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THE IMPACT OF *KṢEMENDRA'S KAVIŚIKṢĀ* ON PRESENT SOCIETY

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Abstract
Kaviśikṣā, the classical Sanskrit tradition of training poets, played a formative role in shaping the intellectual, moral, and aesthetic sensibilities of individuals and communities in premodern Indian society. This article examines Kṣemendra's eleventh-century treatise Kavikaṇṭhābharaṇa, a foundational kaviśikṣā text building on Rājaśekhara's earlier Kāvyamīmāṁsā, to identify the qualities, disciplines, and training methods it prescribes for aspiring poets. Through close reading of the treatise's five sections, the article traces Kṣemendra's structured approach to poetic education, from cultivating innate talent and disciplined practice to the ethical conduct, humility, and breadth of knowledge expected of an accomplished poet. The analysis shows that Kṣemendra's vision of the poet extends well beyond technical skill, encompassing moral character, social responsibility, and the capacity to produce camatkāra, or aesthetic delight, in everyday life. These findings suggest that kaviśikṣā's integration of literary training with ethical and social formation offers a model of enduring relevance for understanding how art can continue to shape character and community today.

Keywords: kaviśikṣā; Kṣemendra; Kavikaṇṭhābharaṇa; camatkāra; Sanskrit poetics.

INTRODUCTION

Classical Sanskrit poetics (*alaṃkāraśāstra*) encompasses not only theories of aesthetic experience such as *rasa* and *dhvani*, but also a distinct pedagogical tradition devoted to the training and formation of poets themselves, known as *kaviśikṣā*. This tradition recognizes that poetic excellence is not a matter of innate talent alone, but of disciplined cultivation: a structured process of training essential for effective knowledge acquisition and the development of desired literary skills. *Kāvyamīmāṁsā* of Rājaśekhara is widely credited as the pioneering text to establish *kaviśikṣā* as a distinct textual genre, offering early guidance on the obligations of both poet and patron. Building on this foundation nearly two centuries later, the polymath Kṣemendra composed the *Kavikaṇṭhābharaṇa* in the eleventh century CE, a *kavi-śikṣā-paraka-grantha*, or treatise devoted to the education of poets, that has since been regarded as a landmark contribution to the field of Sanskrit poetic theory. Through five interconnected chapters, termed *sandhi*, Kṣemendra sets out a systematic framework by which an aspiring poet may progress from the initial attainment of poetic capacity to full mastery and recognition among peers.

Although canonical works of Sanskrit poetics acknowledge the necessity of training in general terms, the specific content and internal logic of this training have received comparatively limited sustained attention in modern scholarship. Mammaṭa, for instance, affirms in the *Kāvyaprakāśa* the importance of continuous practice of scripture and poetry

in refining a poet's skill, yet he does not elaborate the structured curriculum that such practice should follow. It is precisely this gap that distinguishes Kṣemendra's contribution: where his predecessors gesture toward the necessity of training, the *Kavikaṇṭhābharaṇa* elaborates it with what may be called a scientific approach, situating poetic skill alongside knowledge of *tarkaśāstra*, *vyākaraṇa*, *nāṭyaśāstra*, *kāmaśāstra*, and other disciplines, and specifying the character, conduct, and daily discipline expected of the accomplished poet. Despite the *Kavikaṇṭhābharaṇa*'s significance within the history of *kaviśikṣā*, the ethical and pedagogical content of the text, and its potential relevance beyond the immediate context of classical Sanskrit literary production, remain underexplored relative to the more extensively studied aesthetic categories of *rasa* and *dhvani* in contemporary scholarship on Indian poetics.

Building on this gap, the present article has two related aims. The first is to provide a systematic account of the qualities, disciplines, and methods of training that Kṣemendra prescribes across the five *sandhi* of the *Kavikaṇṭhābharaṇa*, from the cultivation of innate poetic capacity (*divya* and *pauruṣa*) to the ethical conduct, humility, and breadth of worldly knowledge required of the *uttama-kavi*, or accomplished poet. The second is to examine the extent to which this classical model of poetic training continues to bear relevance for present-day society, given its emphasis on the inseparability of literary skill from moral character and social responsibility. In pursuing these aims, the article treats the *Kavikaṇṭhābharaṇa* not merely as a historical artifact of Sanskrit poetics, but as a coherent pedagogical philosophy whose implications extend into the broader cultivation of individual character and communal well-being.

The academic contribution of this study lies in situating Kṣemendra's *kaviśikṣā* within the broader historical development of Sanskrit poetic pedagogy, tracing both its debt to Rājaśekhara's earlier *Kāvyamīmāṁsā* and the ways in which its deeper insight and systematic progression distinguish it from that predecessor. By foregrounding the ethical and educational dimensions of the text rather than its aesthetic categories alone, this article contributes to a fuller understanding of how classical Indian poetics conceived of the poet as a socially responsible figure, whose training was inseparable from the cultivation of character, discernment, and communal harmony.

Beyond its contribution to the history of Sanskrit poetics, this study carries practical significance for contemporary discussions of literary and character education. Kṣemendra's insistence that a poet's identity extends beyond skillful word arrangement to encompass extensive knowledge, ethical conduct, and genuine engagement with society offers a model of integrated education that resonates with present-day concerns regarding the relationship between artistic training and moral formation. By articulating how *kaviśikṣā* shaped literature, art, ethics, politics, and education in classical Indian society, this article suggests that the same integrative philosophy may continue to inform how societies today understand the social responsibilities of their artists, writers, and educators.

METHOD

This study employs a textual-analytical and hermeneutic close-reading method, an approach suited to interpreting a classical Sanskrit pedagogical treatise whose teachings are conveyed through verse and embedded prose rather than through empirical data. The primary source examined is Kṣemendra's *Kavikaṇṭhābharaṇa*, consulted through the critical edition of Lele (1967). To situate this text within the broader *kaviśikṣā* tradition it extends, the analysis draws comparatively on Rājaśekhara's *Kāvyamīmāṁsā*, consulted

through the edition of Miśra (1934), the text credited with establishing *kaviśikṣā* as a distinct genre. Two further primary sources are consulted to corroborate specific points raised within the *Kavikaṇṭhābharaṇa*: Mammaṭa's *Kāvyaprakāśa*, consulted through the edition of Bhaṭṭācārya (1897), regarding the necessity of continuous practice in poetic training, and Daṇḍin's *Avantisundarī*, consulted through the edition of Pillai (1954), regarding the social standing accorded to the accomplished poet (*medhāvi kavi*).

The analytical procedure follows the internal structure of the *Kavikaṇṭhābharaṇa* itself, which Kṣemendra organizes into five thematic sections, or *sandhi*: the attainment of poetic capacity, the training of an already capable poet, the attainment of *camatkāra* (aesthetic delight), the discernment of poetic merits and defects, and the attainment of full poetic maturity through sustained practice. Working through each *sandhi* in turn, selected verses are identified, translated, and interpreted to extract the specific qualities, disciplines, and methods of training Kṣemendra prescribes, and these findings are then organized thematically into four clusters for discussion: the methods by which poetic ability may be acquired; the discipline and daily duties expected of the poet; the breadth of knowledge required to achieve a poet's full identity; and the broader social and ethical implications of this training for the poet's role in society.

RESULTS AND DISCUSSION

Kṣemendra's Kaviśikṣā within the Textual Tradition

Kavikaṇṭhābharaṇa, a *kavi-śikṣā-paraka-grantha* (a poetical book on the education of the poet), was composed by the polymath Kṣemendra in the eleventh century CE and is regarded as a remarkable contribution to the field of poetic art. The term *kavi-śikṣā-paraka-grantha* refers to a category of text that provides guidance and instruction for the development of aspiring poets. The *Kāvyamīmāṁsā* of Rājaśekhara is recognized as the pioneering text on *kaviśikṣā* (education of the poet) in this regard, and credit is generally given to Rājaśekhara for establishing the *kaviśikṣā* school as a distinct genre. In the *Kavikaṇṭhābharaṇa*, Kṣemendra's central aim is to delineate a scientific approach to the education of poets: in any system, a structured process of training is essential for the effective acquisition of knowledge and desired skills, and the *Kavikaṇṭhābharaṇa* bears profound teachings on the comprehensive education of poets. Mammaṭa likewise acknowledged the need to acquire knowledge through the continuous practice of scripture and poetry (Bhaṭṭācārya, 1897, p. 10), a practice believed to enhance the quality and skill of both poet and poetry. Kṣemendra's methodology, however, distinguishes him from predecessors such as Rājaśekhara in representing the education of the poet with deeper insight and systematic progression.

Kṣemendra's innovative approach enhances the understanding of poetic craft and underscores the careful planning inherent in the teaching methodology of poets. By segmenting the learning process into distinct stages, poets can systematically navigate their education, promoting structured development of their literary skills and creative expression. In the *Kavikaṇṭhābharaṇa*, the topics of poetic instruction are interconnected across five chapters, each termed a *sandhi*, designed to train and entwine a poet with poetic skill. The initial purpose of the composition is articulated as follows:

> *tatrākaveḥ kavitvaprāptiḥ śikṣā prāptagiraḥ kaveḥ* |
> *camatkr̥tiśca śikṣāptau guṇadoṣodgatistataḥ* ||
> *paścāt paricayaprāptirityete pañca saṁdhayaḥ* | (Lele, 1967, p. 43)

In the *Kavikaṇṭhābharaṇa*, Kṣemendra outlines five methods for cultivating a poet's professional competence in order to attain poetic craft: the attainment of poetic capacity by one not yet a poet; the training of a poet who has attained speech; the attainment of *camatkāra* (aesthetic delight) once trained; the discernment of a poem's merits and defects; and, finally, the attainment of full poetic familiarity and maturity. In the opening portion of the text, Kṣemendra categorizes the skill of poetic artistry into two types: divine (*divya*) and virile (*pauruṣa*). In the second chapter, he primarily focuses on imparting guidance regarding the education of a poet, before elaborating on the ten divisions of *camatkāra* and asserting that a poet should possess a thorough understanding of it. The text then clarifies the characteristics, shortcomings, and categories of poetry, so as to assist aspiring poets in crafting quality verses. Ultimately, to achieve the status of *kavisamrāṭa* or *uttama-kavi* (the supreme or accomplished poet), poets must acquire knowledge across various disciplines, including *tarkaśāstra* (logic), *vyākaraṇa* (grammar), *nāṭyaśāstra* (dramaturgy), *kāmaśāstra*, and others.

Having originated with the *Kāvyamīmāṁsā*, the *kaviśikṣā* school is thus enhanced and elaborated by the *Kavikaṇṭhābharaṇa*, which nurtures the concepts related to *kaviśikṣā* much like a flourishing tree extending from its root. The text accordingly serves as a valuable resource in addressing the deficiencies faced by aspiring poets, offering a comprehensive account of the various dimensions of *kaviśikṣā* whose significance extends to scholars and individuals interested in Sanskrit poetics. Kṣemendra, recognizing the needs of aspiring poets, undertook the task of addressing deficiencies in poetic education through eloquent writing that serves as a pedagogical tool for poetry creators—a *kaviśikṣāparakagrantha* composed essentially to furnish instructions and guidelines for the flourishing of emerging poets.

Methods to Acquire Poetic Abilities

Kṣemendra outlines a method by which individuals lacking innate poetic talent may nonetheless develop their abilities. He emphasizes the significance of both divine effort (*divya-prayatna*) and human effort (*pauruṣa-prayatna*) in achieving artistic expression, stating in the prose portion following the fifth verse of the first *sandhi*: *"prathamaṁ tavat divyaḥ prayatnaḥ tatḥ pauruṣaḥ"* (Lele, 1967, p. 46). His guidance suggests that even those without natural gifts can nurture their poetic skills through this twofold effort. The journey begins with divine inspiration: Kṣemendra advises worshiping the goddess Sarasvatī using specific *vījamantra* and the *kriyāmāṭṛkā-varṇamālā*, from "a" to "ha," which represents the essence of speech itself. The second path involves acquiring poetic power through the sustained study of various *kāvyas* and the disciplined practice of writing poetry.

In elaborating this second path, Kṣemendra categorizes disciples into three groups according to their capacity for training: *alpaprayatnasādhyaḥ* (those attainable through little effort), *kṛcchasādhyaḥ* (those attainable only through great effort), and *asādhyaḥ* (those for whom attainment is exceedingly difficult). Rather than prescribing a single, uniform path, Kṣemendra then provides tailored guidance on methods to achieve poetic power according to each disciple's intellectual capabilities, recognizing that the pace and intensity of training must be calibrated to the individual learner rather than imposed indiscriminately. This threefold classification is significant for the structure of the treatise as a whole, since Kṣemendra's subsequent instruction on discipline, conduct, and the breadth of knowledge required of the poet (examined in the next section) is understood to build upon this initial, differentiated foundation of training.

Discipline, Duties, and the Identity of the Poet

Beyond the initial attainment of poetic capacity, Kṣemendra provides comprehensive guidance for poets who have already mastered the language, outlining their responsibilities and disciplines. In a similar vein, Rājaśekhara addresses the obligations of both the king and the poet in the tenth chapter of the *Kāvyamīmāṁsā*, although his elaboration is less extensive than that of Kṣemendra. Through several verses, Kṣemendra offers insight into the trained poet's characteristics, responsibilities, training, and daily routine. A poet must prioritize worshiping Sarasvatī and the totality of *vāṁmaya*, or *Vāgīśvara*, to overcome obstacles; essential qualities include discernment, dedication to practice, curiosity for exploration, and steadfastness in craft. Kṣemendra further advises aspiring poets to engage in theatrical performances to deepen their understanding of poetry, cultivate an appreciation for romantic themes, exhibit generosity during gatherings, and connect with music:

nāṭakābhinayaprekṣā śṛṅgārāliṅgitā matiḥ |
kavīnāṁ saṁbhave dānaṁ gītenātmādhivāsanaṁ ||
lokācārapariñjnānaṁ viviktākhyāyikārasaḥ |
itihāsānusaraṇaṁ cārucitranirīkṣaṇaṁ || (Lele, 1967, p. 66)

Kṣemendra further advises poets to consider the profound facets of life, including individual commitments, human habits, and living environments. He recommends indulging in occasional delicacies to uplift the spirit, maintain harmony, and foster detachment; rising early to appreciate dawn's fleeting moments, nurturing clarity of mind and showing respect; and, additionally, finding comfort in seating, embracing midday rest, and protecting oneself from severe weather as vital practices for the poet:

niśāśeṣe prabodhaśca pratibhā smṛtirādaraḥ |
sukhāsanaṁ diva śayyā śiśiroṣṇapratikriyā || (Lele, 1967, p. 67)

Poets must adeptly utilize their native language. They should prioritize humility over personal ambition and remain open to celebrating the successes of others; a modest recognition of their own achievements, alongside appreciation for the work of their peers, is essential. As Kṣemendra states:

atṛṣṇatā nijotkarṣe parotkarṣavimarṣnaṁ |
ātmaślāghāśrutau lajjā paraślaghānubhāṣaṇaṁ || (Lele, 1967, p. 69)

A poet must be prepared to explain his work and avoid feelings of hostility or jealousy; it is vital that he strive for superior knowledge and embrace the role of a student willing to learn from anyone. Rājaśekhara likewise affirms in this regard: *"na ca svaktiṁ bahu manyeta. pakṣapāto hi guṇadoṣau viparyāsayati. na ca dṛśyeta. darpalavo'pi sarvasaṁskārānucchinatti. paraiśca parīkṣayet"* (Miśra, 1934, p. 166). A poet should skillfully navigate key themes while avoiding prolonged focus on any single concept; this requires the ability to diversify and showcase one's finest works, alongside an appreciation for the creations of others. Essential qualities include depth of knowledge and cleverness in conveying insight effectively; maintaining dignity is likewise critical, and poets must refrain from seeking favors or using vulgar language in their narratives:

ayācakatvmagrāmyapadālāpaḥ kathāsvapi |
kāvyakriyāsu nirbandho viśrāntiścāntarāntarā || (Lele, 1967, p. 71)

It is essential for poets to demonstrate equanimity in recognizing the varied manifestations of divinity across cultures. A distinguished poet must possess the resilience to accept criticism gracefully, viewing it as a catalyst for personal and artistic growth; the poet's demeanor should exemplify a balance of self-assurance and humility, avoiding both excessive self-praise and an overly self-effacing attitude. A true poet also demonstrates generosity and empathy by aiding others in completing unfinished poems when the original authors are unable to do so:

prāravdhakāvyanirvāhaḥ pravāhaścaturo girām |
śikṣāṇāṁ śatamityuktaṁ yuktaṁ prāptagiraḥ kaveḥ || (Lele, 1967, p. 72)

This act of kindness and collaboration enriches the literary landscape and upholds communal creativity. A discerning poet can clarify the significance of another's work, articulating its resonance and benefits, while remaining committed to completing his own poem with integrity and coherence. Adhering to these principles enriches a poet's work and enhances the craft itself, fostering a deeper connection between creator and audience, and enabling the poet to harness the transformative power of language and leave a lasting impact through artistry. Kṣemendra further underscores the significance of early mornings for poetic composition, noting that during this period, expressions are untainted and arise from one's true temperament and spirit. Following a restful night, individuals awaken ready to perceive and express a range of emotions, radiating liveliness and cheerfulness; this moment of the day enables the poet to capture the diverse essence of the rising sun, with its array of colors representing a spectrum of emotions, allowing the aspiring poet to access innermost thoughts and produce authentic verses that resonate with both self and audience.

Discipline and conduct, however, constitute only one dimension of the poet's formation; the *Kavikaṇṭhābharaṇa* insists equally on the breadth of knowledge that underlies a poet's full identity. It is essential for poets to possess a thorough understanding of literary forms, themes, and techniques, since a poet's identity extends beyond skillful word arrangement to encompass extensive knowledge of diverse subjects that inform creative expression. By engaging deeply with various narratives, poets can move beyond simple storytelling to explore complex human emotions, societal dynamics, historical events, and philosophical questions—a multifaceted engagement that enriches their artistic voice and fosters a deeper connection with their audience, resonating with universal truths and sentiments. In the fifth chapter of the *Kavikaṇṭhābharaṇa*, Kṣemendra underscores the necessity for aspiring poets to acquire knowledge across various fields, reinforcing an idea also emphasized by influential predecessors such as Bhāmaha, Daṇḍin, and Vāmana, who likewise regarded the mastery of diverse subjects as essential to a poet's development. Kṣemendra illustrates this need with examples drawn from his own works and those of esteemed predecessors, emphasizing that a novice poet focused only on technical writing and literal meaning may struggle to navigate the complexities of language and creativity—akin to a newcomer feeling lost in an unfamiliar environment.

The Social and Ethical Impact of *Kavišikṣā* on Present Society

Literature serves as a reflection of society, encapsulating both its virtues and vices. The contributions of those who create poetry and literature—the *medhāvi*, the *vidvāna*, and the visionary—are indispensable: *"sa medhāvi kavirvidvāna"* (Pillai, 1954, p. 3). Such individuals possess the ability to perceive the world through the insightful lenses of their minds, thereby informing collective understanding through their thought; their influence in fostering a healthy society and state is accordingly profound and significant.

A poet, by definition, must tap into the depths of human experience, capturing the intricate emotions and nuances of life through verse. With this in mind, Kṣemendra eloquently articulated the qualities a poet should embody in order to contribute effectively to society. He emphasized that a poet ought to possess nobility of character, reflecting integrity and moral uprightness as traits essential to the credibility of their work, and advocated for the importance of forming friendships with virtuous individuals, since such relationships cultivate a positive mindset and foster an environment conducive to creativity. Kṣemendra further asserted that a cheerful disposition is indispensable for a poet: a joyful heart not only uplifts the poet's own spirit but also inspires those around them, so that the poet's role extends beyond mere words to encompass the essence of societal values and cultural refinement. Poetry and literature thus manifest as an intricate reflection of the poet's inner thoughts, emotions, and perceptions of the world, deeply rooted in both personal experience and societal nuance. Kṣemendra further posits that an adept poet must possess comprehensive knowledge of worldly manners, enabling articulation of insight with grace and sophistication.

A poet imbued with taste and sophistication holds the potential to shape a society that appreciates beauty, empathy, and understanding. This capacity to influence collective sensibility is vital, since poetry serves as a conduit for exploring complex human experience and fostering connection among individuals; the creation of exquisite poetry is thus not merely an artistic endeavor but a social responsibility that contributes to the elevation of cultural values, the promotion of dialogue, and ultimately the formation of a harmonious community. In addition, a poet must consciously strive to distance himself from jealousy and hostility, detrimental emotions that can cloud creative judgment and impair relationships within the literary sphere; by embracing positivity and appreciation for the work of fellow poets, one cultivates an environment of collaboration rather than competition, enriching one's own poetic journey. Kṣemendra likewise cautions against the perils of self-praise, which may be perceived as egotistical or self-serving, while emphasizing that poets should not overly adopt a demeanor of false modesty that dilutes artistic expression—embodying instead a humility that genuinely reflects character and contribution. Moreover, Kṣemendra articulated the noble duty of poets to support fellow writers, particularly where an original author is incapacitated or unable to complete a literary endeavor, a collaborative spirit that fosters a sense of community within the literary world and enriches the artistic landscape at large. Finally, he advocated for the diligent removal of any semblance of vulgarity from poetic narratives, an emphasis on refinement that not only elevates the artistic quality of a work but also ensures that it resonates with the values and sensibilities of an educated audience. Taken together, these guidelines serve as an essential framework for poets striving for excellence and integrity in their craft.

Kṣemendra's *kavišikṣā* concerning the education of the poet thus transcends mere literary skill development, contributing significantly to the holistic cultivation of an individual's character and civic responsibility alike. It instills moral values and fosters a

deeper understanding of societal dynamics; consequently, the impact of poetic education on broader social formation is profound and multifaceted, shaping not only adept poets but responsible, informed members of society who contribute positively to the communal fabric.

More broadly, the concept of *kaviśikṣā* exerted a profound influence on social and cultural life in classical Indian society. Rooted in the tradition of Sanskrit poetics and aesthetics, *kaviśikṣā* shaped the intellectual, moral, and emotional sensibilities of individuals and communities by emphasizing mastery over language, prosody, and figurative expression, encouraging poets to craft works adhering to the principles of *rasa* (aesthetic experience), *dhvani* (suggestion), *aucitya* (propriety), and *camatkāra* (aesthetic delight), among others. This aesthetic training enriched literature, music, drama, and the other arts, promoting refined taste and cultural sophistication in society at large. Classical Indian poets were further tasked with teaching moral values through their works: *kaviśikṣā* trained poets to embed ethical teaching subtly into their compositions, influencing the moral framework of society, while poetry often served as a medium to uphold *dharma* (righteousness) and societal harmony. *Kaviśikṣā* likewise emphasized the creation of works relatable and meaningful to diverse audiences, training poets to address universal themes such as love, heroism, devotion, and nature, thereby fostering a sense of unity and shared cultural heritage across regions and communities. Poets educated through *kaviśikṣā* often served as court poets or advisors to kings, their works glorifying rulers, recording history, and conveying political messages, so that their role extended beyond aesthetics to influence governance and diplomacy; through *kaviśikṣā*, poetry became as well a platform for addressing social issues, challenging injustice, and inspiring reform. While classical Sanskrit literature often catered to elite audiences, vernacular poetry in later periods democratized literary expression and became a voice for the marginalized. Finally, poets trained under *kaviśikṣā* played a key role in preserving scientific, philosophical, and spiritual knowledge, encoding complex ideas into poetic forms that made them easier to remember and transmit across generations.

CONCLUSION

This article has examined Kṣemendra's *Kavikaṇṭhābharaṇa* as a systematic elaboration of the *kaviśikṣā* tradition first established by Rājaśekhara's *Kāvyamīmāṁsā*, tracing the structured progression through which the text guides an aspiring poet from the initial attainment of poetic capacity to full literary maturity. The analysis has shown that Kṣemendra's five *sandhi* together constitute a coherent pedagogical system: the first and second establish that poetic capacity may be cultivated through both divine and human effort, with training calibrated to the learner's capability according to a threefold classification of disciples as *alpaprayatnasādhyaḥ*, *kṛcchasādhyaḥ*, or *asādhyaḥ*; the subsequent sections elaborate the discipline, daily conduct, and ethical bearing expected of the trained poet, together with the breadth of worldly and disciplinary knowledge—spanning logic, grammar, dramaturgy, and beyond—required to attain the status of *uttama-kavi*. Read as a whole, the treatise makes clear that poetic identity, for Kṣemendra, is inseparable from moral character: humility, freedom from jealousy, generosity toward fellow poets, and refinement of expression are presented not as incidental virtues but as constitutive elements of poetic achievement itself.

Building on this textual analysis, the article has further argued that Kṣemendra's *kaviśikṣā* bears significance well beyond the immediate context of classical Sanskrit literary

production. Society, in this framework, comprises three types of people corresponding to the three types of disciples Kṣemendra identifies—*alpaprayatnasādhyaḥ*, *kṛcchasādhyaḥ*, and *asādhyaḥ*—and a truly trained poet is one capable of bringing *camatkāra* into everyday life through peace, harmony, and bliss. By shaping literature, art, ethics, politics, and education alike, and by emphasizing beauty, morality, and emotional engagement in equal measure, Kṣemendra's *kaviśikṣā* offers a model of poetic education in which artistic training and social responsibility are mutually constitutive—a model whose integrative vision of the poet as both craftsman and ethical exemplar continues to hold relevance for understanding the social role of literature and its creators today.

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