GENERAL INTRODUCTION.

The "Gaekwad's Oriental Series" owes its origin, like every other educational activity in the Baroda State, to the keen personal interest which His Highness the Mahārāja Saheb takes in the spread of knowledge and in the revival of learning in this land of ancient civilization.

His Highness's endeavours in this direction date far back from the early eighties and since that time up to this date His Highness has spent over a lakh and a half of rupees (exclusive of the recent grant of Rs. 2 lakhs for translation purposes) on the publication of nearly 350 books. Some of these books have been published in several so-called "Series" and these cover different spheres of knowledge. For instance, several School-Readers for Girls were published in the "Bākā-Jñāna-Mālā"—(Girl's Knowledge Series). Fifteen books were published on Indian Music, some of which specially prepared for girls were grouped under "Bākā-Saṅgīta-Mālā"—(Girls' Music Series). After the establishment of the Kāla-Bhāvan, a series of scientific books in vernacular was begun under Prof. T. K. Gajjar and thirty books were thus published in the "Jātīya-Maṇjāśāsā" (Casket of Science Series). Ancient Gujarati poetry, especially of the Baroda State poets, was brought to light in another important Series called the "Prāchīna-Kāvyā-Mālā" (Ancient Poetry Series) by Rao Bahadur Hargovindra Kantawala in thirty-five volumes. A series of the histories of different nations came to be written in the "Rāshtra-Kaśīīa-Mālā" (Story of the Nations Series) in ten volumes and a few more such histories were published later in another series called the "Māhā-rāshtra-Granthā-Mālā". Arts of cookery obtaining in different countries and games and sports played by them were expounded in two different series, called (1) the "Pāka-Sāstra" (Series Cookery) consisting of nine books and (2) the "Kridā-Mālā" (Games Series) in nine books.

Besides these, many more books have been published separately without being grouped under any series. We reserved...
facing last two other important series, because they are so directly connected with Sanskrit research, as is the present "Gaeckwind's Oriental Series." These two series are (1) the "Hindu-Dharma-Sāstra (Hindu Law Series) in seven volumes, and (2) the Patan Mss. Translation Series in 24 volumes. In the former were made available to the general public in the vernacular language several important Sanskrit authoritative texts on Hindu law, while in the latter were first translated by the late Mr. Manilal Nabhubhai several Sanskrit Mss. of historical and philosophical importance that were lying inaccessible even to scholars in the ancient Jain Bhandārs at Pattan. This last series was discontinued after the publication of twenty-four works. These became so very popular and were so much in demand that no copies of these works are now available for sale.

This was about twenty years ago. Since then no regular attempt has been made to continue the good work, that was then left unfinished, until only recently when His Highness the Maharaja Sahib's attention was again directed to these Bhandārs. As a result of this, the Government passed orders in Sept., 1914 depu-

Mr. C. D. Dalal, M. A., of the Baroda Central Library staff, research work in the Patan and other important Jain Bhandārs.

Mr. Dalal's Report, (which by the way will be published in this issue) states that the Maharaja Sahib issued prompt orders for publishing some of the rare and important works found in these Bhandārs in a new series to be called the "Gaeckwind's Oriental Series."

It is our aim to publish in this series old and rare Sanskrit, Prakrit, Apabhramśa and old Gujarati Mss. from Gujarat and especially from the famous Jain Bhandārs at Pattan in the Baroda state and thus, to light the valuable ancient literature that now lying in obscurity. The present work of Rājasekhara, Nayyānārāmaśa"—the first of the Gaeckwind's Oriental Series—of which no Ms. is known to exist either in India or abroad except in the Jain Bhandārs at Pattan and Jaisalmer, would clearly explain our aim.

The first instalment of works to be published in this Series consists of the following twelve works:—
Saṃskṛita.

(1) Kāvyamimāṇsā of Rājaśekhara.

(2) Naranārāyaṇanānanda Mahākāvyya in 16 cantos by Vastupāla, the famous great minster.

(3) Tatvasamgraha with the Pañjika of Kamalaśīla—a Buddhist work examining the various schools of philosophy by Sāntarakṣita, a professor in the University of Nalanda (about 750 A. D.)

(4) Karpṭhācharitra (Bhāra) Rukminiparinaya (Hāṁriga) by Vatsarāja—minister of Paramadideva of Kalinjar (1160-1206).

Hāsyachūdamani (Prabāsara) Tripuradāha (Dīna)
Kīratajrjuniya (Vīyāvēga) Samudramathana (Samavakara)

(5) Hammirmadamardana or the humbling of the pride of Hammura, a historical drama composed by Jayasimhasiri and acted at the command of Jayasimha, son of Vastupāla.

(6) Vasantavilāsa Mahākāvyya—life of Vastupāla up to his death composed by Bākhandrasiri at the request of Jayasimha, son of Vastupāla.

(7) Tarkasamgraha, a work on the Vedānta by Ananda-bhujana (Anandagīri) disciple of Sudhhānanda.

(8) Udayasundari Kathā by Sottala Vaḍaka Kāyasthi of Lātadesa patronized by King Vatsaraja of Lātadesa and King Munmadhāraja of Konkana about Samvat 1930.

Prakṛita.

(9) Kumārapāla Pratibodha, a poem describing the conversion of King Kumārapāla to Jainism by Hemāchārya, composed by Sat prabhasiri in Samvat 1248 only twelve years after Kumārapāla’s death and recited to Mahāmārtanda in 1252.
GENERAL INTRODUCTION.

(10) Tarangadala of Pālītāyā (at the court of Sālivāhana) abridged in gāthās.

Apabhraṣṭa.


Old Gujarati.

(12) Prāchīna Gūjrāca Kāvyasamgraha Part I containing:

(1) Revatagirirāsa by Vijayāsaṇasūri about Samvt. 1288.

(2) Jambūrāsa by Dharma Samvt. 1266.

(3) Nēmināthachatushpadhikā by Vinayachandrasūri about Samvt. 1340.

(4) Uvaesamālachhappaya by a disciple of Rayaṇa-simhasūri about Samvt. 1340.

(5) Saptakshetṛirāsa in Samvt. 1327.

(6) Samarārāsa by Ammaevasūri about Samvt. 1371.

(7) Kachhūlirāsa in Samvt. 1363.

(8) Thūlibhaddafāgu by Jinapadmasūri about Samvt. 1390.

(9) Sālibhadraṇāka by Pauma.

(10) Dharmamātrikā „ „

(1) निन्मकृष्णन युक्तवर्ण परमायुक्तवर्णसारिणि पालिलिपि इत्याश त्याश न शब्द मोदीतिष्ठते।

वक्तव्योंसबूझस्यं रक्षणप्रकाशंसकुरा सदाः। वरस कृतस्यक्रसम व बिचार संगो तरंगमोऽस्य।

Kuvalayamāla of Indrasūri (Composed in 778 A.D.)

(11) तिलकामण्डली प्रभावशत्रस्त्राचारित्रा।

मन्दिरावर्णवर्णमा रथाड्डस्यश्याम। युवथा दुःस्वलो गह्यत मोऽतंत्रकी कथा।

Tilakamahājāri.
The text of the Kāvyamimāṃsā has been based on two MSS. from the Pattan Jain Bhandars, designated A and B.

A is a palm-leaf MS. belonging to the Bhandār deposited in the Vakhatji's Sheri in Fossia Wada. This is the very MS. mentioned by Dr. Peterson in his 5th Report. The MS. is very correct and reliable but unfortunately it is incomplete and much injured. It is 13" x 1¾" with 5 lines on a side and consists of 4-11, 13-25, 29-54 leaves and 8 much-injured pieces containing the ends of the 16th and the 17th chapters. The fourth leaf begins with प्रणयीमित्रियार्थम् (second chapter page 4 line 2nd) and the 54th leaf ends with अध्य: the beginning of the 13th chapter (page 69 line 1). The first of the 8 much-injured leaves begins with वरहस्वपितेवेदस्वतयः (page 88 line 23) and ends with दृश्य देशविभागो द्रुतमात्रक (page 98 line 8). The MS. seems from its writing (which is Brahmanical and not Jain) to have been copied at about the end of the 13th century A. D. It is numbered only on the left side with numerical figures. This MS. being old and very correct has been mainly relied upon far as available.

B is a part of a paper MS. from the Bhandār deposited in the Wadi Paraswanath's Temple at Pattan. It is a very beautifully-written old Jain paper MS. with numerical signs on the left and letters on the right to show the pagination. It contains two works (1) काव्यमीमांसा—कविरहस्य (leaves 1-31a lines 3) (2) कवित्वा, दृश्यविवर्ण: a commentary on Bhopadeva's कविरहस्य (कविगुण्ड्य) by राजिपथ (31a lines 4-55). The MS. was written, like most of the MSS. of this very important Bhandār, in the time of Jinabhadrasūri, the pontiff of the Kharatara gacchha in Samvat 1491 (A. D. 1434). The writer's colophon runs as follows:—श्रमास्तु देवेनपाठकयः। ॥ ॥ मंगल महाभी: ॥ ॥ संवतः १४९१ वर्षं वेदविद्यं १२ शताब्दीं श्रीखरतारयनप्रेमिनां विद्वानो भक्ति गोविभाषणं दिखितं ॥ ॥ श्री: ॥ ॥ कान्तासानमस्तु ॥ ॥ श्री: ॥ ॥ श्री: ॥

The portion of Ravidharma's Kavirahasyavritti begins—

2
The paper MS. contains the complete text of Kāvyamāṇḍī-Kavirahasya and is generally correct. As it seems to have been copied from the palm-leaf MS. in the Jesalmer Bhandār, the copyist has occasionally erred in reading and transcribing the MS.

Besides these, three MSS. of Hemachandra’s Kāvyānus’asana-viveka have been also utilized in the portion borrowed by Hēmachandra from the Kāvyamāṇḍī. It may here be noted that a critical edition of Hemachandra’s Kāvyānus’asana with the Viveka is a necessity.

The celebrated Jesalmer Bhandār also contains an old palm-leaf MS. of this work dated Samvat 1216, but it is reported to be
not in a good state of preservation. It is a matter for regret that
the valuable treasures of this Bhandår—one of the most important
Bhandârs—are not accessible even to Jain Sâdhus.

The work of editing from such insufficient materials was
somewhat difficult, but we have tried our utmost to make the best
of the materials that were available and have ventured to bring to
light this important work of a famous writer in Sanskrit literature.

We have to thank the keepers of both these Bhandârs for
lending their MSS. and especially Sheth Vadilal Hirachand, the
keeper of the Bhandår of the Wadi Parswanath's temple, for put-
ting at our disposal the rarest MSS. of the Bhandår for publication
in the Gaekwâd's Oriental Series. Our hearty thanks are also due
to Pravartaka Kantivijayaji for helping us in procuring the MSS.
INTRODUCTION.

The author of this first work in the Gaekwâd’s Oriental Series now presented before the public is Râjas’ekhara, the well-known author of the four dramas, Bûlâramâvana, Bûlabhârata, Viddhâs’elabhañjikâ and Kârpûramâñjari.

Râjas’ekhara’s Ancestry. Râjas’ekhara calls himself in the KâvyamimâNGs as Yâyâvariya¹ (born in the Yâyâvara family). He seems to have been better known as Yâyâvara to his successors. Dhanapâla in the introductory verses to his Tilakamañjari refers to him as Yâyâvara Kavi². The author of the Udayasundari refers to him simply as Yâyâvara³ and praises him for his dramatical skill.

¹ यायावरीव वनकिय मुनीना मतविस्तरम् | p. 2. 1. 11
"वभभी सहिष्णुविदा" हि यायावरीव | p. 4. 1. 14

² समाधिगुणाधालिन्यः प्रसब्रपरमित्या:।
यायावरके वी नुसादलिन्य हृदयः। तिलाकामान्जरि 33.

³ यायावर: प्रापवरो युण्डेरासित: सृजसमाधवः।

This Udayasundari is a Champâkâthâ composed by Sotçala, a Vâlabha Kâyangtha of Lâtadesa in emulation of Bûña’s Harshachartiya about Samvat. 1050 in the reign of Vatsarâja and under the patronage of king Mummupirâja of Konkana. The author has over and above his own caste and lineage given about 25 verses in praise of old poets. It will be instructing to quote these verses, as such verses are rare in Sanskrit literature.

कहानीयो भूषि समापतयं के नाम सत्ताह सम्प्रति कहानीयाः।
ै ये रहि परशीदक्रोणमयं: सुखेन शुभर्निं संबरि कहानीयां भूषितानि।
// श्रीकिंवेन भूषितं प्रति: सभानामासिष्टः कोविःसिद्धः: कहानीयां भूषितानि।
भो शब्दायमानुषें: हृतिन्य गुरुः पद्याः कहानीयां भूषितानि।
// हास्य सह गते शुभर्निं श्रीकिंवेन भूषितं शक्तितिहस्वायु हृदयः। कहानीयाः।
वशस्य सांवरे मिथिं हृति भेलकर्तृ प्रथमवें प्रहेत्ते विधित्या।
// भूषितं वरो वागवितिसु परिवेगो नास्ते कहानीयां कहानीयाः।
प्रशस्य सांवरे मिथिं हृति हृति भेलकर्तृ प्रथमवें प्रहेत्ते विधित्या।
// सहस्त शुभ्राण्वरेवेश पञ्चकर्तृस्तिसंस्कृतान्यमा भेलकर्तृ प्रथमवें प्रहेत्ते विधित्या।
प्रशस्य सांवरे मिथिं हृति हृति भेलकर्तृ प्रथमवें प्रहेत्ते विधित्या।
Some particulars about the ancestry of the author can be gathered from his dramas. He is very proud of his family and his literary
forefathers. Akálajalada his great-grand-father was famous for his poetical gems. His verses were plagiarized by Kádambariáma in his drama. Suránanda, Tarala and Kavirája also belonged to this family. Suránanda seems to have been famous at the court of Chedi. It appears from his opinion quoted in the Kávyamíránáś that he had written some work on poetics. Tarala was also a poet of some eminence. Nothing is known about Kavirája. Rájaśekhara’s father Durduka or Duhika was a great minister (Mahámantri), and his mother’s name was Sílavati.

Rájas’ekhara’s caste. We have seen that Rájas’ekhara belonged to the Yáyávara family, but it is not clear whether he was a Bráhmana or a Kshatriya. His position as the Upádhyáya of King Mahendrapála speaks in favour of his being a Bráhmana; while the name Rájas’ekhara and the fact that his wife was of the Chahuápa family may lead one to think that he was a Kshatriya.

Rájas’ekhara not a Sectarian. As the author of the Haravilásá, Rájas’ekhara might be regarded to have been a staunch S’aíva, but from the quotations in the Kávyamíránáś in praise of Vishnu, it seems that he was not a Sectarian. On the other hand from the Maṅgala verse of the Haravilásá, it is clear that he believed

1 स मूर्ति पलाशिकोण गंधाकारजंक: सुरामन्दं होडिपि मथुरुद्याग्येयं वचस।

2 अभाजजंकदन्दों: सा हुषा वचननित्रिक। नितिः कविकारिचिं शीतसं न च हीतो

3 अभाजजंकदन्दस्य कविकारिज्ञातैतृत्वम्। जात: क्राक्तसिद्धां मात्रके स्वर्गः कविः।

4 नदीता: नक्कलस्तु मृणसं एकविभाजः। कविनां च सुरामंडलाश्चित्त्वमण्डलम्।

5 भाष्यारकुटास्य वेदव्याससम्यक्कंदन्। श्रवणं भवन्यविस्तृतकं स्वर्गः।

6 नान्कुण्डारकारिचिं भाषास्तरकोड्यां सः

7 पप. 42, 43.

Karp. 1-11
in the unity of the three god-heads. It appears from the 'Yaśas-
tilaka Champū of Somadeva that in Rājas'eṣhara’s works honour-
was done even to Jinās when occasion arose.

His wife an accomplished lady. Rājas'eṣhara quotes thrice3 in the Kāvyamānasā the opinion of his wife Avantisundari.
It would thus appear that she had composed some work on rhet-
ories. The Karpūramaṇjari was also first acted at her desire.

Rājas'eṣhara’s date. It is understood from the prologues of Rājas'eṣhara’s dramas that he was the Upādhyāya of Mahendrapa-
la, king of Kanouj, and was also patronized by his son and suc-
cessor Mahipala. The Siydoni inscription tells us that king Mahendrapala was reigning in 903 and 907 A. D. and Mahipala in
917 A. D. (Epigraphia Indica Vol. I, p. 171). Independent of his references to King Mahendrapala of Kanouj in his works, we can fix his date from other sources too. He quotes in the Kāvyamānasā Vākpatirāja4 the author of Gaudavaho and also Udbhata5 who was the Sabhāpati of Jayāpida, king of Kashmir, who reigned from
779 to 813 A. D. and quotes Ānandavardhana6 who flourished in the reign of Avantivarman of Kashmir (857-884 A. D.). Rājas'eṣhara is also referred to by Somadēva in the Yaśastilaka Champū which was completed in 960 A. D. and praised by Soṭṭala who flourished about 990 A. D. From this we can conclude that Rājas'eṣhara lived about 880-920 A. D.

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1 तथा उपाध्यायःसमस्मित्रभ्रष्टप्रजाएवाधिनामसत्कालस्वाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसर

2 2 “हस्तवस्त्रिन्युनः पाक:” हस्तवस्त्रिन्युनः पाक: । p. 20

3 “विदर्शितगतिस्विकः सुश्रुतो बृजः ने भवितस्वाभावः” शरी अवतिन्युनः पाक: । तदाद—

4 “बहुविष्कार्यमेत्रानं विदर्शितगतिस्विकः सुश्रुतो बृजः ने भवितस्वाभावः” शरी अवतिन्युनः पाक: ।

5 “अवतिन्युनः पाकः” पाकः परम्परावर्तमानः । p. 57

6 “अवतिन्युनः पाकः” पाकः परम्परावर्तमानः । p. 62.

7 “सत्य समस्मित्रभ्रष्टप्रजाएवाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसरसाधिकरणमेवसर
INTRODUCTION.

Rājas'ekhara a Kavirāja. Rājas'ekhara calls himself not a Mahākavi, but a Kavirāja. According to the Kāvyamāṇaśā there are ten stages of poetical skill. The sixth is that of a Mahākavi and the seventh that of a Kavirāja. Kavirāja is defined as one who is unrestrained in various languages, various sorts of poetical compositions and various sentiments. Thus a Kavirāja is one stage further than a Mahākavi and Kavirājas are rare.

The sequence of Rājas'ekhara's known works and his undiscovered works. From the Karpūramaṇjari 1–9, it is understood that Rājas'ekhara began his literary career as a Bālakavi, so called from his Bālarāmāyaṇa and Bālabharata. It is thus evident that these two dramas are his early productions; so also Viddhas'ālabhaṇjikā. The Karpūramaṇjari and the Kāvyamāṇaśa are his later productions, as by this time he had achieved fame as a Kavirāja. Verses from his three Sanskrita dramas are found quoted in the Kāvyamāṇaśa.

Hemachandra in his "Kāvyānus'āsanaviveka (page 335) gives the example of Rājas'ekhara's Haravilāsa as a poem bearing the name of its author. The same author quotes two verses from Haravilāsa both evidently from the first canto. The first is the beneficary verse of the poem, while the second pertains to the description of the bad and the good. "Ujjvaladatta also quotes one half of a verse from the Haravilāsa.

This Haravilāsa, a malāprabandha, must have been hi-

1 सातक्षी बहारको ( Karpūramaṇjari 1. 9.)
2 दस ने कन्हेवला मेंन्यि ( p. 19 )
3 अग्निवर्तमानवेत्र प्रस्तुत: स महाकवि: ( p. 19 ).
4 वस्तु तत्तद: तत्त्वाविवेशवेत्वै तेतु तेतु प्रक्षेपेतु, विहिताश्च रसं लक्षणः स कविराजः: ( p. 19.)
5 ते वरद जयाश्रि कविस्ते ( p. 19 )
6 स्मायमालाता यथा राजवेकरस हरविलासे
7 आश्रयवा हरविलासे—
8 अभिमन्युनहन यथा हरविलासे—
9 द्वाराधत्तसुर्यप्रक्षेपतः कवितादाय हरविलासे। इति हरविलासे.
mature production as a Kāvīrāja. Here either in the first or the last canto, but most probably in the first, may be found appreciatory verses about poets (Viśeshakavipraśaṅsa) quoted in Jāhlaṇa’s Sūktimuktaśvāl. Generally the poet’s family-history and praise of old poets are given in Ākhyaśikās and Kathās such as the Harshacharitra, the Tilakamaneji and the Udanaśandhā; but references to old poets are also made in the Mahākavyas. Mankhaka in his Sṛikantha-Charitra refers to old and contemporary poets and Śomesvara in the first canto of his Kirtiṣvaṃdali eulogizes old poets. This practice of eulogizing the old poets in the beginning of a poem is also found in Prakrit poems of the 12th century e.g. in the Sāntinatha-charitra of Devachandra, guru of the great Hemachandra. Some say that Rājasaśekhara wrote a work named Kavivimaraśa, wherein are to be found the appreciatory verses attributed to him in the Sūktimuktaśvāl; but it does not seem probable that Rājasaśekhara, should ever have written any such work when he had composed such a large work as the Kāvyamimāṃsā with 18 adhikaranās. It was conjectured that the appreciatory verses may occur in the Kāvyamimāṃsā; but these verses do not occur in the first Adhikarana, nor is there possibility of their being found in other adhikaranās, as the first adhikarana alone, judging from the contents of the whole work, seems to contain such matter. Besides the Haravilāsa, Rājasaśekhara composed a work, named Bhvavanakosā, on the world’s geography. At the end of the 17th chapter of the Kāvyamimāṃsā he refers the reader to this work for detailed information about the world’s geography. Ujjvaladatta quotes a line from Rājasaśekhara about synonyms of Śiva. This may be found either in Haravilāsa or in some unknown lexicon of Rājasaśekhara. It would thus appear that Rājasaśekhara was an extensive writer and might have written more works than those hitherto known.

The present work only the first part of the Kāvyamimāṃsā. From the first chapter Sāstrasaṅgrahā, we understand.

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1 शब्द देशविभागी सुदारामीय शुद्धिन: शुद्धियाम्। 
यथा शिखरसिद्धिक परवतु मदुवनकोधसिद्धि। p. 98.

2 विभोक्तान्तो नमार्धी च वेदंदीत्तानं शुचिन:। (ii-76)

3
that the author planned a very large work; but unfortunately only the first adhikarana is hitherto available. From remarks like तद्राहुर्भ निष्कर्त नृत्यकर (p. 10, l. 5), तस्मातिन्हार्के चर्चाम्: (p. 11, l. 10), it is clear that he had in his mind the execution of the whole work planned out in the first chapter. Whether he succeeded in this and composed the whole work, we have no sufficient data to determine. Alankāras'ekhara\(^1\) however has quoted 2 verses from Rājas'ekhara. The verses, if they really belong to our author, may have been taken from the रसात्माण्विक adhikarana of the Kāvyamimāṃsā. The same work also quotes another verse\(^2\) which seems to be in the भौतिक adhikarana.

The style of the Kāvyamimāṃsā. As the work is somewhat on the lines of a Sūtra-work, like Kàutilya's Arthaśāstra and Vātsyāyana's Kāmasūtra, its style is also more or less aphorism-like; and it is no wonder that it is terse and vigorous, charming and pleasing to the ears. The passages and phrases borrowed from the Arthaśāstra and the Kāmasūtra will be referred to in the notes.

The Kāvyamimāṃsā and later writers on rhetorics. It will be easily seen that Hemachandra has borrowed about one fourth of the present work in his Kāvyānus'asanaṇivēka. Chapters 17th and 18th are verbally copied with slight changes in the order. Vāghbhata, son of Nemikumāra, has also borrowed the same portion in the 1st and 5th chapters of his Kāvyānus'asana from Hemachandra with some changes, substituting his own verses in some places. Later writers of Kavis'ikṣhās, like Kshemendra, nara, Vinayachandra and Deves'vara, seem to have been indebted to the Kāvyamimāṃsā for some of the topics treated in their

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1 सदां तद्राहु:—
तमाक्षरिक प्राँतू सत्यात्मौ चिनोपि ।
शुचिम पौरसरस कस्तिखिलाशा: सत्यालास्कः।
अक्षुशारमितिर्देहस्य सर्वसंस्कारम्।
प्रश्ना श्रविषयमुख महात्मीति महतिम्।
अक्षुशारमिति—प्रकाश्च महीनी।

2 सन्तान्तिन्मोत्सित: वैन्धराप्रकाशमतः।
दांतानार्थौ स्माजोक्त समस्तं पूर्वेकर्तिः।
अक्षुशारमिति—प्रकाशच्च महीनी।
The author of the Sarasvatī-kapālibhārana has quoted a few verses, which are found only in the Kavyamimāṃsā, and the commentator, Rāmasvāma, refers one verse to the Kavyamimāṃsā. By the bye, it may be mentioned that the name of the Kavyamimāṃsākāra occurs in Sāṅkara’s commentary (Rāsaśecondrikā) on the Śākuntala.

The origin and the promulgation of poetics. Like other Sāstrakāras our author attributes the origin of poetics to the Supreme Being and the celestials. Sṛṅkṣṭha taught this science to Paramesvēthī, Vaikunṭha and others of his sixty-four pupils. The self-born God imparted it to His will-born pupils. Among these was Kavyapurusha, born of Sarasvatī. Prajāpati set him to promulgate this science in the three worlds. He taught this to his divine pupils in 18 adhikarānas. Of these, Sahaśrakṣa and other 17 pupils composed separate treatises, on the portions learnt by them. On account of these separate treatises, the science was to some extent lost. The whole, therefore, has been abridged by our author and set forth in one book in 18 adhikarānas.

The position of poetics in literature. Our author claims a high position for poetical science both in sacred and in profane literature. Rhetorics, says Rājasēkhara, is the seventh Anga, as without it the meanings of the Vedic texts cannot be grasped. In another place he puts literature by the side of the four profane sciences saying that it is the fifth lore and makes it the fifteenth division of learning embodying all others.

The Kavyapurusha. The idea of the Kavyapurusha and his bride Sāhityavidyāvadhū is quite novel in Sanskrit literature. It seems to have been suggested by the Vedapurusha in the Rigveda, and the Vedic text “जनारे श्रद्धा:—” has been made to praise the Kavyapurusha. The Goddess of Learning was practising penance.

1 “वर्कारक्लादव्रजः सामयम्” दति यायावरीयः। च दति न तलस्तपरिवारावादः। परि। p. 3.
2 “वचनी साहित्यिष्ठा” दति यायावरीयः। “सत्कविशवाचार्याशयन चाराइ कल्याणि। साबाः” दति यायावरीयः। p. 4.
on the Himālayas with the desire of having a son. Pleased with her penance, Brahmā gave her a son, afterwards called the Kāvyaparūṣa. It was from him that metrical speech first originated. Word and meaning make up his body, the different languages his limbs. Sentiment is his soul, and figures of speech are his ornaments. Once upon a time, while Sarvasvati was going to the celestial assembly as a judge, the Kāvyaparūṣa persisted in following her. In order to prevent him, Sarvasvati created Sāhityavidyāvadhū as his bride and asked her to follow him. The bride had to adopt various sorts of dress and dramatic devices to win him. The Kāvyaparūṣa was gradually captivated by her, and at the end of the journey, he was wholly won over. The pair was then married in Vatsagulma by the Gāndharva marriage. The different kinds of dress and the dramatic modes adopted by Sāhityavidyāvadhū in different countries are imitated by the people of those parts.

The literary court of a king-poet. The king-poet should have a special chamber for testing literary compositions. The chamber should have sixteen pillars, four doors and eight turrets. The pleasure-house should be attached to this chamber. In the middle of the chamber there should be an altar one hand high with four pillars and jewelled floor. Here the king should take his seat. On its northern side should be seated Sanskrit poets and behind them Vaidikās, logicians, Paurānikās, Śāṁtās, physicians, astrologers and such others; on the eastern side the Prākrit poets, and behind them actors, dancers, singers, musicians, bards and such others; on the western side the vernacular poets and behind them painters, jewel-setters, jewelers, goldsmiths, carpenters.

1 Ṛaja khaḍ: क्रितस्मातं बिद्धितं राजनि कन्ती सवी कोक: क्रीयमादि: स काच्किरिद्वये सम्य कार्येत्। स पोषिष्यति: सल्लेखत्वमिद्येद्वमिश्चत्वमिविलितस्य स्वयान्। तदनुवां राज: केरले। चलयेत: जबुल्लाहान्तारा इत्यादोस्य संयोगाकारायुक्तसः साहित्यिको वेदिकः। तथा राजसनाय: तत्तथा चोरसः संस्कृतः। तथा निविदारूण:। बुद्धाधारितिविशेष व्याकरणिकस्य प्रवीणः। ते तथा अविद्येते। वस्त्रवैस्त्रिक प्रवीणः। ते सक्रीय तर्ककर्त्ताहरे। तत्: परं वेदिकाविविधो: साहित्यिकोऽपि। भौस्मिकिकोऽपि। अनेकां तथा विविधाः।। पूर्ण प्राप्तता: कर्मसः। परं। परं वस्त्राविश्वस्य व्याकरणिकमेत्यस्य अनेकत्वात्तथा विविधा: परिवर्जनाभिन्नत्वः। कब्जः। परं परं वैदिकाविविधाः। साहित्यिकसः। भौस्मिकिकसः। अनेकत्वात्तथा:। वास्तवतः साहित्यविविधाः। परं परं वैदिकाविविधाः। साहित्यिकसः। भौस्मिकिकसः। अनेकत्वात्तथा:। तत् सत्यावर्जनीति: काच्चित्योऽपि वेदिकः परिवर्जन:।। p. 54–55.
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black-smiths and such others; and on the southern side Paiśāchā poets and behind them paramours, courtesans, rope-dancers, jugglers, wrestlers and professional soldiers.

'Literary Examinations. After giving a very glowing picture of what an ideal poet should be and how he should daily conduct himself, Rājas'eekhara says that a king should hold assemblies for the examination of the works of poets. He should patronize poets, become the Sabhāpati (President) like the ancient kings Vāsudeva, Sātavāhana, S'udraka and Sāhasānka, and honour and give donations to the poets, whose works stand the test. Assemblies of learned men (Brahmasabhās) should be held in big cities for examining poetical and scientific works; and the successful should be conveyed in a special chariot (Brahmaratha) and should be crowned with a fillet. Such assemblies for examining in poetry were held in Ujjaini. Kālidāsa, Mēntha, Amara, Rūpa, Sūra, Bhāravi, Harichandra and Chandragupta were examined here. Pataliputra was the centre for examinations in sciences. It was after passing from here that Upavarsha, Varsha, Pāṇini, Pingala, Vyādi, Vararuchi, and Patañjali got fame as S'astrākārās.

Literary traditions noted in the Kāvyamimānsā. Rājas'eekhara has noted several traditions which are important in the history of Sanskrit literature. Medhāvīruda and Kumāradāsa were born blind. Sisunāga, king of Magadha, had prohibited

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1. "Hā kāvikāsānēgadāhāsāmamkāravāram: ī"
2. "Pratikāyādeshāhāhāsāmamkāravāram: ī"
3. "Sisunāga, king of Magadha, had prohibited"

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p. 55.
the use of s, a, ā, and of s, ah, h, and ḫa in his harem, and Kuvinda, king of Sūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākritas in his harem, while Sāhasāṅka, king of Ujjayinī, that of Saṃskritas.

Writing-materials. Rājasēkhara says that a poet must have always near him a box, a board with chalk, leaves of the Tādi tree or barks of the Bhūrja tree with pens and inkpots, leaves of the Tāla tree with iron nails and well-rubbed plates. It will be seen from this that the palmyra leaves used by the Southerners are the leaves of the Tāla tree (Tāladalāṇi), while those found in the Jain Bhandārs are the leaves of the Tādi (Tādipatráṇi).

Quotations in the Kāvyamimāṃsā. The illustrations given in the Kāvyamimāṃsā are literary gems and seem to have been selected from many sources. He has quoted from the Rāmdyaṇa, Mahabhārata, Gītā, Raghuvansā, Kumārasambhava, Vikramorvasṭya, Sākuntala, Kirātimūniya, Jānakīharana, Kādambari, Hayagrīvavadhya, Mālattmādhava, Sūryaśataka, Ventsamhāra, Sīṣūpālvadha, Mahānātaka, Mahimnah-stotra and his own dramas. Yet the major part of these verses remains untraced. Quotations from the Sīṣūpālvadha and Ventsamhāra show that these poets flourished before the 9th century.

Rhetoricians quoted in the Kāvyamimāṃsā. Rājasēkhara has quoted the opinions of Surānanda, S'yaamadeva, Vāmana, Udbhata, Āparājiti, Drauhini, Rudraṭa, Kālidāsa, Vākpatirāja, Avantisundari and Ānanda. Vāmana, Udbhata, Ānanda and Rudraṭa are well-known as poeticians. As regards the others, though the names of some of them are familiar, we know nothing about their works on poetics. As the opinion of Rudraṭa is refuted in the Kāvyamimāṃsā, he must be placed earlier than 900 A.D.

Repetitions in the Kāvyamimāṃsā. Rājasēkhara frequently repeats whole stanzas in his dramas. In the Kāvyamimāṃsā, the use of s, a, ā, and of s, ah, h, and ḫa in his harem, and Kuvinda, king of Sūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākritas in his harem, while Sāhasāṅka, king of Ujjayinī, that of Saṃskritas.

1 तस समुद्रिका सदरक्ष्यातिंति, गामकुण, संवेदनानीतयाययावदयि साधितांनि दूरवठ्ठो या, कमोहस्पतानि तार्किकानि दुस्मयत्व विश्वयः सततांस्थित: तु: प. 51
INTRODUCTION.

mindaṇḍi too the same fact can be easily noted. The verses स्तोकोऽपि (pp. 25 and 83), ज्ञानसौङ्ग् (pp. 67 and 76) and संविपाय-मामिककुलाय (pp. 73 and 74) शरस्ता: (pp. 45 and 82), एतां विद्याकं (pp. 19 and 45) are quoted twice while the verse गुणारुपानामित्येन is quoted thrice (pp. 26, 41 and 83).

Rājas’eṣkhara’s partiality for Kanauj and Pānchālās. We have seen that Rājas’ekhara was the Upādhyāya of the kings of Kanauj. His partiality for Mahodaya and Pānchālā can be easily marked in the present work. In the 17th chapter he says that "directions should be measured from Mahodaya; and in the 3rd he describes the dress" of the ladies of Mahodaya as adorable. In the Bālārāmāyana too, he describes Kanauj as a "very sacred place, and the way of dressing, ornamentation, braiding and speech of its ladies as being studied by the females of other countries. In the same way, the Pānchālās have been described as the ornament of Antarvedi. *Its people like elegant and new compo-

1 “तहमपि महौदयं भूतमवृत्ति” हरि वायवरियाःः।
Kāvyamīmāṃsā, p. 94.

2 तत्त्वंहर्ततत्राध्यक्षं यहां भृगुधार्मिकमितर्विविधानस्य।
आंशिकायुक्तपरिणाम्यथितार्थेः येन समस्त महोदयमेवदिनायम्॥
Kāvyamīmāṃsā p. 8.

3 हरि पुन: सतोऽपि महानिरोगितिनां महौदयं नाम महर्षि इतरसः।
शास्त्रविद्याभ्रापदां विभिन्नतिः गाढ्यसि विभिन्न गा श्रीकृष्ण इति पुराणः।
वैद्य्ये वेदि देवतास्तु एव कत्तित्तिहिनि नित्यसुधारितिः॥
हरि हरि सर्वस्मानमेव परस्परस्मार्मोऽस्मेवः॥
पूर्व च हे जानन्न कान्तकुमार सरिष्ठ गौरिःपरिनगिनिः॥

भरि च।

श्रो मार्गः परिसाधनां गिरात दु: ज्ञातायानमे विभिन्न दस्युः कर्ष्यंशेषे रचति वन्यज्ञानार्थवर्धिनः।
हरि हरि कान्तकुमारानाथानाथोऽस्मेव यह—
विव्रेकने सचानुपरिचित्विशं तस्मान तत्त्वधिकृत:ं श्रेयं॥
Bālārāmāyana, Act. X. 88, 89 & 90.

4 हरि अन्तःदीपीतर्दूषणम् प्रसा:।

वस्त्रायं न तत्वानुरूपति कविभीण्यामित्युपन्ने श्लोकार्थं च बोधकोऽन्तः तथा बन्योऽर्थस् नव्योऽर्थः।
प्राक्तस्तव पवित्रेऽस्मं तस्मान तामा गिराय सर्वारः।
वृत्तात्त्विलोकतनु बृहदा विभृतत्र पालकः॥

Bālārāmāyana, Act. X. 86.
sitions and the works of its poets are well constructed and the mode of their recitation is, as it were, pouring honey in ears.

Rājas'ekhara and the Lātades'a. Rājas'ekhara seems to have come much in contact with the Lātades'a, probably through his royal patron. He has made Karpūramañjari, the heroine of his play Karpūramañjari, the daughter of the king of the Lātades'a. The Viddhasīlabhanjīka also belongs to the king of the same country. In the Bihārīmītāvat, it is described as the crest of the earth. The elegance of speech and the beauty of its ladies are much dilated upon by him in the Kavyaṁīmāṁsā and the Bālarāmāyaṇa.

Ancient Indian Geography according to the Kavyaṁīmāṁsā. Rājas'ekhara seems to have been very fond of, and much acquainted with, the geography of India. In the tenth act of his Bālarāmāyaṇa, he describes the countries lying on the way from Ceylon to Ayodhya. Comprehensive knowledge of the various countries of India is obtained from the 17th chapter of the Kavyaṁīmāṁsā. Hemachandra and Vāgbhata have borrowed this wholesale in their works. The information given in this chapter, however, is in brief, as he refers one, who wants further information on the subject, to his Bhuvana-Kośa.

Rājas'ekhara divides अवंतिते into five parts: 1 पुर्वेदेः, 2 दक्षिणेश्, 3 पश्चात्, 4 उत्तराध्य: and 5 अवंतेः.

1 अवंतिते बिहरितं विद्वस्थितं वेलसरव: दव कालेदेः: I Act X.
2 यहन्ति काले तात्त: माहुं संस्कृतदिन:।
   बिहरिते कवितांवदन्तायानं सदृढ़वा।।
Kavyaṃmāṇsā p. 34.
3 यहसंस्कृतं दुर्योऽवस्थितं घोरोदेः: यथ भीमवधावात्तिरं कृत्यार्थविधिकां:।
   गच्छेन पुरुषवेद्वस्य दस्यवङ्गवदन्तायां।।
विना—

वर्णकृतमस्मि नवाचंरस्य वाति सचिविभुजिले:।
वर्णसम्पदं बले: स्नेहवववास पावनाम्।।
Bālarāmāyaṇa, Act X, 48-49.
**INTRODUCTION.**

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The portion lying beyond माहिमती is दक्षिणापथ. It consists of

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<thead>
<tr>
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</thead>
<tbody>
<tr>
<td>1 महाराज्ञ</td>
<td>14 चोड</td>
<td>1 विनेप्यदलिशपाद</td>
<td>1 नरम्दा</td>
</tr>
<tr>
<td>2 महिषक</td>
<td>15 दहरक</td>
<td>2 महेन्द्र</td>
<td>2 तापी</td>
</tr>
<tr>
<td>3 अमर</td>
<td>16 गाणण्ड</td>
<td>3 मल</td>
<td>3 तौस्लीण</td>
</tr>
<tr>
<td>4 विदर</td>
<td>17 पत्र</td>
<td>4 मेघ</td>
<td>4 गोदार</td>
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<tr>
<td>5 कुट्टल</td>
<td>18 गाह</td>
<td>5 पाल</td>
<td>5 कबेरी</td>
</tr>
<tr>
<td>6 कच्छक</td>
<td>19 नालिक्य</td>
<td>6 महर</td>
<td>6 मेघवै</td>
</tr>
<tr>
<td>7 पूराटक</td>
<td>20 कोहर</td>
<td>7 सह</td>
<td>7 वेमन</td>
</tr>
<tr>
<td>8 कुरी</td>
<td>21 कोहिर्गिरि</td>
<td>8 श्रीपरंत</td>
<td>8 कुच्छवेन</td>
</tr>
<tr>
<td>9 केरम</td>
<td>22 बहर</td>
<td>etc.</td>
<td>9 बजरा</td>
</tr>
<tr>
<td>10 कावर</td>
<td>etc.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11 शुरार</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12 बानबारक</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>13 सिरह</td>
<td></td>
<td></td>
<td>13 रायणगाह</td>
</tr>
</tbody>
</table>
INTRODUCTION.

The portion lying beyond देशम is पश्चिम. It contains:

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>1 देशम</td>
<td>6 कालीय</td>
<td>1 गोवर्ण</td>
<td>1 करखती</td>
</tr>
<tr>
<td>2 काशी</td>
<td>7 आसती</td>
<td>2 मिसिनार</td>
<td>2 भावबती</td>
</tr>
<tr>
<td>3 श्रीनगर</td>
<td>8 वाग्नार</td>
<td>3 देशम</td>
<td>3 वार्दीती</td>
</tr>
<tr>
<td>4 ब्रह्म</td>
<td>9 ब्राह्मणाह</td>
<td>4 माप्तिशक</td>
<td>4 सही</td>
</tr>
<tr>
<td>5 गुप्तक</td>
<td>10 यवन</td>
<td>5 वाग्नार</td>
<td>5 हिमालय</td>
</tr>
<tr>
<td></td>
<td>etc.</td>
<td>etc.</td>
<td>etc.</td>
</tr>
</tbody>
</table>

The portion lying beyond गुप्तक is उत्तरपथ. It comprises:

<table>
<thead>
<tr>
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<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1 शही</td>
<td>12 तह्य</td>
<td>1 हिमालय</td>
<td>1 सरख</td>
</tr>
<tr>
<td>2 गुरुन</td>
<td>13 तुरप</td>
<td>2 कालिन्द</td>
<td>2 देवदार</td>
</tr>
<tr>
<td>3 गोपाल</td>
<td>14 तह्य</td>
<td>3 जनकील</td>
<td>3 द्राक्ष</td>
</tr>
<tr>
<td>4 दुरु घ</td>
<td>15 अवर</td>
<td>4 बन्द्रायल</td>
<td>4 बाहु</td>
</tr>
<tr>
<td>5 वाणुज</td>
<td>16 हरक</td>
<td>5 वाणुज़ा</td>
<td>5 चमर</td>
</tr>
<tr>
<td>6 गोंकोज</td>
<td>17 हुक</td>
<td>6 सुमार</td>
<td>6 अजिन</td>
</tr>
<tr>
<td>7 दासीक</td>
<td>18 हुक</td>
<td>7 इरावती</td>
<td>7 सैवीर</td>
</tr>
<tr>
<td>8 बाउ</td>
<td>19 दंडमार्ग</td>
<td>8 वितत्ता</td>
<td>8 बोटोजन</td>
</tr>
<tr>
<td>9 जिमाक</td>
<td>20 राम</td>
<td>9 विपाश</td>
<td>9 सेयन क</td>
</tr>
<tr>
<td>10 कुलद</td>
<td>21 कुलम</td>
<td>10 कुक</td>
<td>10 बैद्य</td>
</tr>
<tr>
<td>11 कौर</td>
<td>etc.</td>
<td>11 देवका</td>
<td>11 धुक</td>
</tr>
<tr>
<td></td>
<td>etc.</td>
<td>etc.</td>
<td>etc.</td>
</tr>
</tbody>
</table>

Between these lies the मध्यदेश.

Dialects of different parts of India. From the Kāvyā-
nimāṇṣā we gain some knowledge as to what particular dialects were spoken in different parts of India. Gaudās and other people spoke Sanskrit, Lāttās were fond of Prākrit, those living in Mārwār,

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1 नीहाण: संस्कृतम्: परिचितचयः: माधुरे वान्देषयोः:
साप्रभुवनार्यः सकलमुखाकमाधानकाशः।
आबधी: परिप्रेयः: सह दस्युर्ज्जुतमार्थमाध व्याप्ते
थी मध्यभूमिदेवेस्व निरस्तिः त कावः: स्वाभाविनिषणः. II p. 51
Takka and Bhādānaka were fond of Apabhraṃśa, those living in Avantī, Pāriyātra and Das'apura used Bhūtabhāśa, while those living in the Madhyadesa were well-versed in all languages.

**Rājasēkhara's love for Prakrita languages.** It is said in the prologue of the *Bīlarāmāyana* that Rājasēkhara was well-versed in all languages. His definition of a Kavirāja also requires that he should be proficient in various languages. To him all the languages should be equal. His *Karṇḍaramaṇḍarī* would seem to be an illustration of this. In another place, he says that a *good poet should pay attention to all the languages according to his ability, taste and curiosity.* "One and the same idea assumes different forms of beauty according to the language in which it is expressed. A poet, whose intellect is thus ready in all the languages, acquires fame all throughout the world. In the *Bīlarāmāyana*, he describes *Prākritī as elegant and possessing natural sweetness, Apabhraṃśa as very elegant, and Bhūtabhāśa as well-formed.* In the *Karṇḍaramaṇḍarī*, it is said that Sanskrit compositions are harsh, while those in Prakrit are smooth.

**The modes of speech and recitation of ancient Indians.** Much interesting information about the modes of speech and recital of peoples of different countries of ancient India can be derived from the 7th chapter of the *Kīrṣṭamālīṇa*. Māgadhā and some others living east of Benares speak Sanskrit well, but are

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1 सम्भावितविन्यस्थः स धामाः।
2 वदनवल दूरवर्तकम् सवः अव भाषाः। लुष्यः। काश्यमाला प. 51।
3 संस्कृतसम्बन्धाय मायायु प्रसादसम्बपद्यविश्वजयिव ज्ञानमेवः सत्यः। Ib. p. 49।
4 यकोदेः संस्कृतीत्सा स मुक्तिवर्मनः। भद्रतरपरोदिसिधेः।
अन्योवार्तसिद्धां देवार्त्वाय पूर्वार्तसिद्धाः।
हितासिः। कथितवर्णप्रकृति बलसुविधाः। किंक्रम्बितविद्वृत्तैः।
स्वतेः यीः। प्रष्यति भ्रमणसुवेदस्तथा कीर्तितश्रीपृष्ठ:। Ib. pp. 48 and 49।
5 विद्यः: अन्यया निधया। भ्रमणपूर्वः। भ्रमणपूर्वः। भ्रमणपूर्वः। सर्वस्वपन्नः भुवनेश्वरः।
हितासिः। विद्यः। क्रमिति काश्यमाला त विद्यमान द्वीपस्य शताः। निर्लिपिसिद्धौ क्रियक्रियः।

Bīlarāmāyana. Act. I. 10।

6 पल्पका सक्षमस्य प्राणपरस्य विशेष हुद्दोमाराः।
पुनर्वसिद्धां जैनिकमविहार तेतिर्मिमयमां।

Karpūrāmaṇḍarī. Act. I. 4।

7 "पछतिनि संस्कृतं हृदय कुर्वमः। प्रान्ताविच ते।"

बाणार्थी: धृतीने बेदनिमाधवः।। p. 38।
blunt in Prākrit. A Gaudā cannot speak Prākrit well. Either he should give up the attempt or the Prākrit language should be otherwise. A Gaudā Brahman is neither a very clear nor a confused, neither a harsh nor a very soft, neither a deep nor a very loud speaker. Whatever may be the sentiment, style or quality, all the Karnāṭakas recite proudly making a twangling sound at the end. Dravīdās, without any exception, recite either prose, poetry or mixture of both in a musical way. The Lāttās, who have hatred for Sanskrit, speak beautiful Prākrit with their warbling tongue. The people of Surāshṭra and Travāna, etc., speak Sanskritā, stimulating it with an admixture of Apabhraṃśa, so as to impart beauty to their speech. The Kashmirians are good poets through the favour of Sarasvatī; yet their mode of reciting sounds to the ear like a mouthful of guduchi (coccus cordifolius). The poets of the Uttarāpatha, though refined, recite with a nasal sound. Rich in properties, with the voice corresponding to the style and the perfection of arrangement of words, and divided into caesuras, the sweet recitation of the Pāṇchāla poets is, as it were, a flow of honey in ears.

Female education in Rājas'eekhara's time. Rājas'eekhara's views in this connection were very forward and liberal. He 1 अह भर — "ब्रह्मणिविद्यापारीं लोक स्वाधिकारविहारय। गीतकल्याणु व गाथामन्याय बाध्यते शरसवी। नातिकसो न चालिषो न रुखे नातिकोमनः। न मन्त्री नातितरं पारी गोडेषु बाधवः।" 2 रसकोमलस्युधाय रीतिं कौश्यस्य वा पुणं। सम्रण सावधानायांतरिपतिः। 3 गच्छे पशुपंचवा सिस्ये काधे काममनय भवि। ईशानमें शिनः पाठे समेतं रुखं विधिं कवि। 4 घरमिं बदमं बादः प्राकृतं संस्कृतं। बिधा कल्लोचापम्बाम्पसीनांपुरस्य। 5 सुराध्वसन्धानाय धीरत्वाँवतत्तीवमं। अपवंद्रायांश्चाति तेन संस्कृतंत्वांस्व। 6 शारदयाः प्रारतनं कामीरं सुकथर्जकः। कवणं पुष्पाण्णमक्षस्येः पाठकम् किलु। 7 ततः पुरास्तवयं। वेय वेक्तुपचारणे। ने महायां संस्कृते सातनांस्कितपादिः। 8 भाषामेते नवनिवेदना निरर्थायो तदेक्षरां वैतंसिद्धिकर्मणं। पाराशास्त्रपर्ययमेलं वैम्। क्रीतिनां आदे मेव व्यवनि किल्यन काम्पातः। pp. 33 & 34.
INTRODUCTION.

says that 'women too may become poetesses like men. Accomplishment is intimately connected with the soul but does not depend upon the distinction of the sex. In his time daughters of princes and prime ministers, courtiers and wives of jesters were found well-versed in sciences and were poetesses too.

Foreign travel and the dress question. It appears from the Kāvyamāṇḍapa that 'ancient poets used to travel to foreign countries and islands and utilized their experience in those countries in their works. As regards the 'dress to be worn, it is said that divine and other beings should be represented as putting on the dress of the country, where they live for the time being. In one's own country, however, one may adopt any dress one likes.

The colour question of Indians. From the Kavisamaya, we get some idea of the colours of Indians. The colour of the easterners has been described as brown, that of southerners as dark, that of westeners as white, that of northerners as fair, while that of persons living in the Madhyades'a as dark, brown and white.

1. पुरुषवः नेपितभिषिद्वाहिसम्भवेऽः। संस्कारो ब्राह्मणि समवेति न भैरो भैरवं वा बिनामयेक्षे। च राजपुत्र्को वा महामार्गिनिः। गणितिः। कौन्तिक्षाविने शाक्यपतिः। कपिण। p. 53.

2. किच्छन शहस्यावदिवर वेदशारस्यपुस्तान्धर्यान्नेन तवलो व्यवहार्य निर्बन्धिनी स्। p. 12. पुर्वे वेदियाः। सहस्यावलो च च वेदशारस्य पुस्तान्धर्यान्नेन तवलो व्यवहार्य निर्बन्धिनि स्। परिभाष्य p. 78.

3. तत् परि दिव्याथाः अन्यां व देशमधविभिषेकस्य वेदशारस्य निर्बन्धिनी त:। सच्चनि। ज्ञानकाराः। p. 10.

4. तत् परि दिव्याथाः अन्यां व देशमधविभिषेकस्य वेदशारस्य निर्बन्धिनी त:। सच्चनि। ज्ञानकाराः। p. 96.
प्रथमोढ़धायः

श्रीकृष्ण स परमेश्वरोऽचलोययन्मातुः पश्चेष्य शिष्येभुः। क्रमशः क्रमशः पश्चात्। 

द्वितीयोढ़धायः

शाखाः क्रमे चति बाबां ध्रुवा। शाखाणां परिस्थितानां, वक्षणं, सूचारुः- 

रूसं प्रतिलुक्त घन्टासे लक्षणां। क्रुद्दिकृत भवायनम्। क्रमवर्तीम् विज्ञानातिपदिकरित्वात व्याख्यातिक्त क्रमसंपन्न। विज्ञानातिपदिकरित्वात व्याख्यातिक्त क्रमसंपन्न।

तृतीयोढ़धायः

सरक्षा: दुमेर्च्छ। तत्वभूर्वविन्दुः। सरक्षा: क्रमवर्तीम्। तस्य 

इन्द्रत्रायणम्। क्रमवर्तीम्। तस्य इन्द्रत्रायणम्। तस्य क्रमवर्तीम्। क्रमवर्तीम्।

चरणां रोचनायाम्। चरणां रोचनायाम्। चरणां रोचनायाम्। चरणां रोचनायाम्। चरणां रोचनायाम्।

पदहोस्तरं रूपं च रूपं च। रूपं च रूपं च। रूपं च रूपं च। रूपं च रूपं च। रूपं च रूपं च।

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जन्मादहृदया रूपं च। जन्मादहृदया रूपं च। जन्मादहृदया रूपं च। जन्मादहृदया रूपं च। जन्मादहृदया रूपं च।

जन्मादहृदया रूपं च। जन्मादहृदया रूपं च। जन्मादहृदया रूपं च। जन्मादहृदया रूपं च। जन्मादहृदया रूपं च।

पदहोस्तरं रूपं च। रूपं च। रूपं च। रूपं च। रूपं च।

रूपं च। रूपं च। रूपं च। रूपं च। रूपं च।
पाण्डुलिपि: । तत्त्वानुसार ग्रन्थविहरन्ति: । समाध्यमाः तत्त्वानुसार ग्रन्थविहरन्ति: । प्रतिमावद्यमाः । तत्त्वानुसार ग्रन्थविहरन्ति: । समाध्यमाः तत्त्वानुसार ग्रन्थविहरन्ति: । संपूर्णम:। ध्वनिकां च। संतानोऽपि तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: । तत्त्वानुसार ग्रन्थविहरन्ति: ।
सत्योदयः

श्रद्धा, धर्म, वैष्णवमिति प्रेमदेबन्दन पुराणारिस्तन वाक्यं चिन्यं। हृदयंतः

सुकृत, एकत्व, वैभवस्मिति प्रेमदेबन्दन पुराणारिस्तन वाक्यं चिन्यं। हृदयंतः

सरस्वतीं मरे तु श्रद्धार्याविद्याशयं पदार्थाविद्याय वचः पारमेयरूपम्

भूमिका वैतस्व दैवत्योद्वैमभिः स्वामत्युपजीवनायाधिक्यम् वचः।

काकुश्चोकिरमां श्रद्धार्याविद्यास्मिति रूपमस्तम्य निरासम्। कालोः पाठमभिः

साकां निराकां चेति तथा स्वविधम्। अश्वेयस्माः, प्रभास्माः, विरक्षार्यमाः चेति

तिस्रां साकां निराकां विज्ञाप्ति, उत्तरापञ्जी, निर्जनस्येन्ति विज्ञाप्ति।

तासामुदाहरणानि। अनुप्रामाणयकः काकुश्चोकिरमाः।

तिन्त्राचकुश्चोकिरमाः सामान्यात्मिकानां च

सहस्रादेवः। भगवान्दकां मौलिकानुक्रियारूपः बालोद्वाराः

कर्नां पाठवनां विरविनां परिकारतः।

अयुत्तौदयः

श्रद्धा, स्त्रद्धा, इश्वराहं, पुराणं, प्रभावशिवा, समयविवा, श्रमिष्णानास्त्र, विश्वास, विश्वासमूहं, विश्वासविवाहं, विश्वासविवाहं, संयोगों, गतिकार: इत्यादि: कामविवाहं चोक्तः गोमवं:।

श्री-माण-रेरिवासिक्य-वैराणिक्-मैत्रिस्य-सान्तिक्य-नायायोज्यविद्य-साहित्य-वौक्तिक-नाथ-सारिवासिक्य-वौ- धारण-वौक्तिक-नायायोज्य-कृष्णरूपी-जीवनिक-विरचनारियक-उदिति-
नवमोद्ध्यायः

विव्यः, विव्यमातुः, मातुः, पातालीः, मल्लपातालीः, विव्यपातालीः,
दिव्यनर्तपातालीः साथा अर्थः। विव्यमातुः मल्लने दिव्यम लगभगमातुः,
दिव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा। विव्यमल्लपातालीः विव्यमल्लपातालीः साथा
विव्यमल्लपातालीः विव्यमल्लपातालीः साथा।

दशमोद्ध्यायः

नामवातेश्वराणादिक्यविधानान् काल्यमातुः त परिमनम्। हुचि श्रीमान्
कवेरावर्तकरम्। तस्य भवनस्य, परिचारकस्य, सित्राणाः, देशस्य च वर्णस्य, तस्य शुभे
भाषाविवेचनम्। शिष्यार्थकुकन्दसिद्धार्थसाहिंसादिकां प्राक्तनप्रमाणाः साहित्यनामम्
विचारणायायम्। कवेरावर्तकरम्। कवेरावर्तकरम्। कवेरावर्तकरम्।

एकादशोद्ध्यायः

प्राविधिः शुद्धार्थारं पद्धतः, पादतः, अख़ितः, इत्यतः, प्रभुवताः। शिष्याः
विष्णुपराग हुर्णम्, शिष्णुपराग हुर्णम्, शिष्णुपराग हुर्णम्, शिष्णुपराग
भोगतरेण हुर्णम्, यमुनाय यमुनाय हुर्णम्। अग्रसिद्धिकार्याः। श्रावणेऽथाः
शिरमेत् श्वस्वतिस्मुद्रः महामुखः। श्वशिवकुट्ठारं हुर्णम् केव च विचारः। पादहर्षः
(१)

खीरकरणपारमाश्चर्य हरणम्। तद्दर्शप्रसङ्गो व्यक्तार्थप्रसङ्गो च। पाव पवान्यवालक्षणं
हरणं पादोसिल्पणं व न खीरकरणम्। विशलाशानसं पादानामङ्को पदेनात्मर्वनमहि-
लमेव, वहनु कथितविषयपैदेयप्रसङ्गी। वाक्यवस्थान्यं व्यक्तार्थमणि न लीलसं
हरणं वा। परकाव्यसं शीलसेन विलयनं दोषोद्वारणम्। मूलयोग्योपि हरणम्।
नास्त्याचर्: कथितं, ्न ते यो निगुणितं जानानि, स विना वाक्यं नन्दितं।
कथितं कथितुपारदशक्ति, कथितविशिष्टा, कथितार्थुक्तिः, कथितसंग्राहक्, परं ते यः
श्रव्याये विन्यस्य विविधः नृत्तम् पश्यते, प्राच्यं विन्यस्य चोहिलेत, स महाकविः। ।
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आद्योढ्यावाभावः

अथाहर्षणविचारः। अन्योनिनिनिहृदयोनिनिनिरितिः यथौ मेवा। अन्योनिनिनिहृदयः प्रतिबिम्बकल्य आदेशाप्रद्युक्तः। निहृदयोनिनिद्रिपी हिष्ठः सत्यहृद्विन्द्रः परपुपरकोशस्वरूपम्। परमपरानिप्रसङ्ग बली, अन्योनि: पुनरेकक्रमे एव। व्यक्त्या व्याख्यानमि च प्रतिबिम्बः
कल्यानिपुष्पदुर्गुणयंतः। अमीकस्यानामयस्त्रांत्वान्तः: भ्रातेषुमुनि।
प्राप्तान्तः चलार: लोकेः: कथितं। प्रक्षण चिन्तामणिरक्षितकोड़त्त्रयाकारपर्वृत्तः।
वेष्यं व्यक्तिः: चिन्तामणि: लोकाद्विकीकोस्मिलेन वेष्यं मेवा:। वेष्यंसुत्वारः
परिव्रुः। प्रतिबिम्बकल्यादेशादिपुष्पदुर्गुणयांतः प्रतिकामात्वयमात्राविद्योपापान्तः।
तव प्रतिबिम्बकल्यादेशादिपुष्पदुर्गुणयार्वः व्यश्चे: धारणेऽव: नतरेणः
चन्द्रोदयिन्मयः, देहुधोपत्यः, समान्तेऽव: समुद्राः। वेष्यंसुत्वारः। सोबहः
लोकयूक्तविश्वार्य सर्वथा प्रतिबिम्बकल्याः परिहरणीः।।
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वशोद्योढ्यावाभावः

आदेशयुग्मातुल्येदितुल्यपरपुरुषप्रवेशस्वरूपां प्रलेखमाती मेवा। वसं सम
क्षः: समयुक्तमोहः, व्यक्तमः: विशोषणीः, वसंतः, नतनेश्वरः, एकपरिवर्तः
मद्यपि: इति आदेशाप्रद्युक्त अत्थी मेवा:। विशयपरिवर्तः: इत्यविनिविष्कः
रक्षमाया, सज्जेऽपेक्षः, चाविका (संवारिनी संवारिनितिः रक्षमाया), विश्वास-
पापः: माणिक्यपुः: वनस्पतिः इति तुल्येदितुल्यमात्रां मेवा:। बनयोनीमानोदेशापर
पुरुषः। दुर्युक्तः: प्रतिनिधिः: वसुन्तिकारः, शाबद्याः: नकारः, जीवजीवः
मानुषः, लक्ष्योपत्तिः इति परपुरुषप्रवेशस्वरूपां अत्थी मेवा:। इति ध्रुविकुः हरू
जोपालः: अवैधपदेशाः वेष्यं प्रतिबिम्गिनः। परेण इतनोपादानविधाने
कल्यानम्।।
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(६)

चतुर्दशोऽप्यायः

कविसमयञ्जुनम्। सर्पेयौमपातालीयमः। कविसमयैवविध्यम्। तेषां सत्ये
भौमाल जातिद्वीपगीतक्रियात्तत्व चतुर्दशकारलम्। तेषां प्रलेख्मू असतो निब-
न्धनात्, सतोप्यनिवन्धनात्, नियमतश्चेति वैविध्यम्।

पादशोऽप्यायः

गुणसमयसापि असतो गुणसः निबन्धनान्, सतोप्यनिवन्धनान्, नियमतश्चेति
वैविध्यम्।

पीड़शोऽप्यायः

भौमवत्स्यायोःसपि कविसमयः॥ विशेषस्तु चत्त्रमसिः ऐक्यकल्पनादिः। भौम-
सर्पेयौमपातालीयः: कविसमयः। विशेषस्तु नागसप्योः। खेलदानवासुराणां च
ऐक्यकल्पनामू।

समाधोऽप्यायः

जगाथौ एकहितिभिसमयचतुर्दशाकंविन्धितितिः पृथक् पृथक् कल्पनामेवेन भवतः। दूरोक्षः
दीपः। समुद्राशः। जम्बूदीपस्व वर्षीय निर्परायणः। भारतवर्षम् नव
भवतः।। समाधात्रक्षात्वस्यायायेः। आयुर्वेदम् पूर्ववेदम्, द्रविषायः; पञ्चारथः,
उत्तपाधः, सभ्यसहायतिः पञ्च विभवः:। विभवतः जनप्रवासं, पर्वतानां,
सरितातुत्त्रत्रयाणां च निर्देशः।। दिरिखंचः।। वैश्वदायंशिलार्पायाः सही-
भ्याणां देहवर्गनियमः।

पीड़शोऽप्यायः

सौरवान्नमसे माले। खुदु वामुसेवनम्। वर्षाध्येयस्वं भुस्वः। यशोभवणे-
नमः। देवदत्तमृगनमः। विशिष्ठवर्षणेनम्। वसन्तर्वर्षणेनम्। गीताध्येयस्वं
भुस्वः।। शैवम्:। शैवम्।। अनुद्विश्वेति नन्दुण्य जत्वारोपज्ञासः।। तासासुदाहरणानि।
होमान्योगत्रेतास: फङ्गार्नामायं च पुरुष्यस्वा पोदा चण्योगः। जनत्ययोंचः, वर्धायोंचः,
वाह्ययोंचः, जव्ययोंचः, बुद्धयोंचः, नियमालमिति फङ्गानां पोदा भेदः।।

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