

these “ words and meanings,” which he chooses to regard as constituting Poetry, there either is Flavour or there is not. If there is not, then neither is there the possession of any property thereof—since the properties of anything [—and there is no dispute that *Style* is a property of the Flavour—] conform [—as regards the being present or absent—] to the presence or absence of that [whereof they are the properties]. If [on the other hand] there *is*—then why did he not state that distinction thus—“ [words and meanings] *possessing Flavour*”—since otherwise there is an unfitness in [predicating] the possession of the *properties* thereof? If [in reply to this, you contend] “ That is *understood* [—for, by predicating the presence of properties, one of course predicates the presence of the subject of the properties—],” then [I repeat that] the proper course was to say “ [words and meanings] with *Flavour*” and not “with *Style* ;” for no one, when he has to say “ The regions possess *living beings*,” says “ The regions possess those *that possess heroism and the like*”—[although the possessors of heroism and the like are of course no other than living beings].

A second compromise in regard to the third objection rejected.

*m.* “ But then [some one, in defence of the definition in the *Kāvya Prakāś'a*, may further contend,] In saying ‘ words and meanings with *Style*,’ the aim was to state this—that in Poetry there are to be employed those words and meanings which develope [some one of the three varieties of] *Style*”—if [any one does urge this—then I say] No [—this defence will not avail—] for, in the case of Poetry, the presence even of words and meanings which develope *Style*, is a cause of its *elevation* only [—§ 5.], but not the cause of its *essence*—[and we are not enquiring what *heightens* Poetry, but what *is* Poetry] ;—for it has been said [by the author of the *Dhwani*, whose authority the author of the *Kāvya Prakāś'a* never questions]—“ words and meanings are [merely] the *body* of Poetry, and Flavour and the like its *soul* [or essence].”

*n.* The Styles [or qualities of Elegance, Energy, and Perspicuity,—see Ch. 8th—in respect of Poetry, as mentioned in § 2. *k.*] are like heroism and the like [in regard to men :—and so, to carry out the parallel between what is signified by the terms that will be made use of in this treatise and the corresponding things relating to men, it is to be understood that] Faults [see Ch. 7th] are like one-eyedness and the like ;