

APPENDIX I

THE VERSES CONNECTED WITH LITERARY REFERENCES(A) THE VERSES IN THE BEGINNING OF THE TEXT, PP. 1 - 3.

विष्वाभिधौ महति धामनि मूलहेतुः ।

स्तम्भस्त्रिभूमिसुभगौ जयति त्रिनेत्रः ।

देवी गिरीन्द्रदुहिता घटिता यदङ्ग -

भागे वरीयसि विराजति शालभञ्जी ॥

देवस्य पङ्कजभ्रुवो वदनात्प्रसूता

वाचां प्रतिभगवती जगती पुनातु ।

या वाङ्मयं सपदि विश्वमुदीक्षयन्ती

तारेण तिष्ठति मनोनयने कवीनाम् ॥

दीपैः किमल्परुचिभिः शशिना जडेन

किं किं च तेन रविणाऽपि दिनोदितेन ।

यत्रैव सूक्तकरदक्षिणि विश्वसृष्टिः

रास्ते नवः कविरिति प्रवणो मणीन्द्रः ॥

अथैरिसारमपरिस्पृष्टवर्णजातं

यै शब्दमात्रं विपञ्चयन्ति ।

स्वेनामुनैव जगति प्रथिता गुणेन

सत्यं निसर्गतिरला; कवयो नयस्ते ॥

ते भान्ति हन्त कवयः

रपरं द्विरसनैरनिरस्तदर्पाः ।

नीरन्ध्रसंधिघटितैश्चलैर्वचोभि -

र्यै विस्तृतं विस्वयन्ति रसप्रबन्धम् ॥

रासां शभासु परिष -

गोष्ठीषु वारितसुभाषितभावकानाम् ।

सर्वाधिपत्यविषयी स खलु प्रबन्धः

स्थाद्यस्य स्थाधुजनचेतसि पटुबन्धः ॥

देवेन देहवतामशेषः

समिप्य पुण्यपरमाणुभिरेव सृष्टः ।

तेनास्य नूनमनिशं शक्तोऽपि काल -

स्तेषां हितानि परिचिन्तयतः प्रयाति ॥

यद्यप्यसौ विशति दुर्जनतन्तुरब्ध -

स्सूत्रं सुतीक्ष्णवदनोऽतिदृढस्तथापि ।

शुद्धादलब्धविबरो विनिवर्त्य यत्र -

पुत्रैरितोऽप्यपसरिष्यति काव्यरत्नात् ॥

लक्ष्मीभुजो भुवि सभापतयः क्व नाम

सन्तीह सम्प्रति गुणैर्जनुरागवन्तः ।

ये हि प्रत्नीनखलरोलभराः सुरैर्देवैः

शृण्वन्ति संसदि कवीन्द्रसुभाषिताम् ॥

श्रीविक्रमो नृपतिरत्र पतिः सभामा -

मासीत्स कोऽप्यसदृशः कविभिन्ननामा ।

यो वार्थमात्रमुदितः कृतिनां गृहेषु

दत्त्वा चकार करटीन्द्रचटान्धकारम् ॥

हाते गते गुणिनि शोकभराद्भूवुः -

रुच्छन्नबाहुप्रयजडाः कृतिनस्तथाऽमी ।

यत्तस्य नाम नृपतेरनिशं स्मरन्तो

हेत्यक्षरं प्रथममेव परं विदन्ति ॥

श्रीहर्ष इत्यवनिवर्तिषु पायिबेषु

नागनेन केवलमजायत वस्तुतस्तु ।

गौर्हिषि रष निजसंसदि येन राता

सम्भूजितः कनककोटिशतेन बाणः ॥

सृष्टं तदत्र युवराजजरैश्चरेण

यद्गुणं किमपि येन गिरः त्रियञ्च ।

प्रत्यायनं स्फुटमकारि निजे कवीन्द्र -

मेकासने समुपवेशयताऽभिनन्दम् ॥

दैव्या - - - - - बलधामनि हंसपृष्ठे

लीलायितं चरणयोद्धितयेन यस्याः ।

सा किं रजामिषनिषण्णविलोचनेषु

चिल्लाविषेषु - - - - - दं करोति ॥

योऽप्यस्ति लोकतिलकः क्षितिपेषु कश्चि -

देकः कृती स्वयमसावनुपासितोऽपि ।

निर्मध्य पन्नरयनाग्र इव द्विजिह्वाञ्च

क्षिप्तं मृतं जगति जेष्यति काव्यकुम्भम् ॥

ये नाम केचिदगुणा कवितारसेन

व्याशादयः कृताधियो भुजनेषु सिद्धाः ।

तेषामुपासितपदाः कवयः किमन्य -

दासादयन्ति परमत्र सुवर्णसिद्धिम् ॥

बाणस्य हर्षचरिते निशितामुदीक्ष्य

शक्तिं न केऽत्र कवितास्त्रप्रदं त्यजन्ति ।

मान्द्यं न कस्य च कवेरिह कालिदास-

वाच्यां रसेन रसितस्य भवत्यधृष्यम् ॥

मूढेन पश्यत प्रया नु यशः कृतोऽद्य

क्षौद्रेष्वनीश्वरमहो सृजता प्रबन्धम् ।

रत्नं निनागाद्वदरोहणशैलमग्न -

मुद्गर्तमेघ स मृणालनलो गृहीतः ॥

तदिमप्रतादृग्गुणमपि यः किल भुवनैकबन्धुरमलात्मा ।

सुकृती स खलु कविस्त्वं संगृह्यतया साधुरादत्ताम् ॥

सा जयति भणितेरहो रसबक्रा कुञ्चिकेन आ शर्पम् ।

उद्धाटयति कवीनां रसनासारखातं कौशम् ॥

TRANSLATION

Victorious is the three eyed god, the primal cause, the pillar to the great house called the universe, charming with the three worlds (also three stories). The three-eyed god in whose excellent body shines forth the goddess, the daughter of the king of mountains (Pārvati) as a decorative image.

Let the goddess, the mistress of speech, born from the mouth of lotus-born god (Brahmā) purify the world. The goddess who, witnessing simultaneously the whole of the literary world subsists in the mind eye of the poets like its pupil.

What is the use of lamps with dim light, what is the use of the inert moon and also of the sun rising during the day, wherein the best jewel named the poet extraordinary and efficient exists, exhibiting the whole creation with its rays in the form of good sayings ?

Indeed, the poets naturally clever, who decorate the senseless unintelligible alphabets by means of senses full of sentiments only through the words and who are famous in this world only through these qualities of theirs, are the birds moving about in the woods, who decorate trifling and unintelligible group of colours by means of things charming only on account of their voice and who are famous in the

world only by means of these qualities of theirs.

Indeed, these poets whose pride is not wiped off by double tongued (wicked people) and who construct an extensive sentimental composition by means of steady words composed in well connected joints attain successively excellent fame.

That composition indeed, which binds the heart of good people, becomes the overlord of all objects in the course of things in the assemblies of the learned and in the circles of all the connoisseurs of good poetry.

He is created by fortune, by collecting together all the meritorious actions of fortunate souls, therefore indeed, all his time passes in contemplating about their welfare.

The thread in the form of a wicked man, though very strong and with sharp end (bitter mouth) tries to enter as the inside thread (in the composition), still it has to move away turning its face from the pure jewel in the form of a poetical composition as it does not find a hole (a defect), and thus expelled.

Where indeed on this earth, can there be now rich lords of assemblies, full of love for merits, who having driven off heavy crowds of wicked people, would listen in the

assembly to the good poems of great poets.

In this world, there lived that extraordinary uncomparable lord, the lord of courts, king Śrī Vikrama, who was titled as the friend of poets (the sun to the poets) and who having risen spread the darkness of the herds of great elephants in the mansion of the fortunate (of the authors) by giving wealth only.

When meritorious Hāla passed away the blessed (the poets) became inert with their literary powers destroyed on account of great grief, since remembering incessantly the name of that king, they always utter the last letter Hā (alas) first.

Amongst the kings existing on this earth, Śrī Harṣa (delight of wealth) was only nominally born Śrī Harṣa, ~~but~~ in reality, however, he was a delight of speech since by that king Bāna was worshipped in his own court by means of a hundred crores of gold coins.

In this world, what was extraordinarily impossible was created by the king Yuvarāja who having seated the great poet Abhinanda on his own seat manifestedly brought together the speech and the wealth.

Will that goddess whose pair of feet gracefully rest on the back of a swan, whose lustre is as white as nector, cast a pleasing glance towards the birds of prey, whose eyes rest on the lump of flesh in the form of wealth.

That extraordinarily blessed one, who is the ornament of world amongst the kings, even though he is not approached, would drive off the double tongued (the wicked people) and also the serpents like the lord of birds (the eagle) and would carry away the pitcher of poetry having snatched the nector (the immortal fame) in the heaven.

In this world, whatelse than success in the use of good words (success with acquisition of gold) can the poets who have worshipped the feet of those who like Vyāsa and others, the wise ones, have attained success in the world by this charm of poetry, achieve ?

In this world, who do not abandon the pride of their missile in the form of poetry after having seen the sharp power of Bāṇa (also arrow) in Harsa Carita ? What poet does not suffer from unsurmountable inertia after being intoxicated by the grace (also the drink) of the poetries of Kālidāsa.

To day, for the sake of fame, by me, who I am only ignorant one, in creating a creation powerless even amongst trifling ones has taken this lotus stalk for extracting the

jewel burried in the very strong mountain full of mines.

The poet who is indeed, the real friend of the world, whose soul is pure, who is blessed and good may accept this even though it does consist worthy merits, as fit for preservation.

Indeed, victorious is that composition, charming with sentiment, the composition which like a key opens up the treasure in the form of the literature from the mouth of poets.

(B) THE VERSES OF KAVIPRASASTI, PP. 153 - 155.

पुनातु पाणिग्रहणे हरस्य दृष्टिर्मृडानीमवलोकयन्ती ।
 रुद्धा प्रहर्षश्रुमिजागतेन गाङ्गेन सद्द्वेषमिवाम्बुनाऽधः ॥
 आसीदसीमस्फुरितौरुद्धात्मा वात्मीकिरग्रण्यतमो मुनीनाम् ।
 निर्वाणमार्गे किमहाध्वगोऽपि संपर्कितः क्वापि न यो रजोभिः ॥
 ब्राह्मीनिवासानुप्रितः स साक्षाद्देवः स्वयम्भूरिति कीर्तितो यः ।
 कोऽन्यः क्रमस्थापितवर्णसारां सृष्टिं कृती काव्यमयीं चकार ॥
 छंदोविचित्रैर्निहितैः क्रमेण पदैः समन्तान्मसृणीकृतान्तः ।
 निषेव्यते वर्णमहाटवीषु यस्यैष दिव्यैरपि काव्यमार्गैः ॥
 वंशः कवीनामुदियाय तस्मान्मूर्द्धा धृतो भूमिभृतां गणेन ।
 अचिछद्रितैऽपि त्रिदशप्रतीक्षी वाणीगुणः स्फूर्जति कोऽपि यत्र ॥
 यस्मिन्नभूदग्रभवः कवीनां व्यासो मुनिर्घस्य गुणैर्विजैतुः ।
 ध्वजच्छटैवोन्नतसौमवंशमालंबिता वल्गाति भारते गीः ॥
 कविगुणाढ्यः स च येन सृष्टा बृहत्कथा प्रीतिकरी जनानाम् ।
 या संविधानेषु सुसन्धिबन्धैर्निपीड्यमानेव रसं प्रसूते ॥

स कश्चिदालिख्यकरः कवित्वे प्रसिद्धनामा भुवि भर्तृमण्डः ।
 रसस्तवेऽपि स्फुरति प्रकाशं वर्णेषु यस्योज्ज्वलता तथैव ॥
 ख्यातः कृती सौऽपि च कालिदासः शुद्धा सुधा स्वादुमती च यस्य ।
 वाणीमिषा झण्डमरीचिगोत्रसिन्धोः परं पारमवाप कीर्तिः ॥
 बाणः कवीनामिह चक्रवर्ती चकास्ति यस्योज्ज्वलवर्णशोभा ।
 एकात्मपन्नं भुवि पुष्पभूतिवंशान्नयं हर्षचरित्रमेव ॥
 मान्यो जगत्यां भवभूतिरार्यः सारस्वते वल्मीकि सार्धबाहुः ।
 वाचं पताकामिव यस्य दृष्ट्वा जनः कवीनामनुपृष्टमेति ॥
 सामन्तजन्माऽपि कवीश्वराणां महत्तमो वाक्पतिराजसूरिः ।
 यश्छायायाप्यन्यामपीडयन्ननुत्पादयत्यर्थमनन्यदृष्टम् ॥
 वन्द्यः स विद्वानभिनन्दनामा विसृम्भपान्नं वचसोऽधिदेव्याः ।
 समर्पिता यस्य खलु स्वकीयकौशाधिकारेषु सुवर्णमुद्रा ॥
 यायावरः प्रातवरो गुणज्ञैराशंसितः सूरिसमाजवर्यैः ।
 नृत्यत्युदारं भणिते गुणस्या नटीव यस्योदरसा पदस्त्रीः ॥
 बभूवुरन्येऽपि कुमारदासभासादयो हन्त कवीन्दवस्ते ।
 यदीयगोभिः कृतिनां द्रवन्ति चैतांसि चन्द्रोपलनिमित्तानि ॥

तस्मिन्सुवंशे कविमौक्तिकानामुत्पत्तिभूमौ क्वचिदेकदेशे ।
 कश्चित्कविः सौदृल इत्यजातनिष्पत्तिरासीज्जलबिन्दुरेव ॥
 यो वत्सराजेन वरेण राज्ञां लाटावनीमण्डलनाथकेन ।
 सूक्ष्मादृढस्तोकगुणाश्रितोऽपि मिनीकृतो भानुमतेव पद्मः ॥
 जडेन तेनोदययुन्दरीति कथा दुरालोकिनि काव्यमार्गे ।
 सारस्वतालोकलवैकट्येष्टा सृष्टा कविमन्यमनोरथेन ॥
 सा चात्र देवीभवने निवृत्तशापास्तिना बाणकवीश्वरेण ।
 कविश्रमोद्भूतकृपेण सम्यक् श्रुता धृता हृद्यभिनन्दिता च ॥
 करिष्यते किं पिशुनोऽद्य येन न संभुरलं स्यादुमपीह लब्धम् ।
 तत्स्यादभङ्गं यदि दृश्यतेऽसौ विलूननासःपथि संभुरजीनः ॥
 दृष्टेऽपि तस्मिन्जयवा न नीचे नित्तिनासप्रतिमे दरोऽस्ति ।
 विलोक्यते यद्यसुतापहर्ता द्रागेव देवो रविरेव साधुः ॥
 साधुर्जयत्यासिहरः कवीनां कवीश्वराः सूक्तसृजो जयन्ति ।
 जयन्ति सूक्तानि फलं हि वाच्यां वाच्यामधीश जयतीह देवी ॥

TRANSLATION

May the sight of Śiva at the time of accepting the hand of Pārvatī, with eyes directed to her as if and obstructed with hatred by the waters of Gaṅgā flowing down under the pretext of tears of joy.

There was the best leader of sages Vālmiki, whose lustre shone forth limitlessly extensive and who even though a traveller only on the path of deliverance was no where contaminated by quality rajas (also dust).

He was described as god self-born himself inferred from his staying in the Brāhmī condition (also the Brahma loka), who else of the blessed ones created poetical composition, in which the essence of words is established in order (also, where in the powers of the four castes are established in their proper order).

His literary path is followed even by the heavenly gods, the path which is made smooth on the side by words (by foot steps) placed in succession and consisting of different metres (also charming to wishes) in the great forest of woods (castes).

From him there started a line (also a bamboo) of poets who was held by the head by all kings (the mountains). The

line in which, there rises forth the merit of speech, pleasing the gods even though it (the line of poets and also bamboo) is unbroken (also unbored).

In that line, was born the sage Vyāsa, the foremost of poets who conquered by means of his qualities and whose composition based on the exalted lunar race shines forth in Bhārata as a banner cloth resorting to an exalted bamboo shining forth in India.

There arose that famous poet Guṇādhyā by whom was created Br̥hatkathā, which gave joy to the people and which in its episodes gives forth interest by means of good linking of the joints as it being pressed (sugar cane).

There was that famous painter Bhartṛmētha whose fame was spread as a poet and whose brilliance in words (also in colours) shone forth superbly as before even though there was an excess of sentiments (also of water).

That blessed poet Kālidāsa, whose speech was pure and sweet and nector - like, also became famous. His fame crossed to the other side of the ocean in the form of a solar race under the pretext of his speech.

Here in this world Bāṇa shines forth as an emperor of poets, who possessed the charm of brilliant words and

in this world, his Harsacarita based on the family of Puṣpa-
bhūti is his sole parasol.

Ārya Bhavabhūti is famous as a traveller on the path
of Sarasvatī in this world; having seen his speech as a
banner the people follow the poets.

Vākpatirāja Śūri even though born as a feudatory
prince is the greatest of royal poets. He even though not
troubling others by means of imitation creates a sense not
seen anywhere else.

That learned poet named Abhinanda the confidant of
the deity of the speech is fit to be bowed to, to him indeed
was given the golden royal seal (the seal of good words) in
his own authority as a treasurer (also in his own authority
of anthologies).

Yāyāvara, the best of the learned is praised by the
leaders of learned assemblies, appreciation of merits, the
charm of his words in compositions consisting of sentiments
and steady in qualities dances superbly in composition
(as a graceful dancer full of love).

Kumāradaśa, Bhāsa and others were other moon like
poets; by their speeches (also the rays) the hearts of
blessed ones melt as if they were created of moon-stone.

In that good line (also the good bamboo), the origin of pearls in the form of poets, the poet Soddhala was only a drop of water waiting to be born somewhere.

Even though, he possessed a few little flimsy merits, he was made a friend by Vatsarāja, the overlord of Lātadesa and the best of kings as a lotus even though possessing a few tiny and flimsy threads is made a friend by the sun.

By him, who desired to consider himself to be a poet even though, he was ignorant, was created the story named Udayasundarī seen through a ray of literary light on this dark part of poetry.

And here in the temple of the goddess, that (story) was attentively listened to, sustained in the heart and congratulated by Bāṇa the lord of poets whose infliction of curse was reverted and in whose mind compassion arose on account of the labour of the poet.

What can a wicked man do to-day as he was not able even to stand in front; only if that cut-nose is seen in front of the path, there would arise inauspiciousness.

Or there is no fear, even though that wicked one, whose image possesses a cut-nose is seen, if the goodman removing the affliction of life, veritably the god sun is

seen immediately.

Victorious is the good man who removes the affliction of poets, victorious are the best poets who create good composition, victorious are the good compositions, ~~since~~ since they are the fruits of speech and victorious here is the goddess, the mistress of speech.