

place for it if the duplicity of meaning were banished by accentuation] ; and therefore has it been said that “ when the exhibition of paronomasia is the business in hand, then, in the paths of Poetry, *accentuation* is not esteemed [but is to be carefully avoided] ;”—and this is a maxim [of common sense—seeing that the accentuation would defeat the end in view]. But enough of this [idly censorious] glancing [—on the part of these objectors—see § 25. *b.*—] at the declarations of the venerable [author of the *Kāvya Prakāś'a*, to whom—though constrained to find fault with him occasionally myself—I am indebted for so much of the materials of my work, that I may call him justly the] bestower of my livelihood.

*d.* By the “ &c.” [in the extract from Bhartrihari given under § 25. *a.*, is meant], in such a case as [that of one's saying] “ A female with breasts just *so* big,” [the making one aware] by gestures of the hand, &c., [—the fingers being just so far opened as to mark the size intended—] that the breasts, or the like, resemble the unexpanded lotus ; and so in other cases.

*e.* When [a word is] thus restricted, in respect of its Denotation, to a single meaning, that power which is the cause of one's thinking of another sense of the word is [the power termed, in § 25,] Suggestion founded on Denotation. [This occurs] for example [in the following verses] of my father [—literally, of the *feet* of my father—] the great minister, the lover of the nymph [consisting] of the fourteen dialects, the chief of great poets, the venerable Chandra S'ekhara, minister of peace and war, [—the verses being these—viz.,]

“ Whose body is embraced by Durgá, overwhelming by his radiance the God of Love, on whom [as a crest-ornament] has arisen a digit of the moon, venerable, surrounded everywhere by his snakes, whose eyes are made of the chief of stars, who has a solid affection for the most majestic of mountains [—the Himálaya—], having mounted on a cow [—the emblem of the earth—], with his body adorned with ashes,—resplendent is this beloved of Umá.”

Here, from the “ circumstances of the case”—[see § 25. *a.*—the minister intending to describe, not the god S'iva who reduced the god of Love to ashes by a glance of his eye, and who is decorated with cobra da capellos, but his own king who is lovelier than Cupid, and who is surrounded by his *ministers*—and so on through the weary string of