

UNIVERSITÀ DEGLI STUDI DI NAPOLI “L’ORIENTALE”  
DIPARTIMENTO ASIA, AFRICA E MEDITERRANEO

*Series Minor*

CII

The Mirror of Ornaments  
(*Alaṅkāradappanō*)

A Prakrit Work of Poetics

Edition, translation, and introduction by

Andrew Ollett



UniorPress  
Napoli 2024

The Mirror of Ornaments

(*Alaṅkāradappanō*)

A Prakrit Work of Poetics

This volume was published with contributions from:

- The Department of Asia, Africa, and the Mediterranean, Università di Napoli “L’Orientale”
- The Division of the Humanities, University of Chicago



UniorPress - Via Nuova Marina 59, 80133 Napoli

ISSN 1824-6109

ISBN 978-88-6719-283-0

Tutti i diritti riservati

Stampato in Italia

Finito di stampare nel mese di luglio 2024

Officine Grafiche Francesco Giannini & Figli S.p.A.

Via Cisterna dell'Olio 6B, 80134 Napoli

This volume has undergone review by two anonymous reviewers.

UNIVERSITÀ DEGLI STUDI DI NAPOLI “L’ORIENTALE”

*Series Minor*  
CII

The Mirror of Ornaments  
(*Alaṅkāradappanō*)  
A Prakrit Work of Poetics

Edition, translation, and introduction by

Andrew Ollett



UniorPress  
Napoli 2024

*Series Minor*

CII

*Direttore*

Francesco Sferra

*Comitato di redazione*

Riccardo Contini, Martin Orwin, Junichi Oue,  
Roberto Tottoli, Giovanni Vitiello

*Comitato scientifico*

Anne Bayard-Sakai (INALCO), Stanisław Bazyliński (Facoltà teologica  
S. Bonaventura, Roma), Henrietta Harrison (University of Oxford),  
Harunaga Isaacson (Universität Hamburg), Barbara Pizziconi (SOAS,  
University of London), Lucas van Rompay (Duke University),  
Raffaele Torella (Sapienza, Università di Roma),  
Judith T. Zeitlin (The University of Chicago)

Dipartimento Asia, Africa e Mediterraneo  
Università degli Studi di Napoli “L’Orientale”

UniorPress

Napoli 2024

# Table of Contents

<b>1 Introduction</b>	<b>1</b>
History of scholarship . . . . .	1
This edition . . . . .	6
Sources . . . . .	7
Apparatus . . . . .	9
Orthographic normalization . . . . .	10
The text . . . . .	12
The author . . . . .	13
Repertoire and order . . . . .	14
The examples . . . . .	15
Language . . . . .	18
Meters . . . . .	21
<i>Gāthā</i> . . . . .	22
<i>Galitakam</i> . . . . .	24
<i>Anuṣṭubh</i> . . . . .	28
The early period of poetics in India . . . . .	28
Bhāmaha . . . . .	30
Bhaṭṭi . . . . .	35
Daṇḍin . . . . .	37
Bhāmaha and the <i>Mirror</i> . . . . .	38
What the authors say . . . . .	38
Repertoire . . . . .	40
Definitions . . . . .	48
Examples . . . . .	55
The argument from translation . . . . .	56

Conclusion . . . . .	58
The <i>Mirror</i> and other texts . . . . .	61
<b>2 Translation and Analysis</b>	<b>63</b>
Introduction . . . . .	63
Contents . . . . .	65
1. Comparison . . . . .	66
1.1. Counterpart . . . . .	70
1.2. Provided with qualities . . . . .	73
1.3. Incomparable . . . . .	76
1.4. Garland . . . . .	77
1.5. Doubled . . . . .	79
1.6. Complete . . . . .	80
1.7. Concealed . . . . .	82
1.8. Chain . . . . .	84
1.9. Trace . . . . .	86
1.10. Slightly loose . . . . .	87
1.11. Mutual . . . . .	88
1.12. Praise . . . . .	90
1.13. Directed . . . . .	92
1.14. Blame . . . . .	93
1.15. Superiority . . . . .	95
1.16. Homophonous . . . . .	96
1.17. Contrived . . . . .	99
2. Identification . . . . .	101
3. Illumination . . . . .	104
4. Suppression . . . . .	106
5. Alliteration . . . . .	107
6. Exaggeration . . . . .	111
7. Distinction . . . . .	114
8. Disavowal . . . . .	115
9. As it is . . . . .	118
10. Divergence . . . . .	120
11. Sentimental . . . . .	121
12. Excuse . . . . .	123

13. Matching . . . . .	124
14. Coincidence . . . . .	127
15. Conflict . . . . .	128
16. Doubt . . . . .	129
17. Manifestation . . . . .	130
18. Intention . . . . .	132
19. Corroboration . . . . .	137
20. Accompaniment by others . . . . .	138
21. Concomitance . . . . .	140
22. Haughtiness . . . . .	141
23. Denial . . . . .	142
24. Intense affection . . . . .	144
25. Exalted . . . . .	145
26. Exchange . . . . .	147
27. Predominant . . . . .	148
28. Fusion . . . . .	150
29. Trick praise . . . . .	156
30. Balance . . . . .	160
31. Out of context . . . . .	161
32. Inference . . . . .	163
33. Mirror . . . . .	166
34. Seeing-as . . . . .	167
35. Mixture . . . . .	169
36. Benediction . . . . .	170
37. Comparison-identification . . . . .	171
38. Lesson . . . . .	173
39. Seeing-as component . . . . .	174
40. Revelation . . . . .	176
41. Reverted . . . . .	180
42. Twinning . . . . .	181
Conclusion . . . . .	190
<b>3 Edition</b>	<b>191</b>
मंगलाअरणं . . . . .	191
पत्थावणा . . . . .	191



उद्देशो . . . . .	192
उवमा . . . . .	193
रूवअं . . . . .	198
दीवअं . . . . .	199
रोहो अणुप्पासो अ . . . . .	199
अइसओ . . . . .	200
विसेसो . . . . .	201
अक्खेवो . . . . .	201
जाई वइरेगो अ . . . . .	202
रसिओ पज्जाअभणिई अ . . . . .	203
जहासंखं . . . . .	203
समाहिओ विरोहो अ . . . . .	204
संदेहो . . . . .	205
विभावणा . . . . .	205
भावओ . . . . .	206
अत्थंतरण्णासो अण्णपरिअरो अ . . . . .	207
सहोत्ती उज्जा अ . . . . .	208
अवण्हुई पेमाइसओ अ . . . . .	208
उदत्तं परिअत्तं च . . . . .	209
उत्तरो . . . . .	210
सिलेसो . . . . .	211
ववएसथुई . . . . .	212
समजोइआ . . . . .	212
अप्पत्थुअप्पसंगो अणुमाणं च . . . . .	213
आअरिसो . . . . .	213
उप्पेक्खा . . . . .	214
संसिट्ठी आसीसा अ . . . . .	214
उवमारूवअं णिअरिसणं च . . . . .	215
उप्पेक्खावअवो . . . . .	216
उब्भेओ . . . . .	216
वलिअं जमअं च . . . . .	217
उवसंहारो . . . . .	219

**Sanskrit chāyā** 221

**Script tables** 227

<b>Diplomatic transcript</b>	<b>231</b>
<b>Glossary</b>	<b>245</b>
<b>Index of ornaments</b>	<b>275</b>
<b>Bibliography</b>	<b>287</b>
Primary sources . . . . .	287
References . . . . .	294

## List of Figures

1.1 Schema of the <i>gāthā</i> , line 1 . . . . .	22
1.2 Distribution of shapes per <i>gaṇa</i> in line 1 . . . . .	24
1.3 Distribution of shapes per <i>gaṇa</i> in line 2 . . . . .	25
1.4 Word breaks in line 1 . . . . .	26
1.5 Word breaks in line 2 . . . . .	27
1.6 Repertoires of the Prakrit <i>Mirror</i> and Bhāmaha's <i>Ornament</i>	44
2.1 Diagram of a “counterpart COMPARISON” . . . . .	72
2.2 Diagram of a “COMPARISON provided with qualities” . . .	74
2.3 Diagram of an “incomparable COMPARISON” . . . . .	77
2.4 Diagram of a “garland COMPARISON” . . . . .	79
2.5 Diagram of a “doubled COMPARISON” . . . . .	81
2.6 Diagram of a “complete COMPARISON” . . . . .	83
2.7 Diagram of a “concealed COMPARISON” . . . . .	84
2.8 Diagram of a “chain COMPARISON” . . . . .	85
2.9 Diagram of a “slightly loose COMPARISON” . . . . .	89
2.10 Diagram of a “mutual COMPARISON” . . . . .	90
2.11 Diagram of a “superiority COMPARISON” . . . . .	96

# List of Tables

1.1	<i>Dēśī</i> words in the <i>Mirror of Ornaments</i> . . . . .	20
1.2	<i>Dēśī</i> words in uncertain contexts in the <i>Mirror of Ornaments</i>	21
1.3	Metrical structure of verse 130 . . . . .	26
1.4	Number of ornaments in works of poetics . . . . .	41
1.5	Comparison of the repertoires of the <i>Mirror</i> , Bhāmaha, Bhaṭṭi, and Daṇḍin . . . . .	42
1.6	Ornaments defined in one verse in the <i>Mirror</i> and in two verses in the <i>Ornament</i> . . . . .	50
1.7	Ornaments defined in one verse in both the <i>Mirror</i> and the <i>Ornament</i> . . . . .	51
1.8	Ornaments defined in a half verse in the <i>Mirror</i> and in one verse in the <i>Ornament</i> . . . . .	51
1.9	Ornaments defined in a quarter of a verse in the <i>Mirror</i> and in an entire verse in the <i>Ornament</i> . . . . .	54
1.10	Ornaments defined in half a verse in both the <i>Mirror</i> and the <i>Ornament</i> . . . . .	54
1.11	Ornaments defined in half a verse in the <i>Mirror</i> and only exemplified in the <i>Ornament</i> . . . . .	55

#### ACKNOWLEDGEMENTS

I am most grateful to Yigal Bronner, whose work on *alaṅkāraśāstra*, and above all Daṇḍin's *Kāvyaḍarśa*, inspired me to undertake this project, and whose encouragement and criticism have helped bring it to completion. I also owe thanks to Csaba Dezső, who read the manuscript with extreme care and offered many valuable suggestions. I am deeply grateful to Muni Puṇḍarīkavijayajī for making Jambūvijayajī's photographs of this manuscript available to me. I also thank Whitney Cox, for reading various portions of this book over the years; Suhas Mahesh, who suggested reading the *Rasāulagāhākōśa* and discovered some verses from the *Alaṅkāradappanō* cited there; Krishna Prasad, for designing the fonts used in the Dēvanāgarī edition (and modifying them upon my request); Irene SanPietro (as always); Francesco Sferra, who saw this book through to press; Katherine Ulrich for her meticulous copyediting; and the anonymous reviewers of the UniOr press.



# Chapter 1

## Introduction

### History of scholarship

This book contains an edition and translation of the only known Prakrit work of poetics, the *Alaṅkāradappanō* or *Mirror of Ornaments*.<sup>1</sup> This work is preserved in a single palm-leaf manuscript, no. 326 of the Jinabhadrasūri Palm-leaf Manuscript Collection at the Jaisalmer fort. This manuscript was first noted with extracts in C.D. Dalal's catalogue (1923: 62, no. 211[1]). According to Dalal (1923: 24), this manuscript was in a bundle with two other manuscripts: (1) a copy of Daṇḍin's *Mirror of Literature* (*Kāvyaḍarsaḥ*), dated to saṁvat. 1161; and (2) a copy of Indurāja's commentary (*laghuṣṛṭṭiḥ*) on Udbhaṭa's *Collected Essence of the Ornaments of Literature* (*Kāvyaālaṅkārasārasaṅgrahaḥ*). Sometimes before 1968, the bundle was given the number 326 (Nāhaṭā and Nāhaṭā 1968: 430). In the catalogue of Puṇyavijayajī (1972: 138), it is described as consisting of (1) Daṇḍin's *Mirror*, (2) the *Mirror of Ornaments*, and (3) a commentary on the third chapter of Daṇḍin's *Mirror*; the aforementioned copy of Indurāja's commentary appears there as number 330 (p. 139). The newest catalogue, produced by

- 
1. I have written a short article on the *Mirror of Ornaments* and its relationship to Bhāmaha's *Ornament of Literature* (Ollett 2019). Many of the points made in that article are developed at greater length in this book.

Jambuvijay in 2000, gives the same information, although adds the numbers of the Xeroxes and CD (containing color photographs) that Jambuvijay had made in the 1990s.

This is the only known manuscript of the work, although Dalal reported a rumor that a copy was also available in Berlin.<sup>2</sup> I have not been able to find any references to such a manuscript in the *Verzeichnis der Orientalischen Handschriften in Deutschland* (Schmitt 2018).

The manuscript consists of thirteen folios written in an old variety of the Dēvanāgarī script. The manuscript is not dated. Dalal (1923: 61) conjectured that it was written at the same time as the dated manuscript of Daṇḍin's *Mirror* included in the same bundle. Puṇyavijayajī, however, dated both the manuscript of the Prakrit *Mirror* and the manuscript of the commentary on Daṇḍin's *Mirror* to the first half of the thirteenth century of the Vikrama era (1972: 138). Jambūvijayajī's catalogue gives the date of 1300 vs (2000: 36). I have been unable to examine the other manuscripts in this bundle, so I cannot say whether the hand of the manuscript of the Prakrit *Mirror* is identical to, or later than, the hand of the manuscript of Daṇḍin's *Mirror*. The hand suggests to me a date closer to 1300 vs (mid-thirteenth century CE) than 1161 vs (1103–1104 CE).

The first person to publish the text (almost) in its entirety was the great Bikaneri scholar Agaracandra Nāhaṭā (Agarchand Nahta).<sup>3</sup> He related (Nāhaṭā 1964: 395–396) that in 1950, Puṇyavijayajī spent his four-month retreat at Jaisalmer organizing the manuscripts there. He was joined by Nāhaṭā and Narōttamadāsa Svāmī. Narōttamadāsa apparently made a copy (*pratilipi*) of the manuscript then, which Puṇyavijayajī compared with the original and corrected (Nāhaṭā and Nāhaṭā 1968: 430). In his 1968 article, Agaracandra Nāhaṭā says that his nephew Bhaṁvaralāla “thereupon” (*tadanantar*) made a Sanskrit *chāyā* and Hindi translation. But in his 1964 article, he provides a few further details. When Narōttamadāsa Svāmī first came across the

2. Dalal (1923: 62): *barlīnasthapustakasaṅgrahē 'py etat śrūyatē*.

3. For bibliography items written primarily in Hindi, I cite the author's name in transliteration from Dēvanāgarī; for bibliography items written primarily in English, I cite the standard Romanized form of the author's name.

text in 1950, he had wanted to make a study of it himself, together with a Sanskrit *chāyā* and Hindi translation, and availed himself of Puṇyavijayajī's help. He came to know, however, that Jinavijaya and H.D. Velankar were planning to publish the text themselves. So he left his work on the *Mirror of Ornaments* aside. Finally Agaracandra Nāhaṭā published a few *gāthās* in an article of 1964 (specifically vv. 1–5, 40, 53–58, and 134), and then published the entire text in 1968.<sup>4</sup>

I do not believe that Jinavijaya and Velankar ever published their edition. I also do not know whether Nāhaṭā's text is based on images of the original manuscript or the “copy” prepared by Narōttamadāsa and corrected by Puṇyavijayajī, but I assume it is the latter.

In his 1968 article, Agaracandra Nāhaṭā's procedure is to give the reading of the manuscript (or more likely transcript), often followed in parentheses by his own tentative suggestions for emendation. But his readings were quite often wrong, and there are parts of the manuscript that he skips entirely. The Sanskrit translation (*chāyā*) and Hindi translation by his nephew, Bhaṁvalāla Nāhaṭā, are sometimes very far off the mark (“fanciful guesswork” according to Bhayani 1999: 1), especially when Agaracandra has misunderstood the text in his edition, and also when the text transmitted by the manuscript is corrupt, which is not infrequent.

Harivallabh Bhayani published an edition of the text in 1999. Bhayani's edition is an enormous improvement on the Nāhaṭās'. Bhayani's skill in conjecture is evident in the large number of metrically-required corrections and sometimes extensive rewritings of individual verses. Yet the conjectures are marked only sporadically, and only in the first half of the text. Very often an obviously corrupt verse is presented as is, even if the verse is unmetrical. Bhayani clearly used Nāhaṭā's edition alongside the photocopy of the manuscript, but the sources of the readings are never indicated.<sup>5</sup> Like Nāhaṭā, Bhayani did not note additions or corrections in the manuscript.

- 
4. There are a few differences between the readings in these two publications, which are noted in the apparatus.
  5. For example, in verse 90, Bhayani reads *vilasira* with the manuscript, rather than *vilasia* with Nāhaṭā, without however indicating its source.



The edition is moreover marred by frequent typographic mistakes. This is true especially of the accompanying English translation, which is, besides, full of grammatical mistakes. In many cases even Bhayani was unable to make sense of the text, as indicated by question marks in his edition and ellipses in his translation. I note that the edition was published in the eighty-second and final year of the life of the great scholar, and it appears that he was not able to completely revise the edition before his death.

What is most puzzling about Bhayani's edition is that he noticed the close similarity between the definition of individual ornaments in the *Mirror* and the corresponding definitions in a Sanskrit work of poetics, the *Ornament of Literature* (*Kāvyaṭīkāraḥ*). Yet in several places he identifies this latter text as the *Ornament* of the ninth-century author Rudraṭa, when in fact he quotes from an entirely different text that happens to have the same name: the *Ornament of Literature* (*Kāvyaṭīkāraḥ*) of Bhāmaha. This "confusion" was already noted by Nalini Balbir (1999–2000: 636) in her review of this work, where she points out that "la principale référence sanskrit paraît être le *Kāvyaṭīkāra* de Bhāmaha." But Bhayani nevertheless suggested, based on these alleged parallels with the *Ornament* of Rudraṭa, that Rudraṭa's text was a source, and hence a *terminus a quo*, for the Prakrit *Mirror* (Bhayani 1999: 2). It is moreover clear that Bhayani did *not* consult the text of Bhāmaha's *Mirror* when producing his edition, since Bhāmaha's text suggests emendations that Bhayani did not make. I do not know how to explain this confusion, except that Bhayani produced his edition first and added the comments about its relationship to (Rudraṭa's) *Ornament* subsequently, perhaps with the assistance of another scholar.

Bhayani appreciated that "[t]here is scope for comparative and historical comments in the case of many *Alaṃkāras*," but said that "it deserves a separate effort" (Bhayani 1999: 5). In his edition he merely reproduced some notes by Parul Mandak on the history of two specific ornaments (SEEING-AS COMPONENT, *utprēkṣāvayavaḥ* and REVELATION, *udbhedaḥ*). In her review, Balbir (1999–2000) pointed out a number of further parallels, involving both definitions and

examples, between the Prakrit *Mirror* and Sanskrit works of poetics, principally Bhāmaha's *Ornament of Literature* and Daṇḍin's *Mirror of Literature* (*Kāvyaḍarśaḥ*); she also noted in a separate publication (2014: 56), perhaps following Bhayani, that Rudraṭa's influence can occasionally be discerned.

In 2001 — just two years after Bhayani's edition appeared — the Pārśvanātha Vidyāpīṭha in Benares published the text once again. This is essentially a reprint of the text of Agaracandra Nāhaṭā and the Sanskrit *chāyā* and Hindi translation of Bhaṁvaralāla Nāhaṭā, except that it has been updated in several respects. First, it takes account of Bhayani's edition, which had appeared once the manuscript had initially been submitted to the press. Second, it contains two introductions, one by the editor, Bhāgacandra Jaina "Bhāskara," and one by Surēśa Candra Pāṇḍē. These valuable introductions put the *Mirror* in the broader context of Indian poetics, essentially answering the call by Bhayani for "comparative and historical comments" (although it will be clear that I disagree with Jaina and Pāṇḍē on many points). Second, Surēśa Candra Pāṇḍē extensively revised Bhaṁvaralāla Nāhaṭā's translations, which he said were "generally unsatisfactory" (*prāyaḥ santōṣjanak nahīm*, Nāhaṭā and Pāṇḍē 2001: xiv).

Pāṇḍē noted very clearly the close correspondence between the *Ornament* of Bhāmaha and the *Mirror of Ornaments*. In his introduction, he placed the definitions of eleven ornaments side-by-side (SEEING-AS COMPONENT, IDENTIFICATION, COMPARISON, EXAGGERATION, DOUBT, OUT OF CONTEXT, FUSION, TWINNING, SENTIMENTAL, and COUNTERPART COMPARISON), and noticed many other similarities (Nāhaṭā and Pāṇḍē 2001: xvii–xix). In his revision of Nāhaṭā's text he often quotes the corresponding definitions from Bhāmaha, and sometimes from other Sanskrit authors, including Daṇḍin and Appayya Dīkṣita.

Jaina considered the *Mirror of Ornaments* to have been influenced by the Sanskrit *ālankārikas* (Nāhaṭā and Pāṇḍē 2001: ix). Pāṇḍē left the question of influence somewhat open, but he considered the text itself to date from "around the seventh century," like Bhāmaha's and Daṇḍin's (Nāhaṭā and Pāṇḍē 2001: xx). He pointed out that

the *Mirror* considers ornaments alone, rather than *rasaḥ* or *dhvaniḥ*, which might be expected in a post-Ānandavardhana work. He also pointed out that its format—consisting of verses alone—more closely resembles that of early *ālaṅkārikas* such as Bhāmaha, Daṇḍin, Udbhaṭa, and Rudraṭa than that of later *ālaṅkārikas* like Mammaṭa, Ruṃyaka, or Hēmacandra.

Despite Jaina's and Pāṇḍē's useful introductions, the edition and translation published in 2001 is a step backward. The sources of the readings, which in any case did not include a copy of the manuscript, are never reported. I could discern no principles governing when a given source was followed. The text is riddled with errors, including misprints and mistakes in Bhayani's edition that have been uncritically reproduced. The Sanskrit *chāyā* and Hindi translations are often very free renderings of the printed Prakrit text, and despite the availability of Bhayani's interpretations—which are usually reliable when the text is not corrupt—many words are simply misunderstood (e.g. *ekkekka-* as *ēkakrama-*, *phullandhua-* as *phullabandhūka-*, etc.). On very rare occasions (e.g., v. 21) Pāṇḍē has improved upon earlier interpretations; in most cases the translations (into Sanskrit and Hindi) are just as “unsatisfactory” as Nāhaṭa's.

## This edition

This book is motivated by the longstanding need for a critical edition of the *Mirror of Ornaments*, which was made all the more acute by Bhayani's discovery (confused though it was) of a close relationship between the *Mirror* and Bhāmaha's *Ornament*. Balbir judged Bhayani's edition to be “une base de travail, et non un travail achevé à la perfection” (1999–2000: 639). As the only surviving work of poetics in the Prakrit language, the *Mirror* would have merited a critical edition in any case. But as I will argue below, the *Mirror* might be the oldest surviving work of poetics in any Indian language (apart, perhaps, from the *Tolkāppiyam*). To the extent that this claim might be true, the need for a critical edition is correspondingly greater.

This book includes a critical edition in Dēvanāgarī with a positive apparatus (p. 191), as well as script tables (p. 227) and a diplomatic transcript with facsimile images of the *codex unicus* (p. 231).<sup>6</sup> A complete glossary (p. 245) and an index of ornaments (p. 275) follow. For clarity and ease of reference, I include the **text** of each verse, without text-critical notes and in Roman transliteration, in my translation and analysis (chapter 2). The transliterated text differs from the Dēvanāgarī text in four respects, all of which serve to make the text clearer to the reader: (1) long *ē* and *ō* are distinguished from short *e* and *o*; (2) *parasavarṇaḥ* nasals are used rather than *anusvāraḥ* within a word; (3) spaces have been introduced between a word-final *m* and a following vowel; (4) hyphenation between constituents of a compound has been introduced where possible. Note that I use the ISO-15919 system of transliteration, which employs *m̐* for *anusvāraḥ* rather than *ṁ*. When *i* and *u* follow the vowel *a*, they are written with a diaeresis (*ī* and *ū*) to distinguish them from the diphthongs *ai* and *au*.

## Sources

The sources for my edition are:

- J The Jaisalmer manuscript noted above, consulted through color photographs made by Muni Jambūvijayajī and provided to me by Muni Puṇḍarīkavijayajī. The scribe of J made corrections (consisting of additions and/or deletions) that are marked in the apparatus in one of two ways: the changes are either indicated by the letters *a.c.* (*ante correctionem* = before correction) and *p.c.* (*post correctionem* = after correction), or they are rendered with crossed-out *akṣaras* (for deletions) and/or *akṣaras* added above or below the text line (for additions). I have preferred the latter, but adopted the former in cases where the cancellation or addition of a vowel

---

6. The editions are typeset in the Adishila font designed by Krishna Prasad (adishila.com).

*mātrā* could not be typeset appropriately. In the diplomatic transcript at the end of this book (p. 231), *post correctionem* readings are reported if additions and deletions could not be typeset as such.

**N** The editions of Agaracandra Nāhaṭā. If only **N** is used, it means that the two (or three) editions agree with each other. If the editions diverge from one another, I differentiate them using the following sigla:

**N**<sub>1964</sub> Agaracandra Nāhaṭā's preliminary edition of vv. 1–5, 40, 53–58, and 134 (Nāhaṭā 1964).

**N**<sub>1968</sub> Agaracandra Nāhaṭā's edition of the complete text (Nāhaṭā and Nāhaṭā 1968), with Sanskrit and Hindi translations by Bhaṁivaralāla Nāhaṭā;

**N**<sub>2001</sub> Agaracandra Nāhaṭā's 1968 edition as reprinted, with introductions by Bhāgacandra Jaina and Surēśa Candra Pāṇḍē and revisions by Surēśa Candra Pāṇḍē, by the Pārśvanātha Vidyāpīṭha in Benares (Nāhaṭā and Pāṇḍē 2001).

**Bh** Harivallabh Bhayani's edition (Bhayani 1999). **Bh**<sub>D</sub> refers to the Dēvanāgarī version of the text, printed after the Roman text; variants from this version are only noted when they differ from the Roman text (they are all typographic mistakes).

A number of other sigla are used for verses that are attested elsewhere (vv. 47, 52, 68, 75 and 101); see the discussion of the examples below (p. 15).

My edition contains numerous **additions** that I myself have introduced, consisting of headings, punctuation after the verse number, an *avagrahaḥ* (v. 2), and in one case, the conjecture of a missing quarter-verse (v. 83, defining CORROBORATION). These additions are always printed in gray rather than black text. The meter of each verse is indicated, in Sanskrit, to the right of the verse in gray as well.

## Apparatus

The main register of footnotes is a critical apparatus that reports variant readings. The apparatus is **positive**: whenever a variant is listed, the source is provided for *every* reading. In principle, readings are either *manuscript readings* or *conjectures*. The readings of J, N, and Bh are reported whenever they differ from the reading adopted in my text, with the exception of orthographic variation (see below). Even after excluding orthographic variation, many of the variants I have reported are totally **insignificant**, being obvious mistakes, either of the scribe of J or, more commonly, of the modern editors. Accordingly I have tried to alert the reader to variants with interpretive significance by typesetting all *other* variants in gray.

When a reading in my apparatus is marked only with N or Bh, this means that Nāhaṭā or Bhayani read it in their text without marking it as a conjecture. This might mean that they read the manuscript as such, or in Bhayani's case, it might mean that he has simply failed to mark his conjecture as a conjecture. When a reading is marked with either of those sigla, and with the additional note *conj.*, this means that Nāhaṭā or Bhayani has explicitly signalled the reading as a conjecture. Nāhaṭā did so by putting the reading in parentheses; Bhayani did so only sporadically, by noting the reading of the manuscript in a footnote. Bhayani never explicitly refers to the reading of Nāhaṭā, but sometimes reads the latter's conjectures in his own text. In such cases, the apparatus entry will read *conj.* N Bh, that is, the reading is a conjecture of Nāhaṭā that was accepted by Bhayani. The question marks and brackets that appear in readings ascribed to Nāhaṭā or Bhayani are original to those editors. If I am the first to propose a conjecture, the apparatus will read *conj.* ed.

Some scholars distinguish between *emendations* and *conjectures* (see Tarrant 2016: 65), the former being mechanical and reasonably secure corrections, and the latter being based primarily on the editor's imagination. I consider any reading that differs from the transmitted reading of the manuscript in any respect other than orthographic normalization to be a conjecture. Hence the vast majority of my suggestions are marked with *conj.* The only readings

that are not so marked are orthographic normalizations of either a reading in the manuscript or a reading proposed by an earlier editor.

Note that my conjectures are sometimes quite radical, based on what I consider the sense of the verse to have been, and just as often tentative. They are “diagnostic conjectures” in the sense of Maas (1958: 53–54). Readers are free to consult the readings of the manuscript or of the two earlier editors, all of which are fully reported in the apparatus.

The sign *om.* means that a source omits the reading in question.

I was unable to make good enough sense of verses 124 and 132, and hence the reading of *j* is reported as is, in *cruces*.

The top register of footnotes reports parallels, i.e., those verses that are cited in more or less the same form in other sources (see p. 15 below). I do not include Bhāmaha’s *Ornament of Literature* here (his definitions are reproduced in the translation and study).

### Orthographic normalization

In terms of the **orthography** of the text, I have largely followed that of the manuscript, apart from generalizing the following orthographic principles in the critical edition. (The diplomatic transcript preserves the orthography of *J*.)

- ▶ I use *anusvārah* for a syllable-final nasal that contributes to the weight of the syllable, whereas the manuscript sometimes uses *parasavarṇah* (e.g., it writes both होन्ति and होंति; I only write the latter). Earlier editions are inconsistent (even more than the manuscript) on this point.
- ▶ Where the manuscript reads an *anusvārah* that cannot contribute to the weight of the syllable, I have deleted it. Note that this variation is confined to the word-final morphemes हिं and इं. Nāhaṭa’s editions are unsystematic on this point. Bhayani’s, by contrast, systematically writes a *candrabinduḥ* when the nasalization does not contribute to the weight of the syllable (i.e., non-moraic nasalization) and *anusvārah* when it does (i.e., moraic nasalization).

- ▶ The manuscript does not distinguish between *v* and *b*. I write *b* or *v* where etymologically appropriate.
- ▶ The manuscript sometimes writes *ś* for *s*; I write *s* throughout.
- ▶ I use the *avagrahaḥ* in cases of vowel *sandhi* wherein the initial vowel of a word is lost. The manuscript does not do so consistently. An editorially-inserted *avagrahaḥ* is printed in gray.
- ▶ There is no separate letter or marker for a short *e* or *o*, which can occur at the end of a word (and rarely in other positions) in Prakrit. In general, short *e* and *o* are sometimes written as *ē* and *ō*, and sometimes as *i* and *u*, depending on scribal conventions. I have followed the manuscript on this point.
- ▶ The manuscript seems to write an independent *ō* in two ways, one of which very closely resembles the sign for *u*. Nāhaṭā, Bhayani, and I myself have often hesitated between transcribing the letter as *ō* or *u* in cases where there is no grammatical difference (e.g., *kīlāu* or *kīlāō* for *krīḍāḥ*, fem.nom.pl., in v. 120).
- ▶ The manuscript typically writes a *daṇḍaḥ* (I) after the first half of a verse, and a double *daṇḍaḥ* (II) after the last half of the verse, followed by the verse number; in about half the instances, this verse number is followed by either a single or a double *daṇḍaḥ*. I have standardized the punctuation on this point; added punctuation marks are printed in gray.
- ▶ I have omitted from my edition the “hyphenation” mark †, which is often (though not always) used within a word before the string hole of the manuscript or at the end of a line of text. It is almost the same as the punctuation mark †, apart from a very short horizontal stroke in the middle.

The Jaisalmer manuscript almost never employs *ya-śrutiḥ*, the use of the consonant *y* in the place of an elided stop consonant in between vowels. There are six exceptions, all of which I have regularized and noted in the apparatus.<sup>7</sup> A similar phenomenon, called *va-śrutiḥ*, is

7. They are: v. 29 *lihiya*; v. 33 *valaya*; v. 45 *kayā*; v. 48 *bhiruyāṇa* (but this is an addition);



etymologically expected only when one of the vowels is labial (*u*, *ū*, or *ō*), but it appears to have been at least partially lexicalized; I retain the manuscript's writing of *v* in *thōva-* (v. 15) from Sanskrit *stōka-*.

There is a considerable degree of variation in the manuscript regarding the outcomes of intervocalic *p* in Sanskrit. The manuscript sometimes writes *v* for an original intervocalic *p* (e.g., *rūvaa-* for Sanskrit *rūpaka-*), but sometimes leaves the consonant out entirely (e.g., *rūaa-*). There is some authority in Prakrit grammars for the complete loss.<sup>8</sup> More often, however, *p* is simply lenited to the corresponding semivowel, *v*. I consider the loss of *p* in these contexts to be an overextension of the rule that elides an original intervocalic *v*. That rule is applied regularly in the manuscript (e.g., *bhuaṇa-* for *bhuvana-*, etc.). In my edition I write *uvamā-*, *rūvaa-*, etc. The manuscript's orthography is preserved, of course, in the diplomatic transcript.

Readings that are only orthographically distinct are noted in the apparatus with the sign ~, hence पेच्छंतो] **Bh** (~j) means that **Bh** reads पेच्छंतो, and the reading of j is identical but for orthography. The diplomatic transcript can be consulted for the reading of j in such cases (here, in line 130 of the edition, the reading of j is पेच्छन्तो, with *parasavarṇaḥ* instead of *anusvāraḥ*).

## The text

The *Mirror of Ornaments* consists of one hundred and thirty-four verses. After a brief introductory section, it lists forty-two literary ornaments (*alaṅkāra*), which it proceeds to define and exemplify in turn. Sometimes these ornaments have subvarieties that are similarly defined and exemplified. Generally, the definitions take up either one half of a verse or a full verse; the examples are always given in

---

v. 68 *kuvalaya*; v. 72 *pasāyaṇa*.

8. *Light on Prakrit (Prākṛtaprakāśaḥ)* 2.2: *kagacajataḍapayavāṁ prāyō lōpaḥ* “generally a single intervocalic *k*, *g*, *c*, *j*, *t*, *d*, *p*, *y*, and *v* is elided.”

a full verse, which is introduced by a brief prose tag. There is one concluding verse.

### The author

No author is named in the text; in fact there are no proper names at all. The fact that the initial benediction (v. 1) refers to *suidēviam*, i.e., *śruti-dēvī* or the goddess of learning, suggested to Dalal (1923: 61) that the author was a Jain, since Jains venerate “traditional knowledge” (*śruta*-) as a goddess, equivalent in their tradition to Sarasvatī. Pāṇḍē had claimed that the use of *sui* rather than *sua* indicates that the author belonged to the Vedic tradition (Nāhaṭā and Pāṇḍē 2001: xv–xvi), which his own editor, Bhāgacandra Jaina, was quick to correct: Jaina cited several cases in which *sui* is used instead of *sua* in the Jain tradition (Nāhaṭā and Pāṇḍē 2001: i). Jaina also pointed to the well-known image of Sarasvatī from the Jain *stūpa* at Mathurā as evidence for the fact that the goddess of knowledge was known and represented — if in this case by the name of Sarasvatī — as early as the second century CE. The recent discovery of a manuscript of Jivabhōgin’s commentary on the previously-lost *Paṇḍhāvāgaraṇam* (*Praśnavyākaraṇam*), dated to the end of the seventh century, confirms that Śrutadēvī was known at this time, and iconographically depicted as riding peacock, like Sarasvatī.<sup>9</sup> Nothing in the remainder of the work, however, suggests a Jain affiliation. Śiva and Viṣṇu make appearances in the examples (v. 73 and v. 20 respectively), but no Tirthaṅkaras or any other figures from Jain legend.

Bhayani suggested (1999: 2) that the author of this work might have been the well-known Apabhramsha poet Svayambhū, who lived in the ninth century CE and who also wrote a metrical handbook

- 
9. Acharya (2007: n. 11, p. 6). For the iconography of Śrutadēvī/Sarasvatī in the Jain tradition, see Shah (1941) and Nagarajaiah (2009). Acharya and Shah note that Śrutadēvī is referred to in some canonical sources, namely the *Bhagavatīsūtram* (*Viyāhaṇṇattī*) and the *Mahānīśīthasūtram*; the former was in principle compiled before the final recension of the Śvētāmbara canon in the early sixth century, but the latter has clearly taken shape well after this period.

called *Svayambhū's Meters* (*Svayambhūcchandaḥ*). Bhayani noted that the poet's son, Tribhuvana, ascribed works on grammar, meter, and poetics (*alaṅkāraḥ*) to him, and hence Bhayani suggested that the *Mirror of Ornaments* might be Svayambhū's work on poetics. But this conjecture was based partly on Bhayani's view that the *Mirror* borrowed from the *Ornament of Literature* of the ninth-century author Rudraṭa, which is probably incorrect. As we saw above, it is Bhāmaha's *Ornament of Literature*, rather than Rudraṭa's, that the *Mirror* most closely resembles. Moreover, none of Svayambhū's other surviving works is anonymous. And finally, Svayambhū was an Apabhramsha poet. Even though he included Prakrit verse forms in his *Meters*, the bulk of the work defines and exemplifies Apabhramsha verse forms. By contrast, there is no reference at all to Apabhramsha literature or verse forms in the *Mirror of Ornaments*.

### Repertoire and order

The *Mirror* clearly lists forty-two ornaments in vv. 5–9, and says that there are “more than forty” in v. 10. They largely, but not entirely, overlap with the ornaments defined in early works of poetics such as Bhāmaha's *Ornament* and Daṇḍin's *Mirror*; see the discussion on p. 40 below.<sup>10</sup>

There are a few discernible principles behind the order in which the ornaments are discussed. The *Mirror* begins with COMPARISON, which is widely considered to be the most fundamental of the ornaments of sense (*arthālaṅkāraḥ*). The *Treatise on Theater* (*Nāṭyaśāstram*) also discusses COMPARISON first, although paradoxically none of the earliest works begin in this way (Bhāmaha and Bhaṭṭi begin with ALLITERATION, and Daṇḍin with AS IT IS). The last ornament discussed in the *Mirror* is TWINNING, which is qualitatively different from the rest insofar as it is (with ALLITERATION) an ornament of

- 
10. Nāhaṭā and Nāhaṭā (1968: 430) understood v. 9 to refer to forty ornaments, and hence tried to get the total number that he counted — forty-five — by counting six of them, from INTENSE AFFECTION (89) to PREDOMINANT QUALITY (96), as a single ornament.

sound (*śabdālaṅkāraḥ*). Daṇḍin, too, discusses TWINNING only after having completed his discussion of ornaments of sense.

The discussion of individual ornaments sometimes cross-references others. For example, the definition of SEEING-AS COMPONENT refers to SEEING-AS, FUSION, and IDENTIFICATION. The cross-referenced ornaments always appear earlier in the text. In general, however, there is no rationale given, nor any discernible, for the ordering of ornaments within the text. Nevertheless in my reading there are a number of ornaments that are so closely related to each other that their contiguity within the text seems very much like a deliberate choice. These are INFERENCE, MIRROR, and SEEING-AS; and ACCOMPANIMENT BY OTHERS and CONCOMITANCE. COMPARISON and IDENTIFICATION are contiguous, as well, and they are often considered a “pair.”<sup>11</sup> COMPARISON-IDENTIFICATION follows (with the intervention of BENEDICTION) MIXTURE, of which it might strictly speaking be considered a subvariety; SEEING-AS COMPONENT can also be considered a subvariety, but it is separated from this group by the apparently-unrelated LESSON. There are some ornaments that appear to be closely related without, however, being contiguous to each other in the *Mirror*, such as INTENTION and REVELATION, and SUPPRESSION and DISAVOWAL.

### The examples

Balbir (1999–2000: 637) noted that “paradoxalement, on ne trouve aucune illustration directement empruntée aux œuvres en māhārāṣṭrī auxquels puisent en général les poéticiens sanskrits.” This is surprising, given that at least *some* of the Prakrit examples given in other works of poetics—either focusing on literary ornaments, such as Mammaṭa’s *Light on Literature* (*Kāvyaṭīkā*), or on meter, such as Svayambhū’s *Meters* (*Svayambhūcchandaḥ*)—are traceable to well-known works such as Hāla’s *Seven Centuries*

- 
11. Daṇḍin, too, defines IDENTIFICATION right after COMPARISON, and says that the former is “just a COMPARISON in which the difference between the two things is occluded” (*upamaiva tirōbhūtabhēdā rūpakam ucyatē*, 2.66).

(*Sattasāi*), Pālitta's *Taraṅgavaī*, or Kōūhala's *Līlāvaī*. Balbir did, however, trace a few examples to verses collected in anthologies and other works of poetics. These are:

- ▶ *Mirror* 75 (example of DOUBT): *Treasury of Gāhā-Gems* v. 461.
- ▶ *Mirror* 101 (example of CONCOMITANCE FUSION): *Treasury of Gāhā-Gems* v. 294.
- ▶ *Mirror* 52 (example of word-based ALLITERATION): *Light on the Erotic* p. 1266.

With the help of Suhas Mahesh, I have been able to trace a few more examples:

- ▶ *Mirror* 47 (example of ILLUMINATION): *Treasury of Rasa-filled Gāhās* v. 148 (no. 25 in the *bālālāyaṇṇavajjā*).
- ▶ *Mirror* 68 (example of MATCHING): *Treasury of Rasa-filled Gāhās* v. 138 (no. 11 in the *bālālāyaṇṇavajjā*).

The *Treasury of Rasa-filled Gāhās* (*Rasāulagāhākōsō*), compiled by Municandra in the twelfth century CE, has not been edited in its entirety (see Pavolini 1894 for a sample). I am working on an edition with Suhas Mahesh. The *Treasury of Gāhā-Gems* (*Gāhārayaṇākōsō*) was compiled by Jinēśvara in 1194 CE, and the *Light on the Erotic* (*Śṛṅgāraprakāśaḥ*) was written by Bhōja in the first half of the eleventh century CE.

Either Jinēśvara, Municandra, and Bhōja quoted these verses from the *Mirror*, or they quoted them from other sources that the *Mirror* also drew upon. I think the latter scenario is much more likely. First, if Bhōja had direct access to the *Mirror of Ornaments*, we might have expected him to quote many more verses than the one that shows up in the *Light on the Erotic* (since, after all, he quotes *thousands* of Prakrit verses between his two major works of poetics); the one that he quotes is not quoted as an example of ALLITERATION, but rather of a messenger sowing dissention between two parties “by telling of the man’s love for another woman.”

“Bespoke” examples, composed by the author himself to illustrate each ornament, are found in early works of poetics, namely Bhāmaha’s *Ornament* and Daṇḍin’s *Mirror*. But this seems unlikely to me in the case of the Prakrit *Mirror*. The examples seem to be relatively diverse in their style, content, and (in the case of the TWINNING examples) meter. Moreover they do not give the impression of having been composed *exclusively* to illustrate a specific ornament; if they were, a few of them might have been clearer. It seems more plausible to me that the author of the *Mirror* selected verses from existing Prakrit poetry that is now lost, as did Jinēśvara, Municandra and Bhōja. We know the names and authors of many such works from later texts, such as Bhōja’s works of poetics and the metrical handbooks of Virahāṅka and Svayambhū; these texts and many others quote hundreds of Prakrit verses whose sources remain unidentified.

Whatever their source, many of the examples evoke a specific social imaginary that had been associated with Prakrit literature since the latter’s beginnings: a village on the Gōdāvarī river (v. 81), populated by farmers (vv. 62, 125) and their daughters (vv. 52, 81), where young men and women arrange furtive meetings. For this reason, Balbir (1999–2000: 637) noted that “quelques strophes présentent des affinités avec la poésie de la *Sattasaī* et relèvent de la même inspiration en mettant en scène les protagonistes habituels de la lyrique amoureuse.”

Some of the examples in the *Mirror* praise a king. Authors often find a way to surreptitiously mention the name of their patron in their works, and we might wonder whether the *Mirror*’s example verses do so as well, especially if they were, like Daṇḍin’s, composed by the author himself.<sup>12</sup> Some eulogistic verses in the *Mirror* contain an address to the king in the vocative case: *ṇāha* “lord” (v. 21), *ṇarinda* “Indra among men” (v. 99), and *ṇarasēhara* “crown among men” (vv. 93, 105). These would all seem to be very generic terms,

12. See Pollock (2006: 169) on the “index fossil” in Sanskrit grammars; to this we can add Daṇḍin’s use of *kālakāla*, a title of Narasimhavarman II, in his *Mirror*, and a surreptitious mention of the Pallava capital of Kāñcī (Bronner 2012: 76).

with the exception of *ṇarasekhara-* (*naraśekhara-* in Sanskrit). That term is rather rare, and may be a title rather than a generic term of address.<sup>13</sup>

Similarly, v. 99 suggests that the addressee's proper name — which is not used in the verse — begins with the letter *s*. There are too many kings whose name begins with *s* to give us any strong leads.

Finally, there is a sequence *dhārāhiva* in v. 112, which, if taken as a term of address, should refer to “the lord of Dhārā,” one of the titles used by the Pāramāra kings since the later tenth century, and especially associated with the eleventh-century king Bhōja. If this were the only way to interpret this sequence, then we might have to entertain the possibility that the *Mirror* was composed after the eleventh century. But I think it is rather the case that *dhārāhi va* means “as if in streams” (*dhārābhir iva*).

## Language

The language of the *Mirror* is Prakrit, sometimes called “Māhārāṣṭrī Prakrit” to distinguish it from other closely-related Middle Indic literary languages. It is essentially the same language in which the major works of Prakrit literature, including the *Seven Centuries* (*Sattasaī*), *Slaying of Rāvaṇa* (*Rāvaṇavahō*), *Taraṅgavaī*, *Līlāvaī* and so on have been composed. I have not noticed any forms or usages that are specific to “Jaina Māhārāṣṭrī,” the language used in commentarial literature by Jain authors in the first millennium CE. The language is also entirely free of “Sanskritisms,” or Sanskrit forms

13. In desultory searches (with the help of a reviewer) I discovered two figures named Naraśekhara. In a *paṭṭāvalī* of the Pallivāla *gaccha* of Śvētāmbara Jains (Dēśāi and Kōṭhārī 1997: 222), Naraśekhara is the name of a king of Ajayagaṛh, whose son, Mahidhara, was converted to Jainism by the monk Sughōṣasūri. According to the *paṭṭāvalī* Sughōṣasūri died in 397 vs (340 CE) and Mahidhara in 425 vs (368 CE). And in Vardhamānasūri's *Story of the First Jina of the Age* (*Jugāijīṇindacariyam*), composed in 1160 vs (1103 CE), the story of a king named Naraśekhara of Vaijyantī is narrated by the monk Puṇḍarīka to Kāntimatī (vv. 3310–3467). Naraśekhara's son Raṇaśūra beheads a snake that he thought was going to kill his father; Naraśekhara later learns from a Jain monk that the snake was his father in a former life, and he renounces the world.

that have been partially adapted to Prakrit phonology, with the one exception of *saccavaam* (= *satyavadan*, for which a vocative form in *-anta* would be more natural in Prakrit).

A few formations are worth noting. The use of adjectives made from the suffix *-ira-* (Schwarzschild 1993) is reasonably common: see *guñjira-* (114), *ghōlira-* (62), *ṇaccira-* (130), *ṇīsasirī-* (24), and *vilasira-* (92). The form *alaṅkāraiṭta-* (76) appears to show a suffix *-itta-*, which the Prakrit grammarians teach in a possessive sense (Pischel 1981 [1900]: §600).<sup>14</sup> In context it appears to mean something more like “those who are familiar with ornaments.” But this would, if I am not mistaken, be the first time the suffix is attested in literature. In terms of usage, I note that in my reconstructions I have occasionally resorted to the use of the infinitive (*-um*) as a converb (*-ūṇa*), e.g., vv. 65, 76.

The lexicon includes a fair number of so-called *dēśī* words. These are Prakrit words whose corresponding Sanskrit form either does not exist or is not used in the same sense. The vast majority of these words are attested in other Prakrit works, as shown in table 1.1. There are a few cases where a *dēśī* word has been restored by myself; I have collected those instances in table 1.2.<sup>15</sup>

- 
14. For example, Hēmacandra at *The ‘Perfected’ Grammar of Hēmacandra* (*Siddha-hēmacandraśabdānuśāsanam*) 2.159: *ālvillōllālāvantamantēttaramaṇā matōh*. Note that Hēmacandra’s own example is *kavvaṭṭō*, which might mean “someone associated with literature, a *littérateur*,” rather than “one who possesses a poem.”
  15. The abbreviations are those of Ghatage (1996), and the editions referenced are those listed first in the bibliography. They are: *CaupCa* = *Caūpaṇṇamahāpurisacariyaṃ* (*Story of Forty-Five Great Men*); *Chapp* = *Chappañṇayagāhāo* (*Verses of the Connoisseurs*); *DēNāMā* = *Dēśināmamālā* (*Lexicon of the Regional*); *GāRaKō* = *Gāhārayaṇakōsa* (*Treasury of Gāhā-Gems*); *GāSa* = *Gāthāsaptasatakam* (*Seven Centuries*); *Līlā* = *Līlāvāt*; *PāiLāNā* = *Pāialacchīnāmamālā* (*‘Prakrit Lakṣmī’ Lexicon*); *PaumCa* = *Paūmacariyaṃ* (*Story of Padma*); *Siddha* = *Siddhahēmacandraśabdānuśāsanam* (*‘Perfected’ Grammar of Hēmacandra*); *SupāsCa* = *Supāsanāhacariyaṃ* (*Story of Supārśva*); *TarLō* = *Taraṅgalōlā/Taraṅgavat*; *UttNi* = *Uttarādhyayanāniryuktiḥ*; *VajLag* = *Vajjālaggaṃ*; *VasuHi* = *Vasudēvahiṇḍi* (*Wanderings of Vasudēva*). The lexicons and grammar are given in bold when the citation is a definition.



Table 1.1: *Dēśī* words in the *Mirror of Ornaments*

Word	Meaning	Verse	Occurrences elsewhere
<i>ajjhā-</i>	f. “(unfaithful) woman”	125	<i>GāSa.</i> 838, 858; <i>VajLag.</i> 308, 313, 318-1, 439, 679; <i>Līlā.</i> 1100; <b><i>DēNāMā.</i> 1.50</b>
<i>ekkekkama-</i>	adj. “mutual”	30	<i>GāSa.</i> 220; <i>TarLō.</i> 311, 313; <i>Sētu</i> 12.19; <i>VajLag.</i> 429; <i>Līlā.</i> <i>passim</i> ; <i>GāRaKō.</i> 168; <b><i>DēNāMā.</i> 1.145</b>
<i>kaṇṇullia-</i>	m. “ear-ornament”	23	—
<i>ciñcañā-</i>	adj. “adorned”	18	<i>TarLō.</i> 510, 1206; <i>PaumCa</i> 15.13; <i>Līlā.</i> 1029, 1286, 1295, 1327; <b><i>PāiLaNā.</i> 85</b>
<i>cōriāe</i>	adv. “in secret”	66	<i>GāSa.</i> 206
<i>talliccha-</i>	adj. “intent”	31	<b><i>DēNāMā.</i> 5.3</b>
<i>dhāḍī-</i>	f. “attack”	119	<i>PāiLaNā.</i> 276 (Skt. lexicons <i>dhāṭī</i> )
<i>paccala-</i>	adj. “capable”	26	<i>UttNi</i> 103; <i>TarLō.</i> 1112; <b><i>PāiNāMā.</i> 36; <i>DēNāMā.</i> 3.69</b> ; <i>SupāsCa.</i> vol. 1 pp. 85, 142, vol. 2 pp. 324, 425
<i>piḍa-</i>	m. “will, power”	98	<i>VajLag.</i> 280; <i>SupāsCa.</i> vol. 1 pp. 176, 184
<i>pellāvellia</i>	adv. “in a commotion”	85	<i>GāRaKō.</i> 388
<i>phullandhua-</i>	m. “bee”	53	<i>GāSa.</i> 754, 796; <i>CaupCa.</i> pp. 193, 257, 262, 282; <b><i>PāiNāMā.</i> 11; <i>DēNāMā.</i> 6.85</b>
<i>bailla-</i>	m. “bull”	82	<i>UttNi.</i> 488; <i>TarLō.</i> 210, 1190; <i>VasuHi.</i> p. 57; <i>VajLag.</i> 160; <i>Līlā.</i> 1108–1109; <i>GāRaKō.</i> 336; <b><i>DēNāMā.</i> 3.91</b>
<i>bhasala-</i>	m. “bee”	36, 68	<i>VajLag.</i> 236, 241, 243, 253, 254; <i>Līlā.</i> 759; <i>GāRaKō.</i> 67, 174, 624, 634; <b><i>PāiNāMā.</i> 11</b> ; <i>SupāsCa.</i> <i>passim</i>

*Continued on next page*

*Continued from previous page*

Word	Meaning	Verse	Occurrences elsewhere
<i>riñchōḷi-</i>	f. “series”	19, 27	<i>GāSa.</i> 75, 120, 563, 575, 689, 836; <i>TarLō.</i> 1468; <i>VajLag.</i> 207, 633, 654, 31-2; <i>PaiNāMā.</i> 64; <i>GāRaKō.</i> 344, 645; <i>DēNāMā.</i> 7.7
<i>vellahala-</i>	adj. “gentle, soft”	69, 94	<i>GāSa.</i> 599; <i>VajLag.</i> 96, 421; <i>Līlā.</i> 356, 1308; <i>DēNāMā.</i> 7.96
<i>sellīā-</i>	f. “female calf”	82	cf. <i>DēNāMā.</i> 8.57 ( <i>sella-</i> )
<i>halā-</i>	f. “female friend”	27	<i>GāSa.</i> 430, 893, 899, 901, 930; <i>Līlā</i> 406; <i>DēNāMā.</i> 2.195

Table 1.2: *Dēśī* words in uncertain contexts in the *Mirror of Ornaments*

Word	Meaning	Verse	Occurrences elsewhere
<i>aṇaḍa-</i>	m. “lover”	39	<i>DēNāMā</i> 1.18
<i>laḍaha-</i>	adj. “handsome”	125	<i>TarLō.</i> 1303; <i>GāSa.</i> 7, 817; <i>Chapp.</i> 74; <i>VajLag.</i> 315, 284-4, <i>Līlā.</i> 71; <i>GāRaKō.</i> 285, 348; <i>DēNāMā.</i> 7.17
<i>viḍaviḍia-</i>	adj. “composed”	25	<i>Siddha.</i> 8.4.94
<i>hāva-</i>	adj. “moving quickly”	39	<i>DēNāMā</i> 8.75

## Meters

The *Mirror* is written almost entirely in the *gāthā* (*gāhā*) meter, the preeminent verse-form of Prakrit literature. The only exceptions are two examples of the ornament TWINNING. One of them (v. 130) appears to be in a *galitakam* meter, although not one that I recognize, and unusually formed with five lines. The other (v. 131) is in the *anuṣṭubh ślōka*.

*Gāthā*

The *gāthā* consists of two lines, each made out of eight “groups” or *gaṇas* of four moras (*mātrās*) each.<sup>16</sup> A heavy syllable contributes two moras, and a light syllable contributes one. In the odd-numbered *gaṇas*, there must be a syllable boundary between the second and third mora of the *gaṇa*, and hence these have an “unsyncopated” rhythm. The combinations of syllables allowed in these positions are  $\mathfrak{S}\mathfrak{S}$ ,  $\mathfrak{S}\mathfrak{I}$ ,  $\mathfrak{I}\mathfrak{S}$ , and  $\mathfrak{I}\mathfrak{I}$ . In the even-numbered *gaṇas*, this constraint does not hold, and the “syncopated” rhythm  $\mathfrak{I}\mathfrak{S}\mathfrak{I}$  is also allowed. The sixth *gaṇa* of the first line, moreover, *must* be syncopated (hence it must take the form  $\mathfrak{I}\mathfrak{S}\mathfrak{I}$ , or alternatively  $\mathfrak{I}\mathfrak{I}\mathfrak{I}$  with a word boundary after the first light syllable). The sixth *gaṇa* of the second line consists of a single light syllable. The eighth *gaṇas* of both lines are in fact a single syllable, which conventionally counts as heavy ( $\mathfrak{S}$  or  $\mathfrak{I}$ ). A schema for the first line is given in figure 1.1; the second line is identical, except that the sixth *gaṇa* must always be  $\mathfrak{I}$ . The frequency of each pattern is shown in figures 1.2 and 1.3.

Figure 1.1: Schema of the *gāthā*, line 1

<i>Gaṇa</i>	1	2	3	4	5	6	7	8
Unsyncopated patterns	$\mathfrak{S}\mathfrak{S}$	$\mathfrak{S}\mathfrak{S}$	$\mathfrak{S}\mathfrak{S}$	$\mathfrak{S}\mathfrak{S}$	$\mathfrak{S}\mathfrak{S}$		$\mathfrak{S}\mathfrak{S}$	
	$\mathfrak{S}\mathfrak{I}$	$\mathfrak{S}\mathfrak{I}$	$\mathfrak{S}\mathfrak{I}$	$\mathfrak{S}\mathfrak{I}$	$\mathfrak{S}\mathfrak{I}$		$\mathfrak{S}\mathfrak{I}$	
	$\mathfrak{I}\mathfrak{S}$	$\mathfrak{I}\mathfrak{S}$	$\mathfrak{I}\mathfrak{S}$	$\mathfrak{I}\mathfrak{S}$	$\mathfrak{I}\mathfrak{S}$		$\mathfrak{I}\mathfrak{S}$	
	$\mathfrak{I}\mathfrak{I}$	$\mathfrak{I}\mathfrak{I}$	$\mathfrak{I}\mathfrak{I}$	$\mathfrak{I}\mathfrak{I}$	$\mathfrak{I}\mathfrak{I}$		$\mathfrak{I}\mathfrak{I}$	
Syncopated patterns		$\mathfrak{I}\mathfrak{S}\mathfrak{I}$		$\mathfrak{I}\mathfrak{S}\mathfrak{I}$		$\mathfrak{I}\mathfrak{S}\mathfrak{I}$		
		$\mathfrak{I} \mathfrak{I}\mathfrak{I}$		$\mathfrak{I} \mathfrak{I}\mathfrak{I}$		$\mathfrak{I} \mathfrak{I}\mathfrak{I}$		
Single syllables								$\mathfrak{S}$

Both syllable patterns and word boundaries figure in the rhythm of the *gāthā*, and hence there are positions where word boundaries are more and less likely to occur. The “regular” location of a word

16. I use the following symbols:  $\mathfrak{S}$  = heavy syllable;  $\mathfrak{I}$  = light syllable,  $|$  = word boundary.

boundary within the line is after the twelfth mora (i.e., after the third *gaṇa*), and lines that have such a word boundary are called *pathyā* (“regular”). A little less than three-quarters of the *Mirror*’s lines are *pathyā*. The remainder are called *vipulā* (“extended”), defined by the absence of a word boundary after the twelfth mora. All of these lines observe the “law of *vipulā*” formulated by Jacobi (1886), according to which a *vipulā* line must have a “syncopated” shape (|ṣ| or ||||) in the fourth *gaṇa*.

As shown in figures 1.4 and 1.5, there are also places where word boundaries are vanishingly infrequent. I consider word boundary to be prohibited after the eleventh and nineteenth moras of both lines (i.e., between the last two moras of the third and fifth *gaṇas*), and moreover after the twenty-second mora of the first line (i.e., between the last two moras of the sixth *gaṇa*). There is also a prohibition on word boundary right before the last syllable of both lines, effectively enforcing a constraint on final monosyllables. I have taken these constraints into consideration when proposing conjectures and adjudicating between readings. In one case, I have changed the text by making a “close compound” of a compound word.<sup>17</sup> This refers to the possibility of performing word-internal *sandhi* in the seam of a compound, signaling that the compound counts as a single word for the purposes of phonological rules, and hence for metrical purposes as well.

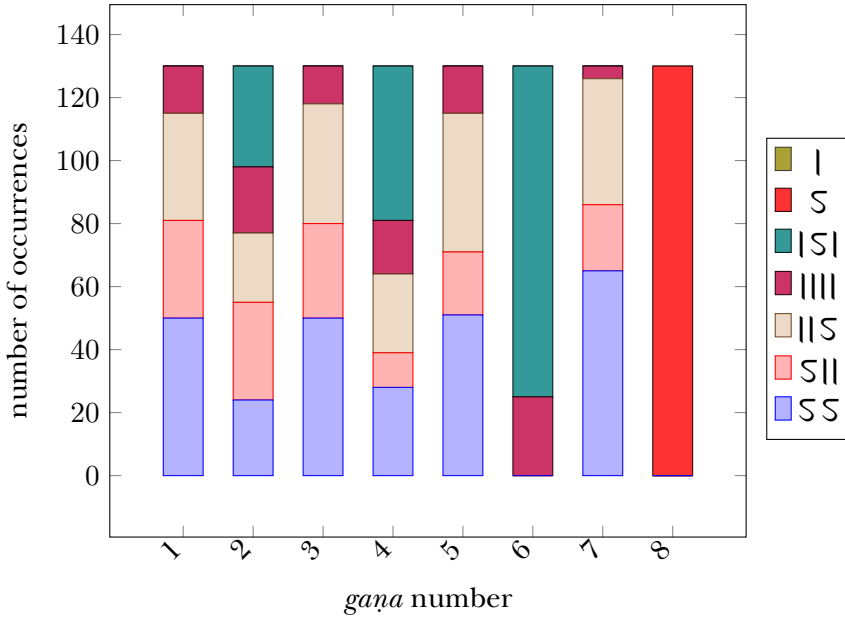
Beyond these prohibitions, there are a number of strong tendencies that are however not inviolate. Similar to the case of the third and fifth *gaṇas*, where a word boundary is prohibited between the final two moras, a word boundary is quite rare between the final two moras of the seventh *gaṇa* of both lines.<sup>18</sup>

The rules of the *gāhā* meter are observed with rather less strictness

- 
17. Namely *vihua-jaṇa-* to *vihuaaṇa-* in the first line of v. 30, to avoid a word boundary after the nineteenth mora.
  18. It occurs in 45 (first line), 48 (second line), 75 (first line), and 85 (first line; I have converted *taruṇa-jaṇō* in the second line into the “close compound” *taruṇaaṇō* to avoid a word boundary in this location in the second line as well), and 106 (first line).

in the “tables of contents” found in vv. 5–9 and vv. 12–13. Several of these are *vipulā* lines (the first line of vv. 8 and 9, and the second of vv. 12 and 13). Moreover in the first line of 8, there is a bad word break in the fifth *gaṇa*, and in the first line of 9, the required word break after the first syllable of an all-light sixth *gaṇa* is missing. The same looseness of construction might account for the light second syllable of the adverb *iō* (written here *iu*), which appears twice in the first list in the meaning of “after this.”

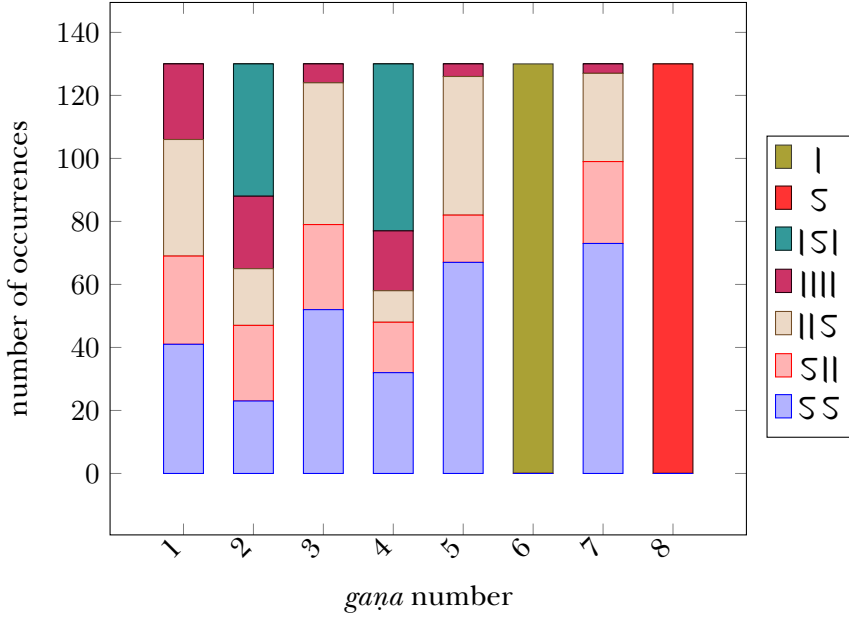
Figure 1.2: Distribution of shapes per *gaṇa* in line 1



### *Galitakam*

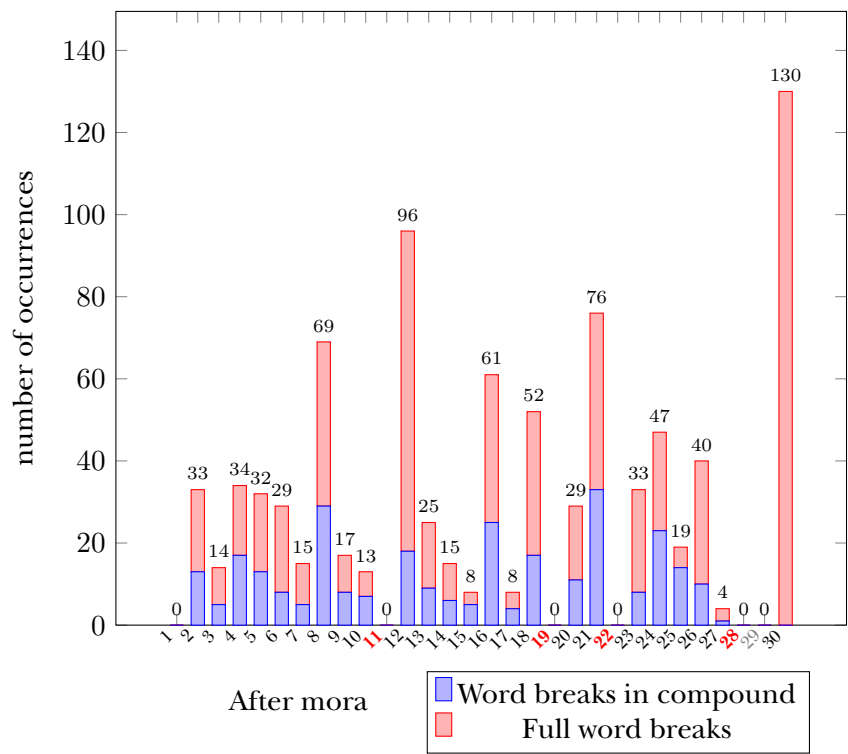
Verse 130 is highly corrupt. In my restoration, it has five lines, with adjacent rhyme at the end of each line. The only common verse-form I know of that has five lines is the *mātrā*, associated with early Apabhramsha verse, and this verse does not fit the *mātrā*’s schema.

I propose, instead, that this verse belongs to the family of meters called *galitakam* or *galitā*. In general, this term refers to a Prakrit

Figure 1.3: Distribution of shapes per *gaṇa* in line 2

meter made up of two or four lines (*pādas*), each of which is made up of a certain number of mora-regulated groups of syllables (*gaṇas*); they may either have the same number of moras (*mātrās*) in all their lines (so-called “even” or *sama*-), or the equivalence might be limited to the odd and even lines respectively (so-called “half-even” or *ardha-sama*-). Most importantly, a *galitakam* generally features *yamakam*, translated here as TWINNING. These verses are only known from two works of the fourth and fifth centuries, *The Victory of Hari* (*Harivijāo*) by Sarvasēna and *The Slaying of Rāvaṇa* (*Rāvaṇavahō*) by Pravarasēna, as well as discussions in metrical handbooks from a later period (including Virahāṅka’s *Collection of Syllable- and Mora-Counting Meters* [*Vṛttajātisamuccayaḥ*] and Svayambhū’s *Meters* [*Svayambhūcchandaḥ*]). In most of the examples, the verses feature a specific type of TWINNING, namely, end-rhyme between adjacent lines. The most common four-line patterns have between twenty and thirty moras per line. Virahāṅka says, however, that any kind of Prakrit verse with even or half-even lines can be considered a *galitakam*, as long as it

Figure 1.4: Word breaks in line 1

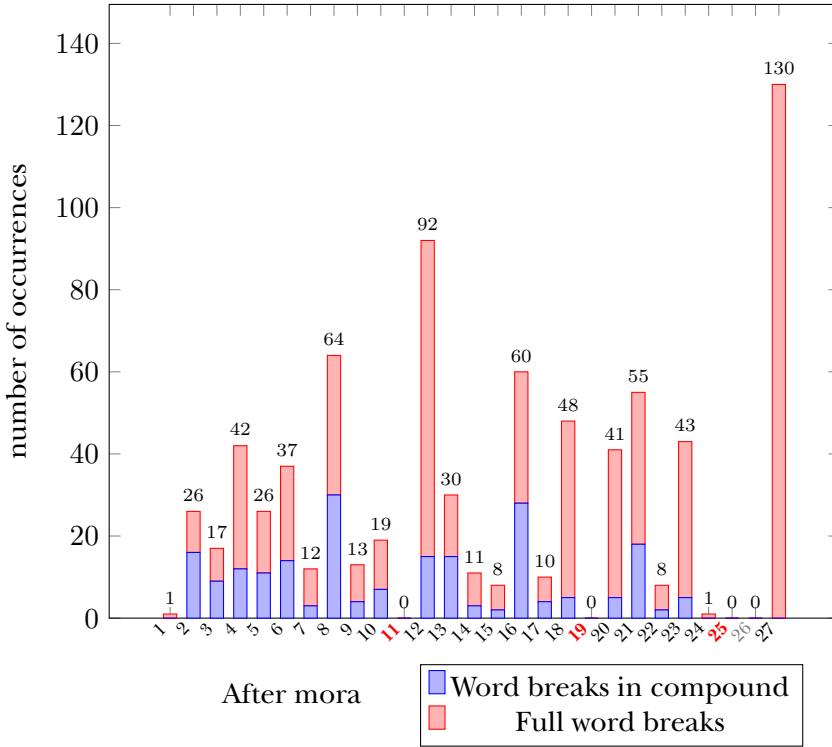


features TWINNING, and suggests that there is a great variety of both forms and names (4.106–109); Svayambhū agrees (p. 109).

Table 1.3: Metrical structure of verse 130

Line	Pattern					Total moras
1	5	115	151	1115	15	18
2	5	55	151	515	15	18
3	1111	511	511	515	15	20
4	1111	511	115	515	15	20
5	55	511	55	1115	15	20

Figure 1.5: Word breaks in line 2



Verse 130, the schema of which is given in table 1.3, would be atypical from a number of perspectives. First, it has five lines, rather than four. Second, the first and second lines have eighteen moras, and the third, fourth and fifth have twenty. These lines are relatively short, and they are uneven. Third, the type of *TWINNING* found in them is not the usual end-rhyme between adjacent lines, but adjacent rhyme within a line. This last feature, however, is attested for certain *galitakam* verses according to Virahāṅka, who calls this pattern of *TWINNING* *samudga-* (4.56, 4.103). This leads me to think that verse 130 was perhaps intended as a *galitakam*, and textual corruption has obscured its original metrical form. It is also thematically connected to Pravaraśēna's work, and might have been intended as a recreation of, or homage to, its *galitakam* verses.



If verse 130 is a *galitakam* verse, that might give us a somewhat more narrow window for the date. The earliest work to feature such verses, as far as we know, was Sarvasēna's *Victory of Hari* (early fourth century CE), and the last was Pravarasēna's *Slaying of Rāvaṇa* (early fifth century CE). Both of these works are products of the "second phase" of Prakrit literature, when the kings of the Vākāṭaka kingdom took an active interest in composing Prakrit poems (see Dundas 2022). A relatively large set of *galitakam* verses are defined in Virahāṅka's metrical handbook, possibly composed in the eighth century, and a much smaller set are defined in Svayambhū's, just a century afterwards. This suggests that, by Svayambhū's time, the popularity of *galitakam* verses had decisively waned. Thus we might expect the work from which verse 130 was drawn to have been composed between the fourth and eighth centuries of the common era.

### *Anuṣṭubh*

Verse 131 is a kind of *anuṣṭubh*, with eight syllables in each of its four lines. Whereas a "standard" or *pathyā anuṣṭubh*, however, should end with the pattern 1515 in its even-numbered lines and 1555 in its odd-numbered lines, this verse must necessarily have 1515 in its odd-numbered lines as well, since all lines end with the same series of syllables. This is the type of metrical pattern licensed as an "extension" of the *anuṣṭubh* by the early authority Saitava (Steiner 1996: 238–239).

## **The early period of poetics in India**

Balbir noted that the *Mirror*, "autant qu'on puisse juger en le soumettant à diverses confrontations, doit remonter plutôt à la première époque des *alaṃkāraśāstra* classiques." To understand the *Mirror* and appreciate its place in the history of Indian poetics, then, we must place it in the context of the works to which it bears the greatest resemblance: those of the early period of poetics.

Poetics—that is, systematic thought about literary art—has a long history in India. But as Bronner (2002: 442) has noted (see also McCrea 2011: 231), it never had a “root text” to serve as the undisputed starting-point of discussion, like the *sūtra* texts of the Mīmāṃsā and Nyāya systems, or like the *Kāmasūtram* or *Arthaśāstram*. Instead, we can speak of a “prehistory” of poetics, including references to some important ideas in various inscriptional and literary sources, followed by the earliest surviving works of poetics *per se*. These are the *Ornament of Literature* (*Kāvyaṭīkāraḥ*) of Bhāmaha and the *Mirror of Literature* (*Kāvyaḍarśaḥ*) of Daṇḍin. The subsequent tradition of poetics really begins from these two authors, who therefore served as “founding fathers” in a sense (Bronner 2002: 457).

There has been a vocabulary to talk about literature for as long as there has been literature, but evidence for the articulation of concepts that would later be theorized in the tradition of poetics begins to appear in the third century BCE. Tieken (2006) has argued convincingly that Asōka used the word “sweetness” in his Fourteenth Rock Edict in a sense almost identical to that which it has as a technical term in poetics, namely, as that quality of speech (*guṇaḥ*) wherein hearing the same thing again and again does not cause annoyance. This suggests that the theory of poetic qualities (*guṇaḥ*), the earliest surviving treatment of which appears in the *Treatise on Theater*, dates back at least to the early third century BCE. More solid evidence for this theory is provided by the Junāgaṛh inscription of Rudradāman (Kielhorn 1905–1906), dated to 150 CE. In that inscription Rudradāman is said to be skilled in composing verse and prose using several technical terms of poetics, including “ornaments” (*alaṅkāraḥ*) besides the names of a few poetic qualities.<sup>19</sup> This inscription was one of Bühler’s primary pieces of evidence for establishing that the poetic tradition of *kāvya*m extended at least as far back as the beginning of the Common Era (1890).

19. See line 15 (Kielhorn 1905–1906: 44): *sphuṭa-laghu-madhura-citra-kānta-śabda-samayō-dārāṇīkṛta-gadya-padya*-etc.

The *Treatise on Theater* is a compilation of material related to the composition and performance of stage-plays. Its date is unknown. Its chapters on “verbal representation” (*vācikābhinayaḥ*) include a short grammatical description of the languages of the stage-play, an inventory of metrical forms, and, in chapter sixteen, a discussion of the key elements of poetics. These elements include thirty-six “characteristics” (*lakṣaṇāni*), four “ornaments” (*alaṅkārah*), ten “faults” (*dōṣāḥ*), and ten “qualities” (*guṇāḥ*). All of these except the “characteristics” have been integrated into later works of poetics (see Raghavan 1973 [1942] for a preliminary attempt to understand the characteristics).

Thus it appears that at least the main concepts around which the later discourse of poetics would be structured, including “ornaments,” “qualities,” and “faults,” were available as early as the beginning of the Common Era. This is unsurprising, since *kāvya* itself—the set of literary forms that constitutes the object of poetics as a discourse—appears in the historical record in precisely this period. What is more surprising is that there seems to be a gap of several centuries between these references, including the *Treatise on Theater*’s broad overview, and the earliest texts of poetics *per se*. Obviously there were texts that are now lost, as noted just below. Nevertheless we must try to explain how the vocabulary of poetics could have circulated, in a relatively stable form, for hundreds of years before appearing in a lasting textual form in the work of Bhāmaha and Daṇḍin.

### **Bhāmaha**

Bhāmaha’s *Ornament of Literature* (*Kāvyaṅkārah*) is generally held to be the earliest work specifically dedicated to poetics in South Asia (Kane 1961: 83). Nevertheless we know nothing for certain about Bhāmaha, including his date and his place.

The *Ornament* itself was only rediscovered at the very beginning of the twentieth century. It was found by Professor M. Rangacharya of the Madras Presidency College and its discovery was reported to R. Narasimhachar, who discussed it briefly (Narasimhachar 1903: 20)

in the introduction to his edition of Nāgavarma's *Analysis of Literature* (*Kāvyaavalōkanam*).<sup>20</sup> This was apparently a palm-leaf manuscript dating to ca. 1400 CE that was once held in the Mahārāja's Sanskrit Library in Trivandrum. A transcript was apparently made and deposited in the Government Oriental Manuscripts Library in Madras. These were the sources for Trivedi's *editio princeps* of the text in 1909.<sup>21</sup> The edition of Śarmā and Upādhyāya, which appeared in 1928, is based on three "transcripts," about which even the editors knew nothing regarding their date or provenance (p. 70). They conjectured that all three are ultimately based on the palm-leaf manuscript in Trivandrum. Independently, Naganatha Sastry brought out an edition in 1927, which utilized two other manuscripts (or perhaps transcripts?), both from Tamil Nadu.<sup>22</sup> Almost all other editions, like that of Tatacharya Siromani (1934), simply reproduce the text of one of these early editions, usually without mentioning their own source(s). The one exception is the "critical" edition of Subhadra (2008), which aggregates all of the available sources, which include two paper transcripts and one palm-leaf manuscript that had not previously been consulted.<sup>23</sup> Unfortunately, what P.V.

- 
20. See also Narasimhachar (1912). Narasimhiengar (1905) also refers to Rangacharya's discovery, which he accessed from a transcript lent to him by Pandit Anandalvar of the Mysore Archaeological Office.
  21. The original manuscript may be no. 872 in what is now the Trivandrum University Manuscript Library (225 *granthas*, palm leaf, Malayalam script). There is no trace of a transcript at the GOML Madras.
  22. One of these manuscripts was in the possession of Brahmaśrī R.V. Krishnamachariar, Sanskrit Pundit, Government College Kumbhakonam, and the other in the possession of Brahmaśrī Charkavartī Ācārya of the Tiruvadi Sanskrit College (Naganatha Sastry 1970 [1927]: xix). They are not described. Apparently the other materials (including Trivedi's edition, the manuscript in Trivandrum, and the transcript at GOML) were personally inspected either by Naganatha Sastry or Brahmaśrī Subrahmani Sastrigal (Naganatha Sastry 1970 [1927]: xx).
  23. See the description of sources on p. 277 of Subhadra's edition. The palm-leaf manuscript belonged to Dr. C.M. Neelakandhan of Kalady, although Subhadra appears not to have noted any variants from this witness. The other sources are paper transcripts belonging to the Adyar Library and the Trivandrum University

Kane wrote in 1961 regarding the editions of Bhāmaha's *Ornament* still stands: "The mss. material is meagre and the editors do not explain many knotty points, nor do they bring together all the various readings in Bhāmaha's text as quoted in many works and the explanations of his verses by numerous writers from the days of Udbhaṭa, the Dhvanyāloka and Locana onwards" (1961: 81).

Thus, on the one hand, all of the manuscript material for Bhāmaha's *Ornament* seems to be suspiciously univocal; all of it may well derive from a single palm-leaf manuscript made in Kerala around 1400. On the other hand, we have a reasonable quantity of materials in which Bhāmaha's work is quoted. As Kane noted, Bhāmaha's work was relatively popular in Kashmir from the eighth to tenth centuries. It was commented upon by the brilliant Kashmiri critic Udbhaṭa in the late eighth or early ninth century, who also borrowed liberally from Bhāmaha in his own treatment of literary ornaments, the *Collected Essence of the Ornaments of Literature* (*Kāvyaśāṅkārāsārasaṅgrahaḥ*). In fact, just a year after Kane wrote those words, Raniero Gnoli published a fragmentary manuscript that has now been conclusively identified as Udbhaṭa's *Explanation* (*Vivaraṇam*), the only commentary known to have been written on Bhāmaha's *Ornament*. Since then, Kulkarni (1972) recognized that Udbhaṭa's *Explanation*, and thus indirectly Bhāmaha's *Ornament*, were utilized by a number of other works on poetics, including Hēmacandra's *Teaching on Literature* (*Kāvyaṇuśāsanam*) and the anonymous *Analysis of the 'Wish-granting Vine of Literature'* (*Kāvyaśāṅkārāsārasaṅgrahaḥ*). Bhāmaha's work is also quoted by Jayamaṅgala, the author of a commentary on *Bhaṭṭi's Poem* (see below), who lived prior to 1050 CE (Kane 1961: 77).

All Bhāmaha says about himself in his *Ornament* is that he is the son of Rakrilagōmin (6.64). He names several authors whose works do not survive and whose dates are not known, such as Mēdhāvin (2.40, 2.88) and Rāmaśarman (2.20). It has been noted since the discovery of the *Ornament*, however, that its fifth chapter is indebted to

---

Manuscript Library; their source is not mentioned.

Buddhist logical theory, and Tucci (1929) demonstrated more precisely that Bhāmaha “had direct acquaintance with Diñnāga’s works” (146), and does not rely on Dharmakīrti. Diñnāga is commonly dated to 480–540 CE, following Frauwallner (1961: 134), although Deleanu (2019) puts him about a half-century earlier, to 430–500. I would assume that Bhāmaha would have read the works of Dharmakīrti (600–660), had he lived at a time when this was possible.

As for a *terminus ad quem*, the earliest author I know of to explicitly quote or refer to Bhāmaha is Śāntarakṣita in the middle of the eighth century CE (Kane 1961: 84). Bhāmaha is apparently quoted by Mahēśvara, the author of a commentary on Yāska’s *Niruktam*, and Mahēśvara has sometimes been dated to the mid-seventh century on the basis of circumstantial evidence which I do not find convincing.<sup>24</sup> Bronner (2012) has convincingly shown that Daṇḍin responds to Bhāmaha, and as we will see below, Daṇḍin probably wrote his *Mirror of Literature* at the turn of the eighth century. Similarly, while the relative position of Bhaṭṭi and Bhāmaha is far from settled, I am persuaded by the arguments of Diwekar (1929) that *Bhaṭṭi’s Poem* responds in certain places to Bhāmaha’s *Ornament*.<sup>25</sup> These parameters would place Bhāmaha between 500 and 640 CE. I personally would be inclined to put him closer to 600 CE.

The *Ornament* is made up of about 400 verses arranged into six chapters. The ornaments themselves are presented in the second and third chapters. The fourth chapter discusses faults (*dōṣāḥ*), and the fifth chapter discusses logical faults in particular. The sixth chapter contains advice for avoiding grammatical errors and solecisms.

---

24. See Bronner (2012: 95–96): Mahēśvara was supposedly a student of Skandasvāmin, and so too was Harisvāmin; Harisvāmin is alleged to provide a date of 638 CE for himself, but there are philological and historical problems with this date (see Kahrs 1998: 15–16).

25. De (1923: 51) takes a different view, viz. that Bhāmaha knew and criticized Bhaṭṭi, but partly because he accepts Jacobi’s argument that Bhāmaha knew Dharmakīrti.

Bhāmaha is also the name of the author of a popular commentary on a Prakrit grammar, called the *Light on Prakrit* (*Prākṛtaprakāśaḥ*). This latter work is conventionally ascribed to Vararuci. Bhāmaha's commentary, called *Captivating* (*Manōramā*), is anything but. As both Pischel (1981 [1900]: §33) and Nitti-Dolci (1972 [1938]) have shown, this Bhāmaha has often misunderstood the *sūtras*. His acquaintance with Prakrit seems bookish and artificial, and his comments are usually just lists of forms (like the ubiquitous *vaccha*- "tree"). There are nevertheless a few longer citations in the last chapter, and several of these appear to come from Hāla's *Seven Centuries* (Nitti-Dolci 1972 [1938]: 36), although the resemblances may be coincidental. I have not been able to trace any further citations; none appear to be from the *Mirror of Ornaments*. Whether the author of the *Captivating* commentary and the author of the *Ornament of Literature* are the same person will have to remain an open question. While it is hard to believe that the intelligent and lucid author of the *Ornament* could have written such a plodding and pedestrian commentary as the *Captivating*, there is no convincing evidence *against* the identification, either.<sup>26</sup>

Bhāmaha may have written other works besides the *Ornament*. As noted by Kane (1961: 88), a few verses not found in the *Ornament* are attributed to Bhāmaha by later writers, such as Hēmacandra (twelfth century), Gōpēndratippabhūpāla (the author of the *Wish-granting Cow* [*Kāmadhēnuḥ*]), a commentary on Vāmana's *Sūtras and Commentary on the Ornaments of Literature* [*Kāvyaḷaṅkārasūtravṛttiḥ*] composed around the fifteenth century according to Kane 1961: 147), and Nārāyaṇa Bhaṭṭa (the grandfather of Kamalākara Bhaṭṭa, and the author of a commentary on Kēdārabhaṭṭa's *Ocean of Meters* [*Vṛttaratnākarah*] composed in Varanasi in the sixteenth century).<sup>27</sup>

26. Kane (1961: 88) is doubtful about the identification himself, but notes that Pischel and Pathak (1898: 16) consider the two Bhāmahas to have been identical. When two works that are enormously different in quality are ascribed to the same author, scholars will sometimes propose that one was a "juvenile" production (e.g., the *Cycle of Seasons* [*Rtusamhārah*] ascribed to Kālidāsa).

27. Some of Gōpēndra's quotations from "Bhāmaha" seem to be misattributed, such as

It is rather suspicious that, with one exception, none of these stray quotations are attributed to Bhāmaha by any other authority.

Bhāmaha's *Ornament* was studied all over India. As noted above, it served as the starting-point for a new discourse of poetics in Kashmir in the ninth century. And the Sinhalese monk Ratnaśrījñāna had studied the *Ornament* carefully when he sat down to write his commentary on Daṇḍin's *Mirror of Literature* in the tenth century, probably when he was staying in eastern India.

### Bhaṭṭi

Bhaṭṭi tells us that he composed his *Slaying of Rāvaṇa* (*Rāvaṇa-vadhah*), better known as *Bhaṭṭi's Poem* (*Bhaṭṭikāvya*), at Valabhī, in the modern state of Gujarat, which was then ruled by the king Dharasēna. This probably refers to Dharasēna IV (r. ca. 641–650 CE).<sup>28</sup> The poem tells the story of the *Rāmāyaṇam* while also systematically exemplifying certain rules of Sanskrit grammar. Beyond Sanskrit grammar, however, *Bhaṭṭi's Poem* also exemplifies a series of literary ornaments in its tenth chapter. Bhaṭṭi himself does not identify these ornaments. For their identification scholars generally rely on the commentary of Jayamaṅgala (prior to 1050

---

the quotation from Bhaṭṭa Tauta on p. 4 (*prajñā* etc.) and from Dhanañjaya on p. 20 (*bhagavantō* etc.). Whether the widely-quoted verse defining a *sūtra* (*alpākṣaram* etc.), or the verse defining a *vṛtti* (*sūtramātrasya yā vyākhyā* etc.), are correctly attributed to Bhāmaha (p. 4) is uncertain. Two quotations attributed to Bhāmaha are found in the *Ornament* (p. 41 = 1.54, and p. 98 = 2.17), and one quotation (*upasāhāyasya mātmyād ujjvalāḥ kāvyasampadaḥ*, p. 5) is not found in the *Ornament* but is also attributed to Bhāmaha by Kumārasvāmin in his commentary on the *Pratāparudrīyam* (under 1.10). There are two other quotations that Gōpēndra attributes to Bhāmaha that I have not been able to find anywhere else: a versified list of the 64 arts on p. 29, and a definition of *muktakam* on p. 36. Regarding the alleged quotations of Bhāmaha by Nārāyaṇa Bhaṭṭa, found on p. 6 of his commentary, they pertain to the letters with which it is auspicious or inauspicious to begin certain kinds of compositions. The short quotation from Hēmacandra's *Lexicon of the Regional* (*Dēśināmamālā*) is apparently just for the use of the word *sugrīṃmaka*.

28. Virji (1941: 215) and Knutson (2019: 124); Kane (1961: 74–76) favors the hypothesis that Bhaṭṭi was patronized by Dharasēna II (r. ca. 570–600 CE).



CE according to Kane 1961: 77), who often quotes Bhāmaha’s definitions. As Jayamaṅgala’s commentary suggests, the repertoire of ornaments illustrated by Bhaṭṭi is very similar to the repertoire found in Bhāmaha’s *Ornament of Literature*. Nevertheless it is clear that the two authors relied upon different traditions. For example, Bhaṭṭi’s examples of TWINNING belong to a totally different tradition of analysis than either Bhāmaha’s *Ornament* or the Prakrit *Mirror*. The same can be said of its examples of COMPARISON and IDENTIFICATION. Moreover, Jayamaṅgala identifies one ornament as *nīpuṇam*, not defined in Bhāmaha’s *Ornament* but equated by Jayamaṅgala with IMAGINATION (*bhāvikatvam*), and conversely the ornament *apraṣṭutaprasāṁsā* (OUT OF CONTEXT), discussed by Bhāmaha, is not illustrated at all in *Bhaṭṭi’s Poem* (Kane 1961: 73).

This *theoretical* independence from Bhāmaha, however, does not necessarily imply that Bhaṭṭi was unaware of Bhāmaha’s work, or *vice versa*. Several scholars (including Diwekar 1929) have noted a clear intertextual relationship between *Bhaṭṭi* 22.34 and *Ornament* 2.20, although the direction of the relationship is unclear. Bhāmaha says that dull people will have an awful time with poetry that can only be understood with the help of a commentary, even if it’s “really fun for intelligent people”; Bhaṭṭi admits that his poetry can only be understood with a commentary, which is “really fun for intelligent people,” and if it’s hard for dull people, well, too bad for them.<sup>29</sup> As noted above, I follow Diwekar in taking Bhaṭṭi to be responding ironically to Bhāmaha’s censoriousness. There are other points of intertextual contact (e.g., the phrase *dūrvākāṇḍam iva śyāmam*, noted by Diwekar 1929: 836).

---

29. *Ornament* 2.20: *kāvyaṇy api yadīmāni vyākhyāgamyāni śāstravat ~ utsavaḥ sudhiyām ēva hanta durmēdhasō hatāḥ ~ Bhaṭṭi* 22.34: *vyākhyāgamyam idaṁ kāvyam utsavaḥ sudhiyām alam ~ hatā durmēghasāś cāsmiṁ vidvatpriyatayā mayā ~*

## Daṇḍin

Daṇḍin's *Mirror of Literature* (*Kāvyaḍarsaḥ*) was perhaps the most popular manual of poetics in the world.<sup>30</sup> Daṇḍin tells us in the introduction to another work, *Avantisundarī*, that his great-grandfather, the poet Dāmōdara, was invited to Kāñcī from Vidarbha and patronized by the Pallava king Simhaviṣṇu; Daṇḍin himself was orphaned at a young age and moved from place to place following the invasion of Kāñcī (according to Bronner 2012: 76, probably the 674 CE invasion of Kāñcī by the Cālukya king Vikramāditya I); Daṇḍin returned to Kāñcī as a young man, when the political situation had stabilized, and appears to have enjoyed the patronage of the Pallava king Narasiṃhavarman (r. 690/1–728/9; Bronner 2012: 76). These details should place Daṇḍin's activity in Kāñcī around 700 CE, or slightly later. I know of no compelling reason to reject this date.

The *Mirror* is a synthetic work of poetics in three chapters, composed entirely in lucid Sanskrit verse. The first chapter discusses the forms (including languages and genres) of literature, as well as the “ways” or styles of literature and their associated qualities. The second chapter is a survey of literary ornaments, implicitly only ornaments of sense (*arthalaṅkārah*), since ornaments of sound such as ALLITERATION and TWINNING are discussed elsewhere. The third chapter begins with a discussion of “difficult” techniques in literature, including TWINNING and various forms of riddles. The subsequent discussion treats poetic faults. In some manuscripts this discussion is relegated to a separate fourth chapter.<sup>31</sup>

The position of Daṇḍin's *Mirror* in the early history of poetics was controversial for many decades, but Bronner (2012) has reviewed the evidence and come to the conclusion that Daṇḍin was responding critically, and often in a playful or tongue-in-cheek way,

30. Pollock (2006: 163) places it after Aristotle's *Poetics*; Bronner (2023b: 1–5) starts from this comparison and notes that the *Mirror* was actually much more influential in the centuries following its composition than the *Poetics* was.

31. See Dimitrov (2007) for a critical edition and translation of the third chapter.

to earlier authorities, chief among whom was Bhāmaha. (In fact, as Bronner notes, this is precisely the relationship envisioned by Daṇḍin’s earliest surviving Sanskrit commentator, Ratnaśrījñāna.)

## Bhāmaha and the *Mirror*

Even a casual reading of the Prakrit *Mirror* and Bhāmaha’s *Ornament* side-by-side will reveal that their definitions of individual ornaments are strikingly similar to each other. In many cases, the similarity is such that the two definitions could not possibly have been formulated independently of each other. We therefore must consider three possibilities: (a) the *Ornament*’s discussion was based on that of the *Mirror*; (b) the *Mirror*’s discussion was based on that of the *Ornament*; or (c) their discussions are independent of each other, but based on a common source.

I believe that (a) is the case, i.e., that Bhāmaha utilized the definitions found in the Prakrit *Mirror of Ornaments* as the principal source for his own *Ornament of Literature*. But I also admit that there is no “smoking gun” regarding the direction of borrowing. What I endeavor to do in this section is simply present the evidence that I consider to bear on this question. Readers may well come to different conclusions than I have based on this evidence.

## What the authors say

The author of the *Mirror* says nothing about how he (presumably) composed the work. He does, however, refer to earlier authors of works on poetics (*satthāārēhim*, v. 80).

By contrast, Bhāmaha tells us precisely what his intervention into the discourse was in v. 2.96 of his *Ornament*:<sup>32</sup>

I have of course devised this *Ornament*  
of *Speech* with illustrations I myself  
composed.

---

32. Translations throughout this book are my own unless noted otherwise.

*svayaṅkṛtair ēva nidarśanair iyaṁ  
mayā prakṛptā khalu vāgalaṅkṛtiḥ*

The problem is that *pra-√kṛp* has a range of meanings. It could mean that Bhāmaha’s discussion of ornaments is entirely original, or alternatively it could mean that he outfitted an existing set of ornaments with examples of his own creation.<sup>33</sup> But it is notable that the *examples* (*nidarśana-*) alone are described as “self-composed.” To me, this rather clearly suggests that the definitions are *not* “self-composed.”

Bhāmaha again explains the nature of his intervention at the end of the third chapter (3.58) and fifth chapter (5.69):

I have described the way of ornamenting  
speech at length, considering it according  
to my judgment.

*girām alaṅkāraavidhiḥ savistaraḥ  
svayaṁ viniścitya dhiyā mayōditaḥ*

I have discussed the varied ornaments  
of speech after seeing others’ diverse  
works and applying my own thought.

*iti nigaditās tās tā vācām alaṅkṛtayō mayā  
bahuvidhakṛtīr dṛṣṭvānyēṣāṁ svayaṁ paritarkya ca*

These verses, especially the second, foreground Bhāmaha’s independence from earlier treatments (see Lele 1999: 19–23). But in doing so they acknowledge the influence of these earlier treatments as well. Until now, Bhāmaha’s “independence” has had to be gauged from his own remarks in the *Ornament*, in which he explicitly takes issue with earlier discussions. But if the Prakrit *Mirror* was one of his sources, we are in a position to evaluate Bhāmaha’s avowed independence from a new perspective.

33. Sankara Rama Sastri (1956: 127) translates it simply as “done.”

## Repertoire

There is a long-term tendency, in the history of Indian poetics, for the number of ornaments discussed in a work to increase over time. But it is not the case that a larger repertoire necessarily means a work is later. Daṇḍin spoke of thirty-five ornaments of sense (listed in 2.4–7), and he might have wanted to discuss the same number of ornaments as Bhāmaha, who discusses roughly thirty-five as well.<sup>34</sup> Table 1.4 gives the approximate number of ornaments discussed by each major authority, in ascending order, with their dates where known.<sup>35</sup> (I say “approximate” because there are several cases when it is not clear whether we should consider an ornament to have been “discussed” by a particular authority, or whether something “counts” as a separate ornament.)

From table 1.4 it is clear that the works most comparable to the Prakrit *Mirror* are those of the “early period” of Indian poetics, namely Bhāmaha, Bhaṭṭi, and Daṇḍin. I exclude Udbhaṭa, since his work is manifestly based on Bhāmaha’s. I would have included Vāgbhaṭa but for reasons of space: his *Ornament* (*Vāgbhaṭālaṅkāraḥ*) is also brief, and discusses only thirty-nine ornaments, and moreover gives some of the examples — albeit a minority — in Prakrit. But his work is clearly indebted to Daṇḍin’s and Rudraṭa’s, with some post-Daṇḍin reshaping of the system (for example, his exclusion of the

34. I thank Yigal Bronner for pointing this out to me. I say “roughly” because Bhāmaha does not give a single list; he also sometimes mentions an ornament without discussing it at all (as in the case of TRACE [*lēśaḥ*] and REASON [*hētuh*]), and sometimes defines it, while noting that it is only an ornament in the opinion of “others” (as in the case of BENEDICTION [*āśīḥ*] and AS IT IS [*jātiḥ*]). Sankara Rama Sastri numbers the ornaments at thirty-six; Kane (1961: 82) at thirty-nine; Lele (1999: 16) at thirty-seven.
35. The dates and number of ornaments are drawn principally from Kane (1961). For Daṇḍin, I arrived at thirty-six based on his own accounting of the ornaments in chapter 2 (2.4–7) with the addition of TWINNING. For Bhāmaha, I have followed Sankara Rama Sastri’s numeration. Jaina gives somewhat different numbers: 32 for Vāmana, 62 for Rudraṭa, 67 for Mammaṭa, 35 for Vāgbhaṭa, and 133 for Appayya Dīkṣita. (He adds 86 for Viśvanātha, 70 for Jagannātha and 33 for Hēmacandra). See Nāhaṭa and Pāṇḍe (2001: iii).

Table 1.4: Number of ornaments in works of poetics

Text	Number of ornaments	Approximate date
<i>Treatise on Theater</i>	4	—
<i>Viṣṇudharmōttaraṣūtrāṇam</i>	17	—
<i>Mirror of Literature</i> (Daṇḍin)	36	700
<i>Sūtras and Commentary on the Ornaments of Literature</i> (Vāmana)	36	800
<i>Ornament of Literature</i> (Bhāmaha)	37	600
<i>Bhaṭṭi's Poem</i>	38	650
<i>Vāgbhaṭa's Ornament</i>	39	1140
<i>Collected Essence of the Ornaments of Literature</i> (Udbhaṭa)	41	800
<b><i>Mirror of Ornaments</i></b>	<b>42</b>	—
<i>Ornament of Literature</i> (Rudraṭa)	68	850
<i>Light on Literature</i> (Mammaṭa)	68	1100
<i>Necklace of Sarasvatī</i> (Bhōja)	72	1010
<i>Totality of Ornaments</i> (Ruyyaka)	81	1140
<i>Ocean of Ornaments</i> (Śōbhākara)	100	1200
<i>Moonlight</i> (Jayadēva)	100	1250
<i>Joy of the Water-Lily</i> (Appayya Dīkṣita)	115	1580

“emotion tropes” [see p. 47] from the chapter on ornaments, and a separate chapter on *rasas*). There is some overlap in repertoire with the Prakrit *Mirror*: twenty-six of its thirty-nine ornaments are also discussed in the *Mirror*, hence 66% of Vāgbhaṭa’s repertoire and 62% of the *Mirror*’s is shared between them. But this is quite a bit less than in the case of Bhāmaha, Bhaṭṭi, and Daṇḍin.

Table 1.5 gives all the ornaments defined by the “early period” authors. There is considerable overlap between them. The most important distinction is that the *Mirror* defines eight ornaments that are not found elsewhere. Conversely, each of the other authors defines a smaller number of ornaments that are not found in the *Ornament* (four in the case of Bhāmaha and Bhaṭṭi, and seven in the

case of Daṇḍin). The greatest amount of overlap is found between the *Mirror* and Bhāmaha's *Ornament* (89% of the *Ornament*'s total, and 81% of the *Mirror*'s total), as shown in figure 1.6. Daṇḍin shares about 86% of his repertoire with the Prakrit *Mirror*, and Bhaṭṭi, about 87%.

Table 1.5: Comparison of the repertoires of the *Mirror*, Bhāmaha, Bhaṭṭi, and Daṇḍin

Ornament	<i>Mirror</i>	Bhāmaha	Bhaṭṭi	Daṇḍin
<i>upamā</i>	11–40	2.30–34	10.31–36	2.14–65
<i>rūpakam</i>	41–45	2.21–24	10.26–30	2.66–96
<i>dīpakam</i>	46–49	2.25–29	10.23–25	2.97–115
<i>rōdhaḥ</i>	50 <i>ab</i> , 51	—	—	—
<i>anuprāsaḥ</i>	50 <i>cd</i> , 52–53	2.5–8	10.1	1.55
<i>atiśayaḥ</i>	54–55	2.81–84	10.43	2.212–218
<i>viśeṣaḥ</i>	56–57	3.23–24	10.59	2.321–327
<i>ākṣēpaḥ</i>	58–60	2.68–70	10.38–39	2.120–166
<i>jātiḥ/ svabhāvōktiḥ</i>	61, 62	2.93–94	10.46	2.8–13
<i>vyatirēkaḥ</i>	61, 63	2.75–76	10.40	2.178–196
<i>rasavat</i>	64 <i>ab</i> , 65	3.6	10.48	2.278–290
<i>paryāyaḥ</i>	64 <i>cd</i> , 66	3.8–9	10.50	2.293–295
<i>yathāsaṅkhyam</i>	67–70	2.89–90	10.44	2.271–272
<i>samāhitam</i>	71 <i>ab</i> , 72	3.10	10.51	2.296–297
<i>virōdhaḥ</i>	71 <i>cd</i> , 73	3.25–26	10.64	2.331–338 <i>ab</i>
<i>sasandēham</i>	74–75	3.43–44	10.68	[2.356]
<i>vibhāvanā</i>	76–77	2.77–78	10.41	2.197–202
<i>bhāvaḥ</i>	78–82	—	—	—
<i>arthāntaranyāsaḥ</i>	83 <i>ab</i> , 84	2.71–74	10.37	2.167–177
<i>anyaparikaraḥ</i>	83 <i>cd</i> , 85	—	—	—
<i>sahōktiḥ</i>	86 <i>ab</i> , 88	3.39–40	10.66	2.349 <i>ab</i> , 350–353 <i>ab</i>
<i>ūrjasvi</i>	86 <i>cd</i> , 87	3.7	10.49	2.291–292
<i>apahnutiḥ</i>	89 <i>ab</i> , 90	3.21–22	10.58	2.302–307
<i>prēyaḥ</i>	89 <i>cd</i> , 91	3.5	10.47	2.274–277

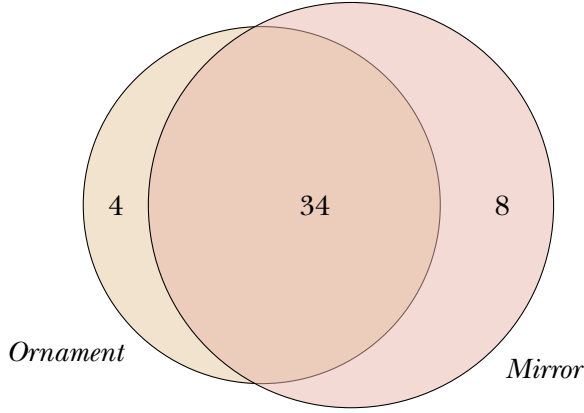
*Continued on next page*

*Continued from previous page*

Ornament	<i>Mirror</i>	Bhāmaha	Bhaṭṭi	Daṇḍin
<i>udāttah</i>	92 <i>ab</i> , 93–94	3.11–13	10.52–54	2.298–301
<i>parivṛttiḥ</i>	92 <i>cd</i> , 95	3.41–42	10.67	2.349 <i>cd</i> , 353 <i>cd</i> –354
<i>uttarah</i>	96–99	—	—	—
<i>ślēṣah</i>	100–103	3.14–3.20	10.55–57	2.308–320
<i>vyājastutiḥ</i>	104–105	3.31–32	10.60	2.341–345
<i>tulyayōgitā</i>	106–107	3.27–28	10.62	2.328–330
<i>apṛastutaḥ</i>	108 <i>ab</i> , 109	3.29–30	—	2.338 <i>cd</i> –340
<i>anumānam</i>	108 <i>cd</i> , 110	—	—	—
<i>hetuḥ</i>	—	[2.86]	10.73	2.233–257
<i>sūkṣmaḥ</i>	—	[2.86]	—	2.258–262
<i>lēśah</i>	—	[2.86]	—	2.263–270
<i>ādarsah</i>	111–112	—	—	—
<i>utprēkṣā</i>	113–114	2.91–92	10.45	2.219–232
<i>saṃsr̥ṣṭiḥ</i>	115 <i>ab</i> , 116	3.49–52	10.71	2.357–360
<i>āśiḥ</i>	115 <i>cd</i> , 117	3.55–57	10.72	2.355
<i>upamārūpakam</i>	118 <i>ab</i> , 119	3.35–36	10.61 (?)	[2.356]
<i>nidarśanā</i>	118 <i>cd</i> , 120	3.33–34	10.63	2.346–348
<i>utprēkṣāvayavaḥ</i>	121–122	3.47–48	10.70	[2.357]
<i>udbhēdah</i>	123–125	—	—	—
<i>valitam</i>	126 <i>ab</i> , 127	—	—	—
<i>yamakam</i>	126 <i>cd</i> , 128–133	2.9–20	10.2–22	3.1–77
<i>upamēyōpamā</i>	—	3.37–38	10.65	—
<i>samāsōktiḥ</i>	—	2.79–80	10.42	2.203–211
<i>ananvayaḥ</i>	—	3.45–46	10.69	[2.356]
<i>bhāvikatvam</i>	—	3.53–54	10.64 (?)	2.361–363
<i>āvṛttiḥ</i>	—	—	—	2.116–119

The *Mirror* is entirely lacking several ornaments that are discussed or illustrated by all the other early texts. These are UNIQUE (*ananvayaḥ*), CONDENSED EXPRESSION (*samāsōktiḥ*), and IMAGINATION (*bhāvikatvam*). Interestingly, the last two of these are absent from



Figure 1.6: Repertoires of the Prakrit *Mirror* and Bhāmaha's *Ornament*

the discussion of ornaments in the *Viṣṇudharmōttarapurāṇam*, which mentions only seventeen (Kane 1961: 71). There is one additional ornament that is included by Bhāmaha and Bhaṭṭi alone, namely TARGET-COMPARISON (*upamēyōpamā*). The *Mirror* omits it, although it defines a subtype of COMPARISON, namely “mutual COMPARISON.” Daṇḍin also includes this as “mutual COMPARISON,” almost certainly independently of the *Mirror*.

The eight ornaments mentioned exclusively in the *Mirror* (among other early works of poetics) are *rōdhaḥ* (SUPPRESSION), *bhāvaḥ* (INTENTION), *anyaparikaraḥ* (ACCOMPANIMENT BY OTHERS), *uttaraḥ* (PREDOMINANT), *anumānam* (INFERENCE), *ādarśaḥ* (MIRROR), *udbhēdaḥ* (REVELATION), and *valitam* (REVERTED). Because of the lack of parallel discussions, these “unique” ornaments pose particular difficulties of interpretation. The relationship between *anumānam* (INFERENCE) and what other early authors call *hētuḥ* (REASON) will be discussed later. Two of these “unique” ornaments, REVELATION and INTENTION, are similar in name to ornaments defined by later authors, and there may be at least an indirect connection. But as the discussion below will show, there does not appear to be a direct relationship between the *Mirror* and these later texts.

If we hold that Bhāmaha utilized the *Mirror* as a source, we must explain why these specific ornaments were excluded from the

*Ornament of Literature*. The answers are likely to be different in each case, and my conclusions are preliminary. Several of them, including REVERTED, seem to have been narrowly tailored to the genre of Prakrit love poetry. Others, such as PREDOMINANT, may well have struck Bhāmaha as non-poetic. In still other cases, the text may have been corrupt or unintelligible even in Bhāmaha's time; I have been unable to restore the text of the final example of REVELATION, for example.

If, alternatively, we hold that the *Mirror* utilized Bhāmaha's *Ornament* as a source, these ornaments would have been added from another source. We would however have to explain why four ornaments discussed by Bhāmaha—namely UNIQUE (*ananvayaḥ*), CONDENSED EXPRESSION (*samāsōktiḥ*), IMAGINATION (*bhāvikatvam*), and TARGET-COMPARISON (*upamēyōpamā*)—were omitted from the *Mirror*. Of these, UNIQUE and TARGET-COMPARISON are similar to subvarieties of COMPARISON that are already defined in the text, and IMAGINATION is an ornament at the level of the text that might have been difficult to discuss and illustrate within the *Mirror*'s parameters.

Besides the *number* of ornaments discussed by each author, we can also consider the *order* in which they are discussed. Both Bhaṭṭi and the Prakrit *Mirror* give no rationale for their order, although each starts with a sequence of well-established ornaments (COMPARISON, IDENTIFICATION, and ILLUMINATION in the case of the *Mirror*, and ALLITERATION, TWINNING, ILLUMINATION, IDENTIFICATION and COMPARISON in the case of *Bhaṭṭi's Poem*). Daṇḍin does not exactly state the principles on which his order is based, although he appears to prioritize AS IT IS (*jātiḥ/svabhāvōktiḥ*) as “the number one ornament” (*ādyā sālaṅkṛtiḥ*, 2.8; Bronner 2023a: 56) in part because Bhāmaha had rejected it. Otherwise Daṇḍin treats the most well-established ornaments first, namely, COMPARISON, IDENTIFICATION, and ILLUMINATION. He includes TWINNING in a separate chapter dedicated to “difficult” ornaments.

By contrast, in the second chapter of his *Ornament*, Bhāmaha gives the impression of having organized his ornaments on the basis of the sources in which he encountered them. The first ornaments to

be defined are (a) the five that some unnamed “others” have alone accepted as ornaments (2.4). As others have noted, these are the four ornaments discussed in the *Treatise on Theater* (ILLUMINATION, IDENTIFICATION, COMPARISON, and TWINNING) with the addition of ALLITERATION. Then (b) Bhāmaha adds “six others” (2.66), viz. DISAVOWAL, CORROBORATION, DIVERGENCE, MANIFESTATION, CONDENSED EXPRESSION, and EXAGGERATION. The discussion of EXAGGERATION leads to a slight detour, where Bhāmaha articulates his “law of indirectness” (2.85, Bronner 2023a: 67), according to which an ornament must represent a kind of indirect speech. This leads him to reject several ornaments that are accepted as such by others, including REASON (*hētuḥ*), TRACE (*lēśaḥ*), and SUBTLE (*sūkṣmaḥ*, 2.86). Then (c) Bhāmaha adds two more, MATCHING and SEEING-AS, the latter of which at least was recognized by the earlier author Mēdhāvin (2.88). Toward the end of this chapter, (d) he reluctantly adds AS IT IS (*svabhāvōktiḥ*) as well (2.93).

When we compare Bhāmaha’s second chapter to the Prakrit *Mirror*, we note two things. First, the latter does not even mention CONDENSED EXPRESSION (*samāsōktiḥ*), an important ornament discussed by Bhāmaha and Daṇḍin and exemplified by Bhaṭṭi. Second, the *Mirror* includes without comment two ornaments, AS IT IS and INFERENCE, that might violate Bhāmaha’s “law of indirectness.” Bhāmaha discusses AS IT IS only reluctantly. While Bhāmaha does not mention an ornament called INFERENCE (*anumānam*), it may be related to the one he calls REASON (*hētuḥ*). The *Mirror* does not define TRACE (*lēśaḥ*) independently, but it recognizes a variety of COMPARISON called “trace COMPARISON” (v. 25cd).

In his third chapter, Bhāmaha changes his mode of presentation. Rather than trickling out ornaments one, two, five, or six at a time, he begins with a list of twenty-three ornaments that he will discuss in order. The method of listing all of the ornaments to be discussed (either within a chapter or within the work as a whole) in order in a table of contents is found in the Prakrit *Mirror* as well as in Daṇḍin’s *Mirror* (as well as in other works, e.g., Rudraṭa’s *Ornament of Literature*). Why Bhāmaha chose different modes of presentation

for his second and third chapters must remain an open question for the time being.

Within the third chapter of Bhāmaha's *Ornament* there are implicit groupings of ornaments. The most important and distinctive are what I will call the "emotion tropes." These are a group of six ornaments that Bhāmaha discusses at the very beginning of his third chapter: INTENSE AFFECTION (*prēyaḥ*), SENTIMENTAL (*rasavat*), HAUGHTINESS (*ūrjasvi*), EXCUSE (*paryāyōktam*), COINCIDENCE (*samāhitam*), and EXALTED (*udāttam*). These same ornaments are also exemplified in the same order in contiguous verses in *Bhaṭṭi's Poem* (10.47–52). Bhāmaha either does not define these ornaments at all (INTENSE AFFECTION, HAUGHTINESS, COINCIDENCE, and his initial treatment of EXALTED), or he provides an exceptionally brief definition in a single line (SENTIMENTAL, EXCUSE, and his second treatment of EXALTED). He provides examples of all of them, but very unusually, he appears to refer to other works of literature: the *Ratnāharaṇam* (*Stealing the Jewels*) in the case of EXCUSE (3.8), and *Rājamitraṃ* (*The King's Friend* or *The King and His Friend*) in the case of COINCIDENCE (3.10). Other examples make reference to well-known stories: those of INTENSE AFFECTION and HAUGHTINESS seem to be based on the *Mahābhārata*; that of SENTIMENTAL, on the story of Udayana and Vāsavadattā; and those of EXALTED, on the *Rāmāyaṇa* and on the story of Cāṇakya and King Nanda. These should probably not be seen as quotations, but rather brief descriptions of events in those narratives.

Bhāmaha's decision to abide by different practices of definition and citation in this section corroborate's Pollock's (2016: 56) contention that the ornaments in this section are all concerned with "verbal expressions of emotions." More generally, perhaps, we can say that they all pertain to the verbal expression of the internal states of *characters*. It is, indeed, in this section alone that recognizable literary characters, such as Rāma, Kṛṣṇa, and Karna, appear. Thus it appears that Bhāmaha either deliberately brought together a number of ornaments that pertained to a character's internal state, or followed an earlier text that made this same

intervention. I am inclined toward the first view, in part because I think that Bhaṭṭi's treatment can be accounted for by the hypothesis that he knew Bhāmaha, and in part because there is a motivation for their placement at the beginning of the third chapter in Bhāmaha's *Ornament*. His second chapter had concluded with a discussion of how ornaments generally require indirect speech (*vakrōktiḥ*, 2.85–86), and ornaments such as SENTIMENTAL constitute an exception to this rule: they need not involve indirect speech, but they can still be thought of as “ornaments” of literature because they elicit important aspects of the characters' inner lives.<sup>36</sup>

Regarding the other ornaments in the third chapter, there is a clear internal motivation for ending with the three at the end, namely MIXTURE, which presupposes that the ornaments to be mixed have already been discussed, IMAGINATION (*bhāvikatvam*), which Bhāmaha claims to apply to an entire literary work, and BENEDICTION. The latter is in fact not included in the initial table of contents, but is added at the end and said to be accepted as an ornament by “some people” (3.55).

When we compare Bhāmaha's third chapter to the Prakrit *Mirror*, we see that ornaments that are “gathered” in specific places in Bhāmaha's text are scattered, apparently randomly, in the *Mirror*. MIXTURE and BENEDICTION are located toward the end, as we might expect, but not at the very end.

## Definitions

What does it mean to say that the definitions in the *Mirror* and in the *Ornament* are “similar”? The language of Bhāmaha's work is of course Sanskrit, and that of the *Mirror* is Prakrit. Correspondingly, the body of Bhāmaha's work is composed in the *anuṣṭubh ślōka* meter, while that of the *Mirror* is composed in *gāthā* verses. In Bhāmaha's *Ornament*, the examples are usually introduced by a word or so at the end of the definition itself (e.g., *yathā*, “as follows”), whereas in

36. Hence these ornaments do not exactly constitute a “disparate collection” in Bhāmaha's *Ornament*, as described by Ingalls *et al.* (1990: 243).

the *Mirror*, the examples are always introduced by a short phrase in prose separate from the definition. After this, the main difference is the *length* of the definition. In Bhāmaha's *Ornament*, almost every ornament is defined in a single *ślōka*. By contrast, in the *Mirror*, out of forty-two total ornaments, eighteen are taught in a complete *gāthā*, twenty-two are taught in a single line of a *gāthā*, and two are taught in a quarter of a *gāthā*. Hence, for the ornaments defined in both the *Mirror* and Bhāmaha's *Ornament*, the latter's definition is either roughly the same length as, or roughly *double* the length of, the former's definition.

Hence we must account for either the expansion or the contraction of an original definition. There are certainly cases in the history of poetics when an original definition has been "contracted." One instance of the phenomenon is the "suturing" of definitions, i.e., their being recast in the form of prose *sūtras* in order to attain the highest possible economy of expression. The most famous example is Vāmana's *Sūtras and Commentary on the Ornaments of Literature* (*Kāvyaḷaṅkārasūtravṛttiḥ*) of the late eighth century. Another instance is the tendency to compress both the definitions and examples of each individual ornament into a single verse. In Sanskrit, the best-known example is probably Jayadēva's *Moonlight* (*Candrālōkah*), where the first line of a verse typically defines the ornament, and the second line exemplifies it. Another example is a Kannada work, *Udayāditya's Ornament* (*Udayādityāḷaṅkāraṁ*), which usually gives an example and a very brief definition within the scope of a single verse. Neither "suturing" nor combining definitions and examples applies to the *Mirror*, however. In fact the *Mirror*'s examples give the impression of having been collected from other literary works (see p. 15 above).

Regarding "expansion," it is easy to see, on the one hand, that the discourse of poetics as a whole tends toward "expansion" in several senses: repertoire, higher-order groupings, examples, discussion, and framing. On the other hand, it is hard to think of cases in

which the *definitions* of one text are expanded in another.<sup>37</sup> In order to arrive at a hypothesis about whether expansion by Bhāmaha or contraction by the *Mirror* is more likely, we must look closely at what has been added, or taken away, in each set of definitions.

In just one case, a one-verse definition in the *Mirror* corresponds to a two-verse definition in the *Ornament* (see table 1.6). As noted below (p. 105), Bhāmaha's two verses are rather wordy and repetitive, which suggests to me that Bhāmaha did not manage to fit the *Mirror*'s concise definition and list of subvarieties into a single verse, but rather split it up into two, which led him to say no less than three times that this ornament has three subvarieties.

Table 1.6: Ornaments defined in one verse in the *Mirror* and in two verses in the *Ornament*

Name	<i>Mirror</i>	<i>Ornament</i>
ILLUMINATION / <i>dīvaam</i> / <i>dīpakam</i>	46	2.25–26

Eleven ornaments are taught in a complete *gāthā* verse in the *Mirror*, and their definitions in Bhāmaha's *Ornament* also take up a complete *śloka* (see table 1.7). It is in these definitions that the similarities are most obvious. The correspondence in lexical items, excluding function words, is close to 100% in all of the above definitions, and sometimes even the order of lexical items is the same, e.g., DISAVOWAL. (In some cases, I have slightly emended the definition in the *Mirror* on the basis of Bhāmaha's *Ornament*.) The principal difference is that Bhāmaha's definition almost always ends with a word of introduction for the following example. In the case of TWINNING, Bhāmaha does not provide a definition, but his list of subvarieties is exactly the same as the *Mirror*.

37. There are two Kannada works of poetics, Śrīvijaya's *Way of the Poet King* (*Kavirājamārgam*) and Mādhava's *Ornament* (*Mādhavālaṅkāraṁ*), that have adapted Daṇḍin's definitions in his *Mirror* from Sanskrit *anuṣṭubhs* to Kannada *kandas*, which are slightly longer (*Mādhava's Ornament* does so more literally than the *Way of the Poet King*). I have not yet made a careful study of these processes of adaptation.

Table 1.7: Ornaments defined in one verse in both the *Mirror* and the *Ornament*

Name	<i>Mirror</i>	<i>Ornament</i>
IDENTIFICATION / <i>rūvaam</i> / <i>rūpakam</i>	41	2.21
	42	2.22
EXAGGERATION / <i>aiśaō</i> / <i>atiśayōktiḥ</i>	54	2.81
DISTINCTION / <i>visēō</i> / <i>viśēṣōktiḥ</i>	56	3.23
DISAVOWAL / <i>akkhēvō</i> / <i>ākṣēpaḥ</i>	58	2.68
MATCHING / <i>jahāsankham</i> / <i>yathāsankhyam</i>	67	2.89
DOUBT / <i>sandēhō</i> / <i>sasandēham</i>	74	3.43
MANIFESTATION / <i>vibhāvaṇā</i> / <i>vibhāvanā</i>	76	2.77
FUSION / <i>silēō</i> / <i>śliṣṭam</i>	100	3.14, 17
TRICK PRAISE / <i>vavaēsathuī</i> / <i>vyājastutiḥ</i>	104	3.31
BALANCE / <i>samajōiā</i> / <i>tulyayōgitā</i>	106	3.27
SEEING-AS / <i>uppekkhā</i> / <i>utprēkṣā</i>	113	2.91
SEEING-AS COMPONENT / <i>uppekkhāvaavō</i> / <i>utprēkṣāvayavaḥ</i>	121	3.47
TWINNING / <i>jamaam</i> / <i>yamakam</i>	128	2.9

Ten ornaments are taught in half a verse in the *Mirror*, and the corresponding definitions in Bhāmaha's *Ornament* take up an entire verse (see table 1.8).

Table 1.8: Ornaments defined in a half verse in the *Mirror* and in one verse in the *Ornament*

Name	<i>Mirror</i>	<i>Ornament</i>
CONFLICT / <i>virōhō</i> / <i>virōdhaḥ</i>	71cd	3.25
CORROBORATION / <i>atthantaraṇāsō</i> / <i>arthāntaranyāsaḥ</i>	83ab	2.71
CONCOMITANCE / <i>sahottī</i> / <i>sahōktiḥ</i>	86ab	3.39
DENIAL / <i>avaṇhuī</i> / <i>apahnutiḥ</i>	89ab	3.21
EXCHANGE / <i>pariattō</i> / <i>parivṛttiḥ</i>	92cd	3.41
OUT OF CONTEXT / <i>apṣatthupaśaṅgō</i> / <i>apṣatutapraśaṁsā</i>	108ab	3.29
MIXTURE / <i>saṁsṛjṭhī</i> / <i>saṁsṛṣṭiḥ</i>	115ab	3.49
BENEDICTION / <i>āśisā</i> / <i>āśiḥ</i>	115cd	3.55
COMPARISON-IDENTIFICATION / <i>uvamārūvaam</i> / <i>upamārūpakam</i>	118ab	3.35
LESSON / <i>ṇiarisaṇam</i> / <i>nidarśanā</i>	118cd	3.33

How do we characterize the differences between definitions in each set? One criterion would be informativeness. Does Bhāmaha's longer definition actually tell us more than the *Mirror*'s shorter



one? In several cases we have to answer in the negative. In fact, some of Bhāmaha's definitions do little more than express using case suffixes what is expressed using compounds in the *Mirror*. One example is CORROBORATION, which is rather self-explanatory, since the very name (*arthāntaranyāsaḥ*) means "introducing another idea." Bhāmaha not only expresses "another" and "idea" separately (i.e., not in a compound), but also tells us that "another" means "apart from that which was already expressed" (as if there were any doubt). Similarly OUT OF CONTEXT, where the compound in the *Mirror*'s definition appears in fully analytic garb (*ahiāra-vimukka-vatthuṇō bhaṇaṇaṇi = adhikārād apētasya vastunō 'nyasya yā stutiḥ*). In the case of COMPARISON-IDENTIFICATION, as noted below (p. 172), the definitions are superficially different only because Bhāmaha does not use the word *rūpakam*, but instead replaces it with a phrase referring to the identity of the STANDARD and TARGET that he uses, in slightly different forms, elsewhere (e.g., 2.21, 3.14).

In the remaining pairs, Bhāmaha's text contains some element that is not to be found in the *Mirror*'s text. Crucially, in every case, these elements occur in the *second line* of the verse. With DENIAL, Bhāmaha uses the second line to explain why the ornament is called by that name, although such an explanation is unnecessary—*apahnutiḥ* just means "denial"—and even if it were necessary, Bhāmaha's explanation is unhelpful, since it uses exactly the same verbal root. With MIXTURE, Bhāmaha uses the second line to compare the ornament to a "string of gems." The case of BENEDICTION is somewhat special, since the *Mirror*'s definition is singularly unhelpful, and Bhāmaha appears to be slightly unwilling to accept it as an ornament at all, presumably because it lacks indirection (2.85–87). Nevertheless Bhāmaha's addition of two subtypes, which is not found in the *Mirror*, takes place in the second line of the verse.

In several cases, there are questions about whether these "second-line elements" are even appropriate. In the case of CONFLICT, Bhāmaha's phrasing is rather awkward, and includes in the second line the fatuous expression *viśeṣābhidhānāya* "in order to express

a special feature” (which occurs, in somewhat different form, elsewhere in the *Ornament*: 2.68, 2.75). Similarly, in defining CONCOMITANCE, Bhāmaha uses the phrase “by a single word” (*padēnaikēna*) in the second line, which is also unnecessary. In EXCHANGE, Bhāmaha has (again in the second line) the requirement that the ornament “possesses CORROBORATION,” which features in no other definition of this ornament. And in LESSON, Bhāmaha includes the phrase *yathēvavatibhīr vinā*, which may be an attempt to render a phrase in the *Mirror*, but which in any case excludes several examples of the ornament, including Bhaṭṭi’s (see p. 173).

These pairs suggest, albeit in a circumstantial way, that Bhāmaha expanded on the *Mirror*’s definitions as follows. First, he tried to render the single-line definition into a two-line Sanskrit *ślokaḥ* by putting as much of the definition in the first line as possible, so that the remaining space could accompany the name of the ornament, expressions like “is said to be” or “is called,” and a word introducing the example. With any remaining space, Bhāmaha added what he might have thought to be “filler” material. Of course the argument could be run in the opposite direction as well—namely that the author of the *Mirror* abbreviated Bhāmaha’s definitions and focused on the first line as the most critical part.

There is only one case in which an ornament that is taught in a *quarter* of a verse in the *Mirror* is taught in an entire verse in Bhāmaha’s *Ornament* (see table 1.9). As noted below (p. 120), Bhāmaha’s definition contains several redundancies, and as noted just above, one of the elements of the definition (*viśeṣāpādanāt*, “because of bringing about a distinction”) is found in a somewhat different form elsewhere in the *Ornament*, including in one other context (3.25) where it similarly does not correspond to anything in the *Mirror*’s definition. I suggest that it serves as a “filler” in Bhāmaha’s definitions.

Three ornaments, taught in half a verse in the *Mirror*, are taught in half a verse in Bhāmaha’s *Ornament* as well (see table 1.10). In the case of ALLITERATION, Bhāmaha’s discussion is quite different from the *Mirror*’s, and it is clear that Bhāmaha intended to offer a

Table 1.9: Ornaments defined in a quarter of a verse in the *Mirror* and in an entire verse in the *Ornament*

Name	<i>Mirror</i>	<i>Ornament</i>
DIVERGENCE / <i>vairēgō</i> / <i>vyatirēkaḥ</i>	61 <i>b</i>	2.75

Table 1.10: Ornaments defined in half a verse in both the *Mirror* and the *Ornament*

Name	<i>Mirror</i>	<i>Ornament</i>
ALLITERATION / <i>anuppāsō</i> / <i>anuprāsaḥ</i>	50 <i>cd</i>	2.5 <i>ab</i>
SENTIMENTAL / <i>raśiō</i> / <i>rasavat</i>	64 <i>ab</i>	3.6 <i>ab</i>
EXCUSE / <i>pajjāō</i> / <i>paryāyōktam</i>	64 <i>cd</i>	3.8 <i>ab</i>

“revisionist” account of this ornament (see p. 109). The other two ornaments, however, belong to a small class of “emotion tropes” (p. 47), which Bhāmaha treats as a group at the beginning of his third chapter. While SENTIMENTAL and EXCUSE are defined very briefly before being exemplified in the *Ornament*, the other representatives of this class are not defined at all. Rather, Bhāmaha only gives examples of them (table 1.11). While we obviously cannot compare the wording of the definitions in such cases, it is clear that Bhāmaha has treated them as a group, and the *Mirror* has not. Either it was Bhāmaha who organized them into a group, or the author of the *Mirror* chose to undo Bhāmaha’s organization and instead offer a flatter categorization of literary ornaments by dispersing these “emotion tropes” throughout his book.

Another point of very close similarity between the *Mirror* and Bhāmaha’s *Ornament* is the number and kind of subvarieties they recognize for each ornament. The subvarieties are exactly the same in number and kind for IDENTIFICATION, ILLUMINATION, DISAVOWAL, EXALTED, FUSION, and TWINNING. In many of these cases, such as DISAVOWAL and TWINNING, Daṇḍin proposes a different classification of subvarieties than Bhāmaha and the Prakrit *Mirror*. In the case of COMPARISON, Bhāmaha explicitly rejects

Table 1.11: Ornaments defined in half a verse in the *Mirror* and only exemplified in the *Ornament*

Name	<i>Mirror</i>	<i>Ornament</i>
COINCIDENCE / <i>samāhiō</i> / <i>samāhitam</i>	71 <i>ab</i>	exemplified in 3.10
HAUGHTINESS / <i>ujjā</i> / <i>ūrjasvi</i>	86 <i>cd</i>	exemplified in 3.7
INTENSE AFFECTION / <i>pēmāisaō</i> / <i>prēyaḥ</i>	89 <i>cd</i>	exemplified in 3.4 <i>cd</i> –5
EXALTED / <i>udattō</i> / <i>udāttam</i>	92 <i>ab</i>	exemplified in 3.11

earlier classifications in favor of a unified treatment that recognizes only one subvariety, namely “counterpart COMPARISON.” In the case of MATCHING, Bhāmaha does not explicitly reject an earlier classification, but he does not mention any subvarieties, whereas the *Mirror* does. In the case of ALLITERATION, Bhāmaha proposes several varieties that do not clearly map onto the two varieties recognized by the *Mirror*. In only one case, namely BENEDICTION, does Bhāmaha introduce subvarieties for an ornament that lacks them in the *Mirror*. See the discussion of these individual ornaments for my speculations about what motivated the change in the number of subvarieties.

## Examples

As noted above (p. 38), Bhāmaha clearly claimed authorial responsibility over the examples in his *Ornament*. I have not found any compelling reason to suggest that Bhāmaha was not, in general, telling the truth. It has been noted, however, that some of Bhāmaha’s examples are presented as if they were taken from earlier works of literature (Kane 1961: 86). But this is only true for the handful of ornaments discussed at the beginning of the third chapter, and even there, I suspect (p. 47) that the “quotations” are not actually quotations, but brief allusions to events described in those works. Kane (1961: 87) invokes the *chatrinīyāya*: one can refer to a group of people, some of whom have parasols and others of whom do not, as “the men with the parasols” (*chattriṇaḥ*). According to Kane, most of Bhāmaha’s examples are his own compositions, even if a few quoted verses have been included. Apart from the ornaments discussed at

the beginning of the third chapter, they do not mention anyone in particular; they are generic verses, either erotic or political-eulogistic in character.

I have noted below, however, several instances in which Bhāmaha's example, while not a translation of the *Mirror*'s example, seems nevertheless to have been inspired by it. These include IDENTIFICATION, EXAGGERATION, MATCHING, and most notably INTENSE AFFECTION. In this last example, the *Mirror* offers an erotic verse, and the *Ornament*, using almost exactly the same words, sketches a scene from the *Mahābhārata*.

Of course in all of these cases the reverse might in principle be the case, i.e., the author of the *Mirror* was inspired by Bhāmaha's examples. But it appears that the *Mirror*'s examples are generally inspired by, if not actually quoted from, existing Prakrit literature, whereas Bhāmaha's examples are, by his own representation, made up.

### The argument from translation

One of the strongest arguments for my proposed direction of borrowing is that, with one exception, no Sanskrit work has ever been known to be rendered into Prakrit.<sup>38</sup> By contrast, Prakrit works were regularly rendered into Sanskrit, and in a variety of ways. Individual verses were given a Sanskrit translation or *chāyā* when they were discussed in commentaries, a practice that dates back at least to the tenth century.<sup>39</sup> And starting in the twelfth century, abridged Sanskrit translations of earlier Prakrit works were produced by Jain communities in North India. These abridgements include Haribhadra's *Story of Samarāditya* (*Samarāiccakahā*) and

38. The exception is a translation of the *Jewel-Garland of Questions and Answers* (*Praśnōttararatnamālā*), which was translated into Prakrit by a Jain monk; see Gāndhī (1949: 421–422).

39. In the tenth century, Abhinavagupta translated Ānandavardhana's Prakrit examples in the *Light on Resonance* (*Dhvanyālokaḥ*) into Sanskrit when composing his commentary on the latter; in the early twelfth century, Ruyyaka, the first commentator on Mammaṭa's *Light on Literature* (*Kāvyaaprakāśaḥ*), did the same.

Uddyōtana's *Kuvalayamālā* (Chojnacki 2018: 1182). In the field of technical literature, too, we have one case of an Apabhramsha work, the *Prakrit Piṅgala* (*Prākṛtapaiṅgalam*), being rendered into Sanskrit (in Dāmōdara's *Ornament of Speech* [*Vāṇībhūṣaṇam*] of the late fourteenth century, Vyāsa 2007: 367), and one case of a Prakrit work (*Svayambhū's Meters*, ninth century) being rendered into Sanskrit (in Candraśēkhara's *Chandaḥśēkharam* of the early eleventh century, Velankar 1962: xx–xxii). I know of no case where a work on meter (or lexicography, or poetics) was ever translated from Sanskrit into Prakrit.

When trying to adjudicate the relative priority of two commentators on Mammaṭa's *Light on Literature*, Parikh noted that one of them cites a verse in the original Prakrit, and the other cites the same verse in a Sanskrit rendering. This led him to confidently conclude that the former was the basis of the latter, since “[t]he traditional practice has always been to translate Prakrit into Sanskrit and not vice versa” (Parikh 1959: 10).

This is not to say that a Sanskrit text could not have been a *source* for works of poetics in other languages. On the contrary, we know of many examples of this phenomenon, in which a Sanskrit work deeply influenced a work in Pali, Tibetan, Sinhala, Kannada, or Tamil. My point is that Prakrit is a counterexample to this overall tendency, at least according to the current state of our knowledge.

This creates a very strong presumption that it was the Prakrit *Mirror* that influenced the Sanskrit *Ornament*, rather than the other way around. But this must remain a presumption for the moment. What would really support this argument are instances when a Prakrit word or phrase has been rendered incorrectly into Sanskrit in Bhāmaha's *Ornament*, or *vice versa*. I have not identified any such instances. Of course there are places where one text could be argued to be clearer or less awkward than the other, but these are essentially subjective judgments that, even if they were true, would not necessarily bear on the direction of influence. In this connection, I must mention J.C. Wright's attempt to argue that Daṇḍin's *Mirror of Literature* used the Pali *Ornaments Made Easy* (*Subōdhālaṅkāro*) as a source (Wright 2002).

That argument fails on several levels, but partly because it proceeds by a subjective and tendentious evaluation of Daṇḍin's style.<sup>40</sup>

The ascription of a commentary on the *Light on Prakrit* to Bhāmaha suggests that the latter had, or at least was imagined to have, some expertise in Prakrit grammar. As I noted above, the commentary unfortunately displays the author's *lack* of expertise on many points. Nevertheless this could provide some circumstantial evidence that the author of the *Ornament of Literature* was at least acquainted with the Prakrit language. The argument would have been stronger if the *Captivating* commentary actually cited words or phrases from the *Mirror of Ornaments*, but as far as I can tell, it does not.

Although nothing definite regarding the *directionality* of translation can be known from a comparative study of the two texts, we can nevertheless make some novel observations regarding the *procedures* of Sanskrit–Prakrit or Prakrit–Sanskrit translation. One is that desiderative forms in Sanskrit correspond to compounds with the noun *tanhā*- “desire” (v. 58, v. 106), probably because Prakrit does not have a synthetic desiderative formation of its own. Another is that the passive form *viruddha*- “opposed, conflicted” is represented in v. 11 as *virōha-paḍia*-, “fallen into conflict,” which suggests that the verb *paḍa* can function as a passivizing auxiliary in Prakrit, like the homophone *paḍu* in Kannada.<sup>41</sup>

## Conclusion

From the foregoing we can conclude that there is no piece of evidence that *definitively* suggests that that *Mirror* was prior to

- 
40. Incidentally, some of Wright's more convincing points—such as the pun on *kāntiḥ* and *atikrāntā* that only works in Middle Indic (Wright 2002: 325)—can be explained by pointing to an earlier tradition of poetics in Middle Indic to which Daṇḍin was an indirect heir, and to which, on my analysis, Bhāmaha was a direct heir.
41. I thank Shubha Shanthamurthy for this observation. Traditionally *paḍa* is taken to derive from Sanskrit *pat*, but it exhibits “spontaneous retroflexion,” which suggests the influence of the Dravidian lexeme.

the *Ornament* or *vice versa*. Both scenarios—a Prakrit work being partially recast into Sanskrit, or a Sanskrit work being partially recast into Prakrit—are completely unique in the history of Indian poetics. Nevertheless there are several considerations that lead us to suspect that it was Bhāmaha who borrowed from the Prakrit *Mirror* rather than the other way around.

I believe the argument from translation is the most convincing: a Prakrit work being rendered into Sanskrit is a regular occurrence in the history of Indian literature, whereas if the *Mirror* were a partial translation of the *Ornament*, it would really be quite unique. But another feature of the *Mirror* that is very difficult to describe on the hypothesis that it is based on Bhāmaha's *Ornament* is its repertoire. It does not include several ornaments that Bhāmaha does include (such as CONDENSED EXPRESSION [*samāsōktiḥ*], IMAGINATION [*bhāvikatvam*], and TARGET-COMPARISON [*upamēyōpamā*]), whereas it does include some ornaments, and some subvarieties of ornaments, that Bhāmaha explicitly rejects (such as the varieties of COMPARISON, AS IT IS, and just possibly INFERENCE, if the latter is equivalent to what Bhāmaha calls REASON [*hētuḥ*]). Now of course there are ornaments in the *Mirror* that are not even mentioned in Bhāmaha's *Ornament*, but Bhāmaha might have had independent reasons for rejecting them. In other words, if we think that the *Mirror* was based on Bhāmaha's *Ornament* as a source, we would have to assume that the author of the *Mirror* used Bhāmaha's *Ornament* for those ornaments that were defined in that work, and relied on some other text for the ornaments that were *not* defined in that work. That is of course possible—after all, Bhāmaha tells us that he utilized multiple sources—but it comes very close to special pleading. It seems much more likely to me that the *Mirror* represents a tradition of poetics in Prakrit that overlaps largely but not entirely with the tradition of poetics in Sanskrit, and that Bhāmaha used the *Mirror* as one of his principal sources in developing his own discussion of literary ornaments in chapters two and three of his *Ornament of Literature*.

This suggestion is likely to arouse suspicion because Bhāmaha is considered one of the founding fathers of Indian poetics, and



scholars might find it unlikely in principle that Bhāmaha had borrowed so liberally and literally from another work. They might also be embarrassed if that work had been sitting right under their noses for a century. But why is it that we consider Bhāmaha to be the progenitor of Indian poetics? In part it is just by default: his is probably the earliest work in Sanskrit available to us, and in fact it might not have been available if the weather had been slightly worse in Kerala one year. He is clearly an original thinker, but as we have seen, he refers repeatedly to predecessors in the field, and (in my reading) admits to taking his definitions from another source. But the other reason is a widespread and inaccurate conflation of *Indian poetics* with *Sanskrit poetics*. Bhāmaha was certainly consecrated as the progenitor of a tradition of poetics in Sanskrit, especially among Kashmiri authors like Udbhata and Vāmana. But Sanskrit poetics is *not* Indian poetics. Early Indian literary traditions in the Prakrit and Tamil languages came to be the object of systematic reflection, partly if not entirely independently of Sanskrit traditions of literature and systematic thought. (In the case of Prakrit, the *Mirror* is of course the only surviving example of poetics as such, but there are many more texts devoted to metrics and lexicography.) The same could be said of literary sciences in the vernacular literatures attested subsequently, such as Kannada: they are not simply vernacular “versions” of Sanskrit knowledge. In the case of Prakrit, I would suggest as a hypothesis that the language disciplines—metrics, poetics, grammar, and lexicography—flourished soon after, if not during, the flourishing of Prakrit literature itself, which I would place largely between the second and the eighth century of the common era.<sup>42</sup> This accords with the very rough timeframe, between the fourth and the eighth century, that I suggest for the *Mirror of Ornaments*, and Bhāmaha’s apparent use of the *Mirror* as a source prior to the early seventh century closes this window slightly.

---

42. Most of the pre-Hēmacandra works were lost, due to the “Hēmacandra bottleneck” (Ollett 2017: 143).

## The *Mirror* and other texts

Bhāmaha's *Ornament of Literature* is the only other work of poetics for which close and systematic similarities to the *Mirror of Ornaments* on the level of word choice can be demonstrated. There are, however, a number of suggestive parallels with other, later works of poetics, especially concerning the ornaments that the *Mirror* alone, among "early" works, discusses. This suggests that the authors of these later works might have known the *Mirror*, or that they might have known other works, now lost to us, that similarly discuss some of those ornaments.

A quick look at the repertoire of Rudraṭa's *Ornament of Literature* might suggest that Rudraṭa was familiar with the Prakrit *Mirror*, or *vice versa*: Rudraṭa defines and exemplifies ornaments named *bhāvaḥ* (7.38–41), *anumānam* (7.56–63), *parikaraḥ* (7.72–76), and *uttaram* (7.93–95), the names of which are identical to ornaments discussed in the *Mirror*. But this argument is less probative than it appears. Rudraṭa added almost *thirty* new ornaments to those familiar from earlier works. Whether Rudraṭa himself invented these ornaments or simply pulled them from earlier works that are now lost, or some combination thereof, his *Ornament* represents the greatest single expansion of the repertoire of ornaments in the history of poetics. And closer inspection reveals that nearly all of the similarly-named ornaments in Rudraṭa's *Ornament* are in fact totally different from their counterparts in the *Mirror*. Of those just named, only *anumānam* closely resembles the *Mirror*'s *aṇumāṇam*.

Nevertheless Rudraṭa's discussion of *anumānam* (see INFERENCE below, p. 163) and *anyōktiḥ* (see INTENTION below, p. 132) are close enough to the *Mirror*'s discussion to suggest that they do have some common origin. These two ornaments may have been sufficiently well-established in the period preceding Rudraṭa that they would naturally have suggested themselves as additions to the repertoire. However, Rudraṭa's use of a phrase identical to one found in the *Mirror*'s example of "concealed COMPARISON" in his own example of a "compound COMPARISON" (the equivalent subvariety) suggests to me that he might have known the Prakrit *Mirror* firsthand (p. 82).

The pair of INTENTION (*bhāvaō*, p. 132) and REVELATION (*ubbhēō*, p. 176) make up a special case. Both Bhōja and Śōbhākara appear to know of an ornament called *udbhēdaḥ* from earlier sources, and this ornament is quite similar to the *Mirror*'s, although neither reproduces the *Mirror*'s subvarieties. Bhōja, too, identifies this ornament with one that he calls *bhāvikam*, which is once again similar to what the *Mirror* calls *bhāvaō*. To me, this suggests that Bhōja and Śōbhākara had access to now-lost texts that defined these ornaments more or less in the way that the *Mirror* did. I don't think that either of them had access to the *Mirror* itself. In Bhōja's case, we might have expected him to quote from it more extensively if he had.

Thus, in my view, the *Mirror of Ornaments* had a major, albeit indirect, influence on the tradition of poetics in India through the *Ornament of Literature* of Bhāmaha, who utilized it as one of his main sources. It *may* have been available to Rudraṭa, an innovative thinker who likely drew on a number of now-forgotten sources when compiling his own *Ornament of Literature*. After the ninth century or so, however, it appears to have been consulted very rarely, if at all, by other authors. Bhōja and Śōbhākara were probably not directly familiar with it, although they evince an awareness of some of its content that they may have acquired from other texts that are now lost.

## Chapter 2

# Translation and Analysis

### Introduction: 1–4

I            With a beauty to her step,  
              Arranged in beautiful words,  
              faultless ornaments adorning her body,  
              faultless ornaments adorning its body,  
              and rich in the the choicest color,  
              and rich in the choicest syllables,  
I do reverence to the Goddess of Learning  
              and to poetry.  
              *sundara-paa-viṇṇāsaṃ vimalālaṅkāra-rēhīa-sarīraṃ*  
              *sui-dēviaṃ ca kavvaṃ ca paṇamimō pavara-vaṇṇaḍḍham*

This verse is an overture (*maṅgalācaraṇam*) which serves two purposes: it pays reverence to the Goddess of Learning, and also introduces the main topic of the work, which is poetry and more specifically the literary ornaments discussed in the following verses.

All of the adjectives describing the Goddess of Learning can be taken in an alternative sense as describing poetry. Typically this figure would be described as CONDENSED EXPRESSION (*samāsōktiḥ*), which is, however, not discussed in the *Mirror*. Using its vocabulary, we would describe the technique of assigning multiple meanings to a single word as FUSION.

Note also that the title *suidēviaṃ* (*śrutidēvīm*) is quite uncommon; we would expect, rather, *suadēviaṃ* (*śrutadēvīm*), the typical title for the Jain goddess of learning. See p. 13 above and Nāhaṭā and Pāṇḍe (2001: i).

- 2            That which makes every poem good and  
              worth listening to is what we call  
              an “ornament” — a sign for bad poets  
              to stop making poetry.

*savvāim kavvāim savvāim jēṇa honti bhavvāim  
tam alaṅkāraṃ bhaṇimō ’laṅkāraṃ kukavi-kavvāṇaṃ*

Two words are used twice here in different meanings: *savva-* means both “all” (Sanskrit *sarva-*) and “worth listening to” (Sanskrit *śrava-*), and *alaṅkāra-* means both “ornament” and “saying ‘enough’” (*alam* being the word for “enough” in Sanskrit and Prakrit).<sup>1</sup> This verse therefore exemplifies ornaments that our author would call FUSION and ALLITERATION.

- 3            A beautiful woman’s face and a poem,  
              as exceedingly beautiful and as gracious  
              as each may be, loses its luster  
              if its ornaments are removed before the public.

*accanta-sundaraṃ pi hu niralaṅkāraṃ jaṇammi kīraṇaṃ  
kāmiṇi-muhaṃ va kavvaṃ hōi paṣaṇṇaṃ pi vicchāṃ*

Once again, the adjectives describing the woman’s face can be taken in an alternative sense as describing the poem (the ornament being CONDENSED EXPRESSION; see v. 1). The “ornaments” are either cosmetic or literary, and “gracious” refers either to a placid smile or the literary quality (*guṇa-*) of “clarity” (*prasāda-*).

Pāṇḍe perceptively noted a clear similarity between this verse and one of Bhāmaha’s introductory verses (Nāhaṭā and Pāṇḍe 2001: xvi, 2), 1.13cd: *na kāntam api nirbhūṣaṃ vibhāti vanitāmukham* “even

1. The double meaning was appreciated by Bhayani, but not by Nāhaṭā (and Jaina and Pāṇḍe).

a lovely woman's face does not appeal without ornaments." He also notes that the preference seemingly given here to ornaments (*alaṅkāra*-) over literary qualities (*guṇa*-) contrasts with later theorists, for whom qualities were more essential than ornaments (Nāḥaṭā and Pāṇḍe 2001: 1). He noted Ānandavardhana and Bhōja; we can include Mammaṭa and Hēmacandra in this group as well.

- 4 So carefully learn to recognize  
the various kinds of ornaments,  
when ornamented by which  
poems are held in high esteem.

*tā jāṇīūṇa ṇiūṇaṃ lakkhejjaha bahuviḥē alaṅkāre  
jēhi alaṅkariāim bahu-maṇṇijjanti kavvāim*

## Contents: 5–10

- 5 [1] COMPARISON; [2] IDENTIFICATION;  
[3] ILLUMINATION; [4] SUPPRESSION;  
[5] ALLITERATION; [6] EXAGGERATION;  
[7] DISTINCTION; [8] DISAVOWAL;  
[9] AS IT IS; [10] DIVERGENCE;  
[11] SENTIMENTAL; [12] EXCUSE;

*uvamā-rūvaa-dīvaa-rōhāṇuppāsa-aīsaa-visēsā  
akkhēva-jāi-vaīrēa-rasia-pajjāa-bhaṇiāō*

- 6 [13] MATCHING; [14] COINCIDENCE;  
[15] CONFLICT; [16] DOUBT;  
[17] MANIFESTATION; [18] INTENTION;  
[19] CORROBORATION;  
[20] ACCOMPANIMENT BY OTHERS;  
[21] CONCOMITANCE;

*jāhāsankha-samāhia-virōha-saṁsaa-vibhāvaṇā-bhāvā  
atthantara-ṇāsō aṇṇa-pariavō taha sahottī a*

- 7 [22] HAUGHTINESS; [23] DENIAL;  
[24] INTENSE AFFECTION; [25] EXALTED;

[26] EXCHANGE; [27] PREDOMINANT in substance,  
action, and quality; and [28] the manifold FUSION;

*ujjā-avaṇhavā iu pemmaisaō udatta-pariattā  
davu'-uttara-kiri'-uttara-guṇ'-uttarā bahu-silēsā a*

8

[29] TRICK PRAISE; [30] BALANCE;  
then [31] OUT OF CONTEXT;  
[32] INFERENCE; [33] MIRROR;  
[34] SEEING-AS; [35] MIXTURE;

*vavaēsa-thuī-samajōiā iu apatthua-ppasaṃsā a  
aṇumāṇaṃ āarisō uppekkhā taha a saṃsiṭṭhī*

9

[36] BENEDICTION; [37] COMPARISON-IDENTIFICATION;  
know [38] LESSON as well; [39] SEEING-AS COMPONENT;  
[40] REVELATION; [41] REVERTED; and [42] TWINNING.

*āsīsā uvamā-rūvaam ca jāṇaha ṇīrisaṇaṃ taha a  
uppekkhāvaaobbhēa-valia-jamaēhi saṃjuttā*

IO

Just this many are the ornaments  
that are well-established in literature:  
counting in order, they are more  
than twice twenty in number.

*ettia-mettā ēē kavvē supaḍiṭṭhiā alaṅkāra  
ahiā uvakkamēṇaṃ vīsāō doṇṇi saṅkhāō*

One might expect “two more than twice twenty” (*vīsāō doṇṇi biuṇāō*)  
since the number of ornaments enumerated is in fact forty-two.

## 1. Comparison (*uvamā/upamā*): 11–40

II

That which, through a QUALITY, attains the similarity  
of the TARGET with a STANDARD that happens to conflict  
with it in place, time, or action, is COMPARISON.

*uvamāṇēṇaṃ jā dēsa-kāla-kiriā-virōha-paḍiēṇa  
uvamēassa sarisaam lahaī guṇēṇaṃ khu sā uvamā*

Ornament 2.30:

*viruddhēṇōpamānēṇa dēsa-kāla-kriyādibhiḥ  
upamēyasya yat sāmyaṃ guṇalēśēṇa sōpamā*

- I 2 [1] Counterpart; [2] Provided with qualities;  
 [3] Incomparable; [4] Garland; [5] Doubled;  
 [6] Complete; [7] Hidden; [8] Chain;  
 [9] Trace; [10] Slightly loose;

*paḍivatthū guṇa-kaliā asamā mālā a biṇṇa-rūvā a  
 sampuṇṇā gūḍhā saṅkhalā a lēsā a dara-vialā*

- I 3 [11] Mutual; [12] Praise; [13] Directed; [14] Blame;  
 [15] Superiority; [16] Homophonous; [17] Contrived —  
 These are the seventeen comparisons.

*ekkekkaṃ paṣaṃsā tallicchā ṇindīā āisaā a  
 sui-miliā taha a viappiā a sattaraha uvamāu*

*Uvamā/Upamā* (COMPARISON) is the most fundamental ornament in Indian literary theory. It was probably one of the first to be named and defined, as it is included among the five ornaments discussed in the *Treatise on Theater* (16.41). The vocabulary of COMPARISON is used to discuss a wide range of other ornaments. It is not surprising, then, that later theorists who attempted to classify ornaments according to functional or cognitive criteria almost always selected COMPARISON as *the* archetypal ornament. For Vāmana, it is first in the list of ornaments of sense, and has an extensive “elaboration” in 4.3. According to Abhinavagupta, Bhaṭṭa Tauta taught that “every ornament is an elaboration of COMPARISON.”<sup>2</sup> For Rudraṭa, a major category of ornaments included those based on comparison-relations (*aupamyam*) in the eighth chapter of his *Ornament of Literature*, and Bhōja follows suit. Ruyyaka, too, placed COMPARISON at the head of ornaments of sense in his *Totality of Ornaments* (*Alaṅkārasarvasvam*, pp. 31–32). COMPARISON is the first ornament to be discussed in the *Mirror*, and the third ornament of sense to be discussed in Bhāmaha’s *Ornament*, following IDENTIFICATION and ILLUMINATION.

2. *New ‘Dramatic Art’* (*Abhinavabhāratī*), vol. 2, p. 321: *upamā-prapañcaś ca sarvō ‘laṅkāra itī vidvadbhiḥ pratipannam ēva*; a reviewer suggests that Vāmana is probably the *vidvād* that Bhaṭṭa Tauta was referring to.



A COMPARISON involves a relation of similarity (*sarisaā, sāmyam*) between a TARGET of comparison (*uvamēam, upamēyam*), i.e., that which is compared to something else, and a STANDARD of comparison (*uvamāṇam, upamānam*), i.e., that to which it is compared. Both the *Mirror* (11) and Bhāmaha's *Ornament* (2.30) mention that these two entities are "in conflict with" (*viruddha, virōhapāḍia*-) each other in terms of place, time, or action.<sup>3</sup> Finally, they both mention that the COMPARISON is effected by means of a QUALITY (*guṇaḥ*), which in later works is generally referred to as the "property that resides in both" (*sādhāraṇa-dharmaḥ*) the TARGET and the STANDARD. The similarity of the *Mirror*'s and the *Ornament*'s definitions can be gauged, as usual, by contrasting them with Daṇḍin's definition in the *Mirror of Literature*, where he simply defines COMPARISON by the apprehension of similarity "in any way whatsoever" (*yathākathañcit*, 2.14).

The discussion of COMPARISON is typically the longest of all ornaments in works of poetics. This is true for the *Mirror* (30 verses) and Bhāmaha's *Ornament* (35 verses); in Daṇḍin's *Mirror* (52 verses) and in *Bhaṭṭi's Poem* (6 verses), COMPARISON is second only to TWINNING. Between these early authorities, there are striking differences both in the number and the kinds of subvarieties they accept. Bhaṭṭi has six, and Daṇḍin has thirty-two; their lists do not overlap with each other at all. The Prakrit *Mirror* has seventeen, about six of which bear at least a resemblance to subvarieties named by Daṇḍin.

Bhāmaha's discussion is rather different, in that it does not consist primarily of an enumeration and exemplification of subvarieties. No example follows his initial definition (2.30). Instead, he explains the means by which similarity can be conveyed in Sanskrit, i.e., using the words *yathā* or *iva*, the suffix *vat*, or a compound (2.31–33). Then he discusses a single subvariety of COMPARISON, namely, "counterpart" (*prativastūpamā*, 2.34–36). He then rejects a number

3. I have emended *varōha* to *virōha* in the *Mirror*'s definition, partly because it makes better sense (*varōha* would have to be *avarōha* "conformity"), and partly because it is suggested by Bhāmaha's *viruddhēna*.

of subvarieties (2.37–38) on the grounds that they are already covered by his definition, and specifically through his reference to a “common quality” (*sāmānyaguṇaḥ*). He appears to refer to two separate classifications of COMPARISON (Bronner 2012: 109). The first (2.37) was “formulated by some great men” (*kaiścin mahātmabhiḥ*) and involves a distinction between “blame” (*nindā*), “praise” (*praśaṃsā*), and “a desire to convey” (*ācikyāsā*). I will call this the “evaluative triad.” The second classification (2.38) is simply referred to as “a very long list that begins with ‘garland COMPARISON’ (*mālōpamā*).” After this dismissal, Bhāmaha presents and exemplifies seven different faults that can apply to the use of COMPARISON (2.39–65).

The *Mirror*’s seventeen subvarieties include *all* of those rejected by Bhāmaha, both the “evaluative triad” of praise, blame, and a desire to convey, as well as “garland.” This is also true of Daṇḍin’s *Mirror*: as Bronner (2012: 107) has shown, Daṇḍin includes in his long discussion of COMPARISON all the subvarieties that Bhāmaha had rejected, very likely *because* he had rejected them. One possibility, then, is that the author of the Prakrit *Mirror*, like Daṇḍin, included these subvarieties because Bhāmaha had rejected them. Another possibility is that the author of the Prakrit *Mirror* wanted to define and exemplify ornaments without getting into theoretical controversies. This would put it in company of other “vernacular” adaptations of Sanskrit works of poetics, but the author does make certain theoretical interventions (see v. 45, about the classification of IDENTIFICATION). My own view is that the *Mirror* was among the sources that Bhāmaha criticized. We will need to revisit this question in connection with the individual subvarieties.

What is beyond dispute, however, is that one of the discussions of COMPARISON—either the one found in Bhāmaha’s *Ornament* or the one found in the Prakrit *Mirror*—must be based on the other. The definitions of both COMPARISON in general and its “counterpart” subvariety are almost word-for-word the same. The definitions themselves do not suggest one or another direction of borrowing. One might say that the expression *virōhapāḍiṇa* in the *Mirror*’s definition is more awkward than Bhāmaha’s *viruddhēna*. But

Bhāmaha's *guṇalēśēna* might be subject to a similar criticism, in that *lēśa*- seems either unnecessary or too restrictive.

For Bhaṭṭi, the subvarieties of COMPARISON are defined exclusively by the words with which the comparison is expressed.<sup>4</sup> By contrast, the author of the *Mirror* takes a great interest in the *structure* of comparison, that is, the relations of similarity that exist between a STANDARD and a TARGET under different configurations. By contrast, Daṇḍin's subvarieties include, beyond the "the propositional structure of similitude with its many permutations," "a whole range of propositions that *imply* a resemblance between X and Y" (Bronner 2012: 108). Of the seven subvarieties that have vaguely similar names in Daṇḍin's *Mirror* and the Prakrit *Mirror* (*atiśaya*-, *nindā*-, *praśamsā*-, *ācikyāsā*-, *asādhāraṇa*-, *mālā*-, and *prativastu*-, to use Daṇḍin's words), five are either mentioned or defined in Bhāmaha's *Ornament*, *atiśaya*- is used in a totally different sense (Daṇḍin means by its "exaggeration," the *Mirror* "superiority"), and *asādhāraṇa*- corresponds to a separate ornament in Bhāmaha's text called *ananvayaḥ*. All this suggests to me that there is no direct relationship between the discussion of COMPARISON in the Sanskrit and Prakrit *Mirrors*, and that any similarity between them is due to their shared similarity with Bhāmaha's *Ornament*.

### 1.1. Counterpart (*prativastu*/*paḍivatthū*): 14–15

14 COUNTERPART is that comparison  
which has the form of a similar thing,  
despite the absence of words like *iva*, *miva*, and *piva*,  
through the apprehension of similar qualities.

*paḍivatthū sā uvamā jā hōi samāṇa-vatthu-rūvā a  
iva-miva-pivāi-rahiā vi sarisa-guṇa-paccaāhintō*

*Ornament 2.34: samāna-vastu-nyāsēna prativastūpamōcyatē  
yathēvānabhidhānē 'pi guṇa-sāmya-pratititāḥ*

4. Bhaṭṭi's varieties are identified by Jayamaṅgala as COMPARISON using *iva*, *yathā*, *saha*, a *taddhita* suffix (viz. *vat*), *sama*, and an elliptical variety (*luptopamā*), in which the marker of comparison is absent.

15 Few are those kings on this earth  
 who have achieved the pleasures of the triad.  
 Rare are those trees that have  
 sweet fruits, flowers, and glossy leaves.

*sampatta-tivagga-suhā thōvā puhavīa honti naraṇāhā  
 mahura-pphalā sa-kusumā siṇiddha-pattā tarū viralā*

In my reading this and the next subvariety form a small unit, wherein the comparison is not between one *thing* and another, but between an entire *state of affairs* and another. In Vāmana's terminology (4.2.3), the STANDARD and the TARGET are sentence-meanings (*vākyārthaḥ*) rather than word-meanings (*padārthaḥ*). This will be relevant in the discussion of the next subvariety.

The definition of *prativastūpamā* ("counterpart COMPARISON") in the *Mirror* (14) is almost identical to Bhāmaha's (2.34).<sup>5</sup> Both definitions state that a counterpart COMPARISON either takes the form of a similar thing (*samāṇavatthurūvā*) or is expressed by the mention of a similar thing (*samānavastunyāsēna*). The comparison is based on an apprehension of similar qualities (*sarisaguṇapaccāa-, guṇasāmyapratīti-*) despite the absence of a word explicitly marking the comparison, such as *yathā* or *iva* (in Sanskrit) or *iva*, *miva*, or *piva* (in Prakrit).

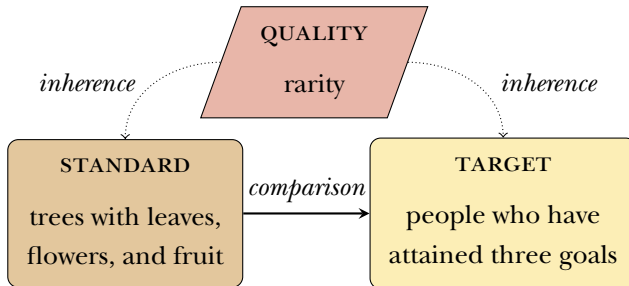
Bhāmaha has an additional verse of explanation (2.35), which refers to the following example: "How many virtuous men are there who share their wealth with good people? How many roadside trees are there that are bent with sweet ripe fruit?"<sup>6</sup> Bhāmaha's analysis of his own example is not free from difficulties. He claims that the QUALITY associated with the TARGET (namely, a talented person's quality of sharing wealth with good people) actually *differs* from the

- 
5. In fact Bhāmaha's text shows us that *vi* in the second line of the *Mirror*'s definition, which had been taken as a prefix to *sarisa* by Nāhaṭṭa and Bhayani, is actually the concessive particle (Sanskrit *api*). It also confirms *pacc[a]āhintō*, the reading of the manuscript, which Bhayani had changed to *paaēāhintō*.
6. *Ornament* 2.36: *kiyantaḥ santi guṇinaḥ sādhu-sādhāraṇaśriyaḥ ~ svādu-pāka-phalā-namrāḥ kiyantō vādhva-sākhinaḥ ~*

quality associated with the STANDARD (namely, a tree’s quality of having low-hanging fruit). As Sankara Rama Sastri notes (1956: 84), however, there is in fact a shared quality, namely rarity, which is suggested by the word *kiyantaḥ* (“how many?”) in the case of both the TARGET and the STANDARD. In fact, Bhāmaha’s analysis would be roundly rejected by later authors. For Mammaṭa and Ruyyaka, what distinguishes “counterpart COMPARISON” from another ornament they call EXAMPLE (*dṛṣṭāntaḥ*) is the fact that the quality *is in fact the same* in the case of both the STANDARD and the TARGET (whereas in EXAMPLE the qualities are merely similar, and serve to make the two states of affairs “reflections” of each other).

The example in the *Mirror* is very similar to Bhāmaha’s, in that rarity is the common property, expressed by *thōvā* (“few”) in the case of the TARGET and *vīralā* (“far between”) in the case of the STANDARD. The parallelism between the TARGET and STANDARD suggests a further comparison, namely, between the three goals of human life (*tivagga-*) and the fruits, flowers, and leaves of a tree.

Figure 2.1: Diagram of a “counterpart COMPARISON”



There is, once again, little that points toward a direction of borrowing. Bhāmaha’s problematic analysis of his own verse suggests to me that he adapted an existing example without really understanding its structure. If, by contrast, the *Mirror* borrowed from Bhāmaha, then this discussion—the very first definition-and-example pair in the *Mirror*—might serve as an implicit acknowledgement of the *Ornament*’s influence.<sup>7</sup>

7. This point was suggested by Yigal Bronner.

There are partial echoes of the *Mirror*'s verse in *Lilāvātī* 18 (*sampatta-tivagga-suhō*) and in a verse quoted by Jinēśvara: "All trees can grow branches from their roots; few are those trees (*tarū viralā*) that can form a root from their branches."<sup>8</sup>

## 1.2. Provided with qualities (*guṇakaliā*): 16ab, 17

I 6ab

That is called PROVIDED WITH QUALITIES  
in which the similarity arises through two qualities.

*guṇa-kaliā sā bhaṇṇaī guṇēhi dōhim pi sarisā jattha*

I 17

Lakṣmī looks lovely, beautiful as fresh flowers,  
on the chest of Madhumatha, dark as *tamāla* tree,  
as if she were a *campaka* shoot,  
beautiful with fresh flowers,  
on the slope of the Vindhya mountains,  
dark with *tamāla* trees.

*campaa-laī vva ṇava-kusuma-  
sundarā sahaī viñjha-kaṭae vva  
vaccha-tthalammi lacchī tamāla-ñīlē mahumahassa*

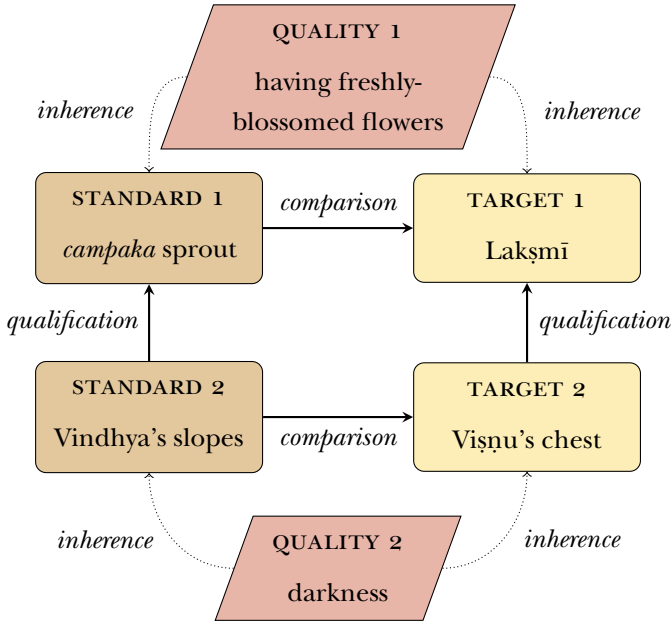
Despite the semantic lightness of *kaliā*- ("furnished with," "known by," "reckoned according to," etc.), the definition makes clear that this variety involves two QUALITIES. In the example, the first QUALITY is the whiteness of both Lakṣmī (the TARGET) and a *campaka* shoot (the STANDARD); but Lakṣmī is connected with Viṣṇu's chest, and the *campaka* is connected with the forested slopes of the Vindhyas, and these additional qualifiers are connected by the additional QUALITY of darkness. In the example, there are two STANDARD–TARGET pairs, each of which is joined with the particle *vva*.

Although not constitutive of this variety, the expressions "*tamāla*-dark" and "fresh-flower-beautiful" have slightly different meanings depending on their referents: dark as *tamāla* trees in the case of Viṣṇu's chest, and dark with *tamāla* trees in the case of the slopes;

8. *Treasury of Gāhā-Gems* 709: *mūlahintō sāhāṇa sambhavō hōi sayala-vacchāṇam ~ sāhāhim mūla-bandhō jēhim kaō tē tarū viralā ~*

similarly beautiful as a fresh flower in the case of Lakṣmī, and beautiful on account of its fresh flowers in the case of the *campaka* shoot.

Figure 2.2: Diagram of a “COMPARISON provided with qualities”



This variety is not mentioned as such by any other work. Daṇḍin’s *samuccayōpamā* involves the mention of multiple shared qualities, but is simpler than this example.<sup>9</sup> A closer parallel, as noted above, certain varieties of COMPARISON discussed first by Vāmana (4.2.3) in which a state of affairs (*vākyārthaḥ*) rather than a single entity (*padārthaḥ*) is compared. Vāmana gave as an example the following verse from Kālidāsa’s *Dynasty of Raghu*:

With his body smeared with sandalwood,  
and a long necklace slung over his shoulders,  
this Pāṇḍya looks like the Himālaya Mountain

9. *Mirror of Literature* 2.21: *samuccayōpamāpy asi na kāntyaiṣa mukhaṁ tava ~ hlādakākhyēna cānvēti karmaṇendūm itidṛṣṭi ~* “Your face doesn’t only resemble the moon in beauty, but in what it does, namely delight.”

with waterfalls bursting over it  
and the rising sun reddening its slopes.<sup>10</sup>

Here we can see that, like the *Mirror*'s example of "COMPARISON provided with qualities," the STANDARD and the TARGET are two states of affairs. To understand how this variety might differ from the preceding variety, namely "counterpart COMPARISON," we can consult Ruyyaka (pp. 33–34), who builds upon a distinction introduced by Mammaṭa between counterpart COMPARISON and EXAMPLE. In the former case, the QUALITY shared between the STANDARD and the TARGET is really the same (in the preceding example, it was rareness). In the latter case, the QUALITIES are not actually the same, and hence not really "shared," but merely similar enough to each other to present the STANDARD and the TARGET as "reflections" of each other. In EXAMPLE, strictly speaking, there is no word expressive of the comparison. But Ruyyaka allows the same relationship found in EXAMPLE to be present when a word expressive of the comparison is found, and he gives as an example the verse from the *Dynasty of Raghu* cited above. "The waterfalls and the rising sun," he notes, "are presented as reflections of the color of his necklace and body."<sup>11</sup> In structural terms, the example is similar to the *Mirror*'s example: the comparison is between one complex state of affairs and another, or stated differently, each element of the state of affairs finds a "reflection" in an element of the corresponding state of affairs, owing to the similarity of their explicitly-mentioned qualities. To be clear, it seems from the definition of this variety in the *Mirror* that it is constituted not by a comparison involving an entire state of affairs, nor by a relationship of "reflection" between elements in the STANDARD and the TARGET, but simply by the presence of more than one QUALITY linking the STANDARD and the TARGET. I suggest, however, that this feature is strongly associated

- 
10. *Dynasty of Raghu* 6.60: *pāṇḍyō 'yam aṁsārpita-lamba-hārah kṣptāṅga-rāgō hari-candanēna ~ ābhāti bālātapa-rakta-sānuḥ sa-nirjharōdgāra ivādri-rājah ~*
  11. *Totality of Ornaments* p. 34: *atra hārāṅga-rāgayōr nirjhara-bālātapaḥ pratibimbavēna nirdiṣṭau.*



with the features Vāmana and later Ruyyaka would identify in the Kālidāsa verse cited above.

For an image similar to the *Mirror*'s example, see *Slaying of Rāvaṇa* 5.14: "A frown came over Rāma's firm and broad forehead, dark as a *tamāla* leaf and streaming with sweat; like as a poison creeper clings to the solid and extensive slope of the Vindhya, dark blue with *tamāla* trees and drenched with rain."<sup>12</sup>

### 1.3. Incomparable (*asamā*): 16cd, 18

I 6cd    It is INCOMPARABLE, they say,  
when the TARGET becomes the STANDARD.

*uvamēō kira jīē uvamāṇaṁ hōi sā asamā*

I 8        There is nobody in the world like you in beauty,  
slender girl, you who are like none other than yourself,  
you who adorn the entire world with an expanse  
of loveliness pure as moonlight.

*jōṇhā-ṇimmala-lāaṇṇa-pasara-ciñcaīa-saala-bhuanāi*  
*tuha tujjha vva kisōari samāṇa-rūvā jaē ṇatthi*

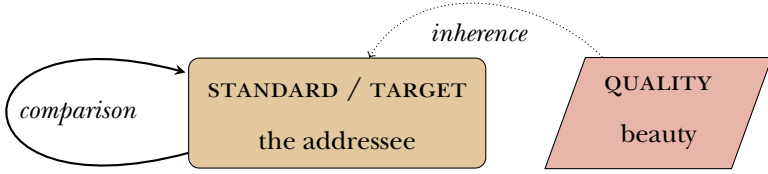
In this subvariety, the TARGET serves as its own STANDARD, suggesting its incomparability with any other STANDARD.

No other text recognizes a subvariety with this name, but Bhāmaha has included it as a separate ornament, with the name of UNIQUE (*ananvayaḥ*, lit. "that of which there is no other positive example"), near the end of his list (3.45–46), which Bhaṭṭi includes (10.69), at least according to Jayamaṅgala. Daṇḍin does not define an ornament under this name, but instead treats it as a subvariety of COMPARISON called *asādhāraṇōpamā* (2.37); in this he was followed by Bhōja and Hēmacandra (Nāhaṭā and Pāṇḍe 2001: v). Mammaṭa and Ruyyaka, by contrast, follow Bhāmaha in considering UNIQUE to be a separate ornament.

12. *Slaying of Rāvaṇa* 5.14: *tō sē tamāla-ṇīlaṁ niḍāla-vatṭaṁ palottā-sēa-jala-laṁ ~ bhiuḍi thira-vitthiṇṇaṁ kaḍaṁ viṇṇhassa visa-lā vva vilaggā ~* (translation by Handiqui 1976: 38).

In Ruyyaka’s *Totality of Ornaments*, the discussion of UNIQUE follows immediately after the previously-discussed example of the Pāṇḍya king, which I had suggested was similar to “COMPARISON provided with qualities.” The order is suggestive, but I am not inclined to conclude from it that Ruyyaka knew the *Mirror* (or *vice versa*).

Figure 2.3: Diagram of an “incomparable COMPARISON”



#### 1.4. Garland (*mālā*): 19ab, 20

19ab A GARLAND is when there is  
a series of different standards of comparison.  
*sā mālā uvamāṇāṇa jattha vivihāṇa hōi riñchōlī*

20 Like Hari’s chest, it is beautified by Lakṣmī.  
Like the sky, it is illuminated by the coursing sun.  
Like the ocean’s water, it has whales and sharks.  
It is your door —  
with beautiful lotus flowers,  
darkened by the shadows of visiting heroes,  
decorated with elephants and dolphins.  
*hari-vacchaṁ va su-kamalaṁ*  
*gaṇaṁ va bhamanta-sūra-sacchāṁ*  
*sāra-jalaṁ va kari-maara-sōhiaṁ tuha ghara-ddāraṁ*

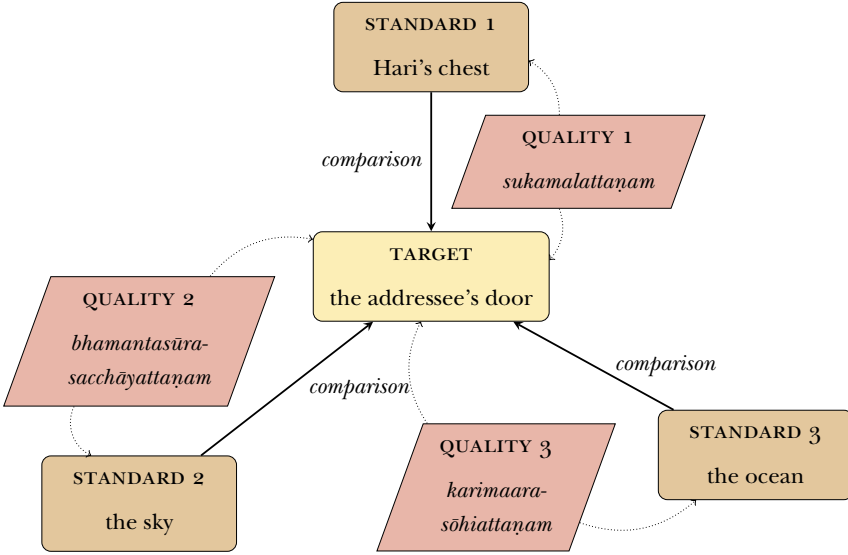
The “garland” variety of COMPARISON is when a single TARGET is described by multiple STANDARDS. It is mentioned by Bhāmaha only as the first among an unknown number of subvarieties that he does not enumerate on the grounds that they all fall under the

general definition (2.30). Bhāmaha must have been aware of lists of subvarieties such as we find in the *Mirror*. But if he had the *Mirror*'s list in mind, it must be explained why he uses the term *mālōpamādi*, when “garland” comparison is fourth, not first, in the *Mirror*'s list. I think Bhāmaha may well have chosen this term for metrical reasons, especially in view of the fact that he actually accepts two of the first three subvarieties listed in the *Mirror* (viz. “counterpart” and “incomparable,” the latter under a different name). Daṇḍin includes it (2.42), almost certainly because Bhāmaha had excluded it, but his example is structurally quite different than the *Mirror*'s and is certainly independent of it. In terms of its construction Daṇḍin's *mālōpamā* is comparable to what the *Mirror* calls *saṅkhalā* (“chain,” p. 84 below). Rudraṭa's “garland” (8.25–26) is, by contrast, identical to the *Mirror*'s, although it lacks the *Mirror*'s bitextuality.<sup>13</sup> The same can be said of Bhōja's version (*Necklace of Sarasvatī* p. 410), as an example of which he gives a verse from the *Slaying of Rāvaṇa*.<sup>14</sup>

The *Mirror*'s example is structurally complex: the single TARGET is compared with three separate STANDARDS, and a common property between the standard and target is mentioned in all three cases. But these common properties depend on double meanings (see FUSION below). For that reason I have left them in Prakrit in the diagram below.

- 
13. *Ornament of Literature* 8.26: *śyāmālatēva tanvī candra-kalēvātinirmalā sā mē ~ haṁsīva kalālāpā caitanyaṁ harati nidrēva* ~ “She's thin as a creeping vine, pale as the slender moon, her voice mellifluous like a goose's, and she steals my consciousness like sleep”.
  14. *Slaying of Rāvaṇa* 1.48: *sōha vva lakkhaṇa-muham vaṇamāla vva viaḍam harivaissa uram ~ kitti vva pavaṇa-taṇaam āṇa vva balāim sē vilaggaṁ diṭṭhī* ~ “His gaze fell upon Lakṣmaṇa's face like beauty, upon Sugrīva's broad chest like a forest garland, upon Hanumān like fame, and upon the forces like a command” (slightly modified from Handiqui 1976: 7).

Figure 2.4: Diagram of a “garland COMPARISON”



### 1.5. Doubled (*biṇṇarūvā*): 19cd, 21

19cd

It is called DOUBLED when it is fashioned  
with standards that are doubled  
and similar to each other.

*biṇṇa-sarisōvamāṇā viṇimmiā biṇṇa-rūva tti*

21

Lord, you, like the evening,  
bear a similarity to the rainy season:  
It has stopped the activity of the entire globe,  
while you have rid the globe  
of wicked enemies.

It has blotted out the brilliance of the sun,  
while you have eclipsed  
the power of heroic men.

*nivvāvārikaa-bhuaṇa-maṇḍalō sūra-ṇāsia-pāāvō  
nāha paōso vva tumaṃ pāusa-sarisattaṇaṃ vahaṣi*

In this variety a single TARGET is compared to two STANDARDS.<sup>15</sup> Unlike the preceding “garland” variety, the STANDARDS have to be linked to each other, or more specifically, to constitute an additional STANDARD–TARGET relationship. In the example, the TARGET is the king, and the first STANDARD is the evening, which is then compared to a further STANDARD, namely the rainy season. The QUALITIES have different meanings when understood with reference to the king, on the one hand, and the two STANDARDS, on the other. (Nāhaṭā and Bhayani had understood the first word, *ṇivvāvārīkaa-*, to mean only *nirvyāpārīkṛta-* “made without activity,” but Pāṇḍē’s suggestion that it means *niṣpāpārīkṛta-* in reference to the king is ingenious and adopted here.<sup>16</sup>) Hence this example involves a touch of FUSION, or if we do not confine ourselves to the ornaments discussed in this text, CONDENSED EXPRESSION (*samāsōktiḥ*).

One of the compounds, *sūra-ṇāsia-paāvō*, should strictly mean “[you are one] whose brilliance has been eclipsed by the sun/heroes,” but since that would not fit the eulogistic tone of the verse, I have taken it to mean “by whom the brilliance of the sun/heroes has been eclipsed.” (Commentaries on Jain Prakrit texts sometimes account for such looseness of construction by saying *prākṛtaśailyā*, “because of the tendency of Prakrit.”)

### 1.6. Complete (*sampuṇṇā*): 22ab, 23

22ab    If it is neither deficient nor excessive,  
then it is COMPLETE.

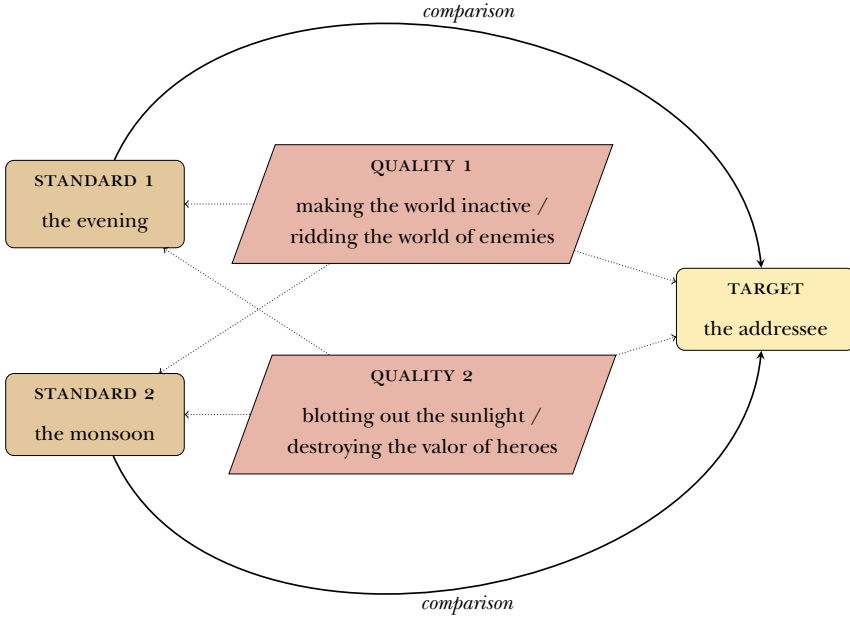
*ṇa hu ūṇā ṇa hu ahiā jā jāāi sā hu hōi sampuṇṇā*

23        What makes you beautiful, long-eyed girl,  
is your face,

15. Nāhaṭā (and Pāṇḍē) understood the name of this variety incorrectly, as *viguṇa-* (= *asampūrṇa-*).

16. I have elected to retain the manuscript’s *paāvō* (i.e., *paāvō*, *pratāpah*), which has a well-known double meaning, but Bhayani’s conjecture, *pahāvō*, would also involve a double meaning, namely *prabhātaḥ* “brightness” and *prabhāvaḥ* “power.”

Figure 2.5: Diagram of a “doubled COMPARISON”



with a *kētakī* flower adorning your ear,  
 which is like a lotus,  
 with a little gosling standing at its side.

*sōhasi vaanēṇa tumam kēai-kaṇṇulliā-saṇāhēṇa*  
*kamalēṇa va pāsathia-muddhaḍa-hamsēṇa pasaacchi*

We should probably understand the elements that “complete” this subvariety by reference to the elements that are missing in other subvarieties. In the “hidden” subvariety, defined immediately afterward, the word indicative of comparison is not present because it is “hidden” within a compound. Thus it might appear that the characteristic of this subvariety is the presence of a word indicative of comparison, in this case *va*.

In Vāmana's *Sūtras and Commentary on the Ornaments of Literature* and later texts, a "complete" comparison is characterized by an explicit use of: (a) a word for the STANDARD; (b) a word for the TARGET; (c) a word indicative of comparison; and (d) a word for a common property or QUALITY. The example in the *Mirror* does fit this description, but it is in fact more complex than the example given in Vāmana's *Sūtras* ("this face of yours is pleasing like the moon").<sup>17</sup> In the *Mirror* the principal comparison, marked with *va*, is between the addressee's face and a lotus, but each term is qualified by another phrase, and these qualifications, in turn, stand in an implicit relation of comparison: the addressee's face is adorned by a *kētakī* flower, worn as an ear ornament, and the lotus is adorned by a goose. In view of the banality of the primary comparison (between the face and the lotus), the focus in this verse is surely on the secondary comparison, between the *kētakī* flower and the goose. Arguably "standing at the side" expresses the QUALITY shared by both the *kētakī* flower and the goose, but clearly it is the whiteness of both the flower and the goose that motivates the comparison, and this whiteness is merely suggested.

Thus, as often, the example does more than simply exemplify the subvariety of COMPARISON in question. In the accompanying diagram, I have made the "extraneous" elements translucent, although as noted above, these elements are what make the verse interesting. I suggest that the example is "complete" insofar as a STANDARD, a TARGET, a QUALITY, and a word indicative of the comparison are all explicitly present.

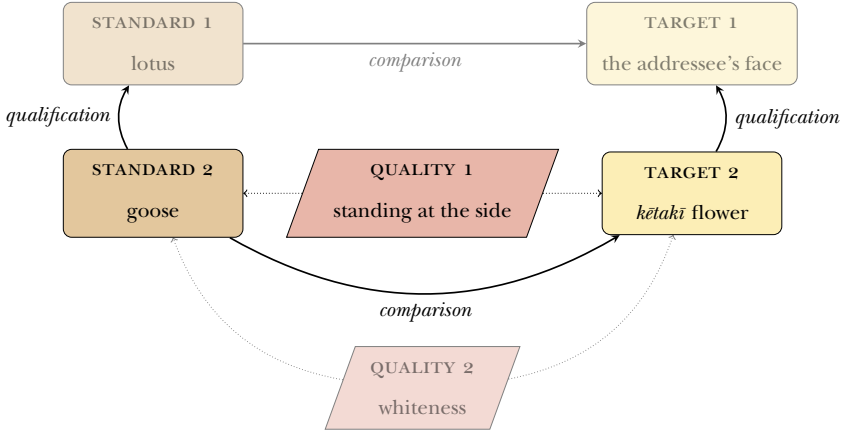
### 1.7. Concealed (*gūḍhā*): 22cd, 24

22cd    If, however, it is hidden in a compound,  
          then it is called CONCEALED.

*jā uṇa samāsa-līṇā sā gūḍhā bhaṇṇaē uvamā*

17. *Sūtras and Commentary on the Ornaments of Literature* 4.2.4: *kamalam iva mukhaṁ manō-jñam ētat*.

Figure 2.6: Diagram of a “complete COMPARISON”



24 Slender girl, with plantain-pith thighs,  
 your breaths are pained  
 because of your sloping breasts,  
 and the weight of your behind  
 makes you walk so delicately.  
 How will you ever make it to your lover?

*kaha pāvihisi kisōari daiām thaṇaada-sa-khēa-ṇīsasiri*  
*rambhā-gabbhōru ṇiamba-bhāra-masiṇēṇa gamaṇēṇa*

In a “concealed” comparison, the STANDARD and TARGET are combined in a compound, and the word that would ordinarily indicate the comparison (e.g., *jahā*, *va*, etc.) is not present. Bhāmaha allows the comparison relationship to be expressed within a compound (2.32) and therefore does not consider this to be a separate subvariety, but Vāmana would consider this variety “elliptical” (*luptā*, 4.2.6), and Rudraṭa names it “compound COMPARISON” (*samāsōpamā*, 8.17–22).

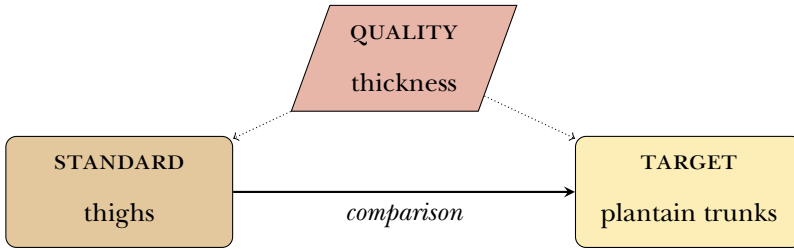
In the *Mirror*’s example, the comparison is between the addressee’s thighs and the pith (*garbha-*) of plantain trees, which is expressed in the compound *rambhā-gabbha-ūru*, “plantain-pith



thighs.”<sup>18</sup> The quality is omitted here, but in other contexts, the pith of the plantain tree is said to be insubstantial, soft, or beautiful.<sup>19</sup>

In fact this very STANDARD is used no less than three times by Rudraṭa in his examples of COMPARISON in his *Ornament of Literature*. Besides what he calls a “sentence COMPARISON” (*vākyōpamā*), viz. “your thighs are like plantain piths” (8.8), he uses it twice in exemplifying a “compound COMPARISON.” In one subtype (8.20), the QUALITY is expressed within the compound (*rambhāgarbhābhirāmōru*, “plantain-pith-attractive-thigh”); in another (8.22), the QUALITY is absent, just like the example in the Prakrit *Mirror* (*rambhāgarbhōru*, “plantain-pith-thigh”). The use of the exact same STANDARD to exemplify the same kind of COMPARISON might suggest that Rudraṭa was familiar with the Prakrit *Mirror* (see p. 61).

Figure 2.7: Diagram of a “concealed COMPARISON”



### 1.8. Chain (*saṅkhalā*): 25ab, 26

25ab

A CHAIN occurs through interchanges  
of a comparison that are composed again and again.

*uvamā-vivajjāhīm puṇa-viḍaviḍīhī saṅkhalā hōi*

26

It is you alone who are capable of bearing the load  
of the earth’s foundations, like the earth’s expanse

18. I thank Csaba Dezső for suggesting the correct separation of words in this verse.

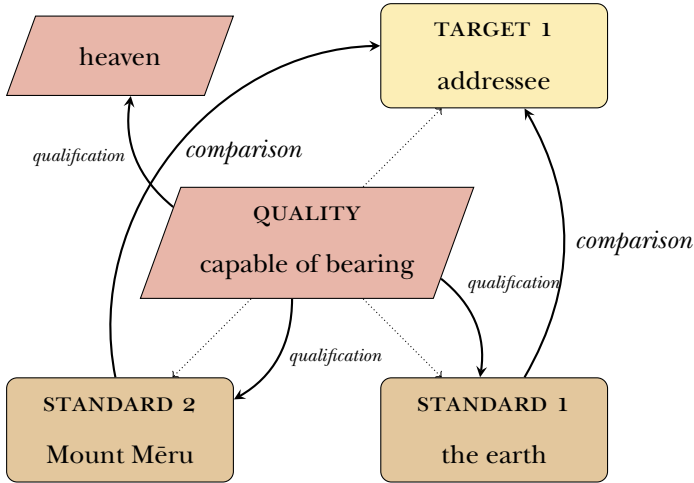
19. *niḥsāra*-, Aśvaghoṣa’s *Story of the Buddha* (*Buddhacaritam*, 14.6); *mradiman*-, Bāṇa’s *Story of Harṣa* (*Harṣacaritam*, p. 143); *subhaga*-, Bhavabhūti, *Mālatī and Mādhava* (*Mālatīmādhavam*, 2.3, p. 125).

is capable of bearing the load of the golden mountain,  
and like the golden mountain is capable of bearing  
the load of heaven.

*saggassa va kaaṇa-girī kañcaṇa-giriṇō vva mahialāhōō*  
*mahi-viḍhassa vi bhara-dharaṇa-paccalō taha tumam cēa*

A “chain” is made of a series of comparisons in which one element from the previous comparison recurs, in a different role, in the following comparison. The “linked” structure (schematically:  $\phi(a, b)$ ,  $\phi(b, c)$ , and  $\phi(c, d)$ ) establishes a similarity relationship through  $\phi$ , such that all of the former terms of the relationship ( $a$ ,  $b$ , and  $c$ ) are compared to each other, and so too are all of the latter terms of the relationship ( $b$ ,  $c$ , and  $d$ ). If the principal TARGET is  $d$ , the king in this case, then the figure supplies two STANDARDS,  $b$  (Mount Mēru) and  $c$  (the earth). In the diagram below, I have represented the former term of each relationship ( $a$ ,  $b$ , and  $c$ ) as elements that qualify the QUALITY that the TARGET shares with each of its STANDARDS.

Figure 2.8: Diagram of a “chain COMPARISON”



Daṇḍin does not name a subvariety with this word, but his “garland” (*mālōpamā*, 2.42) is structurally similar to what the Prakrit *Mirror* calls “chain” (“valor imparts splendor to you as the sunshine

imparts splendor to the sun, the sun to the day, and the day to the sky”).<sup>20</sup>

### 1.9. Trace (*lēsā*): 25cd, 27

25cd When the target of comparison is compared  
by means of a trace, then it is TRACE.

*uvamijjai uvamēo jīe lēsēṇa sā lēsā*

27 One who is noncommittal in love is like  
the color of the twilight, my dear: at evening,  
the whole series of luminaries is imbued  
with the color of the twilight.

*sō sañjhā-rāa-samō cala-pemmō jō jaṇō suhaa sām  
bhāsai sañjhā-rāēṇa savva-jōikkha-rīṇchōlī*

This subvariety is named for its characteristic feature, which is a “trace” (Sanskrit *lēsah*), not “fusion” (Sanskrit *ślēṣah*, which appears in this text as *silēsō*), as Nāhaṭā, Pāṇḍē, and Bhayani assumed. Although TRACE is found in later works of poetics, its early history is very uncertain. It is one of the three ornaments that Bhāmaha rejects in *Ornament* 2.86, along with SUBTLE (*sūkṣmah*) and REASON (*hētuh*). Apart from “not expressing an indirect statement” (*vakrōktyanabhidhānataḥ*, 2.86), there is no indication in the *Ornament* of what Bhāmaha understood *lēsah* to be. Daṇḍin enthusiastically includes it (“this ornament is fantastic,” 2.266), almost certainly because Bhāmaha had excluded it. But he offers two ways of understanding it: either as a way of concealing a potentially embarrassing situation (2.264–265), or alternatively, if one includes a “trace” of praise when blaming something, or a “trace” of blame when praising something (2.266–2.270). It is the latter understanding that Rudraṭa presents (7.100; see Gerow 1971: 259–260).

The *Mirror*’s example is certainly corrupt, but in my very tentative reconstruction, the sense of *lēsō* implicated in this variety of

20. Jaina claims that the *Mirror*’s “chain” is the same as Rudraṭa’s “garland,” which does not seem to be the case (Nāhaṭā and Pāṇḍē 2001: v).

COMPARISON would appear to be Daṇḍin's second, i.e., in this case, a trace of praise included in a statement in which the overall purport is one of blame. For being "noncommittal in love" (*cala-pemmō*) is hardly ever praiseworthy. The twilight's color is shared by all of the celestial luminaries in common, just like the inconstant person's love is shared by all of his or her lovers. Hence lack of commitment, or even unfaithfulness, is presented in a rather positive light. Judging by the address to a male (*suhaa*), the verse is probably spoken by a woman's messenger to her lover, and the messenger is trying both to flatter the lover (hence the praise) while also reprimand him for his inconstancy (hence the blame). There might be a hint of double-meaning in the word *sañjhā-rāa-* in the second occurrence, since besides "the color of twilight" it could mean "desire for union."

#### 1.10. Slightly loose (*daravialā*): 28ab, 29

28ab When the perfect similarity slackens a little bit,  
that is SLIGHTLY LOOSE.

*susarisā jāṃ thēvaṃ vialāi sa ccēa hōi daravialā*

29 That full-breasted woman is like a painting:  
motionless, stuck to the doorway, beautiful,  
or: colorful,  
her eyes fixed to the road in longing  
in the hope of seeing you.

*pṛaṭṭhaṇī sarūvā paha-pēsia-lōaṇā saūkkaṇṭhā  
lihīa vva dāralaggā ṇa calāi tuha daṃsaṇāsāē*

In the name of this variety, *vialā* probably stands for Sanskrit *vikalā*, i.e., incomplete or deficient; in the explanation, however, the verb *vialāi* is likely to correspond to Sanskrit *vigalati*, to wither, fade, or slacken. This variety therefore refers to a COMPARISON that is slightly deficient or "loose."

The example makes this vague characterization somewhat more precise. The TARGET is a woman waiting expectantly in the doorway of a house, and the STANDARD is a painting. The common QUALITY

must therefore be motionlessness, since this is what the STANDARD and TARGET share *per se*. But the woman is described with several adjectives: some of these could apply, in somewhat different senses, to both the STANDARD and the TARGET (for instance *sarūvā* could mean “beautiful” in the case of the woman, or “colorful” in the case of the painting, and *dāralaggā* could convey either “standing in the doorway” or “painted onto the doorway”), but “her eyes fixed to the road” (*pahapēsialōaṇā*) and “in longing” (*saūkkañṭhā*) both apply primarily to the woman, that is, to the TARGET.

Of course those adjectives—as well as “full-breasted woman” (*pīṇatthaṇī*), which I take to be the grammatical subject—might *also* describe the woman who is depicted *in* the painting, but that could always be the case: a painting might well resemble that of which it is a painting; this relationship might be described as “similarity,” but it is not the kind of similarity that is evoked in a COMPARISON. Hence I understand this example to correspond, within the domain of COMPARISON, to the “partial” variety of IDENTIFICATION, wherein some feature of either the STANDARD or the TARGET is “left out” of the identification (p. 101). In this case, there are features of the TARGET, namely, the woman’s eyes, her expectancy, and arguably her full breasts, that are not features of the STANDARD, that is, the painting, except insofar as the painting represents the woman.

### 1.11. Mutual (*ekkekkamā*): 28cd, 30

28cd

It is called MUTUAL if it occurs  
through mutual standards of comparison.

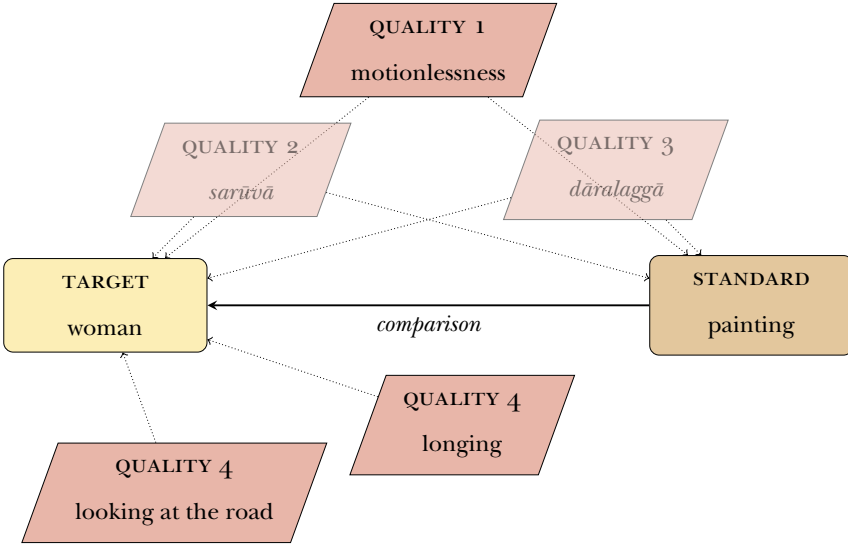
*ekkekkamōvamāṇēhi hōi ekkekkamā ṇāma*

30

Both are naturally pure  
and delight learned people  
or: delight the gods.  
Your fame, and the divine river,  
resemble each other.

*paaṭē vimalāo doṇṇi vi vihuaṇa-ṇivvui-karāo  
ekkekka-sarisāo tuha kitti tiasa-sariā a*

Figure 2.9: Diagram of a “slightly loose COMPARISON”



In a “mutual COMPARISON,” two elements are simultaneously the STANDARD and the TARGET for each other.<sup>21</sup> Bhāmaha discusses a separate ornament that he calls TARGET-COMPARISON (*upamēyōpamā*) at 3.37–38, and this is very similar to “mutual COMPARISON” (“your face is like a lotus and the lotus is like your face”). Daṇḍin includes a subvariety of COMPARISON that is similarly called “mutual” (*anyōnyōpamā*) at 2.18, and it is, as Ratnaśrījñāna recognizes, exactly the same as Bhāmaha’s TARGET-COMPARISON (“your face is like the lotus, the lotus is like your face”). The *Mirror*’s example is more complex than either of these: the addressee’s fame and the celestial Gaṅgā are said to be “similar to each other,” and this is corroborated by two shared QUALITIES, one of which has a double meaning.

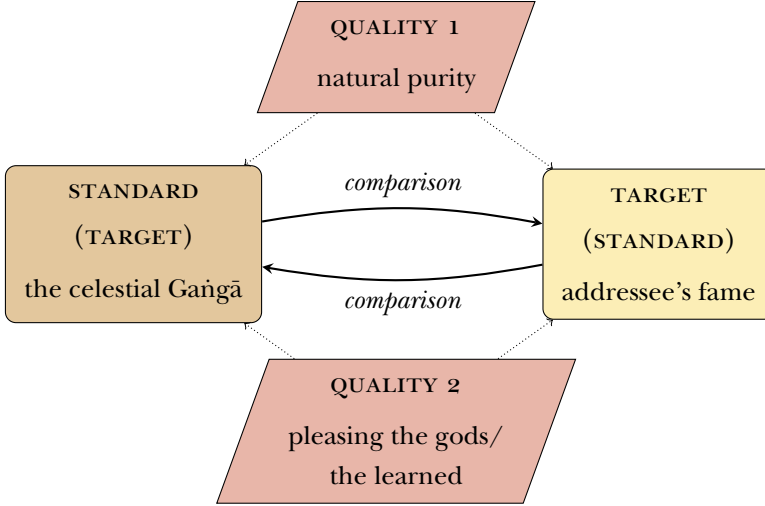
In the case of “mutual” comparison, contextual factors usually allow us to determine the true TARGET of the comparison, despite both elements being presented as possible TARGETS. In this case, it is the king’s fame that is the “contextual TARGET.”

There is a slight metrical problem in the example. There should not be a word boundary after the nineteenth mora of the first line

21. Nāhaṭṭa and Pāṇḍē translate the word *ekkekkaṃma-* as *ēkakrama*, incorrectly.

(between *vihua* and *jaṇa*). The manuscript reading here, however, seems irreproachable in terms of its sense, so I have suggested converting *vihua-jaṇa-* into a “close compound,” *vihuaṇa-*, which would act like a single word for prosodic purposes.

Figure 2.10: Diagram of a “mutual COMPARISON”



### 1.12. Praise (*pasamsā*): 31*ab*, 32

31*ab* When the target is praised through blame,  
that is PRAISE.

*ṇindāe salahijjāi uvamēo jattha sā pasamsa tti*

32 That wealth of yours, best of men, is openly  
enjoyed by your servants, as if you were impotent.  
Your heart shrinks from what people might say,  
as if you were a coward.

*tuha saṇḍassa va ṇaravara bhujjāi bhiccēhi pāḍā lacchī  
hiaam pi kāarassa va vaṇijja-bhaṇṇa ṇsarāi*

The next three subvarieties of comparison (“praise,” “directed,” and “blame”) constitute, in my reading, a triad, and this triad corresponds to what I have called above the “evaluative triad”

(“praise,” “blame,” and “report”) rejected by Bhāmaha. Praise and blame were associated with COMPARISON from the very beginning of the Indian tradition of poetics, and it is worth reviewing what we know about these varieties before discussing the *Mirror*’s treatment.

The *Treatise on Theater* mentions “praise” and “blame” as varieties of COMPARISON. The former is essentially a compliment to the TARGET by comparing it to something positive: “The king was delighted to see that wide-eyed woman, as if she were the embodiment of realization, attained with great difficulty by sages.”<sup>22</sup> The latter conversely insults the TARGET by comparing it to something negative: “She clasped him, worthless and rough-skinned, like a vine does a thorny, charred tree.”<sup>23</sup> Thus “praise” and “blame” in this context refer to the speech acts in which the COMPARISON is deployed. Vāmana’s discussion (4.2.7) appears to follow suit.

Bhāmaha does not tell us what he understood by “praise,” “blame,” and “report.” But when Daṇḍin offers examples of all of these, they are somewhat different from the examples in the *Treatise on Theater*. Daṇḍin’s “praise COMPARISON” also compliments the TARGET, but does so *indirectly*, by complimenting the STANDARDS to which it is compared: “The lotus was born from Brahma, and the moon is held on Śiva’s head, and those are what your face is similar to.”<sup>24</sup> His “blame COMPARISON,” by contrast, doesn’t blame the TARGET at all, but rather *praises* it by comparing it favorably to potential STANDARDS: “A lotus is full of dust, and the moon wanes. Your face, though similar to them, is superior.”<sup>25</sup>

The *Mirror*’s examples could not possibly be more different. Its “praise COMPARISON” does praise the TARGET, although it appears

22. *Treatise on Theater* 16.47: *dṛṣṭvā tām tu viśālākṣīm tutōṣa manujādhipaḥ ~ munibhiḥ sādhitām kṛcchrāt siddhiṁ mūrtimatīm iva ~*

23. *Treatise on Theater* 16.48: *sā taṁ sarva-guṇair hīnaṁ sasvajē karkaśa-cchaviṁ ~ vanē kaṇṭakinaṁ vallī dāva-dagham iva drumam ~*

24. *Mirror of Literature* 2.31: *brahmaṇō ’py udbhavaḥ padmaś candraḥ sambhu-sirō-dhṛtaḥ ~ tau tulyau tvan-mukhēṇī sā praśamsōpameṣyatē ~*

25. *Mirror of Literature* 2.30: *padmaṁ bahu-rajaś candraḥ kṣayī tābhyāṁ tavānanam ~ samānam api sōtsēkam iti nindōpamā matā ~*



at first to blame it (no blame is involved in either the *Treatise on Theater*'s or Daṇḍin's versions of "praise COMPARISON"). Conversely, its "blame COMPARISON" blames the TARGET only implicitly, through what is superficially a compliment. No other early work makes indirection a constitutive feature of these "evaluative" varieties of COMPARISON.

The "praise" variety comes very close in effect to what the *Mirror* calls TRICK PRAISE (p. 156), where what at first glance appears to be blame turns out to instead be clever praise. Both of the examples involve double meanings. The *Mirror*'s example of TRICK PRAISE, however, does not involve a comparison at all (it is rather that what appears, on one reading, to be not particularly praiseworthy turns out to be very much so on another reading), whereas the example of "praise COMPARISON" involves a comparison explicitly marked by the word *va*.

### 1.13. Directed (*tallicchā*): 31cd, 33

31cd That which resembles something  
to a high degree is DIRECTED.

*aṇuharaṁ āśaṇṇam jā sa ccia hōi tallicchā*

33 On monsoon nights the earth is beautiful,  
filled with torrents of water  
like constellations that have fallen  
at the strike of flashing wisps of lightning.

*pāusa-ṇisāsu sōhaṁ jala-ppavāhēhi pūriā puhaṁ  
cala-vijju-valaa-vāḍaṇa-nivaḍḍia-nakkhatta-sarisēhim*

The name of this subvariety, *tallicchā*, comes from a Prakrit adjective normally understood as *tatparā* or "directed at that" in Sanskrit (*Lexicon of the Regional* [Dēśināmamālā] 5.3; *Prakrit Lakṣmī*' *Lexicon* [Pāīalacchīnāmamālā] 154ab), though it probably derives from the expression *tallipsā* "[that of which there is] a desire to obtain that." Its position between the "praise" and "blame" varieties leads us to expect the third member of the "evaluative triad" here, namely what

Bhāmaha and Daṇḍin call “the desire to merely report something” (*ācikyāsā*). The desiderative suffix aside, however, *talliccha-* hardly seems like the nearest equivalent for *ācikyāsā*. In Prakrit texts, *talliccha-* is often compounded with something that someone is “obsessed” with. Nevertheless, the example suggests that we are in fact dealing with the same variety. Perhaps the original idea behind the name *talliccha-* was to indicate the “intensity” of the similitude, independently of praise or blame, which is supported by the *Mirror*’s use of *aīsaēṇam* (which must mean “to a high degree” rather than “exaggeration” or “superiority,” the latter of which lends its name to another subvariety of COMPARISON; see p. 95 below).

Bhāmaha does not give an example, but Daṇḍin goes out of his way to make his example “value-neutral” (“my heart wants to report that your face is like the moon: that might be good, and might be bad”).<sup>26</sup> Vāmana’s example actually *instructs* the addressee (“know that constellation in the night sky to be Rōhiṇī, which has the shape of a cart”).<sup>27</sup> The Prakrit *Mirror*’s example describes a natural scene, and not a person, and hence might be taken to imply neither praise nor blame, although it does comment on the beauty (*sōhai*) of the scene.

#### 1.14. Blame (*ṇindā*): 34ab, 35

34ab When the target of comparison is blamed  
in the guise of praise, that is BLAME.

*uvamēo ṇindijjai thuivavaēsēṇa jattha sā ṇindā*

26. *Mirror of Literature* 2.32: *candrēṇa tvaṇ-mukhaṁ tulyam ityācikyāsu mē manaḥ ~ sa guṇō vāstu dōṣō vētyācikyāsōpamā matā ~*

27. *Sūtras and Commentary on the Ornaments of Literature* 2.3.7: *tām rōhiṇīm vijānīhi jyōtiṣam atra maṇḍalē ~ yas tanvi tārakā-nyāsaḥ śaṭakākāram āśritaḥ ~*

- 35      Long-eyed girl, how beautiful your lips look  
           in the evening: the dark kohl mixes with the redness  
           of betel leaf, and its color is like that of  
           a jamun fruit just turning ripe.

*tambōla-rāa-miliañjaṇṇa aharēṇa sōhasi paōsē*  
*dara-pariṇaa-jambūhala-kantī-sarisēṇa pihuacchi*

As noted above, the “blame” subvariety is the opposite of the “praise” subvariety, in that a TARGET that is apparently praised is, upon further reflection, blamed. It differs from the variety taught under this name by the *Treatise on Theater*, Daṇḍin, and Vāmana.

In the *Mirror*’s example, a woman appears to be praised for the color of her lips. Ostensibly they are purple, the color of a jamun fruit, because of the combination of black makeup and red betel-leaf. But why should her lips be purple? The speaker says that kohl (*añjaṇa-*), usually used as an eyeliner, has mixed with betel, which makes one’s lips red. This suggests that the woman has ruined her makeup by crying.<sup>28</sup> Alternatively, the speaker may be referring to kohl and betel as a way of explaining the purplish color of the addressee’s lips, which in reality have been bitten and bruised by her lover. This implied meaning “blames” the TARGET insofar as it points out an indiscretion. For a verse that is very similar in effect, see the example quoted by Ānandavardhana toward the beginning of the *Light on Resonance* [*Dhvanyālokaḥ*]: “Who wouldn’t be angry to see his dear wife with her lower lip bitten? You scorned my warning to smell the bee-holding lotus. Now you must suffer” (translation by Ingalls *et al.* 1990: 103).<sup>29</sup>

28. I thank an anonymous reviewer for this interpretation.

29. *Light on Resonance* pp. 76–77: *kassa va ṇa hōi rōsō daṭṭhūṇa piāe sa-vvaṇaṃ ahaṃ ~ sa-bhamara-kamala-gghāiri vāria-vāmē sahasu eṇhim ~*. The verse is also included as v. 886 in Weber’s edition of the *Seven Centuries*.

### 1.15. Superiority (*aīsaā*): 34cd, 36

34cd If it is spoken in terms of superiority,  
the comparison is called SUPERIORITY.

*aīsaā-bhaṇiā sa cēa aīsaā bhaṇṇaē uvamā*

36 Your face has outdone the moon: it is crowded  
by bees, crazy for the fragrance of your breath —  
the enmassed darkness,  
taking shelter from the moonlight.

*jōṇhā-bhaa-saraṇāgaa-timira-samūhēhi ṇijjia-miaṇkam  
sēvijjaī vaaṇam sāsa-gandha-luddhēhi bhasalēhim*

The definition of this subvariety tells us nothing that we could not determine its name, so we must look to the example. The example involves a “three-way competition” between the moon, a woman’s face, and an implied lotus.<sup>30</sup> First, the bees that surround a woman’s face are compared to the darkness of the night sky (the shared QUALITY being, of course, darkness).<sup>31</sup> Second, the woman’s face is compared to the moon: her face is crowded by bees like the moon is crowded by darkness. Third, the woman’s face is implicitly compared to a lotus, which attracts bees because of its fragrance.

Hence the TARGET is similar to the moon in one respect—presumably for all the reason’s that a woman’s face is compared to the moon—but it possesses another quality, namely fragrance, that the moon lacks. And it is for this reason that the woman’s face has “outdone” the moon.<sup>32</sup>

It appears that the characteristic feature of this variety is that the TARGET is presented as superior to the STANDARD, and hence we should probably understand *aīsaā*- not as “exaggeration” (which is

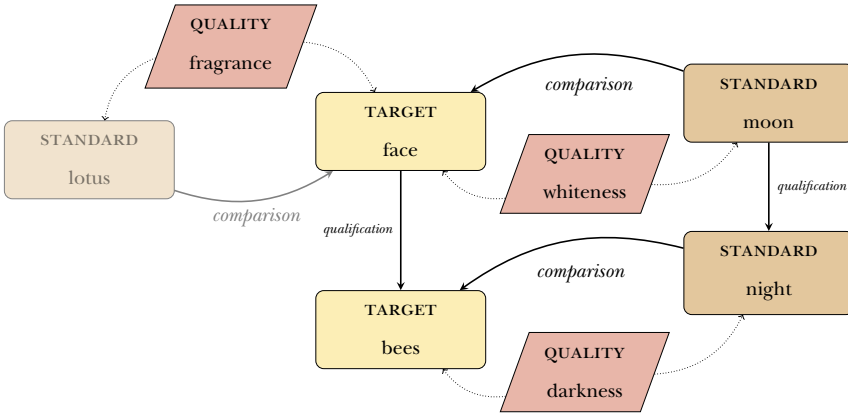
30. I owe this insight, and phrase, to Yigal Bronner.

31. In this verse, the ascription of a motive to the darkness—namely, fleeing the moonlight—would normally be considered as an example of SEEING-AS (p. 167).

32. I take it that a further implication—that the moon is bright enough to dispell the darkness but the woman’s face is not—is not intended.

a separate ornament in the *Mirror*) but as “superiority.” Practically speaking, this would refer to a COMPARISON marked not by the standard markers of similarity (*vva*, *jahā*, etc.) but by a word expressing superiority (e.g., “conquer,” “outdo,” “excel,” “best,” etc.). This sets it apart from *atiśayōpamā* in Daṇḍin’s *Mirror*, which involves an “exaggeration” (“the only difference between your face and the moon is that one is on you, and the other is in the sky”).<sup>33</sup>

Figure 2.11: Diagram of a “superiority COMPARISON”



### 1.16. Homophonous (*suimiliā*): 37ab, 38

37ab

The comparison that is constructed with words that are similar to others is HOMOPHONOUS.

*jā sarisaēhi bajjhaī saddehiṃ sā hu hōi sui-miliā*

33. *Mirror of Literature* 2.22: *tvayy ēva tvaṇ-mukhaṃ dṛṣṭaṃ dṛṣyatē divi candramāḥ ~ iyaṭy ēva bhidā nānyēty asāv atiśayōma ~*

38

When he encounters a captivating poem  
composed in verse,

another man's wife, captivating  
and subject to his will,

a wicked man writhes, distorts his face,  
and finds fault where he sees none.

*daṭṭhūṇa para-kalattam chandāvāḍiam maṇōharam kavvam  
khiṇṇai khalō viambhai dūṣai dōsam apecchantō*

The name of this variety refers to the fact that the STANDARD and the TARGET “come together in sound,” that is, a word can be taken to refer to the STANDARD in one sense and the TARGET in another sense. These words are thus *homophonous* (or “bitextual” in the terminology of Bronner 2010), hence my translation. In the example, there must be an implicit comparison between another man's wife (*para-kalattam*) and a poem (*kavvam*), both of which are described the homophonous adjective *chandāvāḍiam*, meaning either “subject to one's will” or “composed in metrical verse.” (The adjective *maṇōharam* has a single meaning, “captivating,” which can nevertheless apply to both the wife and the poem.)

Given that there is no explicit marker of comparison, we do not know which is the STANDARD and which is the TARGET, although it is likely that the poem is the “contextual TARGET” (see p. 89). The lack of an explicit marker of comparison might also suggest that one of the terms of the comparison is itself homophonous: either the verse is “really” about another man's wife, in which case *kavvam* should be read as an adjective meaning “praiseworthy”; or the verse is “really” about a poem, in which case *para-kalattam* should be read as an adjective meaning “encompassing the highest art” (= *para-kalā-attam* in Sanskrit).

Homophony or bitextuality is the distinguishing feature of an ornament enumerated separately as FUSION (see p. 150), which actually has a subvariety called COMPARISON-FUSION. And while the *Mirror* does not discuss it, the use of words that can be taken in different senses depending on what they are intended to be applied to is precisely what characterizes CONDENSED

EXPRESSION (*samāsōktiḥ*). These similarities raise the question: what, if anything, differentiates “homophonous COMPARISON” from these other ornaments?

CONDENSED EXPRESSION (*Ornament* 2.79) involves an implicit comparison between something that is actually described in the verse (the contextual meaning) and something that is not (the non-contextual meaning). The introduction of the non-contextual meaning into the verse itself, even if only as a secondary meaning, would mean that it no longer non-contextual. Hence the example should not count as an example of CONDENSED EXPRESSION.

As I understand both Bhāmaha and the *Mirror*’s example of COMPARISON-FUSION, it is:

TARGET has quality *x*  
 STANDARD has quality *y*  
*x* and *y* share a single linguistic expression

---

therefore STANDARD is like TARGET

which conforms exactly to the *Mirror*’s example of “homophonous COMPARISON.” The only difference I can see is that the present example lacks a comparison-marker, whereas the example of COMPARISON-FUSION has it (*va*). This would appear to indicate that in COMPARISON-FUSION, the homophony between *x* and *y* is a feature of an explicitly-marked COMPARISON, whereas in “homophonous COMPARISON,” it is the homophony itself that gives rise to the COMPARISON.

Daṇḍin has a variety that he calls *ślēṣōpamā* or “FUSION-COMPARISON,” where the COMPARISON is explicitly marked, and two of the three qualifiers of the TARGET apply, in a different sense, to the STANDARD: “your face is like the lotus: it rivals the moon (or: closes with the moonrise; *śīśīrāṁśu-pratidvandvi*); is beautiful (or: has the goddess Lakṣmī; *śrīmat*); and it is fragrant (*surabhi-gandhi*, this meaning being shared between the STANDARD and the TARGET).”<sup>34</sup>

---

34. *Mirror of Literature* 2.28: *śīśīrāṁśu-pratidvanvi śrīmat surabhi-gandhi ca ~ ambhōjam iva tē vaktram iti ślēṣōpamā smṛtā ~*

### 1.17. Contrived (*viappiā*): 37cd, 39–40

37cd The CONTRIVED has two kinds, depending on whether there is one contrivance or several.

*ekkāṇekka-viappaṇa-bhēṇa viappiā duvīhā*

39 After running around in circles  
they struggle to squeeze themselves  
through fences and end up rushing off covered in dirt —  
the whirlwinds seem to be like the town's paramours.

*paribhamāṇa-vai-ñiaddhia-sampīḍia-bahala-rēṇu-vicchuriā  
ṇaara-aṇaḍa vva hāvā vāāvattā muṇijjanti*

40 The whole sky is like a forest lake that,  
when the sun, like a forest-fire, has gone,  
is blackened by the darkness, like a mass of soot.

*sūrammi dāva-jalaṇe vva vōliē ṇahaalam vaṇasaram va  
pacchā masiṇiarēṇa va tamēṇa kasiṇikaam saalam*

This is the most obscure variety of COMPARISON, because the examples given in the manuscript are corrupt. The definition merely refers to two further subvarieties based on whether the feature in question occurs once or several times. I understand *viappaṇa-* (= *vikalpana-*) to mean “contrivance,” that is, in contrast to most examples of COMPARISON, the STANDARD is not well-known in the world as a standard of comparison (e.g., the moon or a lotus for a face), but instead has to be thought up by the poet, based on particular qualities of the TARGET.

Contrivance has long been part of the vocabulary of COMPARISON, being found to define one of its subvarieties already in the *Treatise on Theater*. The example of “contrived COMPARISON” (*kalpitōpamā*) given there is: “with their slow and graceful pace, and their streams of rut, the elephants look like mountains on the move.”<sup>35</sup> While the *Treatise* does not define “contrived,” it is clear that in such cases

35. *Treatise on Theater* 16.49: *kṣarantō dāna-salīlam līlā-manthara-gāminah ~ mataṅgajā virājanṭe jaṅgamā iva parvatāḥ ~*



the TARGET is something that does not exist in the real world but is rather imagined by the poet. This is very close to the definition of “contrived COMPARISON” given by Śōbhākara.<sup>36</sup> Vāmana, similarly, understands “contrivance” to be an invention of the poet; the reader can understand what the TARGET is like, despite not having experienced it firsthand, because it shares several QUALITIES with the STANDARD.<sup>37</sup> We could understand “contrivance” in stronger or weaker terms: in the stronger version, the STANDARD does not exist at all in the real world; alternatively, it might exist in the real world, but it is not conventionally used by poets as a STANDARD for the TARGET in question. The latter is more accommodating of the examples given by Vāmana and Śōbhākara.

This interpretation, however, is tentative, especially given that the examples, which would otherwise clarify the matter, are in this case rather corrupt. The first seems to compare whirlwinds to men who are sneaking out to meet their lovers, in a rather complex image that involves them “running around in circles” and then “picking up dirt” as they pass through fences. The second compares the sky to a forest lake, and the sun to a forest-fire: after the sun/forest-fire has ceased, what remains is just the ash on the surface of the lake, which is compared to the darkness.

---

36. He gives *Birth of Kumāra* 3.54 as his example 8 (pp. 9–10), where Pārvatī is compared to “a budding vine on the move, weighed down by her thick clusters of flowers” (translation modified from Heifetz 1990 [1985]: 67): *paryāpta-puṣpa-stabakāvanamrā sañcārīṇī pallavinī latēva*.

37. *Sūtras and Commentary on the Ornaments of Literature* 4.2.2, p. 112. He gives as one example (p. 113) “an orange that looks like the freshly-shaven chin of a drunken Hūṇa” (*sadyō-muṇḍita-matta-hūṇa-cibaka-praspardhi nāraṅgakam*).

## 2. Identification (*rūvaam*/*rūpakam*): 41–45

- 41 When the proper form of the STANDARD  
is depicted as the TARGET,  
that similarity of substance or qualities  
poets here call IDENTIFICATION.

*uvamāṇeṇ' uvamēassa jattha rūvijjae ñiam rūvaṃ  
dauva-guṇa-sammaṃ taṃ bhaṇanti iha rūvaṃ kaṇṇō*

Ornament 2.21: *upamānēna yat tattvaṃ upamēyasya rūpyatē  
guṇānām samatām dṛṣṭvā rūpakam nāma tad viduḥ*

- 42 That is of two kinds: the first is produced  
by bringing all of the terms into the composition,  
and the second is confined to just a few parts.

*taṃ cia duvihaṃ jāāi samattha-paa-attha-viraṇṇa-jaṇiaṃ  
paḍhamam bīam ekkekkadēsa-parisaṇṭhiaṃ hōi*

Ornament 2.22: *samasta-vastu-viṣayam ēka-dēśavivarti ca  
dvidhā rūpakam uddiṣṭam ētaḥ cōcyatē yathā*

The first type (applying to an entire state of affairs):

- 43 Look at the lotus that is the sky:  
it has filaments, the fine beams of the moon,  
and nectar, the stars — and the bees,  
the swelling darkness, are swarming it.

*gaṇṇa-sarōam pecchaha miṇṇa-taṇu-kiraṇa-kēsara-saṇṇham  
tārā-kusumasavam tama-hara-bhamarāṭṭham samakkamaṃ*

The second type (applying only to a part):

- 44 The hunter that is the monsoon,  
having rounded up so many travelers  
with an unceasing barrage of rainfall  
it shoots forth, will now kill me  
and my lover without pity.

*aviraa-pasaria-dhārā-ñivāa-ñiṭṭhavia-panthia-samūhō  
mārihū maṃ sadaṃ pi ñikkivō pāusa-cilāō*

- 45      Subvarieties of IDENTIFICATION have been made on the basis of such phrases as “lion-eyed.” The general idea, however, can be grasped from these two types of IDENTIFICATION, complete and its opposite.

*bhēa nāmēhiṃ cia hari-acchāhi rūvaāṇa kaā  
atthō lahijjāi cia saalēara-rūvaāhintō*

*Rūpakam/Rūvaam* (IDENTIFICATION) is the first ornament of sense to be discussed in Bhāmaha’s *Ornament* (2.21–24). This is a figure in which (a) the identity (*tattvam*) of the TARGET with the STANDARD is “depicted” (*rūpyatē*) (b) in view of the similarity of their qualities. The *Treatise on Theater* defines it as an imaginatively constructed “image” (*rūpam*) that exhibits some similarity in its constituent parts.<sup>38</sup> The *Mirror*’s definition, notwithstanding some slight corruption, appears to be almost identical to Bhāmaha’s. One difference is criterion (b): rather than similarity of qualities, the *Mirror* mentions similarity of substance and qualities (that is, if we read *davva-* with the manuscript, and not *diṭṭha-*, as the parallel with Bhāmaha’s *Ornament* suggests).

Both the *Mirror* and the *Ornament* recognize two varieties: (a) one that targets the entire state of affairs (*samastavastuviṣaya-*) and (b) one that pertains to one or more parts (*ekadēśavivarti-*). These two varieties are not found in the *Treatise on Theater*, nor are they identified by Jayamaṅgala’s commentary on *Bhaṭṭi’s Poem*, which instead gives a fivefold classification.<sup>39</sup>

In the first type, every aspect of the TARGET that is mentioned is compared to a corresponding aspect of the STANDARD. The *Mirror*’s example (43) identifies the night sky with a lotus (this much is clear,

38. *Treatise on Theater* 16.56: *sva-vikalpēna racitaṃ tulyāvayava-lakṣaṇam ~ kiñcit-sādrśya-saṃpannaṃ yad rūpaṃ rūpakam tu tat ~*

39. According to Jayamaṅgala they are: (1) *rūpakam*, (2) (*viśiṣṭōpamāyuktaṃ kamalakam* (compare the *Mirror*’s and *Ornament*’s COMPARISON-IDENTIFICATION), (3) (*śēṣānvavasitaṃ avataṃsakam* or *khaṇḍarūpakam*, (4) *ardharūpakam*, and (5) (*anvarthōpamāyuktaṃ lalāmakam*).

despite textual uncertainty in the second half of the verse), and the *Ornament*'s example identifies monsoon clouds with elephants.<sup>40</sup>

In the second type, some aspects of the TARGET need not be matched to a corresponding aspect of the STANDARD. In the *Mirror*'s example, the monsoon and a hunter are identified explicitly, but the identification of the monsoon rain and the hunter's arrows remains implicit. Bhāmaha's example (2.24) also describes the monsoon, explicitly identifying lightning with tying-ropes and cranes with garlands, but the identification of the clouds with elephants similarly remains implicit.<sup>41</sup>

The *Mirror* concludes by referring other possible varieties of IDENTIFICATION that refer to nouns such as *hari-accha-* (*haryakṣa-*) "lion-eyed." The idea seems to be that the identity of the STANDARD and TARGET was conveyed in a particular type of compound (*avadhāraṇa-pūrva-pada-karmadhāraya-*) in the preceding verses (*pāusa-cilāo*, "the hunter that is the monsoon," *gaṇa-sarōam* "the lotus that is the sky"). But there are many compounds, like *hari-accha-* ("lion-eyed") and *indu-muḥi-* ("moon-faced") that work somewhat differently: not only does the STANDARD precede the TARGET, but the compound as a whole is an adjective that describes something else. The *Mirror* notes that any important distinction in sense (*attha-*) is captured by the twofold distinction mentioned in verse 42.

There is clearly a close connection between the *Mirror*'s treatment of IDENTIFICATION and Bhāmaha's, including their definitions, their two subvarieties, and the appearance of the monsoon in their examples. The *Mirror*'s concluding verse makes it one of the only ornaments (along with COMPARISON) for which its discussion is longer than Bhāmaha's.

40. *Ornament* 2.23: *śikarāmbhō-madasrjas tuṅgā jalada-dantinaḥ ~ niryāntō madayanīmē śakra-kārmuka-vāraṇāḥ ~* "As they move out, these massive cloud-elephants, with rainbow-comparisons, and releasing rain-rut, will drive you crazy."

41. *Ornament* 2.24: *taḍid-valaya-kakṣyāṇām balākā-māla-bhāriṇām ~ payōmucām dhvanir dhīrō dunōti mama tām priyām ~* "The rumbling sound of the clouds, with ring-lightning ropes, and wearing crane-garlands, must be terrifying my beloved."

### 3. Illumination (*dīvaam/dīpakam*): 46–49

- 46      When the words are illuminated by a single  
action, which occurs at the beginning,  
middle, or end, that is called ILLUMINATION,  
in three varieties.

*dīvijjanti paāim ekkāe ccēa jattha kiriāe  
muha-majjhanta-gaāe taṃ bhaṇṇāi dīvaam tivihan*

Ornament 2.25–26: *ādi-madhyānta-viṣayaṃ tridhā dīpakam iṣyatē  
ēkasyaiva tryavasthatvād iti tad bhidyatē tridhā  
amūni kurvatē 'nvarthāṃ asyākhyāṃ artha-dīpanāt  
tribhir nidarsanaś cēdaṃ tridhā nirdiṣyatē yathā*

Initial ILLUMINATION:

- 47      Elephants are adorned by rut,  
soldiers by blows from the sword,  
horses by their great speed,  
and women by their sex appeal.

*bhūsijjanti gaṇḍā maēṇa suhaḍā u asi-pahārēṇa  
garua-raēṇaṃ turaā sōhagga-guṇēṇa mahilāo*

Medial ILLUMINATION:

- 48      The glory of great poets,  
the determination of heroes,  
the desire of kings —  
who can remove them?  
Or the hostility of gossips  
or the fear of cowards?

*sukavīṇa jasō sūrāṇa dhīrimā thiam ṇarindāṇa  
kēṇa khalijjāi piṣuṇāṇa dummaī bhīruāṇa bhaam*

Final ILLUMINATION:

49 Scholars by systematic knowledge,  
kings by giving, ascetics by serious austerities,  
soldiers by daring on the battlefield  
become renowned on earth.

*satthēṇa buhā dāṇēṇa paṭthivā guru-tavēṇa jai-ṇivahā  
raṇa-sāhasēṇa suhaḍā mahālē pāaḍā honti*

*Dīvaam/ dīpakam* (ILLUMINATION) is also one of the four ornaments discussed in the *Treatise on Theater*. It is defined there (16.53) simply as the shared “illumination” of distinct expressions within a single sentence; no subvarieties are mentioned. By contrast both Bhāmaha’s *Ornament* and the Prakrit *Mirror* mention three subvarieties, depending on whether the element that is construed with each of the other expressions occurs at the beginning, in the middle, or at the end of a verse.

Bhāmaha’s definition (2.25–26) is more prolix and awkward than the *Mirror*’s. The first verse mentions the three subvarieties, and concludes with a relatively fatuous statement (“it has three varieties on account of the fact that the single ornament has three conditions”). The second verse attempts to explain the name saying that “these (viz. the three varieties) make its name meaningful, since they ‘illuminate’ the objects (*arthadīpanāt*).” Despite these relatively vague definitions, the examples makes clear that ILLUMINATION’s characteristic feature is a single linguistic expression that construes syntactically with at least two other linguistic expressions; as Abhinavagupta says in his commentary on the aforementioned passage of the *Treatise on Theater*, the “illuminating” expression fulfills the dependencies of multiple other phrases.<sup>42</sup> In English we would call such a phenomenon “ellipsis.” In Sanskrit, it is called *anuṣaṅgaḥ*, the “carrying over” of one constituent to serve as a supplement (*vākyaśēṣaḥ*) to an incomplete sentence.

42. *New ‘Dramatic Art’*, vol. 2, p. 326: *yat samyak prakarṣēṇa dīpakam ākāṅkṣā-pūrakam kriyā-guṇa-jātyādi tad dīpakam.*

In both the *Mirror* and the *Ornament*, the “illuminating” expression (i.e., the expression that is construed with all of the sentences) always includes a verb; this is made explicit in the *Mirror*’s definition, but not Bhāmaha’s. By not specifying a verbal action as the “illuminating” element, Bhāmaha might have been trying to accommodate examples wherein another constituent plays such a role, as Abhinavagupta states in his commentary to the *Treatise*, and as is reflected in many subsequent discussions of ILLUMINATION. Bhāmaha’s examples do not demonstrate this, however.

Despite the similarity of definition, the examples in the *Mirror* and the *Ornament* are rather different. In all of the *Mirror*’s examples, ILLUMINATION has a *coordinating* force:  $x \wedge y \wedge z$ . Bhāmaha presents one example (2.27) where it has a *causal* force:  $x \rightarrow y \rightarrow z$ .<sup>43</sup>

Verse 47 is quoted in the *Treasury of Rasa-filled Gāhās* (verse 25 in the *bālālāyaṇṇavajjā*), with minor differences in the reading.

#### 4. Suppression (*rōhō*): 50*ab*, 51

50*ab*    When one cleverly suppresses something  
half-said, that is SUPPRESSION.

*addha-bhaṇiam nīrumbhaī jassim juttia hōi sō rōhō*

51        “Who does not return? Without him — ”  
“Don’t speak. Since the hair on your sides  
isn’t standing on end, anything you rush to say now  
might turn out to be bad for you later.”

*kō ṇa valai tēṇa vinā*

*mā bhaṇasu a-pulaīēhi pāsēhim*

*āirahasa-jampīāim havanti pacchā avacchāim*

43. *Ornament* 2.27: *madō janayati prītim sō ’naṅgam māna-bhaṅguram ~ sa priyāsaṅgamōt-kaṇṭhām sāsahyām manasaḥ śucam ~* “Infatuation gives rise to affection, and that to love, dangerous to one’s self-respect; that to longing for union with the beloved; and that to intolerable inner pain.” I thank Yigal Bronner for mentioning this distinction to me.

*Rōhō*/\**Rōdhah* (SUPPRESSION) is defined only in the *Mirror*. The example is not entirely clear to me. It appears that one speaker says something about her husband, or lover, only to be interrupted by another speaker, who tells her not to say anything rash. I can only imagine that the “clever device” (*juttī*-) involved here is that the first speaker should not speak without a good omen that guarantees that everything will turn out well for her; whether horripilation on the sides is such an omen, I don’t know, but any twitching or pulsating on the left side of the body was considered a good omen for women. Another possibility is that the second speaker infers, by the absence of horripilation, that the first speaker is not well-disposed to her lover at the moment, and cautions her against saying anything ill-considered.<sup>44</sup>

SUPPRESSION can be compared to DISAVOWAL (*ākṣēpah*). In fact Bhōja defines DISAVOWAL by the term “suppression” (*rōdhah*) and often uses it to discuss his examples in the *Necklace of Sarasvatī* (pp. 495–500, vv. 4.65–66). In the *Mirror*, it would seem that DISAVOWAL is characterized by the speaker himself/herself taking back something that he or she has just said (see p. 115), whereas in SUPPRESSION, by contrast, the speaker is interrupted by someone else.

## 5. Alliteration (*aṇuppāsō*/*anuprāsah*): 50cd, 52–53

50cd ALLITERATION is twofold, depending on whether it applies to words or speech-sounds.

*pa-a-vaṇṇa-bhēa-bhinṇō jāaī duvīhō aṇuppāsō*

*Ornament 2.5ab: sarūpa-varṇa-vinyāsam anuprāsaṁ pracakṣatē*

44. I thank an anonymous reviewer for this second interpretation.



- 52      As he sees the beauty of your *face*, moon-faced girl,  
             and the weight of your *breasts*, large-breasted girl,  
             the farmer boy is growing *thin*, *thin*-waisted girl.  
             You need to say the right thing.

*sasi-muhi muhassa lacchīm*  
*thaṇa-sālīṇi thaṇa-haram pi pecchantō*  
*taṇuāṇi taṇuōari haliā-suō kahasu jam juttam*

- 53      The breezes are blowing.  
             Beads of water from the clouds,  
             burdened with water, make them cool to the touch,  
             and they are full of the fragrance  
             poured forth from flowers jostled by the bees.

*vāanti sa-jala-jala-hara-jala-lava-samvalaṇa-sīala-pphamā*  
*phullandhua-dhua-kusuma-jjharanta-gandhuddhurā pavaṇā*

*Aṇuppāsō*/*Anuprāsah* (ALLITERATION) is the first ornament to be discussed in Bhāmaha's *Ornament of Literature* (2.5–8). Bhāmaha begins by referring to a general definition, namely, “the arrangement of similar speech-sounds,” with a brief example.<sup>45</sup> He then refers to a specific variety accepted by “other” authors, namely, *grāmyānuprāsah*, or “unrefined ALLITERATION,” which he exemplifies but does not define.<sup>46</sup> Precisely what makes this variety “unrefined,” especially in comparison to the previous variety, is difficult to say. Udbhaṭa had some ideas in his *Collected Essence of the Ornaments of Literature* (1.3cd–10). We do not necessarily need to follow him, but the spirit of his discussion—that the mere repetition of simple sounds was less clever (*chēka*-) than the repetition of certain kinds of complex sounds—seems to apply to Bhāmaha's examples: in the “good” example, the conjunct consonant *nt* recurs four times (Udbhaṭa would call this type of ALLITERATION “urbane,” *uṇanāgarikah*), and in the “unrefined” example, the sound *l* recurs nine times. In the following verse Bhāmaha appears to shift the ground of the

45. *Ornament* 2.5cd: *kiṃ tayā cintayā kāntē nītāntā*.

46. *Ornament* 2.6: *sa lōla-mālā-nīlālikulākula-galō balaḥ*.

discussion slightly by recommending a “middle course” (*yuktyānaya madhyamayā*) according to which alliteration involves a difference in meaning while the sounds are “not dissimilar.”<sup>47</sup> Bhāmaha ends his discussion with another variety accepted by “other” authors, namely, *lāṭānuprāsaḥ* or “Lāṭa-style ALLITERATION,” named for the Lāṭa country, which corresponds to today’s coastal Gujarat. From the example he gives it is clear that this variety involves the repetition of entire words that have the same sense, apparently in contrast to his earlier stipulation that the repeated elements should have different meanings. According to Udbhaṭa, however, the sameness of meaning is offset by a “difference in effect” (*phalāntara-*, 1.8), which is taken by Indurāja and Tilaka as having different referents (*tātparyabhēda-*). In Bhāmaha’s example of “Lāṭa-style ALLITERATION,” the repeated words do have different referents in the context of the sentence: “cast on me your *gaze*, so pleasant to my *gaze*; the *moon*, *moon-faced* girl, has risen” (2.8).<sup>48</sup> Bhāmaha’s discussion, in summary, represents an intervention into an existing discussion, about which we know only what Bhāmaha chooses to tell us.

The *Mirror* does not define ALLITERATION, but merely notes that it applies to words and individual speech-sounds. Its example of ALLITERATION with words would very likely have been considered *lāṭānuprāsaḥ* by Bhāmaha and Udbhaṭa, since it repeats words in the same sense but with a different reference (e.g., “he is growing *thin*, *thin-waisted* girl,” 52).

Its example of ALLITERATION with speech-sounds involves a number of different types of repetition, about which we can only guess what Bhāmaha might have thought. It seems likely, however, that the incessant repetition of the simple consonant *l* (and to a lesser extent *v*) in the first line might have struck Udbhaṭa, and perhaps Bhāmaha too, as “unrefined” (especially in view of the fact

47. Ornament 2.7: *nānārthavantō ’nuprāsā na cāpy asadṛśākṣarāḥ ~ yuktyānaya madhyamayā jāyantē cāravō girāḥ ~*. I suppose that “middle” refers to a spectrum of repetition, where on one side there is no repetition of sense whatsoever, and on the other, the sense is repeated in a flawed and unartful way.

48. Ornament 2.8: *dr̥ṣṭīm dr̥ṣṭi-sukhaṁ dhēhi candraś candra-mukhōditaḥ*.

that the lexeme *jala-* is repeated three times), while the repetition of the consonant *dh* in the second line would have been more acceptable (and “urbane” on Udbhata’s scheme) because about half the time it is joined by a preceding nasal.

While Bhāmaha is at least aware of the possibility of repeating individual sounds and repeating words, which is the major subdivision of ALLITERATION in the *Mirror*, the *Mirror* shows no awareness of the classifications found in Bhāmaha’s *Ornament* (“unrefined” and “Lāṭa-style”) or Bhāmaha’s “middle course.” In fact *meaning* does not figure in the *Mirror*’s treatment at all, whereas it plays an important role in the latter part of Bhāmaha’s discussion. We might imagine that the *Mirror* was one of the sources he was responding to and indeed criticizing, if its example of ALLITERATION based on speech-sounds is, as it seems to me, partly “unrefined.” From the fact that Bhāmaha’s example of “Lāṭa-style ALLITERATION” resembles the *Mirror*’s example of ALLITERATION based on words, we might even guess that Bhāmaha’s reference to Lāṭa is an oblique reference to the Prakrit *Mirror*, although we have no other evidence for where the work might have been composed.

As noted above (p. 16), Nalini Balbir (1999–2000) found that verse 52 is quoted in chapter 28 of Bhōja’s *Light on the Erotic*, p. 1266. The context of that quotation is a discussion of go-betweens (*dūta-*) and what they should do; under the heading of “knowledge of means” (*upāyajñānam*), messengers are said to be skilled in various means or “policies,” including sowing dissension (*bhēdaḥ*). This verse is an example of “talking about the man’s love for another woman” (*anyānurāgakathanam*). In *Prakrit Verses in Sanskrit Works of Poetics*, Kulkarni (1988: 216) said that “the latter part of the first half is highly corrupt and defies restoration.” The text given there is essentially identical to the *Mirror*’s reading, except lacuna noted by Kulkarni. In the accompanying volume of translations and notes, however, he said (1994: 450–451) that he had referred the verse to A.M. Ghatage, who had offered a reconstruction of the missing portion. In his edition of the *Light on the Erotic*, for which he consulted *Prakrit Verses in Sanskrit Works of Poetics*, Rewāprasāda Dwivedī reconstructed the latter part of the line differently. Both Ghatage’s and Dwivedī’s

restorations are given in the apparatus, although the *Mirror*'s text makes better sense to me, and probably underlies the corrupt reading given in the manuscript of the *Light on the Erotic*.

## 6. Exaggeration (*aīsaō/atisāyōktiḥ*): 54–55

- 54 That ornament in which a statement is composed  
that goes beyond the limits of the everyday world  
for some specific reasons,  
it is called EXAGGERATION.

*jattha nimittāhintō lōāikkanta-gōaram vaaṇam  
viraññajā sō tassa a aīsa-a-ñāmō alaṇṇkāro*

Ornament 2.81: *nimittatō vacō yat tu lōkātikrānta-gōcaram  
manyatē 'tisāyōktiṁ tām alaṇṇkāratayā yathā*

- 55 If its fragrance hadn't brought the bees to gather  
round the *campaka* flower hanging from her ear,  
who could have even noticed its color,  
blending with that of her cheek?

*jañ gandha-milia-bhamaram ṇa hōi avaaṁsa-campaa-pasūam  
tō kēṇa vibhāvijñajā kavōla-miliā pahā tissā*

Bhāmaha discusses *atisāyōktiḥ* (EXAGGERATION) toward the end of his second chapter, as the final ornament of a group of six “other ornaments” that he introduces in 2.66 (see the discussion of DISAVOWAL on p. 116 below). In treating EXAGGERATION Bhāmaha departs from his usual practice of defining an ornament in one verse and exemplifying it in another. Here he defines the ornament (2.81) as “a statement that, on the basis of some reason, goes beyond the realm of everyday life,” and exceptionally provides two examples (2.82–83). In the following verse (2.84) he appears to offer another definition, this time in terms of “a connection with an exceptional quality” (*guṇātisāyayōgataḥ*), and he asks his readers to “consider it carefully according to the tradition” (*tarkayēt tām yathāgamam*). At this point he launches into a general discussion of the importance of indirect statement — “absolutely everything here

is an indirect statement” (*saiṣā sarvaiva vakrōktiḥ*, 2.85) — and his rejection of ornaments, such as REASON (*hētuḥ*), SUBTLE (*sūkṣmaḥ*) and TRACE (*lēṣaḥ*), that he considers to lack this quality (2.86–87). There was something about EXAGGERATION that provoked Bhāmaha to articulate a general “law of indirectness,” as Bronner (2023a: 67) calls it. Perhaps it was the fact that his first example explicitly involved an inference, which might have led someone to identify the ornament as REASON rather than EXAGGERATION.<sup>49</sup> Or perhaps, as I suggest below, Bhāmaha came to view the key feature of this ornament as an “exceptional quality” that should be stated indirectly rather than directly.

There is nothing like Bhāmaha’s “law of indirectness” in the *Mirror*’s discussion of this ornament; in fact the very word “indirect” (*vakra-*, *vaṅka-*) does not occur in the text. Its definition (54) is the same as Bhāmaha’s, down to the very words. Its example, like Bhāmaha’s first example and indeed Daṇḍin’s as well, involves one white thing (a *campaka* flower, a *saptacchada* tree, women’s silk garments, sandalwood paste, jasmine-flower garlands) becoming “indistinguishable” in the presence of another thing that is also white (a woman’s cheek, the moonlight); the “exceptional quality” in every case is whiteness.<sup>50</sup> In the examples in the Prakrit *Mirror* and the *Ornament*, it is just the bees which distinguish the white flowers from the thing to which they are compared (the woman’s cheek in the *Mirror*, and the moonlight in the *Ornament*). Bhāmaha’s second example, comparing the white clothes of women playing in water to

49. *Ornament* 2.82: *sva-puṣpa-cchavi-hāriṇyā candra-bhāsā tirohitaḥ ~ anvamīyanta bhṛṅgāli-vācā saptacchada-drumāḥ ~* “The *saptacchada* trees, obscured by the moonlight, which had the color of its own flowers, could be inferred by the buzzing of the bees.”

50. See fn. 49 for Bhāmaha’s first example. Daṇḍin’s (*Mirror of Literature* 2.213) is: *mallikā-mālā-bhāriṇyaḥ sarvāṅgiṇāḍra-candanā* (Thakur and Jha read *candranāḥ*, clearly a mistake) ~ *kṣaumavatyo na lakṣyantē jyōtsnāyām abhisārikāḥ ~* “The women going off to meet their lovers are invisible in the moonlight, wearing jasmine garlands, sandalwood paste all over their bodies, and silks.”

the sloughed-off skin of a snake, is bolder, and has no analogue in the *Mirror*.<sup>51</sup>

If the *Mirror* were based on Bhāmaha's *Ornament*, we would have to suppose that its author avoided the length and polemical tone of Bhāmaha's discussion by reverting to his normal practice of defining the ornament in one verse and exemplifying it in another. I think it is more likely, however, that Bhāmaha began his discussion of this ornament by closely following the *Mirror*, including an example that clearly had the same logic and theme. Having done that, however, he worried whether some readers might think that his example, which after all discusses an inference, actually exemplified a different ornament called REASON, involving an inferential reason (see the *Mirror*'s discussion of INFERENCE below, p. 163). Bhāmaha preempts this criticism by making two points that were implicit in the *Mirror*'s discussion (and in his own discussion so far): first, that EXAGGERATION revolves around its namesake, an "exceptional quality" (*guṇātiśaya*); and second, that in his examples, this exceptional quality is never directly named, but only mentioned *indirectly*: the first does not name whiteness, nor does the second mention the diaphanous quality of the women's clothes. If Bhāmaha was not working from an earlier source for his preliminary definition, it is difficult to explain why he waited until *after* providing two examples to explain what was, in his clearly-stated view, an essential feature of the ornament.

---

51. *Ornament* 2.83: *apām yadi tvak-chithilāḥ cyutā syāt phaṇinām iva ~ tadā śuklāmsūkāni syur aṅgēṣu ambhasi yōṣitām* ~ "If water could shed its skin like a snake, that would be the white garments on the bodies of women in the water."

## 7. Distinction (*visēsō*/*visēṣaḥ*): 56–57

- 56      When, for the sake of making  
something's distinction clear, it is  
praised on account of one of its qualities,  
even as another one is absent,  
that is called DISTINCTION.

*vigaē vi ekkadēsē guṇāntarēṇaṁ tu santhui jattha  
kīrai visēsa-paadaṇa-kajjēṇaṁ sō visēsō tti*

Ornament 3.23:      *ēkadēśasya vigaṁ yā guṇāntara-saṁstutiḥ  
visēṣa-prathanāyāsau visēṣōktir matā yathā*

- 57      The lips of women aren't quite as beautiful  
at night, covered with the red color of betel,  
as they are in the morning,  
though pale from their lovers' kisses.

*ṇa vi taha ṇisāsu sōhai piāṇa tambōla-rāa-pacchaṃ  
jaha piaama-pīo paṇḍurō vi aharō pahāmmi*

The *Mirror*'s definition of *visēsō*/*visēṣaḥ* (DISTINCTION) is nearly identical to the *Ornament*'s definition (3.23).<sup>52</sup> The main difference is in the interpretation of Bhāmaha's compound *guṇāntarasamstutiḥ*, which would most naturally mean "praising another quality" (so, correctly, Ingalls *et al.* 1990: 149) rather than "praise by means of another quality" as in the *Mirror*. (If we take the variant reading *-samsthitih*, it will mean "the continued presence of another quality.") The *Mirror*'s definition has a contrastive particle (*tu*), which appears to be useless and out of place.

The key element of DISTINCTION is the fact that something ends up having some (praiseworthy) quality despite the absence of something that usually accompanies it. This makes it similar to

52. In fact the reading *santhui* in the *Mirror* speaks in favor of the variant *saṁstutiḥ* in Bhāmaha's text, which is apparently found in quotations of the definition by Pratihārēndurāja, Abhinavagupta, and Jayamaṅgala, rather than the transmitted *saṁsthitih*. See n. 3 on p. 224 of Trivedi's text (1909). Jaina states incorrectly that the ornament was introduced by Rudraṭa (Nāhaṭa and Pāṇḍe 2001: viii).

MANIFESTATION, which is essentially the mention of an effect despite the absence of a cause. And in fact for Udbhata, MANIFESTATION is an effect without a cause and DISTINCTION is a cause without an effect, and Mammaṭa teaches them as a pair.<sup>53</sup> I doubt that they were so connected in the early period. What unifies the examples of DISTINCTION is that what is usually a disadvantage is not really a disadvantage, and in fact might actually be an advantage; the *reason* why this is so is usually implied, as it is in the examples of the *Mirror* and Bhāmaha's *Ornament*, and as Ānandavardhana's discussion shows.<sup>54</sup>

The *Mirror*'s example bears comparison with a verse from *Līlāvai*: “How beautiful is a woman's carefully prepared hair and makeup when the night is young? But how much more beautiful is it, ruffled and disheveled, at night's end?”<sup>55</sup>

## 8. Disavowal (*akkhēvō/ākṣēpaḥ*): 58–60

58

That wherein something like a negation  
is made of something that one sought to say  
with some specific intention is called DISAVOWAL,  
which is twofold by the distinction of PRESENT and PAST.

*jattha ṇisēho vva samīhiassa kīraī visēsa-taṇhāē*  
*sō akkhēvō duvihō hontāvakkanta-bhēēṇa*

*Ornament 2.68:      pratiṣēdha ivēṣṭasya yō visēṣābhidhitsayā*  
*ākṣēpa iti taṁ santaḥ śamsanti dvividhaṁ yathā*

53. *Collected Essence* 5.4 (*yat sāmāgryē 'pi śaktinām phalānutpatti-bandhanam ~ visēṣasyābhidhitsātas tad visēṣōktir ucyatē ~*); Udbhata's definition of MANIFESTATION is essentially the same as Bhāmaha's (see p. 130). *Light on Literature* 10.107cd (*kriyāyāḥ pratiṣēdhē 'pi phala-vyaktir vibhāvanā*); 10.108ab (*visēṣōktir akhaṇḍēṣu kāraṇēṣu phalāvacaḥ*); pp. 295–297.
54. See *Light on Resonance* 117–118 and Ingalls *et al.* 1990: 147–149. I personally remain a bit puzzled about why this ornament is called DISTINCTION when the notion of distinction is at play in very many ornaments (as attested by Bhāmaha's frequent use of phrases such as *visēṣābhidhānāya*).
55. *Līlāvai* 1099: *sōhāi jaha mahia-pasāhaṇālaam kāmīṇṇa gōsammi ~ vaaṇaṁ savvāara-viraiaṁ pi ṇa tahā ṇisārambhē ~*



- 59        If you're going to go, then go. As my body  
              is scorched by the fire of separation,  
              with its intense burning, right with you will go my...  
              oh, how did I end up saying this?

*jaī vaccasi tā vaccasu maha guru-virahaggi-tāvia-taṇūē*  
*vaccaī taī samaaṁ cā ahavā kaha jampiaṁ ēaṁ*

- 60        You have split the temples of the elephants  
              of the enemy's forces with the harsh blows  
              of your sword. There is nobody who can kill you,  
              except perhaps the one who can move the mountains.

*khagga-ppahāra-daḍha-dalia-*  
*riu-camū-dīraa-kumbha-vīḍhassa*  
*tua ṇatthi antaō mahiharāṇa sañcālaṇō hojja*

Bhāmaha's definition of *ākṣēpaḥ* DISAVOWAL is almost exactly the same as the *Mirror*'s. One difference is that the definition-verse in the *Mirror* explicitly names its two subvarieties, whereas in the *Ornament*, it simply says that the ornament is "twofold." But that is because Bhāmaha had introduced DISAVOWAL as the first of six "further ornaments" (including CORROBORATION [*arthāntaranyāsaḥ*], DIVERGENCE [*vyatirēkaḥ*], MANIFESTATION [*vibhāvanā*], CONDENSED EXPRESSION [*samāsōktiḥ*], and EXAGGERATION [*atisayōktiḥ*]) in 2.66, and noted in 2.67 that DISAVOWAL alone of these six ornaments had two subvarieties, pertaining to the future and the past.

The *Mirror* speaks of "present" and "past" DISAVOWAL (*honta-* and *avakkanta-akkhēva*), and Bhāmaha speaks more precisely of DISAVOWAL pertaining to "what is going to be said" and "what has already been said" (*vakṣyamāṇōktaviśaya*). The first type involves a speaker breaking off in the middle of a statement and disavowing the rest of whatever he or she was going to say. In the second type, the speaker disavows a prior statement. See p. 106 above for a possible difference between this ornament and SUPPRESSION.

In the example of past DISAVOWAL, the speaker appears to take back his statement that the addressee, a king, cannot be killed, by saying that there is one person who might be able to kill him:

“the mover of the mountains,” i.e., Indra, who is, by a secondary double-meaning, “the one who fells kings.” This would be a strange way to praise a king; I can only make sense of it in a narrative context, where a character attempts to menace a king after praising him. Bhāmaha’s example (2.70) is similar, but it is much more straightforwardly eulogistic: the speaker wonders (*citram*) that the addressee can remain undisturbed by pride after conquering the entire earth, and then takes back his wonder by asking, rhetorically, whether a dam can move the ocean.

The discussion of this ornament in both works contrasts with Daṇḍin’s remarks in his *Mirror of Literature*, where he begins by outlining three subvarieties (2.120) pertaining to the past, present, and future. Nor does it contrast only in terms of the number of subvarieties: whereas Bhāmaha and the Prakrit *Mirror* understand DISAVOWAL relatively narrowly as a speaker taking back something that he or she has said or will say, Daṇḍin broadens it to include any kind of negation whatsoever, including implied negation (e.g., “go ahead and leave,” implying “don’t leave”: see 2.141). Vāmana understands the ornament in two apparently unrelated ways, first as a negation (*ākṣēpaḥ* = *pratiṣēdhaḥ*), and second as a hint (*ākṣēpaḥ* = “implication”) at 4.3.27. Abhinavagupta, when commenting on a discussion of *ākṣēpaḥ* in the *Light on Resonance*, relates the opinion of his teacher, Bhaṭṭa Tauta, that Bhāmaha and Vāmana had understood the ornament differently, and that Ānandavardhana’s discussion follows Vāmana’s.<sup>56</sup> The various suggestions of Bhāmaha, Daṇḍin, and Vāmana have created a certain degree of confusion, or at least ambiguity, regarding the characterization of *ākṣēpaḥ*.<sup>57</sup>

Verse 59 bears some similarity to one of Daṇḍin’s well-known examples, as noted by Balbir (1999–2000: 636), namely 2.141 (“go if you’re going to go,” *gaccha gacchasi cēt kānta*). I do not think that

56. See *Eye* pp. 111–115, translated at Ingalls *et al.* (1990: 142–144).

57. See Ollett *et al.* (2023: 111–118) for Śrīvijaya’s discussion of this ornament in *The Way of the Poet-King*. A detailed study of the history of *ākṣēpaḥ* (translated, depending on its meaning in each text, as “dismissal,” “disavowal,” “negation,” “reproach,” “hint,” etc.) remains a desideratum.

the *Mirror*'s example is modeled on Daṇḍin's example, however, because the latter lacks what is for the *Mirror* the definitional feature of DISAVOWAL, namely taking back what one either has already said or is in the middle of saying. There is, besides, a micro-genre of such verses in Prakrit, gathered under the "Traveler's Section" (*pavasīyavajjā*) of the *Vajjālaggaṃ*.<sup>58</sup>

## 9. As it is (*jāī* / *svabhāvōktiḥ*): 61–62

61 AS IT IS is the state that something is in.  
DIVERGENCE is through making a distinction.  
The first is used constantly by everyone,  
the second by poets.

*hōi sahāō jāī vaīrēgō uṇa visēsa-karaṇēṇa*  
*aṇṇēṇa jaṇēhi saā aṇṇēṇaṃ bajjhaī kaīhiṃ*

Ornament 2.93: *svabhāvōktir alaṅkāra iti kēcīṭ pracakṣatē*  
*arthasya tadavasthatvaṃ svabhāvō 'bhihitō yathā*

62 When the village girl steals a glance at him,  
holding a pot on her head and swinging her arms,  
the poor farmer thinks that the world is his.

*sira-dharia-kalasa-ghōlira-bāhā-jualāi gāma-taruṇī*  
*maṇṇaī vilāsa-dīṭṭhō uvaṭṭhiaṃ pāmarō puhaviṃ*

Verse 61 of the *Mirror* defines *jāī* and *vaīrēgō*. Unusually, each ornament is defined in just one *pāda* of the first line. The definition merely equates *jāī* with the "nature" of something (*sahāō*). The second line is corrupt and the translation follows my restoration.

According to Daṇḍin (*Mirror of Literature* 2.8), *jātiḥ* and *svabhāvōktiḥ* are synonyms, both referring to the description of something or someone, "the way they are." Bhāmaha, however, only uses the term *svabhāvōktiḥ*, which he contrasts with indirect speech (*vakrōktiḥ*) at 1.30. Toward the end of his second chapter (2.93–94), he says

58. Compare verse 59, for example, to *Vajjālaggaṃ* 366, 367, and 369, all of which begin with the same phrase (*jāī vaccasi vacca tumaṃ*).

that “some people” consider it to be an ornament, suggesting some reluctance, if not disagreement, on his own part. Just a few verses beforehand, Bhāmaha had rejected a number of other ornaments on the grounds that they do not exhibit indirect speech (2.86; see p. 111 above). He asks, sarcastically, whether statements like “the sun set,” “the moon is shining,” and “birds fly to their nests” are actually literature (2.87). These statements, which Bhāmaha calls “simply reporting the facts” (*vārttā*), were not necessarily meant to illustrate *svabhāvōktiḥ*.<sup>59</sup> But if Bhāmaha considers *svabhāvōktiḥ* to be the opposite of indirect speech (*vakrōktiḥ*), and if he rejects ornaments that do not exhibit indirect speech, we will hardly be surprised about his reluctance to consider *svabhāvōktiḥ* an ornament. He does nevertheless define and exemplify it (2.93–94), and it seems that he understands *svabhāvōktiḥ* not just as a statement without indirect speech, but as a statement that reveals the nature of its subject. Bhāmaha’s example describes the conduct of a boy desperately trying to keep cows away from his crops.<sup>60</sup>

In anthologies of Sanskrit poetry, *jātiḥ* serves as a heading for “short verses, extremely condensed yet full of minute detail, each one attempting to seize the instantaneous totality of a certain event, or an individual as wholly characteristic of a genus.”<sup>61</sup> Both the example in the Prakrit *Mirror*, about a peasant’s excitement on receiving a glance from a village girl, and in Bhāmaha’s *Ornament*, about a boy desperately trying to keep cows away from his crops, would fit in such a section.<sup>62</sup>

59. Gerow (1971: 324) seems to think that they do illustrate *svabhāvōktiḥ*.

60. *Ornament* 2.94: *ākrośann āhvayann anyān ādhāvan maṇḍalai rudan ~ gō vārayati daṇḍēna ḍimbhaḥ sasyāvatāriṇiḥ* ~ “He screams at some, cries out to others, and runs around in circles, crying: with his staff, the boy is trying to keep the cows from descending on the grain.”

61. Gerow (1971: 324–325).

62. In fact peasants (*pāmara-*) are the principal human characters in the *jātiḥ* section of the *Treasury of Subhāṣita Gems* (*Subhāṣitaratnakōśaḥ*; see Ingalls 1965: 326–336, who translates *jātiḥ* as “characterization”).

The author of the *Mirror* may well be among the “some” that have, according to Bhāmaha, accepted *svabhāvōktiḥ*—under the alternative name of *jātiḥ*—to be an ornament.

## 10. Divergence (*vairēgō*/*vyatirēkah*): 61, 63

For the definition in v. 61, see p. 118 above.

Ornament 2.75:      *upamānavatō ’rthasya yad viśeṣa-nidarśanam*  
                              *vyatirēkaṁ tam icchanti viśeṣāpādanād yathā*

63      It is you who are *gentle*,  
           you *whose brilliance is impossible to resist*,  
           and you who *never deviate from right action*.  
           And in this you are like the moon, *born from Sōma*,  
           and the sun, *whose heat cannot be resisted*,  
           both of which *never deviate from their course*.  
           The sun and moon, by contrast, are less impressive:  
           one is *fiercely hot*,  
           while you are not *violent*,  
           and the other is *cold*,  
           while you are not *dull*.  
           *dūsaha-pāva-pasarō sommō saī akhalia-ppahō tamsi*  
           *tivva-jadā uṇa donṇi vi ravi-raañiarā haa-cchā*

As noted above, *vairēgō* (DIVERGENCE) is taught in the same verse as *jāi* (61). There it is briefly characterized as working through “differentiation” (*viśesakaraṇa-*). The general structure of DIVERGENCE is that a “baseline” of comparison between a STANDARD and TARGET is mentioned or implied, and then some distinguishing feature is mentioned that makes the TARGET compare favorably to the STANDARD. The *Mirror*’s example compares a king favorably to the sun and the moon: while he possesses some qualities in common with each (having inescapable brilliance in the case of the sun, and being gentle in the case of the moon, and having a fixed course in both cases), he “diverges” from them insofar as he is neither *tivva-* (hot/violent) nor *jadā-* (cold/dull).

Bhāmaha's definition takes up an entire verse. But it seems to be no more informative than the *Mirror*'s. The phrase "on the part of something that possesses a STANDARD" seems redundant, since the very idea of comparison is implicit in the definitional feature of "distinction" (*viśeṣa-nidarśanam*). Even after mentioning this feature, Bhāmaha redundantly says that it operates by "adding a distinction" (*viśeṣāpādanād*).

In the example, a TARGET (the addressee's brilliance) is compared favorably to two different STANDARDS (the sun and the moon), because it combines their respective good qualities in one locus. To this extent, Bhāmaha's example works in exactly the same way.<sup>63</sup> But the *Mirror*'s example "diverges" from Bhāmaha's in two respects. First, besides mentioning the good qualities of the sun and moon, it mentions their bad qualities as well, which are said to be absent from the TARGET. Second, the good qualities themselves have double meanings in the *Mirror*'s verse, but not Bhāmaha's. Where Bhāmaha's example "diverges" the *Mirror*'s, however, is that besides mentioning the combination of good qualities that are only found on their own in the two STANDARDS, it also mentions a quality (redness) that is found in neither one of them.

## 11. Sentimental (*rasīō/rasavat*): 64ab, 65

64ab The ornament is called SENTIMENTAL  
if an aesthetic sentiment, such as the erotic,  
is made very clear.

*phuḍa-siṅgārāi-rasō rasiō aha bhaṇṇaē alaṅkāro*

Ornament 3.6ab: *rasavad darśita-spaṣṭa-siṅgārādi-rasaṁ yathā*

65 Lucky is he on whose chest the doe-eyed girl  
falls limp with a yawn, her belt jangling,

63. Ornament 2.76: *sitāsītē pakṣmavatī nētrē tē tāmra-rājini ~ ekānta-śubhra-syāmē tu puṇḍarikāsītōtpalē ~* ("Your eyes and their lashes, are both black and white, beaming red, whereas the *puṇḍarika* and *asītōtpala* are exclusively white and black").

after the messenger's skilled words  
have won over her heart.

*dūt-viaḍḍha-vaanāṇubaddha-hiā viambhiuṁ thaḍḍhā  
paḍaī saūṇṇassa urē rasantarasaṇā kuraṅgacchī*

*Rasiō* (SENTIMENTAL) is the first of the “emotion tropes” to be discussed in the *Mirror of Ornaments* (see p. 47). I take *rasia-* to be a possessive adjective formed from *rasa-* (translated for better or for worse as “[aesthetic] sentiment”), like Sanskrit *rasika-*, and hence to be exactly parallel to Bhāmaha’s *rasavat-*; both are adjectives modifying an implicit head, which I take to be the masculine “ornament” (*alaṅkāro*) in the *Mirror* and the neuter “poem” (*kāvyaṁ*) in Bhāmaha’s *Ornament*.<sup>64</sup> It may be noted here that the names of the other “emotion tropes” are parallel in the same way, except that Bhāmaha’s names are *always* adjectives, while the *Mirror*’s are sometimes nouns and sometimes adjectives. *Samāhiō*/*samāhitam* and *udattō*/*udattam* are equivalents. *Pēmāisaō* is a noun that means “affection beyond the usual measure,” and Bhāmaha’s *prēyaḥ* is a comparative adjective, “more affectionate,” that is formed from the same verbal base (*prī*). Similarly *ujjā* “haughtiness” is a noun, and Bhāmaha’s *ūrjasvi* “haughty” is an adjective.

Bhāmaha’s extremely brief definition of SENTIMENTAL is almost identical to the *Mirror*’s definition. In accordance with his practice throughout this section, Bhāmaha exemplifies this ornament by referring to an incident in a well-known narrative. This is evidently the moment in the Udayana story when Vāsavadattā removes her disguise as an ascetic and reveals her identity to her husband, who had been under the impression that she had died in a fire.<sup>65</sup> We do not know precisely which work Bhāmaha had in mind, and the work is likely lost in any case. Despite this uncertainty, anyone familiar

64. The suffixes *ṭhan* and *matuṭ* are alternatives for each other after stems like *rasa-* by *Aṣṭādhyāyī* 5.2.115.

65. *Ornament* 3.6: *dēvī samāgamad dharmamaskariṇy atirōhitā*. Krishnamoorthy (1964: 86) says, for reasons I do not quite understand, that “the reading of Bhāmaha’s example of *rasavadalaṅkāra* is hopelessly corrupt.”

with the story will recognize this to be a moment of emotional climax in the narrative, in which the erotic *rasa* would be displayed.<sup>66</sup>

The *Mirror*'s example is quite different. It does not present a well-known narrative at all. Although it also displays the erotic *rasa*, it mentions several “psychophysical responses” (*sāttvikabhāvāḥ*) that are said, in the dramaturgical literature, to accompany this *rasa*, namely falling limp (*stambhaḥ*) and falling faint. These features, alongside the apparent (but only apparent) evocation of *rasa* in the phrase *rasantarasaṇā* (“as her belt clanged”), might have led the author of the *Mirror* to use this verse.

## 12. Excuse (*pajjāō*/*paryāyōktam*): 64cd, 66

64cd      EXCUSE is produced when something is said  
under the guise of something else.

*aṇṇa-vavaēsa-bhaṇiē viṇimmiō hōi pajjāō*

Ornament 3.8ab:      *paryāyōktam yad anyēna prakāreṇābhidhīyate*

66              How can people really experience the pleasure  
of unrestrained sex if they're concealing it  
from their parents? In such a difficult spot,  
beautiful girl, don't blame him.

*garuāṇa cōriāē ramanti tē paada-raa-rasaṁ kattō  
mā kuṇasu tassa dōsaṁ sundari visamaṭṭhiē kajjē*

*Paryāyōktam* (EXCUSE) is another one of the “emotion tropes” (p. 47). Bhāmaha defines EXCUSE in half a verse, merely as “when [something] is expressed in a different way” (3.8ab). In the remainder of the verse he introduces the example as what Kṛṣṇa says to Śiśupāla in a work called *Stealing the Jewels*. Kṛṣṇa refuses to

66. It is probably not *Vāsavadattā* and the *Dream* (*Svapnavāsavadattā*), one of the Trivandrum plays, since it does not present *Vāsavadattā* as an ascetic, and *Udayana the Ascetic* (*Tāpasavatsarājacaritam*), a play composed by Māyurāja, probably postdates Bhāmaha.



eat food that is not first offered to learned Brahmins, and this, says Bhāmaha, serves to preclude the possibility of being given poison.<sup>67</sup>

Like the *Ornament, Mirror* defines EXCUSE in half a verse. And like the *Ornament*, the example involves the speaker saying one thing (that her friend's boyfriend has failed to satisfy her sexually) by way of offering an excuse (that the "difficult spot," rather than his incapacity, is the reason for this failure).

The ornaments that Rudraṭa calls *pariyāyaḥ* (7.42–46) are quite different from this one, as noted by Jaina (Nāhaṭā and Pāṇḍe 2001: ix; see also Gerow 1971: 206).

### 13. Matching (*jahāsaṅkham*/*yathāsaṅkhyam*): 67–70

67      MATCHING is the revelation of several things  
according to the sequence in which  
they were previously mentioned. It is  
double, triple, or quadruple in literature.

*jaha-bhaṇiaṁ bahuāṇaṁ parivāḍī-paadaṇaṁ jahāsaṅkham*  
*kiṁ puṇa biuṇaṁ tiuṇaṁ caṅguṇaṁ hōi kavvammi*

*Ornament 2.89:      bhūyasām upadiṣṭānām arthānām asadharmaṇām*  
*kramaśo yō 'nunirdēśo yathāsaṅkhyāṁ tad ucyatē*

Double MATCHING:

68      The beauty of the  
goose, moon, lotus, water lily, bee, and lotus stem  
stands defeated by her  
walk, face, hands, eyes, braid, and arms.

*haṁsa-saṣi-kamala-kuvalāa-bhasala-muṇālāṇa nijjīā lacchī*  
*tissā gai-muha-karaala-lōaṇa-dhammilla-bāhāhim*

*Ornament 2.90:      padmēndu-bhṛṅga-mātaṅga-puṁskōkila-kalāpinaḥ*  
*vaktra-kāntikṣaṇa-gati-vāṇī-vālais tvayā jītaḥ*

67. *Ornament 3.9: grhēṣu adhvasu vā nānnaṁ bhuñjmaḥ yad adhītinīḥ ~ na bhuñjatē dvijās* [...] "Whether at someone's home or on the road, we do not eat food that has not first been eaten by learned Brahmins."

## Triple MATCHING:

- 69 Reverence to Śiva, who bears  
the river, Umā, poison, and the moon,  
pure, soft, black, and white,  
on his head, lap, throat, and crest.  
*jō vahaī vimala-vellahala-  
kasaṇa-sia-sari-umā-visa-miaṇkaṁ  
muddhaṇka-kandharā-maūli-saṁsiam taṁ sivaṁ ṇamaha*

## Quadruple MATCHING:

- 70 Her teeth, lips, and eyes,  
even, soft, and long,  
dazzling, red, and white,  
have bested gems, lac, and lotuses.  
*tīe sama-maūa-dīhehi ṇimmaḷatamba-dhavalā-sōhehiṁ  
ḍasaṇāhara-ṇaṇṇehiṁ jīāi maṇi-javaa-kamalāiṁ*

While the *Mirror* announces and exemplifies three subvarieties of *jahāsaṅkham* (MATCHING) — according to whether there are two, three, or four series of elements that are coordinated — Bhāmaha does not mention any subvarieties.

There is, in these verses, an inverse relationship between the number of “matching series” (two, three, or four) and the number of matched elements in each series (six, four, and three respectively). In contrast to the *Mirror*, Rudraṭa discusses this ornament, not in terms of the number of matching series, but in terms of the number of elements that are matched (7.34–37), and comments that examples wherein two or three elements are matched are “more pleasing.”<sup>68</sup>

Bhāmaha’s single example is very similar to the first example in the *Mirror* (illustrating “twofold MATCHING,” noted already by Balbir

68. *Ornament of Literature* 7.35 (*tad dviguṇaṁ triguṇaṁ vā bahusūddiṣṭeṣu jāyatē ramyam*). Rudraṭa’s threefold MATCHING has four series of three elements each, and his twofold MATCHING has five series of two elements each. Thanks to Yigal Bronner for drawing my attention to Rudraṭa’s discussion.

1999–2000: 636), which exemplifies matching over two series. The examples, presented schematically, are as follows:

She has conquered the beauty of the goose	with her	walk ( <i>Mirror</i> 68)
moon		face
lotus		hands
water-lilies		eyes
bee		braid
lotus-stem		arms

You have conquered the lotus	with your	face ( <i>Ornament</i> 2.90)
moon		complexion
bees		eyes
elephant		walk
cuckoo		voice
peacock		hair

These verses are identical in concept and structure, both matching six elements that describe a woman's physical beauty to six conventional STANDARDS of comparison. Several elements occur in both verses: moon, lotus, and bee on the one side, and walk, face, and eyes on the other. And yet none of the elements in Bhāmaha's verse are paired with the elements they correspond to in the *Mirror*'s verse. It is almost as if care has been taken to avoid such repetition.

Bhāmaha introduces *yathāsaṅkhyam* (MATCHING) alongside *ut-prēkṣā* (SEEING-AS) (2.88; see p. 167). He notes that Mēdhāvin had sometimes used a different word for the latter, namely *saṅkhyānam*. It seems likely to me that the etymological link between *yathāsaṅkhyam* and *saṅkhyānam* (i.e., SEEING-AS) prompted Bhāmaha to discuss the two ornaments as a pair. I would guess that Bhāmaha has deliberately “trimmed” the discussion of MATCHING as it occurs in the *Mirror*, having considered the enumeration of three distinct subvarieties to be a relatively pointless elaboration on what is, after all, a very simple figure. Having gotten rid of these subvarieties, which take up half of the definition in the *Mirror*, he would then have had to reformulate his own definition so as to fill an entire verse.

The Sanskrit term for this ornament is *yathāsaṅkhyam* (see *Aṣṭādhyāyī* 1.3.10), for which the expected Prakrit form is *jahāsaṅkham*. In the *Mirror*'s table of contents (v. 6), however, it appears to have been lengthened to *jāhāsaṅkham* for metrical reasons.

Verse 68 is quoted in almost exactly the same form in the *Treasury of Rasa-filled Gāhās* (verse 11 in the *bālālāyaṇṇavajjā*).

#### 14. Coincidence (*samāhiō/samāhitam*): 71*ab*, 72

71*ab* COINCIDENCE is when a lucky strike  
of assistance is obtained unexpectedly.  
*aṇavekkhia-patta-sahāa-sampāāē samāhiō hōi*

72 Her lover was extremely angry.  
Just as she was about to apologize,  
the moon rose, and a breeze from the south  
spread toward them.  
*accanta-kuvia-piaama-pasāaṇattham paattamāñē*  
*uiō candō vitaō a pasariō malaa-gandhavahō*

*Samāhitam* (COINCIDENCE) is another one of the “emotion tropes” (p. 47). While the *Mirror* defines *samāhiō* (COINCIDENCE) in one line (71*ab*), Bhāmaha does not define it at all, but merely exemplifies it (3.10) with a scene from a now-lost work called *Rājamitram*, wherein Nārada appears before some Kṣatriya women who are on their way to appease Paraśurāma. The audience is presumably expected to know the context of this incident, which should exemplify a kind of lucky coincidence, if we follow the *Mirror*'s definition.

Balbir (1999–2000: 637) noted the similarity of the *Mirror*'s example to Daṇḍin's example of the same ornament (2.297), where it is not the southern breeze, but a peal of thunder, that intervenes in a lover's quarrel.<sup>69</sup> Jaina, too, claimed that “the *Mirror* follows Daṇḍin” in its treatment of this ornament (Nāhaṭā and Pāṇḍe 2001: ix).

69. *Mirror of Literature* 2.297: *mānam asyā nirākartuṃ pādāyōr mē namasyataḥ ~ upakārāya diṣṭyaitad udīrṇam ghana-gharjitaṃ ~* “As I fell at her feet to assuage her anger, this thunder luckily roared to my assistance.”

## 15. Conflict (*virōhō/virōdhah*): 71cd, 73

71cd    CONFLICT is so called on account of  
the conflict of qualities and actions.

*guṇa-kiriāṇa virōhēṇa ēsa bhaṇiō virōhō tti*

Ornament 3.25:    *guṇasya vā kriyāyā vā viruddhānya-kriyābhidhā  
yā viśeṣābhidhānāya virōdham taṁ vidur budhāḥ*

73       Your fame, white as Śiva's crescent moon,  
though always favorable to all, still blackens  
the lotus-faces of the wives of your greatest enemies.

*tujjha jasō hara-sasahara-samujjalō saala-pavaṇia-didhō vi  
maīlāi ṇavaram vara-vēri-vīra-vahu-vaṇa-kamalāim*

The *Mirror's* single-line definition of *virōhō* (CONFLICT) speaks of *guṇakiriāṇa virōhēṇa*. The compound leaves open whether we should interpret “quality” (*guṇa-*) and “action” (*kiriā-*) as singular or plural, and whether the conflict is between these two terms, or between them (either singly or collectively) and something else. The example, however, makes it clear that the conflict is between a quality of something (the whiteness, and probably propitiousness, of the king's fame) and its action (blackening the faces of his enemies's wives).

Bhāmaha's definition, spread over an entire verse, is somewhat difficult to understand. I take it to mean “the expression of a quality or action whereby another action is contradicted in order to express a special feature” (i.e., reading *viruddhānyakriyā abhidhā* as separate words, the former being a *bahuvrīhi* modifying the latter). But Udbhaṭa evidently understood it differently, as shown by the clarificatory change he made in his *Collected Essence of the Ornaments of Literature* (5.6: *viruddhānyakriyāvacaḥ*, a single word). Moreover, Bhāmaha clearly has in mind a conflict between an action and “either a quality or an action” (*guṇasya vā kriyāyā vā*). His own example (3.26), like the *Mirror's*, is eulogistic (Balbir 1999–2000: 636) and involves a quality (the coolness of the yoke of sovereignty, found in the shadow it casts over the gardens) that conflicts with

an action (heating, i.e., afflicting, its enemies).<sup>70</sup> Unlike the *Mirror*'s definition, Bhāmaha's should allow for a conflict between an action and another action, but he does not give an example of this. My sense is that Bhāmaha reworked, somewhat unsuccessfully, the definition found in the *Mirror*; note again the lack of new information found in the second half of the verse.

The word *vi/pi* (Prakrit) or *api* (Sanskrit), in the sense of "although," is the standard marker of this ornament, and found in both the *Mirror*'s and the *Ornament*'s example.

## 16. Doubt (*sandēhō/sasandēham*): 74–75

- 74 That wherein, after saying that something is identical  
to a STANDARD of comparison,  
its difference is then stated  
by way of praising it, that,  
relying on doubt, is DOUBT.

*uvamāṇēṇa sarūvaṁ bhaṇiūṇa bhassae jahim bhēo  
thui-karaṇēṇaṁ sandēha-saṁsiō sō hu sandēhō*

*Ornament 3.43: upamānēna tattvaṁ ca bhēdaṁ ca vadataḥ punaḥ  
sa-saṁdēhaṁ vacaḥ stutyai sasandēhaṁ vidur yathā*

- 75 "Is it a lotus? It doesn't have filaments.  
Is it the moon? It doesn't have an antelope."  
These are the doubts young men have  
when they see your face, my dear.

*kiṁ kamalam iṇaṁ nō taṁ sa-kēsaraṁ kiṁ saṁ nā tattha maō  
diṭṭhaṁ sahi tujjha muhaṁ sa-saṁsaṁ ajja taruṇēhiṁ*

The definition of *sandēhō* (DOUBT) in the *Mirror* corresponds exactly with the definition of what is called *sasandēham* in Bhāmaha's

70. *Ornament 3.26: upānta-rūḍhōpavana-cchāyā-sītāpi dhūr asau ~ vidūra-dēśān api vaḥ  
santāpayati vidviṣaḥ ~* "That yoke of yours, although cool in the form of the shadow  
that it casts over the gardens of your borderlands, burns your enemies, however far  
away they may be."

*Ornament* (3.43). The examples in both texts follow the definition scrupulously: first a doubt is raised about the identity of the STANDARD and TARGET (“is it the moon?”); then a difference is mentioned (“it doesn’t have an antelope”); and the last half reflects metapoetically on the device (“these are the doubts young men have when they see your face”).<sup>71</sup>

The keyword of this ornament is *kim/kim*, which marks a yes-or-no question and hence introduces the doubt.

## 17. Manifestation (*vibhāvaṇā/vibhāvanā*): 76–77

76 When the verbal action is negated,  
and the result of the action occurs nevertheless,  
that is called MANIFESTATION  
by those concerned with literary ornaments.

*na tti vihēum kirīā-rahiassa vi hōi jattha phala-siddhī  
bhaṇṇaī vibhāvaṇā sā kavvālaṅkāraittēhim*

*Ornament 2.77: kriyāyāḥ pratiṣēdhē yā tat-phalasya vibhāvanā  
jñēyā vibhāvanaivāsau samādhau sulabhē sati*

77 It grows without its roots being watered,  
spreads throughout the sky without flying up,  
it is not dark without being influenced by the planets,  
pure without being washed —  
it is your fame, of course.

*vaḍḍhaī asitta-mūlō aṇuppaantō vi pasaraī nhammi  
agaha-gaō vi akaṇhō adhōa-vimalō jasō tujjha*

*Vibhāvaṇā/vibhāvanā* (MANIFESTATION) in Bhāmaha’s *Ornament* and the Prakrit *Mirror* is characterized by a result (*phala*-) in the absence of an action (*kriyā-/kirīā*-). The similarity of the definitions can be

71. *Ornament* 3.44: *kim ayaṁ śasī na sa divā virājatē kusumāyudhō na dhanur asya kausumam ~ iti vismayād vimṣatō ’pi mē matis tvayī vikṣatē na labhatē ’rtha-niścayam ~* “Is this the moon? No, that doesn’t shine during the day. Is it Kāmadēva? No, his bow isn’t made of flowers. As I consider such things to my amazement when I see you, my mind cannot arrive at certainty.”

gauged by contrasting them with Daṇḍin's, in which one reason for something is "imagined" to be more natural by negating a better-known reason.<sup>72</sup>

The initial part of the *Mirror's* definition is rather obscure, but I take it to mean "explicitly stating (*viḥēuṃ* = *vidhāya*) [the meaning of the expression] 'not' (*na tti*)," hence explaining why something can be said to "lack an action." Bhāmaha has a phrase not found in the *Mirror*, namely, "provided that the explanation is easy enough" (*samādhau sulabhē sati*).<sup>73</sup> Bhāmaha is elsewhere concerned to keep ornaments relatively straightforward lest they turn into frustrating puzzles (see *Ornament* 1.20 and 2.20). The final part of the *Mirror's* definition refers to *kavvālāṅkāraṭṭa*- ("those who are associated with literary ornaments," using a rarely-attested suffix, see p. 19). This might arguably be taken to refer to Bhāmaha's *Ornament of Literature*, although I think it is meant generically here.

The *Mirror's* example is somewhat corrupt. I take *akaṇḥō* "not dark" to refer in the first case to the full moon, the phases of which might be connected to the influence of other celestial bodies (*graha*-), and of course secondarily to the whiteness of the king's fame.

One of the better-known examples of this ornament in Prakrit is the first verse of Pravarasēna's *Slaying of Rāvaṇa* (*Rāvaṇavahō*), probably composed in the early fifth century: "Bow down to Viṣṇu, who is high without being heightened, pervasive without being stretched, deep without being low, infinitesimal without being light, and manifest, even though his true nature is unknown."<sup>74</sup>

72. *Mirror of Literature* 2.197: *prasiddha-hētu-vyāvṛtṭyā yat kiñcit kāraṇāntaram ~ yatra svābhāvīkatvaṃ vā vibhāvyaṃ sā vibhāvanā ~*

73. Jayamaṅgala's commentary has *sānvayaṃ kathyatē yathā* for this portion; see the note to 2.77 in Trivedi's edition of the *Ornament*.

74. Translation by Handiqui (1976: 1). *Slaying of Rāvaṇa* 1.1: *ṇamaha avaḍḍhia-tuṅgaṃ avasāriavithaam aṇḍṇaa-gahiraṃ ~ appalahua-parisaṇhaṃ aṇḍā-paramattha-pādaṃ mahamahaṇaṃ ~*



## 18. Intention (*bhāvaō*): 78–82

78 It is called INTENTION when something altogether different is subsequently imagined.

Listen to its two forms being defined as follows.

*aṇṇo ccia uttaraō jaṃ bhāvejjaī sa bhāvaō bhaṇiō  
duvīhō hōi jaha tahā sāhijjantaṃ ṇisāmēha*

79 When the feelings that are concealed deeply within the heart are known thanks to someone's words at a later time, which are however not heard, that is a COVER-UP.

*kassa i vaṇṇēhi jaḥiṃ asuēhiṃ uttarēhi ṇajjanti  
hiaantarammi ahiaṃ gūḍhā bhāvā sa āuttō*

80 When one thing is said, but something else is made clear, the authors of *sāstras* have called it REFERENCE TO SOMETHING ELSE.

*aṇṇaṃ bhaṇiūṇa taō aṇṇō paadījjaē jaḥiṃ atthō  
aṇṇāvaēsa-ṇāmō sō siṭṭhō sattha-ārēhiṃ*

COVER-UP:

81 Oh my god! With her delicate arms flailing the ploughman's daughter-in-law took her burned garment and fell, by a delicious ruse, into the Gōdāvarī's stream.

*hā hā viḥūa-kara-kisalaāhi lahiūṇa aṃsuam ḍaḍḍham  
paḍiā gōlā-ūrē sarasa-misēṇaṃ halia-sōṇhā*

REFERENCE TO SOMETHING ELSE:

82 Hey *bhōiṇi*! Hitch your yearling calf to someone else's bull.  
This one's only good to look at.  
He's not capable of doing any work.

*aṇṇassa bandha bhōiṇi nava-vacchara-selliam baillammi  
ālōa-metta-suhaō ṇa kajja-karaṇa-kkhamō ēsō*

The ornament called *bhāvaō* here, with its two subvarieties, does not appear in Bhāmaha's *Ornament*. It has suffered more corruption than the others. In my reconstruction, *bhāvō* or *bhāvaō* is an ornament in which a meaning quite different from the stated meaning emerges upon consideration (*uttaraō*, "subsequently"). In light of Bhōja's discussion of what is evidently the same ornament (see below), it seems likely that *bhāvaō* here means "intention," in the sense that what is ultimately revealed is a speaker's or character's intention.

This ornament has two subvarieties, one called *āuttō/āuō* and the other called *aṇṇāvaēsō*. The first subvariety seems to refer to a situation in which a speaker, B, makes some comment (*vaanēhi*) by which a "hidden intention" (*gūḍhā bhāvā*) in another person, A, is revealed. The manuscript reads *asuēhim*, which suggests to me that the speaker's words are not heard by the person whose intention is revealed; rather, the ornament represents one person making an observation about another person's behavior to a third party. I think the name of this subvariety (wrongly taken to be *gūḍha-* by Bhayani) is probably to be referred to the Sanskrit word *āvṛta-*, "covered up," than *āvṛtta-*, "turned around." Perhaps *āutta-* in the definition is used only for metrical convenience, and the more basic form, found in prose introduction to the example, is *āua*.<sup>75</sup> Hence I propose to translate the name of this subvariety as COVER-UP. But note that the ornament refers not to the *covering up* of an intention, but to the *making known* (*ṇajjanti*) of an intention that would otherwise have remained concealed.

In the example of the first variety, a speaker, B, interprets the actions of a woman — acting as if to put out a fire on her clothes, and then jumping into the Gōdāvarī river — as a "delicious ruse" (*sarasa-misēṇa*). We are left to figure out precisely what the woman was trying

75. There is a similarly-named *āvṛtṭiḥ*, REPETITION, in Daṇḍin and later works, but this ornament has nothing to do with it. Daṇḍin's *āvṛtṭiḥ* is the opposite of ILLUMINATION. A reviewer points out that *āutta-* may represent Sanskrit *āyukta-*, i.e., a meaning that is "joined to" another meaning.

to accomplish, but readers of Prakrit literature will probably know: the woman is the ploughman's daughter-in-law (*haliasōṇhā*), a stock character in Prakrit lyric poetry, known to seek out the son of the village headman (*gāmaṇisua*) for an affair. In verse 107 of Weber's edition of the *Seven Centuries* (*Sattasāi*), this woman crosses a river — once again, the Gōdāvarī — in the most inconvenient place possible, despite there being much easier places to cross, in the hopes that the headman's son, standing nearby, will be forced to rescue her when she falls in.<sup>76</sup> That verse is identified by Bhuvanapāla (v. 114) and Prēmārāja (folio 60) as having the ornament of *sūkṣmaḥ* (SUBTLE), which is not defined by the *Mirror* and rejected by Bhāmaha (2.86). According to Daṇḍin, this ornament involves conveying an idea by some means other than language, especially by a gesture.<sup>77</sup> In fact many examples would fit the criteria for both Daṇḍin's *sūkṣmaḥ* and the *Mirror*'s COVER-UP. The difference is that the former is defined by the *actions* of a person, rather than by the narration of those actions by another person that “gives away” the secret, as in the latter.

The second variety is a well-known technique in Prakrit and Sanskrit literature, where it is often referred to as either *anyōktiḥ* (Rudraṭa 8.74) or *anyāpadēśaḥ* (Bhōja, *Necklace of Sarasvatī* 4.86). Neither Daṇḍin nor Bhāmaha mention it, however; nor, for that matter, do Vāmana or Udbhaṭa. In this technique, the speaker makes reference to one thing in order to speak of something else. The speaker's intention of referring to this “something else” can only be understood by a listener who is familiar with a set of symbolic equivalents: the bee is the errant man, the lotus is his long-suffering wife, and so on. In Prakrit poetry in particular, one set of symbols clusters around a bull. The bull is always a symbol

76. *Seven Centuries* v. 107: *gōlāaḍaṭṭhiām pecchiūṇa gahavaī-suaṁ halia-sōṇhā ~ āḍhattā uttariuṁ dukkhuttārāi paavīe ~* (translation by Khoroché and Tieken 2009: no. 558, p. 167: “When the poor plowman's daughter / Saw her courteous husband standing on the river bank / She clambered up / By the most difficult route.”)

77. *Mirror of Literature* 2.258: *ingitākāra-lakṣyō 'rthaḥ saukṣmyāt sūkṣma iti smṛtaḥ* “A meaning that is indicated through gestures and expressions is known as SUBTLE on account of its subtlety.”

of a man and his associated qualities—strength and virility, if the poem is complementary, or stupidity and aggressiveness, if it isn't. The example given by the *Mirror* here is quite clear: the wife of the headman of the town or village (*bhōiṇī*) is told to find a more suitable bull to mate with her calf, or in other words, a more suitable husband for her daughter. Whether the daughter in question is very young or very old depends on whether we take *nava* to mean “new” or “nine,” a systematic ambiguity in Sanskrit and Prakrit; I opt for the former in my translation. This ornament comes very close to the ornament that Bhāmaha calls OUT OF CONTEXT (*aprustutaprasaṃsā*), and I think Bhāmaha actually revised the *Mirror*'s account of that ornament in order to include precisely the phenomena gathered under this heading (see p. 161).

One interesting point about the definition of REFERENCE TO SOMETHING ELSE is its mention of “authors of *śāstras*,” which implies that this ornament—which is, once again, absent as such from Bhāmaha and Daṇḍin's works, and appears in Rudraṭa's work under a slightly different name—was found in earlier *alaṅkāraśāstra* works.

While INTENTION (*bhāvaō*) seems to have little to do with the ornament Bhāmaha calls *bhāvikatvam* (3.53–54), it bears a similarity in name and spirit to a few ornaments discussed in other works of poetics.

One is Rudraṭa's *bhāvaḥ*, which is taught in two varieties. In the first (7.38–39), a character's emotional state is revealed by some transformation (*vikāraḥ*) that occurs due to a seemingly-unrelated cause (in his example, a young woman is upset to see a cluster of *vañjula* blossoms in a young man's hand, revealing that she had missed an opportunity to meet him in the *vañjula* bower).<sup>78</sup> In the second (7.40–41), a character says something true in order to convey a second meaning that is quite the opposite. Neither variety exactly matches the *Mirror*'s discussion, although they are similarly concerned with the revelation of a character's internal state. As noted above, Rudraṭa defines REFERENCE TO SOMETHING ELSE

78. *Ornament of Literature* 7.38: *yasya vikāraḥ prabhavann apratibaddhēna hētunā yēna ~ gamayati tad-abhiprāyaṁ tat pratibandham ca bhāvō 'sau ~*

as a separate ornament, namely *anyōktiḥ* (8.74). In his example, a person who exchanges good company for bad is informed that a goose doesn't leave a beautiful lotus pond full of geese to splash around in a tiny pool with cranes.<sup>79</sup> Above (p. 61) I noted that *anyōktiḥ/anyāpadēśaḥ* was probably well enough established in poetic practice prior to Rudraṭa that the idea of adding it to the repertoire might naturally have occurred to him, whether or not he had access to the *Mirror* directly.

A much closer parallel is provided by the ornament that Bhōja calls *bhāvikam* in both his *Necklace of Sarasvatī* (pp. 547–548, vv. 4.86–87) and *Light on the Erotic* (pp. 610–611). In fact, Bhōja goes out of his way to state this *bhāvikam* is identical to another ornament—taught elsewhere only in the Prakrit *Mirror*—called *udbhēdaḥ* or REVELATION. Bhōja's discussion first outlines three types of *bhāvika*: one in which a speaker's intention is made known; a second in which something else is mentioned (that something else being a symbol or representative of what the speaker really intends); and a third, called *anyāpadēśaḥ*, which is exactly the same as the *Mirror's* *aṇṇāvaēsō* (REFERENCE TO SOMETHING ELSE).<sup>80</sup> Bhōja gives the same examples in both his works. The first kind (Kulkarni 1988: no. 166, p. 373, translated at Kulkarni 1994: no. 166, p. 159) would seem to differ from the *Mirror's* COVER-UP in that it is the speaker himself or herself who reveals his or her intention, rather than a speaker revealing the intention of another character. Bhōja's example apparently involves a woman who does not intend to feign anger at her beloved at all, so she asks her friends to teach her to feign a kind of anger that will not have a number of consequences that she wishes to avoid: by this statement, her friends should probably understand her intention. In the second kind (Kulkarni 1988: no. 189, p. 80, translated at Kulkarni 1994: no. 189, p. 30 = *Vajjālaggaṃ* 538), the listener merely needs to understand that “pestle” (*musalam*), with all of the

79. *Ornament of Literature* 8.75: *muktvā sa-līla-haṁsaṁ vikasita-kamalōjjvalaṁ saraḥ saraṣam ~ baka-lulita-jalaṁ paṭvalam abhilaṣasi sakḥē na haṁsō 'si ~*

80. *Necklace of Sarasvatī* 4.86 (p. 547): *svābhiprāyasya kathanam yadi vāpy anyā-bhāvanā ~ anyāpadēśō vā yas tu trividham bhāvikam viduḥ ~*

adjectives describing it, actually refers to a penis. The example of the third type, *anyāpadēśaḥ*, contains, like the Prakrit *Mirror*'s example, a reference to a bull (Kulkarni 1988: no. 188, p. 80, translated modified from Kulkarni 1994: no. 49, p. 19): "You should be satisfied with whatever grazing you've managed to do undetected so far, bull. Now the landlord's field is under protection."<sup>81</sup> After this, Bhōja proceeds to outline three types of REVELATION (*udbhēdaḥ*), which he claims is identical to INTENTION (*bhāvikam*); see the discussion of that ornament below (p. 176) for details.

The discussion in the *Necklace of Sarasvatī* suggests to me that Bhōja was familiar with the ornaments of INTENTION and REVELATION as they are discussed in the *Mirror of Ornaments*, although in my view it is unlikely that he knew the *Mirror* directly.

## 19. Corroboration (*atthantaraṇāsō*/*arthāntaranyāsaḥ*):

### 83ab, 84

83ab The introduction of something similar  
to what has already been mentioned is CORROBORATION.

*atthantaraṇāsō hōi khēvaṇaṃ purva-bhaṇia-sarisassa*

Ornament 2.71: *upanyasanam anyasya yad arthasyōditād ṛtē  
jñēyaḥ sō 'rthāntaranyāsaḥ pūrvārthānugatō yathā*

84 The sun glimmers on the mountain of its rising,  
not on the mountain where it sets.  
Even those who are brilliant  
depend upon position for their brilliance.

*vipphuraī ravī uaāalammi ṇahu attha-mahi-hara-siraṭṭhō  
tēamsiṇō vi tēam lahanti ṭhāṇaṃ lahēṇa*

81. *Necklace of Sarasvatī*, ex. 4.234 = *Light on the Erotic*, p. 610: *āsāiam aṇṇāēṇa jettiaṃ tettiaṃ cia vihiṇaṃ ~ ṇamasu vasaha ēṇhiṃ rakkhijjāi gahavaī-cchettaṃ ~*. The same verse is quoted on p. 368 of the *Light on the Erotic* when talking about cases where what is understood differs from what is said.

The manuscript of the *Mirror* is defective for the definition of *atthantaraṇāsō* (CORROBORATION), which we expect to occur in the first half of verse 83. I have reconstructed the first part of the line, but the portion that is preserved finds an echo in Bhāmaha's definition (*puvva-bhaṇia-sariassa* ≈ *pūrvārthānugatō*). Bhāmaha's definition closely echoes that of the *Viṣṇudharmōttaraṇāṃ*, which is unusual.<sup>82</sup> It may be the case that Bhāmaha found the *Mirror*'s single-line definition insufficient and preferred the alternative tradition represented by the *Viṣṇudharmōttaraṇāṃ*. In any case, Bhāmaha goes beyond both texts in noting that the word *hi*, which might otherwise be understood as the keyword of this ornament, is optional, although preferable (2.73–74). It is worth noting that literary Prakrit does not use the word *hi*.

## 20. Accompaniment by others (*aṇṇapariarō*): 83cd, 85

83cd    The mention of things in the presence  
of accompaniment is ACCOMPANIMENT BY OTHERS.  
*vatthūṇaṃ bhaṇaṇaṃ taha a pariare aṇṇapariarō*

85        Amid the commotion, the young men take  
the same course as her, going quickly  
when she is rushing, stumbling over their steps  
when the weight of her hips slows her down.  
*turiāi turia-gamaṇō niamba-bhara-mantharāi khalia-paō  
maggēṇa tīa vaccaṃ pellāvēllīe taruṇaṇō*

*Aṇṇapariarō* (ACCOMPANIMENT BY OTHERS) is not discussed at all in other early works of poetics. A similarly-named ornament, *parikaraḥ*, is discussed in Rudraṭa's *Ornament of Literature* (7.72–76) and subsequent texts (e.g., Mammaṭa's *Light on Literature* 10.118ab), but it differs from the one discussed here.<sup>83</sup> Whereas the *Mirror*'s

82. *Viṣṇudharmōttaraṇāṃ* 3.14.8: *upanyāsaḥ tathānyasya* (ed. *anyaḥ syāt*) *prastutād yaḥ kvacid bhavēt ~ jñēyaḥ sō 'rthāntaranyāsaḥ pūrvārthagatō yadi ~*

83. *Pace* Jaina, who identifies the *Mirror*'s *aṇṇapariarō* with Rudraṭa's *parikaraḥ* (Nāhaṭā and Pāṇḍe 2001: x).

ornament is named *aṇṇapariarō*, in both the table of contents (6cd) and the label for the example (85), Rudraṭa's is simply called *parikaraḥ*. And while the *Mirror*'s ornament, to judge from the example, seems to involve "others" performing the same action as the subject of the verse, Rudraṭa's involves the qualification of something by multiple qualifiers. This ornament also seems to have nothing to do with *parikaraḥ* in the sense of "expansion," which is a *sandhyāṅgam* of the first *sandhiḥ* (the *mukhasandhiḥ*) in the Indian theory of plot structure (see Kane 1983: 70).

If my understanding of this ornament is correct, it is very similar to the ornament discussed next, namely CONCOMITANCE: in both, the "same" action is described as undertaken by different agents. The scare-quotes are necessary because one difference, at least judging from the *Mirror*'s examples, lies in the fact that in ACCOMPANIMENT BY OTHERS, the action is indeed literally the same, whereas in CONCOMITANCE, the similarity is (or at least can be) primarily *verbal*. That is, CONCOMITANCE often includes what the Greco-Roman rhetorical tradition called *zeugma*, in a sense explained immediately below. I admit, however, that this is a subtle difference, which is nowhere mentioned explicitly. Nevertheless it seems to be a more promising way of differentiating this pair of ornaments from each other than other candidates, for example the fact that "accompaniment" suggests physical proximity and "concomitance" merely requires simultaneity.

The notion that ACCOMPANIMENT BY OTHERS and CONCOMITANCE form a closely-related pair of ornaments might help to explain why Bhāmaha, if he did have the *Mirror* in front of him, omitted the former. Bhāmaha may have seen it as redundant with the more familiar ornament of CONCOMITANCE, especially if he failed to notice the feature that distinguishes them, namely the "real" or merely "verbal" identity of the actions, which was in any case implicit. This explanation, however, is of course speculative.

For *pellāvellī* "commotion," see v. 388 in Jinēśvara's *Treasury of Gāhā-Gems* and Tagare (1948).



## 21. Concomitance (*sahottī/sahōktiḥ*): 86ab, 88

86ab    The representation of an action as simultaneous,  
when it belongs to multiple things,  
is called CONCOMITANCE.

*bahu-vatthu ccia kiriā-samakāla-paāsaṇaṁ sahotti tti*

Ornament 3.39:    *tulyakālē kriyē yatra vastu-dvaya-samāśrayē*  
*padēnaikēna kathyētē sahōktiḥ sā matā yathā*

88       Her shame has gone,  
along with her sleep,  
and her reputation  
along with her body's glow.  
Meanwhile her sighs increase  
along with the night.

*ṇiddāi samā lajjā sarīra-sōhāi saha gaā kitti*  
*samaṁ taha aṇu raṇṇi tiē vaḍḍhanti ṇīsāsā*

The definition of *sahottī/sahōktiḥ* (CONCOMITANCE) in the *Mirror* is quite condensed, but it appears to agree with Bhāmaha's slightly longer definition. The structure of this ornament is relatively stable across the early literature:

*x* does *φ*, **together with** *y*

That is to say, the two elements are said to be agents of the same action, and they are coordinated by the keyword “together with” (*saha*, *samam*, etc.).

The main difference between the discussions is that the simultaneity is expressed, in Bhāmaha's definition but not the *Mirror's*, “by a single word” (see p. 53). In this case, this phrase is either strictly speaking unnecessary, since the two actions will necessary be expressed “by a single word,” namely the verb; or, it is actually false, given that this single word needs to be supplemented by an adpositional phrase headed by *samam* or *saha*. This phrase modifies the verb and allows us to understand a second verbal action similar to the first.

As noted above, CONCOMITANCE appears to form a pair with ACCOMPANIMENT BY OTHERS in the *Mirror*. I suggested that what distinguishes CONCOMITANCE is zeugma, “[a] rhetorical figure in which a word or phrase is made to apply, in different senses, to two (or more) others,” according to the *Oxford English Dictionary*. The example given in the *OED*, from Alexander Pope, is “Here Thou, great Anna! whom three Realms obey, Dost sometimes Counsel take—and sometimes Tea.”<sup>84</sup> In the *Mirror*’s verse, what it means for sleep to “go” (*gaā*) is for someone to not be able to sleep; what it means for shame to go, by contrast, is to have done something contravening the rules by which one is supposed to regulate one’s behavior.

The conceit of nights growing long “along with *x*” is found in the *Mirror*, Bhāmaha’s *Ornament* (3.40, where *y* is “affection,” *prīti*-), and the first example in Daṇḍin’s *Mirror* (2.350, where *y* is, exactly like the Prakrit *Mirror*, a woman’s “sighs,” *śvāsa*).<sup>85</sup>

## 22. Haughtiness (*ujjā/ūrjasvi*): 86cd, 87

86cd The ornament of HAUGHTY arises  
when it is composed with great heroism and so on.

*guru-vīra-āi-raiō jāāi ujjā-alaṅkāro*

84. *Oxford English Dictionary*, s.v. “zeugma (n.),” July 2023, DOI 10.1093/OED/7547313305.

85. *Ornament of Literature* 3.40: *hima-pātāvila-diśō gādhāliṅgana-hētavaḥ ~ vṛddhim āyānti yāminyāḥ kāmīnām prītibhiḥ saha* ~ “The nights when snowfall covers the sky, the reason for close embraces, grow along with the affections of women in love.” *Mirror of Literature* 2.350: *saha dīrghā mama śvāsair imāḥ samprati rātrayaḥ ~ pañḍurāś ca mamaivāṅgaiḥ saha tāś candra-bhūṣaṇāḥ* ~ “These nights, adorned by the moon, now grow long, along with my sighs, and pale, along with my body.”

- 87    Let my enemies go ahead and try  
       to take this sword of mine,  
       swinging so fast it forms a solid wall.  
       It has never known someone to strike back at at.  
       It is incapable of defeat.

*viṣattho ccia gēṇhaū vaīriaṇō vegga-niviḍḍiam khaggaṃ  
 paharantaṃ paḍipaharaṃ ṇa munaī vivaṇṇesu ṇa samattham*

*Ujjā/ūrjasvi* (HAUGHTINESS) is another “emotion trope” (p. 47), which happens to not be defined, but merely exemplified, in Bhāmaha’s *Ornament*. Bhāmaha’s example is a reworking of a verse in the *Karṇaparvan* of the *Mahābhārata*, where a snake, eager to avenge himself on Arjuna, enters an arrow that Karṇa aims at the latter. When Arjuna sends the arrow back to Karṇa, the snake asked to be launched a second time, but Karṇa says — in the third person — “Karṇa never aims twice.”<sup>86</sup>

The example of the *Mirror* is quite corrupt, and my restoration includes some merely diagnostic conjectures. Nevertheless it is clear that the speaker is a warrior who claims that nobody ever lives to return the blows of his sword. As in the case of INTENSE AFFECTION, there is a close thematic connection between the examples of the *Mirror* and Bhāmaha’s *Ornament*, although only the latter includes proper names that would allow the reader to associate the episode with a well-known narrative. It seems likely to me that one of the examples is modeled on the other.

## 23. Denial (*avaṇhuī/apahnutiḥ*): 89ab, 90

- 89ab    When a rejection is made by means  
       of a comparison, that is DENIAL.

*uvamāi jattha kīraī ṇiḥṇavaṇaṃ sā avaṇhuī hōi*

86. *Mahābhārata* (ed. Krishnacharya), *Karṇaparvan*, 97.27: *athābravīt krōdha-saṃrakta-nētrō madrādhipaḥ sūta-putrō manasvī ~ na sandhattē dviḥ śaraṃ śalya karṇō na māḍṣā jihma-yuddhā bhavanti ~. Ornament of Literature 3.7: ūrjasvi karṇēna yathā pārthāya punar āgataḥ ~ dviḥ sandadhāti kiṃ karṇaḥ śalyēty ahir apākṛtaḥ ~*

Ornament 3.21: *apahnutir abhīṣṭā ca kiñcid-antargatōpamā*  
*bhūtārthāpahnāvād asyāḥ kriyatē cābhidhā yathā*

90 No, it's not the sound of cuckoos happily  
 sitting in the lofty branches that is getting louder.  
 This sound you hear is as sweet as the flower-bow  
 of someone playing in the grove.

*ṇa hu ucca-vidava-saṇṭhia-*  
*pahiṭṭha-kalaṇṭhi-kalarava-ppasarō*  
*suvvāi vaṇa-vilasira-puppha-cāva-mahurō ravō ēsō*

The transmitted text of the *Mirror*'s definition of *avaṇhuī* / *apahnutiḥ* (DENIAL) is corrupt, and my emendation is partly based on Bhāmaha's definition. Both make clear that, as in the case of COMPARISON, a DENIAL presents a TARGET as similar to a STANDARD. But there are elements of Bhāmaha's definition that are not likely to have been in the *Mirror*'s shorter definition, such as the "denial of a real state of affairs." The examples in both texts deny the true identity of a sound (cuckoos in the *Mirror*, and bees in the *Ornament*) and assert that it is the twanging of Kāmadēva's bow.<sup>87</sup> Hence it seems possible to me that Bhāmaha, after modeling his own example on the *Mirror*'s, introduced one of the features of this example into the definition. I note that Bhāmaha's definition, being one line longer than the *Mirror*'s, is rather awkward, with at least one unnecessary *ca*.<sup>88</sup>

I find the construction *vaṇavilasirapupphacāvamahurō* somewhat difficult: the meaning should be as translated above, but I am tempted to take it more loosely, as "the sweet [sound] of [the god with] the flower-bow who is playing in the grove."

87. *Ornament of Literature* 3.22: *nēyaṃ virauti bhṛṅgāli madēna mukharā muhuḥ ~ ayam ākṛṣyamāṇasya kandarpa-dhanuṣō dhvaniḥ ~*

88. The original reading of Bhāmaha's definition remains an open question. Abhinavagupta, however, quotes the first half of the verse with the reading *abhīṣṭasya* in the *Eye* (p. 116), but both editions of Udbhaṭa's *Collected Essence* (which reproduces the first three-quarters of Bhāmaha's definition) read *abhīṣṭā ca* (5.3).

## 24. Intense affection (*pēmāisaō/prēyah*): 89cd, 9

89cd    It is to be called INTENSE AFFECTION  
on account of an extraordinary measure of affection.

*pūe aīsaēṇam pēmāisaō bhaṇēavvō*

91    The extraordinary thrill that came over her  
when she unexpectedly saw you —  
if she ever has it again,  
it will only be because of seeing you.

*sahasā tuammi diṭṭhē jō jāō tīa paharisāisaō*

*sō jāi puṇō vi hōsai sundara tua daṁsaṇe ccēa*

*Ornament 3.4cd–5:    prēyō gṛhāgataṁ kṛṣṇam avādīd vidurō yathā  
adya yā mama gōvinda jātā twayi gṛhāgatē  
kālēnaiṣa bhavēt prītis tavaivāgamanāt puṇaḥ*

The ornament called *pēmāisaō* (INTENSE AFFECTION) in the *Mirror*, and *prēyah* (MORE AFFECTIONATE) in Bhāmaha’s *Ornament* is another one of the “emotion tropes” (p. 47). The *Mirror* does not give a definition beyond separating the compound (89cd), and Bhāmaha does not attempt a definition at all (3.5). Accordingly the burden of characterizing this ornament falls on the example in both texts.

The examples given by the *Mirror* and the *Ornament* are nearly identical: either the speaker (*Ornament*) or the speaker’s friend (*Mirror*) will experience the joy they had on seeing the addressee only when they see the addressee again. In the *Mirror*, no context is given, but we are given to know that the speaker’s friend is female, and the addressee is male, and we can guess that the context is a romantic one. In the *Ornament*, Bhāmaha explicitly frames the verse as Vidura’s statement to Kṛṣṇa. Scholars have looked for parallels to this statement in the *Mahābhārata*, and indeed Vidura does express joy on seeing Kṛṣṇa in the *Udyōgaparvan*, but the parallel is rather loose. “Can I express the joy that seeing you has brought me, lotus-eyed one? You are the inner self of embodied beings.”<sup>89</sup>

89. *yā mē prītiḥ puṣkarākṣaḥ tvad-darśana-samudbhavā ~ sā kim ākhyāyatē tubhyam anantarātmāsi dēhinām* ~~, read in some manuscripts after v. 90.28 of the Critical Edition (p. 370), and v. 92.30 in Krishnacharya’s edition (p. 154).

Daṇḍin (2.276) uncharacteristically quotes the exact same example as Bhāmaha.

Of the examples provided by the *Mirror* and Bhāmaha's *Ornament*, one is clearly based on the other. This is despite a systematic difference between the treatment of "emotion tropes" in the two works: in the *Mirror*, the examples are not differentiated in any way from the examples in the rest of the work, whereas in the *Ornament*, the examples always refer to incidents in well-known narratives (by contrast, Bhāmaha's other examples are generic, and typically either erotic or eulogistic). It seems to me that Bhāmaha took his inspiration from the *Mirror*'s example and replaced the anonymous man and woman with the well-known characters of Kṛṣṇa and Vidura.

Note that there is an "echo" of the name of the ornament in the *Mirror*'s example (*aīsaō* in the first line), just as in the example of SENTIMENTAL. The same is true in Bhāmaha's example (where the ornament is called *prēyah* and the example contains the word *prītiḥ*).

As Kane (1961: 86) noted, Abhinavagupta alludes to a statement of Bhāmaha's according to which INTENSE AFFECTION consists of "the description of joy directed at a teacher, god, king, or son," which is not found in the transmitted text of the *Ornament*. Ingalls *et al.* (1990: 235) float the possibility that this refers to a lost prose commentary of Bhāmaha on his own work, and then suggest Abhinavagupta has simply misattributed a statement of Tilaka's (in his commentary on Udbhata's *Collected Essence of the Ornaments of Literature*) to Bhāmaha.<sup>90</sup>

## 25. Exalted (*udattō/udāttam*): 92ab, 93–94

92ab

EXALTED is twofold,  
based on either wealth or nobility.

*riddhī-mahāñubhāvattaṇēhi duvīhō vi jāāi udattō*

90. *Eye* on 2.5: *bhāmahēna hi gurudēvanṛpatiputraviṣayaaprītivarnanam prēyolaṅkāra ity uktam*; Tilaka reads *ratir iha dēvagurunṛpādiviṣayā grhyatē* (on 4.2, p. 32).

- 93        The houses of even your servants, crown among men,  
are not darkened by the soot of lamp smoke,  
since the darkness is completely overcome  
by brilliant light from the jewels you give them.

*tuha ṇarasēhara viphuria-raṇa-kiraṇa-niara-ṇāsia-tamāim  
bhiccāṇa vi dīva-sihā-māilāi ṇa honti bhavaṇāim*

- 94        Even when their broad chests are squeezed tight  
by the heavy breasts of young women,  
great men do not move: they plant their foot  
on the head of the God of Love.

*vellahala-ramaṇi-thaṇa-hara-  
paḍipellia-viada-vaccha-pīdhā vi  
ṇa calanti mahā-sattā maṇassa sirē paam kāum*

Of the ornament called *udattō/udāttam* (EXALTED), the *Mirror* mentions and exemplifies two varieties depending on whether it is based on wealth (*riddhī*-) or noble character (*mahāṇubhāva*-). The same distinction, between one who is magnificent for reasons of character (*āśaya*-) and one who is magnificent for reasons of wealth (*vibhūti*-), is also found in Daṇḍin's *Mirror of Literature* (2.300), as well as in Jayamaṅgala's commentary on *Bhaṭṭi's Poem* (10.52–54), who however uses the word *udāram* ("noble") to name the ornament. Bhāmaha does not define the ornament, but merely exemplifies it with Rāma's forsaking his kingdom and entering the forest at the command of his parents.<sup>91</sup> He then says that "other people give the figure a different kind of explanation" based on "various jewels and so on," which is exemplified by a verse about Cāṇakya's visit to the pleasure-house of Nanda.<sup>92</sup>

It would appear that Bhāmaha thought that describing someone as EXALTED should be based, in the first place, upon nobility of

91. Ornament 3.11: *udattō śaktimān rāmō guru-vākyānurōdhakaḥ ~ viḥayōpanataṁ rājyaṁ yathā vanam upāgatam ~*

92. Ornament 3.12–13: *etad evāparē 'nyēna vyākhyānēnānyathā viduḥ ~ nānā-ratnādi-yuktaṁ yat tat kilōdāttam ucyatē ~ cāṇakyo naktam upayān nandakrīḍāgrhaṁ yathā ~ śasikāntōpalacchannam vivēda payasāṁ kaṇaiḥ ~*

character. This would account for Bhāmaha's inclusion of EXALTED in a section devoted to the internal states of a character (see p. 47). Nevertheless, out of deference to an earlier tradition, he admitted that one could also be described as magnificent for reasons of wealth. Hence it appears that Bhāmaha had before him a classification more or less identical to the *Mirror*'s, and as in several other cases (see pp. 163 and 118), he expresses views of his own — in this case, the superiority of character to wealth — that are not found in the Prakrit *Mirror*. Note, too, that the *Mirror* exemplifies the subvariety based on wealth first, and then the one based on character. If its discussion were based on Bhāmaha's, we might expect the order to be reversed, although the order can be accounted for by metrical exigencies. Bhaṭṭi also exemplifies nobility of character first.

For *ṇarasēhara*, which may or may not be a name, see p. 17 above.

Compare the following verse from the “First Telinga Recension” of Hāla's *Seven Centuries*, also about “great men” (*mahāsattā*): “The pain inflicted by the sidelong glances / Of seductive women / — Saints suffer it too / But they master their emotions.”<sup>93</sup>

## 26. Exchange (*pariattō/parivṛttiḥ*): 92cd, 95

92cd EXCHANGE is when something special is gained  
by giving away what is one's own.

*sō pariattō gheppai jattha visittḥam ñiam dāwm*

Ornament 3.41: *viśiṣṭasya yad ādānam anyāpōhēna vastunaḥ  
arthāntaranyāsavati parivṛttir asau yathā*

93. Translation by Khoroché and Tieken (2009: v. 596 p. 177); v. 817 in Weber's edition: *laḍaha-vilaṇṇa lōṇa-kaḍakkha-vikkhēva-jaṇṇa-sandāvā ~ jhijjanti mahā-sattā cittuvvāṇa-sahā honti ~*



- 95      Moon-faced girl, thanks to the graceful way  
 in which you allowed the luster of your lotus-face  
 to spread, you gave those boys a look,  
 and in return you took their hearts.

*sasi-muhi muha-paṅkaa-kanti-  
 pasara-karaṇa-kkamē vilāsēṇa  
 diṭṭhiṃ dāṇa taē gahiāi juāṇa-hiaāim*

The definition of *pariattō/parivṛttiḥ* (EXCHANGE) is similar in the *Mirror* and the *Ornament*, but the latter contains one additional piece of information: it contains the ornament of CORROBORATION (p. 137). The *Mirror*'s example does not contain this element, whereas Bhāmaha's example does.<sup>94</sup> This additional element is not accepted by later authors. I would conjecture that Bhāmaha had composed his own example of this ornament — a political example, in contrast to the erotic example furnished by the *Mirror* — and when expanding the *Mirror*'s one-line definition into a two-line verse, he added the language about CORROBORATION, which his own example happened to have. For a similar case, see DENIAL (p. 142).

## 27. Predominant (*uttarō*): 96–99

- 96      Those ornaments in which the poet makes  
 a substance, action, or quality the primary element  
 are PREDOMINANT SUBSTANCE, PREDOMINANT ACTION,  
 and PREDOMINANT QUALITY.

*davva-kiriā-guṇāṇaṃ pahāṇā jēsu kiraī kaihiṃ  
 davvuttara-kiriuttara-guṇuttarā tē alaṅkāṛā*

94. *Ornament* 3.42: *pradāya vittam arthibhyaḥ sa yaśōdhanam ādita ~ satām viśvajānīnām idam askhalitaṃ vṛtataṃ* ~ “In giving his resources to those who need it he obtained the wealth of fame: this is the unbroken vow of all good men who seek the benefit of all people.”

## PREDOMINANT SUBSTANCE:

- 97 If fate is on your side, you can have the best  
elephants, horses, palaces, servants, attendants,  
gold, and jewels, as soon as you think of them.

*vara-kari-turaṅga-mandira-āṇāṇa-sivaa-kaṇṇaa-raaṇāim  
cintiamettāim cia havanti dēvē paṣaṇṇammi*

## PREDOMINANT ACTION:

- 98 She had better not cry, grow thin,  
suffer, or blame fate, that girl  
who was unlucky enough to fall under the spell  
of a cruel man with many loves, like you.

*mā ruaü mā kisāaü mā jhijjaü mā vihiṃ uālahaiü  
jā ṇikkiva tuha bahu-vallahassa varaī piḍē paḍiā*

## PREDOMINANT QUALITY:

- 99 Gentle as the moon, straightforward, a good man,  
truth-speaker, handsome, doer of good deeds, modest —  
tell me why it is, king, that when you are seen,  
beauty seems to come on its own accord?

the form of the word always has an s?

*sasi-somma sarala sajjāṇa saccavaaṃ suhaa sucaria salajja  
ditṭhō si jahim rūvaṃ tattha saam kaha ṇu hu ṇarinda*

Nothing in the other early works of poetics corresponds to what the *Mirror* calls *uttarō* (PREDOMINANT). Rudraṭa (7.93–95) seems to have been the first Sanskrit author to define an ornament by this name, but it is an “answer” to a question. In the *Mirror*, by contrast, it is defined as the “prominence” (*pahāṇā*) of a substance, action, or quality. Only the last example involves a question. The examples illustrate, rather, the “prominence” assigned to a particular category of things or words: substances (nouns), actions (verbs), and qualities (adjectives).

It is thus impossible to explain the *Mirror*’s discussion of this ornament as a borrowing from any other surviving work of poetics. If

Bhāmaha had used the *Mirror* as a source, we would have to explain why he excised this ornament. If Bhāmaha had taken the ornament to involve nothing more than saying that some substance, action, or quality is predominant, then it would, in his understanding, fail to satisfy the criterion that he had advanced for ornaments, namely, the use of some kind of indirect language (see the discussion of the “law of indirectness” on p. 111 above).

Some emendation is needed in the last part of verse 99. I have added *saam*, given that all of the adjectives in the first half of the verse begin with the letter *s*. The question would be a riddle: “how indeed is it that, when you are seen, beauty (*rūvam*) appears on its own accord (*saam* = *svayam*)?” as well as “how indeed is it that, when you are seen, the form of the word (*rūvam*) always has an *s* (*saam* = *sakam*)?”

In verse 97, *āṇāara-* (a silent emendation of *Nāhaṭā*) is perhaps to be preferred to the manuscript’s *āṇāaṇa-*, given that *ājñākara-*, and not *ājñājana-*, is attested in Sanskrit. The expression *piḍe paḍai* in verse 98 also occurs *Vajjālaggaṃ* v. 280, where it is glossed by the commentator as *vaśībhavati*, to come under one’s power; similar occurrences in other texts support this interpretation.

## 28. Fusion (*silēsō/sliṣṭam*): 100–103

- 100    That by means of which a TARGET is depicted  
within the STANDARD is called FUSION.  
That, in turn, is to be recognized through  
CONCOMITANCE, COMPARISON, and REASON.

*uvamāṇē uvamēaṃ rūvijjā jēṇa sō silēsō tti*  
*sō uṇa saḥotti-uvamā-hēūhintō muṇēavvō*

Ornament 3.14:    *upamānēna yat tattvam upamēyasya sādhyatē*  
                          *guṇa-kriyābhyāṃ nāmnā ca śliṣṭam tad abhidhīyatē*

Ornament 3.17:    *slēṣād ēvārtha-vacasōr asya ca kriyatē bhidā*  
                          *tat saḥokty-upamā-hētu-nirdeśāt trividham yathā*

## CONCOMITANCE FUSION:

- 101 Ample, full, raised up high,  
transforming the color of the sky  
their color transformed by fingernails —  
the clouds, and your breasts, transfix  
those who are overcome with thirst.

*pīṇā ghaṇā a dūraṁ samuṇṇaā ṇaha-vivattia-cchāā  
mēhā thaṇā a tuha ṇiṭṭhavanti taṇhāuraṁ lōaṁ*

## COMPARISON FUSION:

- 102 The sound of the *dhakkā* indicates,  
even at a distance, that kings who eclipse the power  
of other kings are on the march, like rutting elephants  
who dwarf all the other animals of the mountains.

*dūrāhiṁ cia ṇajjaī dhakkā-saddēṇa sūiaṁ gamaṇaṁ  
lahuīa-mahihara-sattāṇa matta-hatthīṇa va pahūṇa*

## REASON FUSION:

- 103 The way she quickly averts her eyes,  
looking at everyone else the same way,  
and turning away because of the bees —  
I'm sure it's you, my boy, that she's looking at,  
the way she casts flirtatious glances at you,  
finding it difficult to look at other people,  
and merely pretending to turn away.

*hēlā-visaria-ṇaṇṇattanēṇa sama-pecchianṇa-jaṇaāē  
alīa-parammuhaāē hē bhadda ṇaṇṇa-pahē taṁsi*

Bhāmaha's definition of the ornament he calls *śliṣṭam* (FUSED) is uncharacteristically verbose and defensive. He begins by defining it as an ornament wherein “the identity of the TARGET with the STANDARD is established by action, quality, or name” (3.14), and then recognizes that the same definition is given to IDENTIFICATION (*rūpakam*, defined previously at 2.21). He cites the example given for IDENTIFICATION earlier (3.16ab = 2.21ab) in order to clarify

that whereas in IDENTIFICATION the TARGET and the STANDARD are mentioned as separate but equal elements (*samam*, 3.16), in FUSED, they are mentioned simultaneously (*yugapat*, 3.15) as a result of the “fusion” (*slēṣa-*) of two meanings in a single expression.<sup>95</sup> Bhāmaha notes that it can involve CONCOMITANCE (*sahōktiḥ*), COMPARISON (*upamā*), and REASON (*hētuh*), and gives example of each of these subvarieties.

The idiosyncrasy of Bhāmaha’s discussion has often been noted by modern scholars. First, it is only Bhāmaha who associates FUSION with these three other elements (Mazzarino 1989/1990: 252). Second, although the most obvious interpretation of CONCOMITANCE, COMPARISON, and REASON in this context takes them as the ornaments known by these names, there are several problems with this interpretation: Bhāmaha himself does not accept REASON (*hētuh*) as an ornament (see p. 164 below), and the example of CONCOMITANCE FUSION does not clearly involve the ornament of CONCOMITANCE as Bhāmaha defines it (see p. 140 above). For these reasons, several modern commentators have taken these words in a looser sense, referring to the syntactic constructions in which FUSION appears: namely, coordination (i.e., the use of the word *ca*), comparison (i.e., the use of the word *iva*), and causality (i.e., the use of a causal ablative). See Mazzarino (1989/1990: 251–253), referring to D.T. Tatacharya Siromani (1934) and C. Sankara Rama Sastri (1956).

The *Mirror*’s discussion of *silēṣō* (FUSION), in my reconstruction, also defines it in terms two elements, likewise called the STANDARD and TARGET, wherein the TARGET is “depicted within” the STANDARD, that is, “fused with” it. Like Bhāmaha’s FUSED, it has three subvarieties, depending on whether it occurs with CONCOMITANCE (*sahottī*), COMPARISON (*uvamā*), or a reason (*hēū*, which is not defined as a separate ornament). I would insist less strongly on the distinction between syntactic constructions and

95. Ornament 3.15–16: *lakṣaṇāṃ rūpakē ’pīdaṃ lakṣyatē kāma atra tu ~ iṣṭaḥ prayōgō yugapat upamānōpamēyayōḥ ~ śikarāmbhō-madasṛjas tuṅgā jalada-dantinaḥ ~ ity atra mēgha-kariṇāṃ nirdēśaḥ kriyatē samam ~*

ornaments than Mazzarino, because ornaments can be thought of as specific types of propositions, which are, in turn, often expressed through specific linguistic strategies. The propositional structure of the CONCOMITANCE subvariety of FUSION in both texts can be schematized as:

TARGET does or is  $x$   
 STANDARD does or is  $y$   
 $x$  and  $y$  share a single linguistic expression  


---

 therefore TARGET is like STANDARD

This is the propositional structure of the ornament of CONCOMITANCE as well (see p. 140), except that in that case  $x$  and  $y$  are identical in meaning and not just in expression. Similarly for the COMPARISON subvariety:

TARGET has quality  $x$   
 STANDARD has quality  $y$   
 $x$  and  $y$  share a single linguistic expression  


---

 therefore TARGET is like STANDARD

Once again, this differs from the ornament COMPARISON only in the requirement that  $x$  and  $y$  are in fact different qualities that happen to share a single linguistic expression.

The final subvariety, REASON, is so called because a given set of qualities ( $x$  in the above formulation) are presented as “reasons” for a given conclusion (let us call it  $\phi$ ). Specifically, they are presented as abstract nouns in either the ablative case (in Bhāmaha’s example, 3.20) or in the instrumental case (in the *Mirror*’s example). Here there is a slight difference between Bhāmaha’s example and the *Mirror*’s, at least as I have reconstructed it. In Bhāmaha’s example, the qualities that describe a king ( $x$ ) are bitextually identical to the qualities that describe the ocean ( $y$ ), and hence the conclusion is “therefore you, king, are like the ocean.”<sup>96</sup> In effect, this is exactly the

96. Ornament 3.20: *ratnavattvād agādhatvāt sva-maryādāvilāṅghanāt ~ bahu-sattvāśraya-tvāc ca sadṛśas tvam udanvatā ~*

same as the COMPARISON subvariety, except that the shared qualities are expressed as abstract nouns rather than adjectives.

The *Mirror*'s example (v. 103) seems to present a set of reasons that can be read in two ways, to support one or another conclusion. The conclusion that is anticipated, in my understanding, is “she is not looking at you”: this is supported by the reasons translated first (taking *hēlā* as “quickly,” *sama* as “equally,” and *alia* as “bees”); this is countered by the conclusion actually stated, which requires the reasons to be read differently (namely by taking *hēlā* as “flirtatiously,” *sama* as “with difficulty,” and *alia* as “pretend”). The sense may be forced, but this must be the logic of the example. Accordingly, its propositional structure is actually different from the COMPARISON subvariety:

$\phi$ for reasons $x$	
$\psi$ for reasons $y$	
$x$ and $y$ share a single	
linguistic expression	
	therefore $\phi$ is like $\psi$

Here what is “fused” are the reasons for the propositions  $\phi$  and  $\psi$ . In the *Mirror*'s example, these propositions happen to be contradictories (“she is interested in you” vs. “she is not interested in you”). But I do not think this necessarily needs to be the case. Rather, the propositions play the role of the STANDARD and TARGET of the other varieties.

Bronner (2010: 204) describes FUSION as a “theoretical problem”: most ornaments are defined by their “propositional structure” or “logical relationship,” but FUSION, in actual practice, generally took these features over from other ornaments; what distinguished it, rather, was homophony, or in Bronner’s terms, bitextuality, the fact of having more than one meaning arise from a single linguistic expression. The tension was noted most explicitly by Pratīhāra Indurāja: if FUSION is to be considered an ornament, we must identify all ornaments that involve homophony as FUSION; otherwise, it will have no domain of its own, and will end up being a subordinate

part of other ornaments (Bronner 2010: 205). Bhāmaha does seem to have been conscious of this problem, insofar as he wants FUSED to include both an element of comparison between meanings, shared with many other ornaments, as well as the specific characteristic of homophony. Thus Mazzarino (1989/1990) concludes that Bhāmaha envisioned FUSED as an ornament of comparison between the meanings of a homophonous or bitextual text.

On my reading, this “theoretical problem” begins from Bhāmaha’s fundamental misunderstanding of the ornament of FUSION as he found it in the Prakrit *Mirror*. He seems to have taken “the depiction of the TARGET within the STANDARD” as involving an IDENTIFICATION between the STANDARD and the TARGET.<sup>97</sup> Having collapsed the distinction between FUSED and IDENTIFICATION in his definition of the former, then, Bhāmaha has to include two verses of clarification. In my reading, by contrast, the *Mirror*’s definition does not imply an IDENTIFICATION; in fact it implies very little. On the opposite hypothesis, we would have to explain the omission, in the *Mirror*, of Bhāmaha’s remarks on the difference between FUSED and IDENTIFICATION. We might do so by appealing to the hypothesis that the author of the *Mirror*, like other “vernacular” adaptations of Sanskrit poetics, was not interested in such “theoretical” questions.

Consonant with his understanding of the ornament, all of Bhāmaha’s examples involve two separate relations: a relation of identity between a contextual TARGET and a STANDARD; and a relation of homophony between two terms (called *x* and *y* in the schemata above). This means that his example of REASON FUSION (*hētu-sliṣṭam*) has exactly the same propositional structure as COMPARISON FUSION (*upamā-sliṣṭam*), in contrast to the *Mirror*’s, which probably does not involve a STANDARD and TARGET in the usual sense at all. For these reasons, it seems very likely to me that Bhāmaha’s discussion is based on that of the *Mirror*, and not the other way around.

---

97. Bhāmaha might even have read *uvamāṇeṇ’ uvamēam*, “the TARGET [is depicted] as the STANDARD.”



As noted above (p. 16), Nalini Balbir (1999–2000) found that verse 101 is included in Jinēśvara’s *Treasury of Gāhā-Gems* as v. 294. She pointed out a few textual variants, which are given in the apparatus to this edition. She considered *taṇhāuraṃ hiyaṃ* to be “certainment préférable” (1999–2000: 638) to the reading of the manuscript *Mirror* (*taṇhāurō lōō*), which has a syntactical problem, but I have elected instead to solve the problem by emending the phrase to bear the accusative case.

## 29. Trick praise (*vavaēsathuī/vyājastutiḥ*): 104–105

- 104     It is called TRICK PRAISE when,  
           by means of a reproach,  
           a praise with the same object  
           is produced as a pretext for praising  
           someone’s absolutely extraordinary qualities.

*accubbhaḍa-guṇa-saṃthuī-vavaēsa-vasēṇa savisā jātha*  
*kīraī ṇindāi thuī sā vavaēsa-tthuī ṇāma*

Ornament 3.31:     *dūrādhika-guṇa-stōtra-vyapadēśēna tulyatām*  
                           *kiñcid vidhītsōr yā nindā vyājastutir asau yathā*

- 105     It has conquered the moon, which is base,  
           naturally stupid, and warped by evil deeds —  
           which does not touch the earth, is naturally  
           cool, and is curved without reason —  
           with blame like this do good people  
           speak of your fame, crown among men.

*akulīṇē paai-jadē akajja-vañkē jiē sasaṅkammi*  
*tujjha jasō ṇarasēhara kijaī suaṇēhi ṇindāi*

Bhāmaha’s discussion of *vyājastutiḥ* (TRICK PRAISE, 3.31–32) has been interpreted in different ways, in part because of the obscurity of his definition and example. The “consensus” view is that Bhāmaha’s ornament amounts to a praise of a TARGET in the guise of a reproach. Bronner (2009), however, suggests that there is no concealed praise — rather, the author initiates a praise as a pretext, and

concludes by a pointed reproach.<sup>98</sup> TRICK PRAISE, says Bronner, “... amounts to a scathing letter of resignation, containing a truth about the boss that an employee would not normally dare to express” (2009: 182). These stark alternatives require us to spend a little more time with Bhāmaha’s text.<sup>99</sup>

First, the example: “Rāma split the seven *sāla* trees, Paraśurāma Mount Krauñca. What have you done that resembles even a hundredth part of those two?”<sup>100</sup> Proponents of the “consensus” view take this to be an explicit reproach, but which conceals, in the mere fact of comparing the TARGET to the two Rāmas, a kind of praise (Nobel 1912: 283–284; Sankara Rama Sastri 1956: 148). Bronner sees it, by contrast, as offering a promise of praise in the first half, only to end with an unambiguous reproach.

We see in all of the early examples of this ornament (including Bhaṭṭi 10.60 and Daṇḍin 2.342) a comparison between a TARGET (e.g., the addressee) and a STANDARD (e.g., Rāma). They differ, however, in where the element of blame attaches. For Bhaṭṭi, it appears to be the mythical STANDARD, namely the boar that supported the earth, that is blamed insofar as it has a big snout, although I find the example somewhat difficult to understand.<sup>101</sup> By contrast, for both Bhāmaha and Daṇḍin, it appears to be the TARGET that is blamed, insofar as he (the target is in both cases a king) compares unfavorably to the mythical STANDARD (Daṇḍin: “Rāma conquered the earth while an ascetic, while you did so as a

98. For Bronner, the device is like someone saying: “The current provost often makes me think of the previous one” (apparent praise), “because I often wish she was still the provost” (reproach).

99. Jaina and Pāṇḍe did not connect this ornament with Bhāmaha’s *vyājastutiḥ* at all (Nāhaṭā and Pāṇḍe 2001: xii).

100. *Ornament* 3.32: *rāmaḥ saptaḥbinat sālān girim krauñcam bhṛgūttamaḥ ~ śatāmsēnāpi bhavatā kim tayōḥ sadṛśam kṛtam ~*

101. *Bhaṭṭi’s Poem* 10.60: *kṣiti-kulagiri-śeṣa-diggajēdrān salila-gatām iva nāvam udvahan-tam ~ dhṛta-vidhura-dharam mahāvarāham giri-guru-pōtram apihitair jayantam ~*

king — don't get proud").<sup>102</sup> Bhāmaha's example appears to say that the great deeds of Rāma, or Paraśurāma, make the addressee look like an underachiever. (It is notable that Daṇḍin's verse, at least in Ratnaśrījñāna's interpretation, refers to the same two STANDARDS that Bhāmaha's verse uses, namely Rāma, the son of Daśaratha, or Rāma, the son of Jamadagni.) What Bhāmaha's verse is missing is precisely what would lead someone to compare the STANDARD and TARGET in the first place. Daṇḍin's verse provides this by referring to the fact of the addressee having conquered the earth. But perhaps the comparison itself is enough to flatter the addressee, as Nobel suggested.<sup>103</sup>

Regarding the definition, Bronner takes *dūrādhikaguṇastōtravya-padāśēna* to mean "[in the disguise of] praise for a quality that is far beyond" [those of the TARGET]. I take it instead to mean "as a pretext for mentioning qualities that are far beyond" those of the TARGET. The real controversy, however, surrounds the phrase *tulyatām kiñcid vidhitsōr yā*, as it is read by the manuscripts of Bhāmaha's *Mirror*, or *tulyatā kiñcid vidhitsayā*, as it is read by Jayamaṅgala's commentary on *Bhaṭṭi's Poem*. Nobel favored the mixed reading *tulyatām kiñcid vidhitsayā*, as do I. This will mean "[reproach] with the intention of expressing equivalence to some degree." Bronner (2009: 182) favors the reading of the manuscripts, which he takes to refer to the TARGET, who "strives for parity of some sort or another"—in the case of his example, this will be the king who strives for parity with Rāma and Paraśurāma. There are arguments on both sides: Nobel pointed to the metrical infelicity of *vidhitsōr yā* (requiring what is technically called a *ma-vipulā*, Steiner 1996: 228–229); Bronner countered that this is within the range of Bhāmaha's metrical practice, and further that removing the pronoun *yā* introduces

102. *Mirror of Literature* 2.342: *tāpasēnāpi rāmēṇa jīṭeyam bhūtadhārīṇī ~ tvayā rājñāpi saivēyam jīta mā bhūn madas tava ~*

103. Nobel (1912: 284–285), quoted in fn. 14 of Bronner (2009: 183): "In diesem ausgesprochenen Tadel liegt ein Lob verborgen. Denn Rama und Paraśurama konnten als Götter diese außergewöhnlich großen Taten vollbringen, die für einen menschlichen König unmöglich sind."

a syntactic infelicity. In support of Nobel's position I would note that desiderative forms in Bhāmaha's *Ornament* always refer to the desire or intention of the *poet* (1.22 and 2.68, *abhidhītsayā*; 3.27, *vivakṣayā*). Thus, in conclusion, I believe that Bhāmaha saw TRICK PRAISE as a reproach of a TARGET by means of "establishing a certain equivalence" between it and a STANDARD, which then provides a pretext for mentioning some excellent qualities that are associated with the STANDARD and transferred to the TARGET. Hence the reproach ends up functioning as praise.

The *Mirror*'s treatment is actually much more straightforward. The first part of its definition corresponds quite closely to Bhāmaha's, but it actually refers to "praise by means of reproach" (*ṇindāi thuī*), thus guaranteeing that it should work according to the "consensus" view. The key difference is the adjective *savisāā* modifying "praise," which I interpret to mean that the implied praise has the same object (*sa-visāa-*) as the explicit reproach. In the example, the "object" of both the praise and the reproach is that the king's fame has conquered the moon; the difference is that, on one reading of the adjectives for the moon, this is not particularly praiseworthy, while on another, it is. Thus this example involves the ornament of FUSION, and it might not be a coincidence that is introduced immediately after it.

Authorities after Bhāmaha, such as Daṇḍin (3.341–344), Udbhaṭa (5.9), and Vāmana (4.3.24), remove the notion of "equivalence" from the ornament, such that TRICK PRAISE ends up being any statement wherein a TARGET is praised in the guise of a reproach. I wonder, then, whether Bhāmaha's confusing and ultimately short-lived attempt to introduce "equivalence" into his understanding of the ornament represents an attempt to render a feature of the *Mirror*'s definition that is otherwise lacking, namely, the requirement that both the praise and the blame have the same object (*sa-visāa-*). If so, Bhāmaha might have understood this phrase to mean a praise "in which the [two] objects are similar," i.e., praising a TARGET that is like a STANDARD.

The final part of the example is slightly corrupt in the *Mirror*. My banal emendation at least has the virtue of staying close to the transmitted text. For the addressee ("crown among men"), see p. 17.

### 30. Balance (*samajōiā*/*tulyayōgitā*): 106–107

106    When, aiming for similarity in qualities  
of something low with something high,  
there is a connection with actions taking place  
at the same time, that is indeed BALANCE.

*guṇa-sarisattaṇa-taṇhāi jattha hīṇassa guruarēṇa samam  
hōi sama-kāla-kiriā-jōo samajōiā sā hu*

Ornament 3.27:    *nyūnasyāpi viśiṣṭēna guṇa-sāmya-vivakṣayā  
tulya-kārya-kriyā-yōgād ity uktā tulyayōgitā*

107    The sound of jeweled bangles, belts, and anklets  
all set in motion simultaneously, belonging to multitudes  
of young women in rollicking lovemaking, installs  
their lovers in supreme kingship.

*saṇṇassa param rajjam kīraī raī-tarala-taruṇi-ṇivahassa  
samaāla-calā-maṇi-valaa-mēhalā-ṇēura-ravēṇa*

The general idea of *samajōiā* or *tulyayōgitā* (BALANCE, literally “the fact of possessing a connection with the same thing”) is that one thing, let us call it the TARGET, is said to perform the same action as something else, the STANDARD, hence implying a comparison with the STANDARD that is favorable to the TARGET. This much seems to be clear from the definitions in both texts, which are almost identical. There is one key difference: the *Mirror* speaks of “actions taking place at the same time” (*samakālakiriā*), whereas the *Ornament* speaks of “actions with the same effects” (*tulyakāryakriyā*). The latter is corroborated by Udbhaṭa’s commentary (*Explanation* p. 39).

Bhāmaha’s example straightforwardly compares a king to Śēṣa and Himālaya by saying that their actions have the same effect, namely, holding up the earth.<sup>104</sup> The *Mirror*’s example is less straightforward. The lovers (*saṇṇa-*) seem to be compared to kings. But what actions are they both connected with? It would seem that

104. *Ornament* 3.28: *śēṣo hima-giriś tvaṁ ca mahāntō guravaḥ sthirāḥ ~ yad alaṅghīta-maryādāś calantīm bibhṛtha kṣitīm ~* This example was quoted by Ānandavardhana as the inspiration for a similar phrase of Bāṇa’s (Ingalls *et al.* 1990: 686).

the clattering of the women's ornaments falling off is implicitly compared to the drums that are played during the coronation of a king. These sounds are all happening "at the same time" probably because the verse belongs to a stereotyped description of nightfall in which all of the young residents of a city take to having sex with their respective partners at the same time. In that case it is a feature of the narrative, rather than constitutive of the ornament, that these sounds happen "at the same time." I tentatively suggest that the original reading in the definition was *samakajjakiriā*, "actions with the same effects," as in Bhāmaha's definition, and that this was "corrected" to *samakālakiriā* in light of the phrase *samaāla* in the example.

### 31. Out of context (*appatthuappasaṅgō/aprastuta-praśamsā*): 108ab, 109

108ab OUT OF CONTEXT is the statement  
of something outside of its context.

*appatthuappasaṅgō ahiāra-vimukka-vatthuṇō bhaṇaṇaṃ*

Ornament 3.29: *adhikārād apētasya vastuṇō 'nyasya yā stutiḥ*  
*aprastutapraśamsēti sā caiva kathyatē tathā*

109 Look: her mother-in-law's anger  
drives a girl to an empty temple —  
where, as luck would have it,  
she runs into her lover,  
almost impossible to meet,  
who was there for reasons of his own.

*sāsukkōvēṇa gaāe uaha vahuāi suṇṇa-dēvaūlaṃ*  
*pattō dullaha-lambhō vi aṇṇa-kajjāgaō jārō*

The similarity of the definitions of *appatthuappasaṅgō/aprastuta-praśamsā* (mentioning something OUT OF CONTEXT) in the *Mirror* and Bhāmaha's *Ornament* is evident from the use of the exact same words (*vastu-*, *adhikāra-*) or synonyms (*apēta-/vimukka-*,

*stuti-/bhaṇaṇa-*). Nevertheless there are at least two major differences.

First is the name. Bhāmaha and Daṇḍin call this *aprastuta-prasaṃsā*, whereas the Prakrit *Mirror* calls it *appatthuappasaṅgō* here. I am not inclined, however, to make much of the difference, given that it is called *apatthuappasaṃsā* in the table of contents (v. 8).

The other possible difference is how we understand the “context” (*ahiāra-*, *adhikāra-*). In the *Mirror*’s example, we might think that the lover’s arrival is the thing (*vatthu-*) that is unexpected in the context of the empty temple. But in Bhāmaha’s example, it is clear that the “context” is discursive rather than narrative: the verse is about trees that give their fruit without effort, but it is “really” about a generous man.<sup>105</sup> If the latter is how we understand the ornament, it comes very close to the REFERENCE TO SOMETHING ELSE (*aṇṇāvaesō*) variety of the ornament called INTENTION (*bhāvaō*) in the *Mirror* (see p. 132). The problem of double-counting doesn’t arise for Bhāmaha, however, because he does not include REFERENCE TO SOMETHING ELSE. In the *Mirror*, however, we have to ask first of all whether its example of OUT OF CONTEXT can be interpreted, as Bhāmaha’s example, in terms of discursive rather than narrative context, and secondly whether such an interpretation is desirable or convincing in light of the fact that the REFERENCE TO SOMETHING ELSE is already defined.

In principle it is possible to imagine a scenario where someone wants to say to someone else something along the lines of “don’t worry, what you want to happen will happen, just when you least expect it,” except instead of saying that directly, he or she relates the short story found in the *Mirror*’s verse. The word “look!” (*uaha*) in the verse might introduce such a story. But I think this is rather less likely than the interpretation in which the ornament consists exclusively in the narration (*bhaṇaṇam*) of something that happens when one least expects it. Insofar as the ornament relates to the

105. Ornament 3.30: *prīṇita-praṇayi svādu kālē pariṇatam bahu ~ vinā puruṣakārēṇa phalam paśyata śākhinām* ~ “Look at how the fruit of the trees, sweet and pleasant to those who seek it, ripens in due time without any human effort.”

*content* of what one says, rather than the *way* in which one says it, it resembles COINCIDENCE (p. 127).

On this interpretation, of course, the ornament is very different from what Bhāmaha, and all later theorists, consider it to be. In my view this is because Bhāmaha made a major but silent intervention by considering the relevant “context” to be discursive rather than narrative. This maneuver accomplished several things at once. With this revision, OUT OF CONTEXT no longer describes something that happened unexpectedly—which, insofar as it simply relates what happened, would run the risk of not being poetic in Bhāmaha’s estimation (see p. 118)—but rather names a specific strategy of indirection (*vakrōktiḥ*), which is for Bhāmaha the essence of poetic speech. Moreover, it allows him to bring in REFERENCE TO SOMETHING ELSE “through the back door,” as it were. Despite these differences, there are some similarities between the *Mirror*’s example and Bhāmaha’s: both suggest something desired happening without effort, and both include the call-out “look!” (*uaha, paśyata*).

### 32. Inference (*aṇumāṇam*): 108cd, 110

108cd INFERENCE is when something is established  
by an inferential sign for it.

*aṇumāṇam liṅgēṇam liṅgī sahijjāe jattha*

110 There are bits of bedding stuck to the  
fresh fingernail marks on her body:  
this certainly suggests that she, too,  
has been fooling around with that waste of time.

*nūṇam tīa vi sūanti tēṇa saha vilasiam haṣṣēṇa  
ṇahavaa-pallava-vilaia-saṇijja-dalāi aṅgām*

The *Mirror* defines *aṇumāṇam* (INFERENCE) using the terms that are found in technical discussions of inference from at least the time of Vātsyāyana, wherein an inferential sign (*liṅgam*) establishes (*sādhayati*) that with which it has an invariable concomitance



(*liṅgi*).<sup>106</sup> The example explicitly states that fresh nail-marks “suggest” (*sūanti*) recent lovemaking, and introduces this statement with the discourse particle *nūṇam*, “certainly.” This word is probably the keyword of INFERENCE, just as *ahavā* is the keyword of DISAVOWAL (p. 115), or *samam* of CONCOMITANCE (p. 140).

Ornaments related to inferential reasoning have had a complicated history in South Asian poetics. Nobody until Rudraṭa mentions *anumānam* as an ornament *per se*. Bhāmaha, however, had explicitly rejected REASON (*hētuḥ*), along with *sūkṣmaḥ* and *lēśaḥ*, as ornaments on the grounds that these three do not involve indirect speech (2.86). Daṇḍin characteristically restored these three to the status of ornaments. Daṇḍin’s REASON is much broader than the Prakrit *Mirror*’s INFERENCE. For Daṇḍin, the ornament may be constituted by a statement of causation in and of itself (*kāraka-hētuḥ*), besides a statement of the reason by which one comes to know something (*jñāpaka-hētuḥ*).<sup>107</sup> Udbhaṭa appears to broker a compromise between Bhāmaha and Daṇḍin: in the place of REASON, he includes an ornament that he calls POETIC SIGN (*kāvya-liṅgam*, 6.7), “when something that is explicitly stated becomes the cause of the memory or experience of something else.”<sup>108</sup> Following Udbhaṭa, perhaps, Mammaṭa/Allaṭa explicitly identified REASON (*hētuḥ*) and POETIC SIGN (*kāvya-liṅgam*); see Gerow (1971: 175) and especially Bronner (2023*c*) for a discussion of the passage in question. Rudraṭa, whose treatment of these ornaments is somewhat different, also includes one called REASON (*hētuḥ*), or perhaps more appropriately translated CAUSE (7.82–83), wherein a cause is identified with an effect.

106. *Nyāya Commentary* (*Nyāyabhāṣyam*) on 1.1.3: *mitēna liṅgēna liṅginō ’rthasya paścān mānam anumānam*.

107. One of Daṇḍin’s examples of the latter category is: “from the heat of your body, which neither can the moon’s rays cool nor drops of sandalwood assuage, it is quite clear that your heart is overwhelmed by love, my friend” (*Mirror of Literature* 2.243: *avadhyair indu-pādānām asādhyais candanāmbhasām ~ dēhōṣmabhiḥ subōdham tē sakhi kāmāturaṁ manaḥ ~*).

108. *Collected Essence* 6.7: *śrutam ēkam yad anyatra smṛtē anubhavasya vā ~ hētutām pratipadyēta kāvya-liṅgam tad ucyatē ~*

Rudraṭa gives two types of INFERENCE (*anumānam*). The second (7.59–63) speaks of something that has not really happened as either having happened or being about to happen in view of some compelling reason. But it is the first (7.56–58), which explicitly models a formal inference, that is closest to the *Mirror*’s version of the ornament. In fact Rudraṭa’s examples, like the *Mirror*’s (but tellingly unlike any of the examples of REASON adduced by Daṇḍin, or POETIC SIGN adduced by Udbhaṭa), use the keyword *nūnam* “certainly”: “every word of yours is full of formality, and every time you sit down, you keep your distance: you’re like this to me today, my dear, because you are certainly mad at me.”<sup>109</sup> As discussed above (p. 61), I think it is possible that Rudraṭa had access to the Prakrit *Mirror*, but INFERENCE was already well enough established in poetic practice that the idea of adding it to the repertoire might naturally have occurred to him.

It is just possible that Bhāmaha had the *Mirror*’s discussion of INFERENCE in mind when he rejected REASON. I do not think this is likely, however. If he did, he would have used the word *anumānam* rather than *hētuḥ*. Moreover, he mentions it alongside *sūkṣmaḥ* and *lēśaḥ*, which the *Mirror* does not define. Nevertheless, Bhāmaha might have omitted to the *Mirror*’s INFERENCE on purpose for failing his indirection test.

In my reading, the ornament called REASON or POETIC SIGN by other authors is more similar to the following ornament, MIRROR. The *Mirror* probably discusses it next for this reason: whereas INFERENCE mentions a “real” reason for an inferred conclusion, MIRROR, much like REASON or POETIC SIGN, adduces an imaginary reason for a “real” state of affairs.

---

109. *Ornament of Literature* 7.58: *vacanam upacāra-garbham dūrād-gamanam āsanam sakalam ~ idam adya mayi tathā tē yathāsi nūnam priye kupitā ~*

### 33. Mirror (*āarisō*): 111–112

- I I I     That in which things appear even more captivating  
as if seen in a mirror, with a distinct image arising  
immediately after they are uttered, is called MIRROR.

*āarisammi vva jahim uccaraṇāṇantara-pphuda-cchāā  
disanti paatthā hīaahāriṇō sō hu āarisō*

- I I 2     Because her hands could not obtain  
the joy of touching you as you withdrew  
after making love to her, they are weeping  
in torrents, as it were, in the guise of  
the rays of light from her fingernails.

*kēli-virāmōsaramāṇā tuha phamsūsavaṃ apāvanta  
hatthā sē ṇaha-kiraṇa-cchalēṇa dhārāhi va ruanti*

No other work of poetics presents an ornament called *āarisō* (MIRROR). The definition and the example in the *Mirror* are, moreover, slightly corrupt. It seems, however, that the ornament is like a “magic mirror,” in which something appears even more captivating than it really is, thanks to its “image” or “reflection” (*chāā*), which arises immediately after something is uttered. In the example, the objects under description are a woman’s hands as they withdraw from her lover. They are said, conventionally if not entirely literally, to emit rays of light from her fingernails. This description alone would not suffice for MIRROR. We need the final piece of the puzzle, in which these rays of light are presented as tears of separation. Hence we have an action, namely the hands’ withdrawal from the addressee, that serves as the motivation for a “distinct image,” namely the tears/rays.

On my reading, this ornament is rather close to what is called REASON (*hētuh*) following Daṇḍin, and POETIC SIGN (*kāvyaalingam*) following Udbhaṭa: the poet provides a striking image that he motivates by pointing out something in the situation that can serve as its cause. As noted just below, it is also similar in certain respects to SEEING-AS. On the hypothesis that Bhāmaha used the *Mirror* as

a source, we would have to explain its omission in his *Ornament of Literature*. He might have rejected it for the same reasons he rejected REASON, or considered it redundant with SEEING-AS.

### 34. Seeing-as (*uppekkhā*/*utprēkṣā*): 113–114

- I I 3 SEEING-AS, which involves EXAGGERATION, arises due to the imputation of actions or qualities that aren't really there, with a hint of COMPARISON, but without intending to state what they share.

*thēvōvamāi sahiā asanta-kiriā-guṇāṇujōṇa*  
*avivakkhia-sāmaṇṇā uppekkhā hōi sāisaā*

*Ornament 2.91: a-vivakṣita-sāmānyā kiñcic cōpamayā saha*  
*a-tad-guṇa-kriyāyōgād utprēkṣātīsayānvitā*

- I I 4 The bee, buzzing with his mouth planted into the half-open bud of the jasmine flower, looks like he's blowing a conch to signal the movement of the king that is the southern breeze.

*disai pūria-saṅkho vva malaa-mārua-ṇarenda-sañcalaṇē*  
*dara-dalia-malliā-maūla-lagga-muha-guṇjirō bhamarō*

The definition of *utprēkṣā* (SEEING-AS) in Bhāmaha's *Ornament* and of *uppekkhā* in the *Mirror* are nearly identical. In this case, however, we have a bit more information about Bhāmaha's predecessors than usual. SEEING-AS is first introduced in *Ornament* 2.88, where Bhāmaha lists two additional ornaments, MATCHING and SEEING-AS. The latter, he says, has been called *saṅkhyānam* by Mēdhāvin.<sup>110</sup>; see also Sankara Rama Sastri 1956: 122). Indeed *saṅkhyānam* is read in some manuscripts of Daṇḍin's *Mirror* in the introduction of MATCHING (2.272, *yathāsaṅkhyam iti prōktaṁ saṅkhyānam krama*

110. D. T. Tatacharya Siromani has read this verse differently, such that Mēdhāvin called MATCHING by the name of *saṅkhyānam* and did not define SEEING-AS at all, basing himself on the idea that Daṇḍin gives *saṅkhyānam* as one of the additional names of the ornament of MATCHING (Tatacharya Siromani 1934: 58–59)

*iti*), but here Ratnaśrījñāna reads *saṅkhyātām* (Thakur and Jha ed. p. 160). Mēdhāvin thus did not teach SEEING-AS under the name of *utprēkṣā*, so we can exclude the possibility that the similarity between the *Mirror* and the *Ornament* comes from their shared reliance on this earlier text. My suspicion is that Bhāmaha grouped MATCHING and SEEING-AS together only to clarify that *saṅkhyānam* was used by Mēdhāvin in the sense of the latter and not the former, as we might expect from the name itself.

The example illustrates the criterial features of SEEING-AS in the following way. It has “a hint of COMPARISON” (p. 66) insofar as the thing under description (the TARGET), in this case the bee buzzing before the jasmine flower, is compared to something else (the STANDARD), namely the bee blowing a conch shell. In fact the bee in both the TARGET and the STANDARD are the same — that is why there is only a “hint” of comparison — but in the STANDARD it is imagined to be doing something that it is not really doing, which is the second criterial feature. Moreover, and this is the third feature, the shared quality (*sāmānya-*, *sāmañña-*) of the STANDARD and TARGET is not intended to be expressed; we rather understand these qualities from the structure of the comparison itself, such as the fact that the bee’s mouth is as close to the jasmine bud as it can be, the fact that the jasmine bud is white, the fact that the bee is buzzing loudly, and so on. Finally, it includes an element of EXAGGERATION (p. 111), the criterial feature of which is the description of something that could not normally happen, which in this case is a bee blowing a conch, or perhaps (implicitly) the bee buzzing as loudly as someone blowing a conch.

It is probably no coincidence that SEEING-AS is described just after MIRROR, with which it shares the feature of imagining a state of affairs that is not actually part of the diegetic world. The difference, at least to extrapolate from the examples, pertains to how that imagination is stated. In SEEING-AS, the action is explicitly marked as imagined by the use of the particle *vva* or *iva*; in MIRROR, the imagined action is stated as a fact, and the actual state of affairs is described, by inversion, as a “false appearance” (*chala-*) of it. The keyword of SEEING-AS is thus *iva* construed with a verbal form; later authors

would also recognize words like “it seems,” “I think,” “surely,” and so on (Sankara Rama Sastri 1956: 124).

Bhāmaha’s example of SEEING-AS makes use both of *iva* to mark the imagined action as well as of the phrase “false appearance” (*vya-padēśa-*) to mark the “real” state of affairs, effectively acknowledging its reality by denying it. His example seems to therefore combine features of the ornaments that are separately counted as MIRROR and SEEING-AS in the *Mirror*. I would *a priori* suspect that this is intentional on Bhāmaha’s part: he did not consider these ornaments to be sufficiently distinct, and therefore combined them into one, namely SEEING-AS.

The long compound in the second line of verse 114 bears comparison to a similar compound in *Līlāvāī* 27 (which however describes the wind rather than a bee): *dara-dalia-mālāi-muddha-maūla-gandhuddhurō*.

### 35. Mixture (*samsiṭṭhī* / *samsṛṣṭiḥ*): 115ab, 116

II 5ab MIXTURE arises when various ornaments come together in one place.

*vivihēhi alaṅkārehi ekka-miliēhi hōi samsiṭṭhi*

Ornament 3.49: *varā vibhūṣā samsṛṣṭir bahu-alaṅkāra-yōgataḥ  
racitā ratna-mālēva sā caivam uditā yathā*

II 6 Your face, moon-faced girl, is the moon,  
and your feet are fresh sprouts of mango.  
Your breasts are as beautiful as water-pitchers.  
Who would not be enthralled by them?

*tujjha muhaṁ sasi sasi-muhi  
taha tujjhambāṇavapallavā calaṇā  
thaṇṇā tuha jalakalasa vva sundarā kaṁ ṇa mōhanti*

Bhāmaha defines *samsṛṣṭiḥ* (MIXTURE) simply as the combination of multiple ornaments. His comment that it is “put together like a string of gems” might be taken to exemplify it, insofar as it involves a COMPARISON and a CONDENSED EXPRESSION or *samāsōktiḥ*.

(since “put together” can be used of both literary ornaments and strings of gems). In that case it would be the only definition in Bhāmaha’s *Ornament* to simultaneously exemplify the ornament it defines. Bhāmaha does not consider any subvarieties of *saṁsṛṣṭiḥ*, but he does give two examples, which, between them, include at least five separate ornaments. He begins his discussion by calling *saṁsṛṣṭiḥ* “a great ornament,” and concludes, rather unusually, but acknowledging that his treatment is merely a “indication” (*dis*) of the possible combinations (3.52).

The *Mirror*’s discussion is shorter. It gives only one example wherein IDENTIFICATION and COMPARISON are combined, with a small amount of ALLITERATION at the beginning.

### 36. Benediction (*āsīsā/āśīḥ*): 115cd, 117

II 5cd    What people call BENEDICTION  
is just a blessing.

*āsīsālaṅkāraṁ āsivvāṁ cia bhaṇanti*

Ornament 3.55:     *āśīr api ca kēṣāṁcid alaṅkāratayā matā*  
*sauhrdayyāvīrōdhōktau prayōgō ’syās ca tad yathā*

II 7        May the blessings and well-wishes granted by  
brahmins, teachers, ascetics, virgins, faithful wives,  
and good people destroy all your sins.

*āśī-sotthia-vaanāi saala-kalusai tumha ṇāsantu*  
*dia-guru-tavassi-kuarī-sāṇa-suaṇēhi diṇṇāim*

The last ornament that Bhāmaha discusses, at the end of his third chapter (3.55–57), is *āśīḥ* (BENEDICTION). It is not among the ornaments that he lists at the beginning of that chapter, which are said to be “ornaments propounded by wise men” (3.5), and in introducing it he says that “some people” accept it as an ornament. Despite its literally marginal status in Bhāmaha’s system, he gives not one but two examples, as observed already by Sankara Rama Sastri (1956: 163). He does not define it as such, but says that it is used to express “good will or at least the absence of opposition,” which

are exemplified in turn. Its position at the end of the discussion of ornaments in Bhāmaha's *Mirror* is probably intended to function as a "blessing" to Bhāmaha's readers.<sup>111</sup>

The *Mirror*'s definition of BENEDICTION is trivial, and only one example is given. But this example is interesting because, rather than simply offering a blessing to the reader or listener, the verse refers to the blessings (*āsīsoṭthiavaaṇāi*) that have been offered by others. The *Mirror* appears to favor such self-referential examples (see the examples given for SENTIMENTAL, v. 65, and INTENSE AFFECTION, v. 91).

### 37. Comparison-identification (*uvamārūvaam/upa-mārūpakam*): 118ab, 119

I 18ab It is COMPARISON-IDENTIFICATION  
when a COMPARISON is composed  
in the presence of an IDENTIFICATION.

*uvamārūvaam ēam viraijjai jattha rūvaē uvamā*

Ornament 3.35: *upamānēna tadbhāvam upamēyasya sādhasan  
yām vadaty upamām etad upamārūpakam yathā*

I 19 She shoots arrows from her eyes.  
The noise of her belt brings  
the yard geese here and there.  
She makes young men fall over.  
When the white-eyed girl steps this way  
it's as if the god of love was on the attack.

*sampēsia-ṇaṇṇa-sarā rasaṇā-rava-tarala-milia-ghara-hamsā  
khalia-juāṇā pasaraī vammaha-dhādi vva dhavalacchī*

Neither Bhāmaha nor the author of the *Mirror* tell us much about *upamārūpakam* (COMPARISON-IDENTIFICATION) that we could not guess from its name: it is merely a combination of a COMPARISON and an IDENTIFICATION. I read the locative in the *Mirror*'s definition as

111. I owe this insight to Yigal Bronner (p.c.).



a *sati-saptamī* (“in the presence of an IDENTIFICATION”) rather than specifying that the COMPARISON is internal to the IDENTIFICATION. Bhāmaha’s definition is longer, but only because it includes the definition of the constituent IDENTIFICATION.

The examples in both texts are somewhat inconclusive. The *Mirror*’s example has a single IDENTIFICATION (arrows that are eyes) embedded in a COMPARISON (a woman who is like an assault by the god of love).<sup>112</sup> The second qualifier does not quite fit into the overall conceit, unless we imagine that the cacophony produced by the honking geese is like that of a gang of screaming highway robbers, which may well be the idea.

Bhāmaha’s example (3.36) has the reverse relationship, namely a COMPARISON (moon-like faces) embedded in an IDENTIFICATION (a foot that is a mirror), but as Gerow (1971: 170) notes, whether *mukhēndu* should really count as a COMPARISON in this context is questionable.<sup>113</sup>

Apart from the *Mirror* and Bhāmaha’s *Ornament*, COMPARISON-IDENTIFICATION is accepted as an ornament only in Vāmana’s *Sūtras* (4.3.31). Daṇḍin explicitly rejected its independent status, considering it to be included in the category of MIXTURE (3.356). Vāmana considers it to be one of two subtypes of MIXTURE (*samśṛṣṭih*), the other being SEEING-AS COMPONENT or *utprēkṣāvayavaḥ* (p. 174). There seems to be no particular reason for including COMPARISON-IDENTIFICATION as an ornament separate from MIXTURE, unless—and here we have to speculate—early works of poetics spoke of specific cases of mixture, like COMPARISON-IDENTIFICATION, before they came to recognize mixture itself as a category. In that case the appearance of COMPARISON-IDENTIFICATION alongside MIXTURE in the *Mirror* and Bhāmaha’s *Ornament* would indicate a kind of conservatism.

- 
112. Had the *Mirror* defined it, I would have seen a CONDENSED EXPRESSION (*samśōkṭih*) here as well (making the young men fall down—either due to distraction, in the case of the young woman, or death, in the case of the assault).
113. *Ornament* 3.36: *samagra-gaganāyāma-māna-daṇḍaḥ rathāṅginaḥ ~ pādō jayatē siddha-strī-mukhēndu-nava-darpaṇaḥ* ~ “Victory to Viṣṇu’s foot: a measuring-rod to the whole expanse of the sky, and a clear mirror to the moon-faces of *siddha* women.”

### 38. Lesson (*ṇiarisaṇam*/*nidarsanam*): 118cd, 120

I 18cd As for LESSON, that is when  
something distinct is shown without  
a straightforward COMPARISON.

*ṇiarisaṇam hu viṣiṭṭham jaṁ dāviam ujuvamā-rahiam*

Ornament 3.33: *kriyayaiva viśiṣṭasya tadarthasyōpadarśanāt  
jñēyā nidarśanā nāma yathēvavatibhir vinā*

I 20 Look: the clouds that are now filling  
our field of vision demonstrate the play of time:  
in one moment, they fall apart, and in the next  
they achieve the greatest heights.

*dāvanti jalaharā eṇhi saala-daṁsaṇa-vaham samārūdhā  
khaṇa-vihaḍanta-khaṇa-samuṇṇā uaha kāla-kīlāu*

The definition of *ṇiarisaṇam* (LESSON) in the *Mirror* is corrupt and difficult to work out. It clearly bears some similarities to Bhāmaha's definition, which however is longer, and hence not all aspects of Bhāmaha's definition could have been represented in it. The central feature of this ornament, in my reading, is the fact that something, usually a natural phenomenon, "demonstrates" or "shows" a valuable lesson. The word used for "shows" in the *Mirror*'s own example is *dāvanti*, and hence I have maintained the reading *dāvīa*- in the definition, corresponding to Bhāmaha's *upadarśana*- (he uses *bōdhayan* in his example). What is "shown" is simply qualified as "distinct" or "special" (*viśiṣṭa*-, *viṣiṭṭha*-) in both texts. Similarly *rahiā* in the *Mirror* points to the absence of the words that are normally used to mark a COMPARISON, which in Bhāmaha's *Ornament* are identified as *yathā*, *iva*, and *vat*; in my reconstruction, this is conveyed by the phrase "without a straightforward (*uju* = *ṛju*) COMPARISON."

LESSON is treated differently in Bhāmaha's *Ornament* and in *Bhaṭṭi's Poem*. As Hooykaas (1957: 358 n. 1) has noted, Bhaṭṭi's example uses the word *iva*, whereas Bhāmaha clearly says that the ornament should not include this word. Hooykaas (and following him, Kane

1961: 132) took this as an indication that Bhaṭṭi based himself on Daṇḍin's definition, which does not mention anything about words of comparison like *iva*.<sup>114</sup> None of Daṇḍin's examples, however, use a word of comparison, which suggests that Daṇḍin himself implicitly accepted Bhāmaha's characterization. And if Bhaṭṭi was basing himself on an older tradition than either Bhāmaha or Daṇḍin, as seems quite likely, this older tradition may well have omitted the mention of words like *iva*. Now it is true that the Prakrit *Mirror*, at least in my reconstruction, does not explicitly mention words like *iva*, but it does appear to mention the absence of a clearly articulated COMPARISON, which should imply words like *iva*. In any case there is no other reason to think that Bhaṭṭi based himself on the *Mirror* or a text like it.

### 39. Seeing-as component (*uppekkhāvaavō/utprēkṣā-vayavaḥ*): 121–122

I 2 I      When SEEING-AS merges with an indistinct  
IDENTIFICATION, under the cover of FUSION,  
this is known by the name of SEEING-AS COMPONENT.

*hōi silēsa-chalēṇaṃ majjantī rūvaēṇa aphudēṇa  
uppekkhā ēsa suā uppekkhāvaava-ṇāmā hu*

Ornament 3.47:      *ślīṣṭasyārthēna saṃyuktaḥ kiñcid-utprēkṣayānvitāḥ  
rūpakārthēna ca punar utprēkṣāvayavō yathā*

I 2 2      At night's end, the copse of beautiful flowers,  
full of simultaneous blooming, shines brighter  
than the moon, as if a lamp had been brought inside it.

*sama-viasaṇa-sampunṇaṃ  
vaṇaṃ sukusumāṇa raṇi-vīramammi  
ujjōvaī haa-candaṃ jōikkhēṇaṃ piva pāṭṭhaṃ*

114. *Mirror of Literature* 3.346: *arthāntara-pravṛttēna kiñcit sadṛśaṃ phalam ~ sad asad vā  
nidarśyēta yadi tat syān nidarśanam ~*

SEEING-AS COMPONENT is only defined by Bhāmaha, the *Mirror*, and Vāmana, who includes it, as noted above (p. 172), as one of two subvarieties of MIXTURE (4.3.33). Bhāmaha and the *Mirror* both mention some combination of SEEING-AS, IDENTIFICATION, and FUSION, but Vāmana defines it rather as the cause that might lead someone to the ornament of SEEING-AS. The pronoun *ēsa*, while perhaps most commonly used in the masculine, can refer to other genders (Pischel 1981 [1900]: §426, referring to *The ‘Perfected’ Grammar* 8.3.85); hence I have retained the manuscript’s feminines in the last line.

The example is somewhat difficult to make out, partly because of textual corruption, but it appears that the ornament of SEEING-AS there consists in imagining a copse of flowers as if there was a lamp inside of it, projecting its light (the simultaneously-blossoming flowers) outward. The only FUSION I can identify here is that the word for “lamp,” *jōikkha-*, can refer to the celestial “lights” as well. Accordingly, the “indistinct IDENTIFICATION” is what is implied by this word, namely, the identification of the copse with either a house (which contains a lamp) or the sky (which contains the celestial lights). The latter identification is bolstered by the adverb *haacandaṁ*, which implies that there is more (celestial) light visible in the copse than in the sky itself.

Bhāmaha’s example includes all of these elements more explicitly.<sup>115</sup> There, the element of FUSION has been taken by Abhinavagupta (Ingalls *et al.* 1990: 155) to involve a further meaning, namely a servant’s dependency on his master’s rise and fall, in addition to the day’s dependency on the sun’s rising and setting. If Abhinavagupta’s comments permit us to think, in the case of the *Mirror*’s example, of a FUSION that goes beyond the contextual meanings of the verse, then we might consider that the opening (*viasaṇa-*) of the flowers simultaneously at daybreak is implicitly

115. Ornament 3.48: *tulyōdayāvāsānatvād gatē ’staṁ pratibhāsvati ~ vāsāya vāsaraḥ klāntō viśatīva tamōgrham ~* “Since it shares its rising and setting, when the sun set, the day repaired, as it were, exhausted to its house, the darkness.” The SEEING-AS is expressed by *viśatīva* and the IDENTIFICATION by *tamōgrham*.

compared to the opening (*viasaṇa-*) of people's eyes after sleeping. It is suggestive that both the *Mirror*'s and Bhāmaha's examples involve the verb "enter" (*viśati, paīṭṭham*), and that both refer to times of the day (the late night/early morning in the *Mirror* and the late evening/early night in the *Ornament*).

In this case, as in the case of COMPARISON-IDENTIFICATION, it is unclear why the ornament should be counted separately from MIXTURE, unless the *Mirror* and Bhāmaha are following an older tradition that only recognized certain kinds of mixture.

#### 40. Revelation (*ubbhēō*): 123–125

- I 23 That is REVELATION, where there is a revelation of some things by other things, containing the unspoken word *kim*. There is also a second variety, with the word "surely" (*ṇūṇam*).

*sō ubbhēō vatthūṇa jattha vatthūhi hōi ubbhēō  
abhaṇṇa-kim-paa-gabbhō bīō taha ṇūṇa-saddēṇa*

Containing the unspoken word *kim*:

*†ālīviatthaṇasālāṇṇāmhalissaamunīarasassa†  
†ṇivvāsiasiravīramucchūṇamuhaṇṇaviattēṇam†*

With the word "surely":

- I 25 Surely that woman isn't looking at the mango blossom that is just peeking out — so it must be your lovely moon-face, my boy, that she's looking at for so long.

*daraṇiggaam ṇa peccaṇi ṇūṇam sahaāra-maṇjarim ajjhā  
tēṇa tuha vaccha jōēi ettiṇṇam laḍaha-muhaandaṇṇam*

In Sanskrit and Prakrit *udbhēda-/ubbhēa-* refer literally to the sprouting of a plant, and metaphorically to the emergence of something that was previously unknown. Accordingly, *udbhēdaḥ* or "revelation" is listed as one of the elements (*aṅga-*) of the first

juncture (*mukhasandhi-*) in the Indian theory of plot structure (Kane 1983: 78–79), where it is defined as the revelation of the “seed” of the action (*bīja-*) that was previously hidden.

Besides the *Mirror*, only Śōbhākara and Bhōja, as far as I know, define an independent ornament called *udbhēdaḥ*. For Śōbhākara it is one of a triad of ornaments wherein “[a]n idea, unknown to others, is revealed to them by some means,” including *gūḍham* and *sūkṣmam*; in *udbhēdaḥ*, “an idea[,] though concealed, comes to be revealed on account of some ensuant effect” (Parthasaradhy Rao 1992: 294).<sup>116</sup> All of Śōbhākara’s examples of *udbhēdaḥ* are Prakrit verses from Hāla’s *Seven Centuries* wherein a secret sexual encounter is revealed by certain gestures, actions, or physical symptoms.<sup>117</sup> Mandak (Bhayani 1999: 6) claims that what Śōbhākara calls *udbhēdaḥ* is identical to the ornament called *pihitam* by Rudraṭa (9.50, pp. 130–131) and Jayadēva (5.108, p. 165). In Rudraṭa’s understanding of *pihitam* (though not in Jayadēva’s), something is concealed that is already perfectly obvious; whether this is sufficient to identify it with Śōbhākara’s *udbhēdaḥ*, I do not know.

As noted in connection with INTENTION (*bhāvaō*) above, Bhōja considers that ornament to be identical with another ornament that he calls *udbhēdaḥ* or REVELATION, as already observed by Parul Mandak (Bhayani 1999: 6). In Bhōja’s classification, there are three types of REVELATION: “manifest” (*vyaktaḥ*), “unmanifest” (*avyaktaḥ*), and “both” (*ubhayarūpaḥ*). In all cases, as was true of INTENTION, the reference is to a character’s intention or inner state; the difference is whether this inner state is already well-known or not. As an example of the first, Bhōja in his *Necklace of Sarasvatī* gives a verse from

116. *Ocean of Ornaments*, p. 174, *sūtra* 101: *nigūḍhasya pratibhēda udbhēdaḥ*.

117. Notably Weber v. 332 (*sūracchalēṇa puttā*, wherein a young man’s greeting to a woman is implausibly passed off as a salutation to the gods), v. 359 (*gaharaīsu occīṣu*, wherein a farmer’s wife lingers in the field after the harvest is over in the hopes of meeting her lover [= Khoroché and Tieken 2009: 547]), v. 341 (*pariōsaviāsīḥi*, wherein two lovers pretend to ignore each other in public but in fact speak to each other with their body language [= Khoroché and Tieken 2009: 31]), and v. 20 (*aliapasuttaaviṇimiliaccha*, wherein a woman pretends to be asleep when her husband comes home late [= Khoroché and Tieken 2009: 79]).

Sarvasēna's lost *Victory of Hari* (*Harivijaḥ*) in which Satyaka asks Indra to give the Pārījāta tree to Kṛṣṇa by invoking Indra's well-known affection for Kṛṣṇa.<sup>118</sup> In his *Light on the Erotic* Bhōja instead cites *The Slaying of Śiśupāla* 16.18, where Kṛṣṇa notes (through Satyaka) that the speech given by the messenger of Śiśupāla is "gentle on the one hand, and harsh on the other," a comment on the fact that the speech simultaneously proposes peace and war; Śiśupāla's intention is described in the verse itself as "manifest."<sup>119</sup> In both works, the example of the REVELATION of something that is not already manifest is the famous *niḥśeṣacyutacandanam* verse found in some versions of Amaru's collection, wherein a woman reads the physical signs of lovemaking on her messenger's body and concludes, ironically, that she must have gone for a bath.<sup>120</sup> Bhōja's example (again in both texts) of an inner state that takes both forms (i.e., it is partly already manifest, and partly not) is a verse in which a woman tells her friend that she can successfully conceal the tiredness of her eyes with makeup and the paleness of her cheeks with camphor, and blame her shortness of breath on exercise, but that there is no way to conceal her thinness, and therefore the signs of love, though partly concealed, will be manifest nevertheless.<sup>121</sup>

Śōbhākara and Bhōja allow us to infer that a tradition of poetics available to them recognized an ornament called REVELATION that operated in ways somewhat similar to the corresponding ornament in the *Mirror*. Nevertheless the subvarieties of REVELATION in the

- 
118. *Necklace of Sarasvatī* ex. 4.235 = Kulkarni (1988: no. 169, p. 374): *mantēsi mahumaha-panaam sandāṇēsi tiasēsa pāava-raanaam ~ ojjahasu muddha-sahāvaam sambhāvēsu suraṇāha jāava-lōaam ~*. Translated in Kulkarni (1994: no. 515, p. 60).
119. *Slaying of Śiśupāla* 16.18: *atikōmalam ēkatō 'nyataḥ sarasāmbhōruha-vṛntaka-karkaṣam ~ vahati sphuṭam ēkam ēva tē vacanaam sāka-palāśa-dēśyatām ~*
120. *Necklace of Sarasvatī* ex. 4.236: *niḥśeṣa-cyuta-candanam stana-taṭam nirmṛṣṭa-rāgō 'dharō nētrē dūram anañjanē pulakitā tanvī tavēyam tanuḥ ~ mīthyā-vādini dūti bāndhava-janasyājñāta-pīḍāgamē vāpīm snātum itō gatāsi na punas tasyādhamasyāntikam ~*
121. *Necklace of Sarasvatī* ex. 4.237: *āmlānōtpalakōmalē sakhi dṛṣau nīlāñjanēnāñcitē karpūracchuraṇāc ca gaṇḍaphalakē saṁvēllitaḥ pāṇḍimā ~ svāsāḥ santu ca kanduk-abhramibhuvah kintu prabhāvāhinām aṅgānām krasīmānam utkaṭam amuḥ kō nāma nōtprēkṣatē ~* (the edition, following Jagaddhara's commentary, reads *āmlānōtpala*).

*Mirror* have no parallel elsewhere. My guess is that they are based on two linguistic strategies for “revealing” something that a character might have preferred to keep secret.

I have not been able to make satisfactory sense of the first example in the *Mirror*. According to my best guess, it refers to an unsophisticated farmer (*haliassa*) who does not recognize the taste of something (*amuṇia-rasassa*), in all likelihood the taste of his wife’s lips, and thus begins to suspect something. This would be the “revelation” of an illicit affair. The second half of the verse might refer to the wife’s lover, a sophisticate (*viadḍha*-), who tries to change the smell of his own breath. I emphasize that this is just a guess, and I have not attempted to rewrite the verse in accordance with this interpretation. Some support for such an interpretation comes from a Prakrit verse cited by Bhōja in his *Light on the Erotic*, where the farmer laughs uncomfortably when he comes to know of an affair between his wife and his younger brother.<sup>122</sup> An alternative interpretation, based on *Seven Centuries* v. 636, is that the farmer’s own mouth is suspiciously swollen (*ucchūṇa*-), which would suggest that he is the one having an affair.<sup>123</sup>

None of the interpretations leads to a clear candidate for a more precise identification of the criterial feature of this subvariety, namely, “the unspoken word *kim*.” *Kim* has a wide variety of functions in Prakrit: it is mentioned just below, in the definition of REVERTED, where it figures in a construction with the instrumental case, meaning “what’s the use of...” I suspect, but cannot prove, that

122. *Light on the Erotic* p. 1568: *diarēṇa piāthaṇaē kōmuivāsēṇa kaddamijantē ~ hasaī pariōsasunṇaṃ uvvattamuhaṃ haliavuttō ~* (translation by Kulkarni 1994: no. 1518, p. 140: “On the occasion of the Full Moon Day Festival when the young brother-in-law went up to his dear sister-in-law to smear her breasts with fragrant powders, a young farmer saw that the powder had become fairly wet. He turned his face aside and gave a wry smile.”)

123. *Seven Centuries* v. 636: *mahumacchiāi datṭhaṃ datṭhūṇa muhaṃ piassa sūṇoṭṭhaṃ ~ isālui pulindī rukkhacchāṃ gaā aṇṇaṃ ~* (translation by Khoroché and Tieken 2009: v. 574, p. 170: “When the Pulinda hunter’s wife / Saw her husband’s lip / Swollen by a bee sting, / She was stung herself / By jealousy / And fled / To stand in the shade of another tree.”)



“an unspoken *kim*” simply means that the utterance as a whole is a (sarcastic) rhetorical question, as if to say to the reader or listener: do you really think that’s all there is to this situation?

In the second example, the addressee is addressed as a “young man” (*vaccha*) by an unnamed speaker, who explains to him the true meaning of the attention of a third character, identified as a “woman” (*ajjhā*). In fact *ajjhā*- is glossed in Prakrit lexicons as *asatī*, a woman who conducts a pre- or extramarital affair.<sup>124</sup> The woman is therefore interested in the young man, who does not however notice this interest because he is so young and naïve, or perhaps he interprets her attention differently: the mango blossom is one of the main signs of the arrival of spring (*Seven Centuries* vv. 97, 396, 543, 586). Probably the young man is also an unsophisticated farmer (*pāmara*), as in the previous verse, since such characters are said elsewhere to wear mango flowers as ornaments on their heads (*Seven Centuries* v. 331). The ornament here consists in eliciting an obvious conclusion, as implied by the word *ṇūṇaṃ* “surely,” which is also a keyword for the ornament of INFERENCE (p. 163).

#### 41. Reverted (*valiam*): 126ab, 127

I 26ab REVERTED is a female friend’s advice,  
using the word *kim*,  
to keep a statement made to a suitor.

*vara-vaṇṇa-pālaṇaṃ kim-paṇṇa sahi-dēsaṇaṃ khu valiaṃ ti*

I 27 “What good does your beauty do you, friend?” —  
“Beauty is like the gem that will grant me power.” —  
“But there are others who would gave up  
their resistance and fall at his feet.”

*kim tuha rūvēṇa halā rūvaṃ cintāmaṇi vva sattīe*  
*aṇṇāo ujjiadhāo tassa pāesu paḍiāo*

124. *Lexicon of the Regional* 1.50.

This ornament is only defined in the Prakrit *Mirror*, where it has suffered some corruption. The word *valia-* (Sanskrit *valita-*) comes from a root that means “turn,” “bend,” or “be twisted.” I take it to refer to the female friend’s attempt to “turn” the addressee “back” to a particular man. In narrative terms, the *Mirror*’s author seems to have identified this ornament in contexts where a female character was considering breaking off a relationship with a male character, or in other words, in contexts of a female character’s real or feigned anger (*māṇam*) at a male character. But in formal terms, this ornament seems to consist in a rhetorical question, namely, “what’s the use of *x*?” (expressed by *kim* [*kajjam*] with an instrumental case-form of *x*). My restoration of the example is tentative.

## 42. Twinning (*jamaam/yamakam*): 126cd, 128–133

I 26cd TWINNING is what is called the repetition of syllables that are similar in sound but different in meaning.

*jamaam sui-sama-bhinṇattha-vaṇṇa-puṇaruttaā bhaṇiam*

I 28 TWINNING is of five types:  
 (i) occurring at the beginning, or  
 (ii) from the middle to the end;  
 (iii) the repetition of an entire line;  
 (iv) serial composition; and  
 (v) constructed in every single line.

*āi-majjhanta-gaam pāabbhāsō tathāvali-nibandhō  
 ṇīsēsa-pāa-raiam jāai jamaam ca pañcaviham*

Ornament 2.9: *ādimadhyāntayamakam pādabhyāsam tathāvali  
 samastapādayamakam ity ētat pañcadhōcyatē*

TWINNING at the beginning of a line:

- I 29      Don't let him take away your anger,  
Mrs. Frog. Scorn the croaking  
of the one worthy of scorn,  
pained with heavy sighs,  
its loud sound reaching the sky.

*mā nam mānam hārēhi ninda nindāruhasa sālūrī  
gaanāgaa-nāa-saṇam sāsāsāsāuram rasiām*

TWINNING from the the middle to the end of a line:

- I 30      All together the monkeys, their labors complete,  
looked at its dancing waters with astonishment  
for a long time, their limits receding, stretching across  
the earth's circumference, flashing with  
pure glimmering jewels and lightning —  
and their hearts were given a slight jolt  
to see a bridge built over the ocean.

*jassa pavaṅgamēhi kaasamaṁ samam  
diṭṭham vimhaēṇa ṇacciraṁ ciraṁ  
mahi-pariṇāha-gaṁ visaranta-antaṁ  
vimala-phuranta-raaṇa-vijjujjalaṁ jalaṁ  
sēu-baddha-samuddaṁ cala-maṇam maṇam*

The repetition of an entire line:

- I 31      At first prevented from exiting the bulb,  
the plaintain, when given water by the clouds,  
and given a little attention, comes to have  
a straight and lofty stalk.

*kanda-laṅghaṇa-vāriam  
kandalaṁ ghaṇa-vāriam  
uvāsaṇēṇam kaliām  
uddha-uṇṇaa-ṇālaam*

Serial TWINNING:

I 32     †hambhōramjivvalapajalapahalaṇibharēṇibbharēṇa†  
            †sāsāsāmēsāsāmaṁsaamōrumkalium†

TWINNING in every line:

I 33     “For your own sake, tell us! Could it be?  
            What did he do to you to make you so bold?”  
            — with these words her friends seemed to  
            openly mock the daring woman.

*tuha kajjē sāha siā kēṇa kaā vandaṇēṇa sāhasiā*  
*bhaṇiūṇaṁ sā hasiā sahiāhi phudam va sāhasiā*

*Jamaam* or *yamakam* (TWINNING) involves the repetition of sounds within a verse.<sup>125</sup> It is therefore similar to “rhyme” in European traditions, and indeed the word is used to refer to end-rhyme in Apabhramsha poetry. But whereas “rhyme” is commonly understood to occur at the end of a metrical or musical unit, TWINNING encompasses a wide range of repetitions within and across metrical units. Its treatment in early works of poetics has been discussed in detail by Söhnen and Hattori, although of course without reference to the *Mirror*. Putting aside the *Mirror* for now, we can note that there were quite a few classifications of TWINNING in the early tradition: the *Treatise on Theater* defines and exemplifies ten varieties, whereas Bhāmaha’s *Ornament of Literature* defines and exemplifies five. *Bhaṭṭi’s Poem* contains twenty examples. Daṇḍin devotes a long discussion to twinning, ranging over seventy-two verses and anywhere between seven and sixty-two varieties, depending on how one counts.

Bhāmaha’s classification (2.9) is as follows, using the notation of Hattori (1997), where the letters A, B, C, etc. refer to a group of syllables that is repeated, and x refers to the remaining material within a verse line:

125. For “twinning” as a translation of *yamakam*, see Tubb (2015) and Gerow (2016).

- ▶ Internal rhyme at the beginning of a line (*ādiyamakam*): AAx, BBx, CCx, DDx
- ▶ Internal rhyme between the middle and end of a line (*madhyānta-yamakam*): xAxA, xBxB, xCxC, xDxD
- ▶ Repetition of an entire line (*pādābhyāsaḥ*): x, A, x, A
- ▶ Serial rhyme (*āvalī*): AAxBB, xBxBxB, CCxCCx, xDD
- ▶ Rhyme across all four lines (*samasta-pāda-yamakam*): xA, xA, xA, xA

Immediately after presenting this classification, Bhāmaha claims that “*sandaṣṭaka*-, *samudga*- and others are included” in the foregoing classification (2.10). Bhāmaha is probably referring to the tenfold classification of *yamaka* in the *Treatise on Theater*. That discussion includes both *sandaṣṭa*- (16.76–77), the recurrence of a group of syllables at the beginning of a line (AAx etc.), and *samudga*- (16.68–69), the repetition of an entire half-verse (*pādas* ab = *pādas* cd). Jayamaṅgala’s commentary on *Bhaṭṭi’s Poem* names *samudgaya*- but not *sandaṣṭa*-, and Daṇḍin names *sandaṣṭa*- but not *samudgaya*-. Daṇḍin moreover defines *sandaṣṭa*- differently than the *Treatise on Theater*, having it instead refer to syllables at the end of one line recurring at the beginning of the following line (xA, Ax, etc.). If Bhāmaha has the *Treatise on Theater*’s discussion in mind, it is obvious how *sandaṣṭa*(ka)- and *samudga*- would be incorporated into the fivefold classification that Bhāmaha presents: the former would be equivalent to *ādiyamakam* (Bhāmaha’s first type), and the latter would be a subtype of *pādābhyāsaḥ* (Bhāmaha’s third type).

It is true that all of the types accepted by Bhāmaha, with the exception of his fourth type (*āvalī*), have parallels in *Bhaṭṭi’s Poem*. But there are many more types in *Bhaṭṭi’s Poem* than are mentioned in Bhāmaha’s *Ornament*. Bhāmaha also does not mention the distinction between “adjacent” and “non-adjacent” (*avyapēta*- and *vyapēta*-) *yamaka* which structures Daṇḍin’s much longer and more detailed discussion. Hence it is difficult for me to accept Söhnen’s suggestion that Bhāmaha was influenced by Bhaṭṭi and Daṇḍin (1995: 519).

Bhāmaha chose to present a system with five types and based on principles of construction in preference to another system, represented by the *Treatise on Theater*, in which specific patterns are given relatively arbitrary names, which were applied by different authors to very different types of TWINNING. Bhāmaha preferred this system evidently because it was more rational and could accommodate the varieties named in the other system. Moreover, as Söhnen pointed out, Bhāmaha's five types "come quite close" (1995: 496) to the classification based on structural principles that she proposes. I reproduce her classification here with Bhāmaha's terminology (types B4 and B4 have no correlate in Bhāmaha's *Ornament*):

- A. Repetition of a complete phrase or sentence occupying at least one whole *pāda* [= Bhāmaha's third type (*pādābhyāsaḥ*)]
- B. Occurrence of the same group of 2–4 syllables:
  - 1. once in each *pāda* ('rhyme type' ...) [includes Bhāmaha's fifth type (*samasta-pāda-yamakam*)]
  - 2. twice in one *pāda* (internal rhyme ...) [includes Bhāmaha's second type (*madhyānta-yamakam*)]
  - 3. immediate ('geminate') repetition of the same group, once in each *pāda* [includes Bhāmaha's first type (*ādī-yamakam*)]
  - 4. immediate ('geminate') repetition of the same group, twice in one *pāda*
  - 5. special forms

Bhāmaha's four types, excluding "serial" for the moment, thus encompass the four major principles of TWINNING: repetition of a group *within* a line, either adjacently (*pādādi-yamakam*) or not (*madhyānta-yamakam*); repetition of a group *across* lines (*samasta-pāda-yamakam*); and repetition of an entire line (*pādābhyāsaḥ*).<sup>126</sup>

126. Note that I use the word *line* to translate *pāda*, i.e., to refer to a *metrical* line, which is not necessarily coincident with a *typographic* line. "Syllables, words, phrases, clauses and sentences are found in both prose and poetry," write Fabb and Halle (2008: 1), "but only poetry has lines."

Nevertheless some of these distinctions are only made implicitly. And while the two types of line-internal repetition happen to involve adjacent and non-adjacent pairs, Bhāmaha himself does not invoke the distinction, as noted earlier. In fact these two types are named according to the position of the groups, and here Bhāmaha’s classification loses quite a bit of coverage: it excludes all types of adjacent repetition wherein the repetition does not occur at the beginning of the line, and it excludes all types of non-adjacent repetition wherein the groups do not occur at the middle and the end. Similarly, Bhāmaha’s fifth type, which corresponds to the repetition of a group across lines, is limited to types wherein the group occurs in every single line of a verse, and excludes rhyme structures such as xA xA xB xB, or xA xB xA xB.

Thus Bhāmaha’s classification includes a *representative* of each general way of constructing TWINNING, but it nevertheless excludes many possible types. One might suspect that Bhāmaha *meant* to exclude these types. But this seems unlikely, because some of the better-known examples of TWINNING in Sanskrit and Prakrit literature are among the excluded types.

On the Sanskrit side, Kālidāsa’s description of Daśaratha in the ninth chapter of the *Dynasty of Raghu* involves the recurrence of the second, third, and fourth syllables of the fourth line as the fifth, sixth, and seventh syllables (Tubb 2015). This is a type of “adjacent repetition,” but because it is not at the beginning of the line, it could not be included in Bhāmaha’s category of *ādi-yamakam*. Rudraṭa, although working with inherited categories of TWINNING, nevertheless found it necessary to include examples of the precise type of repetition found in the *Dynasty of Raghu*, including the use of the same metrical form (*drutavilambitam*, 3.57–58).

On the Prakrit side, *Slaying of Rāvaṇa* by Pravarasēna also includes many examples of the “rhyme” type of TWINNING, where a group of syllables at the end of one line is repeated at the end of the following line (Dundas 2022: 78–79). This is a type of “repetition across lines,” but in the *Slaying of Rāvaṇa* the predominant pattern is to have two adjacent lines—not all four—rhyme. If one were devising a typology of TWINNING after the fifth century, when these works were

composed, it would be strange not to mention these varieties, and all the more to exclude them. This creates a presumption in favor of the hypothesis that Bhāmaha reproduced his typology from elsewhere, and most likely a source older than the fifth century.

If the fivefold classification found in Bhāmaha and the *Ornament* represents an attempt to “rationalize” an earlier tradition, then one way of understanding the fourth type, called *āvalī*, is as a “catch-all” term for those types that are not included under the other four. This is how Söhnen (1995: 517) understands it, and as schematized above, Bhāmaha’s example displays a number of different types of recurrence, each of which happens within the domain of a verse line.<sup>127</sup>

Returning now to the Prakrit *Mirror*, we must make two observations at the beginning. The first is that the typology of TWINNING is exactly the same as Bhāmaha’s. The second is that its entire discussion of TWINNING appears to suffer from an even larger degree of textual corruption than usual. The two previous editors were not able to make any sense of the examples. I have tried to restore them, but in doing so I have assumed, as a hypothesis, that we should expect forms of TWINNING that correspond to those exhibited in Bhāmaha’s examples. Hence, for example, the *Mirror*’s first example, of line-initial TWINNING, only exhibits TWINNING at the beginning of its first and fourth lines in the transmitted text, which is, in any case, clearly corrupt; I have accordingly restored it so that it exhibits TWINNING in all four lines, just as in Bhāmaha’s example of this type.

What I said of Bhāmaha’s classification, namely that it does not cover the well-known types of TWINNING attested in Kālidāsa and Pravarasēna, applies equally to the *Mirror*. This is strange, since the major Prakrit works of the fourth and fifth century, namely the

127. *Ornament* 2.14: *sītāsītākṣīṃ su-payō-dharādharāṃ su-saṃmadām vyakta-madām lalāmadām ~ ghanāghanā nīla-ghanā ghanālakām priyām imām utsukayanti yanti ca ~* “The rainclouds, dark and thick, make this beloved of mine anxious — with her black and white eyes, with beautiful breasts and lips, with great happiness, her intoxication perfectly clear, imparting beauty, with thick curls — and then they leave.”



*Victory of Hari* by Sarvasēna and *Slaying of Rāvaṇa* by Pravarasēna, make conspicuous use of end-rhyme, as noted above, especially in particular verse-forms called *galitakam*. Nevertheless these patterns (xA, xA, xB, xB, etc.) are not covered by the *Mirror*'s classification. The *Mirror* Despite the absence of end-rhyme, the *Mirror* seems to contain two clear allusions to the Prakrit court epics of the fourth and fifth centuries in this section, as noted below.

The example of “TWINNING at the beginning of a line” (AAx, BBx, CCx, DDx) in v. 129 is quite corrupt, but I have restored it on the assumption that it also exemplifies REFERENCE TO SOMETHING ELSE (*aṇṇāvaēsō*): a speaker addresses a female frog (*sālūrī*), telling her not to give in to the loud and clumsy begging of her mate, evidently advising a woman within earshot against giving in to the solicitations of a lover.

The example of “TWINNING from the the middle to the end of a line” has the pattern xAA, xBB, xCC, xDD, i.e., with *continuous* rather than discontinuous rhyming units as in *Ornament* 2.12 (xAxA, etc.). Despite its corruption, it clearly refers to a moment in the Rāma story when the monkeys look out on the ocean. The same incident is described at the end of the first and throughout the second chapter of Pravarasēna's *Slaying of Rāvaṇa*. Moreover the meter of this example is not the *gāhā*, like almost all of the other verses in the *Mirror*, but rather appears to be a form of the *galitakam*. It differs from all of the other surviving examples of this verse form, however, insofar as it has five rather than four lines, and the first two are shorter than its last three (see p. 24). I note, however, that my reconstruction is very tentative, since the manuscript apparently inserts part of a *pāda* from the following verse into this one, and in fact the diagnostic form of TWINNING in the fifth and last line is my restoration.<sup>128</sup>

V. 131 exemplifies “the repetition of an entire line,” where the pattern is A, A, x, x rather x, A, x, A as in *Ornament* 2.13. In my provisional reconstruction, it is another REFERENCE TO SOMETHING ELSE, where the description of the development of a plantain is

128. Earlier editors took the last line of v. 130 as the first line of v. 131.

probably intended to reflect the development of a person. One part of the rhyme here, *ghaṇavāriam*, also finds a parallel in Pravarasēna's poem: "the ocean, which gives water to the clouds (*ghaṇa-vāriam*), is prevented from transgressing the earth (*mahi-laṅghaṇa-vāriam*) by the embrace of the shore, as fickle as it may be."<sup>129</sup>

I have been unable to make sense of verse 132, in part because, in this variety, the repetitions are not found in a predictable location in the verse. It appears to repeat the words *ṇi(b)bhara-* and *sāsā*.

The last verse, 133, exemplifies "TWINNING in every line" (xA, xA, xA, xA). The strings repeated there are also found as an adjacent repetition in verse 641 of the *Vajjālaggaṃ*: "the daring woman was mocked" (*sāhasiyā sā hasiyā*).<sup>130</sup> Although the reading of the text is more or less secure, the interpretation might be improved: I have resolved *sāhasiā* in each of its four instances as *kathaya syāt*, *sāhasikāḥ*, *sā hasitā*, and *sāhasikā*.

- 
129. *Slaying of Rāvaṇa* 2.23: *maṇivālaam tīra-laā-hara-ppahōhāsia-ramma-ṇivālaam ~ ghaṇa-vāriam velāliṅgaṇēṇa caḍulaṃ mahi-laṅghaṇa-vāriam ~*. The manuscript reads *kandarō* (twice), but I have emended it to *kandalaṃ* on the basis of sense; if we wish to keep *kandarō* (*vel sim.*), a repetition of *kandarēṇa* in *Slaying of Rāvaṇa* 6.56 might provide a relevant parallel: *dharanihareṇa a caliam calia-kandarēṇam ~ phuttaiṃ gaa-ulaṃ aṇāliddhakaṃ darēṇam ~* ("a herd of elephants, previously untouched by fear [*aṇāliddhakaṃ darēṇam*], was forced to disperse by the mountain, whose caves were shaking [*calia-kandarēṇam*]").
130. The full verse, as presented and translated by Patwardhan, is: *mā rajja suhaṇjaṇaē sōhaṇjaṇaē ya dīṭṭhamattammi ~ bhajjihisiya sāhasiyā sā hasiyā savvalōṇa ~* "Do not be enamoured of the *Śobhāṇjanaka* (tree or flower), which is productive of well-being as soon as it is seen. You will be broken.' — thus was the daring lady ridiculed by all the people."

## Conclusion: 134

I 34    Go ahead and think of others  
           that were left out here:  
           when it comes to literature,  
           people don't strive for completeness.  
           What is revealed here, accordingly,  
           is the idea; you should see this  
           as merely an indication.

*aṇṇē vi ūha sēse ṇa honti sāmaggatthiṇō kavvē  
 tēṇa viattō bhāvō ēsa disa ccēa daṭṭhavvā*

## Chapter 3

# Edition

[1b]

1 ॥ ओं नमः सरस्वत्यै ॥

मंगलाअरणं

2 सुंदरपअविण्णासं विमलालंकारेहिअसरीरं ।

गाहा

3 सुइदेविअं च कव्वं च पणमिमो पवरवण्णडुं ॥ १ ॥

पत्थावणा

4 सव्वाइं कव्वाइं सव्वाइं जेण होंति भव्वाइं ।

गाहा

5 तमलंकारं भणिमोऽलंकारं कुकविकव्वाणं ॥ २ ॥

6 अच्चंतसुंदरं पि हु गिरलंकारं जणम्मि कीरंतं ।

गाहा

7 कामिणिमुहं व कव्वं होइ पसण्णं पि विच्छाअं ॥ ३ ॥

8 ता जाणिऊण णिउणं लक्खेज्जह बहुविहे अलंकारे ।

गाहा

9 जेहि अलंकरिआइं बहुमणिज्जंति कव्वाइं ॥ ४ ॥

1 ॥ ओं नमः सरस्वत्यै ॥ ] J; om. **N Bh**.

2 विमलालंकार ] J **N**<sub>1968</sub> **Bh**; विमललंकार  
N<sub>1964</sub>; विमलालंकार व्वं N<sub>2001</sub>.

3 पणमिमो ] *conj.* ed.; पणविअं J **N**<sub>1964</sub>;  
पणविअ **N**<sub>1968</sub> **Bh** **N**<sub>2001</sub>. The  
reading of earlier editors, while  
grammatically admissible, is  
metrically impossible.

3 वण्णडुं ] J **N Bh**; वण्णडुणं **Bh**<sub>D</sub>.

4 भव्वाइं ] J **N**<sub>1964</sub> **N**<sub>1968</sub> **Bh**; भविआइं  
**Bh**<sub>D</sub> **N**<sub>2001</sub>.

6 सुंदरं ] J **Bh** (~ **N**<sub>1968</sub> **N**<sub>2001</sub>); सुन्दर  
N<sub>1964</sub>.

6 गिरलंकारं ] **Bh** (~ J **N**<sub>1968</sub> **N**<sub>2001</sub>);  
निरलंकार N<sub>1964</sub>.

8 लक्खेज्जह ] *conj.* ed.; लक्खिज्जइ *conj.*  
**N**<sub>1968</sub> **N**<sub>2001</sub> **Bh**; लक्खिज्जह J  
N<sub>1964</sub>.

9 अलंकरिआइं ] J **N**<sub>1964</sub> **N**<sub>1968</sub> **Bh**;  
अलंकारिआइं **Bh**<sub>D</sub> **N**<sub>2001</sub>.

## उद्देशो

- 10 उवमारूवअदीवअरोहाणुप्पासअइसअविसेसा । गाहा  
 11 अक्खेवजाइवइरेअरसिअपज्जाअभणिईओ ॥ ५ ॥  
 12 जाहासंखसमाहिअविरोहसंसअविभावणाभावा । गाहा  
 13 अत्थंतरणासो अण्णपरिअरो तह सहोत्ती अ ॥ ६ ॥  
 14 उज्जाअवण्हवा इउ पेम्माइसओ उदत्तपरिअत्ता । गाहा  
 15 दव्वुत्तर[2a]किरिउत्तरगुणुत्तरा बहुसिलेसा अ ॥ ७ ॥  
 16 ववएसथुईसमजोइआ इउ अपत्थुअप्पसंसा अ । गाहा  
 17 अणुमाणं आअरिसो उप्पेक्खा तह अ संसिद्धी ॥ ८ ॥  
 18 आसीसा उवमारूवअं च जाणह णिअरिसणं तह अ । गाहा  
 19 उप्पेक्खावअओब्भेअवलिअजमएहि संजुत्ता ॥ ९ ॥  
 20 एत्तिअमित्ता एए कव्वे सुपडिट्ठिआ अलंकारा । गाहा  
 21 अहिआ उवक्कमेणं वीसाओ दोण्णि संखाओ ॥ १० ॥

10 रूवअ ] J N<sub>1968</sub> N<sub>2001</sub> Bh; रूवउ N<sub>1964</sub>.

10 विसेसा ] Bh N<sub>2001</sub>; विसेसं J N<sub>1964</sub> N<sub>1968</sub>.

11 वइरेअ ] J N Bh; वैरेअ Bh<sub>D</sub>.

11 भणिईओ ] conj. ed.; भणिआउ Bh N<sub>2001</sub> (~ J N<sub>1964</sub> N<sub>1968</sub>); भणिआ Bh<sub>D</sub>.

12 जाहासंख ] J; जहासंख N<sub>1968</sub> N<sub>2001</sub> Bh; जहासंखं conj. N<sub>1968</sub>.

12 भावा ] N Bh; भाव J.

13 सहोत्ती ] J N<sub>1968</sub>; सहोत्ति Bh N<sub>2001</sub>.

14 अवण्हवा इउ ] conj. ed.; अवण्हवइउ J; अवण्हवइओ N Bh; अवन्हव इओ Bh<sub>D</sub>.

14 पेम्माइ ] N Bh; पेम्माइं J.

14 उदत्त ] J N; उदात्त Bh.

16 थुई ] J Bh; थुइ conj. N.

16 इउ ] conj. ed.; इअ J N Bh.

16 प्पसंसा ] conj. Bh N<sub>2001</sub>; पसंसा J N<sub>1968</sub>.

17 माणं आअरिसो ] J N<sub>1968</sub>; माणमाअरिसो Bh N<sub>2001</sub>.

17 उप्पेक्खा ] conj. Bh N<sub>2001</sub>; उपेक्खा J N<sub>1968</sub>.

17 संसिद्धी ] J Bh N<sub>2001</sub>; संसिद्धी N<sub>1968</sub>.

18 रूवअं ] J N; रूवआ Bh; रू Bh<sub>D</sub>.

18 जाणह ] conj. Bh; जाणइ J N.

18 णिअरिसणं ] Bh; णिअरिसिणं J N.

19 उप्पेक्खावअओब्भेअ ] conj. ed.; उप्पेक्खावअवो भेअ Bh N<sub>2001</sub>; उवेक्खावअभेअ J; उवेक्खा च अ (ओ) भेअ N<sub>1968</sub>.

19 जमएहि ] J Bh N; जमएइ Bh<sub>D</sub>.

20 एत्तिअ ] J Bh N<sub>2001</sub>; एत्तिअ N<sub>1968</sub>; एत्तिय Bh<sub>D</sub>.

20 मित्ता ] J p.c. N Bh; मत्ता J a.c.

20 कव्वे सुपडिट्ठिआ ] ed. (~ J); कव्वेसु पडिट्ठिआ N Bh.

21 उवक्कमेणं ] N Bh; उचक्कमेणं J.

21 संखाओ ] J N<sub>1968</sub> (~ J Bh N<sub>2001</sub>); बिउणाओ conj. ed.

उवमा

- 22 उवमाणेणं जा देसकालकिरिआविरोहपडिण । गाहा  
 23 उवमेअस्स सरिसअं लहइ गुणेणं खु सा उवमा ॥ ११ ॥  
 24 पडिवत्थू गुणकलिआ असमा माला अ बिउणरूवा अ । गाहा  
 25 संपुण्णा गूढा संखला अ लेसा अ दरविअला ॥ १२ ॥  
 26 एक्केक्रमा पसंसा तल्लिच्छा णिंदिआ अइसआ अ । गाहा  
 27 सुइमिलिआ तह अ विअप्पिआ अ सत्तरह उवमाओ ॥ १३ ॥  
 28 पडिवत्थू सा उ[2b]वमा जा होइ समाणवत्थुरूवा अ । गाहा  
 29 इवमिवपिवाइरहिआ वि सरिसगुणपच्चआहिंतो ॥ १४ ॥  
 30 पडिवत्थूवमा जहा ॥  
 31 संपत्ततिवग्गसुहा थोवा पुहवीअ होंति णरणाहा । गाहा  
 32 महरप्फला सकुसुमा सिणिद्धपत्ता तरू विरला ॥ १५ ॥  
 33 गुणकलिआ सा भण्णइ गुणेहि दोहिं पि सरिसआ जत्थ । गाहा  
 34 उवमेओ किर जीए उवमाणं होइ सा असमा ॥ १६ ॥  
 35 गुणकलिआ जहा ॥  
 36 चंपअलइ व्व णवकुसुमसुंदरा सहइ विंझकडए व्व । गाहा  
 37 वच्छत्थलम्मि लच्छी तमालणीले महुमहस्स ॥ १७ ॥

22 विरोह ] *conj.* ed.; वरोह J N Bh.

22 पडिण ] J; पडिणं N Bh.

23 सरिसअं ] J N<sup>1968</sup>; सरिसं Bh N<sup>2001</sup>.

24 माला ] N Bh; साला J.

24 बिउण ] ed. (~ J N); विगुण Bh.

25 अ लेसा ] J Bh; सिलेसा N.

25 विअला ] N Bh; विउला J.

26 एक्केक्रमा ] *conj.* ed.; एक्कक्रमा N Bh;

एक्कक्रमा J.

28 पडिवत्थू सा ] *conj.* ed.; पडिवत्थू एसा J  
N Bh; पडिवत्थुए सा Bh.

28 उवमा ] Bh; उअमा J N.

28 जा ] J *p.c.* N Bh; जो J *a.c.*

28 वत्थु ] N Bh; वत्थू J.

29 पिवाइ ] N Bh; पिचाइ J; पिवइ Bh.

29 वि सरिस ] *conj.* ed.; विसरिस J N Bh.

29 पच्चआहिंतो ] ed. (~ J *p.c.* N<sup>1968</sup>);  
पच्चुआहिन्तो J *a.c.*; पअएआहिंतो Bh;  
पअअएआहिन्तो Bh N<sup>2001</sup>.

31 णरणाहा ] J N; णारणाहा Bh.

32 महरप्फला सकुसुमा ] *conj.* ed.;  
महरफला सकुसुमा J; महरफला य  
सकुसुमा *conj.* N; महरफल (?)  
[कुसुमा] Bh.

32 तरू ] J N Bh; तरु Bh.

34 असमा ] J N; समा Bh.

36 चंपअ ] J N Bh; जंपअअ Bh.

36 लइ ] J N; लअ Bh; लअअ Bh.

36 कडए ] *conj.* Bh; कडइ J N.

36 व्व ] J N; व Bh.

37 लच्छी ] J N Bh; लच्छि Bh.

- 38 असमा जहा ॥
- 39 जोण्हाणिम्मललाअण्णपसरचिंचइअसअलभुअणाइ । गाहा  
40 तुह तुज्झ व्व किसोअरि समाणरूवा जए णत्थि ॥ १८ ॥
- 41 सा माला उवमाणाण जत्थ विविहाण होइ रिंछोली । गाहा  
42 बिउणसरिसोवमाणा विणि<sup>[3a]</sup>म्मिआ बिउणरूव त्ति ॥ १९ ॥
- 43 मालोवमा जहा ॥
- 44 हरिवच्छं व सुकमलं गअणं व भमंतसूरसच्छाअं । गाहा  
45 साअरजलं व करिमअरसोहिअं तुह घरदारं ॥ २० ॥
- 46 बिउणरूवोवमा जहा ॥
- 47 णिव्वावारीकअभुअणमंडलो सूरणासिअपआवो गाहा  
48 णाह पओसो व्व तुमं पाउससरिसत्तणं वहसि ॥ २१ ॥
- 49 ण हु ऊणा ण हु अहिआ जा जाअइ सा हु होइ संपुण्णा । गाहा  
50 जा उण समासलीणा सा गूढा भण्णए उवमा ॥ २२ ॥
- 51 संपुण्णा जहा ॥
- 52 सोहसि वअणेण तुमं केअइकण्णुल्लिआसणाहेण । गाहा  
53 कमलेण व पासट्ठिअमुद्धडहंसेण पसअच्छि ॥ २३ ॥
- 54 गूढोवमा जहा ॥
- 55 कह पाविहिसि किसोअरि दइअं थणअडसखेअणीससिरि । गाहा  
56 रंभागब्भोरु णिअंवभारमसिणेण गमणेण ॥ २४ ॥

39 पसरचिंचइअ ] *conj.* Bh N<sup>2001</sup>;  
पसरिविंझुइअ J; पसरिचिंचइअ N<sup>1968</sup>.  
42 सरिसोवमाणा ] *conj.* ed.; सरिसोवमाण J;  
सरिसोवमाए N<sup>1968</sup>; सरिसोवमा जा Bh  
N<sup>2001</sup>.  
42 त्ति ] J N Bh; ति Bh.  
45 साअर ] J N Bh; साआर Bh<sub>D</sub>.  
47 णिव्वावारी ] J N; निव्वावारि Bh.  
47 पआवो ] *conj.* ed.; पआओ N<sup>1968</sup> (~  
J); पहाओ Bh N<sup>2001</sup>.  
48 पओसो व्व ] *conj.* ed.; पओस व्व N  
Bh; पउस व्व J.

53 व ] J Bh; वि N.  
53 ट्ठिअ ] *conj.* ed.; ट्ठिण J N Bh.  
53 मुद्धड ] J Bh; मुद्धअ(ड) N.  
53 पसअच्छि ] J Bh; पसअत्थि N.  
55 पाविहिसि ] *conj.* Bh N<sup>2001</sup>;  
पाडिहि<sup>सि</sup> J N<sup>1968</sup>.  
55 थणअड ] *conj.* ed.; थणअल J N Bh.  
In terms of the meaning we  
might expect थणहर.  
55 णीससिरि ] J N Bh (~ Bh<sub>D</sub>); णीससिरि J.  
56 गब्भोरु ] J N<sup>1968</sup>; गब्भोअर Bh N<sup>2001</sup>.

- 57 उवमाविवज्जएहिं पुणविडविडिएहि संखला होइ । गाहा  
 58 उवमिज्जइ उवमेओ जी[3b]ए लेसेण सा लेसा ॥ २५ ॥  
 59 संखलोवमा जहा ॥  
 60 सग्गस्स व कणअगिरी कंचणगिरिणो व्व महिअलाहोओ । गाहा  
 61 महिवीढस्स वि भरधरणपच्चलो तह तुमं चेअ ॥ २६ ॥  
 62 लेसोवमा जहा ॥  
 63 सो संझाराअसमो चलपेम्मो जो जणो सुहअ साअं । गाहा  
 64 भासइ संझाराएण सव्वजोइक्खरिंछोली ॥ २७ ॥  
 65 सुसरिसआ जं थेवं विअलइ स चेअ होइ दरविअला । गाहा  
 66 एक्केकमोवमाणेहि होइ एक्केकमा णाम ॥ २८ ॥  
 67 दरविअला जहा ॥  
 68 पीणत्थणी सरूवा पहपेसिअलोअणा सउकंठा । गाहा  
 69 लिहिअ व्व दारलग्गा ण चलइ तुह दंसणासाए ॥ २९ ॥

57 विवज्जएहिं ] *conj. ed.*; वएहिं J N (~ Bh Bh<sub>D</sub>).

57 पुणविडविडिएहिं ] *conj. ed.*; उत्तिविडिरइएहिं J (~ Bh); उत्ति विडि(ट्टि)रइएहिं N. My emendation is based on the suspicion that रइएहिं is an intrusive gloss.

58 जीए लेसेण ] *conj. ed.*; जेसिं लेसाण J N Bh.

60 गिरी ] J N Bh; गिरि Bh<sub>D</sub>.

60 गिरिणो व्व ] *ed.*; गिरिणो [व] Bh; गिरिणु व्व J N. Bhayani reports the reading गिरिणा महिअला in his apparatus, from where I do not know.

60 महिअलाहोओ ] *ed.* (~ J); महिअलं होउ N<sub>1968</sub> Bh; महिअलहोउ N<sub>2001</sub>.

63 संझारा ] *conj. Bh*; संझारो J; संसारो N.

63 चल ] J N Bh; जल Bh<sub>D</sub>.

63 सुहअ साअं । ] *conj. ed.*; सुहअ । सो किं J; सुहओ सो किं N; सुहओ । सो किं Bh.

64 संझाराए ] J Bh; संसाराए N; संझारा Bh<sub>D</sub>.

64 ण सव्वजोइक्ख ] *conj. ed.*; णवजोण J Bh; णव जो (व्वणवइ) ण *conj. N*.

65 सुसरिसआ जं थेवं ] *conj. ed.*; सुसरिसमापखेवं J N Bh.

65 चेअ ] *conj. ed.*; चेव J N Bh.

66 एक्केकमोवमाणेहि ] *conj. ed.*; एक्कमोवमाणेहिं Bh (~ Bh<sub>D</sub>); एक्कमोवमाणेहिं J N.

66 एक्केकमा ] *conj. ed.*; एक्कमा J N Bh.

68 रूवा ] *ed.*; रूआ J N Bh.

68 सउकंठा ] *conj. N*<sub>1968</sub> Bh N<sub>2001</sub>; सटकंठा J; सहकंठा N<sub>1968</sub>.

69 लिहिअ ] *ed.*; लिहिय J N Bh.



- 70 एकैकमा जहा ॥
- 71 पअईए विमलाओ दोण्णि वि विबुहअणणिवुइकराओ । गाहा
- 72 एकैकमसरिसाओ तुह किती तिससरिआ अ ॥ ३० ॥
- 73 णिंदाए सलहिज्जइ उवमेओ जत्थ सा [4a]पसंस ति । गाहा
- 74 अणुहरइ अइसएणं जा स च्चिअ होइ तल्लिच्छा ॥ ३१ ॥
- 75 णिंदापसंसा जहा ॥
- 76 तुह संढस्स व णरवर भुज्जइ भिच्चेहि पाअडा लच्छी । गाहा
- 77 हिअअं पि काअरस्स व वअणिज्जभएण ओसरइ ॥ ३२ ॥
- 78 तल्लिच्छोवमा जहा ॥
- 79 पाउसणिसासु सोहइ जलप्पवाहेहि पूरिआ पुहई । गाहा
- 80 चलविज्जुवलअवाडणणिवडिअणक्खत्तसरिसेहिं ॥ ३३ ॥
- 81 उवमेओ णिंदिज्जइ थुइववएसेण जत्थ सा णिंदा । गाहा
- 82 अइसअभणिआ स च्चेअ अइसआ भण्णए उवमा ॥ ३४ ॥
- 83 थुइणिंदोवमा जहा ॥
- 84 तंबोलराअमिलिअंजणेण अहरेण सोहसि पओसे । गाहा
- 85 दरपरिणअजंबूहलकंतीसरिसेण पिहुअच्छि ॥ ३५ ॥

- 70 एकैकमा ] *conj. ed.*; एकैकमा J N Bh;  
एकैकमा Bh<sub>D</sub>.
- 71 पअईए ] J; पअइ N Bh.
- 71 विमलाओ ] N (~ J p.c. Bh); विमलउ J  
a.c.
- 71 अण ] *conj. ed.*; जणे J Bh; जणेहिं *conj.*  
N.
- 71 णिवुइ ] *conj. ed.*; णिवुई J Bh N.
- 71 कराओ ] *conj. ed.*; कराओ अ J Bh N.
- 72 एकैकम ] J p.c. Bh; एकैकमा N;  
एकैकमा J a.c.
- 72 सरिआ ] J p.c. N Bh; सरिआ J a.c.
- 74 च्चिअ ] J p.c. N Bh; च्चिआ J a.c.
- 74 तल्लिच्छा ] J p.c. N Bh; तिल्लिच्छा J a.c.
- 76 णरवर ] J N; नरवइ Bh; नरवअइ Bh<sub>D</sub>.
- 77 हिअअं पि ] *conj. Bh*; हिअआई J N;  
हिअआई Bh<sub>D</sub>.
- 77 काअरस्स व ] J p.c. N Bh; काअरस्स वि  
J a.c.

- 79 जलप्पवाहेहि ] *conj. ed.*; जलप्पवाहेहि  
Bh; जलप्पवाहेहि J N.
- 80 वलअ ] *ed.*; वलय J N Bh.
- 80 णक्खत्त ] *conj. N Bh*; खणत्त J.
- 81 उवमेओ ] Bh N; उपमेओ J.
- 81 णिंदिज्जइ ] *conj. N Bh*; णिंदिज्जइ J.
- 82 अइसअ ] J N Bh; अतिसअ Bh<sub>D</sub>.
- 82 च्चेअ ] *ed.*; च्चिअ J p.c. N Bh; च्चअ J  
a.c.
- 82 अइसआ ] J; अइसइआ *conj. N Bh*;  
अतिसइआ Bh<sub>D</sub>.
- 83 थुइ ] *conj. Bh*; सुअ J N.
- 84 राअ ] J N Bh; राअअ Bh<sub>D</sub>.
- 85 परिणअ ] *conj. N Bh*; परिणिअ J.
- 85 कंती ] *conj. Bh*; कन्ति J N.
- 85 सरिसेण ] N Bh; सरीसेण J.
- 85 पिहुअच्छि ] J p.c. Bh; पिहुअच्छ J a.c.;  
पिहुअत्थि N.

- 86 अइसओवमा जहा ॥
- 87 जोणहामअसरणागअतिमिरसमूहेहि णिज्जिअमिअंकं । गाहा
- 88 सेविज्जइ वअणं सासगंधलुद्धेहि भसलेहिं ॥ ३६ ॥
- 89 [4b]जा सरिसएहि बज्झइ सदेहिं सा हु होइ सुइमिलिआ । गाहा
- 90 एक्काणेक्कविअप्पणभेएण विअप्पिआ दुविहा ॥ ३७ ॥
- 91 सुइमिलिओवमा जहा ॥
- 92 दट्ठण परकलत्तं छंदावडिअं मणोहरं कव्वं । गाहा
- 93 खिज्जइ खलो विअंभइ दूसइ दोसं अपेच्छंतो ॥ ३८ ॥
- 94 एक्कत्थविअप्पिओवमा जहा ॥
- 95 परिभमणवइणिअट्ठिअसंपीडिअबहलरेणुविच्छुरिआ । गाहा
- 96 णअरअणड व्व हावा वाआवत्ता मुणिज्जंति ॥ ३९ ॥
- 97 बहुहाविअप्पिओवमा जहा ॥
- 98 सूरम्मि दावजलणे व्व वोलिए णहअलं वणसरं व । गाहा
- 99 पच्छा मसिणिअरेण व तमेण कसिणीकअं सअलं ॥ ४० ॥
- 100 उवमालक्खणं समत्तं ॥ छ ॥

86 अइसओवमा ] ed. (~J); अइसइयउवमा  
N Bh.

87 भअ ] J N Bh; भअअ BhD.

88 वअणं ] J p.c. N Bh; वअणां J a.c.

90 दुविहा ] J N Bh; दुवविहा BhD.

92 छंदा ] conj. Bh (~J N<sub>2001</sub> BhD);  
छंदो N<sub>1968</sub>.

93 अपेच्छंतो ] Bh (~N); अपेच्छन्तं J.

94 विअप्पिओवमा ] J p.c.; विअप्पिओवमा J  
a.c.

95 णिअट्ठिअ ] conj. Bh; णिवुव्विअ J;  
णिवुव्विअ N.

95 संपीडिअ ] J N; संपिडिअ Bh.

95 विच्छुरिआ ] conj. ed.; णिअच्छंवा J;  
णिछअंवा N<sub>1968</sub>; णिअच्छा Bh  
N<sub>2001</sub>. णिअछाआ would be closer  
to J's reading, but grammatically  
difficult.

96 णअरअणड व्व हावा ] conj. ed.;  
णहसुअणखंसाअव J; णहसु  
अणडवंसाअव N; णहसु अणडतंसा

इव Bh.

96 मुणिज्जंति ] ed. (~N<sub>1968</sub> J); मुणिज्जंते  
Bh N<sub>2001</sub>.

97 विअप्पिओवमा ] conj. Bh N<sub>2001</sub>;  
विअप्पिउवमा J N<sub>1964</sub> N<sub>1968</sub>.

98 जलणे ] Bh N<sub>2001</sub>; जलश J; जलइ  
N<sub>1968</sub>; जलस N<sub>1964</sub>.

98 वोलिए ] conj. Bh; वोलिउ J N.

98 णहअलं ] conj. Bh N<sub>2001</sub>; णहअरं J  
N<sub>1964</sub> N<sub>1968</sub>.

98 वणसरं व ] conj. ed.; वअरसं व J  
N<sub>1968</sub> N<sub>2001</sub>; वअरसंवयो conj. Bh;  
संव N<sub>1964</sub>.

99 पच्छा ] conj. Bh; पच्छि J N.

99 मसिणि ] J N<sub>1964</sub> Bh; मणिसि N<sub>1968</sub>  
N<sub>2001</sub>.

99 कसिणीकअं ] J N (~Bh); कसणीकायं  
BhD.

99 सअलं ] conj. N<sub>1968</sub> Bh N<sub>2001</sub>; सअसं  
J N<sub>1968</sub>; सउसं N<sub>1964</sub>.

## रूवअं

- 101 उवमाणेणुवमेअस्स जत्थ रूविज्जए णिअं रूवं ।  
 102 दव्वगुणसम्मअं तं भणंति इह रूवअं कइणो ॥ ४१ ॥  
 103 तं चिअ दुविहं जाअइ समत्थपअअत्थविर[5a]अणाजणिअं ।  
 104 पढमं बीअं एक्केक्कदेसपरिसंठिअं होइ ॥ ४२ ॥  
 105 सअलवत्थूरूवअं जहा ॥  
 106 गअणसरोअं पेच्छह मिअंकतणुकिरणकेसरसणाहं ।  
 107 ताराकुसुमसवं तमहरभमरउलं समक्कमइ ॥ ४३ ॥  
 108 एक्केक्कदेसरूवअं जहा ॥  
 109 अविरअपसरिअधाराणिवाअणिट्ठविअपंथिअसमूहो । गाहा  
 110 मारिहिइ मं सदइअं पि णिक्खिवो पाउसचिलाओ ॥ ४४ ॥  
 111 भेआ णामेहिं चिअ हरिअच्छाईहि रूवआण कआ । गाहा  
 112 अत्थो लहिज्जइ चिअ सअलेअररूवआहिंतो ॥ ४५ ॥

- 101 उवमाणेणुवमेअस्स ] J N;  
 उवमाणेणुवंपअस्स Bh; उवमाणेणुवंपस्स Bhd.  
 101 जत्थ रूविज्जए ] conj. ed.; जं च विरूविज्जए J N; जं निरूविज्जए Bh.  
 101 णिअं रूवं ] conj. ed.; विरूविअंसु J N<sup>1968</sup>; णिरूवणं खु conj. Bh;  
 विरूविअं खु N<sup>2001</sup>. Based on Bhāmaha, we can choose णिअअ, णिअं or णिओ with रूवं, तत्तं, or भावो.  
 102 दव्वगुण ] J N Bh. Bhāmaha suggests दिट्ठगुण.  
 102 रूवअं ] J N; रूवं Bh.  
 103 पअअत्थ ] conj. ed.; पाअत्थ Bh N<sup>2001</sup>; पअत्थ J N<sup>1968</sup>.  
 104 बीअं ] N<sup>1968</sup> (~ J N<sup>2001</sup>); विअं Bh.  
 105 वत्थू ] J N; वत्थु Bh.  
 106 सरोअं ] ed. (~ J N); सरं Bh.  
 106 मिअंक ] conj. ed.; पाउसम्मि J N Bh.

- 106 केसर ] J p.c. N Bh; केसरि J a.c.  
 107 कुसुमसवं ] conj. ed.; कुसुमव्ववणो J;  
 कुसुमव्ववणं Bh; कुसुममिववणं N.  
 107 तमहरभमरउलं ] conj. ed.;  
 महभरणपउलं J Bh; महभरणमउलं N.  
 107 समक्कमइ ] N Bh; समकमइ J.  
 107 ४३ ] J Bh; ४४ N.  
 110 मारिहिइ ] conj. ed.; मारिहइ J N Bh.  
 110 पि ] J N; om. Bh.  
 110 ४४ ] J Bh; ४५ N.  
 111 चिअ ] J N<sup>1968</sup> Bh; चिअं N<sup>2001</sup>.  
 111 अच्छाईहि ] conj. ed.; अच्छाएहिं J N Bh.  
 112 अत्थो ] J N; अत्थे Bh.  
 112 लहिज्जइ ] J; लम्भिज्जइ Bh; लम्भिज्जइ N.  
 112 चिअ ] J p.c. N; चिअ J a.c. Bh  
 112 ४५ ] J Bh; ४३ N. This verse comes after 42 in N.

## दीवअं

- 113 दीविज्जंति पआइं एक्काए च्चेअ जत्थ किरिआए । गाहा  
 114 मुहमज्झंतगआए तं भण्णइ दीवअं तिविहं ॥ ४६ ॥  
 115 मुहदीवअं जहा ॥  
 116 भूसिज्जंति गइंदा मएण सुहडा उ असिपहारेण । गाहा  
 117 गरुअरणं तुरआ सोहग्गुणेण महिलाओ ॥ ४७ ॥  
 118 मज्झदीवअं ज[5b]हा ॥  
 119 सुकवीण जसो सूरान धीरिमा ईहिअं णरिंदाण । गाहा  
 120 केण खलिज्जइ पिसुणाण दुम्मई भीरुआण भअं ॥ ४८ ॥  
 121 अंतदीवअं जहा ॥  
 122 सत्थेण बुहा दाणेण पत्थिवा गुरुतवेण जइणिवहा । गाहा  
 123 रणसाहसेण सुहडा महीअले पाअडा होंति ॥ ४९ ॥

## रोहो अणुप्पासो अ

- 124 अद्धभणिअं णिरुंभइ जस्सिं जुत्तीअ होइ सो रोहो । गाहा  
 125 पअवण्णभेअभिण्णो जाअइ दुविहो अणुप्पासो ॥ ५० ॥

v. 47: Quoted in *Rasāulagāhākōsō* no. 148 (no. 25 in the *bālālāyaṇṇavajjā*) = **Ra.**

- 113 दीविज्जंति ] J Bh; दीविज्जति N<sub>1968</sub>;  
 दीविज्जइ N<sub>2001</sub>.  
 113 च्चेअ ] ed.; चेअ J N Bh.  
 114 तं ] J Bh N<sub>2001</sub>; णं N<sub>1968</sub>.  
 114 दीवअं ] conj. N Bh; दीविअं J N.  
 115 दीवअं ] N Bh; दीवअं J.  
 116 गइंदा ] conj. Bh; गअंदा J N (~ Ra).  
 116 उ ] J N; om. Bh Ra.  
 116 पहारेण ] N<sub>1968</sub>; प्पहारेण J Ra; प्पहरेण  
 Bh N<sub>2001</sub>.  
 117 गरुअरणं ] J (~ Ra); गइतुररणं N;  
 गउअ(?)तरएण Bh.  
 117 तुरआ ] J N (~ Ra); तुरंगा Bh.

- 117 गुणेण ] J N Bh; गुणेहिं Ra.  
 118 मज्झ ] J N; मज्झह Bh; मज्ज Bh<sub>p</sub>.  
 118 दीवअं ] N Bh; दीविअं J.  
 119 कवीण ] J N Bh; कविण Bh<sub>p</sub>.  
 119 धीरिमा ] conj. N Bh; वीरिमा J.  
 119 ईहिअं ] J N Bh; इहिअं Bh<sub>p</sub>.  
 120 दुम्मई ] J N; दुम्मइ Bh.  
 121 दीवअं ] conj. N Bh; दीविअं J.  
 123 मही ] J p.c. N; महि J a.c. Bh  
 123 पाअडा ] J N; पाअड Bh.  
 124 जुत्तीअ ] J N; जुत्तिअ Bh.  
 125 भेअ ] J p.c. N Bh; भिअ J a.c.

- 126 रोहो जहा ॥
- 127 को ण वलइ तेण विणा मा भणसु अपुलइणहि पासेहिं । गाहा  
128 अइरहसजंपिआई हवंति पच्छा अवच्छाईं ॥ ५१ ॥
- 129 पआणुप्पासो जहा ॥
- 130 ससिमुहि मुहस्स लच्छिं थणसालिणि थणहरं पि पेच्छंतो । गाहा  
131 तणुआअइ तणुओअरि हलिअसुओ कहसु जं जुत्तं ॥ ५२ ॥
- 132 वण्णाणुप्पासो जहा ॥
- 133 वाअंति सजलजलहरजललवसंवलणसीअल[6a]प्फंसा । गाहा  
134 फुल्लंधुअधुअकुसुमज्झरंतगंधुद्धुरा पवणा ॥ ५३ ॥

### अइसओ

- 135 जत्थ णिमित्ताहितो लोआइक्कंतगोअरं वअणं । गाहा  
136 विरइज्जइ सो तस्स अ अइसअणामो अलंकारो ॥ ५४ ॥

v. 52: Quoted in *Śṛṅgāraprakāśaḥ* vol. 2 p. 1266 (ed. Dwivedi = **Dwi**); see Kulkarni (1988: 216) and Kulkarni (1994: 451), who reports A. M. Ghatage's reconstruction = **Gha**).

- 127 विणा ] J N Bh; विण Bh<sub>D</sub>.  
127 भणसु ] N Bh; भणसू J.  
128 अवच्छाईं ] J Bh; अपत्थाईं N.  
129 पआणुप्पासो ] conj. N Bh;  
पाआणुप्पासो J; पआणुजासो Bh<sub>D</sub>.  
130 लच्छिं ] Bh; लच्छीं N; लच्छी J Gha  
Dwi.  
130 थणसालिणि ] J N Bh; घणसालिण  
Gha; घणालिण Dwi.  
130 थणहरं पि ] J N Bh; धणवण्णयम्  
Gha; थण Dwi. Dwi reads  
स्तननितम्ब in his *chāyā*.  
130 पेच्छंतो ] Bh (~J); पेच्छंती N;  
अणुकरइ Gha; चक्रजुअं Dwi.  
131 तणुआअइ तणुओअरि ] J N Bh (~  
Bh<sub>D</sub>); तणुओअरि तणुआअइ Gha  
Dwi.  
131 हलिअसुओ ] Bh Gha Dwi; हलिसुउ J  
(~ N).  
131 कहसु ] J N Bh Gha; कुणउ Dwi.  
131 जं ] J N Bh Gha; om. Dwi.  
133 सीअल ] J N<sub>1964</sub> N<sub>1968</sub> Bh;  
सीअअल N<sub>2001</sub>.  
134 फुल्लंधुअ ] J Bh N<sub>2001</sub>; फुल्लंधुअं  
N<sub>1964</sub> N<sub>1968</sub>.  
134 धुअ ] J N<sub>1968</sub> N<sub>2001</sub>; धुअं N<sub>1964</sub>;  
धुव Bh.  
134 मज्झरंत ] conj. ed.; मच्छलंत N (~  
J); मुछलंत Bh.  
134 पवणा ] J N; पवण Bh.  
135 लोआइक्कंत ] conj. ed.; लोआएक्कन्त J  
N (~ Bh).  
136 अइसअ ] J N<sub>1968</sub> N<sub>2001</sub> Bh; अइसउ  
N<sub>1964</sub>.

- 137 अइसआलंकारो जहा ॥  
 138 जइ गंधमिलिअभमरं ण होइ अवअंसचंपअपसूअं । गाहा  
 139 ता केण विभाविज्जइ कवोलमिलिआ पहा तिस्सा ॥ ५५ ॥

### विसेसो

- 140 विगाए वि एक्कदेसे गुणंतरेणं तु संथुई जत्थ । गाहा  
 141 कीरइ विसेसपअडणकज्जेणं सो विसेसो ति ॥ ५६ ॥  
 142 विसेसालंकारो जहा ॥  
 143 ण वि तह णिसासु सोहइ पिआण तंबोलराअपच्छइओ । गाहा  
 144 जह पिअअमपीओ पंडुरो वि अहरो पहाअम्मि ॥ ५७ ॥

### अक्खेवो

- 145 जत्थ णिसेहो व्व समीहिअस्स कीरइ विसेसतण्हाए । गाहा  
 146 सो अक्खेवो दुविहो होंतावक्कंतभेएण ॥ ५८ ॥

137 अइ ] Bh N<sub>2001</sub>; /अ<sup>ति</sup> ति J N<sub>1964</sub>  
 N<sub>1968</sub>.

137 सआलंकारो ] J N<sub>1968</sub> N<sub>2001</sub> Bh;  
 सालंकारो N<sub>1964</sub>.

138 मिलिअ ] J N Bh; मिलिअं conj.  
 N<sub>1968</sub>.

138 भमरं ण ] J Bh; भमराण N<sub>1968</sub>  
 N<sub>2001</sub>; भरमं ण N<sub>1964</sub>.

138 अवअंस ] J N Bh; अवअंसं conj.  
 N<sub>1968</sub>.

139 वि ] J p.c. N Bh; व J a.c.

139 कवोल ] conj. ed.; कओल Bh (~ J  
 N<sub>1964</sub>); कउहल N<sub>1968</sub> N<sub>2001</sub>.

139 मिलिआ ] conj. ed.; मिलिअं J N Bh.

139 पहा ] conj. ed.; पहं J N Bh.

139 तिस्सा ] J N<sub>1968</sub> N<sub>2001</sub> Bh; तिस्सो  
 N<sub>1964</sub>.

140 एक्क ] J Bh N<sub>2001</sub>; पक्ख N<sub>1964</sub>  
 N<sub>1968</sub>.

140 देसे ] J N; देस Bh.

140 संथुई ] J N<sub>1964</sub> Bh; संवुई N<sub>1968</sub>  
 N<sub>2001</sub>.

141 कीरइ ] J N Bh; कोरइ Bh<sub>D</sub>.

141 विसेस ] J N<sub>1968</sub> N<sub>2001</sub> Bh; विसेसे  
 N<sub>1964</sub>.

141 पअडण ] J N<sub>2001</sub> (~ Bh); पअडणं  
 N<sub>1968</sub>; पअउण N<sub>1964</sub>.

141 सो ] J N Bh; सा Bh<sub>D</sub>.

142 विसेसालंकारो ] J N; विशेषालंकारो Bh.

143 वि ] J p.c. N Bh; व J a.c.

143 राअ ] J N<sub>1964</sub> Bh; राक N<sub>1968</sub>  
 N<sub>2001</sub>.

143 पच्छइओ ] Bh; पव्वइओ N; पव्वइउ J.

144 पीओ ] N (~ J); पिओ Bh.

144 पंडुरो ] J N; पंडरो Bh.

145 जत्थ ] J N<sub>1968</sub> N<sub>2001</sub> Bh; जत्था  
 N<sub>1964</sub>.

145 समीहिअस्स ] conj. ed.; ससीहिअ J  
 Bh N<sub>1964</sub>; संसीहिअ conj. N<sub>1968</sub>  
 N<sub>2001</sub>.

145 कीरइ ] J N Bh; कोरइ Bh<sub>D</sub>.

146 अक्खेवो ] J p.c. N Bh; अक्खेव J a.c.

146 होंतावक्कंत ] conj. ed.; होंता एक्कंत  
 N<sub>1964</sub> N<sub>1968</sub> (~ N<sub>2001</sub>); होंतवक्कंत  
 Bh; होंतवक्कंत Bh<sub>D</sub>; होन्तापक्कन्त J.

- 147 होंतक्खेवो जहा ॥  
 148 जइ वच्चसि ता वच्चसु मह गुरु[6b]विरहग्गिताविअतणूए । गाहा  
 149 वच्चइ तइ समअं चिअ अहवा कह जंपिअं एअं ॥ ५९ ॥  
 150 अवक्कंतक्खेवो जहा ॥  
 151 खग्गप्पहारदढदलिअरिउचमूदिरअकुंभवीढस्स । गाहा  
 152 तुअ णत्थि अंतओ महिहराण संचालणो होज्ज ॥ ६० ॥

### जाई वइरेगो अ

- 153 होइ सहाओ जाई वइरेगो उण विसेसकरणेण । गाहा  
 154 अण्णेण जणेहि सआ अण्णेणं बज्झइ कईहिं ॥ ६१ ॥  
 155 जाई जहा ॥  
 156 सिरधरिअकलसघोलिरबाहाजुअलाइ गामतरुणीए । गाहा  
 157 मण्णइ विलासदिट्ठो उवट्ठिअं पामरो पुहविं ॥ ६२ ॥

- 147 क्खेवो ] Bh; क्खेओ N; खेउ J.  
 148 ता ] J N; तह Bh.  
 148 मह ] Bh; महु J N.  
 148 गुरु ] conj. ed.; गरु conj. Bh;  
 गरुअदाह J; गरुअदा(दी)ह N. I follow  
 Bhayani in taking दाह as an  
 intrusive gloss.  
 148 ताविअ ] J N<sub>1968</sub>; तविअ Bh N<sub>2001</sub>.  
 148 तणूए ] J N<sub>1968</sub>; तणुए Bh N<sub>2001</sub>.  
 149 एअं ] conj. ed.; एसा J N Bh.  
 150 अवक्कंत ] conj. Bh; पक्कन्त J; एकन्त  
 N.  
 150 क्खेवो ] conj. Bh; क्खेओ N; खेउ J.  
 151 प्पहार ] N Bh; पहार J.  
 151 रिउचमूदिरअ ] conj. ed.; रिउदलस्स  
 गअ conj. Bh; रिउं दलिअ J; रिउ  
 दलिअ N.  
 152 तुअ ] J N; तुह Bh.

- 152 अंतओ ] conj. ed.; अन्तको J N; एत्थ  
 को Bh.  
 152 संचालणो ] N Bh; संचालणे J.  
 153 वइरेगो ] Bh; वेरेगो J; वेरग्गो (वइरेओ)  
 N; वैरेगो Bh<sub>D</sub>.  
 154 अण्णेण जणेहि सआ ] conj. ed.;  
 उअणेणमणेहीसआ J N; उअणेनमोही (?)  
 सआ conj. Bh.  
 154 अण्णेणं बज्झइ ] conj. ed.; अणेणं च  
 (?) बज्झइ Bh; अन्नेणं बुज्झइ N;  
 अव्वेणं वज्झइ J.  
 156 कलस ] J N; कलसा Bh.  
 156 घोलिर ] Bh; तोलिर J; तोलि(णि)रा  
 N<sub>1968</sub>; तोलिअ N<sub>2001</sub>.  
 156 तरुणीए ] J N; तरुणिए Bh.  
 157 उवट्ठिअं ] conj. ed.; भइट्ठिअं J;  
 भइट्ठिअं Bh; भइट्ठिअं(ओ) N.

158 वइरेगो जहा ॥

159 दूसहपआवपसरो सोम्मो सइ अखलिअप्पहो तंसि ।

गाहा

160 तिक्वजडा उण दोण्णि वि रविरअणिअरा हअच्छाआ ॥ ६३ ॥

### रसिओ पज्जाअभणिई अ

161 फुडसिंगाराइरसो रसिओ अह भण्णए अलंकारो ।

गाहा

162 अण्णववएसभणिए विणिम्मिओ होइ पज्जाओ ॥ ६४ ॥

163 [7a]रसिओ जहा ॥

164 दूईविअड्डवअणाणुबद्धहिअआ विअंभिउं थट्ठा ।

गाहा

165 पडइ सउण्णस्स उरे रसंतरसणा कुरंगच्छी ॥ ६५ ॥

166 पज्जाअभणिई जहा ॥

167 गरुआण चोरिआए रमंति ते पअडरअरसं कत्तो ।

गाहा

168 मा कुणसु तस्स दोसं सुंदरि विसमट्टिए कज्जे ॥ ६६ ॥

### जहासंखं

169 जहभणिअं बहुआणं परिवाडीपअडणं जहासंखं ।

गाहा

170 किं पुण बिउणं तिउणं चउग्गुणं होइ कक्वम्मि ॥ ६७ ॥

158 वइरेगो ] J Bh; वइरागो (वइरेओ)

N<sub>1968</sub> (~ N<sub>2001</sub>).

159 पआव ] J Bh; पआ(भा)व N.

159 सोम्मो ] conj. ed.; सोमो J N Bh.

159 सइ ] J Bh; स(ज)इ N.

159 अखलिअ ] J Bh N<sub>2001</sub>; अरवलिअ  
N<sub>1968</sub>.

159 प्पहो ] conj. ed.; प्हो J N Bh.

159 तंसि ] J Bh; तासिं N.

160 ति ] J N; ते Bh.

160 दोण्णि वि ] conj. ed.; दोण्ण वि J  
N<sub>1968</sub>; दोण्ह वि Bh N<sub>2001</sub>.

160 रअणिअरा ] conj. ed.; रअरअ J Bh;  
रअ(ह)रअ N.

161 सिंगारा ] J p.c. N Bh; सिंगार J a.c.

162 ववएस ] N Bh; ववएसु J.

164 बद्ध ] conj. ed.; बंध Bh (~ J); बंधा  
N<sub>1968</sub> (~ N<sub>2001</sub>).

164 हिअआ ] conj. ed.; इअरा conj. Bh;  
इअरं N; इअर J.

164 थट्ठा ] conj. ed.; थट्ठा N Bh; च्छट्ठा J.

165 उरे ] J N<sub>1968</sub>; उअरे conj. Bh; उअ  
N<sub>2001</sub>.

166 भणिई ] conj. ed.; भणइ J N; भण्णइ  
Bh.

167 चोरिआए ] J Bh N<sub>2001</sub>; ग्गो (थो)  
रिआए N<sub>1968</sub>.

167 रमंति ते ] conj. ed.; रमंति(ए) Bh  
N<sub>2001</sub>; रमन्ति J; रमंति (ति) N<sub>1968</sub>.

167 पअड ] Bh; पअडे J N.

167 रअ ] ed. (~ J N<sub>1968</sub>); रइ Bh  
N<sub>2001</sub>.

169 जहभणिअं बहुआणं ] conj. ed.;  
जहणिअभण्णइ बहुआ J Bh N<sub>2001</sub>;  
जहणिअं भण्णइ बहुआ N<sub>1968</sub>.

169 जहासंखं ] J N; जहसंखं Bh.

170 तिउणं ] Bh; तिगुणं J N<sub>1968</sub>; तिगुणं  
N<sub>2001</sub>.



- 171 बिउणो जहा ॥
- 172 हंसससिकमलकुवलअभसलमुणालाण णिज्जिआ लच्छी । गाहा
- 173 तिस्सा गइमुहकरअललोअणधम्मेल्लबाहाहिं ॥ ६८ ॥
- 174 तिउणो जहा ॥
- 175 जो वहइ विमलवेल्लहलकसणसिअसरिउमाविसमिअंकं । गाहा
- 176 मुद्धंककंधरामउलिसंसिअं तं सिवं णमह ॥ ६९ ॥
- 177 चउग्गुणो जहा ॥
- 178 तीए सममउअदीहेहि णिम्मलतंतबधवलसोहेहिं । गाहा
- 179 डसणा<sup>[7b]</sup>हरणअणेहिं जिआइ मणिजवअकमलाई ॥ ७० ॥

### समाहिओ विरोहो अ

- 180 अणवेक्खिअपत्तसहाअसंपआए समाहिओ होइ । गाहा
- 181 गुणकिरिआण विरोहेण एस भणिओ विरोहो ति ॥ ७१ ॥

v. 68: Quoted in *Rasāulagāhakoṣo* no. 138 (no. 11 in the *baḷalāyaṇṇavajjā*) = **Ra**.

- 171 बिउणो जहा ॥ ] **Bh**; विगुणो जहा ॥ ] **N**; om. **Bh<sub>D</sub>**.
- 172 णिज्जिआ ] **J N Bh** (~ **Bh<sub>D</sub>**); णिग्गया **Ra**.
- 173 तिस्सा ] **J N Bh**; तस्सा **Ra**.
- 173 बाहाहिं ] **N Bh Ra** (~ **J p.c.**); वाहेहिं **J a.c.**
- 174 तिउणो ] **J p.c. Bh**; तिउण **J a.c.**; तउणो **N**.
- 175 सरिउमा ] *conj.* ed.; सरिसिआ **J N**; सरिआ *conj.* **Bh**.
- 175 मिअंकं ] *conj.* **Bh**; मिअंको **J N<sub>1968</sub>** (~ **N<sub>2001</sub>**).
- 176 मुद्धंककंधरा ] *conj.* ed.; मुद्धद्वखंपरा **J**; मुद्धद्वरयणीकर **N<sub>1968</sub>**; मुद्धद्वरअणिअर **Bh**; मुद्धद्वरयणीअर **N<sub>2001</sub>**.
- 176 संसिअं ] *conj.* **Bh N<sub>2001</sub>**; संसिए **J N<sub>1968</sub>**.
- 176 तं ] **J p.c. N Bh**; ते **J p.c.**
- 176 णमह ] ed.; णवह **J N Bh**.
- 178 तीए ] **J N**; तिए **Bh**.
- 178 णिम्मलतंतब ] *conj.* ed.; णिम्मलतंतब **Bh**; णिम्मलाअंब **N**; णिम्मलाइअंच **J**.
- 179 जवअ ] **J**; जवय **N**; जावअ **Bh**. Possibly जाव०, as जवअ०/यवक० is unattested.
- 180 अणवेक्खिअ ] *conj.* **Bh N<sub>2001</sub>**; अत्तखिअ **J**; अन्न (णवे) खिअ **N<sub>1968</sub>**.
- 180 पत्त ] **J Bh N<sub>2001</sub>**; पत्र (वन्न? पत्त?) **N<sub>1968</sub>**.
- 180 संपआए ] **N Bh**; संपसआए **J**.
- 180 समाहिओ ] *conj.* **N Bh**; समाहिअं **J**.
- 181 एस ] **N Bh**; अस **J**.
- 181 भणिओ ] **N Bh**; भणिअं **J**.

- 182 समाहिओ जहा ॥  
 183 अच्चंतकुविअपिअमपसाअणत्थं पअत्तमाणीए । गाहा  
 184 उइओ चंदो वितओ अ पसरिओ मलअगंधवहो ॥ ७२ ॥  
 185 विरोहो जहा ॥  
 186 तुज्झ जसो हरससहरसमुज्जलो सअलपवणिअदिढो वि । गाहा  
 187 मइलइ णवरं वरवेरिवीरवहुवअणकमलाई ॥ ७३ ॥

### संदेहो

- 188 उवमाणेण सरूवं भणिऊणं भस्सए जहिं भेओ । गाहा  
 189 थुइकरणेणं संदेहसंसिओ सो हु संदेहो ॥ ७४ ॥  
 190 संदेहो जहा ॥  
 191 किं कमलमिणं ण हु तं सकेसरं किं ससी ण तत्थ मओ । गाहा  
 192 दिट्ठं सहि तुज्झ मुहं ससंसअं अज्ज तरुणेहिं ॥ ७५ ॥

### विभावणा

- 193 ण त्ति विहेउं किरिआरहिअस्स[8a] वि होइ जत्थ फलसिद्धी । गाहा  
 194 भण्णइ विभावणा सा कव्वालंकारइत्तेहिं ॥ ७६ ॥

v. 75: Quoted in *Gāhārayanākōsō* v. 461 (= Ji).

- 183 पिअ<sup>अ</sup>म ] J Bh; पिअव (म) N.  
 183 पअत्तमाणीए ] conj. Bh; पअडमाणीए J N; पअत्तमाणि Bh.  
 184 चंदो ] J N Bh; चंडो Bh.  
 184 वितओ ] conj. ed.; विततो J N; वि ततो N; वि ततो Bh.  
 186 पवणिअ ] J; णवणिअ Bh;  
 (य)व(य?)णिअ N.  
 186 दिढो ] conj. ed.; दिढं J N Bh.  
 186 वि ] J N<sub>2001</sub>; पि Bh; मवि N<sub>1968</sub>.  
 187 मइलइ ] J Bh N<sub>2001</sub>; मइलं (इ) N<sub>1968</sub>.  
 187 णवरं ] ed.; णवइ J; णवर Bh N<sub>2001</sub>; ण(ह)वइ N<sub>1968</sub>.  
 187 वेरि ] J N Bh; वेरी Bh.  
 187 कमलाई ] J Bh; कमलाहं N.  
 188 भणिऊणं ] J N<sub>1968</sub>; भणिऊण Bh N<sub>2001</sub>.  
 188 भस्सए ] J N Bh; भस्सए Bh; भण्णए conj. ed.  
 191 ण हु तं ] Ji; (णो) तं conj. N Bh.; तं J.  
 191 केसरं ] J N Bh; कंटयं Ji.  
 191 तत्थ ] J N Bh; णत्थि Ji.  
 192 सहि तुज्झ ] J N Bh; पिए तुह Ji.  
 192 संसअं ] J N; संकिंयं Ji; संसअं Bh.  
 192 अज्ज ] J N Bh; कज्ज Ji; अज्झ Bh.  
 193 ण त्ति ] conj. ed.; णत्थि J N (~ Bh).  
 193 विहेउं ] conj. ed.; विहेओ N Bh (~ J); विएहो Bh.  
 193 रहिअस्स ] conj. ed.; रसिअस्स J N Bh.  
 193 जत्थ ] Bh; जव्वइ J; जच्च N.  
 193 सिद्धी ] conj. ed.; रिद्धी J N Bh.  
 194 सा ] N; सो J Bh.

195 विभावणा जहा ॥

196 वड्डइ असित्तमूलो अणुप्पअंतो वि पसरइ णहम्मि । गाहा

197 अगहगओ वि अकण्हो अधोअविमलो जसो तुज्झ ॥ ७७ ॥

## भावओ

198 अण्णो च्चिअ उत्तरओ जं भावेज्जइ स भावओ भणिओ । गाहा

199 दुविहो होइ जह तहा साहिज्जंतं णिसामेह ॥ ७८ ॥

200 कस्स इ वअणेहि जहिं असुएहिं उत्तरेहि णज्जंति । गाहा

201 हिअअंतरम्मि अहिअं गूढा भावा स आउत्तो ॥ ७९ ॥

202 अण्णं भणिऊण तओ अण्णो पअडिज्जए जहिं अत्थो । गाहा

203 अण्णावएसणामो सो सिट्ठो सत्थअरेहिं ॥ ८० ॥

196 अणुप्पअंतो वि ] *conj.* Csaba Dezső;  
अणुपअंतोइ J; अणुपअरंताइ N<sub>1968</sub>;  
अपओ होंतो वि Bh; अणुपओ होंतो वि  
N<sub>2001</sub>.

197 अगहगओ वि अकण्हो ] *conj.* ed.;  
सगं गओ वि अकण्हो N; गउविअकण्हो  
J; गओ विअ कण्हो Bh.

198 उत्तरओ ] Bh N<sub>2001</sub>; उतरल्लि J  
N<sub>1968</sub>.

198 जं भावेज्जइ ] *conj.* ed.; अ जत्थ भावइ  
Bh N<sub>2001</sub>; अआजअसावाइ J N<sub>1968</sub>.

198 स भावओ ] Bh N<sub>2001</sub>; तंससं J  
N<sub>1968</sub>.

198 भणिओ ] Bh N<sub>2001</sub>; जणिउं N<sub>1968</sub>;  
जणिउ J.

199 दुविहो ] Bh N<sub>2001</sub>; डिविहो J N<sub>1968</sub>.

199 होइ ] J N<sub>1968</sub>; हु होइ Bh N<sub>2001</sub>.

199 तहा ] J N<sub>1968</sub>; तह Bh N<sub>2001</sub>.

199 साहिज्जंतं ] Bh N<sub>2001</sub>; साहिअंभं J;  
साहिअं तं N<sub>1968</sub>.

200 कस्स इ ] Bh; कसइ J; कतइ N.

200 वअणेहि ] *conj.* ed.; वअणाइ J N (~  
Bh Bh<sub>0</sub>).

200 जहिं ] N; तहिं J Bh.

200 असुएहिं ] J N; हु सुएहिं Bh.

201 हिअअंतरम्मि ] *conj.* ed.; साउहिं  
तरम्मि J; सोउहिं तरम्मि N; अभिंतरम्मि  
*conj.* Bh.

201 अहिअं ] *conj.* ed.; उहिअ J N;  
णिअहिअअ Bh.

201 गूढा भावा ] ed.; गूढभावो J N Bh.

201 स आउत्तो ] N; अआ उत्तो J; तहा उत्तो  
Bh.

202 अण्णं ] *conj.* ed.; जस्स J N Bh.

202 भणिऊण ] *conj.* ed.; भणिईहिं Bh (~  
Bh<sub>0</sub>); हणईहिं J N.

202 तओ अण्णो ] *conj.* ed.; अण्णोणण्णो J;  
अण्णो अण्णो Bh; अण्णो णउण्णो N.

202 पअडिज्जए ] Bh; पअडिअजए J N.

203 सो सिट्ठो ] *conj.* ed.; सो सिट्ठो *conj.*  
N; सिट्ठो J Bh.

203 सत्थ ] Bh; अत्थ J N.

204 आउआलंकारो जहा ॥

205 हा हा विहूअकरकिसलआहि लहिऊण अंसुअं डडं ।

गाहा

206 पडिआ गोलाऊरे सरसमिसेणं हलिअसोणहा ॥ ८१ ॥

207 अण्णावएसो जहा ॥

208 अण्णस्स बंध भोइणि णववच्छरसे[8b]ल्लिअं बइल्लम्मि ।

गाहा

209 आलोअमेत्तसुहओ ण कज्जकरणक्खमो एसो ॥ ८२ ॥

### अत्थंतरणासो अण्णपरिअरो अ

210 अत्थंतरणासो होइ खेवणं पुव्वभणिअसरिसस्स ।

गाहा

211 वत्थूणं भणणं तह अ परिअरे अण्णपरिअरिओ ॥ ८३ ॥

212 अत्थंतरणासो जहा ॥

213 विप्फुरइ रवी उअआअलम्मि णहु अत्थमहिहरसिरट्ठो ।

गाहा

214 तेअंसिणो वि तेअं लहंति ठाणं लहेऊण ॥ ८४ ॥

- 204 आउआलंकारो ] *conj. ed.*;  
आउअलंकारो J Bh; आतुर अलंकारो N.  
205 करकिसलआहि ] *conj. ed.*; करअलआ  
Bh; करअला J N.  
205 लहिऊण अंसुअं ] *conj. ed.*; लहिअ  
अंसुअं Bh; लहिअसुअं J; लहिअं सुअं  
N.  
205 डडं ] J; डडं N Bh.  
206 ऊरे ] *conj. ed.*; तुरेण J N; ऊरे णं  
Bh.  
206 सरसमिसेणं ] *conj. ed.*; सरसेण मिसेण  
J N; सरसेण मिसेण Bh.  
206 सोणहा ] J N; सुणहा Bh.  
208 अण्णस्स बंध ] Bh; अण्णे संबंध N (~  
J); अण्णअस्स बंध Bh.  
208 णववच्छरसेल्लिअं ] *conj. ed.*;  
णववच्छअलेल्लअं J; णववच्छअसेण्णअं  
N; णववच्छअसेल्लिअं Bh;  
णववच्चअअसेल्लिअं Bh.  
208 बइल्लम्मि ] *conj. ed.*; बइल्लस्स N Bh  
(~J).

- 209 मेत्त ] *conj. N Bh*; वत्त J N; मेत्ता  
Bhp.  
209 सुहओ ] *ed.*; सुहवो J N Bh.  
209 ण ] J N Bh; णो Bh.  
209 करण ] N Bh; कर J.  
210 सरिसस्स ] *conj. ed.*; सरिसम्मि J N  
Bh.  
211 वत्थूणं ] *conj. ed.*; वत्थूणा J; वत्थुम्मि  
Bh; वत्थुणि N.  
211 तह ण<sup>अ</sup> ] J; तह अण्ण? N.  
211 परिअरे ] *conj. ed.*; परिअरो J N.  
211 अण्ण ] *conj. ed.*; णसअ J; ण स N.  
211 Bhayani reconstructed this  
verse as follows: पुव्वभणिअसरिसम्मि  
वत्थुम्मि । तस्स विवरिअअत्थभण्णं सो  
अण्णो ॥  
212 अत्थंतरणासो ] *conj. N*; अत्थंवणासो J.  
213 विप्फुरइ ] N Bh; विप्फुरइ J.  
213 सिरट्ठो ] *ed.*; सिरत्थो J N Bh.  
214 ठाणं ] N Bh; ट्ठाणं J.  
214 ८४ ] Bh N<sub>2001</sub>; ८३ J N<sub>1968</sub>.

215 अण्णपरिअरो जहा ॥

216 तुरिआइ तुरिअगमणो णिअंबभरमंधराइ खलिअपओ ।

गाहा

217 मग्गेण तीअ वच्चइ पेळ्ळावेल्लीए तरुणअणो ॥ ८५ ॥

## सहोत्ती उज्जा अ

218 बहुवत्थु च्चिअ किरिआसमकालपआसणं सहोत्ति ति ।

गाहा

219 गुरुवीरआइरइओ जाअइ उज्जाअलंकारो ॥ ८६ ॥

220 उज्जालंकारो जहा ॥

221 वीसत्थो च्चिअ गेण्हउ वइरिअणो वेग्गणिविडिअं खग्गं ।

गाहा

222 पहरंतं पडिपहरं ण मुणइ विवईसु ण समत्थं ॥ ८७ ॥

223 सहोत्ती जहा ॥

224 णिद्दाइ समा लज्जा सरीर[9a]सोहाइ सह गआ किती ।

गाहा

225 समअं तह अणु रअणी तीए वड्ढंति णीसासा ॥ ८८ ॥

216 तुरिआइ ] J (~ N); तुरियाए Bh.

216 तुरिअ ] ed. (~ conj. N Bh); रिअ J.

216 मंधराइ ] J (~ N); मंधराए Bh.

216 खलिअ ] J N; सलील Bh.

217 पेळ्ळावेल्लीए ] Bh; पेळ्ळावल्लीअ J N;  
पेळ्ळावेळ्ळाए BhD.

217 तरुण ] J p.c.; तरुणि J a.c. N Bh

217 अणो ] conj. ed.; जणो J N Bh.

217 ८५ ] Bh N<sup>2001</sup>; ८४ J N<sup>1968</sup>.

218 सहोत्ति ति ] conj. ed.; सहोउत्ति J N;  
उ सहउत्ति Bh.

219 वीरआइ ] conj. ed.; वीरआए Bh;  
वीरजाइ J N.

219 रइओ ] N Bh; रइआ J.

219 ८६ ] Bh N<sup>2001</sup>; ८५ J N<sup>1968</sup>.

220 उज्जा ] Bh; सुज्ज J; उज्जा (?द्धा) N.

220 लंकारो ] J N; om. Bh.

221 वीसत्थो ] Bh; वीसत्थ J N.

221 च्चिअ ] N Bh; च्चिअ J.

221 गेण्हउ ] conj. ed.; गेण्हसु J N Bh.

221 वइरि ] conj. N Bh; वइवि J.

221 अणो ] J a.c.; अणा J p.c.; अणे N Bh.

221 णिविडिअं ] J N; (?)विडिअं BhD;

णिविडिअं Bh.

222 पहरंतं ] ed. (~ J); पहरंतं N; पहरंते  
Bh.

222 पडिपहरं ण ] conj. ed.; पडिअपहरण J;  
पडिअपहरणं N; पडिपहरण Bh.

222 मुणइ ] J N; मुण Bh; मुणा BhD.

222 विवईसु ] conj. ed.; करेसु J N Bh.

222 ण समत्थं ] conj. ed.; णाससमत्थं N;  
ण सामत्थं Bh; ण सममत्थं J.

222 ८७ ] Bh N<sup>2001</sup>; ८६ J N<sup>1968</sup>.

224 णिद्दाइ ] J N; णिद्दाए Bh.

224 समा ] J Bh; समां N<sup>1968</sup>; समं N<sup>2001</sup>.

224 सोहाइ ] ed.; सोभाइ conj. N; सोहाए  
Bh; सोन्ताइ J N.

225 समअं ] J Bh; समए N.

225 तह ] Bh; तुह J N<sup>1968</sup>; तुहं N<sup>2001</sup>.

225 रअणी ] J N Bh; र BhD.

225 वड्ढंति ] N Bh; वट्टन्ति J.

225 णीसासा ] N Bh; णीसास J.

225 ८८ ] Bh N<sup>2001</sup>; ८७ J N<sup>1968</sup>.

## अवणहुई पेमाइसओ अ

- 226 उवमाइ जत्थ कीरइ णिणहवणं सा अवणहुई होइ । गाहा  
 227 पीईए अइसएणं पेमाइसओ भणेअव्वो ॥ ८९ ॥  
 228 अवणहुई जहा ॥  
 229 ण हु उच्चविडवसंठिअपहिट्टकलअंठिकलरवप्पसरो । गाहा  
 230 सुव्वइ वणविलसिरपुप्फचावमहुरो रवो एसो ॥ ९० ॥  
 231 पेमाइसओ जहा ॥  
 232 सहसा तुअम्मि दिट्ठे जो जाओ तीअ पहरिसाइसओ । गाहा  
 233 सो जइ पुणो वि होसइ सुंदर तुअ दंसणे च्चेअ ॥ ९१ ॥

## उदत्तं परिअत्तं च

- 234 रिद्धीमहाणुभावत्तणेहि दुविहो वि जाअइ उदत्तो । गाहा  
 235 सो परिअत्तो घेप्पइ जत्थ विसिट्ठं णिअं दाउं ॥ ९२ ॥  
 236 रिद्धीउदत्तो जहा ॥  
 237 तुह णरसेहर विफुरिअरअणकिरणणिअरणासिअतमाइं । गाहा  
 238 भिच्चाण वि दीवसिहामइलाइ ण होंति भवणाइं ॥ ९३ ॥

226 उवमाइ जत्थ ] *conj. ed.*; उवअमाइत्थ  
 j; उवमा जत्थ **Bh**; उअमा इत्थ **N**<sub>1968</sub>;  
 उअमा जत्थ **N**<sub>2001</sub>.

226 कीरइ णिणहवणं ] *conj. ed.*;  
 णिणहविअणअडा j; णिणहविअ णिअडा  
**N**; णिणहवइ थडा **Bh**.

227 पीईए अइसएणं ] *conj. ed.*;  
 पीईअईसएणं j **N**; पीईए अ अइसएणं  
**Bh**.

227 ८९ ] **Bh** **N**<sub>2001</sub>; ८८ j **N**<sub>1968</sub>.

229 विडव ] **Bh**; विडअ j **N**.

229 कलअंठि ] j **N Bh**; कलअंठि **Bh**<sub>D</sub>.

230 विलसिर ] j **Bh**; विलसिअ **N**.

230 पुप्फ ] **Bh**; फुप्फ j **N**.

230 ९० ] **Bh** **N**<sub>2001</sub>; ८९ j **N**<sub>1968</sub>.

232 तीअ ] j **Bh** **N**<sub>2001</sub>; तीए **N**<sub>1968</sub>.

233 दंसणे ] **Bh**; दंसणु j **N**.

233 ९१ ] **Bh** **N**<sub>2001</sub>; ९० j **N**<sub>1968</sub>.

234 रिद्धी ] j **N**<sub>1968</sub> **Bh**; रिद्धि **Bh**<sub>D</sub>  
**N**<sub>2001</sub>.

235 परिअत्तो ] j **N**; परिउत्तो **Bh**.

235 विसिट्ठं ] **N Bh**; विसठं j.

235 ९२ ] **Bh** **N**<sub>2001</sub>; ९१ j **N**<sub>1968</sub>.

236 उदत्तो ] **N**; उदात्तो **Bh**; उदत्तो j.

237 विफुरिअ ] *conj. ed.*; विप्फुरिअ j **Bh**  
**N**.

237 किरण ] *conj. N Bh*; किरिण j.

238 ९३ ] **Bh** **N**<sub>2001</sub>; ९२ j **N**<sub>1968</sub>.

239 महाणुभावजणिउदत्तो जहा ॥

240 [9b] वेल्लहलरमणिथणहरपडिपेल्लिअविअडवच्छपीढा वि ।

गाहा

241 ण चलंति महासत्ता मअणस्स सिरे पअं काउं ॥ ९४ ॥

242 परिअत्तो जहा ॥

243 ससिमुहि मुहपंकअकंतिपसरकरणक्कमे विलासेण ।

गाहा

244 दिट्ठिं दाऊण तए गहिआइ जुआण हिअआइं ॥ ९५ ॥

### उत्तरो

245 दव्वकिरिआगुणाणं पहाणआ जेसु कीरइ कईहिं ।

गाहा

246 दव्वुत्तरकिरिउत्तरगुणुत्तरा ते अलंकारा ॥ ९६ ॥

247 दव्वुत्तरो जहा ॥

248 वरकरितुरंगमंदिरआणाअणसिवअकणअरअणाइं ।

गाहा

249 चिंतिअमेत्ताइं चिअ हवंति देवे पसण्णम्मि ॥ ९७ ॥

250 किरिउत्तरो जहा ॥

251 मा रुअउ मा किसानउ मा झिज्जउ मा विहिं उआलहउ ।

गाहा

252 जा णिक्किव तुह बहुवल्लहस्स वरई पिडे पडिआ ॥ ९८ ॥

239 महाणुभावजणि ] *conj.* ed.;  
महाणुभावजजाइ Bh; महाणुभावजाइ J N.

240 रमणि ] *conj.* N Bh; रमण J.

241 मअणस्स ] J N Bh; मऊणस्स Bh<sub>p</sub>.

241 सिरे ] J *p.c.* N Bh; सिरि J *a.c.*

241 काउं ] J N; दाउं Bh.

241 ९४ ] Bh N<sub>2001</sub>; ९३ J N<sub>1968</sub>.

243 पसर ] J N; पसर Bh.

243 करणक्कमे ] *conj.* ed.; करणक्कम् J;  
करणक्कम N; किरणक्कं? Bh.

244 तए ] J; तओ N Bh.

244 गहिआइ ] N; गहिआइं J; गहिअइ Bh;  
गहिअइं Bh<sub>p</sub>.

244 ९५ ] Bh N<sub>2001</sub>; ९४ J N<sub>1968</sub>.

245 किरिआ ] N Bh; किरिअ J.

245 जेसु ] J *p.c.* N Bh; जिस्सु J *a.c.*

246 दव्वुत्तर ] J *p.c.* N Bh; दव्वुत्तर J *a.c.*

246 ते ] J *p.c.* N Bh; ले J *a.c.*

246 ९६ ] Bh N<sub>2001</sub>; ९५ J N<sub>1968</sub>.

248 आणाअण ] J; आणाअर N Bh.

248 सिवअ ] J; सेवअ N Bh.

249 चिअ ] J *p.c.* N Bh; चिअ J *a.c.*

249 ९७ ] Bh N<sub>2001</sub>; ९६ J N<sub>1968</sub>.

251 मा किसानउ ] N Bh; मा किसानउ मा  
किसाअउ J; मा कीसाउ Bh<sub>p</sub>.

251 झिज्जउ ] Bh; झिज्जउ J; खिज्जउ N.

251 उआलहउ ] N Bh; उआलहिउ J;  
उलाहउ Bh<sub>p</sub>.

252 पिडे ] J *p.c.* Bh; पडि J *a.c.*; पडे N;  
पिड Bh<sub>p</sub>.

252 ९८ ] Bh N<sub>2001</sub>; ९७ J N<sub>1968</sub>.

253 गुणुत्तरो जहा ॥

254 ससिसोम्म सरल सज्जण सच्चवअं सुहअ सुचरिअ स[10a]लज्ज ।

गाहा

255 दिट्ठो सि जहिं रूअं तत्थ सअं कह णु हु णरिंद ॥ १९ ॥

## सिलेसो

256 उवमाणे उवमेअं रूविज्जइ जेण सो सिलेसो ति ।

गाहा

257 सो उण सहोत्तिउवमाहेऊहितो मुणेअव्वो ॥ १०० ॥

258 सहोत्तिसिलेसो जहा ॥

259 पीणा घणा अ दूरं समुण्णआ णहविवत्तिअच्छाआ ।

गाहा

260 मेहा थणा अ तुह णिट्ठवंति तण्हाउरं लोअं ॥ १०१ ॥

261 उवमासिलेसो जहा ॥

262 दूराहिं चिअ णज्जइ ढक्कासदेण सूइअं गमणं ।

गाहा

263 लहुइअमहिहरसत्ताण मत्तहत्थीण व पहूण ॥ १०२ ॥

v. 101: Quoted in *Gāhārayaṇakōsō* v. 294 (= Ji).

254 सोम्म ] N Bh; सोम J.

254 सच्चवअं ] J; सच्चवअ N Bh.

254 सुचरिअ ] N<sub>1968</sub> Bh; सुवरिअ J  
N<sub>2001</sub>.

254 सलज्ज ] N Bh; सूलज्जा J a.c.; सूलज्ज  
J p.c.

255 रूअं ] J N; तुअं Bh.

255 तत्थ सअं कह णु हु णरिंद ] conj. ed.;  
तेत्ताइ कह णु ण णरिंदा J Bh; ते ताइ  
कहं णु ण णरिंद N.

255 १९ ] Bh N<sub>2001</sub>; १८ J N<sub>1968</sub>.

256 उवमाणे ] conj. ed.; उवमाए N;  
उअमाए J; उअमाणं Bh.

256 उवमेअं ] N<sub>1968</sub>; उअमेअं J Bh;  
उवमेए N<sub>2001</sub>.

256 रूविज्जइ ] ed.; रूइज्जइ J N; रइज्जइ  
Bh.

256 जेण ] J N; तेण Bh.

256 सिलेसो ] Bh; सिलेस J N.

257 उवमा ] ed.; उअमा J N Bh.

257 हेऊहितो ] J p.c. N Bh; हेउहितो J a.c.

257 १०० ] Bh N<sub>2001</sub>; १९ J N<sub>1968</sub>.

258 सिलेसो ] Bh N; सिले<sup>सो</sup> J.

259 अ दूरं ] J N Bh; सुदूरं Ji.

259 णह ] J N Bh; मह Ji.

259 विवत्तिअ ] Bh; विअत्तिअ J N; विअंभिअ  
Ji.

259 छाआ ] J N (~ Ji); छाआ Bh.

260 थणा अ ] ed. (~ Ji); थणा वि Bh;  
थणाइं J; घणाइं N.

260 तुह ] J N Bh; से Ji.

260 णिट्ठवंति ] Bh (~ J); णिद्धवत्ति N<sub>1968</sub>;  
णिट्ठवत्ति N<sub>2001</sub>; निव्वंति Ji.

260 तण्हाउरं लोअं ] conj. ed.; तण्हाउरो  
लोउ J; तण्हाउरो लोओ N Bh; तण्हाउरं  
हिययं Ji.

260 १०१ ] Bh N<sub>2001</sub>; १०० J N<sub>1968</sub>.

262 ढक्का ] J Bh; रक्खा N.

262 सदेण ] conj. ed.; सदस्स J Bh N;  
सदसं conj. N<sub>1968</sub>.

263 सत्ताण मत्त ] conj. Csaba Dezső;  
सत्ताणुमत्त J N Bh.

263 हत्थीण ] J N; हत्थिण Bh.

263 पहूण ] J N<sub>1968</sub> Bh; पहूणं N<sub>2001</sub>.

263 १०२ ] Bh N<sub>2001</sub>; १०१ J N<sub>1968</sub>.



264 हेउसिलेसो जहा ॥

265 हेलाविसरिअणअणत्तणेण समपेच्छिअण्णजणआए । गाहा

266 अलिअपरम्मुहआए हे भद्व णअणपहे तंसि ॥ १०३ ॥

### ववएसथुई

267 अच्चुब्भडगुणसंथुइववएसवसेण सविसआ जत्थ । गाहा

268 कीरइ णिंदाइ थुई सा ववएसत्थुई णामं ॥ १०४ ॥

269 ववएसथुई जहा ॥

270 अकुलीणे पअइजडे अ[10b]कज्जवंके जिए ससंकम्मि ॥ गाहा

271 तुज्झ जसो णरसेहर किज्जइ सुअणेहि णिंदाइ ॥ १०५ ॥

### समजोइआ

272 गुणसरिसत्तणतण्हाइ जत्थ हीणस्स गुरुअरेण समं । गाहा

273 होइ समकालकिरिआजोओ समजोइआ सा हु ॥ १०६ ॥

264 हेउ ] J N<sup>1968</sup> Bh; हेतु N<sup>2001</sup>.

265 हेला ] N Bh; हिला J.

265 विसरिअ ] conj. ed.; विसविअ J N Bh.

265 णअणत्तणेण ] conj. ed.; मअणगणेण J N Bh.

265 पेच्छिअण्णजणआए ] conj. ed.; पेच्छआइअजणस्स J N; पेच्छिआइ अ जणस्स Bh.

266 परम्मुहआए ] N Bh; परंमुहआए J.

266 हे भद्व ] conj. ed.; भद्व N Bh; भद्व J.

266 पहे ] Bh; पाहो J; प्पहो N.

266 १०३ ] Bh N<sup>2001</sup>; १०२ J N<sup>1968</sup>.

267 अच्चुब्भड ] conj. N Bh; अचुर्भड J.

267 ववएस ] N Bh; वच्चसेस J.

268 णिंदाइ ] conj. N (~ Bh); णिदाइ J.

268 थुई ] Bh; त्थिअ J; त्थिआ N.

268 त्थुई णामं ] N Bh; त्थुइणामं J.

268 १०४ ] Bh N<sup>2001</sup>; १०३ J N<sup>1968</sup>.

269 थुई ] J Bh; त्थुई N.

270 पअइ ] conj. N Bh; पअत J.

270 जडे ] N Bh; जुडे J.

270 जिए ] conj. ed.; जीए J N Bh.

Bhayani translates जिए.

271 किज्जइ सुअणेहि णिंदाइ ] conj. ed.;

किज्ज सुअणाविअणामाइ J N Bh.

271 १०५ ] Bh N<sup>2001</sup>; १०४ J N<sup>1968</sup>.

272 जत्थ ] N Bh; जव्व J.

272 गुरुअरेण ] conj. ed.; गुरुअएण J N

Bh; गुरुअण Bh.

272 समं ] J N Bh; समं होइ । J.

273 होइ समकाल ] N Bh; समकाल J;

समकज् conj. ed.

273 जोओ ] conj. ed.; जा सा J N Bh.

273 सा हु ] ed.; साहु J N Bh.

273 १०६ ] Bh N<sup>2001</sup>; १०५ J N<sup>1968</sup>.

274 समजोइआ जहा ॥

275 सअणस्स परं रज्जं कीरइ रइतरलतरुणिणिवहस्स ।

गाहा

276 समआलचलिअमणिवलअमेहलाणेउररवेण ॥ १०७ ॥

### अप्पत्थुअप्पसंगो अणुमाणं च

277 अप्पत्थुअप्पसंगो अहिआरविमुक्कवत्थुणो भणणं ।

गाहा

278 अणुमाणं लिंगेणं लिंगी साहिज्जए जत्थ ॥ १०८ ॥

279 अप्पत्थुअप्पसंगोजहा ॥

280 सासुक्कोवेण गआए उअह बहुआइ सुण्णदेवउलं ।

गाहा

281 पत्तो दुल्लहलंभो वि अण्णकज्जागओ जारो ॥ १०९ ॥

282 अणुमाणं जहा ॥

283 पूणं तीअ वि सूअंति तेण सह विलसिअं हआसेण ।

गाहा

284 णहवअपल्लवविलइअसअणिज्जदलाइ अंगाइं ॥ ११० ॥

### आअरिसो

285 आ[11a]अरिसम्मि व्व जहिं उच्चरणाणंतरप्फुडच्छाआ ।

गाहा

286 दीसंति पअत्था हिअअहारिणो सो हु आअरिसो ॥ १११ ॥

274 समजोइआ ] *conj.* ed.; समजोइअं J N;

समयोगिता Bh.

275 सअणस्स ] J N; मअणस्स Bh.

275 तरुणि ] J *p.c.* N Bh; तरणि J *a.c.*

276 १०७ ] Bh N<sub>2001</sub>; १०६ J N<sub>1968</sub>.

278 साहिज्जए ] J N Bh; सहिज्जइ Bh<sub>D</sub>.

278 १०८ ] Bh N<sub>2001</sub>; १०७ J; १०७-१०८

N<sub>1968</sub>.

279 प्पसंगो ] J *p.c.* N Bh; पसंगो J *a.c.*

279 जहा ] N Bh; सहा J.

280 कोवेण ] ed.; कोएण J N Bh.

280 गआ<sub>ए</sub> उअह ] J *p.c.*; गआ उअहं N;

गआ उअह J *a.c.* Bh

281 १०९ ] J Bh N<sub>2001</sub>; १०८-१०९ N<sub>1968</sub>.

283 विलसिअं ] J N Bh; विलासिअं Bh<sub>D</sub>.

283 हआसेण ] Bh; वआसेण J N.

284 णहवअ ] J N; नहपअ Bh.

284 विलइअ ] *conj.* ed.; लग्गाइ Bh (~  
*conj.* N); ल्लगा J.

285 व्व जहिं ] ed.; वज्जसिं J; व जासिं N  
Bh.

285 उच्चरणाणंतर ] *conj.* ed.;

उच्चररोणाणन्तर J; वित्थररोयणाणं तु अ  
N; उच्चररोणभर Bh.

285 प्फुड ] ed.; फुड N Bh; पुड J.

286 पअत्था ] ed.; पअच्चा J N Bh.

286 हारिणो ] J N Bh<sub>D</sub>; हारिणी Bh.

287 आअरिसो जहा ॥

288 केलिविरामोसरमाणतुज्झफंसूसवं अपावंता ।

गाहा

289 हत्था से णहकिरणच्छलेण धाराहि व रुअंति ॥ ११२ ॥

### उप्पेक्खा

290 थेवोवमाइ सहिआ असंतकिरिआगुणाणुजोएण ।

गाहा

291 अविवक्खिअसामण्णा उप्पेक्खा होइ साइसआ ॥ ११३ ॥

292 उप्पेक्खा जहा ॥

293 दीसइ पूरिअसंखो व्व मलअमारुअणरेंदसंचलणे ।

गाहा

294 दरदलिअमल्लिआमउललग्गमुहगुंजिरो भमरो ॥ ११४ ॥

### संसिद्धी आसीसा अ

295 विविहेहि अलंकारेहि एक्कमिलिएहि होइ संसिद्धी ।

गाहा

296 आसीसालंकारं आसिच्चाअं चिअ भणंति ॥ ११५ ॥

297 संसिद्धी जहा ॥

298 तुज्झ मुहं ससि ससिमुहि तह तुज्झंबणवपल्लवा चलणा ।

गाहा

299 थणआ तुह जलकलस व्व सुंदरा कं ण मोहंति ॥ ११६ ॥

287 आअरिसो ] J N<sub>1968</sub> Bh; आआरेसो  
N<sub>2001</sub>.

288 विरामो ] conj. ed.; परामो J N Bh.

288 माण ] N; मण्णे Bh; मणे J.

288 तुज्झ ] conj. ed.; तुह Bh; तुअ J N.

288 फंसूसवं ] N; फंसुसवं J; फंसूअवं Bh.

288 अपावंता ] Bh; अपाअन्ता J N.

289 च्छलेण ] J Bh N<sub>2001</sub>; च्छालेण  
N<sub>1968</sub>.

289 धाराहि व ] J N<sub>1968</sub> Bh; धराहि व  
N<sub>2001</sub>.

289 रुअंति ] ed.; रुवंति Bh (~J); तुवन्ति  
N.

290 थेवो ] J Bh; थोवो N.

290 असंत ] conj. Bh; संत J N.

290 किरिआ ] conj. ed.; किरणा J N;  
कारणा Bh; कारण Bhp.

291 अविवक्खिअ ] conj. N Bh;  
अविवक्खिअ J N.

291 सामण्णा ] conj. ed.; सामण्णे N<sub>2001</sub>;  
सामस्से J N<sub>1968</sub>; सामत्था Bh; सामत्थे  
conj. N<sub>1968</sub>.

292 उप्पेक्खा ] J Bh; ओप्पेक्खा N.

295 संसिद्धी ] J N<sub>2001</sub>; संसिद्धी N<sub>1968</sub>;  
संसिद्धि Bh.

296 चिअ ] J N; च Bh.

297 संसिद्धी ] J; संसिद्धो N<sub>1968</sub>; संसिद्धि  
Bh; संसिद्धी N<sub>2001</sub>.

298 ससि ससि ] Bh; ससि J N.

298 तह तुज्झंबणव ] Bh; तुह मुहं वणअ J  
N.

298 पल्लवा ] Bh; पल्लव(पा)करी N<sub>1968</sub>;  
पल्लवकर N<sub>2001</sub>; पल्लवपा J.

299 तुह ] Bh; सुह J N.

299 कलस व्व ] Bh; कलसं व J; कलसो व्व  
N.

299 कं ण ] N Bh; कं सि J; कं ति N.

300 आसीसा[11b] जहा ॥

301 आसीसोत्थिअवअणाइ सअलकलुसाइ तुम्ह णासंतु । गाहा

302 दिअगुरुतवस्सिकुअरीसइअणसुअणेहि दिण्णाइं ॥ ११७ ॥

### उवमारूवअं णिअरिसणं च

303 उवमारूवअमेअं विरइज्जइ जत्थ रूवए उवमा । गाहा

304 णिअरिसणं हु विसिट्ठं जं दाविअमुजुवमारहिअं ॥ ११८ ॥

305 उवमारूवअं जहा ॥

306 संपेसिअणअणसरा रसणारवतरलमिलिअघरहंसा । गाहा

307 खलिअजुआणा पसरइ वम्महधाडि व्व धवलच्छी ॥ ११९ ॥

308 णिअरिसणं जहा ॥

309 दावंति जलहरा एण्हि सअलदंसणवहं समारूढा । गाहा

310 खणविहडंतखणसमुण्णआ उअह कालकीलाउ ॥ १२० ॥

300 आसीसा ] N Bh; आसीसाजस्स J.

301 आसीसोत्थिअवअणाइ ] conj. ed.;

आसीसंता तस्स इ J N; आसीसा  
संतत्तस्स वि Bh.

302 तवस्सि ] conj. ed.; तवसि J N Bh.

302 कुअरी ] conj. ed.; कुआरी J p.c.;

कुआरिं Bh N<sub>2001</sub>; कुआरं N<sub>1968</sub>;

कुआरि J a.c.

302 सइअण ] J N; सिअअण Bh.

302 दिण्णाइं ] J N; दिण्णा उ Bh.

303 विरइज्जइ ] J N Bh; विज्जइ Bh<sub>D</sub>.

304 णिअरिसणं ] Bh; णिअरिसणा J N.

304 विसिट्ठं ] J Bh; विसिट्ठा N.

304 जं दाविअमुजुवमारहिअं ] conj. ed.;

चंदाचिअउजउवमारहिआउ J;

चंदाविअजओवमारहिआ Bh; चंदाचिअ

उवमारहिआओ N<sub>1968</sub>;

चंदाविअजओवमारहिआ Bh<sub>D</sub>; चन्दा

चिअ उवमारहिआओ N<sub>2001</sub>.

306 घर ] J Bh N<sub>2001</sub>; धर N<sub>1968</sub>.

306 हंसा ] J N; हंस Bh.

307 सरइ ] J N; णिसरइ Bh.

307 वम्मह ] ed. (~J); मम्मह N Bh;

मम्मइ Bh<sub>D</sub>.

307 धवलच्छी ] J N Bh; धवलच्छि Bh<sub>D</sub>.

309 जलहरा एण्हि ] conj. ed.; जलहरा J N  
Bh.

310 खण ] Bh; घण J N.

310 समुण्णआ ] conj. ed.; समुण्णइ Bh;

समुण्णई J; समुल्लई N.

310 उअह ] conj. ed.; धरआ Bh; रहअ J  
N.

310 कीलाउ ] J Bh (~N<sub>1968</sub>); कीडाओ  
N<sub>2001</sub>.

## उप्पेक्खावअवो

- 311 होइ सिलेसछलेणं मज्जंती रूवण अफुडेण । गाहा  
 312 उप्पेक्खा एस सुआ उप्पेक्खावअवणामा हु ॥ १२१ ॥  
 313 उप्पेक्खावअवो जहा ॥  
 314 समविअसणसंपुण्णं वणं सुकुसुमाण रअणिविरमम्मि । गाहा  
 315 [12a] उज्जोवइ हअचंदं जोइक्खेणं पिव पइट्ठं ॥ १२२ ॥

## उब्भेओ

- 316 सो उब्भेओ वत्थूण जत्थ वत्थूहि होइ उब्भेओ । गाहा  
 317 अमणिअकिंपअगम्भो बीओ तह णूणसदेण ॥ १२३ ॥  
 318 उब्भेओ अमणिअकिंपअगम्भो जहा ॥  
 319 †आलीविअत्थणसालाणीअंहलिस्सअमुणिअरसस्स† । गाहा  
 320 †णिव्वासिअसिरवीरमुच्छूणंमुहंविअट्ठेणं† ॥ १२४ ॥

- 311 छलेणं ] N Bh; च्छलेणं J.  
 311 मज्जंती ] conj. N Bh; मज्जन्तो J;  
 मज्जंता N.  
 311 रूवण ] ed. (~ J N Bh); रूवेण  
 Bh.  
 311 फुडेण ] J N; फुडेणं Bh.  
 312 एस ] J; एसो Bh; एसा N.  
 312 सुआ ] J N; सुओ Bh.  
 312 उप्पेक्खा ] N Bh; उपेक्खा J.  
 312 णामा ] J N; णामो Bh.  
 314 संपुण्णं ] J N<sup>1968</sup> Bh; संपुण्ण N<sup>2001</sup>.  
 314 वणं सु ] conj. ed.; वणेण J N; वणं नु  
 Bh.  
 314 रअणि ] J Bh; रआणि N.  
 314 विरमम्मि ] ed. (~ Bh N<sup>2001</sup>);  
 विरअंसि J N<sup>1968</sup>.  
 315 उज्जोवइ ] N Bh; अरुज्जोवइ J.  
 315 चंदं ] ed.; चंदो Bh; चंदु J N; चंडो  
 Bh.  
 315 जोइक्खेणं ] ed.; जोइक्खेण Bh;  
 दोइक्खेण J; दोइक्खेण N.  
 315 पिव ] ed.; व(?) Bh; प J N.

- 315 पइट्ठं ] conj. ed.; पइट्ठो J N Bh.  
 316 सो ] Bh N<sup>2001</sup>; सा J N<sup>1968</sup>.  
 316 उब्भेओ ] Bh N<sup>2001</sup> (~ J); ओमेउ  
 N<sup>1968</sup>.  
 316 उब्भेओ ] Bh N<sup>2001</sup>; ओहेऊ N<sup>1968</sup>;  
 उहेउ J.  
 317 गम्भो ] Bh; गगभो J N.  
 318 उब्भेओ अमणिअ ] conj. ed.; उब्भेओ  
 Bh; उब्भिअमणिअं J; उब्भिओ भणिओ  
 N.  
 318 गम्भो ] N Bh; गमा J.  
 319 आली ] J N Bh<sub>D</sub>; आलीं Bh.  
 319 विअत्थण ] J; णिअच्छण Bh; विअच्छणं  
 N.  
 319 सालाणीअं ] J; सलोणीअं Bh; सालणीअं  
 N.  
 319 हलिस्स ] J; हलिअस्स N Bh.  
 320 वीर ] J N; चीर Bh.  
 320 मुच्छूणं ] J; मुछुणं Bh; मिच्छूणं N.  
 320 विअट्ठेणं ] J N<sup>1968</sup>; विअट्ठेणं Bh  
 N<sup>2001</sup>.

321 णूणंसदे जहा ॥

322 दरणिगगअं ण पेच्छइ णूणं सहआरमंजरिं अज्झा ।

गाहा

323 तेण तुह वच्छ जोएइ एत्तिअं लडहमुहअदं ॥ १२५ ॥

## वल्लिअं जमअं च

324 वरवअणपालणं किंपएण सहिदेसणं खु वल्लिअं ति ।

गाहा

325 जमअं सुइसमभिण्णत्थवण्णपुणरुत्तआ भणिअं ॥ १२६ ॥

326 वल्लिआलंकारो जहा ॥

327 किं तुह रूवेण हला रूवं चिंतामणि व्व सत्तीए ।

गाहा

328 अण्णाओ उज्झिअधईओ तस्स पाएसु पडिआउ ॥ १२७ ॥

329 आईमज्झंतगअं पाअब्भासो[12b] तहावल्लिणिबंधो ।

गाहा

330 णीसेसपाअरइअं जाअइ जमअं च पंचविहं ॥ १२८ ॥

331 पाआइजमअं जहा ॥

332 मा णं माणं हारेहि णिंद णिंदारुहस्स सालूरी ।

गाहा

333 गअणागअणाअसणं सासासासाउरं रसिअं ॥ १२९ ॥

321 णूणंसदे ] J N; णूणंसदे उब्भेओ Bh.

322 दर ] J N Bh; दरे BhD.

322 सहआर ] J N Bh; सहआरा BhD.

322 मंजरिं ] Bh; मंजरी J N.

323 एत्तिअं लडह ] conj. ed.; अहिउ वह J;

अहिओ वह N; अहिअं वहइ conj. N;

अहिउ वहु Bh.

324 वर ] J N Bh; वरं conj. N.

324 सहि ] J N Bh; सह conj. N.

324 खु ] Bh; ख J N.

324 वल्लिअं ति ] conj. ed. (~J); वलअत्ति N; वल्लिओ ति Bh.

325 भणिअं ] J N<sub>1968</sub> Bh; भणिअ N<sub>2001</sub>.

327 तुह ] conj. Bh; तु J N<sub>1968</sub>; तु N<sub>2001</sub>.

327 रूवेण ] ed. (~J N); रुअस्स Bh.

327 रूवं ] conj. ed.; रूअस्स J N; रुअसु Bh.

327 चिंताम ] conj. ed.; अससाम J; ससाम N; स सामि conj. N; तुअं सामि Bh.

327 णि व्व ] J N; णिअ Bh.

327 सत्तीए ] J N Bh; सट्टिए BhD.

328 अण्णाओ ] conj. ed.; अस्सा J N Bh;

अस्स conj. N.

328 उज्झिअधईओ ] conj. ed.; उच्छअधइउ J; उच्छेअधइउ Bh; ओच्छअधइओ N.

328 तस्स ] conj. ed.; तस्स अ J N Bh.

329 आई ] N Bh; आइ J.

329 मज्झंत ] N Bh; मज्जन्त J.

329 पाअब्भासो ] conj. Bh; पाअभासो J N.

330 णीसेस ] J N (~Bh); नीलेस BhD.

330 जाअइ ] conj. Bh; जाइ J N.

330 पंचविहं ] N Bh; पंचविहम् J.

332 णिंद णिंदारुहस्स ] conj. ed.; णिंददअं अद्ध J N<sub>1968</sub>; णिंदअदइए अह Bh

N<sub>2001</sub>.

333 गअणा ] conj. ed.; हगेअ J N Bh; हगेअं conj. N.

333 असणं ] conj. ed.; साणा J N Bh.

333 सासाउरं ] conj. ed.; सासाउरा J; साउरा N; साउरां Bh.

333 रसिअं ] conj. ed.; रमिअं J N Bh.

334 मज्झंतजमअं जहा ॥  
 335 जस्स पवंगमेहि कअसमं समं  
 336 दिट्ठं विम्हएण णच्चिरं चिरं ।  
 337 महिपरिणाहगअं विसरंतअंतअं  
 338 विमलफुरंतरअणविज्जुज्जलं जलं  
 339 सेऊबद्धसमुदं चलमणं मणं ॥ १३० ॥

गलिअअं

340 पाअब्भासे जमअं जहा ॥  
 341 कंदलंघणवारिअं  
 342 कंदलं घणवारिअं ।  
 343 उवासणेणं कलिअं  
 344 उद्धउण्णअणालअं ॥ १३१ ॥

अणुट्टुहा

345 आवलीजमअं जहा ॥  
 346 †हंभोरंविज्जलपजलपजलणिभरेणिभरेऊण† ।  
 347 †सासासामेसासामंसअमोरंकलिउं† ॥ १३२ ॥

गाहा

334 मज्झंत ] **Bh** (~ **N**); मज्जन्त **J**.  
 335 कअ ] *conj. ed.*; खअ **J N Bh**.  
 336 विम्हएण ] *conj. ed.*; वम्हएण **J N<sub>1968</sub>**;  
 तणहाइएणं **Bh N<sub>2001</sub>**.  
 336 णच्चिरं ] **Bh**; णच्चिरं **J N<sub>1968</sub>**; णिच्चिरं  
**N<sub>2001</sub>**.  
 337 महिपरिणाह ] *ed.*; कदरोप्पणचारिअं  
 उवएअणकलिअंमहिहा **J**; कदरो प्पण  
 चारिअं उवपअण कलिअं महिहा **N<sub>1968</sub>**;  
 महीहरा **Bh N<sub>2001</sub>**. **J** anticipates the  
 following verse. **Bh** (and **N<sub>2001</sub>**)  
 reverses *pādas* c and d, and reads  
*pāda* e as the first *pāda* of the  
 next example.  
 337 गअं ] *ed.*; घाअ **J Bh N<sub>2001</sub>**; दया अ  
**N<sub>1968</sub>**.  
 338 फुरंत ] *ed.* (~ **Bh N<sub>2001</sub>**); कुरंत **J**  
**N<sub>1968</sub>**.  
 338 रअण ] *ed.*; रअरअण **J N<sub>1968</sub>**; रअण  
**Bh**.  
 338 विज्जु ] **N Bh**; विजु **J**.  
 338 जलं ] *ed.*; जलं ॥ १३० ॥ **J**.  
 339 चल ] *conj. ed.*; तरल **J N Bh**.

339 मणं मणं ] *conj. ed.*; लवम्मणं **J N**  
**Bh**.  
 340 पाअब्भासे जमअं जहा ॥ ] **Bh**; om. **N**;  
 पाअब्भासेजमअंजहा ॥ **J**.  
 341 कंदलंघणवारिअं ] *ed.*; om. **J N Bh**.  
 Based on कदरोप्पणचारिअं, read  
 intrusively in the previous verse.  
 342 कंदलं ] *conj. ed.*; कंदरो **J**; कंदरा **N**  
**Bh**; दरा **Bhp**.  
 342 वारिअं ] **J N**; चारं **Bh**.  
 343 उवासणेणं कलिअं ] *ed.*; om. **J N Bh**.  
 Based on उवएअणकलिअं, read  
 intrusively in the previous verse.  
 344 उद्धउण्णअणालअं ] *conj. ed.*;  
 ओध्वअंपणअचालअं **J**;  
 ओध्वअंपणअचालअं **N<sub>1968</sub>**; ओव्वं  
 पअणणालअं **Bh**; ओव्वं अं पणअ  
 णालअं **N<sub>2001</sub>**.  
 345 जमअं ] **Bh**; जमओ **J N**.  
 346 णिभरे ] **J N<sub>1968</sub>**; णिभरे **Bh N<sub>2001</sub>**.  
 347 सासासामे ] **J N**; सारासामे **Bh**.  
 347 सासामं ] **J N**; सासामे **Bh**.  
 347 सअमोरं ] **J**; सअमोत्तुं **Bh**; समओत्तुं  
**Bhp**; सअमोत्तुं **N**.  
 347 कलिउं ] **J**; कलिओ **N Bh**.

348 सअलपाअजमअं जहा ॥

349 तुह कज्जे साह सिआ केण कआ[13a] वंदणेण साहसिआ ।

गाहा

350 भणिऊणं सा हसिआ सहिआहि फुडं व साहसिआ ॥ १३३ ॥

## उवसंहारो

351 अण्णे वि ऊह सेसे ण होंति सामग्गअत्थिणो कव्वे ।

गाहा

352 तेण विअत्तो भावो एस दिस च्चेअ दट्ठव्वा ॥ १३४ ॥

इति अलंकारदर्पणं समाप्तं ॥ ८६ ॥ शुभं भवतु ॥ ८६ ॥

348 पाअ ] Bh; पअ J N<sub>1968</sub>; पद N<sub>2001</sub>.

349 साह सिआ ] N Bh; साहमिआ J.

350 भणिऊणं ] J N<sub>1968</sub>; भणिऊण N<sub>2001</sub>;  
तण्णिउणं Bh.

350 फुडं व ] conj. ed.; फुडं J N Bh.

351 अण्णे वि ऊह सेसे ण ] conj. ed.;  
अंसेवि ऊणअ शेषाण J N<sub>1968</sub>; अण्णे  
वि ऊणआ सेसा ण Bh; अंसे विऊण  
अंसेसाणं N<sub>2001</sub>; अजं विऊण अंससाण  
N<sub>1964</sub>.

351 होंति ] N<sub>1968</sub> N<sub>2001</sub> Bh (~J); हो ति  
N<sub>1964</sub>.

351 सामग्गअत्थिणो ] conj. ed.;  
समग्गआधिणो J N<sub>1968</sub>; समग्ग आ

धिणां N<sub>1964</sub>; समग्गाधिणो Bh; समग्ग  
अधिणो N<sub>2001</sub>.

352 अत्तो ] conj. ed.; अण्णो Bh N<sub>2001</sub>;  
अत्तो J N<sub>1964</sub> N<sub>1968</sub>.

352 एस दिस ] ed.; एसो J N Bh.

352 च्चेअ ] conj. ed.; चेअ N; वेअ J; एअ  
Bh.

352 दट्ठव्वा ] conj. ed.; दट्ठव्वो J N<sub>1968</sub>  
N<sub>2001</sub> Bh; दट्ठवो N<sub>1964</sub>.

352 दर्पणं ] Bhp N<sub>2001</sub>; दर्पणं J; दप्पणं  
N<sub>1968</sub> N<sub>2001</sub>; दर्पण N<sub>1964</sub>; दर्पनं Bh.

352 समाप्तं ] Bh; समत्तं J N<sub>1964</sub>; सम्मत्तं  
N<sub>1968</sub> N<sub>2001</sub>.





## Sanskrit chāyā

सुन्दर-पद-विन्यासां (०विन्यासं) विमलालंकार-शोभित-शरीराम् (०शरीरम्) । श्रुति-देविकां च काव्यं च प्रणमामः प्रवर-वर्णाढ्याम् (०वर्णाढ्यम्) ॥ १ ॥ श्रव्यानि काव्यानि सर्वाणि येन भवन्ति भव्यानि । तमलंकारं भणामः अलंकारं कुकवि-काव्यानाम् ॥ २ ॥ अत्यन्त-सुन्दरमपि खलु निरलंकारं जने क्रियमानम् । कामिनी-मुखमिव काव्यं भवति प्रसन्नमपि विच्छायम् ॥ ३ ॥ तस्माज्ज्ञात्वा निपुणं लक्षयेत बहुविधानलंकारान् । यैरलंकृतानि बहु-मन्यन्ते काव्यानि ॥ ४ ॥ उपमा-रूपक-दीपक-रोधानुप्रासातिशय-विशेषाः । आक्षेप-जाति-व्यतिरेक-रसिक-पर्याय-भणित्यः ॥ ५ ॥ याथासंख्य-समाहित-विरोध-संशय-विभावना-भावाः । अर्थान्तरन्यासोऽन्यपरिकरस्तथा सहोक्तिश्च ॥ ६ ॥ ऊर्जोपह्ववा इतः प्रेमातिशय उदात्त-परिवृत्ता । द्रव्योत्तर-क्रियोत्तर-गुणोत्तरा बहु-श्लेषाश्च ॥ ७ ॥ व्यपदेशस्तुति-समयोगिता इतः अप्रस्तुतप्रशंसा । अनुमानमादर्श उत्प्रेक्षा तथा च संसृष्टिः ॥ ८ ॥ आशीरुमारूपकं च जानीहि निदर्शनां तथा च । उत्प्रेक्षावयवोद्भेद-वलित-यमकैः संयुक्ताः ॥ ९ ॥ एतावन्मात्रा एते काव्येषु प्रतिष्ठिता अलंकाराः । अधिका उपक्रमेण विंशतेर्द्वावपि संख्यातः ॥ १० ॥ उपमानेन या देश-काल-क्रिया-विरोध-पतितेन । उपमेयस्य सदृशतां लभते गुणेण खलु सा उपमा ॥ ११ ॥ प्रतिवस्तू गुणकलिता समा माला च द्विगुणरूपा च । संपूर्णा गूढा सूक्ष्माला च लेशा चेषद्विकला ॥ १२ ॥ अन्योन्या प्रशंसा तत्परा निन्दितातिशया च । श्रुतिमिलिता तथा च विकल्पिता च सप्तदशोपमाः ॥ १३ ॥ प्रतिवस्तू सोपमा या भवति समान-वस्तु-रूपा च । इव-मिव-पिवादि-रहितापि सदृश-गुण-प्रत्ययेभ्यः ॥ १४ ॥ प्रतिवस्तूपमा यथा ॥ संप्राप्त-त्रिवर्ग-सुखाः स्तोकाः पृथिव्यां भवन्ति नर-नाथाः । मधुर-फला स-कुसुमा स्निग्ध-पत्रा (०पात्रा) तरवो विरला ॥ १५ ॥ गुण-कलिता सा भण्यते गुणाभ्यां द्वाभ्यामपि सदृशता यत्र । उपमेयः किल यस्यां उपमाणं भवति सासमा ॥ १६ ॥ गुण-कलिता यथा ॥ चम्पक-लतेव नव-कुसुम-सुन्दरी शोभते विन्ध्य-कटक इव । वक्षः-स्थले लक्ष्मी तमाल-नीले मधुमथस्य ॥ १७ ॥ असमा यथा ॥ ज्योत्स्ना-निर्मल-लावण्य-प्रसर-मण्डित-सकल-भुवनायाः । तव तवेव कृषोदरि समान-रूपा जगति नास्ति ॥ १८ ॥ सा मालोपमानानां यत्र विविधानां भवति पङ्क्तिः । द्विगुण-सदृशोपमान विनिर्मिता द्विगुण-रूपेति ॥ १९ ॥ मालोपमा यथा ॥ हरि-वक्ष इव सु-कमलं गगनमिव भ्रमत्सूर्य-सच्छायं (०शूर०) । सागर-जलमिव करि-मकर-शोभितं त्वद्दृढ-द्वारम् ॥ २० ॥ द्विगुण-रूपोपमा यथा ॥ निर्व्यापारीकृत-भुवन-मण्डलः सूर्य-नाशित-प्रतापः (निष्पापारीकृत०, ०शूर०) । नाथ प्रदोष इव त्वं प्रावृद्धदृशत्वं बहसि ॥ २१ ॥ न खलूना न खल्वधिका या जायते सा खलु भवति संपूर्णा । या पुनः समास-लीना सा गूढा

भण्यत उपमा ॥ २२ ॥ संपूर्णा यथा ॥ शोभसे वदनेन त्वं केतकी-कर्णिका-सनाथेन । कमलेनेव पार्श्व-स्थित-मुग्ध-हंसी प्रसृताक्षि ॥ २३ ॥ गूढोपमा यथा ॥ कथं प्राप्स्यसि कृशोदरि दयितं स्तन-तट-सखेद-निःश्वसन-शीले । रम्भा-गर्भोरु-नितम्ब-भार-मसृणेन गमनेन ॥ २४ ॥ उपमा-विपर्ययैः पुना रचितैः शृङ्खला भवति । उपमीयत उपमेयो यस्यां लेशेन सा लेशा ॥ २५ ॥ शृङ्खलोपमा यथा ॥ स्वर्गस्येव कनक-गिरिः कञ्चन-गिरेरिव महीतलाभोगः । मही-पीठस्यापि भर-धरण-समर्थस्तथा त्वमेव ॥ २६ ॥ लेशोपमा यथा ॥ स सन्ध्या-राग-समश्चल-प्रेमा यो जनः सुभग सायम् । भासते संध्या-रागेन सर्व-ज्योतिष्क-पङ्क्तिः ॥ २७ ॥ सुसदृशता यत्स्तोकं विगलति सैव भवतीषद्विकला । अन्योन्योपमानैर्भवत्यन्योन्या नाम ॥ २८ ॥ ईषद्विकला यथा ॥ पीन-स्तनी स-रूपा पथ-प्रेषित-लोचना सोत्कण्ठा । लिखितेव द्वार-लग्ना न चलति तव दर्शनाशया ॥ २९ ॥ अन्योन्या यथा ॥ प्रकृत्या विमले द्वे अपि विबुध-जन-निर्वृतिकरे । अन्योन्य-सदृशे त्वत्कीर्तिस्त्रिदश-सरिच्च ॥ ३० ॥ निन्दया श्लाघ्यते उपमेयो यत्र सा प्रशंसेति । अनुहरत्यतिशयेन या सैव भवति तत्परा ॥ ३१ ॥ निन्दाप्रशंसा यथा ॥ तव षण्ढस्येव नरवर भुज्यते भृत्यैः प्रकटा लक्ष्मी । हृदयमपि कातरस्येव वचनीय-भयेनापसरति ॥ ३२ ॥ तत्परोपमा यथा ॥ प्रावृष्णिशासु शोभते जल-प्रवाहैः पूरिता पृथ्वी । चल-विद्युद्बल-पातन-निपतित-नक्षत्र-सदृशैः ॥ ३३ ॥ उपमेयो निन्द्यते स्तुति-व्यपदेशेन यत्र सा निन्दा । अतिशय-भणिता सैवातिशया भण्यत उपमा ॥ ३४ ॥ स्तुतिनिन्दोपमा यथा ॥ ताम्बूल-राग-मिलिताञ्जनेनाधरेण शोभसे प्रदोषे । ईषत्परिणीत-जम्बू-फल-कान्ति-सदृशेन पृथ्वक्षि ॥ ३५ ॥ अतिशयोपमा यथा ॥ ज्योत्स्ना-भय-शरणागत-तिमिर-समूहैर्निर्जित-मृगाङ्गम् । सेव्यते वदनं श्वास-गन्धलुब्धैर्भ्रमरैः ॥ ३६ ॥ या सदृशैर्बध्यते शब्दैः सा खलु भवति श्रुतिमिलिता । एकानेक-विकल्पन-भेदेन विकल्पिता द्विविधा ॥ ३७ ॥ श्रुतिमिलितोपमा यथा ॥ दृष्ट्वा पर-कलत्रं छन्दः-पतितं मनो-हरं काव्यम् । खिद्यते खलो विजृम्भते दुष्यति दोषमप्रेक्षन् ॥ ३८ ॥ एकार्थ-विकल्पितोपमा यथा ॥ परिभ्रमण-वृत्ति-निकृष्ट-संपीडित-बहल-रेणु-विच्छुरिताः । नगर-जारा इव जङ्गला वातावर्ता ज्ञायन्ते ॥ ३९ ॥ बहुधा-विकल्पितोपमा यथा ॥ सूर्ये दाव-ज्वलण इवातिक्रान्ते नभस्तलं वन-सर इव । पश्चान्मषि-निकरेणेव तमसा कृष्णीकृतं सकलम् ॥ ४० ॥ उपमालक्षणं समाप्तम् ॥ उपमानेनोपमेयस्य यत्र रूप्यते निजं रूपं । द्रव्य-गुण-साम्यकं तद्गणन्तीह रूपकं कवयः ॥ ४१ ॥ तदेव द्विविधं जायते समस्त-पदार्थ-विरचना-जनितम् । प्रथमं द्वितीयमेकैक-देश-परिसंस्थितं भवति ॥ ४२ ॥ सकल-वस्तु-रूपकं यथा ॥ गगन-सरोजं प्रेक्षध्वं मृगाङ्क-तनु-किरण-केसर-सनाथम् । तारा-कुसुमसवं तमो-भर-भ्रमर-कुलं समाक्रमते ॥ ४३ ॥ एकैक-देश-रूपकं यथा ॥ अविरत-प्रसृत-धारा-निपात-निष्ठापित-पथिक-समूहः । मारिष्यति मां स-दयितां निष्कृपः प्रावृट्किरातः ॥ ४४ ॥ भेदा नामभिरेव हर्यक्षादिभी रूपकाणां कृताः । अर्थो लभ्यत एव सकलेतर-रूपकाभ्याम् ॥ ४५ ॥ दीप्यन्ते पदान्येकयैव यत्र क्रियया । मुख-मध्यान्त-गतया तं भणन्ति दीपकं त्रिविधम् ॥ ४६ ॥ मुख-दीपकं यथा ॥ भूष्यन्ते गजेन्द्रा मदेन सुभटास्त्वसि-प्रहारेण । गुरु-रयेण तुरगाः सौभाग्य-गुणेन महिलाः ॥ ४७ ॥ मध्य-दीपकं यथा ॥ सुकवीनां यशः शूराणां धीरिमेहितं नरेन्द्राणाम् । केन स्वाल्यते पिशुनानां दुर्मतिर्भीरुकानां भयम् ॥ ४८ ॥ अन्त-दीपकं यथा ॥ शास्त्रेण बुधा दानेन पार्थिवा गुरु-तपसा यति-निवहाः । रण-साहसेन सुभटा महीतले प्रकटा भवन्ति ॥ ४९ ॥ अर्ध-भणितं निरुनद्धि यस्मिन् युक्त्या भवति स रोधः । पद-वर्ण-भेद-भिन्नो जायते द्विविधोऽनुप्रासः ॥ ५० ॥ रोधो यथा ॥ को न बलते तेन विना मा भणा-पुलकितैः पार्श्वैः । अतिरभस-जल्पितानि भवन्ति

पश्चादपथ्यानि ॥ ५१ ॥ पदानुप्रासो यथा ॥ शशि-मुखि मुखस्य लक्ष्मीं स्तन-शालिनि स्तन-भरमपि प्रेक्षमाणः । तनूभवति तन्वुदरि हलिक-सुतः कथय यद्युक्तम् ॥ ५२ ॥ वर्णानुप्रासो यथा ॥ वान्ति स-जल-जलधर-जल-लव-संवलन-शीतल-स्पर्शाः । भ्रमर-धुत-कुसुम-क्षरद्-गन्धोद्गुराः पवनाः ॥ ५३ ॥ यत्र निमित्तेभ्यो लोकातिक्रान्तगोवरं वचनं । विरच्यते स तस्य चातिशयनामोऽलंकारः ॥ ५४ ॥ अतिशयालंकारो यथा ॥ यदि गन्ध-मिलित-भ्रमरं न भविष्यदवतंस-चम्पक-प्रसूतम् । ततः केन विभाविष्यत कपोल-मिलिता प्रभा तस्याः ॥ ५५ ॥ विगतेऽप्येकदेशे गुणान्तरेण तु संस्तुतिर्यत्र । क्रियते विशेषप्रकटणकार्येण स विशेष इति ॥ ५६ ॥ विशेषालंकारो यथा ॥ नापि तथा निशासु शोभते प्रियानां ताम्बूल-राग-प्रच्छन्नः । यथा प्रियतम-पीतः पाण्डुरोऽप्यधरः प्रभाते ॥ ५७ ॥ यत्र निषेध इव समीहितस्य क्रियते विशेष-तृष्णया । स आक्षेपो द्विविधो भवदपक्रान्त-भेदेन ॥ ५८ ॥ भवदाक्षेपो यथा ॥ यदि व्रजसि ततो व्रज मम गुरु-विरहाग्नि-तप्त-तन्वाः । व्रजति तदा सहैव अथवा कथं जल्पितमिदम् ॥ ५९ ॥ अपक्रान्ताक्षेपो यथा ॥ खड्ग-प्रहार-दृढ-दलित-रिपु-चमू-द्विरद-कुम्भ-पीठस्य । तव नास्त्यन्तको महीधराणां संचालनो भवेत् ॥ ६० ॥ भवति स्वभावो जातिर्व्यतिरेकः पुनर्विशेष-करणेन । अन्येन जनैः सदान्येन बध्यते कविभिः ॥ ६१ ॥ जातिर्यथा ॥ शिरो-धृत-कलश-घूर्णनशील-बाहा-युगलया ग्राम-तरुण्या । मन्यते विलास-दृष्ट उपस्थितां पामरः पृथ्वीम् ॥ ६२ ॥ व्यतिरेको यथा ॥ दुःसह-प्रताप-प्रसरः सौम्यः सदास्खलित-पथस्त्वमसि । तीव्र-जडौ पुनः द्वावपि रवि-रजनिकरौ हत-च्छायौ ॥ ६३ ॥ स्फुट-शृङ्गारादि-रसो रसिकोऽथ भण्यतेऽलंकारः । अन्य-व्यपदेश-भणिते विनिर्मितो भवति पर्यायः ॥ ६४ ॥ रसिको यथा ॥ दूती-विदग्ध-वचनानुबद्धहृदया विजृम्भ्य स्तब्धा । पतति स-पुण्यस्योरसि रसद्रशना कुरङ्गाक्षी ॥ ६५ ॥ पर्याय-भणितिर्यथा ॥ गुरूणां चोरिकया रमन्ते ते प्रकट-रत-रसं कुत्र । मा कार्षीस्तस्य दोषं सुन्दरि विषमस्थिते कार्ये ॥ ६६ ॥ यथा-भणितं बहूनां परिपाटि-प्रकटनं यथासंख्यम् । किं पुनर्द्विगुणं त्रिगुणं चतुर्गुणं भवति काव्ये ॥ ६७ ॥ द्विगुणो यथा ॥ हंस-शशि-कमल-कुवलय-भृङ्ग-मृणालानां निर्जिता लक्ष्मी । तस्या गति-मुख-करतल-लोचन-धम्मिल्ल-बाहुभिः ॥ ६८ ॥ त्रिगुणो यथा ॥ यो वहति विमल-कोमल-कृष्ण-सित-सरिदुमा-विष-मृगाङ्गम् । मूर्धाङ्क-कन्धरा-मौलि-संश्रितं शिवं नमत ॥ ६९ ॥ चतुर्गुणो यथा ॥ तस्याः सम-मृदु-दीर्घैर्निर्मलताम्र-धवल-शोभैः । दशनाधर-नयनैर्जितानि मणि-यावक-कमलानि ॥ ७० ॥ अनपेक्षित-प्राप्त-सहाय-संपदा समाहितो भवति । गुण-क्रियानां विरोधेनैष भणितो विरोध इति ॥ ७१ ॥ समाहितो यथा । अत्यन्त-कुपित-प्रियतम-प्रसादनार्थं प्रवर्तमानायाम् । उदितश्चन्द्रो विततश्च प्रसृतो मलय-गन्धवहः ॥ ७२ ॥ विरोधो यथा । तव यशो हर-शशधर-समुज्ज्वलः सकल-प्रवणित-दृष्टोऽपि । मलिनयति केवलं वर-वैरि-वधू-वदन-कमलानि ॥ ७३ ॥ उपमानेन सरूपं भणित्वा भाष्यते यत्र भेदः । स्तुतिकरणेण संदेहसंश्रितः स खलु संदेहः ॥ ७४ ॥ संदेहो यथा । किं कमलमेतत्तत् स-केसरं किं शशी न तत्र मृगः । दृष्टं सखि तव मुखं स-संशयमद्य तरुणैः ॥ ७५ ॥ नेति विधाय क्रियारहितस्यापि भवति यत्र फलसिद्धिः । भण्यते विभावना सा काव्यालंकारिकैः ॥ ७६ ॥ विभावना यथा ॥ वर्धतेऽसिक्त-मूलमनुत्पतन्नपि प्रसरति नभसि । अ-ग्रह-गतोऽप्यकृष्णो अधौत-विमलो यशस्तव ॥ ७७ ॥ अन्य एव उत्तरतः यद्भाव्यते स भावको भणितः । द्विविधो भवति यथा तथा शिष्यमानं निशामयत ॥ ७८ ॥ कस्यचिद्वचनैर्यत्राश्रुतैरुत्तरैर्ज्ञायन्ते । हृदयान्तरेऽधिकं गूढा भावाः स आवृत्तः ॥ ७९ ॥ अन्यद्भणित्वा ततोऽन्यो प्रकटीक्रियते यत्रार्थः । अन्यापदेश-नामः शिष्टः शास्त्रकारैः ॥ ८० ॥ आवृत्तालङ्कारो यथा ॥ हा हा विधूत-कर-किसलाभ्यां लब्ध्वांशुकं

दग्धम् । पतिता गोदावरी-पूरे सरस-मिषेण हलिक-स्रुषा ॥ ८१ ॥ अन्यापदेशो यथा ॥ अन्यस्य  
 बधान भोजनि नव-वत्सर-वत्सिकां बलीवर्दे । आलोक-मात्र-सुभगो न कार्य-करण-क्षम एषः ॥  
 ८२ ॥ अर्थान्तरन्यासो भवति क्षेपणं पूर्व-भणित-सदृशस्य । वस्तूनां भणनं तथा च परिकरे  
 अन्यपरिकृतः ॥ ८३ ॥ अर्थान्तरन्यासो यथा ॥ विस्फुरति विरुदयाचले न खल्वस्तमहीधर-शिरः-  
 स्थः । तेजस्विनोऽपि तेजो लभन्ते स्थानं लब्ध्वा ॥ ८४ ॥ अन्यपरिकरो यथा ॥ त्वरितायास्त्वरित-  
 गमनो नितम्ब-भर-मन्थरायाः स्खलित-पदः । मार्गेण तस्या व्रजत्याकुलतया तरुण-जनः ॥ ८५ ॥  
 बहु-वस्त्वेव क्रिया-सम-काल-प्रकाशनं सहोक्तिरिति । गुरु-वीर्यादि-रचितो जायत ऊर्जोलंकारः ॥  
 ८६ ॥ ऊर्जोलंकारो यथा ॥ विश्वस्त एव गृहाण वैरि-जनो वेग-निबिडं खड्गम् । प्रहरन्तं प्रतिप्रहारं  
 न जानाति विपत्सु न समर्थम् ॥ ८७ ॥ सहोक्तिर्यथा ॥ निद्रया समा लज्जा शरीर-शोभया सह  
 गता कीर्तिः । समं तथानु रजणी तस्या वर्धन्ते निःश्वासाः ॥ ८८ ॥ उपमया यत्र क्रीयते निह्वनं  
 सापह्नुतिर्भवति । प्रीत्यातिशयेन प्रेमातिशयो भणितव्यः ॥ ८९ ॥ अपह्नुतिर्यथा ॥ न खलु उच्च-  
 विटप-संस्थित-प्रहृष्ट-कलकण्ठ-कल-रव-प्रसरो । श्रूयते वन-विलासि-पुष्प-चाप-मधुरो रव एषः ॥  
 ९० ॥ प्रेमातिशयो यथा ॥ सहसा त्वयि दृष्टे यो जातस्तस्याः प्रहर्षातिशयः । स यदि पुनरपि  
 भविष्यति सुन्दर तव दर्शन एव ॥ ९१ ॥ ऋद्धि-महानुभावत्वाभ्यां द्विविधो जायते उदात्तः । सः  
 परिवृत्तो गृह्यते यत्र विशिष्टं निजं दात्वा ॥ ९२ ॥ ऋद्ध्युदात्तो यथा ॥ तव नरशेखर विस्फुरित-  
 रत्न-किरण-निकर-नाशित-तमांसि । भृत्यानामपि दीप-शिखा-मलिनानि न भवन्ति भवनानि ॥  
 ९३ ॥ महानुभाव-जनितोदात्तो यथा ॥ कोमल-रमणी-स्तन-भर-परिपीडित-विकट-वक्षः-पीठा अपि ।  
 न चलन्ति महा-सत्त्वा मदनस्य शरसि पदं कृत्वा ॥ ९४ ॥ परिवृत्तो यथा ॥ शशि-मुखि मुख-  
 पङ्कज-कान्ति-प्रसर-करण-क्रमे विलासेन । दृष्टिं दत्त्वा त्वया गृहीतानि यूनां हृदयानि ॥ ९५ ॥ द्रव्य-  
 क्रिया-गुणानां प्रधानता येषु क्रियते कविभिः । द्रव्योत्तर-क्रियोत्तर-गुणोत्तरास्तेऽलङ्काराः ॥ ९६ ॥  
 द्रव्योत्तरो यथा ॥ वर-करि-तुरङ्ग-मन्दिराज्ञाजन-सेवक-कनक-रत्नानि । चिन्तित-मात्राण्येव भवन्ति  
 दैवे प्रसन्ने ॥ ९७ ॥ क्रियोत्तरो यथा ॥ मा रोदीन्मा कृशायतां मा खिद्यतां मा विधिमपालब्ध । या  
 निष्कृप तव बहु-वल्लभस्य वराक्यधीनतायां पतिता ॥ ९८ ॥ गुणोत्तरो यथा ॥ शशि-सौम्य सरल  
 सज्जन सत्यवदन् सुभग सुचरित सलज्ज । दृष्टोऽसि यत्र रूपं तत्र सकं (स्वयं) कथं नु खलु  
 नरेन्द्र ॥ ९९ ॥ उपमाणोपमेयं रूप्यते येन स श्लेष इति । स पुनः सहोक्त्युपमा-हेतुभ्यो ज्ञातव्यः ॥  
 १०० ॥ सहोक्ति-श्लेषो यथा ॥ पीना घनाश्च दूरं समुन्नता नभो-विवर्तित-च्छायाः (नख०) । मेघाः  
 स्तने तव निष्ठापयन्ति (निष्ठापयतः) तृष्णातुरं लोकं ॥ १०१ ॥ उपमा-श्लेषो यथा ॥ दूरादेव ज्ञायते  
 ढक्का-शब्दस्य सूचितं गमनम् । लघूकृत-महीधर-सत्त्वानां मत्त-हस्तीनामिव प्रभूताम् ॥ १०२ ॥ हेतु-  
 श्लेषो यथा ॥ वेग-विस्मृत-नयनत्वेन (हेला०) सम-प्रेक्षितान्य-जनतया (श्रम०) । अलि-पराङ्मुखतया  
 (अलीक०) च हे भद्र नयन-पथे त्वमसि ॥ १०३ ॥ अत्युद्भट-गुण-संस्तुति-व्यपदेश-वशेन सविषया  
 यत्र । क्रियते निन्दायाः स्तुतिः सा व्यपदेशस्तुतिर्नाम ॥ १०४ ॥ व्यपदेशस्तुतिर्यथा ॥ अकुलीने  
 प्रकृति-जडेऽकार्य-वक्त्रे जिते शशाङ्के । युष्माकं यशो नरशेखर क्रियते सुजनैर्निन्दया ॥ १०५ ॥  
 गुण-सदृशत्व-तण्णया यत्र हीनस्य गुरुतरेण समम् । भवति सम-काल-क्रिया-योगः समयोगिता  
 सा खलु ॥ १०६ ॥ समयोगितं यथा ॥ स्वजनस्य परं राज्यं क्रियते रति-तरल-तरुणि-निवहस्य ।  
 सम-काल-चलित-मणि-वलय-मेखला-नूपुर-रवेण ॥ १०७ ॥ अप्रस्तुतप्रसङ्गोऽधिकार-विमुक्त-वस्तुनो  
 भणनम् । अनुमानं लिङ्गेन लिङ्गी साध्यते यत्र ॥ १०८ ॥ अप्रस्तुतप्रसङ्गो यथा ॥ श्वश्रू-कोपेन






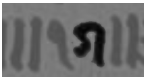
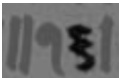


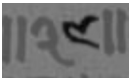
गतया पश्यत वधुकया शून्य-देवकुलम् । प्राप्तो दुर्लभ-लाभोऽप्यन्य-कार्यागतो जारः ॥ १०९ ॥  
 अनुमानं यथा ॥ नूनं तस्या अपि सूचयन्ति तेन सह विलसितं हताशेन । नख-पद-पल्लव-  
 विलगित-शयनीय-दलान्यङ्गानि ॥ ११० ॥ आदर्श इव यत्रोच्चरणानन्तर-स्फुट-च्छायाः । दृश्यन्ते  
 पदार्था हृदय-हारिणः स खल्वदर्शः ॥ १११ ॥ आदर्शो यथा ॥ केलि-विरामावसरमानौ तव  
 स्पर्शोत्सवमप्राप्नुवतौ । हस्तौ तस्या नख-किरण-च्छलेन धाराभिरिव रुदितः ॥ ११२ ॥ स्तोकोपमया  
 सहितासत्क्रियागुणानुयोगेन । अविवक्षित-सामान्योत्प्रेक्षा भवति सातिशया ॥ ११३ ॥ उत्प्रेक्षा  
 यथा ॥ दृश्यते पूरित-शङ्ख इव मलय-मारुत-नरेन्द्र-संचलने । ईषद्वलित-मल्लिका-मुकुल-लग्न-मुख-  
 गुञ्जनशीलो भ्रमरः ॥ ११४ ॥ विविधैरलङ्कारैरेक-मिलितैर्भवति संसृष्टिः । आशीरलङ्कारमाशीर्वादमेव  
 भणन्ति ॥ ११५ ॥ संसृष्टिर्यथा ॥ तव मुखं शशी शशिमुखं तथा तवाम्र-नव-पल्लवाश्चलनाः ।  
 स्तने तव जल-कलशाविव सुन्दरि कं न मोहयतः ॥ ११६ ॥ आशीर्यथा ॥ आशीः-स्वस्तिक-  
 वचनानि सकल-कलुषाणि वो नाशयन्तु । द्विज-गुरु-तपस्वि-कुमारी-सतीजन-सुजनैर्दत्तानि ॥ ११७ ॥  
 उपमारूपकमेतद्विरच्यते यत्र रूपक उपमा । निदर्शना खलु विशिष्टं यद्वर्शितमृजूपमा-रहितम् ।  
 ११८ ॥ उपमारूपकं यथा ॥ संप्रेषित-नयन-शरा रशना-रव-तरल-मिलित-गृह-हंसा । स्वलित-युवाना  
 प्रसरति मन्मथाक्रान्तिरिव धवलाक्षी ॥ ११९ ॥ निदर्शनं यथा ॥ दर्शयन्ति जलधरा इदानीं सकल-  
 दर्शन-पथं समारूढाः । क्षण-विघटमान-क्षण-समुन्नताः पश्यत काल-क्रीडाः ॥ १२० ॥ भवति श्लेष-  
 च्छलेन मज्जन्ती रूपकेणास्फुटेन । उत्प्रेक्षेया श्रुतोत्प्रेक्षावयवनामा खलु ॥ १२१ ॥ उत्प्रेक्षावयवो  
 यथा ॥ सम-विकसन-संपूर्णं वनं सुकुसुमानां रजनी-विरमे । उद्योतते हत-चन्द्रं ज्योतिष्केणेव  
 प्रविष्टम् ॥ १२२ ॥ स उद्भेदो वस्तूनां यत्र वस्तुभिर्भवत्युद्भेदः । अभणितकिंपदगर्भो द्वितीयस्तथा  
 नूनं-शब्देन ॥ १२३ ॥ उद्भेदो अभणितकिंपदगर्भो यथा ॥ नूनं-शब्दे यथा ॥ ईषन्निर्गतां न प्रेक्षते नूनं  
 सहकार-मञ्जरीमसती । तेन तव वत्स प्रेक्षत एतावद्रम्य-मुख-चन्द्रम् ॥ १२५ ॥ वर-वचन-पालनं  
 किं-पदेन सखी-देशनं वलितमिति । यमकं श्रुति-सम-भिन्नार्थ-वर्ण-पुनरुक्तता भणितम् ॥ १२६ ॥  
 वलितालङ्कारो यथा ॥ किं तव रूपेण सखि रूपं चिन्तामणिरिव शक्तेः । अन्या उज्झित-धृतयस्तस्य  
 पादयोः पतिताः ॥ १२७ ॥ आदि-मध्यान्त-गतं पादाभ्यासस्तथावलि-निबन्धो । निःशेष-पाद-रचितं  
 जायते यमकं च पञ्च-विधम् ॥ १२८ ॥ पादादि-यमकं यथा ॥ मैत्रं मानं जीहरो निन्द निन्द्य-  
 दयितस्य शालूरी । गगनागत-नाद-स्वनं श्वासाश्वासातुरं रसितम् ॥ १२९ ॥ मध्यान्त-यमकं यथा ॥  
 यस्य प्लवंगमैः कृतश्रमं समं दृष्टं विस्मयेन नर्तनशीलं चिरम् । महीपरिणाहगतं विसरदन्तकं  
 विमल-स्फुरद्रत्न-विद्युदुज्ज्वलं जलम् । सेतु-बद्ध-समुद्रं चलमनस्कं मनाक् ॥ १३० ॥ पादाभ्यासे  
 यमकं यथा ॥ कन्द-लङ्घन-वारितं कन्दलं घन-वारिदम् । उपासनेन कलितमूर्ध्वोन्नतनालकम् ॥  
 १३१ ॥ आवलि-यमकं यथा ॥ सकल-पाद-यमकं यथा ॥ तव कार्ये कथय स्यात्केन कृता वन्दनेन  
 साहसिता । भणित्वा सा हसिता सखीभिः स्फुटमिव साहसिका ॥ १३३ ॥ अन्यानप्यूह शेषाच्च  
 भवन्ति सामग्र्याधयो काव्ये । तेन व्यक्तो भाव एषा दिगेव द्रष्टव्या ॥ १३४ ॥



# Script tables

## Numerals



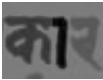


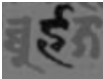
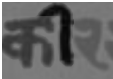


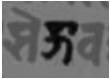
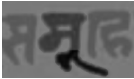

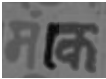


---

0	
1	
2	
3	
4	
5	
6	
7	
8	
9	

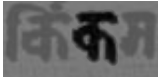



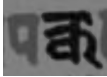
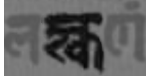


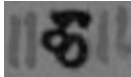

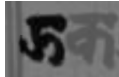

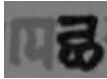

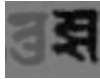
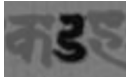






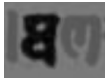


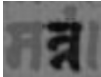


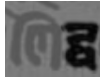
---



Vowels

Independent form		Dependent form	
a			
ā		kā	
i		ki	
ī		kī	
u		ku	
ū		mū	
ē		kē	
ō		kō	

## Consonants

ka	kha	ga	gha	ṇa
				—
kka	kkha	ggi	gggha	
			—	
ca	cha*	ja	jha	ṇa
				—
cca	ccha	jja	jjha	
				
* <i>ch</i> only occurs as a punctuation sign. The manuscript writes the conjunct consonant <i>cch</i> even in cases where <i>ch</i> is metrically guaranteed.				
ṭa	ṭha	ḍa	ḍha	ṇa
—	—			
ṭṭa	ṭṭha	ḍḍa	ḍḍha	ṇṇa
—		—		
ta	tha	da	dha	na
				—
tta	ttha	ddē	ddha	nna
				—

---

pa 	pha 	ba* 	bha 	ma 
ppa 	pphaṁ 	bba —	bbha 	mma 

\* *b* is indistinguishable from *v* in this manuscript.

---

ya 	la 	ra 	va 
	lli 		vva 

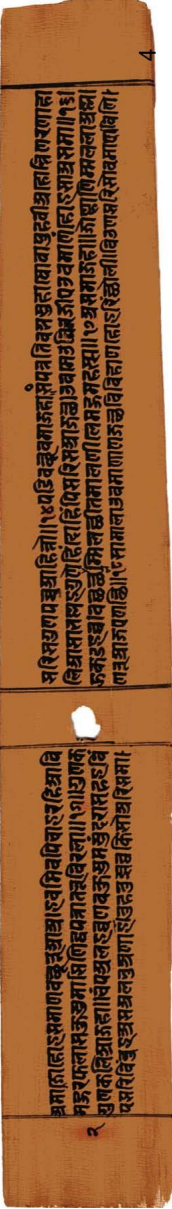
---

sa 	ha 
ssa 	

---

# **Diplomatic transcript**





- 2b
- 1 अमाजाहोइसमाणवत्थू आ । इवमिपिचाइरहिअवि
  - 2 महुरफलासकुसुमासिणिद्धपत्तावरूविरला ॥ १५ ॥ गुणक
  - 3 गुणकलिआजहा ॥ चंपअलइव्वणवकुसुमसुंदरासहइवि
  - 4 पसरिविंशुइअसअलभुअणाइ । तुहतुज्जव्वकिंसोअरिसमा ।

सरिसगुणपच्चअहित्तो ॥ १४ पडित्तथूवमाजहा ॥  
 लिआसामणणइगुण्हिंदोहिंपिसरिसअजत्थ । उवमेओकिजीएउवमाण्होइसाअसमा ॥ १६ ॥  
 झकडइव्व । वच्छत्थ ॥  
 णरूआजएणत्थि ॥ १८ समांलाउवमाणणजत्थिविविहाण्होइरिच्छेली । विउणसरिसोवमाणविणि ।



- 3a
- 1 म्मिआविउणरूअत्ति ॥ १९ मालोवमाजहा ॥ हरिवच्छवसुकमलंग
  - 2 णिव्वावारीकअभुअणमंडलोसूणसिअपआउणाहपउसव्वतुमं
  - 3 सागुढाभणणएउवमा ॥ २२ संपुण्णाजहा ॥ सोहसिअवअणेणतुमंके
  - 4 हि ॥ किंसोअरिइअंथणअलसखेअणीसिअरि । रंभागभोरीणि ।

अणंभवमन्तसूरसच्छा । साअरजलंवरिमअरसोहिअंतुहयदरं ॥ २० ॥ विउणरूवोवमाजहा ॥  
 पाउससरिसत्तणंवहसि ॥ २१ णहुऊणाणहुअहिआजाअइसाहुहोइसंपुण्णा । जाउणसमासलीणा ।  
 अइकण्णुअसासाणेण । कमलेणवपासिद्विणमुद्धहंसेणपसअच्छि ॥ २२ ॥ गूढोवमाजहा ॥ कहपाडि  
 अम्बभारमसिणेणगमणेण ॥ २४ उवमाण्हिउत्तिविडिरइहिंसखलाहोइ । उवमिजइउवमेउजे



4b

- 1 जासरिसर्पहिं वज्रइसदेहिं साहुइ सुइ मिलिआ । एकाणिक्क
- 2 रंकव्वं । खिज्जइसलेविअं इदं सुइ दोसं अपेच्छन्तं ॥ ३८ ॥ एक
- 3 वाआवत्तामुणिज्जन्ति ॥ ३९ ॥ वहुहावि अपिउवमाजहा ॥ सूर॥
- 4 उवमालक्खणंसमंतं ॥ छ ॥ उवमाणेणुवमेअस्सजं च विरूविज्ज

जासरिसर्पहिं वज्रइसदेहिं साहुइ सुइ मिलिआ । एकाणिक्क  
४ रंकव्वं । खिज्जइसलेविअं इदं सुइ दोसं अपेच्छन्तं ॥ ३८ ॥ एक  
वाआवत्तामुणिज्जन्ति ॥ ३९ ॥ वहुहावि अपिउवमाजहा ॥ सूर॥  
उवमालक्खणंसमंतं ॥ छ ॥ उवमाणेणुवमाअस्सजं च विरूविज्ज

- विअ<sup>प</sup>णमेणविअपिआदुविहा ॥ ३७ ॥ सुइमिलिउवमाजहा ॥ दट्टणपरकलतं च्छंदावडिअमाणोह
- त्थविअपिओवमाजहा । परिममाणववणिज्जिअसपीडिअवत्तरेणुणिअच्छंवा । णहसुअणखंसाअव ।
- म्मिदावजलराव्ववोलिउणहअंरं वअरंसंव । पच्छिमसिणिअरेणवत्तेमणकासिणीकअंसअसं ॥ ४० ॥
- एविरूविअंसु । दव्वगुणसंमअंतं भणतिइहरूवअंकइणो ॥ ४१ ॥ तंचिअदुविहं जाअइसमत्थपअत्थविर ।

विअ<sup>प</sup>णमेणविअपिआदुविहा ॥ ३७ ॥ सुइमिलिउवमाजहा ॥ दट्टणपरकलतं च्छंदावडिअमाणोह  
त्थविअपिओवमाजहा । परिममाणववणिज्जिअसपीडिअवत्तरेणुणिअच्छंवा । णहसुअणखंसाअव ।  
म्मिदावजलराव्ववोलिउणहअंरं वअरंसंव । पच्छिमसिणिअरेणवत्तेमणकासिणीकअंसअसं ॥ ४० ॥  
एविरूविअंसु । दव्वगुणसंमअंतं भणतिइहरूवअंकइणो ॥ ४१ ॥ तंचिअदुविहं जाअइसमत्थपअत्थविर ।

5a

- 1 अणाजणिअं । पढमं वीअं एकेकदेसपरिसंठिअं होइ ॥ ४२ सअल
- 2 णपउलंसमकमइ ॥ ४३ एकेकदेशरूवअंजहा ॥ अविअपस
- 3 णामेहिं चिअहीरअच्छणहिं रूवआणकया । अत्थोलहिज्जइ ।
- 4 तं भणइदीविअतिविहं ॥ ४४ मुहदीवअंजहा ॥ भूसिज्जन्तिअं

अणाजणिअं पढमं वीअं एकेकदेसपरिसंठिअं होइ ॥ ४२ सअल  
णपउलंसमकमइ ॥ ४३ एकेकदेशरूवअंजहा ॥ अविअपस  
णामेहिं चिअहीरअच्छणहिं रूवआणकया । अत्थोलहिज्जइ ।  
तं भणइदीविअतिविहं ॥ ४४ मुहदीवअंजहा ॥ भूसिज्जन्तिअं

वज्रइसदेहिं साहुइ सुइ मिलिआ । एकाणिक्क  
४ रंकव्वं । खिज्जइसलेविअं इदं सुइ दोसं अपेच्छन्तं ॥ ३८ ॥ एक  
वाआवत्तामुणिज्जन्ति ॥ ३९ ॥ वहुहावि अपिउवमाजहा ॥ सूर॥  
उवमालक्खणंसमंतं ॥ छ ॥ उवमाणेणुवमाअस्सजं च विरूविज्ज

- वत्थूरूअंजहा । गअणसर<sup>अ</sup>पेच्छहपाउसम्मित्तणुकिणकेसरसणाहं । ताराकुसुमव्ववणं । महभर
- रि<sup>अ</sup>धाराणिवाअणिट्ठविअपंथिअसमहो । मारिहइमंसदइअपिणिक्किवोपाउसचिलाओ ॥ ४४ ॥ भेआ
- च्चिअसअलेअररूअआहित्तो ॥ ४५ दीविज्जतिपाआइं पक्काएवअजत्थकिरिआए । मुहमच्चन्तगआए
- दामएणसुहडाउअसिप्पहारेण । गरअरणंतुरआसोहगगुणेणमहिलाउ ॥ ४७ मज्झदीविअंज





विरहमिनाविअतएणवच्चरहसमअविअप्रहकाकनपिअ  
हरणमेवाणेहाक्का॥५॥वाइसताइअविवाउणवि  
रवाहाअलाहगामतरुणाममहविनासदिहानइअ  
वरुमाउणदोलाविअविअअअअअआ॥५॥उदशिगाहइर

[illegible]

12

1 विरहगितावि अतणू । वच्चइतइसमअंचिअहमाहजण्णिअं  
2 हरणसंचालणेहो ॥ ६० ॥ होइसहाउजईवेगेउणवि ।  
3 रवाहाजुआइगामतरुणीए । मणणइविलसिद्धेमण्डिअं  
4 वज्जहाउणेदोणणविरिअरअहअच्छआ ॥ ६१ ॥ डिमिगाराइ

एषाम्॥५९॥ पक्कन्त्सेउजहा॥ खगपगहदद्वलिरिउंदलिकुंभवीटस्स॥ तुअणत्थिअन्तकोमाहि  
उअणेणमणेहीसआअब्बेणवड्ढाईई॥६१॥ जाईजहा॥ सिरिअरिअकलसतोलि  
सेसेसकरणेण॥ उअणेणमणेहीसआअब्बेणवड्ढाईई॥६१॥ जाईजहा॥ सिरिअरिअकलसतोलि  
पामारेपुहिविं॥६२॥ वड्ढेगोजहा॥ दूसहपआवापसरोसोमोसइअखलिअपहोतसि॥ ति  
सोरिसिउअहभणएअलंकारो॥ अण्णवएएसभणिणविणिमिओहोइपजाउ॥६४॥

वसिष्ठकृत्॥ इह विश्वरूपं अणुं यद्वैश्वर्यं विश्वं भिन्नं ह्यहो पाद इव  
 ज्ञानाभावाज्जगत्तन्मादाय भुव विश्वमसिद्धकाङ्क्षा॥ इह भूतनिश्च  
 रं ह्यहो ईश्वरं भूतमजं वल्लभात्मलक्षणं लालनिश्चिन्नालच्छी॥  
 विश्वशरीरं विश्वाविश्वं मिश्रं काष्ठहृदं वयमत्र निःसंशयं पन्॥

अमरसदयसहस्रसङ्ख्यजरी॥१॥यथाज्ञानसङ्कटाभाउत्थापयोरिष्टाप्रामत्रिष्टादभरसं  
नमस्तद्व्यापिवाद्ययत्रयजन्तमार्त्तकिङ्कणविशुद्धाङ्कणानाम्॥१॥विशुणो  
तिशङ्काश्चन्द्रकञ्चलान्नाथमङ्गलान्॥१॥रातिउज्जिताम्बावदसिन्धुलालवदनसङ्ग  
सिखपवता॥१॥उत्तमुण्णजान्॥नापसमञ्जसाहानिमानलेश्वरवदनमातानिहसन्॥

13

रसिउजहा॥ दुईवि अद्वय अणानुवृद्ध अगविअभिउंचलद्ध॥ पडइस  
तो॥ माकुणसुतस्सदोसुंदरिविसमट्टिकजो॥ ६६ जहणिअ  
जहा॥ हँ सु/ ससिकमलकुवलथमसुमपुमालाणजिअलच्छी॥  
सिसअसिजिआविसमिअंको॥ मुद्धुवंगरमउलसिसणंतो॥

उण्णस्सउर्रेस्सत्तस्सणाकुंराच्छी। ६५ पज्जाअणइज्जहा। गरुआणवोरिआएरमन्तिपअडेरयसंके  
मण्णववहुआणीवदीपिअडणंजहासयं किं पुणवि<sup>३</sup>णत्तिपुणं चउगुणोहेइहक्वम्मि। ६७। विगुणो।  
त्तिस्सगइमुहकरअल्लोअणधमेस्सवहाहिं। ६८। तिउणो जहा। जोवहइविमलवेस्सहलकसण  
सिं वणवह। ६९। चउगुणो जहा। तीएस्सममउअदीहेहिंणिम्मलोइअंधवलोसेहेहिं। इसणा।













तदावलिनिवंधो।णीसेसपाअरइअंजाइजमअंचपंचविहम॥  
 चारमिअं॥१२९॥मज्जन्तजमअंजहा।जस्सपवंगमोहिलवअसमं  
 १२ मलकुरंतरअरणविजुज्जलंजलं॥१३०॥सेऊवद्धसमुदंत  
 अजहा॥हंभोरविज्जलपजलपजलणिभरेणिभरेओण।सासा

12b

- 1 तदावलिनिवंधो।णीसेसपाअरइअंजाइजमअंचपंचविहम॥
- 2 चारमिअं॥१२९॥मज्जन्तजमअंजहा।जस्सपवंगमोहिलवअसमं
- 3 मलकुरंतरअरणविजुज्जलंजलं॥१३०॥सेऊवद्धसमुदंत
- 4 अजहा॥हंभोरविज्जलपजलपजलणिभरेणिभरेओण।सासा

१२८पाआइजमअंजहा।माणंमाणंहरोहिंणिददअंअद्धसालूरी।गअणाहगेअसाणासासासाउ  
 समहिदवइएणणच्चविशेकराएणणवाविअंअवणअणक्खिअंमहिदायाअविस्संतअंअवि  
 रललवम्मणपाअत्रता।सममअंजहा॥कंदरापणवाविअंअवणअणक्खिअं॥१३१॥आवलीजम  
 आ।ससासामअअमाउकलिउ॥१३२॥सअलपअजमअंजहा॥तुहकज्जेसाहमिअकणकआ

24

- १२८पाआइजमअंजहा।माणंमाणंहरोहिंणिददअंअद्धसालूरी।गअणाहगेअसाणासासासाउ
- समीददुवमदएणणच्चचिंरं।कंदरोपणवारिअंउवएणकलिअंमहिदायाअविसरंतअंतअंवि
- रललवम्मणपाअमासेजमअंजहा॥कंदरोपणवारिअंओधअंपणअचालअं॥१३१॥आवलीजम।
- सामेसासामसअमारेकलिउ॥१३२॥सअलपअजमअंजहा॥तुहकज्जेसाहमिअकणकआ

वंदणेणसाहसिआ।मणिऊणसाहसिआसहिआहिंफुंडसाहसि  
 १२ व्वो॥१३३॥इतिअलंकारदण्णसमत्तं॥१३४॥शुभंभवतु॥

13a

- 1 वंदणेणसाहसिआ।मणिऊणसाहसिआसहिआहिंफुंडसाहसि
- 2 व्वो॥१३३॥इतिअलंकारदण्णसमत्तं॥१३४॥शुभंभवतु॥

आ॥१३३॥अंसैऊणअशेषाणहोत्तिसमगआधिणोक्खे।तेणविअजोभावोपएसेवेअदु  
 १३४॥

26





# Glossary

The glossary entries consist of the stem of the word followed by its class, or if it is a noun, its gender:

WORD CLASSES	GENDERS
<i>adj.</i> adjective	m. masculine
<i>adp.</i> adposition	n. neuter
<i>adv.</i> adverb	f. feminine
<i>num.</i> numeral	
<i>pron.</i> pronoun	
<i>part.</i> particle	
<i>v.</i> verb	

What follows in square brackets differs depending on whether the word is *tatsama*, *tadbhava*, or *dēśī*.<sup>1</sup> *Tatsama* words are identified as “ts.” or, in case the only difference is the place of articulation of a nasal consonant, “\*ts.” *Tadbhava* forms are followed by either the Sanskrit base from which they are derived; in case they are derived from a slightly different word than the corresponding Sanskrit word, the form is prefixed with ≈. (Note that I consider verbs to be *tadbhava* forms and list the corresponding Sanskrit roots, except in cases where the Prakrit verb is formed from a causative or passive base, in which case the base is listed.) *Dēśī* words are identified by “d.” These will often, but not always, be followed by additional references: *DēNaMā* refers to Hēmacandra’s *Dēśīnāmamālā* (*Lexicon of the Regional*) and *Siddha* to chapter 8 of his grammar, *Siddhahēmacandraśābdānuśāsanam* (*The*

1. *Tatsama* words are identical to their corresponding Sanskrit bases; *tadbhava* words can be derived from their corresponding Sanskrit bases by the application of phonological rules; and *dēśī* words either have no corresponding Sanskrit base, or the corresponding Sanskrit word has a different meaning. For more on these terms see Ollett 2017: 153–161.

'Perfected' Grammar of Hēmacandra). Noun-forming suffixes unique to Prakrit are noted.

Afterwards follows a list of the forms of each word, followed by a morphological analysis and each of its occurrences in the text (+ indicates that the form is found in the prose tag after the verse). When the word is the last word of a *bahuvrīhi* compound, this is noted with [*bahuv.*].

#### MORPHOLOGICAL ABBREVIATIONS

1	first person	instr.	instrumental
2	second person	loc.	locative
3	third person	nom.	nominative
abl.	ablative	obl.	oblique
acc.	accusative	opt.	optative
<i>ātmanē.</i>	<i>ātmanēpadam</i>	<i>parasmai.</i>	<i>parasmaipadam</i>
<i>bahuv.</i>	<i>bahuvrīhiḥ</i>	pass.	passive
conv.	converb	ppl.	participle
dat.	dative	pres.	present
gen.	genitive	pl.	plural
ibc.	in the beginning of a compound	sg.	singular
imp.	imperative	voc.	vocative

अ <i>part.</i> [ts.] negative particle ❀ अण० ibc. 77; अ० ibc. 113 (2 times), 121, 123, 123+	अंतरम्मि n.sg.loc. 79; अंतरेण n.sg.instr. 56
अंक m. [ts.] lap ❀ अंक० ibc. 69	अंब m. [आम्र] mango ❀ अंब० ibc. 116
अंग n. [ts.] (body) part ❀ अंगाई n.pl.nom. 110	अंसुअ n. [अंशुक] clothes, cloth ❀ अंसुअं n.sg.acc. 81
अंजण n. [*ts.] lamp-black, kajjal, kohl (used as an eyeliner) ❀ अंजणेण m.sg.instr. [ <i>bahuv.</i> ] 35	अअल m. [अचल] mountain ❀ अअलम्मि m.sg.loc. 84
अंत m. [ts.] end ❀ अंतं n.sg.nom. [ <i>bahuv.</i> ] 130; अंत० ibc. 46, 48+, 128, 129+	अइकंत <i>adj.</i> [अतिक्रान्त] gone beyond ❀ अइकंत० ibc. 54
अंतअ m. [अन्तक] ender, killer ❀ अंतओ m.sg.nom. 60	अइरहस <i>adj.</i> [अतिरभस] very rash ❀ अइरहस० ibc. 51
अंतर n. [ts.] within; another ❀	अइसअ m. [अतिशय] exaggeration; superiority; a high degree ❀ अइसअ० ibc. 5, 34, 35+, 54, 54+; अइसआ f.sg.nom. 13, 34, 113;

- अइसएणं m.sg.instr. 31, 89; अइसओ  
m.sg.nom. 7, 89, 90+, 91
- अकुलीण *adj.* [ts.] not from a good  
family / not clinging to the earth  
❖ अकुलीणे m.sg.loc. 105
- अकखेव m. [आक्षेप] disavowal ❖ अकखेओ  
m.sg.nom. 59+; अकखेवो m.sg.nom.  
58+; अकखेव. m.sg.nom. 58
- अग्गी m. [अग्नि] fire ❖ अग्गि. ibc. 59
- अच्चंत *adj.* [अत्यन्त] exceeding ❖ अच्चंत.  
ibc. 3, 72
- अच्चुब्भड *adj.* [अत्युद्धट] exceeding ❖  
अच्चुब्भड. ibc. 104
- अच्छि n. [अक्षि] eye ❖ अच्छि f.sg.voc.  
[bahuv.] 23, 35; अच्छी f.sg.nom.  
[bahuv.] 65, 119; अच्छ. ibc. 45
- अज्ज *adv.* [अद्य] today ❖ अज्ज 75
- अज्झा f. [d.] woman (*DēNāMā*.1.50)  
❖ अज्झा f.sg.nom. 125
- अह्ठ *adj.* [आढ्य] rich ❖ अह्ठ f.sg.acc.  
[bahuv.] 1
- अणड m. [d.] lover (*DēNāMā*.1.18)  
❖ अणड m.pl.nom. 39
- अणवेक्खिअ *adj.* [अनपेक्षित] unexpected  
❖ अणवेक्खिअ. ibc. 71
- अणु *adv.* [अनु] afterwards ❖ अणु 88
- अणुजोअ m. [अनुयोग] application ❖  
अणुजोएण m.sg.instr. 113
- अणुप्पास m. [अनुप्रास] alliteration ❖  
अणुप्पासो m.sg.nom. 50, 51+, 52+;  
अणुप्पास. ibc. 5
- अणुबद्ध *adj.* [अनुबद्ध] linked, bound ❖  
अणुबद्ध. ibc. 65
- अणुभाव m. [अनुभाव] majesty ❖ अणुभाव.  
ibc. 93+
- अणुभावत्तण n. [अनुभावत्व] majesty  
(*-ttana-* suffix) ❖ अणुभावत्तणेहि  
n.pl.instr. 92
- अणुमाण n. [अनुमान] inference ❖  
अणुमाणं n.sg.nom. 8, 108, 109+
- अणुहर *v.* [अनु/ह] to resemble ❖  
अणुहरइ pres.3sg 31
- अणेक्क *adj.* [अनेक] several, many ❖  
अणेक्क. ibc. 37
- अण्ण *adj.* [अन्य] other ❖ अण्णं  
m.sg.acc. 80; अण्णस्स m.sg.loc. 82;  
अण्णा f.pl.nom. 127; अण्णे m.pl.acc.  
134; अण्णेण n.sg.instr. 61; अण्णेणं  
n.sg.instr. 61; अण्णो m.sg.nom. 78,  
80; अण्ण. ibc. 64, 81+, 103, 109
- अण्णपरिअर m. [अन्यपरिकर]  
accompaniment by others ❖  
अण्णपरिअरिओ m.sg.nom. 83;  
अण्णपरिअरो m.sg.nom. 6; अण्णपरिहरो  
m.sg.nom. 84+
- अण्णावएस्स m. [अन्यापदेश] reference to  
something else ❖ अण्णावएस्स. ibc.  
80
- अत्थ m. [अर्थ] meaning, thing,  
purpose ❖ अत्था m.pl.nom. 111;  
अत्थो m.sg.nom. 45, 80; अत्थ. ibc.  
38+, 42, 84, 126
- अत्थं *adv.* [अर्थम्] for the purpose of  
❖ अत्थं 72
- अत्थंतरणास्स m. [अर्थान्तरन्यास]  
corroboration ❖ अत्थंतरणासो  
m.sg.nom. 6, 83, 83+
- अत्थी *adj.* [अर्थिन्] one who seeks ❖  
अत्थिणो m.pl.nom. 134
- अद्ध m. [अर्ध] half ❖ अद्ध. ibc. 50
- अपत्थुअपसंग m. [अप्रस्तुतप्रसङ्ग] mention  
out of context ❖ अपत्थुअपसंगो  
m.sg.nom. 108, 108+
- अपत्थुअप्पसंसा f. [अप्रस्तुतप्रसंसा] mention  
out of context ❖ अपत्थुअप्पसंसा  
f.sg.nom. 8

अब्भास m. [अभ्यास] repetition ❀

अब्भासे m.sg.loc. 130+; अब्भासो  
m.sg.nom. 128

अरुह adj. [अर्ह] deserving ❀ अरुहस्स  
m.sg.gen. 129

अलंकरिअ adj. [≈ अलङ्कृत] ornamented  
❀ अलंकरिआइं n.pl.nom. 4

अलंकार m. [ts.] ornament ❀ अलंकारं  
m.sg.acc. 2 (2 times), 115; अलंकारा  
m.pl.nom. 10, 96; अलंकारे m.pl.acc.  
4; अलंकारेहि m.pl.instr. 115; अलंकारो  
m.sg.nom. 54, 54+, 56+, 64, 80+,  
86, 86+, 126+; अलंकार. ibc. 1

अलंकारइत्त adj. [≈ अलङ्कारवत्] those  
associated with ornaments  
(-itta-suffix) ❀ अलंकारइत्तेहि ibc. 76

अलिअ adj. [अलीक] false ❀ अलिअ. ibc.  
103

अवअव m. [अवयव] part ❀ अवअअ.  
m.sg.nom. 9; अवअवो m.sg.nom.  
121+; अवअव. ibc. 121

अवकंत्त adj. [अपक्रान्त] past ❀ अवकंत्त.  
ibc. 58, 59+

अवच्छ adj. [अपथ्य] unhelpful,  
unhealthy ❀ अवच्छाईं n.pl.nom. 51

अवणहव m. [अपहव] denial ❀ अवणहवा  
m.pl.nom. 7

अवणहुई f. [अपहुति] denial ❀ अवणहुई  
f.sg.nom. 89, 89+

अवतंस m. [ts.] ear ornament ❀  
अवतंस. ibc. 55

अविरअ adj. [अविरत] unremitting ❀  
अविरअ. ibc. 44

असम adj. [ts.] incomparable ❀ असमा  
f.sg.nom. 12, 16, 17+

असी f. [ts.] sword ❀ असि. ibc. 47

अह part. [अथ] next, then ❀ अह 64

अहं pron. [अहम्] I, we ❀ मं sg.acc. 44;  
मह sg.gen. 59

अहर m. [अधर] lower lip ❀ अहरेण  
m.sg.instr. 35; अहरो m.sg.nom. 57;  
अहर. ibc. 70

अहवा part. [अथवा] or rather ❀ अहवा  
59

अहिअ adj. [अधिक] more ❀ अहिअं adv.  
79; अहिआ f.sg.nom. 22

अहिआर m. [अधिकार] context ❀  
अहिआर. ibc. 108

अहिव m. [अधिप] lord, king ❀

आअरिस m. [आदर्श] mirror ❀ आअरिसम्मि  
m.sg.loc. 111; आअरिसो m.sg.nom.  
8, 111, 111+

आई m. [आदि] beginning ❀ आइ. ibc.  
14, 64, 86, 128+; आईहि n.pl.instr.  
[bahuv.] 45; आई. ibc. 128

आउअ adj. [आवृत] covered up ❀  
आउअ. ibc. 80+; आउत्तो m.sg.nom.  
79

आउर adj. [आतुर] disturbed by,  
preoccupied with ❀ आउरं n.sg.acc.  
129

आगअ adj. [आगत] come ❀ आगअ. ibc.  
36, 129; आगओ m.sg.nom. 109

आणाअण m. [आज्ञाजन?] servants ❀  
आणाअण. ibc. 97

आतंव adj. [आतम] very red ❀ आतंव.  
ibc. 70

आलोअ m. [आलोक] a look ❀ आलोअ.  
ibc. 82

आवडिअ adj. [आपतित] fallen ❀ आवडिअं  
n.sg.acc. 38

आवत्त m. [आवर्त] whirling, whirl ❀  
आवत्ता m.pl.nom. 39

आवली f. [ts.] row, series ❀ आवलि.  
ibc. 128; आवली. ibc. 131+

- आसा f. [आशा] direction; hope ❀  
 आसाए f.sg.obl. 29; आसेण m.sg.instr.  
 [bahuu.] 110
- आसास m. [आश्वास] inhalation, deep  
 breathing ❀ आसास० ibc. 129
- आसिवाध m. [आशीर्वाद] benediction  
 ❀ आसिवाधं m.sg.acc. 115
- आसीसा f. [आशी:] benediction ❀  
 आसीसा f.sg.nom. 116+; आसीसा० ibc.  
 9, 115
- आहोअ m. [आभोग] expanse ❀ आहोओ  
 m.sg.nom. 26
- इ part. [चित्] indefinite particle ❀ इ  
 79
- इअर adj. [इतर] other ❀ इअर० ibc. 45
- इउ adv. [इतः] hence, from this ❀ इउ  
 7, 8
- इण pron. [इदम्] this ❀ इणं n.sg.nom.  
 75
- इव part. [ts.] the word *iva* ❀ इव० ibc.  
 14
- इह adv. [ts.] here ❀ इह 41
- ईहिअ adj. [ईहित] desired ❀ ईहिअं  
 n.sg.nom. 48
- उअ v. [d.] to look (*DēNāMā*.1.68,  
 1.86) ❀ उअह imp.2pl 109, 120
- उअअ m. [उदय] rising ❀ उअअ० ibc. 84
- उअर n. [उदर] belly ❀ उअरि f.sg.voc.  
 [bahuu.] 18, 52
- उआलह v. [उपा√लभ्] to reproach, to  
 castigate ❀ उआलहउ imp.2sg 98
- उइअ adj. [उदित] risen ❀ उइओ  
 m.sg.nom. 72
- उकंठा f. [उत्कण्ठा] expectancy ❀ उकंठा  
 f.sg.nom. [bahuu.] 29
- उच्च adj. [ts.] high ❀ उच्च० ibc. 90
- उजु adj. [ऋजु] straightforward ❀ उजु०  
 ibc. 118
- उज्जल adj. [उज्ज्वल] dazzling ❀ उज्जलं  
 n.sg.nom. 130
- उज्जा f. [ऊर्जः] energy ❀ उज्जा० ibc. 7,  
 86, 86+
- उज्जोअ v. [उद्/द्युत्] to illuminate ❀  
 उज्जोवइ pres.3sg 122
- उज्झिअ adj. [उज्झित] left behind,  
 abandoned ❀ उज्झिअ० ibc. 127
- उण्णअ adj. [उन्नत] high, elevated ❀  
 उण्णअ० ibc. 131
- उत्तर adj. [ts.] supreme; greater ❀  
 उत्तरओ -*tas* suffix 78; उत्तरा m.pl.nom.  
 7, 96; उत्तरोहि n.pl.instr. 79; उत्तरो  
 m.sg.nom. 96+, 97+, 98+; उत्तर० ibc.  
 7 (2 times), 96 (2 times)
- उदत्त adj. [उदात्त] exalted; elevated ❀  
 उदत्तो m.sg.nom. 92, 92+, 93+; उदत्त०  
 ibc. 7
- उद्धअ adj. [उद्धत] high, lifted up ❀  
 उद्धअ० ibc. 131
- उद्धुर adj. [ts.] heavy ❀ उद्धुरा  
 m.pl.nom. 53
- उप्पअ v. [उत्पत्] fly up ❀ उप्पअंतो  
 pres.pple. (*parasmai.*) m.sg.nom.  
 77
- उप्पेक्खा f. [उत्पेक्षा] seeing-as ❀ उप्पेक्खा  
 f.sg.nom. 8, 113, 113+, 121;  
 उप्पेक्खा० ibc. 9, 121, 121+
- उब्भेअ m. [उद्भेद] revelation ❀ उब्भेअ०  
 ibc. 9; उब्भेओ m.sg.nom. 123 (2  
 times), 123+
- उमा f. [ts.] Pārvaṭī ❀ उमा० ibc. 69
- उर n. [उरः] chest ❀ उरे n.sg.loc. 65
- उवक्कम m. [उपक्रम] sequence ❀ उवक्कमेणं  
 m.sg.instr. 10
- उवट्ठिअ adj. [उपस्थित] placed ❀ उवट्ठिअं  
 f.sg.acc. 62

उवमा *v.* [उप√मा] to compare ❀

उवमिज्जइ pres.3sg.pass 25

उवमा *f.* [उपमा] comparison ❀ उवमा  
f.sg.nom. 11, 14, 14+, 19+, 20+,  
22, 23+, 25+, 26+, 32+, 34, 34+,  
35+, 37+, 38+, 39+, 118; उवमाइ  
f.sg.obl. 89, 113; उवमाओ f.pl.nom.  
13; उवमा० ibc. 5, 9, 25, 40+, 100,  
101+, 118 (2 times), 118+

उवमाण *n.* [उपमान] standard (of a  
comparison) ❀ उवमाणं n.sg.nom.  
16; उवमाणान n.pl.gen. 19; उवमाणे  
n.sg.loc. 100; उवमाणेण n.sg.instr. 41,  
74; उवमाणेणं n.sg.instr. 11; उवमाणेहि  
n.pl.instr. 28; उवमाण० ibc. 19

उवमेअ *n.* [उपमेय] target (of a  
comparison) ❀ उवमेअं n.sg.nom.  
100; उवमेअस्स m.sg.gen. 11, 41;  
उवमेओ m.sg.nom. 16, 25, 31, 34

उवासण *n.* [उपासन] attention, care ❀  
उवासणेणं n.sg.instr. 131

ऊण *adj.* [\*ts.] lesser ❀ ऊणा  
f.sg.nom. 22

ऊरु *m.* [ts.] thigh ❀ ऊरु f.sg.voc. 24

ऊसव *m.* [उत्सव] festival ❀ ऊसवं  
m.sg.acc. 112

ऊह *v.* [√ऊह] to extrapolate ❀ ऊह  
imp.2sg 134

एअ *pron.* [एतत्] this ❀ एअं n.sg.nom.  
59, 118; एअ m.pl.nom. 10; एस  
f.sg.nom. 121, 134; एसो m.sg.nom.  
82, 90

एक *num.* [एक] one ❀ एकाए f.sg.obl.  
46; एक० ibc. 37, 38+, 56, 115

एकेक *adj.* [एकैक] each one ❀ एकेक०  
ibc. 42, 43+

एकेकम *adj.* [d.] mutual (ly)  
(*DeNāMā*.1.146) ❀ एकेकमा  
f.sg.nom. 29+; एकेकम० ibc. 28, 30

एण्हि *adv.* [≈ इदानीम्] now ❀ एण्हि 120

एत्तिअ *adj.* [≈ एतावत्] this much ❀

एत्तिअं *adv.* 125; एत्तिअ० ibc. 10

ओसर *v.* [अव√सृ] to withdraw ❀ ओसरइ  
pres.3sg 32; ओसरमाण pres.pple.  
(*ātmanē*) ibc. 112

क *pron.* [किम्] what? who? ❀ कं  
m.sg.acc. 116; कस्स m.sg.gen. 79;  
किं n.sg.nom. 127; केण m.sg.instr.  
133; को m.sg.nom. 51

कंचण *adj.* [काञ्चन] golden ❀ कंचण० ibc.  
26

कंती *f.* [कान्ति] beauty; luster ❀ कंति०  
ibc. 95; कंती० ibc. 35

कंद *m.* [ts.] bulb ❀ कंद० ibc. 131

कंदल *n.* [ts.] plantain ❀ कंदलं  
n.sg.nom. 131

कंधरा *f.* [ts.] neck ❀ कंधरा० ibc. 69

कअ *adj.* [कृत] done ❀ कअ० ibc. 130;  
कआ f.sg.nom. 133

कई *m.* [कवि] poet ❀ कइणो m.pl.nom.  
41; कईहिं m.pl.instr. 61, 96; कवीण  
m.pl.gen. 48

कज्ज *adj.* [कार्य] to be done; a task ❀  
कज्जे n.sg.loc. 66, 133; कज्जेण  
n.sg.instr. 56; कज्ज० ibc. 82, 105,  
109

कडअ *m.* [कटक] slope ❀ कडए  
m.sg.loc. 17

कणअ *n.* [कनक] gold ❀ कणअ० ibc. 26,  
97

कण्णुल्लिअ *f.* [d.] ear-ornament (?) ❀  
कण्णुल्लिआ f.sg.nom. 23

कण्ह *adj.* [कृष्ण] black; dark ❀ कण्हो  
m.sg.nom. 77

कतो *adv.* [≈ कथम्] how? ❀ कतो 66

कम *m.* [क्रम] sequence, order ❀ क्रमे  
m.sg.loc. 95

- कमल n. [ts.] lotus ❀ कमलं n.sg.nom. 75; कमलाई n.pl.acc. 73; कमलेण n.sg.instr. 23; कमल. ibc. 68
- कर m. [ts.] hand, ray ❀ कर. ibc. 81
- कर adj. [ts.] doing, making ❀ कराओ f.pl.nom. 30
- करअल n. [करतल] the palm of the hand ❀ करअल. ibc. 68
- करण n. [ts.] cause ❀ करणेण n.sg.instr. 61; करणेण n.sg.instr. 74; करण. ibc. 82, 95
- करी m. [ts.] elephant ❀ करि. ibc. 20, 97
- कल adj. [ts.] inarticulate ❀ कल. ibc. 90
- कलअंठि m. [कलकण्ठि] cuckoo ❀ कलअंठि. ibc. 90
- कलत्त n. [कलत्र] wife ❀ कलत्तं n.sg.acc. 38
- कलस m. [कलश] pot ❀ कलस m.pl.nom. 116; कलस. ibc. 62
- कलिअ adj. [कलित] made, attained ❀ कलिअं n.sg.nom. 131; कलिआ f.sg.nom. 12, 16, 16+
- कलुस adj. [कलुष] sullied ❀ कलुसाइ n.pl.acc. 117
- कवोल m. [कपोल] cheek ❀ कवोल. ibc. 55
- कव्व n. [काव्य] poem ❀ कव्वं n.sg.acc. 38; कव्वम्मि n.sg.loc. 67; कव्वाइ n.pl.nom. 2, 4; कव्वाणं n.pl.gen. 2; कव्वे n.sg.loc. 10, 134; कव्व. ibc. 76
- कसण adj. [कृष्ण] black ❀ कसण. ibc. 69
- कसिणीकअ adj. [कृष्णीकृत] blackened ❀ कसिणीकअं n.sg.nom. 40
- कह v. [√कथ] to tell ❀ कहसु imp.2sg 52
- कहं adv. [कथम्] how? ❀ कह 24, 99; कहं 59
- काअर adj. [कातर] cowardly ❀ काअरस्स m.sg.gen. 32
- कामिणी f. [कामिनी] lustful woman ❀ कामिणि. ibc. 3
- काल m. [ts.] time ❀ आल. ibc. 107; काल. ibc. 11, 73, 86, 106, 120
- किं part. [ts.] interrogative particle ❀ किं 75; किं. ibc. 123, 123+, 126
- किती f. [कीर्ति] fame, glory ❀ किती f.sg.nom. 30, 88
- किर part. [किल] hearsay particle (“allegedly,” “reportedly”) ❀ किर 16
- किरण m. [ts.] ray ❀ किरण. ibc. 43, 93, 112
- किरिआ f. [क्रिया] action ❀ किरिआए f.sg.obl. 46; किरिआण f.pl.gen. 71; किरिआ. ibc. 7, 11, 76, 86, 96 (2 times), 97+, 106, 113
- किस adj. [कृष] thin ❀ किस. ibc. 18
- किसलअ n. [किसलय] sprout, shoot ❀ किसलआहिं f.pl.instr. 81
- किसाअ v. [≈ कृशी/भृ] to grow thin ❀ किआअउ imp.2sg 98
- कील f. [क्रीडा] play ❀ कीलाउ f.pl.acc. 120
- कुंभ m. [ts.] temple (of an elephant) ❀ कुंभ. ibc. 60
- कुअरी f. [कुमारी] virgin ❀ कुअरी. ibc. 117
- कुकवि m. [ts.] bad poet ❀ कुकवि. ibc. 2
- कुण v. [√कृ] to do, to make ❀ काउं conv. 94; किज्जइ pres.3sg.pass 105; कीरंतं pres.pass.pple. (*parasmai.*) n.sg.nom. 3; कीरइ pres.3sg.pass 56,



- 58, 89, 96, 104, 107; कुणसु imp.2sg 66
- कुरंग m. [ts.] deer, doe ❀ कुरंग० ibc. 65
- कुल n. [ts.] group, family, swarm ❀ उलं n.sg.nom. 43
- कुवलय n. [कुवलय] water-lily ❀ कुवलय० ibc. 68
- कुविध adj. [कुपित] angered ❀ कुविध० ibc. 72
- कुसुम n. [ts.] flower ❀ कुसुमा m.pl.nom. [bahuv.] 15; कुसुमाण n.pl.gen. 122; कुसुम० ibc. 17, 53
- कुसुमसव m. [d.] pollen (?) ❀ कुसुमसवं n.sg.acc. 43
- केअई f. [केतकी] pandanus flower ❀ केअइ० ibc. 23
- केली f. [ts.] play ❀ केलि० ibc. 112
- केसर n. [ts.] hair ❀ केसरं n.sg.nom. 75; केसर० ibc. 43
- कोव m. [कोप] anger ❀ क्रोवेण m.sg.instr. 109
- खग्ग m. [खड्ग] sword ❀ खग्गं m.sg.acc. 87; खग्ग० ibc. 60
- खण m. [क्षण] moment ❀ खण० ibc. 120 (2 times)
- खम adj. [क्षम] capable ❀ वखमो m.sg.nom. 82
- खल v. [√खल्] to falter ❀ खलिज्जइ pres.3sg.pass 48
- खल m. [ts.] bad person ❀ खलो m.sg.nom. 38
- खलिध adj. [स्खलित] stumbled ❀ खलिध० ibc. 63, 85, 119
- खिज्ज v. [√खिद] to suffer pain ❀ खिज्जइ pres.3sg 38
- खेअ m. [खेद] pain ❀ खेअ० ibc. 24
- खेपण n. [क्षेपण] indicating ❀ खेपणं n.sg.nom. 83
- गंध m. [ts.] fragrance ❀ गंध० ibc. 36, 53, 55
- गंधवह m. [ts.] wind ❀ गंधवहो m.sg.nom. 72
- गथ adj. [गत] gone, located in, pertaining to ❀ गथं n.sg.nom. 128, 130; गथा f.sg.nom. 88; गथाए f.sg.obl. 46, 109; गथो m.sg.nom. 77
- गअण n. [गगन] sky ❀ गअणं n.sg.nom. 20; गअण० ibc. 43, 129
- गइंद m. [गजेन्द्र] elephant ❀ गइंदा m.pl.nom. 47
- गई f. [गति] movement, going ❀ गइ० ibc. 68
- गब्भ m. [गर्भ] inner part, (in bahuvrīhi compounds) containing ❀ गब्भो m.sg.nom. [bahuv.] 123, 123+; गब्भ० ibc. 24
- गमण n. [\*ts.] going ❀ गमणं n.sg.nom. 102; गमणेण n.sg.instr. 24; गमणो m.sg.nom. [bahuv.] 85
- गरुअ adj. [गुरु] heavy, serious ❀ गरुअ० ibc. 47; गरुआण m.pl.gen. 66
- ग्रह m. [ग्रह] planet ❀ ग्रह० ibc. 77
- गहिअ adj. [गृहीत] taken ❀ गहिआइ n.pl.acc. 95
- गाम m. [ग्राम] village ❀ गाम० ibc. 62
- गिरी m. [ts.] mountain ❀ गिरिणे m.sg.gen. 26; गिरी m.sg.nom. 26
- गुंजिर adj. [≈ गुञ्जनशील] buzzing, twanging, humming (-ira- suffix) ❀ गुंजिरो m.sg.nom. 114
- गुण m. [ts.] good quality, virtue ❀ गुणार्णं m.pl.gen. 96; गुणेण m.sg.instr. 47; गुणेणं m.sg.instr. 11; गुणेहि

- m.pl.instr. 16; गुण० ibc. 7, 12, 14, 16, 16+, 41, 56, 71, 96, 98+, 104, 106, 113
- गुरु *adj.* [ts.] heavy, serious ❀ गुरु० ibc. 49, 59, 86, 117
- गुरुअर *adj.* [गुरुतर] heavier, more serious ❀ गुरुअरेण n.sg.instr. 106
- गूढ *adj.* [ts.] hidden ❀ गूढा m.pl.nom. 79; गूढ० ibc. 23+
- गेणह *v.* [d.] to grasp (*Siddha*.4.209 ≈ √ग्रह) ❀ गेणहउ imp.3sg 87
- गोअर m. [गोचर] domain, object ❀ गोअरं n.sg.nom. [*bahuv.*] 54
- गोला f. [गोदावरी] the Gōdāvarī river ❀ गोला० ibc. 81
- घण m. [ts.] cloud ❀ घणा m.pl.nom. 101; घण० ibc. 131
- घर n. [गृह] house ❀ घर० ibc. 20, 119
- घेप्प *v.* [d.] to be grasped (*Siddha*.4.256 ≈ गृह्ण०) ❀ घेप्पइ pres.3sg.pass 92
- घोलिर *adj.* [≈ घूर्णनशील] wandering (-ira- suffix) (*Siddha*.4.117) ❀ घोलिर० ibc. 62
- च *conj.* [ts.] and ❀ अ 6, 7, 8 (2 times), 9, 12 (4 times), 13 (3 times), 14, 30, 54, 72, 83, 101 (2 times), 128; च 1 (2 times), 9
- चंद m. [चन्द्र] moon ❀ अंदं m.sg.acc. 125; चंदं n.sg.nom. 122; चंदो m.sg.nom. 72
- चंपअ m. [चम्पक] champak ❀ चंपअ० ibc. 17, 55
- चउग्गुण *adj.* [चतुर्गुण] quadruple ❀ चउग्गुणं n.sg.nom. 67; चउग्गुणो m.sg.nom. 69+
- चमू f. [ts.] army ❀ चमू० ibc. 60
- चरिअ n. [चरित] (good) conduct ❀ चरिअ m.sg.voc. [*bahuv.*] 99
- चल *v.* [ts.] to move ❀ चलंति pres.3pl 94; चलइ pres.3sg 29
- चल *adj.* [ts.] changing; evanescent ❀ चल० ibc. 27, 33, 130
- चलण m. [\*ts.] foot ❀ चलणा m.pl.nom. 116
- चलिअ *adj.* [चलित] gone, left ❀ चलिअ० ibc. 107
- चाव m. [चाप] bow ❀ चाव० ibc. 90
- चिंचइअ *adj.* [d.] adorned (*Siddha*.4.115) ❀ चिंचइअ० ibc. 18
- चिंतिअ *adj.* [चिन्तित] thought ❀ चिंतिअ० ibc. 97
- चिन्तामणी f. [ts.] wish-granting gem ❀ चिन्तामणि f.sg.nom. 127
- चिरं *adv.* [ts.] for a long time ❀ चिरं 130
- चिलाअ m. [किरात] hunter ❀ चिलाओ m.sg.nom. 44
- चेअ *part.* [d.] exclusive particle (“only,” “just”) (Oberlies 1993: 72) ❀ चिअ 42, 45 (2 times), 59, 97, 102, 115; चेअ 26, 134; चिअ 31, 34, 78, 86, 87; चेअ 28, 34, 46, 91
- चोरिआए *adv.* [d.] secretly (probably from चौरिकायाम्) ❀ चोरिआए 66
- छंद m. [छन्दः] will, meter ❀ छंद० ibc. 38
- छल m. [ts.] guise; ruse; excuse ❀ छलेण m.sg.instr. 112; छलेणं m.sg.instr. 121
- छलंत *adj.* [छल्यमान] being jostled ❀ छाआ f. [छाया] shadow, beauty ❀ छाआ m.pl.nom. [*bahuv.*] 63; छाअं n.sg.nom. [*bahuv.*] 20; छाआ m.pl.nom. [*bahuv.*] 101, 111

ज *pron.* [यत्] which, who, whom,  
that ❁ जं *adv.* 78, 118; जए *n.sg.loc.*  
18; जस्स *m.sg.gen.* 130; जस्सिं  
*m.sg.loc.* 50; जा *f.sg.nom.* 11, 14,  
22 (2 times), 31, 37, 98; जासिं  
*f.sg.loc.* 111; जीए *f.sg.obl.* 16, 25;  
जेण *m.sg.instr.* 2, 100; जेसु *m.pl.loc.*  
96; जेहि *m.pl.instr.* 4; जो *m.sg.nom.*  
27, 69, 91

जंप्पिअ *adj.* [जल्पित] spoken ❁ जंप्पिअं  
*n.sg.nom.* 59; जंप्पिआइं *n.pl.nom.* 51

जंबू *m.* [ts.] jamun ❁ जंबू. *ibc.* 35

जइ *adv.* [यदि] if ❁ जइ 55, 59, 91; जइ.  
*ibc.* 49

जड *adj.* [ts.] dull, stupid ❁ जडा  
*m.pl.nom.* 63; जडे *m.sg.loc.* 105

जण *m.* [\*ts.] people ❁ अणो  
*m.sg.nom.* 85, 87; अण. *ibc.* 30,  
117; जणम्मि *m.sg.loc.* 3; जणेहि  
*m.pl.instr.* 61; जणो *m.sg.nom.* 27

जणआ *f.* [जनता] people (-tā- suffix) ❁  
जणआए *f.sg.obl.* 103

जणिअ *adj.* [जनित] produced ❁ जणिअं  
*n.sg.nom.* 42; जणिअ. *ibc.* 93+

जत्थ *adv.* [≈ यत्र] where ❁ जत्थ 16, 19,  
31, 34, 41, 46, 54, 56, 58, 76, 89,  
92, 104, 106, 108, 118, 123

जमअ *n.* [यमक] twinning ❁ जमअं  
*n.sg.acc.* 132+; जमएहि *n.pl.instr.* 9

जल *n.* [ts.] water ❁ जलं *n.sg.nom.*  
20, 130; जल. *ibc.* 33, 53 (3 times),  
116, 120

जलण *m.* [ज्वलन] fire ❁ जलणे *m.sg.loc.*  
40

जवअ *m.* [यावक] lac ❁ जवअ. *ibc.* 70

जस *m.* [यशः] fame, glory ❁ जसो  
*m.sg.nom.* 48, 73, 77, 105

जहा *adv.* [यथा] as (follows) ❁ जह 57,

78; जहा 14+, 16+, 17+, 19+, 20+,  
22+, 23+, 25+, 26+, 28+, 29+, 31+,  
32+, 34+, 35+, 37+, 38+, 39+, 42+,  
43+, 46+, 47+, 48+, 50+, 51+, 52+,  
54+, 56+, 58+, 59+, 61+, 62+, 64+,  
65+, 67+, 68+, 69+, 71+, 72+, 74+,  
76+, 80+, 81+, 83+, 84+, 86+, 87+,  
89+, 90+, 92+, 93+, 94+, 96+, 97+,  
98+, 100+, 101+, 102+, 104+,  
106+, 108+, 109+, 111+, 113+,  
115+, 116+, 118+, 119+, 121+,  
123+, 124+, 126+, 128+, 129+,  
130+, 131+, 132+; जह. *ibc.* 67

जहासंख *n.* [यथासङ्ख्य] matching ❁  
जहासंखं *n.sg.nom.* 67; जाहासंख. *ibc.*  
6

जहिं *adv.* [≈ यत्र] where ❁ जहिं 74, 79,  
80, 99

जा *v.* [√जन्] to arise ❁ जाअइ *pres.3sg*  
22, 42, 50, 86, 92, 128

जाअ *adj.* [जात] arisen ❁ जाओ  
*m.sg.nom.* 91

जाई *f.* [जाति] natural kind ❁ जाइ. *ibc.*  
5; जाई *f.sg.nom.* 61, 61+

जाण *v.* [√ज्ञा] to know ❁ जाणह  
*imp.2pl* 9; जाणिऊण *conv.* 4

जार *m.* [ts.] lover ❁ जारो *m.sg.nom.*  
109

जिअ *adj.* [जित] defeated ❁ जिआइ  
*n.pl.nom.* 70; जिए *m.sg.loc.* 105

जुअल *n.* [युगल] pair ❁ जुअलाइ *f.sg.obl.*  
[bahuv.] 62

जुआण *m.* [युवन] youth ❁ जुआणा  
*f.sg.nom.* [bahuv.] 119; जुआण. *ibc.*  
95

जुत्त *adj.* [युक्त] joined ❁ जुत्तं *n.sg.nom.*  
52

जुत्ती *f.* [युक्ति] joining, reasoning,  
application ❁ जुत्तीअ *f.sg.obl.* 50

- जोअ *v.* [√द्युत्] to look ❀ जोएइ  
pres.3sg 125
- जोअ *m.* [योग] connection ❀ जोओ  
m.sg.nom. 106
- जोइक्ख *m.* [ज्योतिष्क] lamp; luminary  
❀ जोइक्खाण *m.pl.gen.* 27; जोइक्खेणं  
m.sg.instr. 122
- जोण्हा *f.* [ज्योत्स्ना] moonlight ❀ जोण्हा.  
ibc. 18, 36
- झर *v.* [√क्षर] to flow ❀ ज्झरंत.  
pres.pple. (*parasmai.*) ibc. 53
- झिज्ज *v.* [d.] to waste away  
(*Siddha.4.20* ≈ √क्षि) ❀ झिज्जउ  
imp.2sg 98
- ट्ट *adj.* [स्थ] situated on (ifc.). ❀ ट्टो  
m.sg.nom. 84
- ठाण *n.* [स्थान] place ❀ ठाणं *n.sg.acc.*  
84
- ठिअ *adj.* [स्थित] situated ❀ ट्टिण  
n.sg.loc. 66; ट्टिण *m.sg.instr.* 23
- डद्ध *adj.* [दग्ध] burned (*Siddha.1.217*)  
❀ डद्धं *n.sg.acc.* 81
- डसण *m.* [दशन] tooth ❀ डसण. ibc. 70
- ढक्का *f.* [ts.] a large drum ❀ ढक्का. ibc.  
102
- ण *part.* [\*ts.] not ❀ ण 22 (2 times),  
29, 51, 55, 57, 75, 76, 82, 84, 87 (2  
times), 90, 93, 94, 116, 125, 134
- णं *pron.* [इदम्, इमाम्, इमम्] him, her, it  
❀ णं *m.sg.acc.* 129
- णअण *n.* [नयन] eye ❀ णअणेहिं *n.pl.instr.*  
70; णअण. ibc. 119
- णअणत्तण *n.* [≈ नयनत्व] eye  
(*-taṇa-* suffix) ❀ णअणत्तणेण  
n.sg.instr. 103
- णअर *n.* [नगर] town ❀ णअर. ibc. 39
- णक्खत्त *n.* [नक्षत्र] constellation ❀  
णक्खत्त. ibc. 33
- णच्चिर *adj.* [नर्तनशील] dancing  
(*-ira-* suffix) ❀ णच्चिरं *n.sg.nom.* 130
- णज्ज *v.* [√ज्ञा + य] to resemble ❀ णज्जंति  
pres.3pl.pass 79; णज्जइ pres.3sg  
102
- णत्थ *adj.* [नष्ट] gone ❀
- णत्थि *part.* [नास्ति] there is not ❀ णत्थि  
60
- णम *v.* [√नम्] to bow, to do reverence  
to ❀ णमह imp.2pl 69
- णरणाह *m.* [नरनाथ] lord of men, king  
❀ णरणाहा *m.pl.nom.* 15
- णरवर *m.* [नरवर] best of men, king ❀  
णरवर *m.sg.voc.* 32
- णरसेहर *m.* [नरशेखर] “crown among  
men,” (a title of?) a king ❀ णरसेहर  
m.sg.voc. 93, 105
- णरिंद *m.* [नरेन्द्र] lord of men; king ❀  
णरिंद *m.sg.voc.* 99; णरिंदाण *m.pl.gen.*  
48; णरेंद. ibc. 114
- णव *adj.* [संप्रेषित] fresh; new ❀ णव.  
ibc. 17, 82, 116; सव्व. ibc. 27
- णवरं *adv.* [d.] only, just  
(*Siddha.2.187*; Oberlies 1993: 95)  
❀ णवरं 73
- णह *n.* [नभः] sky ❀ णहम्मि *n.sg.loc.* 77;  
णह. ibc. 40, 101, 112
- णहवअ *n.* [नखपद] nail-mark; scratch  
❀ णहवअ. ibc. 110
- णाअ *m.* [नाद] noise ❀ णाअ. ibc. 129
- णाम *n.* [नामन्] name ❀ णामा *f.sg.nom.*  
[*bahuv.*] 121; णामेहिं *n.pl.instr.* 45;  
णामो *m.sg.nom.* [bahu.] 54, 80
- णाम *adv.* [नाम] by name, that is to  
say ❀ णाम 28; णामं 104
- णाल *m.* [\*ts.] stalk ❀ णालअं  
n.sg.nom. [bahu.] 131

णास *v.* [नाश-य] to destroy ❀ णासंतु  
imp.3pl 117  
णसिञ्च *adj.* [नाशित] gotten rid of,  
destroyed ❀ णसिञ्च० ibc. 21, 93  
णाह [नाथ] lord ❀ णाह m.sg.voc. 21  
णिंद *v.* [√निन्द्] to blame ❀ णिंद  
imp.2sg 129; णिदिञ्जइ pres.3sg.pass  
34  
णिंदा *f.* [निन्दा] blame ❀ णिंदा f.sg.nom.  
34; णिंदाइ f.sg.obl. 104, 105; णिंदाए  
f.sg.obl. 31; णिंदा० ibc. 31+, 34+,  
129  
णिदिञ्च *adj.* [निन्दित] blamed ❀ णिदिञ्च  
f.sg.nom. 13  
णिञ्च *adj.* [निज] own ❀ णिञ्च n.sg.acc.  
92  
णिञ्चंभ *m.* [नितम्ब] buttocks ❀ णिञ्चंभ०  
ibc. 24, 85  
णिञ्चिञ्च *adj.* [निष्कृष्ट] pulled through  
❀ णिञ्चिञ्च० ibc. 39  
णिञ्चर *m.* [निकर] group; mass ❀ णिञ्चरेण  
m.sg.instr. 40; णिञ्चर० ibc. 93  
णिञ्चरिसण *n.* [निदर्शन] lesson ❀ णिञ्चरिसणं  
n.sg.nom. 9, 118, 119+  
णिउण *adj.* [निपुण] clever ❀ णिउणं adv.  
4  
णिक्खि *adj.* [निष्कृष्ट] cruel ❀ णिक्खि  
m.sg.voc. 98; णिक्खि० m.sg.nom. 44  
णिग्गञ्च *adj.* [निर्गत] gone, left ❀ णिग्गञ्चं  
f.sg.acc. 125  
णिज्जिञ्च *adj.* [निर्जित] conquered ❀  
णिज्जिञ्च० ibc. 36; णिज्जिञ्च f.sg.nom.  
68  
णिट्ठव *v.* [निष्ठाप-य] to stop, to halt ❀  
णिट्ठवन्ति pres.3pl 101  
णिट्ठविञ्च *adj.* [निष्ठापित] stopped; fixed  
❀ णिट्ठविञ्च० ibc. 44

णिद्धा *f.* [निद्रा] sleep ❀ णिद्धाइ f.sg.obl.  
88  
णिबन्ध *m.* [\*ts.] composition ❀ णिवन्धो  
m.sg.nom. 128  
णिमित्त *n.* [निमित्त] condition; occasion  
❀ णिमित्ताहिंतो n.pl.abl. 54  
णिम्मल *adj.* [निर्मल] pure ❀ णिम्मल० ibc.  
18, 70  
णिरलंकार *adj.* [निरलङ्कार] without  
ornaments ❀ णिरलंकारं n.sg.nom. 3  
णिरुंभ *v.* [d.] to check, to stop  
(Pischel 1981 [1900]: §507) ❀  
णिरुंभइ pres.3sg.pass 50  
णिवडिञ्च *adj.* [निपतित] fallen down ❀  
णिवडिञ्च० ibc. 33  
णिवह *m.* [\*ts.] group ❀ णिवहस्स  
m.sg.gen. 107; णिवहा m.pl.nom. 49  
णिवाञ्च *m.* [निपात] falling; strike ❀  
णिवाञ्च० ibc. 44  
णिविडिञ्च *adj.* [≈ निबिड] close-packed  
❀ णिविडिञ्चं m.sg.acc. 87  
णिव्वावारीकञ्च *adj.*  
[निर्व्यापारीकृत/निष्पापारीकृत] made  
motionless, made without wicked  
enemies ❀ णिव्वावारीकञ्च० ibc. 21  
णिव्वुई *f.* [निर्वृति] happiness ❀ णिव्वुई०  
ibc. 30  
णिसा *f.* [निशा] night ❀ णिसासु f.pl.loc.  
33, 57  
णिसाम *v.* [नि√शम्] to listen ❀ णिसामेह  
imp.2pl 78  
णिसेह *m.* [निषेध] negation ❀ णिसेहो  
m.sg.nom. 58  
णिह्वण *n.* [निह्वन] denial ❀ णिह्वणं  
n.sg.nom. 89  
णील *adj.* [नील] dark; blue; green ❀  
णीले n.sg.loc. 17

- णीससिरी *adj.* [≈ निःश्वसनशील] sighing  
(-ira- suffix) ❖ णीससिरि f.sg.voc. 24
- णीसास m. [निःश्वास] sigh ❖ णीसासा  
m.pl.nom. 88
- णीसेस *adj.* [निःशेष] entire ❖ णीसेस.  
ibc. 128
- णु *part.* [\*ts.] interrogative particle  
❖ णु 99
- णूणं *part.* [नूतनम्] certainly ❖ णूणं 110,  
125; णूणं ibc. 124+; णूणं ibc. 123
- णेउर m. [नूपुर] anklet (*Siddha*.1.123;  
Oberlies 1993: 101) ❖ णेउर ibc.  
107
- णो *part.* [\*ts.] not ❖ णो 75
- त *pron.* [तत्] that ❖ तं m.sg.acc. 125;  
तओ 80; तस्स m.sg.gen. 66, 127;  
तिस्सा f.sg.gen. 55, 68; तीअ f.sg.obl.  
85, 110; तीए f.sg.obl. 70, 88, 91; ते  
m.pl.nom. 66, 96; तेण n.sg.instr.  
125, 134; स m.sg.nom. 78, 79; सा  
f.sg.nom. 11, 14, 16 (2 times), 19,  
22 (2 times), 25, 31 (2 times), 34  
(2 times), 37, 76, 89, 104, 106,  
133; सो m.sg.nom. 100, 111, 123
- तंबोल n. [ताम्बूल] betel-nut ❖ तंबोल.  
ibc. 35, 57
- तइ *adv.* [तदा] then ❖ तइ 59
- तड m. [तट] slope ❖ अलं ibc. 24
- तणुआअ v. [≈ तनू/भू] to grow thin ❖  
तणुआअइ pres.3sg 52
- तणू *adj.* [तनु] thin ❖ तणुअ ibc. 52;  
तणु ibc. 43
- तणू f. [\*ts.] body ❖ तणूए f.sg.obl.  
[*bahuv.*] 59
- तण्हा [तृष्णा] thirst ❖ तण्हाइ f.sg.obl.  
106; तण्हाए f.sg.obl. 58; तण्हा ibc.  
101
- तथ *adv.* [≈ तत्र] there ❖ तथ 75, 99
- तम m. [तमः] darkness ❖ तमाइं  
n.pl.nom. [*bahuv.*] 93; तमेण  
m.sg.instr. 40; तमं ibc. 43
- तमाल m. [ts.] *tamāla* tree ❖ तमाल.  
ibc. 17
- तरल *adj.* [ts.] unsteady ❖ तरलं ibc.  
107, 119
- तरुण m. [ts.] young man ❖ तरुणेहिं  
m.pl.instr. 75; तरुणं ibc. 85
- तरुणी f. [ts.] young woman ❖ तरुणि.  
ibc. 107; तरुणीए f.sg.obl. 62
- तरू m. [ts.] tree ❖ तरू m.pl.nom. 15
- तल n. [ts.] surface ❖ अलं n.sg.nom.  
40; अले n.sg.loc. 49; अलं ibc. 26
- तल्लिच्छ *adj.* [d.] directed at that  
(*DeNaMā*.5.3 ≈ तत्पर) ❖ तल्लिच्छा  
f.sg.nom. 13, 31; तल्लिच्छं ibc. 32+
- तव m. [तपः] austerities ❖ तवेण  
m.sg.instr. 49
- तवस्सी m. [तपस्विन] ascetic ❖ तवस्सि.  
ibc. 117
- तहा *adv.* [तथा] in that way ❖ तह 6, 8,  
9, 13, 26, 57, 83, 88, 116, 123; तहा  
78, 128
- ता *part.* [तात्] then ❖ ता 4, 55, 59
- तारा f. [ts.] star ❖ तारा ibc. 43
- ताविअ *adj.* [तापित] heated,  
tormented ❖ ताविअ ibc. 59
- ति *part.* [इति] quotative particle ❖ ति  
126; ति 19, 31, 56, 71, 76, 86, 100
- तिअस m. [त्रिदश] the gods ❖ तिअस.  
ibc. 30
- तिउण *adj.* [त्रिगुण] triple ❖ तिउणो  
m.sg.nom. 68+; तिगुणं n.sg.nom. 67
- तिमिर n. [ts.] darkness ❖ तिमिर ibc.  
36
- तिवग्ग m. [त्रिवर्ग] group of three  
(specifically *dharmah*, *arthah*, and

*kāmaḥ*) ❀ तिवग्ग. ibc. 15  
 तिविह *adj.* [त्रिविध] threefold ❀ तिविहं  
 n.sg.nom. 46  
 तिच्च *adj.* [तीव्र] sharp, intense ❀  
 तिच्च. ibc. 63  
 तु *part.* [ts.] but, however ❀ उ 47; तु  
 56  
 तुमं *pron.* [त्वम्] you ❀ तंसि sg.nom.  
 63, 103; तप sg.instr. 95; तुअ sg.gen.  
 60, 91; तुअम्मि sg.loc. 91; तुज्झ  
 sg.gen. 116 (2 times); तुमं sg.nom.  
 21, 23, 26; तुम्ह pl.gen. 117; तुह  
 sg.gen. 18, 20, 29, 30, 32, 93, 98,  
 101, 116, 125, 127, 133  
 तुरंग *m.* [तुरङ्ग] horse ❀ तुरंग. ibc. 97  
 तुरअ *m.* [तुरग] horse ❀ तुरआ  
 m.pl.nom. 47  
 तुरिअ *adj.* [त्वरित] hurried, fast ❀  
 तुरिअ. ibc. 85; तुरिआइ f.sg.obl. 85  
 तेअ *n.* [तेजः] splendor ❀ तेअं  
 m.sg.acc. 84  
 तेअंसी *adj.* [तेजस्विन्] splendid ❀  
 तेअंसिणो m.pl.nom. 84  
 थण *m.* [स्तन] breast ❀ थ्यनी f.sg.nom.  
 [bahuv.] 29; थणआ m.pl.nom. 116;  
 थणा m.pl.nom. 101; थण. ibc. 24, 52  
 (2 times), 94  
 थल *n.* [स्थल] surface, place ❀ थलम्मि  
 n.sg.loc. 17  
 थुई *f.* [स्तुति] praise, mention ❀ थुइ.  
 ibc. 34, 34+, 74; थुई f.sg.nom. 104  
 थेव *adj.* [स्तोक] few; small  
 (Siddha.2.125; Oberlies 1993: 89)  
 ❀ थेवं 28; थेव. ibc. 113  
 थोव *adj.* [स्तोक] few; small ❀ थोवा  
 m.pl.nom. 15  
 दंसण *n.* [दर्शन] seeing, observation ❀  
 दंसणे n.sg.loc. 91; दंसण. ibc. 29, 120

दइअ *m.* [दयित] lover ❀ दइअं f.sg.acc.  
 44  
 दट्टव्व *adj.* [द्रष्टव्य] to be seen ❀ दट्टव्वा  
 f.sg.nom. 134  
 दढ *adj.* [दृढ] firm ❀ दढ. ibc. 60  
 दर *adv.* [d.] slightly (DeNāMā.5.33)  
 ❀ दर. ibc. 12, 28, 28+, 35, 114,  
 125  
 दल *n.* [ts.] petal, piece ❀ दलाइ  
 n.pl.nom. [bahuv.] 110  
 दलिअ *adj.* [दलित] broken ❀ दलिअ.  
 ibc. 60, 114  
 दव्व *n.* [द्रव्य] substance ❀ दव्व. ibc. 7,  
 41, 96 (2 times), 96+  
 दा *v.* [√दा] to give ❀ दाउं conv. 92;  
 दाऊण conv. 95  
 दाण *n.* [\*ts.] gift ❀ दाणेण n.sg.instr.  
 49  
 दार *n.* [द्वार] door ❀ दार. ibc. 29; द्वारं  
 n.sg.nom. 20  
 दाव *v.* [d.] to show (Siddha.4.32;  
 Oberlies 1993: 90) ❀ दावति  
 pres.3pl 120  
 दाव *m.* [ts.] forest fire ❀ दाव. ibc. 40  
 दाविअ *adj.* [d.] shown (Siddha.4.32;  
 Bollée 1998: 124) ❀ दाविअं  
 n.sg.nom. 118  
 दिअ *m.* [द्विज] brahmin ❀ दिअ. ibc.  
 117  
 दिट्ठ *adj.* [दृष्ट] seen ❀ दिट्ठं n.sg.nom.  
 75, 130; दिट्ठे m.sg.loc. 91; दिट्ठो  
 m.sg.nom. 62, 99  
 दिट्ठी *f.* [दृष्टि] sight ❀ दिट्ठी f.sg.acc. 95  
 दिढ *adj.* [दृढ] firm ❀ दिढो m.sg.nom.  
 73  
 दिण्ण *adj.* [दत्त] given ❀ दिण्णाइं  
 n.pl.nom. 117

- दिरअ m. [द्विरद] elephant ❀ दिरअ० ibc. 60
- दिस v. [√दृश्] to see ❀ ददृण conv. 38; दीसंति pres.3pl.pass 111; दीसइ pres.3sg.pass 114
- दिसा f. [दिशा] direction, indication ❀ दिसा f.sg.nom. 134
- दीव v. [√दीप्] to illuminate ❀ दीवज्जंति pres.3pl.pass 46
- दीव m. [दीप] lamp ❀ दीव० ibc. 93
- दीवअ n. [दीपक] illumination ❀ दीवअं n.sg.nom. 46, 46+, 47+, 48+; दीवअ० ibc. 5
- दीह adj. [दीर्घ] long ❀ दीहेहि n.pl.instr. 70
- दुम्मई f. [दुर्मति] bad faith ❀ दुम्मई f.sg.nom. 48
- दुल्लह adj. [दुर्लभ] difficult to obtain ❀ दुल्लह० ibc. 109
- दुविह adj. [द्विविध] twofold ❀ दुविहं n.sg.nom. 42; दुविहा f.sg.nom. 37; दुविहो m.sg.nom. 50, 58, 78, 92
- दूई f. [दूती] messenger ❀ दूई० ibc. 65
- दूर adj. [ts.] far ❀ दूरं n.sg.acc. 101; दूराहिं sg.abl. 102
- दूस v. [√दूष्] to blame ❀ दूसइ pres.3sg 38
- दूसह adj. [दुःसह] hard to bear ❀ दूसह० ibc. 63
- देव n. [दैव] fate ❀ देवे n.sg.loc. 97
- देवउल n. [देवकुल] temple ❀ देवउलं n.sg.acc. 109
- देविअ f. [देवी] goddess ❀ देविअं f.sg.acc. 1
- देस m. [देश] place ❀ देसे m.sg.loc. 56; देस० ibc. 11, 42, 43+
- देसण n. [देशन] instruction ❀ देसणं n.sg.nom. 126
- दो num. [द्वि] two ❀ दोणि m.pl.nom. 63; दोहिं m.pl.instr. 16
- दोस m. [दोष] fault ❀ दोसं m.sg.acc. 66
- धई f. [धृति] resilience ❀ धईओ f.pl.nom. [bahuv.] 127
- धम्मेल्ल n. [धम्मिल्ल] braid ❀ धम्मेल्ल० ibc. 68
- धर adj. [ts.] bearing ❀ हरा m.pl.nom. 120; हराण m.pl.gen. 60; हर० ibc. 53
- धरण n. [ts.] bearing ❀ धरण० ibc. 26
- धरिअ adj. [धृत] borne ❀ धरिअ० ibc. 62
- धवल adj. [ts.] white ❀ धवल० ibc. 70, 119
- धाडी f. [d.] attack (Turner 1962–1966: no. 6771, Oberlies 1993: 94 and Bollée 1998: 131) ❀ धाडी f.sg.nom. 119
- धारा f. [ts.] flood ❀ धाराहि f.pl.instr. 112; धारा० ibc. 44
- धीरिमा f. [धीरिमन्] steadfastness ❀ धीरिमा f.sg.nom. 48
- धुअ adj. [ध्रुव] stable ❀ धुअ० ibc. 53
- धोअ adj. [धौत] washed ❀ धोअ० ibc. 77
- पंकअ n. [पङ्कज] lotus ❀ पंकअ० ibc. 95
- पंचविह adj. [पञ्चविध] fivefold ❀ पंच० n.sg.nom. 128
- पंडुर adj. [पाण्डुर] pale, white ❀ पंडुरो m.sg.nom. 57
- पंथिअ m. [पाथिक] traveler ❀ पंथिअ० ibc. 44
- पअ n. [पद] word, step ❀ पअं n.sg.acc. 94; पअ० ibc. 1, 42, 50, 51+, 111, 123, 123+, 132+; पआइं n.pl.nom. 46; पएण n.sg.instr. 126; पओ m.sg.nom. [bahuv.] 85
- पअई f. [प्रकृति] nature ❀ पअइ० ibc. 105; पअईए f.sg.obl. 30



पअड *v.* [प्रकट-य] to make visible ❀  
पअडिज्जए pres.3sg.pass 80

पअड *adj.* [प्रकट] visible, manifest ❀  
पअड० ibc. 66

पअडण *n.* [प्रकटन] making visible ❀  
पअडणं n.sg.nom. 67; पअडण० ibc. 56

पअत्त *v.* [प्र√वृत्] to begin, to start, to  
undertake ❀ पअत्तमाणीए pres.pple.  
(*ātmanē*.) f.sg.obl. 72

पआव *m.* [प्रताप] heat, pain, suffering  
❀ पआवो m.sg.nom. [*bahuv.*] 21;  
पआव० ibc. 63

पआसण *n.* [प्रकाशन] manifestation ❀  
पआसणं n.sg.nom. 86

पइट्ठ *adj.* [प्रविष्ट] entered ❀ पइट्ठं  
n.sg.nom. 122

पओस *m.* [प्रदोष] evening ❀ पओसे  
m.sg.loc. 35; पओसो m.sg.nom. 21

पच्चअ *m.* [प्रत्यय] apprehension, idea  
❀ पच्चआहितो m.pl.abl. 14

पच्चल *adj.* [d.] capable  
(*DēNāMā*.6.69; Bollée 1995: 162)  
❀ पच्चलो m.sg.nom. 26

पच्छइअ *adj.* [≈ प्रच्छादित] covered ❀  
पच्छइओ m.sg.nom. 57

पच्छा *adv.* [पश्चात्] afterwards ❀ पच्छा  
40, 51

पज्जाअ *m.* [पर्याय] excuse ❀ पज्जाअ० ibc.  
5, 65+; पज्जाओ m.sg.nom. 64

पड *v.* [≈ √पत्] to fall ❀ पडइ pres.3sg  
65

पडिअ *adj.* [पतित] fallen ❀ पडिआ  
f.sg.nom. 81, 98; पडिआउ f.pl.nom.  
127; पडिणं n.sg.instr. 11

पडिट्ठिअ *adj.* [प्रतिष्ठित] established ❀  
पडिट्ठिआ m.pl.nom. 10

पडिपहर *m.* [≈ प्रतिग्रहरण] striking back  
❀ पडिपहरं m.sg.acc. 87

पडिपेळ्ळिअ *adj.* [प्रतिपीडित] squeezed  
tight ❀ पडिपेळ्ळिअ० ibc. 94

पडिवत्थु *n.* [प्रतिवस्तु] counterpart ❀  
पडिवत्थु० ibc. 14+; पडिवत्थू f.sg.nom.  
12, 14

पदम *adj.* [प्रथम] first ❀ पदमं n.sg.nom.  
42

पणम *v.* [प्र√णम] to bow ❀ पणमिमो  
pres.1pl 1

पत्त *adj.* [प्राप्त] obtained ❀ पत्ता  
m.pl.nom. [*bahuv.*] 15; पत्तो  
m.sg.nom. 109; पत्त० ibc. 71

पत्थिव *m.* [पार्थिव] king ❀ पत्थिवा  
m.pl.nom. 49

पर *adj.* [ts.] other ❀ परं n.sg.nom.  
107; पर० ibc. 38

परंमुहआ *f.* [परंमुखता] the state of facing  
away ❀ परंमुहआए f.sg.obl. 103

परिअत्त *m.* [परिवृत्त] exchange ❀ परिअत्ता  
m.pl.nom. 7; परिअत्तो m.sg.nom. 92,  
94+

परिअर *m.* [परिकर] accompaniment ❀  
परिअरे m.sg.loc. 83

परिणअ *adj.* [परिणत] ripened,  
developed ❀ परिणअ० ibc. 35

परिणाह *m.* [ts.] circumference ❀  
परिणाह० ibc. 130

परिभमण *n.* [परिभ्रमण] wandering,  
revolving ❀ परिभमण० ibc. 39

परिवाडी *f.* [परिपाटि] series ❀ परिवाडी०  
ibc. 67

परिसंठिअ *adj.* [परिसंस्थित] located in ❀  
परिसंठिअं n.sg.nom. 42

पल्लव *m.* [ts.] shoot, sprout ❀ पल्लवा  
m.pl.nom. [*bahuv.*] 116; पल्लव० ibc.  
110

पवंगम *m.* [प्लवङ्गम] monkey ❀ पवंगमेहि  
m.pl.instr. 130

- पवण m. [\*ts.] wind ❀ पवणा  
m.pl.nom. 53
- पवर *adj.* [प्रवर] best ❀ पवर० ibc. 1
- पवाह m. [प्रवाह] stream ❀ प्पवाहेहिं  
m.pl.instr. 33
- पसंसा f. [प्रशंसा] praise ❀ पसंसा  
f.sg.nom. 13, 31, 31+
- पसञ्ज *adj.* [प्रसृत] long, extended ❀  
पसञ्ज० ibc. 23
- पसण्ण *adj.* [प्रसन्न] pleased ❀ पसण्णं  
n.sg.nom. 3; पसण्णम्मि n.sg.loc. 97
- पसर *v.* [प्र√सृ] to expand ❀ पसरइ  
pres.3sg 77
- पसरो m. [प्रसर] expanse ❀ पसरो  
m.sg.nom. 90; पसर० ibc. 18, 95
- पसरिञ्ज *adj.* [प्रसृत] extended,  
expanded ❀ पसरिञ्ज० ibc. 44; पसरिञ्जो  
m.sg.nom. 72
- पसाञ्ज n. [प्रसादन] placating ❀  
पसाञ्ज० ibc. 72
- पसूञ्ज n. [प्रसूत] flower ❀ पसूञ्जं  
n.sg.nom. 55
- पह m. [पथ] path ❀ पहे m.sg.loc. 103;  
पह० ibc. 29; वहं m.sg.acc. 120
- पहर *v.* [प्र√हृ] to strike ❀ पहरंतं  
pres.pple. (*parasmai.*) n.sg.nom.  
87
- पहरिस m. [प्रहर्ष] delight ❀ पहरिस० ibc.  
91
- पहा f. [प्रभा] luster ❀ पहा f.sg.nom.  
55; प्पहो m.sg.nom. [*bahuv.*] 63
- पहाञ्ज n. [प्रभात] morning ❀ पहाञ्जम्मि  
n.sg.loc. 57
- पहाणआ f. [प्रधानता] primacy ❀ पहाणआ  
f.sg.nom. 96
- पहार m. [प्रहार] strike ❀ पहारेण  
m.sg.instr. 47; प्पहार० ibc. 40
- पहिट्ठ *adj.* [प्रहृष्ट] delighted ❀ पहिट्ठ०  
ibc. 90
- पहू m. [प्रभु] master ❀ पहूण m.pl.gen.  
102
- पाञ्ज m. [पाद] quarter, foot, line ❀  
पाञ्ज० ibc. 128 (2 times), 128+,  
130+; पाप्पसु f.pl.loc. 127
- पाञ्जड *adj.* [प्रकट] visible, manifest ❀  
पाञ्जडा m.pl.nom. 49
- पाउस m. [प्रावृष्] monsoon ❀ पाउस०  
ibc. 21, 33, 44
- पाडन n. [पातन] falling, striking ❀  
पाडन० ibc. 33
- पामर m. [ts.] peasant ❀ पामरो  
m.sg.nom. 62
- पालण n. [पालन] keeping ❀ पालणं  
n.sg.nom. 126
- पाव *v.* [प्र√आप्] to reach ❀ पावंता  
pres.pple. (*parasmai.*) m.pl.nom.  
112; पाविहिसि fut.2sg 24
- पास m. [पार्श्व] side ❀ पासेहिं m.pl.instr.  
51; पास० ibc. 23
- पिञ्ज *adj.* [प्रिय] dear, beloved ❀ पिञ्जाण  
f.pl.gen. 57
- पिञ्जअम *adj.* [प्रियतम] dear, beloved ❀  
पिञ्जअम० ibc. 57, 72
- पिड n. [d.] will; power ❀ पिडे  
m.sg.loc. 98
- पिव n. [इव] the word *piva* ❀ पिव० ibc.  
14
- पिसुण *adj.* [पिशुन] indicating,  
suggesting, betraying ❀ पिसुणाण  
m.pl.gen. 48
- पिहु *adj.* [प्रभु] broad ❀ पिहु० ibc. 35
- पीञ्ज *adj.* [पीत] drunk ❀ पीओ  
m.sg.nom. 57
- पीई f. [प्रीति] pleasure ❀ पीईए f.sg.obl.  
89

पीढ m. [पीठ] base, foundation ❁  
 पीढा m.pl.nom. [bahuv.] 94; वीढस्स  
 m.sg.gen. [bahuv.] 60

पीण adj. [पीन] fleshy, stout ❁ पीणा  
 m.pl.nom. 101; पीण० ibc. 29

पुण part. [पुनः] again, still; however,  
 on the contrary ❁ उण 22, 61, 63,  
 100; पुण 67; पुणो 91; पुण० ibc. 25

पुणरुत्तआ f. [पुनरुक्तता] repetition ❁  
 पुणरुत्तआ f.sg.nom. 126

पुण्ण n. [पुण्य] merit ❁ उण्णस्स  
 m.sg.gen. 65

पुप्फ n. [पुष्प] flower ❁ पुप्फ० ibc. 90

पुलइअ adj. [पुलकित] thrilling,  
 horripilating ❁ पुलइएहि m.pl.instr.  
 51

पुव्व adj. [पूर्व] earlier, former ❁ पुव्व०  
 ibc. 83

पुहई f. [पृथ्वी] earth ❁ पुहई f.sg.nom.  
 33; पुहविं f.sg.acc. 62; पुहवीअ f.sg.obl.  
 15

पूर m. [पूर] flood ❁ ऊरे m.sg.loc. 81

पूरिअ adj. [पूरित] filled ❁ पूरिअ० ibc.  
 114; पूरिआ f.sg.nom. 33

पेच्छ v. [पॄईक्ष] to see ❁ पेच्छंतो  
 pres.pple. (parasmai.) m.sg.nom.  
 38, 52; पेच्छइ pres.3sg 125; पेच्छह  
 imp.2pl 43

पेच्छिअ adj. [प्रेक्षित] seen ❁ पेच्छिअ० ibc.  
 103

पेम्म n. [प्रेमन्] love ❁ पेम्मो m.sg.nom.  
 [bahuv.] 27; पेम्म० ibc. 7; पेम० ibc.  
 89, 90+

पेळ्ळावेळ्ळीए adv. [d.] in a commotion  
 ❁ पेळ्ळावेळ्ळीए 85

पेसिअ adj. [प्रेषित] sent ❁ पेसिअ० ibc. 29

फंस m. [स्पर्श] touch ❁ फंसा  
 m.pl.nom. [bahuv.] 53; फंस० ibc.  
 112

फल n. [ts.] fruit ❁ फफला m.pl.nom.  
 [bahuv.] 15; फल० ibc. 76; हल० ibc.  
 35

फुड adj. [स्फुट] clear ❁ फुडं adv. 133;  
 फुडेण n.sg.instr. 121; फुड० ibc. 64,  
 111

फुर v. [√स्फुर] to shimmer ❁ फुरंत०  
 pres.pple. (parasmai.) ibc. 130

फुल्लंघुअ m. [d.] bee (DeNāMā.6.86 ≈  
 भ्रमर) ❁ फुल्लंघुअ० ibc. 53

बंध v. [ts.] to bind, to compose ❁  
 बंध imp.2sg 82; बज्झइ pres.3sg.pass  
 37, 61

बइल्ल m. [d.] bull (DeNāMā.6.91 ≈  
 बलिवर्ध; Oberlies 1993: 122 and  
 Bollée 1995: 166) ❁ बइल्लम्मि  
 m.sg.loc. 82

बद्ध adj. [ts.] bound ❁ बद्ध० ibc. 130

बहल adj. [ts.] dense ❁ बहल० ibc. 39

बहु adj. [ts.] many ❁ बहुआणं n.sg.gen.  
 67; बहु० ibc. 4, 7, 86, 98

बहुविह adj. [बहुविध] of many kinds ❁  
 बहुविहे m.pl.acc. 4

बहुहा adv. [बहुधा] in many ways ❁  
 बहुहा० ibc. 39+

बाहा f. [ts.] arm (Oberlies 1993:  
 124) ❁ बाहाहिं f.pl.instr. 68; बाहा०  
 ibc. 62

बिउण adj. [द्विगुण] double ❁ बिउणं  
 n.sg.nom. 67; बिउणो m.sg.nom.  
 67+; बिउण० ibc. 12, 19 (2 times),  
 20+

बीअ adj. [द्वितीय] second ❁ बीअं  
 n.sg.nom. 42; बीओ m.sg.nom. 123

बुह m. [बुध] wise ❁ बुहा m.pl.nom. 49

- भय n. [भय] fear ❀ भयं n.sg.nom. 48;  
भय० ibc. 36; भयण n.sg.instr. 32
- भट्ट m. [भट] soldier ❀ भट्टा m.pl.nom.  
47; हट्टा 49
- भण v. [ts.] to say ❀ भणति pres.3pl 41,  
115; भणसु imp.2sg 51; भणिरुण conv.  
80; भणिरुणं conv. 74, 133; भणिमो  
pres.1pl 2; भण्णइ pres.3sg.pass 16,  
46, 76; भण्णए pres.3sg.pass 22, 34,  
64
- भणण n. [\*ts.] saying ❀ भणणं  
n.sg.nom. 83, 108
- भणिअ adj. [भणित] said ❀ भणिअं  
n.sg.nom. 50, 67, 126; भणिअ० ibc.  
83, 123, 123+; भणिआ f.sg.nom. 34;  
भणिए n.sg.loc. 64; भणिओ m.sg.nom.  
71, 78
- भणिई f. [भणिति] saying ❀ भणिई  
f.sg.nom. 65+; भणिईओ f.pl.nom. 5
- भणेअव्व adj. [भणयितव्य] to be said ❀  
भणेअव्वो m.sg.nom. 89
- भद्द adj. [भद्र] gentle, kind ❀ भद्द  
m.sg.voc. 103
- भम v. [√भ्रम्] to wander ❀ भमंत०  
pres.pple. (*parasmai.*) ibc. 20
- भमर m. [भ्रमर] bee ❀ भमरं n.sg.nom.  
55; भमरो m.sg.nom. 114; भमर० ibc.  
43
- भर m. [ts.] load ❀ भर० ibc. 26, 85; हरं  
m.sg.acc. 52; हर० ibc. 43, 94
- भवण n. [भवन] house ❀ भवणाइं  
n.pl.nom. 93
- भव्व adj. [भव्य] auspicious ❀ भव्वाइं  
n.pl.nom. 2
- भसल m. [d.] bee ❀ भसलेहिं m.pl.instr.  
36; भसल० ibc. 68
- भार m. [ts.] burden ❀ भार० ibc. 24
- भाव v. [भाव-य] to imagine ❀ भाविज्जइ  
pres.3sg.pass 55; भावेज्जइ  
pres.3sg.pass 78
- भाव m. [ts.] feeling; intention ❀  
भावओ m.sg.nom. 78; भावा  
m.pl.nom. 6, 79; भावो m.sg.nom.  
134
- भास v. [√भास्] to appear ❀ भासइ  
pres.3sg 27
- भास v. [√भाष्] to speak ❀ भस्सए  
pres.3sg.pass 74
- भिच्च m. [भृत्य] servant ❀ भिच्चाण  
m.pl.gen. 93; भिच्चेहि m.pl.instr. 32
- भिण्ण adj. [भिन्न] different; separate  
❀ भिण्णो m.sg.nom. 50; भिण्ण० ibc.  
126
- भीरुअ adj. [भीरुक] fearful ❀ भीरुआण  
m.pl.gen. 48
- भुअ v. [√भुज] to enjoy ❀ भुज्जइ  
pres.3sg.pass 32
- भुअण n. [भुवन] world ❀ भुअणाइ  
f.sg.obl. [*bahuv.*] 18; भुअण० ibc. 21
- भूस्स v. [√भूष्] to adorn ❀ भूसिज्जति  
pres.3pl.pass 47
- भेअ m. [भेद] difference; distinction  
❀ भेअ० ibc. 50; भेआ m.pl.nom. 45;  
भेएण m.sg.instr. 37, 58; भेओ  
m.sg.nom. 74
- भोइणी f. [भोजिनी] a lady of a powerful  
household (Oberlies 1993: 128)  
❀ भोइणि f.sg.voc. 82
- मंजरी f. [ts.] raceme, cluster of  
flowers ❀ मंजरि f.sg.acc. 125
- मंडल n. [ts.] orb; circle ❀ मंडलो  
m.sg.nom. [*bahuv.*] 21
- मंथर adj. [ts.] slow ❀ मंथराइ f.sg.obl.  
[*bahuv.*] 85
- मंदिर n. [ts.] building ❀ मंदिर० ibc. 97

- मथ *m.* [मृग] antelope ❁ मथो  
m.sg.nom. 75
- मथ *m.* [मद] intoxication, masth ❁  
मएण m.sg.instr. 47
- मथण *m.* [मदन] the god of love ❁  
मथणस्स m.sg.gen. 94
- मथर *m.* [मकर] fish ❁ मथर० ibc. 20
- मइल *v.* [≈ मलिन-य] to sully (Oberlies  
(1993: 128)) ❁ मइलइ pres.3sg 73
- मइल *adj.* [मलिन] sullied (Oberlies  
1993: 128) ❁ मइलाइ n.pl.nom. 93
- मउअ *adj.* [मृदु] soft, tender ❁ मउअ०  
ibc. 70
- मउल *n.* [मुकुल] bud ❁ मउल० ibc. 114
- मउली *f.* [मौलि] crest ❁ मउलि० ibc. 69
- मग्ग *m.* [मार्ग] path ❁ मग्गेण m.sg.instr.  
85
- मज्ज *v.* [ts.] to submerge ❁ मज्जंती  
pres.pple. (*parasmai.*) f.sg.nom.  
121
- मज्झ *n.* [मध्य] middle ❁ मज्झ० ibc. 46,  
47+, 128, 129+
- मण *n.* [मनः] heart, mind ❁ मणं  
n.sg.nom. [*bahuv.*] 130
- मणं *adv.* [मनाक्] slightly ❁ मणं 130
- मणी *m.* [ts.] gem ❁ मणि० ibc. 70, 107
- मणोहर *adj.* [मनोहर] charming ❁ मणोहरं  
n.sg.acc. 38
- मण्ण *v.* [√मन्] to think ❁ मण्णइ  
pres.3sg 62; मण्णिज्जंति pres.3pl.pass  
4
- मत्त *adj.* [ts.] intoxicated; rutting ❁  
मत्त० ibc. 102
- मलअ *m.* [मलय] Malaya mountain ❁  
मलअ० ibc. 72, 114
- मल्लिआ *f.* [ts.] jasmine ❁ मल्लिआ० ibc.  
114
- मसिण *adj.* [मसृण] smooth ❁ मसिणेण  
n.sg.instr. 24
- मसी *f.* [मषि] ink ❁ मसि० ibc. 40
- महा *adj.* [ts.] great ❁ महा० ibc. 92,  
93+, 94
- महिला *f.* [ts.] woman ❁ महिलाओ  
f.pl.nom. 47
- महिहर *m.* [महिधर] earth-bearer ❁  
महिहर० ibc. 84, 102
- मही *f.* [ts.] earth ❁ महि० ibc. 26 (2  
times), 130; मही० ibc. 49, 60
- महुमह *m.* [मधुमथ] slayer of Madhu;  
Viṣṇu ❁ महुमहस्स m.sg.gen. 17
- महुर *adj.* [मधुर] sweet ❁ महुरो  
m.sg.nom. 90; महुर० ibc. 15
- मा *part.* [ts.] prohibitive particle ❁  
मा 51, 66, 98 (4 times), 129
- माण *n.* [\*ts.] anger ❁ माणं n.sg.acc.  
129
- मार *v.* [मार-य] to kill ❁ मारिहिइ fut.3sg  
44
- मारुअ *m.* [मारुत] wind ❁ मारुअ० ibc.  
114
- माला *f.* [ts.] garland ❁ माला f.sg.nom.  
12, 19; माला० ibc. 19+
- मिअंक *m.* [मृगाङ्क] moon ❁ मिअंकं  
m.sg.acc. 69; मिअंक० ibc. 43
- मिलिअ *adj.* [मिलित] mixed with, met  
with ❁ मिलिअ० ibc. 35, 37+, 55,  
119; मिलिआ f.sg.nom. 13, 37, 55;  
मिलिणहि m.pl.instr. 115
- मिव *part.* [इव] the word *miva* ❁ मिव०  
ibc. 14
- मिस *n.* [मिष] pretense ❁ मिसेणं  
n.sg.instr. 81
- मुण *v.* [d.] to know (*Siddha*.4.7,  
substitution of ज्ञा with मुण; Bollée

- 1998: 189) ❀ मुणइ pres.3sg 87;  
मुणिज्जंति pres.3pl.pass 39
- मुणाल n. [मुणाल] stalk ❀ मुणालाण  
n.pl.gen. 68
- मुणेअव्व adj. [d.] to be known ❀  
मुणेअव्वो m.sg.nom. 100
- मुद्ध n. [मूर्धत्त] head ❀ मुद्धं ibc. 69
- मुद्धड adj. [मुग्ध] innocent, without  
guile (-*da*- suffix) ❀ मुद्धडं ibc. 23
- मुह n. [मुख] face ❀ मुहं n.sg.nom. 3,  
75, 116; मुहस्स n.sg.gen. 52; मुहि  
f.sg.voc. [bahuṃ.] 116; मुहं ibc. 46,  
46+, 68, 95, 114, 125
- मूल n. [ts.] root; base ❀ मूलो  
m.sg.nom. [bahuṃ.] 77
- मेत्त adj. [मात्र] only, merely ❀ मित्ता  
m.pl.nom. 10; मेत्ताइं n.pl.nom. 97;  
मेत्तं ibc. 82
- मेह m. [मेघ] cloud ❀ मेहा m.pl.nom.  
101
- मेहला f. [मेखला] waist chain ❀ मेहला.  
ibc. 107
- मोह v. [√मुह] to dazzle, to stupefy ❀  
मोहंति pres.3pl 116
- रंभा f. [ts.] plantain ❀ रंभां ibc. 24
- रअ m. [रजः] dust ❀ रअं ibc. 66; रएणं  
m.sg.instr. 47
- रअण n. [रत्न] gem ❀ रअणाइं n.pl.nom.  
97; रअणं ibc. 93, 130
- रअणिअर m. [रजनिकर] the moon ❀  
रअणिअरा m.pl.nom. 63
- रअणी f. [रजनी] night ❀ रअणिं ibc.  
122; रअणी f.sg.nom. 88
- रइ f. [रति] sex ❀ रइं ibc. 107
- रइअ adj. [रचित] composed ❀ रइअं  
n.sg.nom. 128; रइओ m.sg.nom. 86
- रज्ज n. [राज्य] kingdom ❀ रज्जं  
n.sg.nom. 107
- रण n. [ts.] battle ❀ रणं ibc. 49
- रम v. [√रम्] to enjoy ❀ रमंति pres.3pl  
66
- रमणी f. [ts.] beautiful woman ❀  
रमणिं ibc. 94
- रव m. [ts.] sound ❀ रवेण m.sg.instr.  
107; रवो m.sg.nom. 90; रवं ibc. 90,  
119
- रवी m. [ts.] sun ❀ रविं ibc. 63; रवी  
m.sg.nom. 84
- रस m. [ts.] taste, flavor ❀ रसं  
n.sg.acc. [bahuṃ.] 66; रसो  
m.sg.nom. [bahuṃ.] 64
- रसंत adj. [ts.] tinkling, jangling,  
jingling ❀ रसंतं ibc. 65
- रसणा f. [रशना] waist chain ❀ रसणा  
f.sg.nom. [bahuṃ.] 65; रसणां ibc.  
119
- रसिअ adj. [रसिक] containing *rasa*,  
sentimental ❀ रसिअं ibc. 5; रसिओ  
m.sg.nom. 64, 64+
- रसिअ n. [रसित] croaking ❀ रसिअं  
n.sg.acc. 129
- रहिअ adj. [रहित] without ❀ रहिअं  
n.sg.nom. 118; रहिअस्स n.sg.gen.  
76; रहिआ f.sg.nom. 14
- राअ m. [राग] color ❀ राअं ibc. 27, 57;  
राएण m.sg.instr. 27
- रिछोली f. [d.] row, series  
(*DeNāMā*.7.7; Oberlies 1993: 138)  
❀ रिछोली f.sg.nom. 19, 27
- रिऊ m. [रिपु] enemy ❀ रिऊं ibc. 60
- रिद्धी f. [ऋद्धि] wealth, richness ❀ रिद्धी  
f.sg.nom. 76; रिद्धीं ibc. 92, 92+
- रुअ v. [√रुद] to weep ❀ रुअंति pres.3pl  
112; रुअउ imp.2sg 98
- रूव v. [√रूप] to depict ❀ रूविज्जइ  
pres.3sg.pass 100; रूविज्जण

- pres.3sg.pass 41  
 रूव n. [रूप] form, beauty ❀ रूआ  
 f.sg.nom. 14; रूवं n.sg.nom. 41, 99,  
 127; रूवा f.sg.nom. 19; रूवेण  
 n.sg.instr. 127; रूव० ibc. 20+  
 रूवअ n. [रूपक] identification ❀ रूवअं  
 n.sg.nom. 42+, 43+, 118, 118+;  
 रूवअ० ibc. 5; रूवआण n.pl.gen. 45;  
 रूवआहितो n.pl.abl. 45; रूवए n.sg.loc.  
 118; रूवएण n.sg.instr. 121  
 रेणू m. [ts.] dust ❀ रेणु० ibc. 39  
 रेहिअ adj. [d.] shining (*Siddha*.4.100;  
 Oberlies 1993: 139) ❀ रेहिअ० ibc. 1  
 रोह m. [रोध] suppression ❀ रोहो  
 m.sg.nom. 50, 50+; रोह० ibc. 5  
 लघण n. [लङ्घन] going beyond ❀  
 लघण० ibc. 131  
 लभ m. [लभ] attainment ❀ लभो  
 m.sg.nom. 109  
 लई f. [≈ लता] liana ❀ लई f.sg.nom.  
 17  
 लक्ख v. [√लक्ष्] to define, to  
 characterize ❀ लक्खेज्जह opt.2pl 4  
 लक्खण n. [लक्षण] characteristic ❀  
 लक्खणं n.sg.nom. 40+  
 लग्ग adj. [लग्न] placed, located ❀  
 लग्गा f.sg.nom. 29; लग्ग० ibc. 114  
 लच्छी f. [लक्ष्मी] Lakṣmī; wealth ❀  
 लच्छिं f.sg.acc. 52; लच्छी f.sg.nom.  
 17, 32, 68  
 लज्जा f. [ts.] embarrassment, shame;  
 modesty ❀ लज्ज m.sg.voc. [*bahuv.*]  
 99; लज्जा f.sg.nom. 88  
 लडह adj. [d.] handsome  
 (*DēNāMā*.7.17; Turner  
 1962–1966: no. 10923) ❀ लडह०  
 ibc. 125  
 लव m. [ts.] a bit, a small amount ❀  
 लव० ibc. 53  
 लह v. [√लभ्] to obtain, to receive ❀  
 लहंति pres.3pl 84; लहइ pres.3sg 11;  
 लहिऊण conv. 81; लहिज्जइ  
 pres.3sg.pass 45; लहेऊण conv. 84  
 लहुइअ adj. [≈ लघूकृत] made small ❀  
 लहुइअ० ibc. 102  
 लाअण्ण n. [लावण्य] beauty; loveliness  
 ❀ लाअण्ण० ibc. 18  
 लिंग n. [ts.] sign ❀ लिंगेणं n.sg.instr.  
 108  
 लिंगी adj. [ts.] that which has a sign  
 ❀ लिंगी m.sg.nom. 108  
 लिहिअ adj. [लिखित] written ❀ लिहिअ  
 f.sg.nom. 29  
 लीण adj. [लीन] dissolved ❀ लीणा  
 f.sg.nom. 22  
 लुद्ध adj. [लुब्ध] greedy ❀ लुद्धेहि  
 m.pl.instr. 36  
 लेस m. [लेश] trace ❀ लेसा f.sg.nom.  
 12, 25; लेस० ibc. 26+; लेसेण  
 m.sg.instr. 25  
 लोअ m. [लोक] world ❀ लोअं m.sg.acc.  
 101; लोअ० ibc. 54  
 लोअण n. [लोचन] eye ❀ लोअणा  
 f.sg.nom. [*bahuv.*] 29; लोअण० ibc.  
 68  
 व part. [इव] like ❀ पिव 122; व 3, 20  
 (3 times), 23, 26, 32 (2 times), 40  
 (3 times), 102, 111, 112, 133; व्व  
 17 (2 times), 18, 21, 26, 29, 39,  
 58, 114, 116, 119, 127  
 वंक adj. [वक्र] crooked ❀ वंके  
 m.sg.loc. 105  
 वंदण n. [वन्दन] bowing, saluting,  
 greeting ❀ वंदणेण n.sg.instr. 133

- वअण n. [वदन] face ✽ वअणं n.sg.nom. 36, 54; वअणाइ n.pl.nom. 117; वअणेण n.sg.instr. 23; वअणेहि n.pl.instr. 79; वअण० ibc. 65, 73, 126
- वअणिज्ज *adj.* [वचनीय] what could be said ✽ वअणिज्ज० ibc. 32
- वइरी m. [वैरिन्] enemy ✽ वइरि० ibc. 87
- वइरेग m. [व्यतिरेक] distinction ✽ वइरेअ० ibc. 5; वइरेगो m.sg.nom. 62+
- वई f. [वृत्ति] fence, hedge ✽ वई० ibc. 39
- वच्च *v.* [d.] to go (*Siddha*.4.225 ≈ √वज्; Turner 1962–1966: no. 12225) ✽ वच्चइ pres.3sg 59, 85; वच्चसि pres.2sg 59; वच्चसु imp.2sg 59
- वच्छ n. [वक्षः] chest ✽ वच्छं n.sg.nom. 20; वच्छ० ibc. 17, 94
- वच्छ *adj.* [वत्स] dear ✽ वच्छ m.sg.voc. 125
- वच्छर m. [(सं)वत्सर] year ✽ वच्छर० ibc. 82
- वह् *v.* [√वृध्] to grow ✽ वह्ति pres.3pl 88; वह्इ pres.3sg 77
- वण n. [\*ts.] forest ✽ वणं n.sg.nom. 122; वण० ibc. 40, 90
- वण्ण m. [वर्ण] color; speech-sound ✽ वण्ण० ibc. 1, 50, 52+, 126
- वत्थु n. [वस्तु] thing ✽ वत्थु n.sg.nom. 86; वत्थुणो n.sg.gen. 108; वत्थु० ibc. 14; वत्थूण n.pl.gen. 123; वत्थूणं n.pl.gen. 83; वत्थूहि n.pl.instr. 123; वत्थू० ibc. 42+
- वम्मह m. [मन्मथ] Kāmadēva, the god of love (*Siddha*.1.242) ✽ वम्मह० ibc. 119
- वर *adj.* [ts.] excellent ✽ वर० ibc. 73, 97
- वर m. [ts.] suitor ✽ वर० ibc. 126
- वल *v.* [√वल्] to return ✽ वलइ pres.3sg 51
- वलअ m. [वलय] bracelet ✽ वलअ० ibc. 33, 107
- वल्लिअ *adj.* [वलित] reverted ✽ वल्लिअं n.sg.nom. 126; वल्लिअ० ibc. 9, 126+
- वल्लह *adj.* [वल्लभ] beloved ✽ वल्लहस्स m.sg.gen. [*bahuv.*] 98
- ववप्स m. [व्यपदेश] designation ✽ ववप्सेण m.sg.instr. 34; ववप्स० ibc. 64, 104
- ववप्सत्थुई f. [व्यपदेशस्तुति] trick praise ✽ ववप्सत्थुई f.sg.nom. 104; ववप्सत्थुई f.sg.nom. 104+
- वस m. [वश] force ✽ वसेण m.sg.instr. 104
- वह *v.* [√वह्] to carry; to bear ✽ वहइ pres.3sg 69; वहसि pres.2sg 21
- वहू f. [वधू] wife; bride; young woman ✽ वहुआइ f.sg.obl. 109; वहु० ibc. 73
- वाअ *v.* [√वा] to blow ✽ वाअंति pres.3pl 53
- वाअ m. [वात] wind ✽ वाअ० ibc. 39
- वारिअ *adj.* [वारिद] water-giver (?) ✽ वारिअं n.sg.nom. [*bahuv.*] 131
- वारिअ *adj.* [वारित] prevented ✽ वारिअं n.sg.nom. 131
- वि *part.* [अपि] inclusive particle (“even,” “also,” “too”) ✽ पि 3 (2 times), 16, 32, 52; वि 14, 26, 30, 56, 57 (2 times), 63, 73, 76, 77 (2 times), 84, 91, 92, 93, 94, 109, 110, 134
- विंझ m. [विन्ध्य] Vindhya mountains ✽ विंझ० ibc. 17
- विअंभ *v.* [वि/वृम्भ्] to yawn, to open the mouth ✽ विअंभइ pres.3sg 38
- विअड *adj.* [विकट] big ✽ विअड० ibc. 94



- विअह् *adj.* [विकृष्ट] attracted, drawn over ❁ विअह्. ibc. 65
- विअत्त *adj.* [व्यक्त] revealed ❁ विअत्तो m.sg.nom. 134
- विअप्पण *n.* [विकल्पन] contrivance ❁ विअप्पण. ibc. 37
- विअप्पिअ *adj.* [विकल्पित] contrived ❁ विअप्पिअ. ibc. 38+, 39+; विअप्पिआ f.sg.nom. 13, 37
- विअल *v.* [वि/गल्] to wither, to fade ❁ विअलइ pres.3sg 28
- विअल *adj.* [विकल] incomplete ❁ विअला f.sg.nom. 12, 28, 28+
- विअसण *n.* [विकसन] opening; blossoming ❁ विअसण. ibc. 122
- विगअ *adj.* [विगत] left ❁ विगए m.sg.loc. 56
- विच्छाअ *adj.* [विच्छाय] pallid ❁ विच्छाअं n.sg.nom. 3
- विच्छुरिअ *adj.* [विच्छुरित] covered with, inlaid with ❁ विच्छुरिआ m.pl.nom. 39
- विज्जू *f.* [विद्युत्] lightning ❁ विज्जु. ibc. 33, 130
- विडव *m.* [विटप] bower ❁ विडव. ibc. 90
- विडविडिअ *adj.* [d.] composed (Siddha.4.94,  $\sqrt{\text{विडविड}} \approx \sqrt{\text{रच्}}$ ) ❁ विडविडिण्हि m.pl.instr. 25
- विणा *adv.* [\*ts.] without ❁ विणा 51
- विणिम्मिअ *adj.* [विनिर्मित] created; fashioned ❁ विणिम्मिआ f.sg.nom. 19; विणिम्मिओ m.sg.nom. 64
- विण्णास *m.* [विन्यास] placement ❁ विण्णासं f.sg.acc. [bahuv.] 1
- वितअ *adj.* [वितत] stretched ❁ वितओ m.sg.nom. 72
- विप्फुर *v.* [वि/स्फुर] to flash ❁ विप्फुरइ pres.3sg 84
- विप्फुरिअ *adj.* [विस्फुरित] flashing ❁ विप्फुरिअ. ibc. 93
- विबुह *adj.* [विबुध] wise; scholar ❁ विबुह. ibc. 30
- विभावणा *f.* [विभावना] manifestation ❁ विभावणा f.sg.nom. 76, 76+; विभावणा. ibc. 6
- विमल *adj.* [ts.] spotless ❁ विमलाओ f.pl.nom. 30; विमलो m.sg.nom. 77; विमल. ibc. 1, 69, 130
- विमुक्क *adj.* [विमुक्त] without ❁ विमुक्क. ibc. 108
- विम्हअ *m.* [विस्मय] amazement ❁ विम्हएण m.sg.instr. 130
- विरअ *v.* [वि/रच्] to compose ❁ विरइज्जइ pres.3sg.pass 54, 118
- विरअणा *f.* [विरचना] composition ❁ विरअणा. ibc. 42
- विरम *m.* [विरम] end ❁ विरमम्मि m.sg.loc. 122
- विरल *adj.* [ts.] rare ❁ विरला m.pl.nom. 15
- विरह *m.* [ts.] separation ❁ विरह. ibc. 59
- विराम *m.* [ts.] end, completion ❁ विराम. ibc. 112
- विरोह *m.* [विरोध] conflict ❁ विरोहेण m.sg.instr. 71; विरोहो m.sg.nom. 71, 72+; विरोह. ibc. 6, 11
- विलइअ *adj.* [विलगित] stuck to, hanging from ❁ विलइअ. ibc. 110
- विलसिअ *adj.* [विलसित] played, sported ❁ विलसिअं n.sg.acc. 110
- विलसिर *adj.* [ $\approx$  विलसनशील] playing, sporting (-ira- suffix) ❁ विलसिर. ibc. 90
- विलास *m.* [ts.] play, beauty ❁ विलासेण m.sg.instr. 95; विलास. ibc. 62

- विवर्ई f. [विपद] loss; disaster; defeat ❀  
 विवर्ईसु f.pl.loc. 87  
 विवक्खिअ adj. [विवक्षित] intended ❀  
 विवक्खिअ० ibc. 113  
 विवज्जअ m. [विपर्यय] exchange ❀  
 विवज्जएहिं m.pl.instr. 25  
 विवत्तिअ adj. [विवर्तित] existing in ❀  
 विवत्तिअ० ibc. 101  
 विविह adj. [विविध] various ❀ विविहाण  
 n.pl.gen. 19; विविहेहिं m.pl.instr.  
 115  
 विस n. [विष] poison ❀ विस० ibc. 69  
 विसअ n. [विषय] object ❀ विसआ  
 f.sg.nom. [bahuv.] 104  
 विसम adj. [विषम] uneven ❀ विसम० ibc.  
 66  
 विसर v. [ts.] to spread out ❀ विसरंत.  
 pres.pple. (*parasmai.*) ibc. 130  
 विसरिअ adj. [विसदृश] dissimilar ❀  
 विसरिअ० ibc. 103  
 विसिट्ठ adj. [विशिष्ट] special ❀ विसिट्ठं  
 n.sg.nom. 118  
 विसेस m. [विशेष] distinction ❀ विसेसा  
 m.pl.nom. 5; विसेसो m.sg.nom. 56;  
 विसेस० ibc. 56, 56+, 58, 61  
 विहड v. [विघट्] to fall apart ❀ विहडंत.  
 pres.pple. (*parasmai.*) ibc. 120  
 विही m. [विधि] fate ❀ विहिं m.sg.acc.  
 98  
 विहूअ adj. [विधूत] waved ❀ विहूअ० ibc.  
 81  
 विहे v. [विधा] to state positively ❀  
 विहेउं conv. 76  
 वीर m. [ts.] hero ❀ वीर० ibc. 73, 86  
 वीसत्थ adj. [विश्रुत] relaxed ❀ वीसत्थो  
 m.sg.nom. 87  
 वीसा num. [विंशति] twenty ❀ वीसाओ  
 f.pl.nom. 10  
 वेग्ग m. [वेग] speed ❀ वेग्ग० ibc. 87  
 वेरी m. [वैरिन्] enemy ❀ वेरि० ibc. 73  
 वेल्लहल adj. [d.] gentle, soft  
 (*DeNāMā.7.96 ≈ कोमल*) ❀ वेल्लहल०  
 ibc. 69, 94  
 स part. [ts.] together with ❀ स० ibc.  
 99 (2 times), 104, 113  
 संख m. [शङ्ख] conch shell ❀ संखो  
 m.sg.nom. [bahuv.] 114  
 संखल m. [शृङ्खल] chain ❀ संखला  
 f.sg.nom. 12, 25; संखल० ibc. 25+  
 संखा f. [सङ्ख्या] number ❀ संखाओ f.  
 -tas suffix 10  
 संचलण n. [\*ts.] movement ❀ संचलणे  
 n.sg.nom. 114  
 संचालण adj. [\*ts.] one who moves ❀  
 संचालणो m.sg.nom. 60  
 संजुत्त adj. [संयुक्त] linked to ❀ संजुत्ता  
 m.pl.nom. 9  
 संझा f. [सन्ध्या] twilight ❀ संझा० ibc. 27  
 (2 times)  
 संठिअ adj. [संस्थित] situated ❀ संठिअ०  
 ibc. 90  
 संढ m. [शण्ड] eunuch ❀ संढस्स  
 m.sg.gen. 32  
 संत adj. [सत्] existing ❀ संत०  
 pres.pple. (*parasmai.*) ibc. 113  
 संथुई f. [संस्तुति] context ❀ संथुइ० ibc.  
 104; संथुई f.sg.nom. 56  
 संदेह m. [ts.] doubt ❀ संदेहो  
 m.sg.nom. 74, 74+; संदेह० ibc. 74  
 संपआ f. [सम्पत्] richness ❀ संपआए  
 f.sg.obl. 71  
 संपन्न adj. [ts.] provided with ❀ संपन्न०  
 ibc. 15  
 संपीडिअ adj. [संपीडित] afflicted ❀  
 संपीडिअ० ibc. 39

- संपुण्ण *adj.* [सम्पूर्ण] full ❀ संपुण्णं  
n.sg.nom. 122; संपुण्णा f.sg.nom. 12,  
22, 22+
- संपेसिअ *adj.* [संप्रेषित] sent ❀ संपेसिअ.  
ibc. 119
- संवलयण n. [\*ts.] twisting together ❀  
संवलयण० ibc. 53
- संसअ m. [संशय] doubt ❀ संसअं  
n.sg.nom. 75; संसअ० ibc. 6
- संसिअ *adj.* [संश्रित] placed upon ❀  
संसिअं m.sg.acc. 69; संसिओ  
m.sg.nom. 74
- संसिद्धी f. [संसृष्टि] mixing ❀ संसिद्धी  
f.sg.nom. 8, 115, 115+
- सअं *adv.* [स्वयम्] on its own ❀ सअं 99
- सअण m. [स्वजन] one's own person ❀  
सअणस्स m.sg.gen. 107
- सअणिज्ज n. [शयनीय] bed ❀ सअणिज्ज.  
ibc. 110
- सअल *adj.* [सकल] all ❀ सअलं  
n.sg.nom. 40; सअल० ibc. 18, 42+,  
45, 73, 117, 120, 132+
- सआ *adv.* [सदा] always ❀ सआ 61; सइ  
adv. 63
- सई f. [सती] virtuous wife ❀ सइ० ibc.  
117
- सग्ग m. [स्वर्ग] heaven ❀ सग्गस्स  
m.sg.gen. 26
- सच्चवअं *adj.* [सत्यवदन] speaking truth  
❀ सच्चवअं m.sg.voc. 99
- सज्जण m. [सज्जन] good person ❀  
सज्जण m.sg.voc. 99
- सण m. [स्वन] noise, sound ❀ सणं  
n.sg.acc. [bahuv.] 129
- सणाह *adj.* [सनाथ] with; provided with  
❀ सणाहं n.sg.acc. 43; सणाहेण  
n.sg.instr. 23
- सत्त m. [सत्त्व] power ❀ सत्ता m.pl.nom.  
[bahuv.] 94; सत्ताण m.pl.gen. 102
- सत्तरह *num.* [सप्तदश] seventeen ❀  
सत्तरह 13
- सत्ती f. [शक्ति] power, ability ❀ सत्तीए  
f.sg.obl. 127
- सत्थ n. [शास्त्र] systematic text ❀ सत्थेण  
n.sg.instr. 49
- सत्थआर m. [शास्त्रकार] author of a text  
❀ सत्थआरेहिं m.pl.instr. 80
- सद्द m. [शब्द] word; sound ❀ सदे  
m.sg.loc. 124+; सदेण m.sg.instr.  
102, 123; सदेहिं m.pl.instr. 37
- सम *adj.* [ts.] same, similar ❀ समा  
f.sg.nom. 88; समो m.sg.nom. 27;  
सम० ibc. 70, 86, 103, 106, 107, 122,  
126
- सम m. [श्रम] effort ❀ समं *adv.* 130
- समं *adv.* [समम्] together with ❀ समं  
106; समं 130
- समअं *adv.* [समकम्] together with ❀  
समअं 59, 88
- समक्कम v. [समा√क्रम्] to attack ❀  
समक्कमइ pres.3sg 43
- समजोइआ f. [समयोगिता] balance ❀  
समजोइआ f.sg.nom. 106+
- समत्त *adj.* [समाप्त] completed ❀ समत्तं  
n.sg.nom. 40+
- समत्थ *adj.* [समर्थ] capable ❀ समत्थं  
n.sg.nom. 87; समत्थ० ibc. 42
- समाण *adj.* [\*ts.] same ❀ समाण० ibc.  
14, 18
- समारूढ *adj.* [ts.] ascended ❀ समारूढा  
m.pl.nom. 120
- समास m. [ts.] compound ❀ समास०  
ibc. 22

- समाहिअ m. [समाहित] coincidence ❀  
समाहिअ० ibc. 6; समाहिओ m.sg.nom.  
71, 71+
- समीहिअ adj. [समीहित] desired ❀  
समीहिअस्स n.sg.gen. 58
- समुज्जल adj. [समुज्ज्वल] resplendent ❀  
समुज्जलो m.sg.nom. 73
- समुण्णअ adj. [समुन्नत] lifted up ❀  
समुण्णआ m.pl.nom. 101, 120
- समुद्र m. [समुद्र] ocean ❀ समुद्रं  
n.sg.nom. [bahuv.] 130
- समूह m. [ts.] group ❀ समूहेहि  
m.pl.instr. 36; समूहो m.sg.nom. 44
- सम्मअ f. [साम्यता] similarity ❀ सम्मअं  
f.sg.acc. 41
- सर n. [सरः] lake ❀ सरं n.sg.nom. 40;  
सरा f.sg.nom. [bahuv.] 119
- सरण n. [शरण] refuge ❀ सरण० ibc. 36
- सरल adj. [ts.] straightforward ❀  
सरल m.sg.voc. 99
- सरस adj. [ts.] juicy, delicious ❀  
सरस० 81
- सरिआ f. [सरित्] river ❀ सरिआ  
f.sg.nom. 30
- सरिस adj. [सदृश] similar ❀ सरिसएहि  
m.pl.instr. 37; सरिसस्स n.sg.gen. 83;  
सरिसाओ f.pl.nom. 30; सरिसेण  
m.sg.instr. 35; सरिसेहिं m.pl.instr.  
33; सरिस० ibc. 14, 19
- सरिसआ f. [सदृशता] similarity ❀ सरिसअं  
f.sg.acc. 11; सरिसआ f.sg.nom. 16,  
28
- सरिसत्तण n. [≈ सदृशत्व] similarity  
(-ttaṇa- suffix) ❀ सरिसत्तणं n.sg.acc.  
21; सरिसत्तण० ibc. 106
- सरी f. [सरित्] river ❀ सरि० ibc. 69
- सरीर m. [शरीर] body ❀ सरीरं f.sg.acc.  
[bahuv.] 1; सरीर० ibc. 88
- सरूव adj. [सरूप] identical, similar ❀  
सरूवं n.sg.acc. 74; सरूवा f.sg.nom.  
29
- सरोअ n. [सरोज] lotus ❀ सरोअं n.sg.acc.  
43
- सलह v. [√श्लाघ] to praise ❀ सलहिजइ  
pres.3sg.pass 31
- सव्व adj. [संवलण] all ❀ सव्वाइं  
n.pl.nom. 2
- सव्व adj. [श्रव्य] worthy of hearing ❀  
सव्वाइं n.pl.nom. 2
- ससंक m. [शशाङ्क] the moon ❀ ससंकम्मि  
m.sg.loc. 105
- ससहर m. [शशधर] moon ❀ ससहर० ibc.  
73
- ससी m. [शशिन] moon ❀ ससि 116;  
ससि० ibc. 52, 68, 95, 116; ससी 75
- सह v. [d.] to shine (Siddha.4.100)  
❀ सहइ pres.3sg 17
- सह adv. [ts.] together with ❀ सह 88,  
110
- सहआर m. [सहकार] mango ❀ सहआर०  
ibc. 125
- सहसा adv. [ts.] suddenly ❀ सहसा 91
- सहाअ m. [स्वभाव] nature ❀ सहाअ० ibc.  
71; सहाओ m.sg.nom. 61
- सहिअ adj. [सहित] together with ❀  
सहिआ f.sg.nom. 113
- सही f. [सखी] female friend ❀ सहि  
f.sg.voc. 75; सहिआहि f.pl.instr. 133;  
सहि० ibc. 126
- सहोत्ती f. [सहोक्ति] (expression of)  
concomitance ❀ सहोत्ति f.sg.nom.  
6, 86; सहोत्ति० ibc. 100, 100+; सहोत्ती  
f.sg.nom. 87+
- साअं adv. [सायम्] at evening ❀ साअं 27
- साअर m. [सागर] the ocean ❀ साअर०  
ibc. 20

- सामग्य n. [सामग्र्य] completeness ❁ सामग्य० ibc. 134
- सामण्ण n. [सामान्य] similarity ❁ सामण्णा f.sg.nom. 113
- साली adj. [ts.] full of ❁ सालिणि f.sg.voc. 52
- सालूरी f. [शालूरी] female frog ❁ सालूरी f.sg.voc. 129
- सास m. [श्वास] breath ❁ सास० ibc. 36, 129
- सासू f. [श्वश्रू] mother-in-law ❁ सासु० ibc. 109
- साह v. [√शास्] to speak, to express (Oberlies 1993: 163) ❁ साह imp.2sg 133; साहिज्जंतं pres.pass.ppl. (*parasmai.*) m.sg.acc. 78
- साह v. [√साध] to prove ❁ साहिज्जए pres.3sg.pass 108
- साहस n. [ts.] rashness, daring ❁ साहसेण n.sg.instr. 49
- साहसिअ adj. [साहसिक] bold, daring ❁ साहसिआ f.sg.nom. 133
- साहसिआ f. [साहसिता] the state of being daring ❁ साहसिआ f.sg.nom. 133
- सि v. [असि] you are ❁ सि 99
- सिंगार m. [शृङ्गार] the erotic *rasa* ❁ सिंगार० ibc. 64
- सिअ adj. [सित] white ❁ सिअ० ibc. 69
- सिआ part. [स्यात्] could it be? ❁ सिआ 133
- सिट्ठ adj. [शिष्ट] taught ❁ सिट्ठो m.sg.nom. 80
- सिणिद्ध adj. [स्निग्ध] glossy ❁ सिणिद्ध० ibc. 15
- सित्त adj. [सिक्त] sprinkled ❁ सित्त० ibc. 77
- सिर n. [शिरः] head ❁ सिरे n.sg.loc. 94; सिर० ibc. 62, 84
- सिलेस m. [श्लेष] fusion ❁ सिलेसा m.pl.nom. 7; सिलेसो m.sg.nom. 100, 100+, 101+, 102+; सिलेस० ibc. 121
- सिव adj. [शिव] auspicious ❁ सिवं m.sg.acc. 69
- सिवअ m. [सेवक] servant ❁ सिवअ० ibc. 97
- सिहा f. [शिखा] peak; crest ❁ सिहा० ibc. 93
- सीअल adj. [शीतल] cool ❁ सीअल० ibc. 53
- सु part. [ts.] good, well ❁ सु० ibc. 122
- सुंदर adj. [ts.] beautiful ❁ सुंदर m.sg.voc. 91; सुंदरं n.sg.nom. 3; सुंदरा f.sg.nom. 17; सुंदरि f.sg.voc. 66; सुंदर० ibc. 1
- सुअ adj. [श्रुत] heard ❁ सुआ f.sg.nom. 121; सुएहिं n.pl.instr. 79; सुओ m.sg.nom. 52
- सुअण m. [सुजन] good person ❁ सुअणेहिं m.pl.instr. 105, 117
- सुई f. [श्रुति] hearing ❁ सुइ ibc. 13; सुइ० ibc. 1, 37, 37+, 126
- सुण्ण adj. [शून्य] empty ❁ सुण्ण० ibc. 109
- सुव्व v. [श्रूय] to be heard ❁ सुव्वइ pres.3sg.pass 90
- सुह n. [सुख] pleasure ❁ सुहा m.pl.nom. [*bahuv.*] 15
- सुहअ adj. [सुभग] handsome ❁ सुहअ m.sg.voc. 27, 99; सुहओ m.sg.nom. 82
- सूअ v. [√सूच] to suggest ❁ सूअंति 3pl 110

- सूझ *adj.* [सूचित] suggested ❀ सूझं  
n.sg.nom. 102
- सूर *m.* [सूर्य] the sun ❀ सूरम्मि *m.sg.loc.*  
40; सूरण *m.pl.gen.* 48; सूर० *ibc.* 20,  
21
- से *pron.* [d.] possessive pronoun  
(his, her, its, their) (Pischel 1981  
[1900]: §423) ❀ से *sg.gen.* 112
- सेऊ *m.* [सेतु] bridge ❀ सेउ० *ibc.* 130
- सेल्लिआ *f.* [d.] female calf  
(*DēNāMā.8.57*, *sellō* ≈ *mṛgaśiśuḥ*)  
❀ सेल्लिअं *f.sg.acc.* 82
- सेव *v.* [√सेव्] to attend, to frequent,  
to serve ❀ सेविज्जइ *pres.3sg.pass* 36
- सेस *m.* [शेष] remainder ❀ सेसे  
*m.pl.acc.* 134
- सोण्हा *f.* [सुषा] daughter-in-law ❀  
सोण्हा *f.sg.nom.* 81
- सोत्थिअ *n.* [स्वस्तिक] blessing ❀ सोत्थिअ०  
*ibc.* 117
- सोम्म *adj.* [सौम्य] gentle ❀ सोम्म  
*m.sg.voc.* 99; सोम्मो *m.sg.nom.* 63
- सोह *v.* [√शुभ्] to be pleasing ❀ सोहइ  
57; सोहसि *pres.2sg* 23, 35
- सोहग्ग *n.* [सौभाग्य] attractiveness ❀  
सोहग्ग० *ibc.* 47
- सोहा *f.* [शोभा] beauty ❀ सोहाइ *f.sg.obl.*  
88; सोहेहिं *n.pl.instr.* 70
- सोहिअ *adj.* [शोभित] beautified ❀  
सोहिअं *n.sg.nom.* 20
- हंस *m.* [ts.] goose ❀ हंसा *f.sg.nom.*  
[*bahuv.*] 119; हंसेण *m.sg.instr.* 23;  
हंस० *ibc.* 68
- हअ *adj.* [हत] struck ❀ हअ० *ibc.* 63,  
110, 122
- हत्थ *m.* [हस्त] hand, trunk ❀ हत्था  
*m.pl.nom.* 112
- हत्थी *m.* [हस्तिन्] elephant ❀ हत्थीण  
*m.pl.gen.* 102
- हर *m.* [ts.] Śiva ❀ हर० *ibc.* 73
- हरी *m.* [ts.] Viṣṇu ❀ हरि० *ibc.* 20
- हरी *m.* [ts.] lion ❀ हरि० *ibc.* 45
- हला *f.* [d.] female friend  
(*Siddha.2.195*; Oberlies 1993:  
167) ❀ हला 127
- हलिअ *m.* [हलिक] ploughman; farmer  
❀ हलिअ० 81
- हसिअ *adj.* [हसित] laughed at,  
ridiculed ❀ हसिआ *f.sg.nom.* 133
- हा *part.* [ts.] exclamation of distress  
❀ हा 81 (2 times)
- हार *v.* [हार-य] to take away ❀ हारेहिं  
*imp.2sg* 129
- हारी *adj.* [ts.] captivating ❀ हारिणो  
*m.pl.nom.* 111
- हाव *adj.* [d.] moving quickly  
(*DēNāMā.8.75* ≈ जङ्गल) ❀ हावा  
*m.pl.nom.* 39
- हिअअ *n.* [हृदय] heart ❀ हिअअ *ibc.* 79;  
हिअअं *n.sg.nom.* 32; हिअअ० *ibc.* 111;  
हिअआ *f.sg.nom.* [*bahuv.*] 65;  
हिअआइं *n.pl.acc.* 95
- हीण *adj.* [हीन] deficient ❀ हीणस्स  
*n.sg.gen.* 106
- हु *part.* [खलु] givenness particle (“of  
course”) ❀ खु 11, 121, 126; हु 3,  
22 (3 times), 37, 74, 84, 90, 99,  
106, 111, 118
- हे *part.* [ts.] vocative particle ❀ हे  
103
- हेऊ *m.* [हेतु] cause ❀ हेउ० *ibc.* 102+;  
हेऊहिंतो *m.pl.abl.* 100
- हेला *f.* [ts.] playfulness; speed,  
quickness (*DēNāMā.8.71* ≈ वेग) ❀  
हेला० *ibc.* 103

हो *v.* [√भृ] to become ॥ हवन्ति  
 pres.3pl 51, 97; ह्येति pres.3pl 2, 15,  
 49, 93, 134; ह्येत० pres.pple.  
 (*parasmai.*) ibc. 58, 58+; होइ  
 pres.3sg 3, 14, 16, 19, 22, 25, 28  
 (2 times), 31, 37, 42, 50, 55, 61,  
 64, 67, 71, 76, 78, 83, 89, 106,  
 113, 115, 121; होज्ज opt.3sg 60;  
 होसइ fut.3sg 91

# Index of ornaments

This index covers those ornaments discussed in the *Mirror of Ornaments* as well as others that are not discussed there but found in other early (pre-1000 CE) works of poetics.

## ABBREVIATIONS

<b>ADa</b>	=	<i>Alaṅkāradappanō</i>
Nā.	=	<i>Nāṭyaśāstram</i>
Vi.	=	<i>Viṣṇudharmōttaram</i>
Bhaṭṭi.	=	<i>Bhaṭṭikāvyaṃ</i> (ca. 650)
Bhā.	=	<i>Kāvyaḷaṅkāraḥ</i> of Bhāmaha (ca. 600)
Da.	=	<i>Kāvyaḷaṅkāraḥ</i> of Daṇḍin (ca. 700)
Vā.	=	<i>Kāvyaḷaṅkārasūtra</i> of Vāmana (ca. 800)
U.	=	<i>Kāvyaḷaṅkārasārasaṅgrahaḥ</i> of Udbhaṭa (ca. 800)
Ru.	=	<i>Kāvyaḷaṅkāra</i> of Rudraṭa (ca. 850)

## By English name

ACCOMPANIMENT BY OTHERS, p. 138 (*aṇṇapariarō*) ❀ **ADa.83cd, 85**. Only here.

ALLITERATION, p. 107 (*anuṣṣāsō, anuṣṣāḥ*) ❀ **ADa.50cd, 52–53**;  
Vi.3.14.1, Bhā.2.5–8, Bhaṭṭi.10.1, Da.1.55, Vā.4.1.8–10, U.1.3–10,  
Ru.2.18–32.

AS IT IS, p. 118 (*jāi, svabhāvōktiḥ*) ❀ **ADa.61, 62**; Vi.3.14.11*ab*,  
Bhā.2.93–94, Bhaṭṭi.10.46, Da.2.8–13, U.3.5, Ru.7.30–33.

BALANCE, p. 160 (*samajōiā, tulyayōgitā*) ❀ **ADa.106–107**; Bhā.3.27–28,  
Bhaṭṭi.10.62, Da.2.328–330, Vā.4.3.26, U.5.7.



BENEDICTION, p. 170 (*āsīsā, āśīḥ*) ❁ **ADa.115cd, 117**; Bhā.3.55–57, Bhaṭṭi.10.72, Da.2.355.

COINCIDENCE, p. 127 (*samāhiō, samāhitam*) ❁ **ADa.71ab, 72**; Bhā.3.10, Bhaṭṭi.10.51, Da.2.296–297, Vā.4.3.29, U.4.7.

COMPARISON, p. 66 (*uvamā, upamā*) ❁ **ADa.11–40**; Nā.16.41–52, Bhā.2.30–2.34, Bhaṭṭi.10.31–36, Da.2.14–65, Vā.4.2.1–21. U.1.15–21, Ru.8.4–31.

*subtypes:*

- blame (*ṇindā*) ❁ **ADa.34ab, 35**; [compare *nindā* at Nā.16.48, Bhā.2.37 (rejected), Da.2.30, Vā.4.2.7].
- chain (*saṅkhalā*) ❁ **ADa.25ab, 26**; [compare *mālōpamā* at Da.2.42].
- complete (*sampunṇā*) ❁ **ADa.22ab, 23**; Vā.4.2.5.
- concealed (*gūdhā*) ❁ **ADa.22cd, 24**; [compare *luptā* at Vā.4.2.6, and *samāsōpamā* at Ru.8.17–22].
- contrived (*viappiā*) ❁ **ADa.37cd, 39–40**; Vā.4.2.2.
- counterpart (*paḍivatthū, prativastū*) ❁ **ADa.14–15**; Bhā.2.34–36, Da.2.46–47, Vā.4.3.2, U.1.22–23.
- directed (*tallicchā*) ❁ **ADa.31cd, 33**; [compare *ācikhyaśā* at Bhā.2.37 (rejected), Da.2.32, Vā.4.2.7].
- doubled (*biṇṇarūvā*) ❁ **ADa.19cd, 21**; [compare *bahūpamā* at Da.2.40].
- garland (*mālā*) ❁ **ADa.19ab, 20**; [Bhā.2.38 (rejected)], Ru.8.25–26.
- homophonous (*suimiliā*) ❁ **ADa.37ab, 38**; [compare *ślēṣōpamā* at Da.2.28].
- incomparable (*asamā*) ❁ **ADa.16cd, 18**; [compare Bhā's UNIQUE, and *asādharanā* at Da.2.37].
- mutual (*ekkekkaṃmā*) ❁ **ADa.28cd, 30**; [compare Bhā's TARGET-COMPARISON, and *anyōnyōpamā* at Da.2.18].
- praise (*paśaṃsā*) ❁ **ADa.31ab, 32**; [compare *praśaṃsā* at Nā.16.47, Bhā.2.37 (rejected), Da.2.31, Vā.4.2.7].
- provided with qualities (*guṇakaliā*) ❁ **ADa.16ab, 17**; [compare *samuccayōpamā* at Da.2.21].
- slightly loose (*daravialā*) ❁ **ADa.28ab, 29**.
- superiority (*aśaā*) ❁ **ADa.34cd, 36**.
- trace (*lēsā*) ❁ **ADa.25cd, 27**.

COMPARISON-IDENTIFICATION, p. 171 (*uvamārūvaam, upamārūpakam*) ❁ **ADa.118ab, 119**; Bhā.3.35–36, Bhaṭṭi.10.61 (?), [Da.3.356 (rejected)], Vā.4.3.32.

- CONCOMITANCE, p. 140 (*sahottī, sahōktiḥ*) ❀ **ADa.86ab, 88**; Bhā.3.39–40, Bhaṭṭi.10.66, Da.2.349ab, 350–353ab, Vā.4.3.28, U.5.15, Ru.7.13–18, 8.99–102.
- CONDENSED EXPRESSION (*samāsōktiḥ*) ❀ **Not in the ADa.** Bhā.2.79–80, Bhaṭṭi.10.42, Da.2.203–211, Vā.4.3.3, U.2.10, Ru.8.67–68.
- CONFLICT, p. 128 (*virōhō, virōdhaḥ*) ❀ **ADa.71cd, 73**; Vi.3.14.13ab, Bhā.3.25–26, Bhaṭṭi.10.64, Da.2.331–338ab, Vā.4.3.12, U.5.6, Ru.9.30–44.
- CORROBORATION, p. 137 (*atthantaraṇāsō, arthāntaranyāsah*) ❀ **ADa.83ab, 84**; Vi.3.14.8, Bhā.2.71–74, Bhaṭṭi.10.37, Da.2.167–177, Vā.4.3.21, U.2.4–5, Ru.8.79–84.
- DENIAL, p. 142 (*avanḥuī, apahnutiḥ*) ❀ **ADa.89ab, 90**; Bhā.3.21–22, Bhaṭṭi.10.58, Da.2.302–307, Vā.4.3.5, U.5.3, Ru.8.57–58.
- DISAVOWAL, p. 115 (*akkhēvō, ākṣēpaḥ*) ❀ **ADa.58–60**; Bhā.2.68–70, Bhaṭṭi.10.38–39, Da.2.120–166, Vā.4.3.27, U.2.2–3, Ru.8.89–91.
- subtypes:*
- of what is present (*honta-, vakṣyamāṇa-*) ❀ **ADa.59**; Bhā.2.69, Bhaṭṭi.10.38, Da.2.123–124 (*vartamāna-*), 125–126 (*bhaviṣyat-*), U.2.3.
  - of what is past (*avakkanta-, ukta-*) ❀ **ADa.60**; Bhā.2.70, Bhaṭṭi.10.39, Da.2.121–122, U.2.3.
- DISTINCTION, p. 114 (*visēsō, viśēṣah*) ❀ **ADa.56–57**; Vi.3.14.12cd, Bhā.3.23–24, Bhaṭṭi.10.59, Da.2.321–327, Vā.4.3.23, U.5.4–5, Ru.9.5–10.
- DIVERGENCE, p. 120 (*vairēgō, vyatirēkaḥ*) ❀ **ADa.61, 63**; Vi.3.14.5, Bhā.2.75–76, Bhaṭṭi.10.40, Da.2.178–196, Vā.4.3.22, U.2.6–8, Ru.7.86–90.
- DOUBT, p. 129 (*sandēhō, sasandēham*) ❀ **ADa.74–75**; Bhā.3.43–44, Bhaṭṭi.10.68, [Da.2.356 (rejected)], Vā.4.3.11, U.6.2–3, Ru.8.59–66 (*samśayaḥ*).
- EXAGGERATION, p. 111 (*aīsaō, atīśayōktiḥ*) ❀ **ADa.54–55**; Vi.3.14.10cd, Bhā.2.81–84, Bhaṭṭi.10.43, Da.2.212–218, Vā.4.3.10, U.2.11–13, [Ru.9.1–55].
- EXALTED, p. 145 (*udattō, udāttam*) ❀ **ADa.92ab, 93–94**; Bhā.3.11–13, Bhaṭṭi.10.52–54, Da.2.298–301, U.4.8.

*subtypes:*

based on wealth (*riddhi*-) ❀ **ADa.93**; [Bhā.3.13], Bhaṭṭi.10.52,  
Da.2.300, U.4.8.

based on nobility (*mahānubhāva*-) ❀ **ADa.94**; [Bhā.3.11],  
Bhaṭṭi.10.53–54, Da.2.299, U.4.8.

EXCHANGE, p. 147 (*pariattō, parivṛttiḥ*) ❀ **ADa.92cd, 95**; Bhā.3.41–42,  
Bhaṭṭi.10.67, Da.2.349cd, 353cd–354, Vā.4.3.16, U.5.16, Ru.7.77–78.

EXCUSE, p. 123 (*pajjāō, paryāyōktam*) ❀ **ADa.64cd, 66**; Bhā.3.8–9,  
Bhaṭṭi.10.50, Da.2.293–295, U.4.6, [≠ Ru.7.42–46].

FUSION, p. 150 (*silēsō, śliṣtam*) ❀ **ADa.100–103**; Vi.3.14.6, Bhā.3.14–20,  
Bhaṭṭi.10.55–57, Da.2.308–320, Vā.4.3.7, U.4.9–10, Ru.4.1–35 &  
10.1–29.

*subtypes:*

with CONCOMITANCE (*sahotti-, sahōkti*-) ❀ **ADa.101**; Bhā.3.18,  
Bhaṭṭi.10.55.

with COMPARISON (*uvamā-, upamā-*) ❀ **ADa.102**; Bhā.3.19,  
Bhaṭṭi.10.56.

with REASON (*hēu-, hētu-*) ❀ **ADa.103**; Bhā.3.20, Bhaṭṭi.10.57.

HAUGHTINESS, p. 141 (*ujjā, ūrjasvi*) ❀ **ADa.86cd, 87**; Bhā.3.7, Bhaṭṭi.10.49,  
Da.2.291–292, U.4.5.

IDENTIFICATION, p. 101 (*rūvaam, rūpakam*) ❀ **ADa.41–45**; Nā.16.56–58,  
Vi.3.14.4cd, Bhā.2.21–24, Bhaṭṭi.10.26–30, Da.2.66–96, Vā.4.3.6,  
U.1.11–13, Ru.8.38–56.

*subtypes:*

applying to an entire state of affairs (*samatthapaaattha,*  
*samastavastuviṣayam*) ❀ **ADa.43**; Bhā.2.23, [compare  
*sakalarūpakam* at Da.2.69–70], U.1.12.

applying to only a part (*ekkekkaḍḍesaparisaṇṭhiam, ekadēśavivarti*) ❀  
**ADa.44**; Bhā.2.24, [compare *avayavarūpakam* at Da.2.71–72],  
U.1.12.

ILLUMINATION, p. 104 (*dīvaam, dīpakam*) ❀ **ADa.46–49**; Nā.16.53–55,  
Bhā.2.25–29, Bhaṭṭi.10.23–25, Da.2.97–115, U.1.14, Vā.4.3.18,  
Ru.7.64–71.

*subtypes:*

final (*anta-*) ❀ **ADa.49**; Bhā.2.29, Bhaṭṭi.10.24, Da.2.102, Vā.4.3.19,  
U.1.14, Ru.7.65, 68, 71.

- initial (*āi-*, *ādi-*) ❀ **ADa.47**; Bhā.2.27, Bhaṭṭi.10.23, Da.2.102, Vā.4.3.19, U.1.14, Ru.7.65, 66, 69.
- medial (*majjha-*, *madhya-*) ❀ **ADa.48**; Bhā.2.28, Bhaṭṭi.10.25, Da.2.102, Vā.4.3.19, U.1.14, Ru.7.65, 67, 70.
- IMAGINATION (*bhāvikatvam*) ❀ **Not in the ADa.** Bhā.3.53–54, Bhaṭṭi.10.74 (called *nipuṇam?*), Da.2.361–363, U.6.6.
- INFERENCE, p. 163 (*aṇumāṇam*, *anumānam*) ❀ **ADa.108cd, 110**; Ru.7.56–63.
- INTENSE AFFECTION, p. 144 (*pēmāisaō*, *prēyaḥ*) ❀ **ADa.89cd, 91**; Bhā.3.5, Bhaṭṭi.10.47, Da.2.274–277, U.4.2.
- INTENTION, p. 132 (*bhāvaō*) ❀ **ADa.78–82**; [compare Ru.7.38–41].
- subtypes:*
- cover-up (*āuttō*) ❀ **ADa.79, 81**. Only here.
- reference to something else (*aṇṇāvaēsō*) ❀ **ADa.80, 82**; Vi.3.14.9 (*upanyāsaḥ?*), Ru.8.74–75 (*anyōktiḥ*).
- LESSON, p. 173 (*ṇīarisaṇam*, *nīdarśanā*) ❀ **ADa.118cd, 120**; Vi.3.14.14cd, Bhā.3.33–34, Bhaṭṭi.10.63, Da.2.346–348, Vā.4.3.20.
- MANIFESTATION, p. 130 (*vibhāvaṇā*, *vibhāvanā*) ❀ **ADa.76–77**; Vi.3.14.10ab, Bhā.2.77–78, Bhaṭṭi.10.41, Da.2.197–202, Vā.4.3.13, U.2.9, Ru.9.16–21.
- MATCHING, p. 124 (*jahāsaṅkham*, *yathāsaṅkhyam*) ❀ **ADa.67–70**; Vi.3.14.11cd–12ab (*kramaḥ*), Bhā.2.89–90, Bhaṭṭi.10.44, Da.271–272 (*kramaḥ*), U.3.2, Ru.7.34–37.
- subtypes:*
- double (*biuṇa-*) ❀ **ADa.68**.
- triple (*tiuṇa-*) ❀ **ADa.69**.
- quadruple (*catugguṇa-*) ❀ **ADa.70**.
- MIRROR, p. 166 (*āarisō*) ❀ **ADa.111–112**. Only here.
- MIXTURE, p. 169 (*saṁsīṭṭhī*, *saṁsṛṣṭiḥ*) ❀ **ADa.115ab, 116**; Bhā.3.49–52, Bhaṭṭi.10.71, Da.2.357–360, Vā.4.3.31, U.6.5.
- OUT OF CONTEXT, p. 161 (*appatthuappasaṅgō*, *aprustutaprasāmsā*) ❀ **ADa.108ab, 109**; Bhā.3.29–30, Da.2.338cd–340, Vā.4.3.4, U.5.8.
- PREDOMINANT, p. 148 (*uttarō*) ❀ **ADa.96–99**. Only here.
- TRICK PRAISE, p. 156 (*vavaēsathuī*, *vyājastutiḥ*) ❀ **ADa.104–105**; Vi.3.14.14ab, Bhā.3.31–32, Bhaṭṭi.10.60, Da.2.341–345, Vā.4.3.24, U.5.9.

REASON (*hētuḥ*) ❀ **Not in the ADa.** [Bhā.2.86 (rejected)], Bhaṭṭi.10.73, Da.2.233–257, U.6.7 (*kāvyaṅgam*), Ru.7.82–83.

REPETITION (*āvṛttiḥ*) ❀ **Not in the ADa.** Da.2.116–119.

REVELATION, p. 176 (*ubbhēo*) ❀ **ADa.123–125.** Only here.

REVERTED, p. 180 (*valiam*) ❀ **ADa.126ab, 127.** Only here.

SEEING-AS, p. 167 (*uppekkhā, utprēkṣā*) ❀ **ADa.113–114;** Vi.3.14.7, Bhā.2.91–92, Bhaṭṭi.10.45, Da.2.219–232, Vā.4.3.9, U.3.3–4, Ru.8.32–37, 9.11–15.

SEEING-AS COMPONENT, p. 174 (*uppekkhāvaavō, utprēkṣāvayavah*) ❀ **ADa.121–122;** Bhā.3.47–48, Bhaṭṭi.10.70, [Da.2.357], Vā.4.3.33.

SENTIMENTAL, p. 121 (*rasiō, rasavat*) ❀ **ADa.64ab, 65;** Bhā.3.6, Bhaṭṭi.10.48, Da.2.278–290, U.4.3–4.

SUBTLE (*sūkṣmah*) ❀ **Not in the ADa.** [Bhā.2.86 (rejected)], Da.2.258–262, Ru.7.98–99.

SUPPRESSION, p. 106 (*rōhō*) ❀ **ADa.50ab, 51.** Only here.

TARGET-COMPARISON (*upamēyōpamā*) ❀ **Not in the ADa** (but see mutual COMPARISON). Bhā.3.37–38, Bhaṭṭi.10.65, [compare *anyōnyōpamā* at Da.2.18], Vā.4.3.15, U.5.14.

TRACE (*lēśah*) ❀ **Not in the ADa.** [Bhā.2.86 (rejected)], Da.2.263–270, Ru.7.100–101.

TWINNING, p. 181 (*jamaam, yamakam*) ❀ **ADa.126cd, 128–133;** Nā.16.59–86, Vi.3.14.2–4ab, Bhā.2.9–20, Bhaṭṭi.10.2–22, Da.3.1–77, Vā.4.1.1–2, Ru.3.1–59.

*subtypes:*

constructed in every line (*saalapāa-, samastapāda-*) ❀ **ADa.133;** [Nā.16.63–65, 77–78], Bhā.2.15, [Bhaṭṭi.10.13, 14].

from the middle to the end (*majjhanta-, madhyānta-*) ❀ **ADa.130;** [Nā.16.79–80], Bhā.2.12, [Bhaṭṭi.10.3], Da.3.43–44, Ru.3.42–43.

occurring at the beginning (*āi-, ādi-*) ❀ **ADa.129;** [Nā.16.75–76], Bhā.2.11, [Bhaṭṭi.10.4], Da.3.4–37ab, Ru.3.4, 42.

repetition of an entire line (*pāabbhāsa-, pādābhyāsa-*) ❀ **ADa.131;** [Nā.16.70–71, 81–82], Bhā.2.13, [Bhaṭṭi.10.2, 7, 10, 19], Da.3.57–67ab, [Ru.3.17–18].

serial composition (*āvalī-, āvali-*) ❀ **ADa.132;** Bhā.2.14, [Bhaṭṭi.10.9?].

UNIQUE (*ananvayaḥ*) ❀ **Not in the ADa** (but see incomparable COMPARISON); Vi.3.14.15, Bhā.3.45–46, Bhaṭṭi.10.69, [Da.2.356 (rejected)], Vā.4.3.14, U.6.4.

## By Prakrit/Sanskrit name

*aśśaō, atīśayōktiḥ* (EXAGGERATION, p. 111) ❀ **ADa.54–55**; Vi.3.14.10cd, Bhā.2.81–84, Bhaṭṭi.10.43, Da.2.212–218, Vā.4.3.10, U.2.11–13, [Ru.9.1–55].

*akkhēvō, ākṣēpaḥ* (DISAVOWAL, p. 115) ❀ **ADa.58–60**; Bhā.2.68–70, Bhaṭṭi.10.38–39, Da.2.120–166, Vā.4.3.27, U.2.2–3, Ru.8.89–91.

*subtypes:*

*avakkanta-, ukta-* (of what is past) ❀ **ADa.60**; Bhā.2.70, Bhaṭṭi.10.39, Da.2.121–122, U.2.3.

*honta-, vakṣyamāna-* (of what is present) ❀ **ADa.59**; Bhā.2.69, Bhaṭṭi.10.38, Da.2.123–124 (*vartamāna-*), 125–126 (*bhaviṣyat-*), U.2.3.

*aṇumāṇaṁ, anumānam* (INFERENCE, p. 163) ❀ **ADa.108cd, 110**; Ru.7.56–63.

*anupphāsō, anuprāsaḥ* (ALLITERATION, p. 107) ❀ **ADa.50cd, 52–53**; Vi.3.14.1, Bhā.2.5–8, Bhaṭṭi.10.1, Da.1.55, Vā.4.1.8–10, U.1.3–10, Ru.2.18–32.

*aṇṇapaṇiārō* (ACCOMPANIMENT BY OTHERS, p. 138) ❀ **ADa.83cd, 85**. Only here.

*atthantaraṇāsō, arthāntaranyāsaḥ* (CORROBORATION, p. 137) ❀ **ADa.83ab, 84**; Vi.3.14.8, Bhā.2.71–74, Bhaṭṭi.10.37, Da.2.167–177, Vā.4.3.21, U.2.4–5, Ru.8.79–84.

*ananvayaḥ* (UNIQUE) ❀ **Not in the ADa** (but see incomparable COMPARISON); Vi.3.14.15, Bhā.3.45–46, Bhaṭṭi.10.69, [Da.2.356 (rejected)], Vā.4.3.14, U.6.4.

*apṭatthuappasaṅgō, aprastutaprasaṁsā* (OUT OF CONTEXT, p. 161) ❀ **ADa.108ab, 109**; Bhā.3.29–30, Da.2.338cd–340, Vā.4.3.4, U.5.8.

*avaṇhuī, apahnutiḥ* (DENIAL, p. 142) ❀ **ADa.89ab, 90**; Bhā.3.21–22, Bhaṭṭi.10.58, Da.2.302–307, Vā.4.3.5, U.5.3, Ru.8.57–58.

*āarisō* (MIRROR, p. 166) ❀ **ADa.111–112**. Only here.

*āvṛttiḥ* (REPETITION) ❀ **Not in the ADa.** Da.2.116–119.

*āsīsā, āśīḥ* (BENEDICTION, p. 170) ❀ **ADa.115cd, 117**; Bhā.3.55–57, Bhaṭṭi.10.72, Da.2.355.

*ujjā, ūrjasvi* (HAUGHTINESS, p. 141) ❀ **ADa.86cd, 87**; Bhā.3.7, Bhaṭṭi.10.49, Da.2.291–292, U.4.5.

*uttarō* (PREDOMINANT, p. 148) ❀ **ADa.96–99.** Only here.

*udattō, udāttam* (EXALTED, p. 145) ❀ **ADa.92ab, 93–94**; Bhā.3.11–13, Bhaṭṭi.10.52–54, Da.2.298–301, U.4.8.

*subtypes:*

*mahāṇubhāva-* (based on nobility) ❀ **ADa.94**; [Bhā.3.11], Bhaṭṭi.10.53–54, Da.2.299, U.4.8.

*riddhi-* (based on wealth) ❀ **ADa.93**; [Bhā.3.13], Bhaṭṭi.10.52, Da.2.300, U.4.8.

*upamēyōpamā* (TARGET-COMPARISON) ❀ **Not in the ADa** (but see mutual COMPARISON). Bhā.3.37–38, Bhaṭṭi.10.65, [compare *anyōnyōpamā* at Da.2.18], Vā.4.3.15, U.5.14.

*uppekkhā, utprēkṣā* (SEEING-AS, p. 167) ❀ **ADa.113–114**; Vi.3.14.7, Bhā.2.91–92, Bhaṭṭi.10.45, Da.2.219–232, Vā.4.3.9, U.3.3–4, Ru.8.32–37, 9.11–15.

*uppekkhāvaavō, utprēkṣāvayavaḥ* (SEEING-AS COMPONENT, p. 174) ❀ **ADa.121–122**; Bhā.3.47–48, Bhaṭṭi.10.70, [Da.2.357], Vā.4.3.33.

*ubbhēō* (REVELATION, p. 176) ❀ **ADa.123–125.** Only here.

*uvamā, upamā* (COMPARISON, p. 66) ❀ **ADa.11–40**; Nā.16.41–52, Bhā.2.30–2.34, Bhaṭṭi.10.31–36, Da.2.14–65, Vā.4.2.1–21. U.1.15–21, Ru.8.4–31.

*subtypes:*

*āśāsā* (superiority) ❀ **ADa.34cd, 36.**

*asamā* (incomparable) ❀ **ADa.16cd, 18**; [compare Bhā's UNIQUE, and *asādharanā* at Da.2.37].

*ekkekkaṃ* (mutual) ❀ **ADa.28cd, 30**; [compare Bhā's TARGET-COMPARISON, and *anyōnyōpamā* at Da.2.18].

*guṇakaliā* (provided with qualities) ❀ **ADa.16ab, 17**; [compare *samuccayōpamā* at Da.2.21].

*gūḍhā* (concealed) ❀ **ADa.22cd, 24**; [compare *luptā* at Vā.4.2.6, and *samāsōpamā* at Ru.8.17–22].

- ṇindā* (blame) ✽ **ADa.34ab, 35**; [compare *nindā* at Nā.16.48, Bhā.2.37 (rejected), Da.2.30, Vā.4.2.7].
- tallicchā* (directed) ✽ **ADa.31cd, 33**; [compare *ācikyāsā* at Bhā.2.37 (rejected), Da.2.32, Vā.4.2.7].
- daravialā* (slightly loose) ✽ **ADa.28ab, 29**
- paḍivatthū, prativastū* (counterpart) ✽ **ADa.14–15**; Bhā.2.34–36, Da.2.46–47, Vā.4.3.2, U.1.22–23.
- pasamsā* (praise) ✽ **ADa.31ab, 32**; [compare *prasamsā* at Nā.16.47, Bhā.2.37 (rejected), Da.2.31, Vā.4.2.7].
- biṇṇarūvā* (doubled) ✽ **ADa.19cd, 21**; [compare *bahūpamā* at Da.2.40].
- mālā* (garland) ✽ **ADa.19ab, 20**; [Bhā.2.38 (rejected)], Ru.8.25–26.
- lēsā* (trace) ✽ **ADa.25cd, 27**.
- viappiā* (contrived) ✽ **ADa.37cd, 39–40**; Vā.4.2.2.
- saṅkhalā* (chain) ✽ **ADa.25ab, 26**; [compare *mālōpamā* at Da.2.42].
- samphuṇṇā* (complete) ✽ **ADa.22ab, 23**; Vā.4.2.5.
- suṃmiliā* (homophonous) ✽ **ADa.37ab, 38**; [compare *slēṣōpamā* at Da.2.28].
- uvamārūvaan̐, upamārūpakam* (COMPARISON-IDENTIFICATION, p. 171) ✽ **ADa.118ab, 119**; Bhā.3.35–36, Bhaṭṭi.10.61 (?), [Da.3.356 (rejected)], Vā.4.3.32.
- jamaan̐, yamakam* (TWINNING, p. 181) ✽ **ADa.126cd, 128–133**; Nā.16.59–86, Vi.3.14.2–4ab, Bhā.2.9–20, Bhaṭṭi.10.2–22, Da.3.1–77, Vā.4.1.1–2, Ru.3.1–59.
- subtypes:*
- āi-, ādi-* (occurring at the beginning) ✽ **ADa.129**; [Nā.16.75–76], Bhā.2.11, [Bhaṭṭi.10.4], Da.3.4–37ab, Ru.3.4, 42.
- āvalī-, āvali-* (serial composition) ✽ **ADa.132**; Bhā.2.14, [Bhaṭṭi.10.9?].
- pāabbhāsa-, pādābhyāsa-* (repetition of an entire line) ✽ **ADa.131**; [Nā.16.70–71, 81–82], Bhā.2.13, [Bhaṭṭi.10.2, 7, 10, 19], Da.3.57–67ab, [Ru.3.17–18].
- majjhanta-, madhyānta-* (from the middle to the end) ✽ **ADa.130**; [Nā.16.79–80], Bhā.2.12, [Bhaṭṭi.10.3], Da.3.43–44, Ru.3.42–43.
- saalapāa-, samastapāda-* (constructed in every line) ✽ **ADa.133**; [Nā.16.63–65, 77–78], Bhā.2.15, [Bhaṭṭi.10.13, 14].
- jahāsāṅkham̐, yathāsāṅkhyam* (MATCHING, p. 124) ✽ **ADa.67–70**; Vi.3.14.11cd–12ab (*kramah̐*), Bhā.2.89–90, Bhaṭṭi.10.44, Da.271–272 (*kramah̐*), U.3.2, Ru.7.34–37.



*subtypes:*

*catugguṇa-* (quadruple) ❁ **ADa.70**.

*tiuṇa-* (triple) ❁ **ADa.69**.

*biuṇa-* (double) ❁ **ADa.68**.

*jāī*, *svabhāvōktiḥ* (AS IT IS, p. 118) ❁ **ADa.61, 62**; Vi.3.14.11*ab*,  
Bhā.2.93–94, Bhaṭṭi.10.46, Da.2.8–13, U.3.5, Ru.7.30–33.

*ṇīarisanaṃ*, *nīdarsanā* (LESSON, p. 173) ❁ **ADa.118*cd*, 120**; Vi.3.14.14*cd*,  
Bhā.3.33–34, Bhaṭṭi.10.63, Da.2.346–348, Vā.4.3.20.

*dīvaam*, *dīpakam* (ILLUMINATION, p. 104) ❁ **ADa.46–49**; Nā.16.53–55,  
Bhā.2.25–29, Bhaṭṭi.10.23–25, Da.2.97–115, U.1.14, Vā.4.3.18,  
Ru.7.64–71.

*subtypes:*

*anta-* (final) ❁ **ADa.49**; Bhā.2.29, Bhaṭṭi.10.24, Da.2.102, Vā.4.3.19,  
U.1.14, Ru.7.65, 68, 71.

*āī-*, *ādi-* (initial) ❁ **ADa.47**; Bhā.2.27, Bhaṭṭi.10.23, Da.2.102,  
Vā.4.3.19, U.1.14, Ru.7.65, 66, 69.

*majjha-*, *madhya-* (medial) ❁ **ADa.48**; Bhā.2.28, Bhaṭṭi.10.25,  
Da.2.102, Vā.4.3.19, U.1.14, Ru.7.65, 67, 70.

*pajjāō*, *paryāyōktam* (EXCUSE, p. 123) ❁ **ADa.64*cd*, 66**; Bhā.3.8–9,  
Bhaṭṭi.10.50, Da.2.293–295, U.4.6, [≠ Ru.7.42–46].

*pariattō*, *parivṛttiḥ* (EXCHANGE, p. 147) ❁ **ADa.92*cd*, 95**; Bhā.3.41–42,  
Bhaṭṭi.10.67, Da.2.349*cd*, 353*cd*–354, Vā.4.3.16, U.5.16, Ru.7.77–78.

*pēmāisaō*, *prēyah* (INTENSE AFFECTION, p. 144) ❁ **ADa.89*cd*, 91**; Bhā.3.5,  
Bhaṭṭi.10.47, Da.2.274–277, U.4.2.

*bhāvaō* (INTENTION, p. 132) ❁ **ADa.78–82**; [compare Ru.7.38–41].

*subtypes:*

*āuttō* (cover-up) ❁ **ADa.79, 81**. Only here.

*aṇṇāvaēsō* (reference to something else) ❁ **ADa.80, 82**; Vi.3.14.9  
(*upanyāsaḥ?*), Ru.8.74–75 (*anyōktiḥ*).

*bhāvikatvam* (IMAGINATION) ❁ **Not in the ADa**. Bhā.3.53–54, Bhaṭṭi.10.74  
(called *nīpuṇam?*), Da.2.361–363, U.6.6.

*rasiō*, *rasavat* (SENTIMENTAL, p. 121) ❁ **ADa.64*ab*, 65**; Bhā.3.6,  
Bhaṭṭi.10.48, Da.2.278–290, U.4.3–4.

*rūvaam*, *rūpakam* (IDENTIFICATION, p. 101) ❁ **ADa.41–45**; Nā.16.56–58,  
Vi.3.14.4*cd*, Bhā.2.21–24, Bhaṭṭi.10.26–30, Da.2.66–96, Vā.4.3.6,  
U.1.11–13, Ru.8.38–56.

subtypes:

*ekkekkaḍḍasapaṛisaṇṭhiyaṃ*, *ekadēśavivartī* (applying to only a part) ❀

**ADa.44**; Bhā.2.24, [compare *avayavarūpakam* at Da.2.71–72],

U.1.12.

*samathapāaattha*, *samastavastuviṣayaṃ* (applying to an entire state of affairs) ❀ **ADa.43**; Bhā.2.23, [compare *sakalarūpakam* at

Da.2.69–70], U.1.12.

*rōhō* (SUPPRESSION, p. 106) ❀ **ADa.50ab, 51**. Only here.

*lēśaḥ* (TRACE) ❀ **Not in the ADa**. [Bhā.2.86 (rejected)], Da.2.263–270, Ru.7.100–101.

*vaīrēgō*, *vyatirēkaḥ* (DIVERGENCE, p. 120) ❀ **ADa.61, 63**; Vi.3.14.5, Bhā.2.75–76, Bhaṭṭi.10.40, Da.2.178–196, Vā.4.3.22, U.2.6–8, Ru.7.86–90.

*valiaṃ* (REVERTED, p. 180) ❀ **ADa.126ab, 127**. Only here.

*vavaēsatthuī*, *vyājastutiḥ* (TRICK PRAISE, p. 156) ❀ **ADa.104–105**;

Vi.3.14.14ab, Bhā.3.31–32, Bhaṭṭi.10.60, Da.2.341–345, Vā.4.3.24, U.5.9.

*vibhāvaṇā*, *vibhāvanā* (MANIFESTATION, p. 130) ❀ **ADa.76–77**;

Vi.3.14.10ab, Bhā.2.77–78, Bhaṭṭi.10.41, Da.2.197–202, Vā.4.3.13, U.2.9, Ru.9.16–21.

*virōhō*, *virōdhaḥ* (CONFLICT, p. 128) ❀ **ADa.71cd, 73**; Vi.3.14.13ab,

Bhā.3.25–26, Bhaṭṭi.10.64, Da.2.331–338ab, Vā.4.3.12, U.5.6,

Ru.9.30–44.

*viśēsō*, *viśēsaḥ* (DISTINCTION, p. 114) ❀ **ADa.56–57**; Vi.3.14.12cd,

Bhā.3.23–24, Bhaṭṭi.10.59, Da.2.321–327, Vā.4.3.23, U.5.4–5, Ru.9.5–10.

*sandēhō*, *sasandēham* (DOUBT, p. 129) ❀ **ADa.74–75**; Bhā.3.43–44,

Bhaṭṭi.10.68, [Da.2.356 (rejected)], Vā.4.3.11, U.6.2–3, Ru.8.59–66

(*samśayaḥ*).

*samajōiā*, *tulyayōgitā* (BALANCE, p. 160) ❀ **ADa.106–107**; Bhā.3.27–28,

Bhaṭṭi.10.62, Da.2.328–330, Vā.4.3.26, U.5.7.

*samāsōktiḥ* (CONDENSED EXPRESSION) ❀ **Not in the ADa**. Bhā.2.79–80,

Bhaṭṭi.10.42, Da.2.203–211, Vā.4.3.3, U.2.10, Ru.8.67–68.

*samāhiō*, *samāhitam* (COINCIDENCE, p. 127) ❀ **ADa.71ab, 72**; Bhā.3.10,

Bhaṭṭi.10.51, Da.2.296–297, Vā.4.3.29, U.4.7.

*samsiṭṭhī*, *samsṛṣṭiḥ* (MIXTURE, p. 169) ❀ **ADa.115ab, 116**; Bhā.3.49–52,

Bhaṭṭi.10.71, Da.2.357–360, Vā.4.3.31, U.6.5.

*sahottī, sahōktiḥ* (CONCOMITANCE, p. 140) ❁ **ADa.86ab, 88**; Bhā.3.39–40, Bhaṭṭi.10.66, Da.2.349ab, 350–353ab, Vā.4.3.28, U.5.15, Ru.7.13–18, 8.99–102.

*silēsō, śliṣṭam* (FUSION, p. 150) ❁ **ADa.100–103**; Vi.3.14.6, Bhā.3.14–20, Bhaṭṭi.10.55–57, Da.2.308–320, Vā.4.3.7, U.4.9–10, Ru.4.1–35 & 10.1–29.

*subtypes:*

*uvamā-, upamā-* (with COMPARISON) ❁ **ADa.102**; Bhā.3.19, Bhaṭṭi.10.56.

*sahotti-, sahōkti-* (with CONCOMITANCE) ❁ **ADa.101**; Bhā.3.18, Bhaṭṭi.10.55.

*hēu-, hētu-* (with REASON) ❁ **ADa.103**; Bhā.3.20, Bhaṭṭi.10.57.

*sūkṣmaḥ* (SUBTLE) ❁ **Not in the ADa.** [Bhā.2.86 (rejected)], Da.2.258–262, Ru.7.98–99.

*hētuḥ* (REASON) ❁ **Not in the ADa.** [Bhā.2.86 (rejected)], Bhaṭṭi.10.73, Da.2.233–257, U.6.7 (*kāvyaḷiṅgam*), Ru.7.82–83.

# Bibliography

## Primary sources

In cases where multiple editions are listed, citations in this book are from the one listed first.

*Adornment of Glory for Pratāparudra (Pratāparudrayaśōbhūṣaṇam)* of Vidyānātha

Kamalāśaṅkara Prāṇaśaṅkara Trivedī (ed.). 1909. *The Pratāparudrayaśōbhūṣaṇa of Vidyānātha. With the Commentary, Ratnāpaṇa, of Kumārasvāmin, Son of Mallinātha, and With a Critical Notice of Manuscripts, Introduction, Critical and Explanatory Notes and an Appendix Containing the Kāvyaṭāṅkāra of Bhāmaha*. Bombay [Mumbai]: Government Central Press. Bombay Sanskrit and Prakrit Series LXV.

*Analysis of the 'Wish-granting Vine of Literature' (Kāvyaikalpalatāvivēkah)*

Murari Lal Nagar and Harishankar Shastri (eds.). 1968. *Kalpalatāvivēka by an Anonymous Author*. Ahmedabad: Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira. L.D. Series 17.

*Bhaṭṭi's Poem (Bhaṭṭikāvyaṃ)*

Shiv Dutta (ed.). 1928. *The Ram Charita (Bhaṭṭikāvya) of Bhaṭṭi, with Jayamangala's Commentary*. Revised by "learned Shashtris of the Press." Bombay [Mumbai]: Venkateshwar Steam Press.

*Birth of Kumāra (Kumārasambhavaḥ)* of Kālidāsa

M. S. Narayana Murti (ed.). 1980. *Vallabhadeva's Kommentar (Śāradā-Version) zum Kumārasambhava des Kālidāsa*. Wiesbaden: Franz Steiner. Translation by Heifetz (1990 [1985]).

*Collected Essence of the Ornaments of Literature (Kāvyaṭāṅkārasārasaṅgrahaḥ)* of Udbhaṭa

Narayana Daso Banhatti (ed.). 1925. *Kāvyaṭāṅkāra-Sāra-Saṅgraha of Udbhaṭa, with the Commentary, the Laghuvṛtti of Indurāja*. Poona [Pune]: Aryabhushan Press.

K. S. Ramaswami Sastri (ed.). 1931. *Kāvyaṭāṅkārasārasaṅgraha of Udbhaṭa with the 'Vivṛti.'* Baroda [Vadodara]: Oriental Institute.

*Collection of Syllable- and Mora-Counting Meters (Vṛttajātisamuccayaḥ)* of Virahāṅka

H. D. Velankar (ed.). 1962. *Vṛttajātisamuccya (sic) of Kavi Virāhaṅka (sic)*. Jodhpur: Rajasthan Oriental Research Institute.

*Dynasty of Raghu (Raghuvamśaḥ)* of Kālidāsa

Gopal Raghunath Nandargikar (ed.). 1982 [1897]. *The Raghuvamśa of Kālidāsa, With the Commentary of Mallinātha*. Delhi: Motilal Banarsidass.

*Explanation (Vivaraṇam) of the Ornament of Literature* of Udbhaṭa

Raniero Gnoli (ed.). *Udbhaṭa's Commentary on the Kāvyaḷaṃkāra of Bhāmaha*. Rome: Istituto Italiano per il Medio ed Estremo Oriente.

*Eye (Lōcanam) on the Light on Resonance (Dhvanyālōkaḥ)*

See *Light on Resonance*.

*Joy of the Water-Lily (Kuvalayānandaḥ)* of Appayya Dīkṣita

Vāsudevaśarmā (ed.). 1907. *Śrīmadappayyadīkṣitapraṇītaḥ Kuvalayānandaḥ*. Mumbai: Nirṇaya-Sāgara Press.

*Lexicon of the Regional (Dēśnāmamālā)* of Hēmacandra

Richard Pischel (ed.). 1938. *The Dēśnāmamālā of Hemachandra*. With introduction, critical notes and glossary by Paravastu Venkata Ramanujaswami. Bombay [Mumbai]: Department of Public Instruction.

*Light on Literature (Kāvyaṇprakāśaḥ)* of Mammaṭa/Allaṭa

Rasiklal C. Parikh (ed.). 1959. *Kāvyaṇprakāśa of Mammaṭa with the Saṃketa named Kāvyaṇdarśa of Someśvara Bhaṭṭa*. Jodhpur: Rajasthan Oriental Research Institute. Rājasthāna Purātana Granthamālā 46.

*Light on Prakrit (Prākṛtaṇprakāśaḥ)* ascribed to Vararuci

Batuk Nath Sharma and Baladeva Upādhyāya (eds.). 1929. *The Prākṛta Prakāśa of Vararuchi, with the 'Sañjīvanī' of Vasantarāja and the 'Subodhini' of Sadānanda*. Allahabad: Government of the United Provinces.

Edward Byles Cowell (ed.). 1854. *The Prākṛita-Prakāśa: or, the Prākṛit Grammar of Vararuchi, with the Commentary (Manoramā) of Bhāmaha*. Hertford: Stephan Austin.

*Light on Resonance (Dhvanyālōkaḥ)* of Ānandavardhana

Paṭṭābhiraṃ Śāstrī (ed.). 1940. *The Dhvanyāloka of Śrī Ānandavardhanāchārya with the Lochana & Bālapriyā Commentaries by Śrī Abhinavagupta & Panditrāja Sahyadayatilaka Śrī Ramaśāraka*. Benares [Varanasi]: Chowkhambā Sanskrit Series Office. Kashi Sanskrit Series 135.

*Light on the Erotic (Śṛṅgāraṇprakāśaḥ)* of Bhōja

Rewāprasāda Dwivedī (ed.). 2007. *Śṛṅgāraṇprakāśa [Sāhityaṇprakāśa] by Bhojarāja*. 2 vols. New Delhi: Indira Gandhi National Centre for the Arts.

*Līlavai* of Kōūhala

Andrew Ollett (ed. and trans.). 2021. *Lilavai of Kouhala*. Cambridge, Mass: Harvard University Press. Murty Classical Library of India 29.

*Mādhava's Ornament*

M. Tippērudrasvāmi (ed.). 1978. *Mādhavālaṅkāra*. Mysore: Geetha Book House.

*Mālatī and Mādhava* (*Mālatīmādhavam*) of Bhavabhūti

K. S. Mahādēvaśāstrī (ed.). 1953. *Mālatīmādhavam Śrīpūrṇasarasvatī-viracitayā Rasamañjaryākhyayā Vyākhyayōpētam*. Anantaśayana [Thiruvananthapuram]: Rājakiyamudraṇayantrālaya.

*Mahābhārata*

Vishnu S. Sukthankar (ed.). 1937. *The Mahābhārata: Fascicule 9: Udyogaparvan (1)*. Poona [Pune]: Bhandarkar Oriental Research Institute.

T.R. Krishnacarya and T.R. Vyasacharya (eds.). 1907. *Srimanmahabharatam: A New Edition Based on the South Indian Texts, with Footnotes and Readings: Udyogaparva V and Karnaparva VIII*. Bombay [Mumbai]: Nirṇaya-Sāgar Press.

*Mirror of Literature* (*Kāvyaadarśah*) of Daṇḍin

Anantalal Thakur and Upendra Jha (eds.). 1957. *Kavyalakṣaṇa (sic) of Daṇḍin (Also Known as Kāvyaadarśa), with Commentary Called Ratnaśrī of Ratnaśrījñāna*. Darbhanga: Mithila Institute of Post-Graduate Studies and Research in Sanskrit Learning.

*Mirror of Ornaments* (*Alaṅkāradarpaṇō*)

Ms. no. 326 of the Jinabhadrasūri Palm-leaf Manuscript Collection, Jaisalmer fort. Palm leaf; thirteen numbered folios; Dēvanāgarī script. 4 lines per folio, ca. 63 akṣaras per line.

See Nāhaṭā (1964), Nāhaṭā and Nāhaṭā (1968), Bhayani (1999) and Nāhaṭā and Pāṇḍe (2001).

*Moonlight* (*Candrālōkah*) of Jayadēva

Ganga Sagar Rai (ed.). 1985. *Candrālōka of Jayadeva [Along with Commentary Śaradāgama of Pradyotana Bhaṭṭācārya (sic)]*. Varanasi: Chaukhambha Sanskrit Sansthan. Kashi Sanskrit Series 75.

*Necklace of Sarasvatī* (*Sarasvatīkaṇṭhābharaṇam*) of Bhōja

Paṇḍit Kedārṇāth Śarmā and Wāsudev Laxmaṇ Śāstrī Paṇśīkar (eds.). 1934. *The Sarasvatī Kaṇṭhābharaṇa by Dhāreshvara Bhojadeva with Commentaries of Rāmsimha (I-III) and Jagaddhara (IV)*. Bombay [Mumbai]: Nirṇaya Sāgar Press. Kāvyaṁālā 94.

*New 'Dramatic Art'* (*Abhinavabhāratī*) of Abhinavagupta

See *Treatise on Theater*.

*Nyāya Commentary (Nyāyabhāṣyam)* of Vātsyāyana

Taranatha Nyaya-Tarkatirtha and Amarendramohan Tarkatirtha (eds.). 1936. *Nyāyadarśanam with Vātsyāyana's Bhāṣya, Uddyotakara's Vārttika, Vācaspati Miśra's Tātparyāṭikā and Viśvanātha's Vṛtti*. Calcutta [Kolkata]: Metropolitan Printing and Publishing House.

*Ocean of Meters (Vṛttaratnākaraḥ)* of Kēdārabhaṭṭa

Vaidyanātha Śāstrī Varakale (ed.). 1927. *The Vṛtta Ratnākara by Bhaṭṭa Kedāra*. Benares [Varanasi]: Chowkhamba Sanskrit Series Office. Kashi Sanskrit Series 55.

*Ocean of Ornaments (Alaṅkāraratnākara)* of Śōbhākārēśvaramitra

C. R. Devadhar (ed.). 1942. *Alaṅkāraratnākara of Śobhākaramitra*. Poona [Pune]: Oriental Book Agency. Poona Oriental Series 77.

*Ornament of Literature (Kāvyaḷaṅkāraḥ)* of Rudraṭa

Durgāprasāda and Kāśīnāthaśarman (eds.). 1886. *Śrīrudraṭapraṇītaḥ Kāvyaḷaṅkāraḥ Namisādhukṛtāyā Tīppanyā Samētaḥ*. Mumbai: Nirṇayasāgara Press. Kāvyaḷaṅkāra Series 2.

*Ornament of Literature (Kāvyaḷaṅkāraḥ)* of Bhāmaha

C. Sankara Rama Sastri (ed.). 1956. *Kāvyaḷaṅkāra of Bhāmaha: Paricchhedas 1 to 6, with English Translation and Notes on Paricchhedas 1 to 3*. Mylapore: The Sri Balamanorama Press.

See the appendix in the *Adornment of Glory for Pratāparudra* (1909 ed.). P.V. Naganatha Sastry (ed.). 1970 [1927]. *Kāvyaḷaṅkāra of Bhāmaha*. Delhi: Motilal Banarsidass.

Batuk Nāth Śarmā and Baldeva Upādhyāya (eds.). 1981 [1928]. *Kāvyaḷaṅkāra of Bhāmaha*. Varanasi: Chaukhambha Sanskrit Sansthan. Kashi Sanskrit Series 61.

D.T. Tatacharya Siromani (ed.). 1934. *Bhāmaha's Kāvyaḷaṅkāra*. Tiruvadi: The Srinivasa Press.

C. Subhadra (ed.). 2008. *Bhāmaha's Kāvyaḷaṅkāra: Critical Edition and Study*. Calicut: University of Calicut.

*Ornaments Made Easy (Subōdhāḷaṅkāro)* of Saṅgharakkhita

Padmanabh Jaini (ed.). 2000. *Subodhāḷaṅkāra, Porāṇa-Ṭikā (Mahāsāmi-Ṭikā) by Saṅgharakkhita Mahāsāmi, Abhinava-Ṭikā (Nissaya)*. Oxford: Pali Text Society.

*'Prakrit Lakṣmī' Lexicon (Pāḷiacchīnāmamālā)* of Dhanapāla

Georg Bühler (ed.). 1879. *The Pāḷiacchhī Nāmamālā: A Prakrit Kosha*. Göttingen: Peppmüller.

*Prakrit Piṅgala (Prākṛtapiṅgalam)*

See Vyāsa (2007).

*Seven Centuries (Sattasāi)* of Hāla

Albrecht Weber (ed.). 1881. *Das Saptaṣatākam des Hāla*. Leipzig: Brockhaus.

M.V. Patwardhan (ed. and trans.). 1980. *Hāla's Gāhākosa (Gāthāṣaṭaṭi) with the Sanskrit Commentary of Bhuvanapālā*. 2 vols. Ahmedabad: Prakrit Text Society. Prakrit Text Series 21.

(With the *Sāhityabhūmi* commentary of Prēmārāja): Ms. no. 181 of 1879–1880 of the Bhandarkar Oriental Research Institute. Paper; 234 numbered folios (no. 18, 19, 106, 136, 192, 193 and 195 are missing); Dēvanāgarī script. Ca. 6 lines per folio, ca. 40 akṣaras per line.

Partial translation by Khoroché and Tieken (2009).

'Perfected' Grammar of Hēmacandra (*Siddhahēmacandraśabdānuśāsanam*)

Richard Pischel (ed.). 1877. *Hemacandra's Grammatik der Prākṛit-sprachen (Siddhahemacandram Adhyāya VIII)*. Halle: Waisenhaus.

*Slaying of Rāvaṇa (Rāvaṇavadhaḥ)* of Bhaṭṭi

See Bhaṭṭi's Poem.

*Slaying of Rāvaṇa (Rāvaṇavahō)* of Pravarasēna

Siegfried Goldschmidt (ed.). 1880. *Rāvaṇavaha oder Setubandha*. Strassburg: Trübner.

Translation by Handiqui (1976).

*Slaying of Śiśupāla (Śiśupālavadhaḥ)* of Māgha

Durgāprasād and Śivadatta (eds.). 1905. *The Śiśupālavadha of Māgha, with the Commentary (Sarvankashā) of Mallinātha*. Bombay [Mumbai]: Nirṇaya-Sāgara Press.

*Story of Harṣa (Harṣacaritam)* of Bāṇa

Kāśināth Pāṇḍurang Parab (ed.). 1912. *The Harshacharita of Bāṇa-bhaṭṭa*. Bombay [Mumbai]: Nirṇaya-Sāgara Press.

*Story of Padma (Paūmacariyaṃ)* of Vimala

Hermann Jacobi (ed.), Punyavijayaji (rev.). 2005. *Ācārya Vimalasūri's Paumacariyaṃ* (2 parts). Ahmedabad: Prakrit Text Society.

*Story of Supārśva (Supāsanāhacariyaṃ)* of Lakṣmaṇagaṇin

Hargovind Das T. Sheth (ed.). 1918–1919. *Śrīlakṣmaṇagaṇiviracitaṃ Supāsanāhacariyaṃ* (3 volumes). Benares [Varanasi]. Jaina Vividha Sāhitya Shāstra Mālā 4, 6 and 12.

*Story of the Buddha (Buddhacaritam)* of Aśvaghoṣa

E.H. Johnston (ed.). 1972 [1936]. *The Buddhacarita: Or, Acts of the Buddha*. Delhi: Motilal Banarsidass.

*Story of the First Jina of the Age (Jugāijiniṇḍacariyaṃ)* of Vardhamānasūri

Rupendrakumar Pagaria (ed.). 1987. *Vardhamānasūri's Jugāijiniṇḍacariya*. Ahmedabad: L. D. Institute of Indology. L. D. Series 104.

*Story of Forty-Five Great Men (Caūppaṇṇamahāpurisacariyaṃ)* of Śīlāṅka

Amritlal Mohanlal Bhojak (ed.). 1961. *Caupannamahāpurisacariyam*. Ahmedabad: Prakrit Text Society. Prakrit Text Society Series No. 3.



*Sūtras and Commentary on the Ornaments of Literature* (*Kāvyaṭīkārasūtravṛttiḥ*) of Vāmana

Śrīkṛṣṇasūri (ed.). 1909. *Kavyalankarasutra Vritti, with the commentary Kamadhenu*. Srirangam: Vani Vilas Press.

*Svayambhū's Meters* (*Svayambhūcchandaḥ*) of Svayambhū

See Velankar (1962).

*Taraṅgavai* of Pālitta

H. C. Bhayani (ed.). 1979. *Samkhitta-taraṅgavai-kahā: An Early Abridgement of Pādalipta's Taraṅgavai with Gujarati Translation*. Ahmedabad: L. D. Institute of Indology. L. D. Series 75.

*Teaching on Literature* (*Kāvyaṇuśāsanam*) of Hēmacandra

Rasiklal C. Parikh and V. M. Kulkarni (eds.). *Kāvyaṇuśāsana [With Alaṅkāracūḍāmaṇi and Viveka] of Ācārya Hemacandra with Two Anonymous Ṭippaṇas*. Bombay [Mumbai]: Śrī Mahāvīra Jaina Vidyālaya.

*Totality of Ornaments* (*Alaṅkārasarvasvam*) of Ruyyaka

Girijāprasād Divedi (ed.). 1939. *The Alaṅkārasarvasva of Rājānaka Ruyyaka, With the Commentary of Jayaratha*. Bombay [Mumbai]: Nirṇaya Sāgara Press. Kāvyaṃālā 35.

*Treasury of Gāhā-Gems* (*Gāhārayaṇakōṣō*) of Jinēśvara

Amritlal Bhojak and Nagin J. Shah (eds.). 1975. *Jineśvarasūri's Gāhārayaṇakosa*. Ahmedabad: L. D. Institute of Indology. L. D. Series 52.

*Treasury of Rasa-filled Gāhās* (*Rasāulagāhākōṣō*) of Mūnicandra

Ms. no. 781 of 1899–1915 of the Bhandarkar Oriental Research Institute in Pune. Paper; twelve numbered folios; Dēvanāgarī script. Ca. 15 lines per folio, ca. 46 akṣaras per line.

Ms. no. 14806 of the Hēmacandrācārya Jñānamandira in Patan. Paper; nine numbered folios; Dēvanāgarī script. Ca. 16 lines per folio, ca. 47 akṣaras per line.

*Treasury of Subhāṣita Gems* (*Subhāṣitaratnakōṣaḥ*) of Vidyākara

D. D. Kosambi and V. V. Gokhale (eds.). 1957. *The Subhāṣitaratnakōṣa Compiled by Vidyākara*. Cambridge, Mass.: Harvard University Press.

Translated in Ingalls (1965).

*Treatise on Theater* (*Nāṭyaśāstram*) ascribed to Bharata

*The Nāṭyaśāstra of Bharatamuni. With the Commentary Abhinavabhāratī by Abhinavaguptācārya* (4 volumes). Baroda [Vadodara]: Oriental Institute, 1992–2006. Vol. 1 (chaps. 1–7), 4th ed. by K. Krishnamoorthy, 1992. Vol. 2 (chaps. 8–18), 2nd ed. by V. M. Kulkarni and T. Nandi, 2001. Vol. 3 (chaps. 19–27), 2nd ed. by V. M. Kulkarni and T. Nandi, 2003. Vol. 4 (chaps. 28–36), 2nd ed. by V. M. Kulkarni and T. Nandi, 2006.

*Udayāditya's Ornament (Udayādityālaṅkāraṃ)*

R.V.S. Sundaram and Gil Ben-Herut (trans.). 2015. *Udayādityālaṅkāraṃ: A Compendium on Poetry Dedicated to King Udayāditya*. Mysore: Central Institute of Indian Languages.

*Uttarādhyañaniryuktiḥ*

See Bollée (1995).

*Vāgbhaṭa's Ornament*

Kedāranātha Śāstri, Durgāprasāda, and Wāsudev Laxmaṇ Śāstrī Paṇśīkar (eds.). 1933. *The Vāgbhaṭālaṅkāra of Vāgbhaṭa, with the Commentary of Simhadevaṅṇi*. Bombay [Mumbai]: Nirṇaya-Sāgar Press. Kāvyaṃālā 48.

*Vajjālaggaṃ of Jagadvallabha*

M.V. Patwardhan (ed.). 1969. *Jayavallabha's Vajjālaggaṃ*. Ahmedabad: Prakrit Text Society.

*Verses of the Connoisseurs (Chappañṇayagāhā)*

Nalini Balbir and Mildrède Besnard (eds.). 1993–1994. “Les strophes des connaisseurs’ (*Chappañṇayagāhā*): Anthologie gnomique en prakrit.” *Bulletin d'Études Indiennes* 11–12: 235–354.

*Victory of Hari (Harivijā) of Sarvasēna*

See Kulkarni (1991).

*Viṣṇudharmōttaraṭṭapūrāṇam*

Priyabala Shah (ed.). 1958. *Viṣṇudharmōttaraṭṭapūrāṇa: Third Khaṇḍa*. Baroda [Vadodara]: Oriental Institute. Gaekwad's Oriental Series 130.

*Wanderings of Vasudēva (Vasudēvahiṇḍi) of Saṅghadāsagaṇin*

Caturavijaya and Puṇyavijaya (eds.). 1930. *Pūjyaśrīsaṅghadāsagaṇin-vācakavinirmītaṃ Vasudēvahiṇḍiprathamakhaṇḍam*. Bhavnagar: Śrījaina-ātmānandasabhā. Śrīātmānandajainagrantharatnamālā 80.

*Way of the Poet-King (Kavirājamārgaṃ) of Śrīvijaya*

M.V. Seetha Ramaiah (ed.). *Śrī Nṛpatuṅgadēvānumatamappa Śrīvijayakṛta Kavirājamārgaṃ*. Beṅgaḷūru: B. M. Śrī Smāraka Pratiṣṭhāna, 1994 (rev. ed.; first published in 1958).

*Wish-Granting Cow (Kāmadhēnuḥ) of Gōpēndratippabhūpāla*

See *Sūtras and Commentary on the Ornaments of Literature* of Vāmana.

## References

Acharya, Diwakar

- 2007 “The Original *Paṇhavāyaraṇa* / *Praśnavyākaraṇa* Discovered.” *International Journal of Jaina Studies (Online)* 3(6): 1–10.

Balbir, Nalini

- 1999–2000 “Compte rendu de *Alaṃkāradappaṇa*, Edited by H. C. Bhayani.” *Bulletin d'Études Indiennes* 17–18: 635–639.
- 2014 “Polysémies: d’une langue à l’autre en Inde ancienne.” *Études romanes de Brno* 35: 53–79.

Bhayani, Harivallabh C. (ed.)

- 1999 *Alaṃkāradappaṇa*. Ahmedabad: L.D. Institute of Indology. L.D. Series 120.

Bollée, Willem B.

- 1995 *The Nijjuttis on the Seniors of the Śvetāmbara Siddhānta: Āyāranga, Dasaveyāliya, Uttarajjhāyā and Sūyagaḍa, Text and Selective Glossary*. Stuttgart: Franz Steiner. Beiträge zur Sūdasienforschung, Sūdasien-Institut, Universität Heidelberg, 169.
- 1998 *Bhadrabāhu, Brhat-kalpa-niryukti and Sanghadāsa, Brhat-kalpa-bhāṣya, Romanized and Metrically Revised Version, Notes from Related Texts, and a Selective Glossary: Part Three: Glossary of Selected Words*. Stuttgart: Franz Steiner. Beiträge zur Sūdasienforschung, Sūdasien-Institut, Universität Heidelberg, 181.3.

Bronner, Yigal

- 2002 “What Is New and What Is Navya: Sanskrit Poetics on the Eve of Colonialism.” *Journal of Indian Philosophy* 30: 441–462.
- 2009 “Change in Disguise: The Early Discourse on *Vyājastuti*.” *Journal of the American Oriental Society* 129(2): 179–198.
- 2010 *Extreme Poetry: The South Asian Movement of Simultaneous Narration*. New York: Columbia University Press.
- 2012 “A Question of Priority: Revisiting the Bhāmaha-Daṇḍin Debate.” *Journal of Indian Philosophy* 40: 67–118. DOI 10.1007/s10781-011-9128-x.
- 2023a “Dandin’s Magic Mirror.” In Yigal Bronner (ed.), *A Lasting Vision: Dandin’s Mirror in the World of Asian Letters*, 50–91. New York: Oxford University Press. DOI 10.1093/oso/9780197642924.003.0002.
- 2023b “Introduction.” In Yigal Bronner (ed.), *A Lasting Vision: Dandin’s Mirror in the World of Asian Letters*, 1–49. New York: Oxford University Press. DOI 10.1093/oso/9780197642924.003.000.
- 2023c “The Cause of Seamless Integration: Revisiting the Dual Authorship of the *Kāvyaṇṣakāṣa*.” *Journal of the American Oriental Society* 143(2): 271–287. DOI 10.7817/jaos.143.2.2023.ar010.

Bühler, Georg

- 1890 *Die indische Inschriften und das Alter der Indischen Kunstpoesie, Sitzungsberichte der Philosophisch-Historischen Classe der Kaiserlichen Akademie der Wissenschaften*, volume 122. Vienna: Kaiserliche Akademie der Wissenschaften.

Chojnacki, Christine

- 2018 “On the Genre of Jain Epitomes in the Thirteenth Century.” In *Uddyotanasūri’s Kuvalayamālā: A Jain Novel From 779 AD*, volume 2, 1177–1211. Bengaluru: Sapna Books.

Dalal, C. D.

- 1923 *A Catalogue of Manuscripts in the Jain Bhandars at Jesalmere, Compiled by C. D. Dalal and Edited with Introduction, Indexes and Notes on Unpublished Works and Their Authors by Lālchandra Bhagawāndās Gāndhī*. Baroda [Vadodara]: Oriental Institute. Gaekwad’s Oriental Series 21.

De, Sushil Kumar

- 1923 *Studies in the History of Sanskrit Poetics*. London: Luzac and Co.

Deleanu, Florin

- 2019 “Dating with Procrustes: Early Pramāṇavāda Chronology Revisited.” *Bulletin of the International Institute for Buddhist Studies* 2: 11–47.

Dēśāi, Mōhanalāla Dalicanda and Jayanta Kōṭhārī

- 1997 *Jaina Gūṛjara Kaviō Bhāga* 9. Mumbai: Śrī Mahāvīra Jaina Vidyālaya.

Dimitrov, Dragomir

- 2007 *Śabdālamkāraḍaṣavibhāga: Die Unterscheidung der Lautfiguren und der Fehler*. Marburg.

Diwekar, H. R.

- 1929 “Bhāmaha, Bhaṭṭi and Dharmakīrti.” *The Journal of the Royal Asiatic Society of Great Britain and Ireland* 825–841.

Dundas, Paul

- 2022 “The Second Phase of Prakrit Kayva: Towards Contextualizing Pravarasena’s *Setubandha*.” *Bulletin d’Études Indiennes* 35: 49–100.

Fabb, Nigel and Morris Halle

- 2008 *Meter in Poetry: A New Theory*. Cambridge: Cambridge University Press.

Frauwallner, Erich

- 1961 “Landmarks in the History of Indian Logic.” *Wiener Zeitschrift für die Kunde Süd- und Ostasiens und Archiv für indische Philosophie für das indologische Institut der Universität Wien* 5: 125–148.

Gāndhī, Lālacandra Bhagavān

- 1949 "Praśnōttaramālā kā kartā?" In Khuśālacandra Gōrāvālā (ed.), *Varṇi-abhinandana-grantha*, 419–422. Sāgara: Śrī Varṇi Hiraka Jayanta Mahōtsava Samiti.

Gerow, Edwin

- 1971 *A Glossary of Indian Figures of Speech*. The Hague: Mouton.  
 2016 "Why Did Bharata Mention Just Four Figures of Speech?" In T.S. Ravishankar and S. Swaminathan (eds.), *Abhyudaya: Recent Researches in Epigraphy and Numismatics: Commemoration Volume in Honour of Dr. K. V. Ramesh*, 409–414. Delhi: Bharatiya Kala Prakashan.

Ghatage, A.M. (ed.)

- 1996 *Comprehensive and Critical Dictionary of the Prākrit Languages with Special Reference to Jain Literature: Volume One*. Pune: Bhandarkar Oriental Research Institute.

Handiqui, Krishna Kanta (trans.)

- 1976 *Pravarasena's Setubandha*. Ahmedabad: Prakrit Text Society.

Hattori, Mari

- 1997 "On the Rhyme (*yamaka*) in Sanskrit Poetics." *Annals of the Bhandarkar Oriental Research Institute* 78: 263–274.

Heifetz, Hank

- 1990 [1985] *The Origin of the Young God: Kālidāsa's Kumārasambhava*. Berkeley: University of California Press.

Hooykaas, C.

- 1957 "On Some *Arthalaṅkāras* in the *Bhaṭṭikāvya* X." *Bulletin of the School of Oriental and African Studies* 20(1/3): 351–363.

Ingalls, Daniel H.H.

- 1965 *An Anthology of Sanskrit Court Poetry: Vidyākara's "Subhāṣitaratnaśoṣa"*. Cambridge, Mass.: Harvard University Press.

Ingalls, Daniel H.H., M.V. Patwardhan, and Jeffrey Mousaieff Masson

- 1990 *The Dhvanyāloka of Ānandavardhana: With the Locana of Abhinavagupta*. Cambridge, Mass.: Harvard University Press.

Jacobi, Hermann

- 1886 "Zur Kenntniss der Āryā." *Zeitschrift der Deutschen Morgenländischen Gesellschaft* 43: 336–342. (Pp. 198–204 in his *Kleine Schriften*, ed. Bernhard Kölver.)

Jambuvijay (ed.)

- 2000 *A Catalogue of Manuscripts in Jaisalmer Jain Bhandaras*. Delhi: Motilal Banarsidass.

Kahrs, Eivind

- 1998 *Indian Semantic Analysis the Nirvacana Tradition.* Cambridge: Cambridge University Press.

Kane, Margaret Lynn

- 1983 *The Theory of Plot Structure in Sanskrit Drama and its Application to the Uttararāmacarita.* Ph.D. thesis, Harvard University.

Kane, Pandurang Vaman

- 1961 *History of Sanskrit Poetics.* Delhi: Motilal Banarsidass.

Khoroché, Peter and Herman Tieken

- 2009 *Poems on Life and Love in Ancient India: Hāla's Sattasaī.* Albany: excellent editions.

Kielhorn, Franz

- 1905–1906 “Junagadh Rock Inscription of Rudradaman.” *Epigraphia Indica* 8: 36–49.

Knutson, Jesse Ross

- 2019 “An Orgy of Order: The *Bhaṭṭikāvya*'s Scientific Experiment and the Reproduction of Aesthetic and Political Life in Early Medieval South Asia.” *Rivisti degli Studi Orientali* 92: 121–136. DOI 10.19272/201903802010.

Krishnamoorthy, K.

- 1964 “The Riddle of Rasa in Sanskrit Poetics.” In *Essays in Sanskrit Criticism*, 74–95. Dharwar: Karnatak University.

Kulkarni, V.M.

- 1972 “Fresh Light on Bhāmaha-Vivaraṇa.” *Sambodhi* 1: 35–39.  
 1988 *Prakrit Verses in Sanskrit Works on Poetics: Volume I: Text (With Appendixes and Index).* Delhi: Bhogilal Leherchand Institute of Indology.  
 1991 *Bhoja and the Harivijaya of Sarvasena.* Ahmedabad: Saraswati Pustak Bhandar.  
 1994 *Prakrit Verses in Sanskrit Works on Poetics: Volume II: Translation (with Introduction, Glossary, and Notes).* Delhi: Bhogilal Leherchand Institute of Indology.

Lele, Waman Keshav

- 1999 *Bhāmaha's Kāvyaśāṅkāra: A Stylistic and Methodological Study.* Pune: Mansanman Prakash.

Maas, Paul

- 1958 *Textual Criticism.* Translated by Barbara Flower. Oxford: Clarendon Press.

Mazzarino, Vincenzina

- 1989/1990 “Bhāmaha's ‘Threefold’ *śliṣṭālaṃkāra*.” *Indologica Taurinensia* 15–16: 249–263.

McCrea, Lawrence J.

- 2011 “Standards and Practices: Following, Making, and Breaking the Rules of a *Śāstra*.” In Yigal Bronner, Whitney Cox, and Lawrence McCrea (eds.), *South Asian Texts in History: Critical Engagements with Sheldon Pollock*, 229–244. Ann Arbor: Association for Asian Studies.

Nagarajaiah, Hampa

- 2009 *Spectrum of Sarasvatī: Śrutadevī*. Shravanabelagola: National Institute of Prakrit Study and Research.

Nāhaṭā, Agaracandra

- 1964 “Prākṛta-bhāṣā kā ēka-mātra ālaṃkārika-grantha: Alaṃkāra-dappaṇa.” In *Gurudevā Śrī Ratna Muni Smṛti-Grantha*, 394–398. Āgarā: Gurudevā Smṛti-grantha-samiti.

Nāhaṭā, Bhaṃvalālā and Agaracandra Nāhaṭā

- 1968 “Prākṛtabhāṣā kā ēka mātra Alaṃkāra-Śāstra: Alaṃkāra-dappaṇa.” In *Marudhara Kēsari Muniśrī Miśrimalajī Mahārāja abhinandana grantha*, 430–458. Jōdhapura: Marudharakēsari-Abhinandanagrantha-Prakāśana-Samiti.

Nāhaṭā, Bhaṃvalālā and Surēśa Candra Pāṇḍe (eds.)

- 2001 *Alaṃkāradappaṇa*. With introductions by Bhāgacandra Jaina “Bhāskara” and Surēśa Candra Pāṇḍe. Vārāṇasī: Pārśvanātha Vidyāpīṭha.

Narasimhachar, R. (ed.)

- 1903 *Nāgavarmma’s Kāvyaavalōkanam, A Standard Kannaḍa Work on Poetics, of the 12th Century: and the Same Author’s Kaṇṇāṭaka Bhāṣā-bhūṣaṇam (Revised Edition), a Kannaḍa Grammar in Sanskrit Sūtras, Expanding Śabdasmṛiti, the First Chapter of Kāvyaavalōkanam*. Mysore: Mysore Government Central Press.

Narasimhachar, R.

- 1912 “Bhamaha and Dandi.” *Indian Antiquary* 41: 90–92.

Narasimhiengar, M. T.

- 1905 “Bhamaha the Rhetorician.” *The Journal of the Royal Asiatic Society of Great Britain and Ireland* 37(3): 535–545. DOI 10.1017/S0035869X00033554.

Nitti-Dolci, Luigia

- 1972 [1938] *The Prākṛita Grammarians*. Translated by Prabhākara Jhā. Delhi: Motilal Banarsidass.

Nobel, Johannes

- 1912 “Die Vyājastuti.” *Zeitschrift der Deutschen Morgenländischen Gesellschaft* 66: 283–293.

Oberlies, Thomas

- 1993 *Āvaśyaka-Studien 2: Glossar ausgewählter Wörter*. Stuttgart: Franz Steiner.  
Alt- und Neu-Indische Studien, Institut für Kultur und Geschichte  
Indiens und Tibets, Universität Hamburg, 45.2.

Ollett, Andrew

- 2017 *Language of the Snakes: Prakrit, Sanskrit, and the Language Order of  
Premodern India*. Oakland: University of California Press.  
2019 “The Prakrit Mirror of Ornaments and Bhāmaha’s Ornament of  
Literature.” In Hampa Nagarajaiah and Jayandra Soni (eds.), *Cāruśrī:  
Essays in Honour of Svastīśrī Cārukīrti Bhaṭṭāraka Paṭṭācārya*, 163–174.  
Bangalore: Sapna Book House.

Ollett, Andrew, Sarah Pierce Taylor, and Gil Ben-Herut

- 2023 “‘A Mirror and a Handlamp’: The Way of the Poet-King and the Afterlife  
of the Mirror in the World of Kannada Literature.” In Yigal Bronner  
(ed.), *A Lasting Vision: Dandin’s Mirror in the World of Asian Letters*, 92–  
140. Oxford: Oxford University Press.

Parikh, Rasiklal C.

- 1959 *Kāvyaaprakāśa of Maṃmaṭa with the Saṃketa named Kāvyaḍarśa of  
Someśvara Bhaṭṭa, Part Second*. Jodhpur: Rajasthan Oriental Research  
Institute.

Parthasaradhy Rao, G.

- 1992 *Alaṅkāratnākara of Śobhākaramitra (A Study)*. New Delhi: Mittal  
Publications.

Pathak, K. B. (ed.)

- 1898 *Ṇṛpatuṅga’s Kavirājamārgga, A Treatise of the 9th Century on Alaṅkāra  
(The Oldest Kannaḍa Work of Which Manuscripts Have Been Found)*.  
Bangalore: Mysore Government Press.

Pavolini, Paolo Emilio

- 1894 *Venti strofe del Gāthākoṣa di Mūnicandrasūri*. Firenze: L. Franceschini.

Pischel, Richard

- 1981 [1900] *A Grammar of the Prakrit Languages*. Translated by S. Jhā. Delhi: Motilal  
Banarsidass, second edition.

Pollock, Sheldon

- 2006 *The Language of the Gods in the World of Men: Sanskrit, Culture, and Power  
in Premodern India*. Berkeley: University of California Press.  
2016 *A Rasa Reader*. New York: Columbia University Press.

Puṇyavijayajī (ed.)

- 1972 *New Catalogue of Sanskrit and Prakrit Manuscripts: Jesalmer Collection*.  
Ahmedabad: L. D. Institute of Indology. L. D. Series 36.



Raghavan, V.

- 1973 [1942] "Lakṣaṇa." In *Studies on Some Concepts of the Alaṃkāra Śāstra*, 1–52. Adyar: The Adyar Library and Research Centre.

Schmitt, Siegfried

- 2018 *Indische Handschriften, Teil 20: Generalregister für die Kataloge Indischer und Nepalischer Handschriften (VOHD II und XXXII)*. (Verzeichnis der Orientalischen Handschriften in Deutschland, Band II.20.) Stuttgart: Franz Steiner Verlag.

Schwarzschild, Luisa A.

- 1993 "Ghumma, Gholira 'Agité, Branlant.'" In Royce Wiles (ed.), *Collected Articles of L. A. Schwarzschild on Indo-Aryan, 1953–1979*, 117–127. Canberra: Faculty of Asian Studies, Australian National University.

Shah, Umakant P.

- 1941 "Iconography of the Jain Goddess Sarasvatī." *Journal of the University of Bombay (Arts and Law Section)* 10: 195–218.

Steiner, Roland

- 1996 "Die Lehre der Anuṣṭubh bei den indischen Metrikern." In Michael Hahn, Jens-Uwe Hartmann, and Roland Steiner (eds.), *Suḥṛllekhāḥ: Festgabe für Helmut Eimer*, 227–248. Swistal-Odendorf: Indica et Tibetica Verlag.

Söhnen, Renate

- 1995 "On the Concept and Presentation of 'Yamaka' in Early Indian Poetic Theory." *Bulletin of the School of Oriental and African Studies* 58(3): 495–520.

Tagare, G. V.

- 1948 "Reduplicative in Apabhramsa." *Annals of the Bhandarkar Oriental Institute* 29: 147–151.

Tarrant, Richard

- 2016 *Texts, Editors, and Readers: Methods and Problems in Latin Textual Criticism*. Cambridge: Cambridge University Press.

Tieken, Herman

- 2006 "Aśoka's Fourteenth Rock Edict and the Guṇa mādhyurya of the Kāvya Poetical Tradition." *Zeitschrift der Deutschen Morgenländischen Gesellschaft* 156: 95–115.

Tubb, Gary

- 2015 "Kāvya with Bells On: Yamaka in the Śiśupālavadha." In Yigal Bronner, David Shulman, and Gary Tubb (eds.), *Innovations and Turning Points: Toward a History of Kāvya Literature*, 142–194. New Delhi: Oxford University Press.

Tucci, Giuseppe

1929 “Bhāmaha and Diṇnāga.” *Indian Antiquary* 29: 142–147.

Turner, Ralph Lilley

1962–1966 *A Comparative Dictionary of Indo-Aryan Languages*. London: Oxford University Press.

Velankar, H.D. (ed.)

1962 *Svayambhūchanda*. Jodhpur: Rājasthān Prācyavidyā Pratiṣṭhān. Rājasthān Purāṭan Granthamālā 37.

Virji, K.

1941 “The Valabhi King Dharasena IV.” *Proceedings of the Indian History Congress* 5: 211–216.

Vyāsa, Bhōlāśaṃkara (ed.)

2007 *Prākṛtapaiṅgalam. Bhāga 1: Saṃpādita Pāṭha, Pāṭhāntara, Hindī Anuvāda, Vyākhyā, Ṭippaṇī, Tīna Saṃskṛta Ṭikāyēṃ aura Śabdakōṣa sahita; Bhāga 2: Bhāṣā Śāstrīya aura Chandaḥśāstrīya Anuśilana*. Ahmedabad: Prakrit Text Society. Prakrit Text Society Series 2 and 4.

Wright, J.C.

2002 “The Pali *Subodhālāṅkāra* and Daṇḍin’s *Kāvyaḍarśa*.” *Bulletin of the School of Oriental and African Studies* 65(2): 323–341. DOI 10.1017/S0041977X02000125.

ISSN 1824-6109  
ISBN 978-88-6719-283-0