APPENDIX I

THE VERSES CONNECTED WITH LITERARY REFERENCES

(A) THE VERSES IN THE BEGINNING OF THE TEXT, PP. 1 - 3.

निन्दाजागिरियो महत्क धामलत पूलस्वत्;
स्तमभः सिल्लधामुक्तो ज्योति नित्येऽनुष्ठूतः।

देवी गिरीरं दुर्गिता प्रतिटा यदु-दुर्गः।
भागे वसविनिर्धति विराजति शालबल्क्षी।

देवस्य पुजुध्वऽवधधारब्राह्मणाप्रस्तुता
आचार्यतिभक्षिती अन्यती' पुनः।

या बालस्य स्तपदी विन्दुमुदितचतुर्वती
तारेऽनं भिष्मति भगवनमणि कविनाम्।

दीर्घ: किमल्यस्यविश्रितः शरिरस: अर्देन
किं किं व रोज वनिविधिपि दिनोदितेऽः।

पृथ्वी सूक्ष्मकर्दमितिविविधाशः।
रङ्गते गन्त: काव्यरिति पुल्लो भगवेऽः।

आर्यसारसपरिस्वरूपार्जिताः
वै शब्दमात्रं विनित विद्यामिनि।
स्वरेणमुने जगलि प्राधिता गुणेन
सत्यं निसर्गतिर्गं ज्ञातो विद्यते ॥
ते अन्तिता हन्त करमः
परं द्विसन्तैरनिवस्तरपि ॥
निर्रुत्संधितार्थितेऽनि सच्चिद्विगुणि
धे विस्तुतं विकृत्य वित्तथिति रसशब्दं ॥
रात्रां श्राभुमु परिण
मायं उक्तिलक्षुभाषितभावानागमः
स्वाभिधिपतिविजये र्तं र्विलु प्रवत्यः
स्याहस्य श्राधुजनसत्गतिः पुृविद्यः ॥
दैनेन दैहेतामिवः
संभियां पुर्ववर्म्याभिरेऽस्रुद्धः
लेनाद्य मुलमंत्रां रावलोकितिः कालः
स्त्रीसँहितां प्रतिच्छिन्तत्त्वं प्रयाति ॥
यज्ञवासि विविती जुडेनांमनुर्वत्त्वतः
स्यूत्सः दुर्सन्द्रं नवं विदियुर्विशायोऽपि ॥
शुस्लादनलजनान विनिवर्त्य वरकः

मुत्ररितो घुष्पसरिष्टि ब्रह्मरसलतः

लवंथि भूमि समाधितमः का नांग

सम्प्रद्य सम्प्रदाति गुणित्वाद्वा रामाय

दै रहु प्रम्लिनिर्मिलराभः सुरूवोति

शृणुविनिष्ट संसादि कामने नुभा भाषिलाति

श्रीविकृष्णी नृपितरज पति रामाधि

गासी समर्पणस्य सुदृढ़ः काविकस्मानमः

यो जामेनामातुःडित: कृतिनो मृतेषु

दत्ता जगार बाहिरीनोऽहमन्यकामः

हृदेन प्रसु पुण्यित शक्कराधाराधूऽ

सुक्तुर्वेव श्रमेन धामित्वाद्राधिकारः

कृतिनिकायमिः

उत्तमस्य भाग वृक्षरूपान्यं हीरंकि

हेतुभरे प्रथममें र्वरे दिवदित

श्रीहर्ष उदयवतिचिं पारिव्रक्तः

आरामेन कौलससमायत वसुपूर्वतः
गौरिन्दि रष निजसंसादि छेल राता
सम्पूर्णित: कनक कौटिशतान बाण। ॥

गूढ़े लाबन शुपराजने रविरोण
अहुरः किरणि मेन गिरः स्रिमध्या। ॥

पञ्चाम्यं एकुटमहालि निजो काशीः
निकालने सम्प्रेनामलालोभिवादन। ॥

देव्या अलद्यानमि हृष्पुषि
लीलाधित्व अरणिद्वितियोन यथा: ॥

तस्मि पुनः सतामिनिविशारणांनजनोऽचेते
निर्यासिनित्वेच दे सङ्गोऽनु। ॥

योद्यपसित लोककिलक: निर्यासित्व कोशि
देमः कृति स्वयंग्रामारुपपासितो तपि। ॥

निर्यात्व प्रजन्याः इती दृश्या जात
दिश्यामृताः त्यथासित लीलाधिति काव्यतं सम्प्रेन। ॥

कृपया वैद्यवीदगुला कवितारसिंहे
स्वाशाद्यं कुलदितिवी भुजिनेषु सिद्धा: ॥
तेजानुपालितपदा: कवय: किननय:
दासाद्यन्ति परमजः गुण्यणेश्वरिः॥

आनस्या हृदेष्वरिः निरस्तातुलोकिः
शतिं ज श्रेष्ठः मध्यान्त समर्पये उभयः॥

मान्यां न कथां जनानि रिहः कालिना
नामाः हरेन रसितात्स्य भवत्वः युहिः॥

दूरेण परमन्म प्रमा तु आरः कृतेष्वरः
स्त्रिस्थवनीङ्गर्मको नृत्ते द्रववदगुरः॥

रत्नाः नितासाक्षेरोहुणसेलोपन्तः
मुखलुभेश्व ज मृणालललङ्गः गृहिणः॥

तदिम्मतो गुणामयः योः किल शुभोक्षान्युपमालसः
हुम्बि ज रक्षसा कविस्यां संग्रृह्यस्तमः शान्तसः आतः॥

त्सा जयति अणितिकः रसवन्या कुष्टििलोऽः या शिवाः
उदाहारणसः आयोऽं रसायासारसाति कोवांसु॥
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 (Parvati) as a decorative image.

Let the goddess, the mistress of speech, born from the mouth of lotus-born god (Brahma) 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
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 peoples, 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 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 nectar, 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 nectar (the immortal fame) in the heaven.

In this world, what else 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 Bāña (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 buried 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.

पुनालु पाणिग्रहणे हरस्म तृषुद्रौड़नीमवलीकष्ठी ।
रूपं प्रहणिमिर्जागतेन मगौले सद्वशिमिरामभुतार्धः।
आसीदशीमस्फुरितोऽसुधामा वाल्मीकिर्ग्रामथलमु मुनीगान्।
निलोणामागैः महायज्ञीकपि सापंतिः क्वापि न गो मण्डिभः।
ध्वापिनिवासानुसिद्धः एव माणिक्ये: स्वयामहृति कीन्तितते यतः।
कीर्तन्यः कृतस्थापितवणिकारः सृष्टि कृती काव्यासः चक्काः।
उंदोचिचजैनिनेतिः क्रिणिण पदः: शामवत्तावसृणि कृतान्तः।
विजेता: अणप्रकटवक्तासु मर्येष बिकृतिपि काव्यवामाः।
वंशः कल्याणानुप्रेयाय: तस्मानन्दुर्सृणि यूऽ: भूमिभूताः गायन।
अनिच्छितोऽकृति निद्रितप्रतीती अणगुणः: स्मृतिकौशिकिष्पि यतः।
यसस्मिनभूदुग्मिनः कल्याणाः व्यासो मुनिचित्रयु: गुणिकिष्मेऽः।
वाजाश्च निर्भोवक्तमार्ज्ञान्तिस्मारुपालिता अत्तमिति भारते: मी।
कविवृत्तिः एव: तैन स्नुप्त वृहत्कथा प्रीतिकरी अनालंगः।
या संविधानेषु सुस्मितबल्न्ताथिनिपिण्यमालेव स्यं प्रस्तते।
स कथितर्तिस्वयंकरः कावित्वे प्रसिद्धलाला भुजि भुतानिष्ठतः।
रुपसन्धिको हपुतित प्रकाशं अणीषु वस्मोज्जलता तम्बैव।

क्यातः कृती सौंपिनं न्यं कालिदासं शुध्रा सुधा स्वादुजीन ग्रस्य।
वाणीमिसा ऊषिष्मरीप्रियगिरीसिन्धोः परः पारसनाथ कृतिः॥

‘बोणा’ कविनामिषं चक्रमासी-अकाशे बर्चौल्लगलवण्णोऽभा।
धकात्पञ्चं भूविं पुष्पालितकं हर्षं तृणिकोवित्तिनेव॥

‘मान्यो जगत्त्वं भवभूलिश्यं: सारस्वते अर्थश्वति साधिनाह।
‘वाचस्यं पलाकान्तिर यस्य दृष्यमणो जनः कविनामुपुरश्चेति॥

सामास्त्यारामादिपि कविश्वराणं महुलस्मी आप्यणिराजसूरी।
वर्षकालेश्वर्यं नान्यं नान्युपयुक्तसहस्मिन्यं विश्वदोषसूरी॥

‘बल्ला’ स विद्वानभिन्नदलं विसुम्भरपारं चक्रस्वदिशदेवा॥
‘सत्यपौरितं यस्य श्लोकं स्वाक्रियाकौशार्धिकारणं सुवर्णमुद्रा॥

‘आयानेरः प्रातिकरि गुणवेदक्षमितं स्वरितस्मातपति॥
‘नृत्यसुदारं भ्यंति गुणवेद नृत्यन्नुसर्तसं पादपण॥
‘भूनुक्रिषि कुमारार्दगमनादम्यो हृत्य कविनिक्षलस्ते॥
‘विद्वैरितिः कृतिना ब्रह्मति अलंकार चालिपतिसिद्धितिः॥
तस्मिन्‌सुधारी कविमौलिकानामुत्तमतिभृणे कवित्वदेवदेशि ।
कविचत्रकविः सौरीक इत्यजातनिष्पत्तिरायी ज्ञातलिनः पृथुवेव।
यो बश्चाराज्येि करिणा राज्या लोकायजीमणुलम्बाधिकै।
सूहस्वादेषापालितोष्णी पिन्न्हरूपी भाषुद्दैवन पद्यम्।
जाणेन तेनीर्दधुनुण्डिति कथा दुरालीकिलि कांवासारी।
सारस्वतलीलकल्पैकुट्या सुन्हा काविमत्यन्तोरेष्वेन।
ततो चात्र देवीभवने विशुद्धसम्प्रासिनः भाषांश्रीदवेन॥
कविश्रोत्रेण दूर्दृष्टिः समथस्त्व शृङ्खला धृतता तृष्णिनिर्दिताः के॥
करिष्णो वति पिलुणो उद्धेियनम् न संभुरूच स्रष्टामुदयिह लक्षणं।
तत्स्वादृष्टवर्ताय यदि दृष्टावते विलेनास्ः प्रति संहंतो।
हृदेण्डिपि तस्मिनकल्पत्रा न जीवेि शिर्मंद्रासम्युतिमेव देशिनिः।
विलोकयते अद्याभुतप्रत्तिः द्रविणाः देवो रसिरैव सम्पुद।॥
सत्तुर्ज्ञविषवासिनां बन्धीनां कविमवरा शृङ्खलामुदो अप्यति।
अथिनि सूत्तासिनि पलः हि आन्यं आवासारसेः अधातीह देवेणि॥
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 Vālmīki, whose lustre shone forth limitlessly extensive and who even though a traveller only on the path of deliverence was nowhere contaminated by quality rajas (also dust).

He was described as god self-born himself inferred from his staying in the Brāhma 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 formost of poets who conquered by means of his qualities and whose composition based on the exalted lunar race shines forth in Bharata as a banner cloth resorting to an exalted bamboo shining forth in India.

There arose that famous poet Gunādhya by whom was created Brahātkathā, 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 Bhartrumātha 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 Kalidāsa, whose speech was pure and sweet and nectark like, also became famous. His fame crossed to the other side of the ocean in the farm of a solar race under the pretext of his speech.

Here in this world Bána 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 Puṃpa- 
bhūti is his sole parasol.

Arya 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; 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).

Kumāradāsa, Bṛāsa 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 Bāna 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 today 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
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 they are the fruits of speech and victorious here is the goddess, the mistress of speech.