

ALAMKĀRADAPPANA

L. D. Series : 120

General Editor
Jitendra B. Shah

Edited By
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Published By

**L. D. INSTITUTE OF INDOLOGY
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First Edition : APRIL, 1999

ISBN : 81-85857-01-6

Price : No 5 0 = ₹ 50

Type Setting

Rakesh Computer Center

Tel No. : 6303200

अज्ञातकर्तृक
अलंकारदप्पण

संपादक

एच. सी. भायाणी

प्रकाशक

लालभाई दलपतभाई भारतीय संस्कृति विद्यामंदिर,
अमदावाद - ३८० ००९

PUBLISHER'S NOTE

We are very happy to publish the *Alamkārādappaṇa*, a work in poetics in Prakrit, in the L. D. Indology Publication Series. This work is datable to the 13th Cent. A. D. Despite efforts made, the author's name could not be known. The manuscript of the work, which is in the L. D. collection, sheds no light on the problem of authorship. The editing of the work, along with its translation in English, has been meticulously done by Prof. Dr. Harivallabh C. Bhayani, an eminent scholar in Prakrit and poetics. The Institute is highly grateful to him for accomplishing this task. We hope that this Publication will be useful to all those interested in Indological studies, and particularly to those working in the field of ancient Indian poetics.

DATE : 28-05-'99

J. B. SHAH

Ahmedabad

अज्ञातकर्तृक अलंकारदप्पण

[One and only Alamkāra work in Prakrit, Edited from a single Available Manuscript]

Edited by :
H. C. Bhayani

Acknowledgement

I am thankful to Dr. Parul Mankad for giving me information in the history of the Alarṅkāras Utprekṣāvayava and Udbheda, to Dr. N. M. Kansara for rendering the text in Nāgarī script. I thank L. D. Institute of Indology for publishing this work.

H. C. Bhayani

INTRODUCTION

Manuscript Material

The only known manuscript of the Alamkārādappaṇa (=AD.) is in the Jesalmer Manuscript Collection (MS. no. 326, 13 folios ; datable in the first half of the thirteenth century). Late Agarchand Nahta got a copy of the manuscript from late Muni Punyavijayji who had undertaken to visit the Bhandar, get some important manuscripts copied and prepare a catalogue. On the basis of the copy with Nahta Bhamvarlal Nahta published in the Marudharakesari Abhinandan Granth (pp. 430-458) the text of AD. with Hindi translation under the title प्राकृतभाषा का एक मात्र अलंकार-शास्त्र : अलंकार-दम्पण. In many a place Nahta has misunderstood the text and his translation is also at many a place fanciful guesswork. Moreover, the text of the illustrations gives for the various Alamkāra is considerably corrupt. I acquired a photocopy of the manuscript of AD. and has edited the work. In several cases I have tried to emend and restore the illustrative Gāthās. I have supplied the Sanskrit Chāyā for the Kārikās.

Date and Authorship

As mentioned previously the mascript of AD. is conjecturally dated in the thirteenth century. In several cases the definition of the Alamkāras and in a few cases the illustration clearly shows the influence of Rudraṭa's

Kāvyaḷamkara, dated in the ninth century. The Apabhramśa poet Svayambhū (probably in the later half of the ninth century) is said by his son Tribhuvana to have written works on Vyākaraṇa, Chandas and Alamkāra. Svayambhū's work on metres viz. Svayambhūcchandas is available, though, we have not got any other clue to his Vyākaraṇa. Our conjecture is that AD. is possibly Svayambhū's work. But his name usually given in his work is missing here and there are no references to the Tirthamkaras and on the contrary there are references to Vedic-Pūraṇic gods like Viṣṇu. So our conjecture remains doubtful.

Close resemblance between certain definition and a few illustrations given by Rudraṭa (besides the number and order of the Alamkāras) and what we find in AD. indicates that the latter had Rudraṭa's Kāvyaḷamkāra as one of its sources. The following instances are noteworthy :

1. श्लिष्ट स्यार्थेन संयुक्तः किञ्चिदुत्प्रेक्ष्यान्वितः ।
 रूपकार्थेन च पुनरुत्प्रेक्षावयवो यथा ॥ (काव्य ३.४७)
 होइ सिलेसच्छलेणं मज्जंति रूअएण अफुडेण ।
 उप्पेक्खा एसो सुओ उप्पेक्खावअसव-णामोहु ॥ (अद. १२१)
2. न्यूनस्यापि विशिष्टेन गुणसाम्य-विवक्षया ।
 तुल्य-कार्य-क्रिया-योगादित्युक्ता तुल्ययोगिता ॥ (काव्य.३.२७)
 गुण-सरिसत्तण-तण्हाइ जत्थ हीणस्स गुरुअएण समं ।
 होइ सम-काल-किरिया जा सा समजोइआ साहु ॥ (अद. १०६)

3. यत्रैकमनेकेषां वाक्यार्थानां क्रियापदं भवति ।
 xx xxx तदेतदिति दीपकं xx ॥
 आदौ मध्यांते वा वाक्यं तत् संस्थितं दीपयति ।
 वाक्यार्थमिति भुयस्त्रिधा xx xx ॥ (काव्य. ७, ६४-६५)
 (आदि-मध्यांत-विषयं त्रिधा दीपकमिष्यते ।
 भामह , काव्य. २, २५)
 दिविज्जंति पआइं एक्काए चेअ जत्थ किरिआए ।
 मुह-भज्झंतगआए तं भण्णइ दीवअं तिविहं ॥ (अद. ४६)
4. तुल्य-श्रुतीनां भिन्नानामभिधेयैः परस्परम् ।
 वर्णानां यः पुनर्वादो यमकं तन्निगद्यते ॥
 आदि-यध्यांत-यमकं पादाभ्यासे तथावली ।
 समस्त-पाद-यमकमित्येतत् पंचधोच्यते ॥ (काव्य. २, १७)
 आइ-मज्झंत-गअं पाअब्भासो तहा आवली-णिबंधो ।
 णीसेस-पाअ-रइअं जाअइ जमअं अ पंचविहं ॥ (अद. १२८)
5. उपमानेन यत्तत्त्वयुपमेयस्य रूप्यते ।
 गुणानां समतां दृष्ट्वा रूपकं नाम तद् विदुः ॥
 समस्त-वस्तु-विषयमेकदेशविवर्ति च ।
 द्विधा रूपकमुद्दिष्टमेतत् चोच्चच्यते यथा ॥ (काव्य. २.२१-२२)
6. उपमानेन तत्त्वं च भेदं च वदतः पुनः ।
 ससंदेहं वचः स्तुत्यै ससंदेहं विदुर्बुधाः ॥ (काव्य ३, ४३)
 उवमाणेण सरूअं भणिऊण भस्सए जहिं भेओ ।
 शुइ-करणेणं संदेह-संसिओ सो हु संदेहो ॥ (अद. ७४)

The illustration of प्रेमातिशयः

सहसा तुअम्मि दिट्ठे जो जाओ तीए पहरिसाइसओ ।

सो जइ पुणो-वि होइ सुंदर तुअ दंसणे च्चेअ ॥ (अद. ९०)

Compare the illustration of प्रेयस् :

अद्यया मम गोविंद जातो त्वयि गृहागते ।

कालेनैषा भवेत् प्रीतिस्तवैवागमनात् पुनः ॥ (काव्य. ३,५)

List of Alamkāras treated in AD.

१. उपमा

प्रतिवस्तु, गुणकलिता, असमा, माला, विगुणरूपा, संपूर्णा, गूढा, शृंखला, श्लेषा, ईषद्विकला, अन्योन्य-प्रशंसा, तल्लिप्सा, निदिता, अतिशया, श्रुतिमिलता, विकल्पिता.

२. रूपक

सकलवस्तु, एकदेश

१५. विरोध

१६. संदेह

३. दीपक

मुख, मध्य, अंत्य

१७. विभावना

१८. भाव

४. रोध

गूढभाव, अन्यापदेश

५. पदानुप्रास

१९. अर्थांतरन्यास

६. अतिशय

२०. अन्यपरिकर

७. विशेष

२१. सहोक्ति

८. आक्षेप

२२. ऊर्जा

भवत्, अपक्रांत

२३. अपहृति

९. जाति

२४. प्रेमातिशय

१०. व्यतिरेक

२५. उदात्त

११. पर्याय

रिद्धि, जाति

१२. रसित

२६. परिवृत्त

१३. यथासंख्य

२७. उत्तर

द्विगुण, त्रिगुण, चतुर्गुण

द्रव्य, क्रिया, गुण

१४. समाहित

२८. श्लेष	३७. उपमारूपक
सहोक्ति, उपमा, हेतु	३८. निदर्शन
२९. व्यपदेशस्तुति	३९. उत्प्रेक्षावयव
३०. समयोगिता	४०. उद्भेद
३१. अप्रस्तुतप्रसंग	किंपदार्थ, नूनशब्द
३२. अनुमान	४१. वलित
३३. आदर्श	४२. यमक
३४. उत्प्रेक्षा	पादादि, मध्यांत,
३५. संसृष्टि	पादाभ्यास, आवली,
३६. आशिषा	सकलपाद.

There is scope for comparative and historical comments in the case of many Alamkāras treated in AD. But it deserves a separate effort. Dr. Parul Mandak has kindly contributed the following notes on the history and character of the Alamkāras उत्प्रेक्षावयव and उद्भेद.

उत्प्रेक्षावयव : It seems Bhāmaha was first to treat this. He defines it as follows :

श्लिष्टस्यार्थेन संयुक्तः किञ्चिदुत्प्रेक्ष्यान्वितः ।

रूपकार्थेन च पुनरुत्प्रेक्षावयवो यथा ॥ (काव्यालंकार, २.४)

Like उपमारूपक this Alamkāra is of a compound character. Hence perhaps and because there is a mixture of उत्प्रेक्षा, रूपक and श्लेष Vāmana has regarded it as a type of संसृष्टि (काव्यालंकारसूत्रवृत्ति, 4.3.32).

Daṇḍin considers it as a type of उत्प्रेक्षा (काव्यादर्श 2-351). Bhoja also subsumes it under उत्प्रेक्षा (सरस्वतीकण्ठाभरण, 4.5)

उद्भेद : Śobhākaramitra defines it as follows :

निगूढस्य प्रतिभेद उद्भेदः । (अलंकाररत्नाकर, सू. १०१)

In the commentary he clarifies that when something concealed becomes somehow revealed the Alamkāra is उद्भेद, which is of two types वाच्य and व्यंग्य.

What is called पिहित by Rudraṭa that is उद्भेद of Śobhākaramitra. But Jayadeva has treated पिहित in the same way as Śobhākaramitra's उद्भेद. Vāgbhaṭa (later) and Appaya Dīkṣita have also treated उद्भेद. Bhoja in the Sarasvatīkaṇṭhābharaṇa has regarded उद्भेद as a type of भाविक. In निःशेष-च्युत-चंदनं etc. Bhoja says there is अव्यक्त उद्भेद. (Sarasvatīkaṇṭhābharaṇa, p.550). His view is cited by Narendraprabhasūri in his Aalamkāramahodadhi (p. 327)

(Reference : Ruyyaka's Alamkārasarvasva - A Study, Vol. 4 and 5) In a number of cases the meaning is not clear to me either due to corruptness of the text or due to textual difficulties (as for example in the case of the definitions and illustrations of the Yamka types).

TEXT

suṁdara-paa-viṇṇāsaṁ vimalālamkāra-rehia-sariraṁ |
sui-deviaṁ ca kavvaṁ ca paṇavia' pavara-vaṇṇaḍḍhaṁ || 1

Homage firstly to the Goddess of Learning who takes steps beautifully, whose body is adorned with bright ornaments and who is refulgent with abundant lustre and (secondly) to Poetry that has beautifully structured diction, that has a form illuminated with pure figures of speech and that is rich in excellent sound patterns.

savvāiṁ kavvāiṁ savvāiṁ jeṇa hoṁti bhavvāiṁ
tamalamkāraṁ bhaṇimo 'lamkāraṁ ku-kavi-kavvaṇaṁ || 2

We propose to describe (the chief figures of speech), due to which all the poems become worthy of hearing and gain loftiness and which cry halt to the compositions of worthless poets.

accanta-suṁdaraṁ pi hu ṇiralamkāraṁ jaṇammi kiraṇtaṁ |
kāmiṇi-muhaṁ va kavvaṁ hoi pasaṇṇaṁ pi vicchāraṁ || 3

A poem and a damsel's face in spite of being very beautiful and lucid, if they are bereft of ornaments, would appear lustreless to the people.

tā jāṇiūṇa ṇiṇaṁ lakkhiṇai' bahu-viḥe alamkāre |
jehiṁ alamkāriāiṁ bahu maṇṇijaṁti kavvāiṁ || 4

Hence becoming thoroughly conversant with numerous types of the figures of speech, we define and describe them here so that the poems beautified with them get excellent reception.

uvamā-rūvaa-divaa-rohāṇuppāsa-aisaa-visesā |
akkheva-jāi-vairea-rasia-pajjāa-bhaṇiā u || 5

Upamā, Rūpaka, Dipaka, Rodha, Anuprāsa, Atiśaya, Viśeṣa, Ākṣepa, Jāti, Vyatireka, Rasita, Paryāya-bhaṇita,

Begins : Om namaḥ Sarasvatyai.

1.1. paṇaviaṁ

4.1. lakkhiṇajaha

5.1. visesaṁ

jahāsamkha-samāhia- viroha-samsaa-vibhāvaṇā-bhāvā |
atthantarāṇaso aṇṇa-pariāro taha sahottia || 6

Yathāsamkhyā, Samāhita, Virodha, Saṁśaya, Vibhāvanā, Bhāva,
Arthāntaranyāsa, Anyaparikara, Sahokti,

ujjā avanhava io pemmāisao udātta-pariattā |
davvuttara-kiriuttara-guṇuttarā bahu silesā a || 7

Ūrjā, Apahnava, Premātisaya, Udātta, Parivṛtta, Dravyottara,
Kriyottara, Guṇottara, various types of Śleṣa,

vavaesa-thui-samajoiā ia apatthuappasamsā¹ a |
anumāṇam āariso uppekkhā² taha a saṁsiṭṭhi || 8

Vyapadeśa-stuti, Samayojitā, Aprastutaprasamsā, Anumāna,
Ādarśa, Utprekṣā, Saṁsrṣṭi,

āsīsā-uvamārūvaā ca jāṇaha¹ nīarisaṇam taha a |
uppekkhāvaavo bhea-valia-jamaehi saṁjuttā || 9

Āśiḥ, Upamārūpaka, Nidarśana, Utprekṣāvayava, Udbheda,
Valita along with Yanaka.

ettia-mittā ee kavvesu paḍiṭṭhiā alamkāra |
ahiā uvakkameṇam vīsāo doṇṇi saṁkhāu || 10

These only are the established and accepted poetic figures. These,
numbering forty, we shall describe in order.

uvamāṇeṇam jā desa-kāla-kiriāvaroḥa-paḍiṇeṇam |
uvameassa sarisaṇ lahai guṇeṇam khu sā uvamā || 11

That is indeed Upamā which achieves the similarity of the object
of comparison, through a quality thereof, with the standard of
comparison that is distinct on account of difference in place, time or
action.

paḍivatthū guṇa-kaliā asamā mālā a viguṇa-rūvā a |
saṃpuṇṇā gūḍhā saṃkhalā a lesā a dara-vialā || 12

Prativastu, Gunakalitā, Asamā, Mālā, Viguṇarūpā, Sampūrṇā,
Gūḍhā, Śṛīkhalā, Śleṣā, Iṣatvikalā,

ekka-kkamā pasamsā tallicchā ṇimdiā aisaā a |
sui-miliā taha a viappiā a sattaraha uvamāo || 13

Anyonyā, Prasamsā, Tallipsā, Ninditā, Atiśayā, Śrutimilitā,
Vikalpitā.

paḍivatthūe sā uvamā jā samāṇa-vatthurūa a |
'iva'-'miva'-'pivā'-i-rahiā visarisa-guṇa-paeāhimto || 14

That Upamā is Prativastu which lacks particles (of comparison) like *iva*, *miva*, *piva*, and which conveys similarity between two things, in spite of dissimilar qualities.

paḍivatthūvamā' jahā :

saṃpatta-tivagga-suhā thovā puhavā horṃti nāra-ṇahā |
mahura-phala (?) [-kusumā] siṇiddha-pattā tarū viralā || 15

The illustration of Prativastūpamā :

There are few kings on this earth who have achieved (all the) three classes of happiness : Rare are such trees that have sweet fruits, fragrant flowers and tenderly smooth leaves.

guṇa-kaliā sā bhāṇnai guṇehī dohim pi sarisaā jattha |
uvameo kira jie uvamāṇam hoi sā samā || 16

That Upamā is called Guṇa-kalitā in which resemblance pertains to two qualities.

That Upamā is Asamā in which the Object of Comparison becomes the Standard of Comparison.

guṇa-kaliā jahā :

campaa-laa¹ vva ṇava-kusuma-suṇdarā sahāi viṁjha-kaḍae² va
vaccha-tthalammi lacchī tamāla-nīle mahumahassa || 17

The Illustration of Guṇa-kalitopamā :

On the broad chaste of Viṣṇu that is, like the slope of Vindhya, as dark as (or due to) Tamāla tree(s), Lakṣmī like the Campaka creeper, as beautiful as (alternately beautiful due to) fresh flowers, appears charming.

asamā jahā :

joṇhā-nimmala-lāaṇṇa-pasara-cimcaia-¹ saala-bhuanāi |
tuha tujjha vva kisoari samāṇa-rūā jae ṇatthi || 18

The illustration of Asamopamā :

O damsel of slender belly, your graceful beauty, like the clear moonlight, adorns the whole world. So nobody is there like you in this world who can compare with you in beauty.

sā mālā uvamāṇāṇa jattha vivihāṇa hoi riṇcholi |
biuṇa-sarisovamā jā viṇimmiā biuṇa-rūa tti || 19

That Upamā is Mālā in which there is a series of different Standards of Comparison.

That which is constructed with twofold similar Comparisons is called Dviguṇa-rūpā.

mālovamā jahā :

hari-vaccharṇ va sukamarṇ gaanarṇ va bhamarṇta-sūra-
sacchāarṇ ||
sāara-jalarṇ va kari-maara-soharṇ tuha ghara-ddārarṇ || 20

The illustration of Mālopamā :

The gate of your house is *sukamala* (marked with beautiful lotuses) like the chaste of Viṣṇu (which is marked by the presence of beautiful Lakṣmī); it is splendidous due to *bhamamta sūra* (brave

men moving about), like the sky which is splendorous due to *bhamamta sūra* (the revolving sun); it is like the water of the ocean marked by (the figures or alternatively the presence of) elephants and crocodiles.

viuṇa-rūvovamā jahā :

nivvāvārikāa-bhuaṇa-maṇḍalo sūra-ṇāsia-pahāo |
ṇāha paosa-vva tumam pāusa-sarisattaṇam vahasi || 21

The illustration of Dvigūṇarūpopamā :

As the night-time, putting a stop to the activities of the world and eliminating the sunlight resembles the rainy reason, you also, my lord, resemble the same by putting a stop to the (hostile) activities of all the feudatories and by destroying the prowess of the enemy heroes.

ṇa hu ṇṇā ṇahu ahiā jā jāai sā hu hoi saṁpuṇṇā |
jā uṇa samāsa-liṇā sā gūḍhā bhaṇṇae uvamā || 22

The Upamā which is neither deficient nor excessive (in the matter of requisite characteristics) is called Sampuṇṇopamā. That Upamā which is submerged in a compound is call Gūḍhopamā.

saṁpuṇṇā jahā :

sohasi vaṇṇeṇa tumam keai-kaṇṇulliā-saṇāheṇa |
kamaleṇa va pāsa-ṭṭhieṇa muddhaḍa-haṁseṇa pasaacchi || 23

The illustration of Saṁpuṇṇopamā :

With your face having the Ketakī flower as the ear ornament, and thus resembling a lotus with a young goose standing near-by, Oh damsel with beautifully long eyes, you appear charming.

gūḍhovamā jahā :

kaha pāvihisi kisoari daiam thaṇaala-sakheā-ṇisāsiri' |
rambhā-gabbhoara-ṇiamba-bhāra-masiṇeṇa gamaṇeṇa || 24

The illustration of the Gūḍhopamā :

O slim-waisted damsel, being short of breath due to the strain of

(your heavy) breasts and moving softly because of the great weight of your lower body with thighs like the pith of the plaintain tree, how will you reach (?) your lover ?

uvamā-vaehī uttiviḍi-raiehi saṁkhalā hoi |
uvamijjai uvameo jesim lesāṇa sā lesā || 25

That Upamā which is made up of a concatenation of Upamās is called Śṛṅkhalopamā.

That in which the Object of Comparison is Compared by means of Śleṣas is Śleṣopamā.

saṁkhalovamā jahā :
saggassa va kaṇaa-giri kaṁcaṇa-giriṇo [vā] mahialam¹ hou |
mahiviḍhassa-vi bhara-dharaṇa paccalo taha tumam² cea || 26

The illustration of Śṛṅkhalopama :

As the Golden Mount (i.e. Meru) is capable to bear the great burden of the Heaven, and as the earth-surface is capable of bearing the great burden of Mount Meru, so it is only you who are capable of bearing the great burden of the vast earth.

lesovamā jahā :
so saṁjhā-rāa-samo¹ cala-pemmo jo jaṇo suhao |
so kim bhāsai saṁjhā-rāeṇa va jo ṇa rimcholi || 27

The illustration of the śleṣopamā :

That person who is attractive, but fickle in love is like the twilight colour (?)

susarisamāpakhevaṁ (?) vialai sa cceva hoi daravialā |
ekkakkamovamāṇehī hoi ekkakkamā ṇāma || 28

The Upamā which... is caled Isadvikalā. Tha Upamā in which there are mutual Upamānas is called Anyonyopamā.

daravialā jahā :

piṇa-tthaṇi sa-rūā paha-pesia-loaṇā sa-ukkaṇṭhā |
lihiya vva dāra-laggā ṇa calai tuha dāsaṇāsāe || 29

The illustration of Iṣadvikalopamā :

That damsel with plump breasts and a beautiful figure, directing her glance with intense yearning on the path of your arrival, remains attached to the doorway without moving — as if she were a picture, hoping to catch your glimpse.

ekkakkamā jahā :

pai-vimalāu doṇṇi-vi vibuha-jaṇe nivvui-karāo a |
ekkekkaṇa-sarisāo tuha kitti tiasa-sariā a || 30

The illustration of Anyonyopamā :

Your fame and the heavenly river, both of them being pure by nature and imparting bliss to Vibudhas ((1) the learned, (2) the gods) resemble each other.

nirṇḍāe salahijjai uvameo jattha sā pasamṣa tti |
aṇuharai aisaṇaṇṇ jā sa ccia hoi tallicchā || 31

That Upamā wherein the Upameya is praised under the guise of censure is called Praśamsopamā. That is Tallipsopamā which resembles Atiśoyakti (?).

nirṇḍā-pasamṣā jahā :

tuha saṇḍhassa va naravai bhujjai bhiccehi pāḍā lacchī |
hiaāi (hiaaṇ pi ?) kāarassa va vaṇijja-bhaṇa osarai || 32

Praising through censuring (i.e. Praśamsopamā) is as follows :

O King, your Lakṣmī (i.e. favours) is openly enjoyed by your dependents, as if you are eunuch, Your heart (?) too wilts from fear of scandalous rumours, as if it were that of a coward.

tallicchovamā jahā :

pāusa-nisāsu sohai jala-ppavahehi pūriā puhai |
cala-vijju-valaya-vāḍaṇa-ṇivadia-ṇakkhatta-sarisehim || 33

The illustration of Tallipsopamā :

In rainy nights, the earth filled with water-streams resembling masses of stars fallen down due to strokes from circular flashes of lightning, appears beautiful.

uvameo nimḍijjai thui-vavaeseṇa jattha sā nimḍā |
aisaa-bhaṇiā sa ccia aisaiā bhaṇṇae uvamā || 34

That is Nindopamā wherein the Upameya is censured through praise. That Upamā which is expressed through Atiśayokti is called Atiśayopamā.

thui-nimḍovamā jahā :

tambola-rāa-miliamḥaṇeṇa ahareṇa sohasi paose |
dara-pariṇaa-jambūhala-kamti-sariseṇa pihu-acchi || 35

The illustration of Stuti-nindopamā :

O girl with (beautiful) long eyes, you appear charming at the advent of the advent night with your lowerlip that is coloured by the betel-juice mixed with the kohl and hence it has the lustre like that of a slightly ripe roseapple (jambū) fruit.

aisa(i)ya-uvamā jahā :

joṇhā-bhaa-saraṇāgaa-timira-samūhehi ṇijjia-miamkam |
sevijjai vaaṇam sāsa-gaṇḍha-luddhehi bhasalehim || 36

The illustration of the Atiśayitopamā :

(Your) face, which has conquered the moon, is served (i.e. attended to) by bees, (which resemble) masses of darkness coming to seek refuge due to fright of the moonlight, and which is covetous of the fragrance of (your) breath.

jā sarisaehī bajjhai saddehiṃ sā hu hoi suimiliā |
ekkāṇikka-viappaṇa-bhecṇa viappiā du-vihā || 37

Śruti-militā is that (Upamā) which is constructed by means of similar words; Vikalpita (Upamā) has two types according to fancying once or more than once.

sui-miliovamā jahā :

datṭhūṇa para-kalattam chaṃdāvaḍiam maṇoharam kavvam |
khijjai khalo viambhai dūsai dosam a-pecchamto || 38

The illustration of Śruti-militopamā :

Seeing another's wife willful and beautiful (as also) a poem, composed in metres and beautiful, a wicked person feels dejected, yawns and censures her (or it) eventhough he fails (actually) to find any fault.

ekkattha-viappiovamā jahā :

paribhamāṇa-vai-ṇiaddhia-saṃpiṇḍia-bahala-reṇu-ṇiacchā |
ṇahasu (?) aṇaḍa-taṃsā iva, vāāvattā muṇijjamte || 39

The illustration of Vikalpitaṇḍi which has fancying related to a single idea :

The whirlwinds, controlling mass of dust drawn and collected near hedges though wanderings round and round, appear like tortuously moving paramours.

bahuhā-viappiovamā jahā :

sūrammi dāva jalāṇe vva volie ṇahaalam vaarasam(?)vayo |
pacchā masi-ṇiareṇa va tameṇa kasiṇikayam saalam || 40

The illustration of Bahudhā-vikalpitaṇḍi :

Then as the sun like a fire departed, the surface of the sky which was as if . . . (?) and afterwards all of it was darkened as if with a mass of soot.

uvamāṇeṇuvarṇeassa jaṁ nirūvijjae ni(?)rūvaṇaṁ khu |
davva-guṇa-sammaaṁ taṁ bhaṇanti iha rūvaṁ kaiṇo || 41

upamāṇenupameyasya yat nirūpyate nirūpaṇaṁ khalu |
dravya-guṇa-sammataṁ taṁ bhaṇanti iha rūpaṁ
kavayaḥ ||41

When the nature of Upameya based on the latter's substance or qualities is represented by Upamāna, then that representation is called Rūpaka by the poets.

taṁ cia duvhaṁ jāi sāmatta-pāattha-viraanā-jaṇiaṁ |
paḍhamāṁ bhaṁ ekkekka-desa-parisaṁthiaṁ hoi || 42

tadeva dvididhaṁ jāyate samasta-padārtha-viracanā-janitaṁ |
prathamāṁ dvitīyāṁ ekaikadeśa-parisaṁsthitāṁ bhavati ||

The same is of two types : the first is such as produced by relating to all the terms, the second is confined to a single part.

Saala-vatthu rūvaṁ jahā :

gaṇa-saraṁ peccaha pāusammi taṇu-kiraṇa-kesara-saṇāhaṁ

tārā-kusuma-vvavaṇaṁ mahabharāṇa paulaṁ samakkamai ||43

The illustration of Sakalavastu-rūpaka :

Look at the lake of the sky in the rainy season with stars as flowers that have roogs as follen x x x x x.

ekkekka-desa-rūvaṁ jahā :

avira-pasaria-dhārā-nivāa-niṭṭhavia-paṁthia-samūho |
mārihai maṁ sa-daiṁ nikkivo pāusa-cilāo || 44

The illustration of Ekadeśa-rūpaka :

The pitiless Rainy Season in the form of a Kirāta, who has killed the travellers by the incessantly pouring showers will kill me also along with my beloved.

bheā nāchīm cia haria-cchāchīm rūvaāṇa kaā |
atthe labbhijjai cia saaleara-rūaā-hiṃto || 45

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dīvijjaṃti paāim ekkāe cea jattha kiriāe |
muha-majjharṇtagaāe taṃ bhaṇṇai divaam' tīvihaṃ || 46

That Alamkāra wherein a single verb illuminates the words of the sentence, that verb being placed either in the beginning or middle or end (of the sentence), is called Dipaka of the three varieties.

muha-dīvaam jahā :

bhūsiṇṇaṃti gairṇdā maṇṇa suhaḍā asi-ppahareṇa |
gaua? taraṇa turarṇgā sohagga-guṇṇa mahilāo || 47

The illustration of Mukha-Dipaka :

The excellent elephants shine forth in virtue of the ichor, the brave-warriors in virtue of the sword-strokes received, the horses in virtue of their speed and the women in the virtue of their beauty.

majjah-dīvaam jahā :

sukaviṇa jaso sūrāṇa dhirimā ihiām narimḍāṇa |
keṇa khalijjai piṣuṇāṇa dummai bhīruāṇa (?) bhaam || 48

The illustration of Madhya-Dipaka :

Who can harm, violate or diminish the fame of great poets, the steadfastness of the brave men, the wishes of the kings, the evil designs of the back-biters and the fear of the cowards.

aṃtadīvaam jahā :

sattheṇa buhā dāṇṇa patthivā guru-taveṇa jai-ṇivahā |
raṇa-sāhasaṇa suhaḍā mahiale pāḍa hoṃti || 49

The illustration of Antyā-Dipaka :

The wise men by means of learned treatises, the kings by means

of charity, the ascetics by means of rigorous austerity, the soldiers by means of daring acts on the battle-field become famous in the world.

addha-bhaṇiāṃ niruṃbhāi jassim juttia hoi so roho |
paa-vaṇṇa-bhea-bhiṇṇo jāai du-viho anuppāso || 50

That is Rodha wherein what is partly spoken is restrained artfully. Anuprāsa has two types distinguished on the basis of words and sounds.

roho jahā :

ko ṇa valai teṇa viṇa mā bhaṇasu a pulaiehim pāsehim |
ai-rahāsa-jampiāim havamti pacchā avacchāim || 51

Who would not burn without him ? Do not speak with your sides thrilling. Words spoken very rashly become harmful afterwards.

paṇṇuppāso jahā :

sasi-muhi muhassa lacchim thaṇasāliṇi thaṇaharam-pi
peccamto |
taṇuāai taṇuoari hali [a] suo kahasu jam juttam || 52

The illustration of Padānuprāsa :

The ploughman's son, seeing the beauty of your face, O moon-faced girl, and seeing your breasts, O bearer of plump breasts, becomes thinner, O slim-bellied girl. So tell me what is proper in this matter.

vaṇṇānuppāso jahā :

vāamti sajala-jalahara-jala-lava-samvalana-sīala-pphamāsa |
phullamdhua-dhuva-kusumucchalamta-gamdhuddhurā
pavaṇa || 53

The winds are blowing, having cooling touch due to the mixture of water particles from the water-bearing clouds, and strongly redolent with the fragrance springing from flowers that are shaken by bees.

jattha nimittāhimto loā ekkamta-goaram vaaṇam |
viraijjai so tassa a aisaa-ṇāmo alamkāro || 54

Where the words of usual discourse are used purposefully to convey oneness then that figure is called Atiśaya.

aisaālamkāro jahā :

jai garṇḍha-milia-bhamaram na hoi avaamsa-campaa-pasūam |
tā keṇa vibhāvijjai kaola-miliām pahaṁ tissā || 55

The illustration of the figure Atiśya :

If bees had not gathered (attracted by) the fragrance of the Campaka flower used as ear-ornament, who could have observed it, as its colour was commingled with the colour of her cheeks ?

vigae vi ekka-desa-guṇamtareṇam tu saṁthui jattha |
kirai visesa-payaḍaṇa-kajjeṇam so viseso tti || 56

Where a quality disappears from one part, if it is praised through attribution of another quality with a view to bring out speciality, that figure is Viśeṣa.

Viśeṣālamkāro jahā :

na-vi taha ṇisāsu sohai piāṇa taṁbola-rāa-pacchaio |
jaha piaama-pio paṁdaro-vi aharo pahāyammi || 57

The illustration of the figure Viśeṣa :

The lower lip of the beloveds, which is at night covered with betel leaf-juice does not appear as beautiful as when it appears in the morning deeply kissed by their lover even though then it is deprived of colouring.

jattha niseho vva sasihia (?) kirai visesa-taṇhāe |
so akkhevo duviho hoṁta-vakkaṁta-bheeṇa || 58

Where something is negated with some specific purpose, the figure is Ākṣeṣa. It is of two types : Bhavat and Apakrānta.

Horntakkhevo jahā :

jai vaccasi taha vaccasu maha garu(a-dāha)-virahaggi-tavia-
taṇue |

vaccai tai samaam cia ahavā kaha jafnpiam esā (?) || 59

The illustration of Bhavat-ākṣepa :

'If you are going away, then go. As my body will be burnt by
the intense fire of separation, with you will certainly depart my . . .
But how

avakkamntakkhevo jahā :

khagga-ppahāra-daḍha-dalia-riu-dalassa gaa-kumbha-viḍhassa |
tua natthi ettha ko mahiharāṇa samcāṇa hojja || 60

The illustration of Apakrāntākṣepa :

You, who has torn the broad temples of the elephants of the
hostile army that was crushed with your forceful sword-strokes there
is nobody here to who can possibly be a mover of mountains ?

hoi sahāo jāi vairego uṇa visesa-karaṇeṇa |
uaṇeṇa-mohi(?) saā aṇeṇam cc (?) bajjhai kaihim || 61

The (description of) nature is Jāti. When some special trait is
pointed out it is Vyatireka xx xx xx.

jāi jahā :

sira-dharia-kalasā gholira - bāhā-jualāi gāma-taruṇe |
maṇṇai vilāsa-diṭṭho bhai(?)-tṭhiaam pāmaro puhavim || 62

The illustration of Jāti :

The busbandsmand, glanced at sportively by the young village
girl, carrying a water pot on her head and swinging her both hands,
thinks he has gained (the whole) earth.

vairego jahā :

dūsaha-paāva-pasaro somo sai akhalia-paho tam si |
te vva jaḍā uṇa doṇha vi ravi raa raa haa-cchā || 63

The illustration of Vyatireka :

The spread of your prowess (2. heat) is unbearable. You are always gentle and you tread the path without stumbling (2. stoppage)... Besides the sun are inanimate (?) Hence their lustre is dimmed (before you).

phuḍa-sirṅgārāi-raso so rasio aha bhaṇṇae alaṁkāro |
aṇṇa-vavaesa-bhaṇie viṇimmio hoi pajjāo || 64

When there is explicit erotic sentiment the figure is said to be Rasita. When something is said under disguised reference Paryāya is produced.

rasio jahā :

dūi-viaḍḍha-vaanāṇubamḍha-iarā viambhiuṁ thaddhā |
paḍai saunṇassa uare rasamta-rasaṇā kuraṁgacchī || 65

The illustration of Rasita :

The proud fawn-eyed girl, won over (?) by the soliciting clever words of the female messenger, yawning and with her girdle tinkling would fall on the chest of a man who has earned religious merits.

pajjāo bhaṇṇai jahā :

garuāṇa coriāe ramarṁti(e) payaḍa-rai-rasaṁ katto |
mā kuṇasu tassa dosaṁ suṁdari visama-ṭṭhie kajje || 66

Paryāya is illustrated as follow :

How can there be real sexual pleasure in making love clandestinely—concealing it from the elders ? O charming woman, in such a difficult matter do not blame him.

jaha ṇia (?) bhaṇṇai bahuā parivāḍi-paadaṇaṁ jaha-saṁkhaṁ |
kiṁ puṇa biuṇaṁ tiuṇaṁ caugguṇaṁ hoi kavvaṁmi || 67

When many things are described with a view to reveal a series it is Yathāsaṁkhyā. It can be two-membered, three membered or four-membered in the poem.

biuṇo jahā :

haṁsa-sasi-kamala-kuvalaya-bhasala-mulāṇaṇa ṇijjiā lacchī |
tissa gai-muha-karaala-loaṇa-dhammella-bāhāhim || 68

The illustration of the two-membered Yathāsarnkhyā :

Her gait, face, palms, eyes, tuft of hair and arms have conquered the beauty respectively of the swan, moon, lotus, blue lotus, black-bee and lotus-fibres.

tiuṇo jahā :

jo vahai vimala-vellahala-kasaṇa-sia-sari[ā]-visa-miamkam |
muddhaddha-raaṇiara-mauli-saṁsiam taṁ sivaṁ ṇavaha || 69

The illustration of the three-membered Yathāsarnkhyā :

Bow down to the Śiva, who carries respectively pure, delicate, black and white river, poison and moon and whose head is resort of a half-moon.

Caugguṇo jahā :

tie sama-maua-dihehim nimmala-taṁba-dhavala-sohehim |
dasaṇāhara-naaṇehim jiāim maṇi-jāvaa-kamalāim || 70

The illustration of the four-membered Yathāsarnkhyā :

Her teeth, lower lip and eyes which are respectively even, soft and long and have also respectively shining, red and white lustre have conquered diamonds, lac-dye and lotus respectively.

aṇavekkhia-patta-sahāa-saṁpaāe samāhio hoi |
guṇa-kiriāṇa-viroheṇa esa bhaṇio viroho-tti || 71

Samāhita occurs when rich help is received unexpectedly. When there is opposition between qualities or actions, the figure is called Virodha :

Samāhio jahā :

accamta-kuvia-piaama-pasāṇattham paattamāṇe |
uio carṇdo-vi tatto a pasario malaa-gaṁdhavaho || 72

The illustration of Samāhita :

When she has begun efforts to appease her greatly indignant dear one, at that very moment arose the moon and then the southern breeze spread.

viroho jahā :

tujjha jaso hara-sasahara-samujjalo saala-ṇavaṇia diḍham-pi

mailai ṇavara vara-veri-vīra-vahu-vaṇa-kamalāim || 73

Your fame eventhough bright white like the moon on Śiva's (head)..... makes black with dirt the lotus-faces of the wives of your brave enemies.

uvamāṇeṇa sarūam bhaṇiūṇa bhassae jahim bheo |
thui-karaṇeṇam saṁdeha-samsio so-hu saṁdeho || 74

When the character of something is described first through a standard of comparison and then the distinction is made in order to praise, resorting to doubt, that figure is Saṁdeha.

saṁdeho jahā :

kim kamalaminam no tam sa-kesaram kim sasi na tattha mao |
diṭṭham sahi tujjha muham sa-samsaami ajja taruṇehim || 75

The illustration of Saṁdeha :

Is this a louts ? But no, that has filaments. Then is this the moon ? But no, there the deer (is present). O friend, your face is looked at with such doubts by the young boys.

natthi viheo kiriā-rasiassa-vi hoi jattha phala-riddhi |
bhaṇnai vibhāvaṇā so kavvālamkāraittehim || 76

Wherein eventhough there is nothing to be performed still, because of resort to actions there ensues abundance of result, that has been called Vibhāvaṇā by the experts in poetic figures.

añṇāvaeso jahā :

añṇassa baṁdha bhoiṇi, ṇava-vacchaa-selliaṁ baillassa |
āloa-metta-suhavo, ṇo kajja-karaṇa-kkhamo eso || 82

The illustration of the Anyāpadeśa (type of Bhāva) :

Oh headman's wife, you tie the tether to some another young bull. This one is only attractive to look at ; he is incapable of functioning.

puvva-bhaṇa-sarisammi vatthummi
tassa vivaria-attha-bhaṇaṇaṁ so añṇo || 83

The statement of the opposite of what has been said previously is another variety.

XX XX XX XX

atthaṁtaraṇāso jahā :

vipphurai ravi uaāalammi ṇahu attha-mahihara-siratto |
teaṁsiṇo vi teaṁ, lahaṁti thāṇaṁ laheṇa || 84

The illustration of Arthāntaranyāsa is as follows :

The sun does not shine on the summit of the setting mountain as it shines on the rising mountain. The brilliant ones too achieve brightness when they get (appropriate) position.

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aṇṇa-pariāro-jahā :

turiyāe turiya-gamaṇo, ṇiamba-bhara-maṁtharāe salila-pao |
maggeṇa tia vaccai, pellāvellie taruṇi-jaṇo || 85

The illustration of Anya-parikara :

Young girls, pushing one another, go following her path rapidly when she goes rapidly, slowly when she moves slowly with sportive steps.

bahu-vatthu ccia kiriya(?)sama-kāla-paāsanāṁ u sahautti |
guru-viraāe raio, jāai ujja-alamkāro || 86

Revealing of several things and activities simultaneously constitutes the figure Sahokti. When a figure is composed on the basis of (the theme of) great prowess — that figure is Ūrjā.

[ujā jahā :]

visattho ccia geṇhasu, vairiāṇe vegga-ṇivaḍiāṇ khaggam̃ |
paharam̃te paḍi-paharaṇamuṇa karesu ṇa sāmattam̃(?) ||87

The illustration of Ūrjā :

Do take up confidently your sword which falls forcefully on the enemies. By striking him in return who strikes show your strength (?).

sahotti jāhā :

ṇiddāe samā lajjā, sarīra-sohāe saha gaā kitti |
samaam̃ taha aṇuraṇi, tie vaḍḍham̃ti ṇisāsā || 88

The illustration of Sahokti :

Her modesty is gone along with sleep; her physical charm is gone along with her fame; and along with the night-time her sighs increase.

uvamā jattha ṇiṇhavai thaḍā sā avaṇṇhui hoi |
pīle a aisaeṇam̃, pemāisao bhaṇeavvo || 89

Wherein the simile is concealed that figure is Apanhuti. Wherein extreme love (is expressed) that figure should be called Premātiśaya.

avaṇṇhui jahā :

ṇahu ucca-viḍava-sam̃thia-pahit̃tha-kalaam̃thi-kala-rava-
ppasaro |
suvvai vaṇa-vilasira-pupphacāva-mahuro ravo eso || 90

The illustration of Apahnuti :

Really, what is heard is not the spreading sweet notes of the joyous cuckoo perched on a lofty branch. This is the sweet twang (of the bow) of the flowry-arrowed one who sports in the park.

pemāisao jahā :

sahasā tuammi diṭṭhe, jo jāo tīa paharisāisao |
so jai puṇo-vi hosai, surādara tua dāmsaṇe ccea || 91

The illustration of Premātisāya :

The extreme joy which she felt on seeing you all of a sudden,
will be again felt, if at all, on seeing only you, O beautiful one !

riddhi-mahāṇubhāvattañehi duviho-vi jāai udatto |
so pariutto gheppai, jattha visiṭṭhaṁ ṇaṁ dāuṁ || 92

Two types of Udātta result (through the expression of)
prosperousness and high nobility. That is Parivṛtta in which something
special is received by giving away something that is one's own.

riddhi-udatto jahā :

tuha ṇara-sehara vipphuria-raaṇa-kiraṇa-ṇāra-ṇāsia-tamāiṁ |
bhiccāṇa-vi diva-sihā-mailāi ṇa hoṁti bhavaṇāiṁ || 93

The illustration of Riddhi-udātta :

O crown of men ! The palatial houses even of your servants do
not get dirty due to (the soot from) the lamp-flame because there the
darkness is expelled by a mass of glittering rays of the jewels.

mahāṇubhāvatta-jāiudatto jahā :

vellahala-ramaṇi-thaṇahara-paḍipellia-viḍa-vaccha-piḍhā-vi |
ṇa calaṁti mahā-sattā, maaṇassa sire paṁ dāuṁ || 94

The illustration of Udātta based on high nobility :

Even when their broad, strong chaste is closely pressed by the
beautiful breasts of charming girls, the mind of men of great fortitude
does not move (become unsteady) — They plant their foot on the head
of the God of Love.

pariatto jahā :

sasimui muha-parṁkaa-karṁti-ppaṣaraṇa-kiraṇakkam(?) -

vilāseṇa |

ditṭhim dāṇa tao, gahiai juāṇa-hiaāim || 95

The illustration of Parivṛtta :

O moon - faced girl, by the playful spread of the rays of your bright lotus-face, you give a glance and catch the hearts of young boys in return.

davva-kiriā-guṇāṇam pahāṇāā jesu kirai kaihim |

davvuuttara-kiriuttara-guṇuttarā te alaṁkāṛā || 96

In those statements where the poets assign prominence to either the substance, action or quality, in accordance with that we have there respectively the figures Dravyottara, Kriyottara and Guṇottara.

davvuttaro jahā :

vara-kari-turaṁga-marṁdira-āṇāara-sevaa-kaṇaa-raaṇāi |

cimtia-mettāim cia, havamti deve pasaṇṇammi || 97

The illustration of Dravyottara :

When the destiny is favourable one can have excellent elephants, horses, house, obedient servants, gold and gems the moment one thinks of them.

kiriuttaro jahā :

mā ruau mā kisāau, mā jhijjau mā vihim uālahau |

jā nikkiva tuha bahu-vallahassa varaī piḍe paḍiā || 98

The illustration of Kriyottara :

She should not weep, nor become thinner, nor be reduced, nor blame her fate, she who, poor one, became fond of you, who has many sweethearts.

guṇuttaro jahā :

sasi-somma sarala sajjāṇa, sacca-vaa suhaa sucaria salajja |
ditṭho si jahim tuam tettāi kahaṇu ṇa ṇarimda(?) || 99

The illustration of Guṇottara :

Oh king, as beautiful as the moon, simple, good man, observing the vow of truthfulness, charming, of good character, modest, wherever you are seen.....(?)

uamāṇaṁ uameaṁ, raijjai teṇa so silesa-tti |
so uṇa sahotti-uamā-heūhimto muṇeavvo || 100

It is Śleṣa when the Upamāna (standard of comparison) and Upameya (object of comparison) are described in the same words. It should be understood to be (of three types) : Sahokti, Upamā and Hetu,

Sahotti-silesa jahā :

pīṇā ghaṇā a dūraṁ samuṇṇaā ṇaha-vivattia-chāā |
mehā thaṇaā-vi tuha, niṭṭhavaṁti taṇhāuro loo || 101

The illustration of Sahoktiśleṣa :

People troubled by *trṣṇā* (1. thirst, 2. yearning) are xxx the clouds and your breasts that are plump, dense, rising high and altering the colour of the sky (or having nail marks).

uvamā-silesa jahā :

dūrāhim cia ṇajjai ḍhakkā-sadda-ssa sūiaṁ gamaṇaṁ |
lahuia-mahihara-sattāṇumatta-hatthiṇa-va pahūṇa || 102

The illustration of Upamāśleṣa :

The march of the elephants and kings, which dwarfs the strength(?) of mahiharas (1. mountains, 2. other kings), suggested by the sound of the kettle-drum, is known even from a long distance.

heu-silesa jahā :

helā-visavia-maṇaggaṇeṇa sama-pecchiāi a jaṇassa |
alia-parammuhaāe bhadda ṇaṇa-pahe taṁ si || 103

The illustration of Hetuśleṣa :

O suspicious one, you are within the range of eye-sight of her who, falsely turning away her face looks at you in the same manner as at other peoples in order to convince them effortlessly.

accubbhaḍa-guṇa-sarṁthui-vavaesa-vaseṇa savisaā jattha |
kīrai nīmḍāi thuī, sā vavaesa-thui ṇāmaṁ || 104

That is called Vyapadeśastuti wherein something is praised through censure with the objective of praising its highly striking qualities.

vavaesa-thui jahā :

akuliṇe paai-jaḍe, akajja-vamke jīe sasamkarṁmi |
tujjha jaso ṇara-sehara, kijja suaṇā via ṇāmāi || 105

The illustration of Vyapadeśastuti :

Oh highest among men, by gaining victory over the moon which is *akulīṇa* (1. not in contact with earth, 2. of low lineage), *jaḍa* (1. stupid, 2. inanimate) by nature and *vamka* (1. crooked, 2. curved) without reason your fame xx xx xx xx

guṇa-sarisattaṇa-taṇhāi jattha hiṇassa guruaeṇa samam |
hoi samakāla-kiriā jā sā samajoiā sāhu || 106

Where activity of the low takes place at the same time with that of the high with a desire to achieve equality of quality, there occurs the right Samayogitā.

samayogitā jahā :

maṇassa param rajjam kīrai rai-tarala-taruṇi-ṇivahassa |
samaāla-calia-maṇi-valaa-mehalā-ṇeura-ravena || 107

The illustration of Samayogitā :

The sound of the jewelled wristlets, girdle and anklets of the bevy of young girls, restless due to love, installs the supreme government of Madana.

appatthuappasaṃgo, ahiāra-vimukka-vatthuṇo bhaṇaṇaṃ |
aṇumāṇaṃ liṃgeṇaṃ, liṃgī sāhijjāe jattha || 108

Aprastutaprasaṅga consists in the statement of something outside its domains. Anumāna occurs where something is inferred by means of evidence.

appatthuappasaṃgo jahā :
sāsukkoṇa gaā uaha vahuāi sunṇa-devaulaṃ |
patto dullaha-lambho-vi aṇṇa-kajjāgao jāro || 109

The illustration of Aprastutaprasaṅga :

See, the daughter-in-law went to the deserted temple driven by the wrath of her mother-in-law. There she met her paramour, otherwise difficult to meet, who happened to go there on some other business.

aṇumāṇaṃ jahā :
ṇṇaṃ tīa vi sūaṃti teṇa saha vilasiaṃ haāseṇa |
naha-paa-pallava-laggāi saṇijja-dalāi aṇṅāi || 110

The illustration of Anumāna :

Her dallying with that wicked one is doubtlessly suggested by her limbs which bearing nail-marks have left signs on the bed-leaves.

āarisammi-va jāsiṃ ucchara-roṇaṇabhara(?) phuḍa-cchāā |
disaṃti paavvā(?) hīaa-hāriṇī so hu āariso || 111

That is Ādarśa wherein is seen vividly the heart-winning reflection, as if in a mirror, of the various parts of -----(?)

āariso jahā :
keli-parā mosara maṇṇe tuha phaṃsūavaṃ apāvaṃtā |
hatthā se ṇaha-kiraṇa-cchaleṇa dhārāhi-va ruvaṃti || 112

The illustration of Ādarśa :

Indulging in sport, do not move away : her hands deprived of the festive joy of touching you are weeping profusely, I believe, under the guise of the (bright) rays from her finger-nails.

thevovamāi sahiā,(a)samta-kāraṇā guṇāṇujoṇa |
avivakkhia-sāmatthā, uppekkhā hoi sāisaā || 113

With a slight touch of Upamā, attributing non-existing qualities due to some connection, lacking in intention of stating all (parts) is Utprekṣā excelling in poetic beauty.

uppekkhā jahā :

disai pūria-samkho-vva malaa-mārua-ṇareṇḍa-samcalāṇe |
dara-dalīa-malliā-maula-lagga-muha-guṇjīro bhamaro || 114

The illustration of Utprekṣā :

The bee, humming while its mouth is stuck to the Mallikā bud slightly open (blossomed) appears like the conch that has been blown at the march of the king, the Malaya breeze.

vivihehi alamkārehi ekka-miliehi hoi samsiṭṭhi |
āsīsālamkāraṇ, āsivvāraṇ ca bhaṇaṇti || 115

Samsṛṣṭi results when different figures are combined into one, and the figure Āsis is said to be in the form of a statement of blessing.

samsiṭṭhi jahā :

tujjha muhaṇ sasi sasimuihi taha tujjhamba-ṇava-pallavā
calāṇā |
thaṇaā tuha jala-kalasa-vva sumdarā kaṇ ṇa moharaṇti || 116

The illustration of Samsṛṣṭi :

O moon-faced girl, your face is the moon and your feet are fresh leaves of mango; your breasts are beautiful like water-pitchers. Whom they would not fascinate ?

āsīsā jahā :

āsīsā samtattassa-vi saala-kalusāi tumha ṇasaṇtu |
dia-guru-tavasi-kuāriṇ-siaaṇa-suaṇehiṇ diṇṇā u || 117

The illustration of Āsis :

May the blessing given by the Brāhmaṇas, the preceptor, ascetics,

virgins, satis, and good people destroy all your sins, you who is suffering agony.

uvamārūvaameaṁ, viraijjai jattha rūvae uvamā |
ṇiarisaṇaṁ hu vi siṭṭhaṁ caṁdāviajaovamārahiā(?) || 118

That is Upamārūpaka wherein Upamā is incorporated in a Rūpaka. Nidarśana is described as without explicit Upamā.

uvamārūvaam jahā :

saṁpesia-ṇaṇa-sarā, rasaṇā-rava-tarala-milia-ghara-haṁsa |
khalia-juāṇā ṇisarai, mammaha-dhāḍi-vva dhavalacchi || 119

The illustration of Upamārūpaka :

That girl with white eyes shoots arrows of her eye-sight, draws the flock of the restless pet swans because of her jingling girdle and makes the boys falter as she comes out like a sudden invasion of the God of Love.

ṇiarisaṇaṁ jahā :

dāvarṁti jalaharā saala-daṁsaṇa-vahaṁ samārūḍhā |
khaṇa-vihaḍarṁta-khaṇa-samuṇṇai-dharaā kāla-kilāu || 120

The illustration of Nidarśana :

The clouds, mounted over whole of the visible expanse, now disintegrating, now rising high, show the sportings of Time.

hoi silesa-chaleṇaṁ, majjaṁti rūaṇa a-phuḍeṇaṁ |
uppekkhā eso suo uppekkhāvaava-ṇāmo hu || 121

That figure is known as Utprekṣāvayava wherein Utprekṣā is merged in an implied Rūpaka under the guise of Śleṣa.

Uppekkhāvaavo jahā :

sama-viasaṇa-saṁpuṇṇaṁ, vaṇaṁ nu kusumāṇa raṇi-
viramaṁmi |
ujjovai haa(?)-caṁdo, joikkheṇa va(?) paitṭho || 122

The illustration of Utprekṣāvayava :

At the close of night the moon illuminates the luninaries . . . as if a forest filled with flowers, all blooming at the same time (?).

so ubbheo vatthūṇa jattha vatthūhi hoi ubbheo |
bhaṇio kiṁ-paa-gabbho, biio taha ṇūṇa-saddeṇa || 123

Wherein there is revelation of some things by others — that figure is Udbheda. Its one type is said to have the word 'kiṁ' implied. The other type is marked by the word 'nūṇam'.

Ubbheo kiṁ-paa-gabbho jahā :

ālīm'ṇiacchaṇa-salonīam haliassa a-muṇia-rasassa |
nivvāsia-sira-cīramuchunṇam muham viaḍḍheṇam || 124

The illustration of that type of Udbheda in which the word *kiṁ* is implied :

The face of the rustic, who had not experienced love, and who was looking at the beautiful girl whose head was bared due to slipping of upper garment, was bashed by her lover (?)

nūṇam-sadde ubbheo jahā :

dara-ṇiggaam ṇa pecchai nūṇam sahaāra-maṇjarim ajja |
teṇa tuha vaccha loṇam ahiu(?) vahu-muhaamdam || 125

The illustration of that type of Udbheda which contains the word *nūṇam* :

She does not look, it seems, at the mango-blossom that slightly came out just to-day. Hence, O dear son, the moon-like face of your wife(?)

vara-vaṇṇa-pālaṇam kiṁ-paeṇa sahi-desaṇam khu valio tti |
jamaam sui-sama-bhinṇattha-vaṇṇa-puṇaruttaam bhaṇiam || 126

That figure is Valita wherein the friend of the Nāyikā advises her to keep her promise with the lover, by using the word *kiṁ*. Yamaka is defined as the repetition of words which are same in sounds but different in meaning.

valiālamkāro jahā :

kiṁ tuha ruassa halā ruasu [tuam] sāmiṇi ṇia-sattie |
assāuccheadhau (?) tassa a pāesu paḍiā u || 127

The illustration of the figure Valita :

What is the use of your weeping, O friend ? You weep as much as you can. (You can please him only ?) by falling at his feet.

āi-majjhamā-gaam, pāabbhāso tahā āvali-ṇibamādhō |
nīsesa-pā-raiam, jāai jamaam a paṁca-viham || 128

Yamaka is of five types : repetition of a word in the beginning or the middle and end, repetition of a Pāda, concatenated repetition and repetition of all the Pādas.

pāai-jamaam jahā :

mā ṇam māṇam hārehi ṇiddaa-daie aha sālūri(?) |
gaa-ṇāha-gea(?) sāṇāsā-sāsaurām ramiam || 129

The illustration of Yamaka occurring in the beginning of a Pāda:

Do not loose your pride before your pitiless darling, O and make love to him avidly with heavy breathing with the nose (?)

majjhamā-jamaam jahā :

jassa pavaṁgamehi khāa-samam dīṭṭham tanhāieṇam nacciram
ciram |
vimala-pphuraṁtara-raaṇa-vijjujjalam jalam mahiharāghāa-
visaramāta-amāam || 130

The illustration of Yamaka occurring in the middle and end of a Pāda :

xx xx xx xx

pāabbhāse jamaam jahā :

seu-baddha-samuddam tarala-lavammanam | kamdarāghaṇa-
cāram

ovvaa paṇa-ṇalam kamdarā-ghaṇa-cāriam ovvam paṇa-
ṇalam || 131

The illustration of Yamaka occurring as repetition of a Pāda :

XX XX XX XX

āvali-jamaam jahā :

hambho ramvijjala-pajala-pajala-ṇibbhare ṇibbhareṇam |
sārāsāme sāsāme saamottum kalio || 132

The illustration of Yamaka in the form of concatenated
repetition :

XX XX XX XX

saala-pāa-jamaam jahā :

tuha kajje sāhasiā keṇa kaā vamaṇeṇa sāhasiā |
taṇṇiṇam sā hasiā sahiāhi phuḍam sā hasiā || 133

The illustration of Yamaka in the form of repetition in all the
Pādas :

XX XX XX XX

aṇṇe vi ṭṭaā sesā ṇa horṇti samaggādhīṇo kavve |
teṇa vi aṇṇo bhāvopaeso ea daṭṭhavvo || 134

XX XX XX XX

iti alamkāradarpanam samāptam ||
śubham bhavatu ||

Thus ends the Alamkāradarpaṇa.
Let there be welfare and prosperity



THE ALAMKĀRA-DAPPANA

The text in Nagari Script

सुंदर-पअअ-विण्णासं विमलालंकार-रेहिअ-सरीरं ।
सुइ-देविअं च कव्वं च पणविअ पवर-वण्णद्धुणं ॥१॥

सव्वाइं कव्वाइं सव्वाइं जेण होंति भविआइं ।
तमलंकारं भणिमोऽलंकारं कुकवि-कव्वाणं ॥२॥

अच्चंत-सुंदरं पि हु णिरलंकारं जणंमि कीरंतं ।
कामिणि मुहं व कव्वं होइ पसण्णं पि विच्छअं ॥३॥

ता जाणिरुण णिउणं लक्खिज्जइ बहु-विहे अलंकारे ।
जेहिं अलंकारिआइं बहु मण्णिज्जंति कव्वाइं ॥४॥

उवमा-रूवअ-दीवअ-रोहाणुप्पास-अतिसअ-विसेसा ।
अक्खेव-जाइ-वैरेअ-रसिअ-पज्जाअ-भणिआ ॥५॥

जहासंख-समाहिअ-विरोह-संसअ-विभावणा-भावा ।
अत्थंतरणासो अण्ण-परिअरो तह सहोत्तिअ ॥६॥

उज्जा अवन्हव इओ पेम्माइसओ उदात्त परिअत्ता ।
दव्वुत्तर-किरिउत्तर-गुणुत्तर बहु सिलेसा अ ॥७॥

ववएस-थूई-समजोइआ इअ अपत्थुअपसंसा अ ।
अनुमाणमाअरिसो उप्पेक्खा तह अ संसिद्धी ॥८॥

आसीसा-उवमारूच जाणह णिअरिणं तह अ ।
उप्पेक्खावअवो भेअ-वलिअ-जमएइ संजुत्ता ॥९॥

एत्तिय-मिता एए कव्वेसु पडिट्ठिआ अलंकारा ।
अहिआ उवक्कमेणं वीसाओ दोण्णि संखाउ ॥१०॥

उवमाणेणं जा देस-काल-किरिआवरोह-पडिणं ।

उवमेअस्स सरिसं लहइ गुणेणं खु सा उवमा ॥११॥

पडिवत्थु गुण-कलिआ असमा माला अ विगुण-रूवा अ ।

संपुण्णा गूढा संखला अ लेसा अ दर-विअला ॥१२॥

एक-कमा पसंसा तलिच्छ णिदिआ अइसआ अ ।

सुइ-मिलिआ तह अ विअप्पिआ अ सत्तरह उवमाओ ॥१३॥

पजिवत्थुए सा उवमा जा समाण-वत्थुरूआ अ ।

‘इव’-‘मिव’-‘पिव’इ-रहिआ विसरिसगुण-पअअए आहिंतो ॥१४॥

पडिवत्थूवमा जहा :

संपत्त-तिवग्ग-सुहा थोवा पुहवीअ हेंति णार-णहा ।

महुर-फल(?) [-कुसुमा] सिणिद्ध-पत्ता तरु विरला ॥१५॥

गुण-कलिआ सा भण्णइ गुणेही दोहिं पि सरिसआ जत्थ ।

उवमेओ किर जीए उवमाणं होइ सा समा ॥१६॥

गुण-कलिआ जहा :

जंपअअ-लअअ^१ व्व णव-कुसुम-सुंदरा सहइ विझ ।

कडए^२ व वच्छ-त्थलम्मि लच्छि तमाल-नीले महुमहस्स ॥१७॥

असमा जहा :

जोण्हा निम्मल-लाअण्ण-चिचइअ-सअल-भुअणाइ ।

तुह तुज्झ व्व किसोअरि समाण-रूआ जए णत्थि ॥१८॥

सा माला उवमाणाण जत्थ विविहाण होइ रिंछेली ।

बिउण-सरिसोवमा जा विणिम्मिआ बिउण-रूअ ति ॥१९॥

मालोवमा जहा :

हरि-वच्छं व सुकमलं गअणं व भमंत-सुर-सच्छाअं ।
साआर-जलं व करि-मअर-सोहिअं तुह घर-द्वारं ॥२०॥

विउण-रूवोवमा जहा :

निव्वावारिकअ-भूअण-मंडलो सूर-णासिअ-पहाओ ।
णाह पओस-व्व तुमं पाउस-सरित्तणं वहसि ॥२१॥

ण हु ऊणा णहु अहिआ जा जाअइ सा हु होइ संपुण्णा ।
जा उण समास-लीणा सा गूढा भण्णए उवमा ॥२२॥

संपुण्णा जहा :

सोहसि वअणेण तुमं केअइ-कण्णुल्लिआ-सणाहेण ।
कमलेण व पास-ट्टिण मुद्धड-हंसेण पसअच्छि ॥२३॥

गूढोवमा जहा :

कह पाविहिसि किसोअरि दइअं थणअल-सखेअ-नीससिरि^१ ।
रम्भा-गब्भोअर-णिअम्ब-भार-मसिणेण गमणेण ॥२४॥

उवमा-वएही उत्तिविडि-रइएहि संखला होइ ।
उवमिज्जइ उवमेओ जेसि लेसाण सा लेसा ॥२५॥

संखलोवमा जहा :

सग्गस्स व कणअ-गिरिकं चण-गिरिणो[व] महिअलं^१ होउ ।
महिवीढस्स-वि भर-धरण पच्चलो तह तुमं चेअ ॥२६॥

लेसोवमा जहा :

सो संज्ञा-राअ-समो^१ जल-पेम्मो जो जणो सुहओ ।
सो किं भासइ संज्ञा-रण व जो ण रिंछोति ॥२७॥

सुरसरिसमापखेवं(?) विअलइ स च्वेव होइ दरविअला ।
एककमोवमाणेही होइ एककमा णाम ॥२८॥

दरविअला जहा :

पीण-त्थणी स-रूआ पह-पेसिअ लोअला स-उक्कण्ठा ।
लिहिय व्व दार-लग्गा म चलइ तुह दंसणासाए ॥२९॥

एककमा जहा :

पअइ-विमलाउ दोण्णि-वि विबुह-जणे निव्वुई-करओ अ ।
एककम-सरिसाओ तुह कित्ती तिअस-सरिआ अ ॥३०॥

निंदाए सलहिज्जइ उवमेओ जत्थ सा पसंस ति ।
अणुहरइ अइसएणं जा स च्विअ होइ तल्लिच्छ ॥३१॥

निंदा-पसंसा जहा :

तुह संढस्स व नरवअइ भुज्जइ भिच्चेही पाअडा लच्छी ।
हिअआई (हिअअं पि ?) काअरस्स व वअणिज्ज-भएण ओसरइ ॥३२॥

तल्लिच्छेवमा जहा :

पाउस-निसासु सोहइ जल-प्पवहेहि पूरिआ पुहई ।
चल-विज्जु-वलय-वाडण-निवडिअ-णक्खत्त-सरिसेहीं ॥३३॥

उवमेओ निंदिज्जइ थुइ-ववएसेण जत्थ सा निंदा ।
अतिसअ-भणिआ स च्विअ अतिसइआ भण्णए उवमा ॥३४॥

थुइ-निंदोवमा जहा :

तंबोल-रअअ मिलिअंजणेण अहरेण सोहसि पओसे ।
दर-परिणअ-जंबूहल-कंति-सरिसेण पिहु-अच्छि ॥३५॥

अइस(इ)य-उवमा जहा :

जोण्हा-भअअ-सरणागअ-तिमिर-समूहेही णिज्जिअ मिअंकं ।
सेविज्जइ वअणं सास-गंध-लुद्धेही भसलेहिं ॥३६॥

जा सरिसएही बज्जइ सदेहिं सा हु होइ सुहमिलिआ ।
एक्काणिक्का विअप्पण-भेएण विअप्पिआ दु-वविहि ॥३७॥

सुइ-मिलिओवमा जहा :

दट्ठुण पर-कलत्तं चंदावडिअं मणोहरं कव्वं ।
खिज्जइ खलो विअंभइ दूसइ दोसं अ-पेच्छंतो ॥३८॥

एकत्थ-विअप्पिओवमा जहा :

परिभमण-वइ-णिअड्ढिअ-संपिडिअ-बहल-रेणु-नि(णि?)अच्छआ ।
णहसु (?) अणड-तंसा इव वाआवत्ता मुणिज्जंते ॥३९॥

बहुहा-विअप्पिओवमा जहा :

सूसम्मि दाव जलणे व्व वोलिए णहअलं वअरसं(?)वयो ।
पच्छ मसि-णिअरेण व तमेण कसिणीकायं सअलं ॥४०॥

उवमाणेणुवंएस्स जं निरूविज्जए नि(?)रूवणं खु ।

दव्व-गुण-सम्मअं तं भणंति इह रूवं कइणो ॥४१॥

[उपमानेनुपमेयस्य यत् निरूप्यते निरूपणं खलु ।

द्रव्य-गुण-सम्मतं तं भणन्ति इह रूपकं कवयः ॥४१॥]

तं चिअ दुविहं जाअइ समत्थ-पाअत्थ-विरअणा-जणिअं ।

पढमं बिअं एक्केक्क-देस-परिसंठिअं होइ ॥४२॥

तदेव द्विविधं द्वितीयं एकैकदेश-परिसंस्थितं भवति ॥४२॥

सअलवत्थु रूवअं जहा :

गअण-सरं पेच्छह पाउसम्मि तणु-किरण-केसर-सणाहं ।

तारा-कुसुम-व्ववणं महभरण पउलं समक्कमइ ॥४३॥

एक्केक-देस-रूवअं जहा :

अविरअ-पसरिअ-धारा-णिवाअ-निट्ठविअ-पंथिअ-समूहो ।

मारिहइ मं स-दइअं निक्खिवो पाउस-चिलाओ ॥४४॥

भेआ णाएहिं चिअ हरिअ-च्छाएहिं रूवआण कआ ।

अत्थे लब्धिज्जइ चिअ सअलेअर-रूअआ-हितो ॥४५॥

— x — x — x —

दीविज्जंति पआइं एक्काए चेअ जत्थ किरिआए ।

मुह-मज्झंतगआए तं भण्णइ दीवअं^१ तिविहं ॥४६॥

मुह-दीवअं जहा :

भूसिज्जंति गइंदा मएण सुहडा असि-प्पहरेण ।

गअु ? तरएण तुरंगा सोहग्ग-गुणेण महिलाओ ॥४७॥

मज्ज-दीवअं जहा :

सुकविण जसो सूरण धीरिमा इहिअं नरिंदाण ।

केण खलिज्जइ पिसुणाण दुम्मइ भीरुआण (?) भअअं ॥४८॥

अंत-दीवअं जहा :

सत्थेण बुहा दाणेण पत्थिवा गुरु-तवेण जइ-णिवहा ।

रण-साहसेण सुहडा महिअले पाअड होंति ॥४९॥

अद्ध-भणिअं निरुंभइ जस्सि जुत्तिअ होइ सो रोहो ।

पअ-वण्ण-भेअ-भिण्णो जाअइ दु-विहो अनुप्पासो ॥५०॥

रोहो जहा :

को ण वलइ तेण विणा मा भणसु अ पुलइएहिं पासेहिं ।
अइ-रहस-जंपिआइं हवंति पच्छ अवच्छाईं ॥५१॥

पआणुजासो जहा :

ससि-मुहि मुहस्स लच्छि थणसालिणि थणहरं-पि पेच्छंतो ।
तणुआअइं तणुओअरि हलि[अ]सुओ कहसु जं जुत्तं ॥५२॥

वण्णाणुप्पासो जहा :

वाअंति सजल-जलहर-लव-संवलन-सीअल-प्फंसा ।
फुल्लंधुअ-धुव-कुसुमुच्छलंत-गंधुद्धरा पवण ॥५३॥

जत्थ निमित्ताहितो लोआ एक्कंत-गोअरं वअणं ।
विइज्जइ सो तस्स अ अइसअ-णामो अलंकारो ॥५४॥

अइसआलंकारो जहा :

जइ गंध-मिलिअ-भमरं न होइ अवअंस-चंपअ-पसूअं ।
ता केण विभाविज्जइ कओल-मिलिअं पहं तिस्सा ॥५५॥

विगए वि एक्क-देस-गुणंतरेणं तु संथुई जत्थ ।
कोरइ विसेस-पयडण-कज्जेणं सा विसेसो ति ॥५६॥

विसेसालंकारो जहा :

न-वि तह णिसासु सोहइ पिआण तंबोल-राअ-पच्छइओ ।
जह पिअअम-पिओ पंडरो-वि अहरो पहायम्मि ॥५७॥

जत्थ निसेहो व्व ससीहिअ(?) कोरइ विसेस-तण्हाए ।
सो अक्खेवो दुविहो होंत-विक्कंत-भेएण ॥५८॥

होंतकखेवो जहा :

जइ वच्चसि तह वच्चसु गरु(अ-दाह)-विरहगि-तविअ-तणुए ।
वच्चसि तइ समअं चिअ अहवा कह जंपिअं एसा ॥५९॥

अवकंतकखेवो जहा :

खग्ग-प्पहार-दढ-दलिअ-रिउ-दलस्स गअ-कुंभ-वीढस्स ।
तुह नत्थि-एत्थ को महिहरण संचालणो होज्ज ॥६०॥

होइ-सहाओ जाइ वैरेगो उण विसेस-करणेण ।

उअणेन-मोही (?) सआ अणेणं च्च (?) बज्झइ कईहि ॥६१॥

जाइ जहा :

सिर-धरिअ-कलसा घोलिर-बाहा-जुअलाइ गाम-तरुणिए ।
मण्णइ विलास-दिट्ठो भइ (?) -ट्ठिअअं पामरो पुहवि ॥६२॥

वैरेगो जहा :

दूसह-पआव-पसरो सोमो सइ अखलिअ-पहो तं सि ।
ते व्व जडा उण दोण्हा वि रवि रअ रअ हअ-छाआ ॥६३॥

फुड-सिंगारइ-रसो सो रसिओ अह भण्णए अलंकारो ।
अण्ण-ववएस-भणिए विणिम्मिओ होइ पज्जाओ ॥६४॥

रसिओ जहा :

दूर्इ-विअङ्क-वअणाणुबंध-इअरा विअंभिउं थद्धा ।
पडइ सउण्णस उअरे रसंत-रसना कुरंगच्छी ॥६५॥

पज्जाओ भण्णइ जहा :

गरुआण चोरिआए रमंति(ए) पयड-रइ-रसं कत्तो ।
मा कुणसु तस्स दोसं सुंदरि विसम-ट्टिए कज्जे ॥६६॥

जह णिअ (?) भण्णइ बहुआ परिवाडी-पअडणं जह-संखं ।
किं पुण बिउणं तिउणं चउग्गुणं होइ कव्वंमि ॥६७॥

हंस-ससि-कमल-कुवलय-भसल-मुलाणण निज्जिआ लच्छी ।
तिस्स गइ-मुह-कर अल-लोअण-धम्मेल्ल-बाहाहिं ॥६८॥

तिउणो जहा :

जो वहइ विमल-वेल्लहल-कसण-सिअ-सरि[आ]-विस-मिअंकं ।
मुद्धद्ध-रअणिअर-मौलि-संसिअं तं सिवं णवह ॥६९॥

चउग्गुणो जहा :

तिए सम-मउअ-दीहेहिं निम्मल-तंब-धवल-सोहेहिं ।
दसणाहर-नअणेहिं जिआइं मणि-जावअ-कमलाइं ॥७०॥

अणवेक्खिअ-पत्त-सहाअ-संपआए-समाहिओ होइ ।
गुण-किरिआण-विरोहेण एस भणिओ विरोहो-त्ति ॥७१॥

समाहिओ जहा :

अच्चंत-कुविअ-पिअअम-पसाअणत्थं पअतमाणिए ।
उइओ चंडो-वि तत्तो अ पसरिओ मलअ-गंधवहो ॥७२॥

विरोहो जहा :

तुज्झ जसो हर-ससहर-समुज्जलो सअल-णवणिअ दिढं-पि ।
मइलइ णवर वर-वेरी-वीर-वहु-वअण-कमलाइं ॥७३॥

उवमाणेण सरूअं भणिऊण भस्सए जहिं भेओ ।
थुइ करणेणं संदेह-संसिओ सो-हु संदेहो ॥७४॥

संदेहो जहा :

किं कमलमिणं नो तं स-केसरं किं ससी ण तत्थ मओ ।
दिट्ठं सहि तुज्झ मुहं स-संसअंइ अज्झ तरुणेहिं ॥७५॥

नत्थि विएहो किरिआ-रसिअस्स होइ जत्थ फल-रिद्धि ।
भण्णइ विभावणा सो कव्वालंकारइत्तेहिं ॥७६॥

वड्डइ अ-सित्त-मूलो अपओ होंतो-वि परसइ णहम्मि ।
गओ-विअ कण्हो अधोअ-विमलो जसो तुज्झ ॥७७॥

अण्णो चिअ उत्तरओ अ जत्थ भावइ स भावओ भणिओ ।
दुविहो हु होइ जह तह साहिज्जंतं णिसामेह ॥७८॥

कस्स-इ वणआई तहिं , हु(?) सुएहिं उत्तेही नज्जंति ।
अब्भितरम्मि णिअ-हिअअ-गूढ-भावो तहा उत्तो ॥७९॥

जस्स भणिईही अण्णो , अण्णो पअडिज्जए जहिं अत्थो ।
अण्णावएस-णामो , सिट्ठो सत्थआरेहिं ॥८०॥

आउ (?) अलंकारो जहा :

हा हा विहूअ-करअलआ लहिअ अंसुअं डड्डं ।
पडिअ गोला-ऊरे , णं सरसेण मिसेणं हलिअ-सुण्हा ॥८१॥

अण्णावएसो जहा :

अण्णअस्स बंध भोइणि णव-वच्चअअ-सेल्लिअं बइलस्स ।
आलोअ-मेत्ता-सुहवो , ण कज्ज-करण-क्खमो एसो ॥८२॥

पुव्व-भणिअ-सरिसम्मि वत्थुम्मि ।
तस्स विवरिअ-अत्थ-भण्णं सो अण्णो ॥८३॥

XX XX XX XX

अत्थंतरणासो जहा :

विप्फुरइ रवी उअआअलम्मि णहु अत्थ-महिहर-सिरत्थो ।
तेअंसिणो वि तेअं , लहंति ढाणं लहेऊण ॥८४॥

XX XX XX XX

अण्ण-परिअरो जहा :

तुरियाए तुरिय-गमणो , णिअम्ब-भर-मंथराए सलील-पओ ।
मग्गेण तीअ वच्चइ , पेल्लवेल्लाए तरुणि-जणो ॥८५॥

बहु-वत्थु च्चिअ किरिया(?) सम-काल-पआसनं उ सहउत्ति ।
गुरु-वीरआए रइओ , जाअइ उज्जा-अलंकारो ॥८६॥

[उज्जा जहा :]

वीसत्थो च्चिअ गेण्हसु वइरिअणे वेग-(?)विडिअं खगं ।
पहरंते पडि-पहरणमुणा करेसु ण सामत्थं(?) ॥८७॥

सहोत्ति जहा :

णिद्दाए समा लज्जा , सरीर-सोहाए सह गआ किति ।
समअं तह अणुर तीए वड्ढंति णीसासा ॥८८॥

उवमा जत्थ णिण्हवइ थडा सा अवण्हुई होइ ।
पीईए अ अइसएणं , पेमाइसओ भणेअव्वो ॥८९॥

अवण्हुई जहा :

णहु उच्च-विडव-संठिअ-पहिट्ट-कलअंढि-कल-रव-प्पसरो ।
सुव्वइ वण-विलसिर-पुप्फचाव-महुरो रवो एसो ॥९०॥

पेमाइसओ जहा :

सहसा तुअम्मि दिट्ठे , जो जाओ तीअ पहरिसाइसओ ।
सो जइ पुणो-वि होसइ , सुंदर तुअ दंसणे च्चेअ ॥९१॥

रिद्धि-महाणुभावत्तणेहि दुविहो-वि जाअइ उदत्तो ।

स परिउत्तो धेप्पइ , जत्थ विसिट्ठं णिअं दाउं ॥९२॥

रिद्धि-उदात्तो जहा :

तुह णर-सेहर विप्फुरिअ-रअण-किरण-णिअर-णासिअ-तमाइं ।
भिच्चाण-वि दीव-सिहा-मइलाइ ण होंति भवणाइं ॥९३॥

महाणुभावत्त-जाइउदत्तो जहा :

वेल्लहल-रमणि-थणहर-पडिपेल्लिअ-विअड-वच्छ-पीढा-वि ।
ण चलंति महा-सत्ता , मऊणस्स सिरे पअं दाउं ॥९४॥

परिअत्तो जहा :

ससिमुहि मुह-पकअ-कंति-प्पसरण-किरणकं(?) विलासेण ।
दिट्ठिं दाऊण तओ , गहिअइं जुआण-हिअआइं ॥९५॥

दव्व-किरिआ-गुणाणं पहाणआ जेसु कीरइ कईहिं ।
दव्वुत्तर-किरिउत्तर-गुणुत्तर ते अलंकार ॥९६॥

दव्वुत्तरो जहा :

वर-करि-तुरंग-मंदिर-आणाअर-सेवअ-कणअ-रअणाइ ।
चित्तिअ-मेत्ताइं चिअ , हवंति देवे पसण्णंमि ॥९७॥

किरुयुत्तरो जहा :

मा रुअउ मा कीसाउ , मा झिज्जउ मा विहिं उलाहउ ।
जा णिक्खिअ तुह बहु-वल्लहस्स वरइं पिड पडिआ ॥९८॥

गुणत्तरो जहा :

ससि-सोम्म सरल सज्जण , सच्च-वअ सुहअ सुचरिअ सलज्ज ।
दिट्ठो सि जहिं तुअं तेत्ताइ कहणु ण णरिदा(?) ॥९९॥

उअमाणं उअमेअं , रइज्जइ तेण सो सिलेसो-त्ति ।

सो उण सहोत्ति-उअमा-हेऊहितो मुणेअव्वो ॥१००॥

सहोत्ति-सिलेसो जहा :

पीणा घणा अ दूरं समुण्णआ णह-विवत्तिअ-छाआ ।
मेहा थणआ-वि तुह , निट्ठवंति तण्हाउरो लोओ ॥१०१॥

उवमा-सिलेसो जहा :

दूगहिं चिअ णज्जइ ढक्का-सद्दस्स सूइअं गमणं ।
लहुइअ-महिहर-सत्ताणुमत्त-हत्थिण-व पहूण ॥१०२॥

हेउ-सिलेसो जहा :

हेला-विसविअ-मअणग्गणेण सम-पेच्छिआइ अ जणस्स ।
अलिअ-परम्महआए भद्द णअण-पहे तं सि ॥१०३॥

अच्चुब्भड-गुण-संथुइ-ववएस-वसेण सविसआ जत्थ ।
कीरइ निंदाइ थूई , सा ववएस-थुई णामं ॥१०४॥

ववएस-थुई जहा :

अकुलीणे पअइ-जडे , अकज्ज-वंके जीए ससंकम्मि ।
तुज्झ जसो णर-सेहर , किज्ज सुअणा विअ णामाइ ॥१०५॥

गुण-ससिसत्तण-तण्हाइ जत्थ हीणस्स गुरुअण समं ।
होइ समकाल-किरिआ जा सा समजोइआ साहु ॥१०६॥

समयोगिता जहा :

मअणस्स परं रज्जं कीरइ रइ-तरल-तरुणि-णिवहस्स ।
समआल-चलिअ-मणि-वलअ-मेहला-णेउर-खेण ॥१०७॥

अप्पत्थुअप्पसंगो अहिआर-विमुक्क-वत्थुणो भणणं ।
अणुमाणं लिंणेणं , लिंगी सहिज्जए जत्थ ॥१०८॥

अप्पत्थुअप्पसंगो जहा :

सासुक्कोएण गआ उअह वहुआइ सुण्ण-देवउलं ।

पत्तो दुल्लह-लंभो-वि अण्ण-कज्जागओ जारो ॥१०९॥

अणुमाणं जहा :

णूणं तीअ वि सूअंति तेण सह विलासिअं हआसेण ।

नह-पअ-पल्लव-लग्गाइ सअणिज्ज-दलाई अंगाइ ॥११०॥

आअरिसंमि-व जासि उच्छर-रोणणभर(?) फुड-च्छाआ ।

दीसंति पअव्वा(?) हिअअ-हारिणो सो हु आअरिसो ॥१११॥

आअरिसो जहा :

केलि-परा मोसर मण्णे तुह फंसूअवं अपावंत ।

हत्था से णह-किरण-च्छलेण धाराहि-व रुवंति ॥११२॥

थेवोवमाइ सहिआ , (अ)संत-कारण गुणाणुजोएण ।

अविवक्खिअ-सामत्था , उपेक्खा होइ साइसआ ॥११३॥

उपेक्खा जहा :

दीसइ पूरिअ-संखो-व्व मलअ-मारुअ-णरेंद-संचलणे ।

दर-दलिअ-मल्लिअ-मउल-लग्ग-मुह-गुंजिरो भमरो ॥११४॥

विविहेहि अलंकारेहि एक्क-मिलिएहि होइ संसिद्धि ।

आसीसालंकारं , आसिक्खाअं च भणंति ॥११५॥

संसिद्धि जहा :

तुज्झ मुहं ससि ससिमुहि तह तुज्झंब-नव-पल्लवा चलणा ।

थणआ तुह जल-कलस-व्व सुंदरा कं ण मोहंति ॥११६॥

आसीसा जहा :

आसीसा संतत्तस्स-वि सअल-कलुसाइ तुम्ह णासंतु ।

दिअ-गुरु-तवसि-कुआरिं-सिअअण-सुअणेहिं दिण्णा उ ॥११७॥

उवमारूवअमेअं , विज्जइ जत्थ रुवए उवमा ।

णिअरिसणं हु-वि सिट्ठं चंडाविअजओवमारहिआ(?) ॥११८॥

उवमारूवअं जहा :

संपेसिअ-णअण-सरा , रसणा-रव-तरल-मिलिअ-घर-हंस ।

खलिअ-जुआणा णिसरइ , मम्मइ-धाडि-व्व धवलच्छि ॥११९॥

णिअरिसणं जहा :

दावंति जलहरा सअल-दंसण-वहं समारूढा ।

खण-विहडंत-खण-समुण्णइ-धरआ काल-कीलाउ ॥१२०॥

होइ सिलेसा-छलेणं , मज्जंती-रूअेण अ-फुडेणं ।

उप्पेक्खा एसो सुओ उप्पेक्खावअव-णामो हु ॥१२१॥

उप्पेक्खावअवो जहा :

सम-विअसण-संपुण्णं वणं नु कुसुमाण रअणि-विरमंमि ।

उज्जोवइ हअ(?)चंडो जोइक्खेण व(?) पइट्ठो ॥१२२॥

सो उब्भेओ वत्थूण जत्थ वत्थूहि होइ उब्भेओ ।

भणिओ किं-पअ-गब्भो , बिइओ तह णूण-सदेण ॥१२३॥

उब्भेओ किं-पअ-गब्भो जहा :

आली णिअच्छण-सलोनीअं हलिअस्स अमुणिअ-रसस्स ।

निव्वासिअ-सिर-चीरमुच्छुण्णं मुहं विअट्ठेणं ॥१२४॥

णूणं-सदे उब्भेओ जहा :

दरे-णिग्गअं ण पेच्छइ णूणं सहअरा-मंजरिं अज्ज ।

तेण तुह वच्छ लोअणं अहिउ (?) वहु-मुहअदं ॥१२५॥

वर-वअण-पालणं किं-पएण सहि-देसणं खु वलिओ त्ति ।

जमअं सुइ-सम-भिण्णत्थ-वण्ण-पुणरुत्तअं भणिअं ॥१२६॥

वलिआलंकारे जहा :

किं तुह रुअस्स हला रुअसु [तुअं] सामिणी णिअ-सट्टिए ।

अस्साउच्छेअधइउ (?) तस्स अ पाएसु पडिआ उ ॥१२७॥

आई-मज्झंत-गअं पाअब्भासो तहा आवलि-णिबंधो ।

नीलेस-पाअ-इअं , जाअइ जमअं अ पंच-विहं ॥१२८॥

पाआइ-जमअं जहा :

मा णं माणं हारेहि णिइअ-दइए अह सालूरी (?) ।

गअ-णाह-गेअ (?) साणासा-सासाउअं रमिअं ॥१२९॥

मज्झंत-जमअं जहा :

जस्स पवंगमेहि खअ-समं दिट्ठं तण्हाइएणं निच्चरं चिरं ।

विमल-प्फुरंतर-रअण-विज्जुज्जलं जलं महीहराधाअ-विसरंत-
अंतअं ॥१३०॥

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पाअ-ब्भासे जमअं जहा :

सेउ-बद्ध-समुद्धं तरल-लवमंअणं ।

किंदराघण-चारं

ओव्वअ पअण-णालं दरा-घण-चारिअं ओव्वं पअण-णालअं ॥१३१॥

आवलि-जमअं जहा :

हंभो रंविज्जल-पजल-पजल-णिब्भरे णिब्भरेऊणं ।
सायसामे सासामे समओतुं कलिओ ॥१३२॥

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सअल-पाअ-जमअं जहा :

तुह कज्जे साहसिआ केण कआ वंदणेण साहसिआ ।
तण्णिउणं सा हसिआ सहिआहि फुडं सा हसिआ ॥१३३॥

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अण्णे वि ऊणआ सेसा ण होंति समग्गाधिणो कव्वे ।
तेण वि अण्णो भावोपएसो एअ दट्ठव्वो ॥१३४॥

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इति अलंकारदर्पणं समाप्तं ॥
शुभं भवतु ॥

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