तराज्यपीय ! ]
विभासं हि विभावरी त्यज वसन्त ! शय्यां मुदह
श्रयस्तु तव भालभूतललिभालनेत्स सेवकाः IIX. ३५।।
D. चतुर्थपादे यमकम्

i) चतुर्थपादे अव्यपेतम् आदियमकम्

Unseparated Yamaka at the beginning of only the fourth पादः:

चाहामनूपतिसु दिनेतस्मिनू क्वागतं कवचन लघ्यत एषाः
तं प्रवेश्य कुरु राज्यभमन्तान्नः ! नन्वति धिरं समयजः ॥४. २५॥

ii) चतुर्थपादे अव्यपेतं मध्यमकम्

Unseparated Yamaka at the middle of only fourth पादः:

निर्दशाधामुद्यय तहिद्वारण रतिपत्तेरित चामभुतो भद्याः
वदृष्टुर्बुधुचः पथिकावलेः शिरसि तारिशतः शरधोरणीः ॥६. ९२॥

विशिष्टवर्णमयं भुजनत्रप्रीविज्ञापणमिच समवादिनः
निजतरिस्यमराजजं केतकं सितातवं बंतक्षुमंखुब्रतः ॥६. ९४॥

iii) चतुर्थपादे व्यपेतं मध्यमकम्

Separated Yamaka at the middle of only the fourth पादः:

सतं सकाशोऽपि सदा वसन्तोससति न सन्तोषकृत्ते परेषाम्
भवन्त्यभृ धन्यनसुग्नीः अकोद्रा लोकदेव किं न ॥१. २७॥
iv) चतुर्थपदे अव्यपेत अन्तर्यमकम् -

Unseparated *Yamaka* at the end of only the fourth *pāda*:

श्रीमोदवशोदयशीलमानोयश्वासदवापाणु वसु प्रभूतम् ।
वन्यकानां कर्करवाणि सख्तेचमापुष प्रभृतानि तानि ।

v) चतुर्थपदे व्यपेतम आवन्तयमकम् -

Separated *Yamaka* at the beginning and the end of the fourth *pāda*:

आलगोङ्गुलिमिन्ते देवेदितं सकलतव्व्यथितं ।
वकृतार्या सुतिर्यात्रया वैपर्य निजमिदं द वे भव्यः ।

II. ४३।।

II. ४५।।

IV. ४३।।

IX. ४५।।
vi) चतुर्थपदे व्यपेताव्यपेतं मध्यान्त्यमकम् -

Separated - cum - unseparated Yamaka at the middle and the end of the fourth pāda:

II.विपाद यमकम् ।

a. प्रथम - द्वितीयपदोऽः

i) विपादयमकेषु प्रथम - द्वितीयपदोऽः व्यपेतम् आदियमकम्

Separated Yamaka at the beginning of only first and second pādas:

ii) विपादयमकेषु प्रथम - द्वितीयपदोऽः व्यपेतं मध्यमयमकम् -

Separated Yamaka at the middle of first and second pādas:

निर्माणकृत यादवसेनां नर्मदाविपुलरोधसिः शता ।

II. २०॥
iii) हिमायमकेषु प्रयम्न - द्वितीयपादयोः व्येपेतम् अन्तयमकम् -

Separated Yamaka at the end of only first, second pādas:

चौलूक्यभूमस्य लक्षितवर्णाश्राकारणोदातिप्रयत्नः

निच्छाविविधाकृलसः पर्याविविधतयमप्रयिता बमूर्व | | I.५६ ||

b. प्रयम्न - तृतीयपादयोः:
i) हिमायमकेषु प्रयम्न - तृतीयपादयोः अव्यपेतं मध्यमकम् -

Unseparated Yamaka at the middle of the first and the third pādas:

महाध्यक्षोऽर्जुनं रजस्त्रसैं पद्माष्ट्रकैतकं जिनालयोपरिः

विनिर्मितो निर्मितपालप्रतिकृतिगृहग्राहो हिमचंद्रदिराविव | |XIII. ९५ ||

C. प्रयम्न - तृतीयपादयोः:
i). हिमाय यमकेषु प्रयम्नतृतीयपादयोः व्येपेतम् आदियमकम् -

Separated Yamaka at the beginning of the first and the third pādas:

गोष्प विगोष्पं कवित्वपीतंते प्रत्येकपदविज्ञापताः

कण्ठोपकण्ठीधितार्जणं मात्रं वनीकसं कि न विनाशयनि | | I.१६ ||

सन्तो वस्तुष्मवृत्तयोऽभि जयन्तु हे पल्लवयनि भृगुः |

विनिर्मितं: फल्गुनेर्थिस्विचित्रवृक्षं सुमितलावितान्नम् | | I.२९ ||
ii) हिपादयमकेषु प्रथम - तृतीयपादश्च वपेत् मध्यमकम् -

Separated Yamaka at the middle of the first and the third pādas:

d. द्वितीय - चतुर्थपादश्च

i) हिपादयमकेषु द्वितीय - चतुर्थपादश्च अव्यपेतम् आदियमकम् -

Unseparated Yamaka at the beginning of the second and the fourth pādas:

pravēkāruṇāyaṇyapūrvau ūpamāṇya sāmāṇya sāmāṇyakṛtājaṃśī kṛtī ।
stāntāṅgaṃ sāyogāya sāvāpyārībhavā niṣṇa niṣṇa deśamānāḥ vyasarjyat । xiii. 70 ।।

ii) हिपादयमकेषु द्वितीय - चतुर्थपादश्च अव्यपेतं मध्यमकम् -

Unseparated Yamaka at the middle of second and the fourth pādas:

vīkṣacukubhuvaneśāhāśādikāh kāraṃkārevidhādhyātāh ।
vīrāvēś aśishāḥ śatāraṃśārjātāmasyātāsāntādityaḥ । vi. 46 ।।

विद्वधिरि नवभूततवान्तुतिधवनिमृत्तं निमृत्तं कलाकण्ठकाः ।
मधुलितोऽधि च महुः तिनितिततयोकुल वाकुलं परिरेभरे । vi. 601 ।।
iii) हिपादयमकेशु द्वितीय - चतुर्दश्पादयोः व्यपेतम् अत्यमकम् - 
Separated *Yamaka* at the end of the second and the fourth *padas*:

चार्मिन्द्रा नवयूतदेवलिचिदागसि धृता बत किं शुकचव्यवः ।
वनपुषोधिनक्षिमितं दूरतमातामिह किंशुकचव्यवः ॥ ॥ VI.५८ ॥

iv) हर्षतीयचतुर्दश्पादयोः व्यपेतम् आवृत्येकस्यं यमकम् -
Separated and Identical *Yamaka* in second and fourth *padas*:

विद्या विवस्थानिन्दिनलक्ष्मीं शब्दंमयं हलहोषमेके ।
कल्पिनोऽस्ये तु शशीव शाखहिवधिष्णयाद्विधिते सबीष्म। ॥ I.२३॥

e. तृतीय-चतुर्दशादयोः:

i) हिपादयमकेशु तृतीय-चतुर्दश्पादयोः व्यपेतम् आदियमकम् ---
Separated *Yamaka* at the beginning of only third and fourth *padas*:

अभयशेषायद्य प्रथितीजा वस्तुपालस्थितो रिपुराजम्।
कर्णंत्रं पुरुषसितिहतोत्सर्वोपितरीर्वेकु तुपन्तर्नैः ॥ IV. ७० ॥

ii) हिपादयमकेशु तृतीय-चतुर्दश्पादयोः व्यपेतम् मध्ययमकम् --
Separated *Yamaka* at the middle of the third and fourth *pada*:
iii) द्विपादयमकेशु तृतीय-चतुर्थ पादयोऽ व्यपेतम् अन्तयमकम् -
Separated *Yamaka* at the end of the third and the fourth *pādas*:

अयिं लक्षितशिक्षालेखिनिर्धितम् कल्केककशिक्षालेहेः।
अनुसरं धृष्टीकरविवशीतिः करिवधृष्टपूर्वकविवशीतिः।।IX.४५।।

iv) तृतीय-चतुर्थपादयोऽ व्यपेताव्यपेतं भाष्यमकम् -
*Yamaka* at the middle separated in the third pada and unseparated in the fourth *pāda*

भाष्यभाष्यवाचस्पदम् भ्रमणमोहसि काचन कामिनी।
स्त्रकुद्मण्डलमेधावनपणशिस्त्रकुडुंपसिनिः शिष्यिः द्वे।।VI.८।।

v) द्विपादयमकेशु तृतीय-चतुर्थपादयोऽ व्यपेतं मध्यदियमकम् -
Separated *Yamaka* at the middle and the beginning of the third and the fourth *pādas*:

अधिभवमवाचलाप्रवर्तकान्तिकद्वैतवेन।
अधिभववाचलिध मध्यमद्वैतन्तिकवाचलापरारूपमिर्विर्मित्यम्।।XII.२।।
III. विषादयमकम्

अ) त्रिपादयमकेण प्रथम-तृतीयपादस्य अव्यपेतम् अन्त्यपादम् चतुर्थपादे च मध्यपादम्

Unseparated *Yamaka* at the end in the first and the third *pādas* and at the middle in the fourth *pāda*:

जलदकालनृपतिः रथयितक्रीतियः धर्म नभोः सङ्गोः

सम्यक्षितप्रेत्य धनाश्रानां पदमवर्जितवदिनहेतुः

|| VI.99 ||

आ) त्रिपादयमकेण द्वितीय-तृतीय-चतुर्थपादेषु व्यपेतं मध्यपादम्

Separated *Yamaka* at the middle of each of the second, the third and the fourth *pādas*:

द्विवां धाने वशयुज्जयन् विद्ययशानिवमुखवनम्

उत्पक्षानां गिरिमुखवन् धिया सुश्रेणाचलमुखवनम्

|| XII.92 ||

IV. चतुष्पादयमकम्

1) चतुष्पादेषु अव्यपेतम् मध्यपादम्

Unseparated *Yamaka* at the middle of all the four *pādas*:

समुविवे मुदिरेन कैरमानसहः सह नैः प्रत्तः

खर्चमूखत्वमितिषभूतसमयस्मया नान्यमा प्रियभावतः

|| VI.7 ||
सच्चि सहे परि यातमयि स्मृति सुखितं स शिवाय व्यासं।
स्पष्टमिति यज्ञम नभसा धने महिसा ताहसिता इव निर्धितं । म. १६।।

समलया मलयाचलवायते भुवि स्तविशताभिमता भृगुम।
रत्नवेदिवसरंगुर्सरे प्रतिविधि संति दिव्याम्बुधेः । म. ६५।।

2) चतुर्षादेशु व्ययेतमसं अन्ततमकम् -

Separated Yamaka at the end of all the four pādas:

हिणं द्वारो वाश्मुज्जलं द्विहेष्टः जलितमुखुण्डम।
उत्प्रयमानो गिरिमुखं श्रीया घुरेरुपालणुण्डम् । वि. १२।।

3) चतुर्षादेशु अव्ययेतमसं अन्ततमकम् -

Unseparated Yamaka at the end of each of the pādas:

पुनिशिहितं सक्रलणा सहस्गाधिक चृश्नुपथसुरभिः सुरभिः।
इह सर्वत्र सक्रला कमलाकरसंतिरिच्छिन्दिकतारकिता । वि. २०।।

अत्र संपुलिपिणीभावनीच चतुर्भुजहितोत्ताभासिता भासित।
कल्कीवादने वयीशुर वयीशु दृश्यते चेतहो किष्णी किष्णी । वि. २४।।
V. पादयमकम् ।

i) प्रथम-तृतीयपादयोः पादयमकम् -

Whole of the first pada repeated as the third pada. Therefore

Yamaka of the pada:

ii) प्रथम - चतुर्थपादयोः पादयमकम् -

Yamaka of the pada - first and fourth :

iii) द्वितीय - तृतीयपादयोः पादयमकम् -

Yamaka of the whole pada - second and third :

अर्थ निकुञ्जनि विभूति पादयमकमकृष्मरोचिति नि ।
हन्तायोविभयमरोचिति श्रुत्यादेश श्रुत्यारूढः च शीलस । द्वितीय-पादमकम् ॥ XII.२९ ॥
iv) हितीय - चतुर्थपदयोः फाधयणखः

Whole of the second pada repeated as the fourth pada.

Therefore Yamaka of the pada:

मनस्विनीमित्तिर्गिरे प्रियानामुपासितानामस्य कौषिकाः।
वाचः सुचीयाः स्वगिरां विलासमुपासितानामस्य कौषिकाः तामः।

\[\text{VI.66}\]

विदीर्णां शिशिरे परितो कन्व विविलितं विरहोष्टितानाम् ।
प्रतिदिशं हृदयं च मृगीदृश्यं विविलितं विरहोष्टितानाम्।

\[\text{VI.70}\]

अचर एष चुलुक्षसमागमः सकलमः सहिः कठकोक्तः।
साधिवपूपः भवानिव भास्ते सकलमः सहिः कठकोक्तः।

\[\text{XII.94}\]

v) प्रथम - द्वितीयपदयोः तृतीय - चतुर्थपदयोः पादयमकम्

\[\text{Yamaka of the whole pada - the first pada repeated as the second and the third as the fourth.}\]

\[\text{XII.93}\]

भावप्राप्तिवर्कवनान्तितोऽयं भावप्राप्तिवर्कवनान्तितोऽयं।

\[\text{XII.46}\]
VI) समुद्रक यमकमू ।

First half of the stanza is repeated as the second half:

प्रभरहितविकचसुपनोमुनिमितिकामममितो नूनसु
प्रभरहितविकचसुपनोमुनिमितिकामममितोस्नूनसु ॥ XII.२८॥

VII. काण्यीयमकमू ।

End of the first pada repeated as the beginning of the second pada:

सतां सकाशोधि सदा वसन्तोससन्तो न सन्तोषकृतः परीषाम् ।
भवतयमा चन्द्रनसिङ्गिनोधि काशोदरा लोकदराय किं न ॥ I.२७॥

End of the second pada repeated as the beginning of the third pada:

अन्तस्थायी भवतु मुदे वो नेमी देवो नेमी रतिमतिमन्युध्वसी ।
मनुष्यस्तीव गुप्तनिकायें गौरीकायें गौरीव सति निकायं यस्य ॥ XII.३२॥

End of the third pada repeated as the beginning of the fourth pada:

सद्याधिपः सर्वजीनेन समं तत्त समन्ततः स्नाज्रक्षल्पानायनेन ।
सम्मान्य भावोषयमवन्त क्रमावतः क्रमांत्तरगतीगतांकाह्न ॥ XII.३५॥
VIII) अस्थान यमकम्

Yamaka at irregular places:

वनान्तलक्षीमयमार्तजीमगाक्रमादमाटोषलिंगो विलोकितं

विलोकनं नाम विलोक्यवस्तुनो विलोधनानां फलमामनस्ति यत् । ॥ VII:31 ॥
Foot Notes

1) Sir Monier, Monier-Williams, A Sanskrit-English Dictionary, Oriental Publishers, Delhi, p.846, Col.3.


2b) Dr. K. Krishnamoorthy, Vakrokti-Jivita of Kuntaka, Karnatak University, Dharwad, 1977, p.369.

3) Dr. Kalanath Jha, Figurative Poetry in Sanskrit Literature, Motilal Banarasidass, Delhi, 1975, p.39.

4) Prominent definitions are:

1. अव्यपेतन्यपेतात्ला यवृत्तिवर्णसंहत् 
यमकं तस्म पदानामादिमध्यान्त्यासरम् 
Dandin, Kavyadarsa, III.1.

2) पदमेकार्थभक्तं या वृत्तं स्थाननियमं यमकं 
Vamana, Kavyalankarasutra IV.1.1.

3) विभिन्नार्थकल्प्या या वृत्तिर्वर्णसंहते 
अव्यपेतन्यपेतात्ला यमकं तश्चिन्द्रते 
Bhoja, Sarasvatikanthabharana, II. 58.

4) Kuntaka also gives the definition of yamaka, but considers it as a variety of Varnavinyasavakrata or 'artful arrangement of syllables':
समानवर्णमन्यायः प्रसादि श्रुतिपेशलम् ।
औचित्यपुक्तानां दिनियतस्थानशोभा यत् ।
यमकं नाम कोषयत् धारणं परिदृश्यते ।
संतु शोभान्तरामाराविदाः नातिप्रज्ञत्वते ।।

Vakroktijivita, II.6-7.

5) तद्वपेतयमकं व्यपेतयमकं तथा ।
स्थानस्थानविभागायं पादपदाद्य भिन्नते ।।
यत्र पादपदाद्य धारणं तेषुपक्लप्पते ।
यदीव्यपेतमन्यदा तत्स्थानयमकं विदुः ।।
चतुर्द्विवेकपादेशु प्रमाणां विकल्पनाः ।
आदिमध्यात्ममध्यात्माध्यायाध्यायाध्यात्माः सर्वतः ।।
अत्यत्ववस्तुस्तोष्णं भेदां संपर्देयेनयः ।।
धुक्कासु दुष्कर्षायीव दर्शनं तत्र केनन ।। II.59-62.

6) नादी न मध्ये नाते यस्तंधी वा पदाकाशते ।
अव्यपेतव्यपेतं तदस्थानयमकं विदुः ।।
पादे भ्रोके च तत्प्रायं पादसंधीं च वाद्यते ।
स्वभेदे धान्यभेदे च स्थूलं सूक्ष्मं च सूरितिः ।। Ibid. II.63-64.

7) स्थानस्थानविभागोऽव्यपेतव्यपेतयोः ।
क्रमेणोक्तस्तनयोरेऽव पादपदोर्ध कथयते ।। Ibid. II.65
8) अर्धध्यासः समुद्रम् स्वतःस्य पेदार्थयो मताः ।
व्यपेतःद्वाव्यपेतः आम्बाला च सुरिमिः || Ibid. II.66.

9) एकाकारचतुष्टादं महायमकमुख्यते ।
श्लोकाभासोऽसः तत्रादं पुनरम्यासपरिति || Ibid. II.67.

10) श्लोकद्वयं तु युक्तार्थं श्लोकाभासं स्मृतो यथा || III.68.

11) आद्वर्तिः प्रतिलोम्येन पादार्थं श्लोकोऽवर्तमः ।
यमः प्रतिलोमचातु प्रतिलोमभिः स्मृतम् || III.73.
3. ARTHĀLAṆKĀRAS IN VASANTAVILĀSAMAHĀKĀVYA

Bālacandra Sūri’s poetic skill can also be seen from his apt method of employing a number of Arthalankaras throughout the Vasantavilasa. Of the figures of speech he has brought in, it is evident that he has given special preference for Utprekṣa, Rūpaka, Bhṛntimāṇ, Arthāntaranyāsa, Kāranamāla and Hetumāṇ.

A. Utprekṣa

Bālacandra Suri being found of Utprekṣa, has used it freely in his Mahākāvyā in all its varieties and shades. He employes the word iva more often than not to express poetic fancy. Otherwords expressing fancy are also used here and there. He is able to portray the various aspects of the objects of his description. He analysis and displays the various shades of their look and location with the flights of imagination which very few poets have reached. His success as a descriptive poet lies in his efficient use of Utprekṣa. His description of city, water sports, battle scence, etc., abound in poetic fancies which often come in compitition one after the other.

Utprekṣa or poetic fancy is the representation of an Upameya as probably identical with a similar object i.e., with a Upamana. Words like Manye, Šanke, Dhruvam, Prajak, Nūnam, Uhe, etc., reveal the presence of Utprekṣa, iva, also included among the words of denoting Utprekṣa when Upamā
is such as is specially imagined by the poet, Iva suggests probability in Utprekṣa. Following are some of the examples illustrating Utpreksa

Terraces full of Moon-stone due to the Moon-light falling on them ooze out currents of water; it appeared as if they were weeping being frightened by the dark-spot of the moon being reflected in them.

Here, Moon-stone of the terraces are ooze-out water, due to the Moon-light falling on them. It is fancied as if they were weeping being frightened by the dark-spot of the Moon being reflected in them. The word Rudantiva in this verse reveals the presence of Utpreksa.

During day time, statues erected for sports in side the houses absorb Sun’s rays and produce fire kindled by the Sun-shine. It appeared as if they wanted to purify due to the touch of the dark-spot of the Moon during the previous night.

Here, the statues absorb Sun’s rays and produce fire kindled by the Sun-shine. It is fancied as if they wanted to purify due to the touch of the
dark-spot of the moon during the previous night. The word *Visuddhiktitoriva* in this line indicates the presence of *Usproka*.

पाणि श्रीमण पञ्चकरमण्यि वामे बामेतरे चापि गिरे धानम् ।
निताह्मानासां भृशामेकाणां नेत्रेषु पीयृष्मिन वर्णम् । १ ५.३

He (Brahma) was holding a lotus in his left hand and a book in the right hand. all his limbs were bristling with lustre and he was oozing nectar from his eyes.

Here also the same figure of speech is used. The words *bhāsam, iva* fancies the verse very charmingly.

*B. RūPAKA*

Rūpaka or Metaphor is the identification of the *Upamāna* and the *Upameya*. This identification must spring from extreme resemblance between the two. Another point to note is that the *Abheda* in Rūpaka is *Aḥārya* or volitional. Though we identify the face with the Moon, we are quite conscious of the difference between the two. this definition may be seen reflected in the following examples:

मलिमसाय पक्षमुपेशषि केवलि काका इबामेध्यधियो बराकाः ।
कविलाकपूर्वरवनीधि कवीनामतीव सौरभथथतीर्थिति । १ १.२५
Crows hate sweet food and desire to eat only rotten and foul things; so too the wicked hate sweet and fragrant camphor-like good poetry.

In this verse, रुपाका is seen in the word कवित्वाकृतराजी

मारवेशु जलदेशिव भूपेषूदितेषु समुपैति यदीह ।
शश एष ततुपैतु ततुलको व्यक्तिभेष भुजगोठस्ति ममासिः ॥

It is true that my king Viradhavala is surrounded by desseret kings. But there fate will be of those clouds who rise on the desserts and go futile. And if your King Sankha is anxious to fight with me, here is my sword anxious to be his master.

In this verse, रुपाका is seen in the word भुजगोठस्ति

### C. Bhrāntimān

The figure Brantiman consists in the comprehension of the Upameya as identical with another. And Bhāntimān arises when the Upameya is mistaken for the Upamāna. Thus there are three points of consideration - 1) There is a mistake or error of one thing for another.

2. The error is due to similarity between the two things.

3. The error is not intentional, but real or honest.

The last point is expressed by saying that while in रुपाका and अन्त्यक्ति there is no real delusion; but अन्त्यक्ति there is no real delusion; but in
Bhrāṇsimān as the very name indicates, real delusion is quite distinctly comprehended as being present. Another point of consideration is that Bhrānti or illusion is a characteristic of the mind and as such can belong to a sentient being. It can not belong to the non-sentient or inanimate figure. The name applied to the figure is therefore, metaphorical, because the figure contains a description of the illution of the same sentient being.3

There are more than ten examples of Bhrāṇsimān figure, in the Vasantavilāsa. One of them is explained below:

समुखागताभदीशिविलौकिकिदल्लन्तशक्लासयन्त्रः
रेणुजालकमविकारवलाकाराशिलाब्हवेयं प्रतिपदेऽ

D. Arthāntaranyāśa

That is Arthāntaranyāśa, where a general proposition or a particular proposition is corroborated by a proposition other than that, either through similarity or dissimilarity.4

Following is an example:

प्रसूनादादि विहाय खेलनं सिंहवश प्रदेशवर्जितेके ततः
प्रमुक्त वस्तुपरिमितिदारो नवं नवं वस्तु जानोभिकायति
If each preceding thing becomes the cause of each succeeding one, then there results the *karanamala*.

Following is an example:

यत्सिस्तिस्यौः कुमुदाकरत्वमिः भजन्ते दिवि तारकौदाः ।
कल्लोलमालिपति चन्द्रिकासि विष्णुपिण्डियति शीतरिश्च ॥

The ocean like lake of his fame bore lotus-flowers in the form of stars in the sky, this ocean of fame is made to swell by the moon-light and the Moon is round orb of his fame.
Foot - Notes

3. Arthālankāras in Vasantavilāsamahākāvya

1. Mamma, Kavyaprakasa, Ullasa, X. p.60.

2. Ibid., X. p.62.

3. Ibid., X. p.110.

4. Ibid., X. p.75.

5. Ibid., X. p.84.
4. CRITICAL APPRECIATION OF THE POET AND THE POEM

The Vasantaśilāsa consists of fourteen proportionate cantos. Unlike other Mahākavya's the hero of the Kāvyā is not a king, but the king's minister, Vastupāla. The predominant sentiment of the Kāvyā is Śānta since it is a historical Kāvyā. The sentiment of Vīra (heroism) too, finds a place in it, it is to be met with mainly in the fifth canto where we have the description of battle (V.73 ff). The sentiment of Śṛngāra is to be seen in the various descriptions of seasons, sports and pleasures (cantos VI & VII).

The theme of the Kāvyā is based on the Caulukya kings of Gujarat. Vastupāla the hero of the Kāvyā himself was the minister of Viradhavala of Dholka. The Kāvyā relates the good deeds of Vastupala. It beings with a benediction addressed to goddess Saraswati.

It being a historical Kāvyā, we come across lengthy descriptions common in the Mahākāvyas. The second canto preserves beautiful description of Anahilapura with its gold-knobbed temples (11.4). Its palace-like building its fort, its ditch and Dhurlabharāja tank (II.46-9). The awe-inspiring battle scenes and marches of the armies (V.70 ff) are also described. The description of the Satruñjaya and Girnar mountains is to be met with in the tenth, eleventh and
twelfth cantos. The descriptions of the six seasons with their seasoned flowers blooming and breezes blowing is also very enchanting (Canto VI). Beautiful scenes of Moon-rise and Sun-rise are preserved in eighth and ninth cantos. Accounts of the sports in pleasure gardens and waters (canto VII) are also to be met with in the Kāvyā. It also contains the descriptions regarding the orgies of drinking. The third canto is noticeable for the political descriptions.

Every canto of the Kāvyā is named after its subject matter. The first canto contains an introduction and is appropriately called Prastāvāna. The second canto gives the description of the capital and is named Rajadhānivarṣaṇa, and so on.

POET'S LEARNING:

The author appears to be a very learned man as is shown by his references to Sāmkhya, Nyāya, Vaiśeṣika, Yoga, Jamnīya and Jainism and Buddhism (I.2-3; IX.32). Whenever he wants to show the exalted nature of his characters he invariably turns to the Rāmāyaṇa, the Mahābhārata and the Purāṇa's to show the high and noble nature of his character, specially of the hero, Vastupāla (IV.31-37,39).
STYLE:

The style of the Kāvya is a blend of Vaidarbhi and Gaudi, it is Vaidarbhi generally but is Puns and rhymes it is Gaudi.

Bālacandra Sūri gives a beautiful description of the top floors of houses at night:

वज्रुरात्रि किल निष्कन्नञ्ज चुवान्छररोफलचन्द्रशालाः।
प्रतिष्कल्यंत्कलमुण्डीतिमुतो रुदर्शीव गालङ्गलीठे।।

(II.28)

Where, every night, the faultless top floors (Studded with moon-stones) appear to be weeping with the waters flowing from the moon-stones, as if being afraid of the fall of the spot of the Moon.

His descriptions, though generally long and elaborate, are charming and full of vivid images. Description of Sarasvati appearing in the First Canto (I.58-70); description of Anahilavāḍa (II), which a fine blending of the actual with the imaginative; short but striking description of the port of Stambhatīrttha (III.17-23); realistic description of the battle with Saṅkha, which refers to the actual historical participants in the combat (V) - can be cited as some of the illustrations.
FIGURES OF SPEECH

The figures used are:

**Anuprāsa** - I.1,4,15; VI.2

**Yamaka** - I.46,47; IV.26; VI.107; VI.13,14,16,20,68-70.

**Usprekṣa** - II.22,28,29; VII.5; VIII.1; IX.3

**Rūpaka** - I.25; V.37

**Hetumān** - I.24

**Bhrāntimān** - V.81; VII.56,58; IX.48.

**Arāṇataranyāsa** - VII.42,43.

**Kāraṇamāla** - III.61.

**Śleṣa** - VI.67-51; XI.52; XII.13-20,28,46.

**METRES**

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Vasanttilaka - III. 79-81; V.104; VI.72; VII.69; IX.52.
Mālini - III.82; V.105;
Praharsini - V.103
Mandākrānta - IX.35,
Srādgdrā - IX.60; XII.47; XIV.55
Every time the use of the metres suits the occasions.

SOCIETY AND CULTURE

Caste -

*Vasantavilasa* throws very scanty light on the society and culture of the period. The notable point is that hospitality to guests was shown (X.25). Brahmanas received charities and gifts. Vastupala is said to have given gold and jewels equal to his weight to the Brahmanas.

Dress, Ornaments and Cosmetics -

As usual women are said to have been very fond of ornaments. They put on *Nūpura* (II.22; VII.4) *Rānaka-kāṇa* (VII.3; VII.64) and *Manisrak* (VIII.68), *Srīkhaṇḍa* (V.67) was besmeared on the bodies.

Architectural Style
The existence of palatial buildings, houses and public places show that a highly developed architectural style was prevalent. Houses of the rich people were studded with precious stones (II.9,12,13). They used to be well ventilated (II.16) besides, the kings constructed Vāpis, Sarovarās, Caiyās, for the welfare of the people (II.8,46).

Means of Recreation -

People rejoiced by playing upon the Vīna (I.64), Turya(V.66), Kahala (V.68), Dūndubhi(VI.2), Ārdala(VI.17)

RELIGIOUS PRACTICES

During the reign of the earliest Caulukya king Mularaja, Saivism was the prevalent religion. The king himself visited the temple of Somanatha every Monday (III.6). Besides, Kurmnārapāla also undertook the repairs of the temples of Kedāra and Somanath (III.26), it was during his reign that Jainism began to flourish. He built a number of Vihāras for religious purpose (III.27).

Next, Vastupāla was most devoted to religion (IV.7). He undertook many righteous auspicious actions for the spread of religion (V.13). He honoured all the religions. Vastupāla also undertook pilgrimages to spread the religion. In course of his Yaśra of the congregation, he visited the temples on Mount Satruñjaya, Girnar and Raivataka.
KINGSHIP

During the Caulukya period, the kingship was hereditary. From Mularaja, the first king of Caulukya dynasty, till Bhima II, we see that the throne was occupied through succession (III.1-35). But when Bhimadeva II came to occupy the throne the feudatory kings began to make plans to recover his territory. Under such circumstances, Amoraja, son of Dhavala of another branch of the Caulukya unable to bear the attempts of the feudatories opposed than and himself seated on the throne of Anahillapattna (III.36-40). This resulted in the change of kingship. Though the dynasty was same, yet the branch was different. In course of time, his son and grandson occupied the throne (III.41).

MINISTERS -

The dutas or the messengers were appointed to carry on the messages from one state to another (V.20).

ARMY - The Kāvya being that of Śānta rasa, there is very little description of wars and battles, from that only we come to know that the kings and ministers possessed the usual fourfold army.
GEOLOGICAL IDENTIFICATIONS

The names of the geological places mentioned in the *Vasantavilasa Mahâkâvya* with reference to the wars and battles, and the places conquered by the kings and ministers have already been identified in the previous works.

FLORA AND FAUNA

Following is the list of Flora and Fauna which are mentioned in the *Vasantaviläsâ Mahâkâvya*.

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