

the other hand he [the author of the *Kāvya Prakāś'a*] admits that the essence of the highest Poetry is Suggestion [which—see Chapter 2nd—the example above-quoted presents in abundance—for the speaker does not really entertain any doubt of his being himself “alive,” whilst his making a question of it suggests in a lively manner his astonishment;—nor is he speaking of a literal “anchoret” when he contemptuously indicates by that term the hero Rāma who had been dwelling in banishment in the forest;] hence the definition has the fault of “not extending” [to cases which it unquestionably ought to include].

A compromise  
rejected.

g. “But then [some one may say] a certain *portion* is faulty here [i. e., in the example under §. 2, *f.*] but not, again, also the *whole* ;”—[now] if [we were to apply the definition with this qualification] then [see what would happen]—in what portion there is a fault, that [portion] urges that the case is one of not-poetry; in what [portion] there is Suggestion, that [portion] urges that the case is one of the highest poetry; hence, being dragged in two opposite directions by its two portions, it would be neither one thing nor another—poetry nor not-poetry.

h. Nor do such faults as unmelodiousness [see Chapter 7th] mar only a certain portion of a poem, but quite the whole [if any part of it]—that is to say—when there is no damage to the Flavour [see Chapter 3rd,] it is not admitted even that these *are* faults; else there could be no distribution [such as the recognised and unquestioned one—see Chapter 7th—of faults] under the heads of “the invariably a fault” and “the not invariably a fault;”—as it is said by the author of [the work called] the *Dhwani*—“And the faults, such as unmelodiousness, which have been exhibited, are not so *invariably*: they have been instanced as what must be invariably shunned when the sentiment of *Love* is the sole essence of what is poetically figured [or suggested”]. Moreover, were it thus—[i. e., were it the case, as your view of the matter seems to imply, that a fault is *always* a fault,] then the nature of poetry would have very few objects [of which it could be predicated]—or [probably] would find place nowhere, from the exceeding unlikelihood of faultlessness in every respect.

A second com-  
promise rejected.

i. “But then [some one else may say] the negative particle is employed [in the definition §. 2, *f.*