श्रीः

महाकविभोजप्रणीते
चम्पूरामायणे
सुन्दरकाण्डः

ಮಹಾಕವಿಭೋಜಪ್ರಣೀತೇ

ಚಂಪೂರಾಮಾಯಣೇ

ಸುಂದರಕಾಂಡಃ

[ಕನ್ನಡ / ಆಂಗ್ಲ ಟೀಕೆ, ಅನುವಾದ, ಟಿಪ್ಪಣಿಯೊಂದಿಗೆ]

ಸಂಸ್ಕೃತ ಭಾಷಾ ಪತ್ರ

ಬಿ.ಎ., ಬಿ.ಎಸ್ಸಿ., ಬಿ.ಎಸ್ಸಿ (ಫ್ಯಾಷನ್) (ಮೂರನೇ ಸೆಮಿಸ್ಟರ್)

— ಸಂಪಾದಕರು —

ಡಾ|| ವಿದ್ವಾನ್ ಮಂಜುನಾಥ ಭಟ್ಟ
ಮುಖ್ಯಸ್ಥರು, ಸಂಸ್ಕೃತ ವಿಭಾಗ
ವಿಜಯ ಕಾಲೇಜು, ಜಯನಗರ
ಬೆಂಗಳೂರು-560011

ಪ್ರಸಾರಾಂಗ
ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ
ಜ್ಞಾನಭಾರತಿ, ಬೆಂಗಳೂರು-560056

SUNDARA KANDA OF CHAMPURAMAYANAM OF BHOJA: A Prescribed Text Book in Sanskrit for Third Semester B.A./B.Sc./B.Sc.(FAD) Degree classes. Edited with Introduction, Translation, and notes in Kannada and English by Dr. Vidwan Manjunatha Bhatta, H.O.D of Sanskrit, Vijaya College, Basavanagudi, Bangalore-560004.

Pp : 128+viii

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ಬೆಲೆ : ₹. 60/-

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ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ, ಬೆಂಗಳೂರು–560 056

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ಅಧ್ಯಕ್ಷರು

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ನಿರ್ದೇಶಕರು

ಪ್ರಸಾರಾಂಗ

ಬೆಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ

ಬೆಂಗಳೂರು

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ಚಂಪೂ ಪರಿಚಯ

ಗದ್ಯ ಪದ್ಯಗಳು ಒಂದಾಗಿ ಮಿಶ್ರಗೊಂಡಿರುವ ಕಾವ್ಯ ಪ್ರಭೇದವೇ ಚಂಪೂ ಕಾವ್ಯವೆಂದು ಪ್ರಸಿದ್ಧವಾಗಿದೆ. ಸುಮಧುರ ಪದ ಬಂಧಗಳಿಂದ ಭಾವಸ್ಫುರಣೆಯಿಂದ, ರಸಪರಿಪಾಕತ್ವದಿಂದ ಕವಿಗಳ ಸಹೃದಯರನ್ನು ಆಕರ್ಷಿಸುವಂತೆ ಬೆಳೆಯುವ ಈ ಚಂಪೂ ಕಾವ್ಯದ ಮೂಲವೇನು? ಈ ಕಾವ್ಯ ಪ್ರಭೇದ ಸಂಸ್ಕೃತ ವಾಙ್ಮಯದಲ್ಲಿ ಎಂದಿನಿಂದ ಬಳಕೆಗೆ ಬಂದಿತು ಎಂಬ ವಿಚಾರ ನಮಗೆ ನಿಶ್ಚಿತವಾಗಿ ತಿಳಿದು ಬಂದಿಲ್ಲ. ಕಾವ್ಯ ವಿಮರ್ಶಕರನ್ನು ಗಮನಿಸಿದಾಗ ದಂಡಿಯವರೆಗೆ ಚಂಪೂ ಕಾವ್ಯವನ್ನು ಕುರಿತು "ಗದ್ಯ ಪದ್ಯ ಮಯೀ ಕಾಚಿಚ್ಚಂಪೂರಿತ್ಯಭಿಧೀಯತೇ" ಎಂಬ ಲಕ್ಷಣವನ್ನು ನೀಡಿದ್ದಾನೆ. ದಂಡಿಯ ಕಾಲವನ್ನು ಕ್ರಿ.ಶ. 6ನೆಯ ಶತಮಾನವೆಂದು ನಿರ್ಧರಿಸಲಾಗಿದ್ದು, ಆತನ ಕಾಲದಲ್ಲಿ ಚಂಪೂ ಕಾವ್ಯಗಳಿದ್ದುವೆಂದು ಹೇಳಬಹುದಾಗಿದೆ. ಆದರೆ ಕಾಲ ವೈಪರೀತ್ಯದಿಂದಾಗಿ ಅವು ಲುಪ್ತವಾಗಿರಬಹುದು. ನಮಗೆ ಸಿಗುವ ಪ್ರಥಮ ಚಂಪೂ ಕಾವ್ಯ 10ನೇ ಶತಮಾನದಲ್ಲಿ ತ್ರಿವಿಕ್ರಮನಿಂದ ರಚಿತವಾದ ನಳಚಂಪೂ ಎಂಬುದು ವಿಮರ್ಶಕರ ಅಭಿಪ್ರಾಯ.

ಆದ್ಯ ಕನ್ನಡದಲ್ಲಿರುವ ಪಂಪ, ಪೊನ್ನ, ರನ್ನ, ಜನ್ನ ಮೊದಲಾದ ಕವಿಗಳಿಂದ ಚಂಪೂ ಎಂಬ ಕಾವ್ಯ ಶೈಲಿ ಪ್ರಾಧಾನ್ಯವನ್ನು ಹೊಂದಿದ್ದುದರಿಂದ ಇದು ಕನ್ನಡ ಕಾವ್ಯವಾಗಿರಬಹುದೆಂದು ಕೆಲವರು ಊಹಿಸುತ್ತಾರೆ. ಆದರೆ ಈ ಬಗೆಗೆ ಯಾವುದೇ ಆಧಾರ ಸಿಗದು. ಕನ್ನಡದ ಕಾವ್ಯ ಲಕ್ಷಣ ಗ್ರಂಥವಾದ (9ನೇ ಶತಮಾನ) ಕವಿರಾಜಮಾರ್ಗ-ದಲ್ಲಿಯಾಗಲೀ 12ನೇ ಶತಮಾನದ ನಾಗವರ್ಮನ ಕಾವ್ಯಾವಲೋಕನ-ದಲ್ಲಾಗಲೀ (ಈ ದಂಡಿಯ ಮತವನ್ನು ಅನುಸರಿಸಿದ್ದಾರೆಂದು ಸ್ಪಷ್ಟ

[illegible]

ಹೀಗಾಗಿ ಚಂದನ ಶಬ್ದವು [illegible] "[illegible]" ಎಂಬುದಾಗಿ ಚಂದನ ಶಬ್ದದ [illegible] "[illegible]" [illegible] "[illegible]" ಎಂಬುದಾಗಿ [illegible]

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ಎಂಬುದಾಗಿ [illegible]

[illegible] "[illegible]" (ಚಂದನ ರಾಮಾಯಣ 1-2) [illegible]

[illegible] ॥

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(ಪುರಂದರ ಚಂದನ 1-9)

[illegible] ॥

(ವಿಶ್ವಗುಣಾದರ್ಶ ಚಂದನ 1-4)

ಎಂಬುದಾಗಿ ವಿಶ್ವಗುಣಾದರ್ಶ ಚಂದನ [illegible]

ಸಾಮಾನ್ಯವಾಗಿ ಯಾವುದೇ ಒಂದು ಪ್ರಕಾರದಲ್ಲಿ ಆಧಾರ್‌ಕ ಗದ್ಯಕಾವ್ಯ ಪ್ರಕಾರದಲ್ಲೋ ಅಥವಾ ಪದ್ಯಕಾವ್ಯ ಪ್ರಕಾರದಲ್ಲೋ ಪರಿಣತಿ ಹೊಂದಿ ಕಾವ್ಯ ರಚಿಸಬಹುದು. ಆದರೆ ಚಂಪೂ ಕೃತಿಕಾರರಿಗೆ ಗದ್ಯಪ್ರಕಾರದ ನಿಯಮಗಳು ಹಾಗೂ ಪದ್ಯಕಾವ್ಯದ ನಿಯಮಗಳು ಈ ಎರಡೂ ಪ್ರಕಾರಗಳು ಸಿದ್ಧಿಸಿರಬೇಕು. ಹೀಗಾಗಿ ಚಂಪೂಕಾರರಿಗೆ ಅಷ್ಟು ಸುಲಭವಾದ ಕೆಲಸವಲ್ಲವೆಂಬ ಅತಿ ಮುಖ್ಯ ಅಂಶವನ್ನು ನಾವು ಗಮನಿಸಬೇಕಾಗಿದೆ.

ಚಂಪೂ ಕಾವ್ಯ ಶೈಲಿಯ ಉಗಮ ಮತ್ತು ವಿಕಾಸ

ಗದ್ಯಪದ್ಯಮಿಶ್ರಿತವಾದ ಈ ಮಿಶ್ರ ರಚನಾ ಕ್ರಮವನ್ನು ವೇದಗಳ ಕಾಲದಲ್ಲಿ ಗಮನಿಸಬಹುದಾಗಿದೆ. ಇದು ಹೆಚ್ಚಾಗಿ ಬ್ರಾಹ್ಮಣಗಳ ಕಾಲದಲ್ಲಿ ಬಳಕೆ ಬಂದಿತೆಂಬುದಕ್ಕೆ ಐತರೇಯ ಬ್ರಾಹ್ಮಣದ ಹರಿಶ್ಚಂದ್ರೋಪಾಖ್ಯಾನವು ಮುಖ್ಯ ಉದಾಹರಣೆ ಎನ್ನಬಹುದು. ಅದಲ್ಲದೆ ಹೆಚ್ಚಾಗಿ ಗದ್ಯಪ್ರಧಾನ-ಪದ್ಯಪ್ರಧಾನ ಕಿರಿದಾಗಿರುವ ಜಾತಕಮಾಲೆ ಹಾಗೂ ಕಥಾಸರಿತ್ಸಾಗರ ಮುಂತಾದ ಸ್ವರೂಪವನ್ನು ವಿಸ್ತರಿಸಿರುವುದನ್ನು ಗಮನಿಸಬಹುದಾಗಿದೆ. ಮಹಾಭಾರತ, ವಿಷ್ಣುಪುರಾಣ ಹಾಗೂ ಭಾಗವತಗಳಲ್ಲಿಯೂ ಇಲ್ಲಿ ಮಿಶ್ರಣವೇ ಇರುವುದು ಇದರ ಪ್ರಾಚೀನತೆಯನ್ನು ವ್ಯಕ್ತಪಡಿಸುತ್ತದೆ. ಪ್ರತ್ಯ ಮುದ್ರಿತ ರಾಜಪ್ರಶಸ್ತಿಯ ಶಾಸನ ಪತ್ರಗಳಲ್ಲಿ ಮಿಶ್ರಣವಾಗಿ ಕಾಣುತ್ತವೆ. ಶಿಲಾಶಾಸನಗಳಲ್ಲಿ, ತಾಮ್ರಶಾಸನಗಳಲ್ಲಿ, ಮುಖ್ಯವಾಗಿ ಕ್ರಿ.ಶ. 2ನೇ ಶತಮಾನದ ರುದ್ರದಾಮನ ಗಿರ್ನಾರ್ ಶಿಲಾಶಾಸನಗಳಲ್ಲಿಯೂ ಗದ್ಯಪದ್ಯ ಮಿಶ್ರಣ ಕಂಡುಬರುತ್ತದೆ. ಪ್ರಸ್ತುತ, ಹರಿಷೇಣನ ಪ್ರಯಾಗಸ್ತಂಭದ ಶಾಸನಗಳು ಸಮುದ್ರಗುಪ್ತನ ಪ್ರಶಸ್ತಿಯಲ್ಲಿ ಕಾಣುವಂತಿದ್ದು ಸಮುದ್ರಗುಪ್ತನ ದಿಗ್ವಿಜಯದ ಹಾಗೂ ಅವನ ಕೀರ್ತಿಯನ್ನು ವರ್ಣಿಸಲಾಗಿದೆ. ಅಲ್ಲದೇ,

ಪ್ರಾಸ, ಅಲಂಕಾರಗಳ ಸಾಧನಗಳಲ್ಲಿಯೂ ಮಧ್ಯಮ ಶೈಲಿಯು ಗೋಚರಿಸುವುದು ಗಮನಾರ್ಹ ಅಂಶವಾಗಿದೆ.

ಇಂತಹ ಚಂಪೂಕಾವ್ಯಗಳ ವಿಭಾಗಗಳಲ್ಲಿ ಕವಿಗಳು ತಮಗೆ ಇಷ್ಟವಾದ ಹೆಸರನ್ನು ನೀಡಿದ್ದಾರೆ. ಈ ಅಂಶವಿಭಾಗಕ್ಕೆ ಇದೇ ಹೆಸರನ್ನು ನೀಡಬೇಕೆಂಬ ನಿಯಮವಿಲ್ಲ. ಹೆಚ್ಚಾಗಿ ಸ್ತಬಕ, ಉಚ್ಛ್ವಾಸ, ಉಲ್ಲಾಸ, ವಿಲಾಸ, ಆಶ್ವಾಸ, ಕಾಂಡ, ಅಂಕ, ತರಂಗ, ಕಲ್ಲೋಲ, ಲಂಬಕ, ಮನೋರಥ, ಬಿಂದು, ಪರಿಚ್ಛೇದ ಮುಂತಾದವುಗಳಿಂದ ಹೆಸರಿಸಲಾಗಿದೆ. ಆದರೆ ವಿಶ್ವಗುಣಾದರ್ಶ-ಚಂಪೂವಿನಲ್ಲಿ ಪ್ರತ್ಯೇಕ ವಿಭಾಗಗಳಿಲ್ಲದೆ ಅಲ್ಲಿ ಬರುವ ವರ್ಣನೆಗಳನ್ನೇ ಪ್ರಧಾನವಾಗಿ ಹೆಸರಿಸಲಾಗಿದೆ. ಪ್ರಧಾನವಾಗಿ ಚಂಪೂ ಕಾವ್ಯವನ್ನು ನಾಲ್ಕು ಬಗೆಯಲ್ಲಿ ವಿಭಾಗಿಸಲ್ಪಟ್ಟಿರುತ್ತದೆ.

1) ಪೌರಾಣಿಕ ಅಥವಾ ಐತಿಹಾಸಿಕ ವಿಭಾಗ

2) ಕಾಲ್ಪನಿಕ ಕಥಾಪ್ರಧಾನ

3) ತೀರ್ಥಕ್ಷೇತ್ರಗಳನ್ನು ವರ್ಣಿಸುವಂತಹುದು

4) ಶಾಸ್ತ್ರೀಯ ಪ್ರಧಾನ ಚಂಪೂ ಕಾವ್ಯಗಳು

ಮೇಲ್ಕಂಡ ಕ್ರಮಗಳಲ್ಲಿ ಸಂಸ್ಕೃತದಲ್ಲಿ ಇದುವರೆಗೆ 245 ಚಂಪೂಕಾವ್ಯಗಳು ರಚಿತವಾಗಿವೆ ಎಂಬುದಕ್ಕೆ ಸಾಕಷ್ಟು ಆಧಾರಗಳು ಇದ್ದರೂ ಉಪಲಬ್ಧವಾದ ಚಂಪೂಕಾವ್ಯಗಳು ಕೇವಲ 74 ಮಾತ್ರ. ಇದರಲ್ಲಿ ರಾಮಾಯಣ, ಮಹಾಭಾರತ, ಭಾಗವತಾದಿ ಪುರಾಣಗಳನ್ನು ಆಧರಿಸಿ ಬರೆದ ಚಂಪೂಕಾವ್ಯಗಳೇ ಅಧಿಕವಾಗಿವೆ. ಚಾರಿತ್ರಿಕ ದೃಷ್ಟಿಯಿಂದ ಪರಿಶೀಲಿಸಿದರೆ 2ನೆಯ ಸ್ಥಾನ ಪಡೆಯುತ್ತವೆ. ಜೈನ ಪುರಾಣವಾಙ್ಮಯದಿಂದ ಆದ ಕೃತಿಗಳು ಕಂಡುಬಂದಿವೆ. 10 ರಿಂದ 15ನೇ ಶತಮಾನದಲ್ಲಿ ರಚಿತವಾಗಿ ಸಿಕ್ಕಿರುವುದು

ಕೇವಲ 20 ಕಾವ್ಯಗಳು ಮಾತ್ರ. ಈ ಕಾವ್ಯಗಳನ್ನು [illegible] ರಚಿಸಿರುವುದು ವಿಶೇಷ ಸಂಗತಿಯಾಗಿದೆ. ಉತ್ತರ ಭಾರತದಲ್ಲಿ [illegible] ಕೇವಲ 50 ಕ್ಕೆ ಮೇಲ್ [illegible]. ಈ ಎಲ್ಲಾ ಚಂಪೂ ಕಾವ್ಯಗಳಲ್ಲಿ ಅತಿ ಮುಖ್ಯವಾದ ಚಂಪೂ ಕಾವ್ಯಗಳನ್ನು ಇಲ್ಲಿ ನೀಡಲಾಗಿದೆ.

ಕೃತಿಗಳು	ಕೃತಿಕಾರರ ಮತ್ತು ಕಾಲ
1. [illegible]	– [illegible]
2. [illegible]	– [illegible]
3. [illegible]	– [illegible]
4. [illegible]	– [illegible]
5. [illegible]	– [illegible]
6. [illegible]	– [illegible]
7. [illegible]	– [illegible]
8. [illegible]	– [illegible]
9. [illegible]	– [illegible]
10. [illegible]	– [illegible]
11. [illegible]	– [illegible]
12. [illegible]	– [illegible]
13. [illegible]	– [illegible]
14. [illegible]	– [illegible]
15. [illegible]	– [illegible]
16. [illegible]	– [illegible]
17. [illegible]	– [illegible]
18. [illegible]	– [illegible]

19. [illegible]	– [illegible]
20. [illegible]	– [illegible]
21. [illegible]	– [illegible]
22. [illegible]	– [illegible]
23. [illegible]	– [illegible]
24. [illegible]	– [illegible]
25. [illegible]	– [illegible]
26. [illegible]	– [illegible]
27. [illegible]	– [illegible]
28. [illegible]	– [illegible]

[illegible]

[illegible]

ಅಷ್ಟನ್ನು ಅನುಸರಿಸಿ ವಿದರ್ಭರಾಜನಾದ ಭೋಜರಾಜನೆಂಬುದಾಗಿ ತಿಳಿದು ಬರುತ್ತದೆ. ವಾಲ್ಮೀಕಿಗಳ ರಾಮಾಯಣದಿಂದ ಸ್ವೀಕರಿಸಿದ ಅದರ ಕ್ರಮವನ್ನು ಅನುಸರಿಸಿ ಕಾಂಡಗಳಿಂದ ಇದರ ವಿಭಾಗಗಳನ್ನು ಮಾಡಿದ್ದಾನೆ. ಚಂಪೂ ರಾಮಾಯಣದ ಕರ್ತೃ ಭೋಜನೆಂಬುದಕ್ಕೆ ಕಾಂಡಗಳ ಅಂತ್ಯದಲ್ಲಿ "ಇತಿ ವಿದರ್ಭರಾಜ ವಿರಚಿತೇ ಚಂಪೂರಾಮಾಯಣೇ" ಎಂಬ ವಾಕ್ಯವೇ ಪ್ರಮಾಣವಾಗುತ್ತದೆ. ಈತನ ಕಾಲವು ಕ್ರಿ.ಶ. 1018-63 ಎಂಬುದಾಗಿ ತಿಳಿಯುತ್ತದೆ. ಧಾರಾಧೀಶ ಭೋಜನು ಕೇವಲ ಈ ಚಂಪೂ ಗ್ರಂಥವನ್ನಲ್ಲದೆ ಸರಸ್ವತೀಕಂಠಾಭರಣ, ಶೃಂಗಾರಪ್ರಕಾಶ, ಸಿದ್ಧಾಂತಸಂಗ್ರಹ, ತತ್ತ್ವಪ್ರಕಾಶ, ಮೊದಲಾದ 21 ಗ್ರಂಥಗಳನ್ನು ಬರೆದಿದ್ದಾನೆ. ಸ್ವತಃ ಕವಿಯಾಗಿದ್ದರಿಂದಲೂ ವಿದ್ವಾಂಸರ ಆಶ್ರಯದಾತ. ಕೇವಲ ವಿದ್ವಾಂಸನೂ ಕವಿಯೂ ಮಾತ್ರವಲ್ಲದೆ ಕವಿಗಳಿಗೆ ಆಶ್ರಯದಾತನಾಗಿದ್ದನೆಂದು ಉಲ್ಲೇಖಗಳಿಂದ ತಿಳಿಯುತ್ತದೆ.

ಚಂಪೂರಾಮಾಯಣದಲ್ಲಿ ಬಾಲಕಾಂಡದಿಂದ ಸುಂದರಕಾಂಡದವರೆಗೆ ಮೊದಲಾಗಿ ಐದು ಕಾಂಡಗಳನ್ನು ಭೋಜನು ಸ್ವಯಂ ಬರೆದನು, ಯುದ್ಧಕಾಂಡವನ್ನು ಭಾರತ ಚಂಪೂಕರ್ತೃ 'ಲಕ್ಷ್ಮಣ' ಕವಿಯು ಬರೆದಿದ್ದಾನೆ. ಇದಕ್ಕೆ ಹೊಂದಿಕೆಯಾಗಿ ರಾಜ ಚೂಡಾಮಣಿ ದೀಕ್ಷಿತ, ವೆಂಕಟಾಧ್ವರಿ, ಏಕಾಮ್ರನಾಥ ಮೊದಲಾದ ಕವಿಗಳು 'ಉತ್ತರ ಚಂಪೂ' ಎಂಬ ಹೆಸರಿನಿಂದ ಕಾವ್ಯ ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾರೆ. ಚಂಪೂ ರಾಮಾಯಣದ ಮೇಲೆ ಅನೇಕ ಟೀಕೆ ಮತ್ತು ವ್ಯಾಖ್ಯಾನಗಳು ರಚಿತವಾಗಿವೆ. ರಾಮಚಂದ್ರ, ರಾಮಚಂದ್ರ ಬುಧೇಂದ್ರ, ಕಾಮೇಶ್ವರ, ಮಾನದೇವ, ನಾರಾಯಣ ಮುಂತಾದವರ ವ್ಯಾಖ್ಯಾನಗಳು ಪ್ರಸಿದ್ಧವಾಗಿದ್ದು ಇಂದಿಗೂ ಉಪಲಬ್ಧವಾಗಿವೆ.

ಭೋಜರಾಜನ ಕೃತಿಯು ಲಲಿತಪದಗುಂಫಿತವಾಗಿದ್ದು,

ಚಮತ್ಕಾರಯುತ ವೈದರ್ಭೀ ಶೈಲಿಯಲ್ಲಿದೆ. ಸುಂದರ ಅಲಂಕಾರ, ಶ್ರವಣಸುಖ ಭಾವಪ್ರಕಾಶನಗಳಿಂದ ಶೋಭಾಯಮಾನವಾಗಿದೆ. ಪ್ರಾರಂಭದಲ್ಲಿ ಗದ್ಯ ಅತ್ಯಂತ ಸೊಗಸಿನಿಂದ ಕೂಡಿರುವುದಕ್ಕೆ 'ವಾಚಂ ನಿಶಮ್ಯ ಭಗವಾನ್ ಸ ಮುನಿಃ ಪ್ರಚೇತಾಃ' ಎಂಬ ಶ್ಲೋಕವೇ ಸಾಕ್ಷಿ. ಸ್ವತಃ ವಾಲ್ಮೀಕಿಯ ಬಲಿಷ್ಠತೆಯನ್ನೇ 'ರಾಮಾಯಣಾಖ್ಯ ಸಲಿಲಾಂಬುಜ ಲೋಚನಾಯ' ಶ್ಲೋಕದಲ್ಲಿ ಕ್ರಮಬದ್ಧವಾಗಿ ಮೂಡಿ ಬಂದಿರುವುದು ಉತ್ತಮ ಉದಾಹರಣೆ ಆಗಿದೆ. ಹಾಗೂ ಸೀತಾಪಹರಣದಲ್ಲಿ ರಾವಣನ ಸನ್ಯಾಸಿ ವೇಷ, ಶೂರ್ಪಣಖಾ ನಿಂದನೆ, ರಾವಣ ಸೀತಾ ಸಂಭಾಷಣೆಯಲ್ಲಿ ತಂದೆಯಂತೆ ಪ್ರೇಮ ತೋರಿಸಿಕೊಳ್ಳುವಂತೆ ವಿನಂತಿಸುವುದು, ಈ ಒಂದೊಂದು ಸನ್ನಿವೇಶವೂ ಓದುಗರನ್ನು ಸೆರೆಹಿಡಿಯುತ್ತದೆ. ಗದ್ಯ ರಚನೆಯಲ್ಲಿ ವಿಶೇಷವಾದ ಪದಗಳನ್ನು ಬಳಸಿದ್ದು, ಎಲ್ಲಿಯೂ ಪದಗಳ ಆಡಂಬರ ಕಾಣಬರುವುದಿಲ್ಲ. ಅರಣ್ಯಕಾಂಡದ ವರ್ಣನೆಯ 'ಅದ್ಯಾಪಿ ನಮ್ಮ ಶ್ರವಣಗಾಢನಾಮ ಸಂಪೂರ್ಣಕಾವ್ಯಸಂಪದಪರಿಪೂರ್ಣಾ ——' ಎಂಬಂತಹ ವಾಕ್ಯದ ಮಧ್ಯ ನಿರಾತಂಕದಲ್ಲಿದೆ ರಾವಣ ಸಾಮ್ರಾಜ್ಯಕ್ಕೆ ಧ್ವನಿ ಮಾಡಿಕೊಂಡ ದಶರಥ 'ಕೌಸಲ್ಯಾಪುತ್ರ ಪರಮಯಶಾ ವಿದಿತ ವಿದ್ಯಾಪ್ರ ಪ್ರಜ್ವಲ ರಕ್ಷ' ಎಂಬಲ್ಲಿ ರಾಮನ ಗುಣದ ಬಗ್ಗೆ ಅನೇಕ ಪ್ರತಿ ಪಕ್ಷಗಳು ವ್ಯಕ್ತವಾಗುತ್ತದೆ. ಪ್ರತಿಯೊಂದು ಕಾಂಡಗಳಲ್ಲಿ ಆಯಾ ಪಾತ್ರಗಳ ಅನುರೂಪವಾಗಿ ವ್ಯಕ್ತಿತ್ವವನ್ನು ಚಿತ್ರಿಸುವುದು ಭೋಜನದ್ದೇ ಪ್ರೌಢ ಎನ್ನುವುದು ಎಂಬುದು ತಿಳಿದು ಬರುತ್ತದೆ. ಇದಕ್ಕೆ ಪ್ರಮಾಣವಾಗಿ ಅನೇಕ ಅಂಶಗಳು ಕೃತಿಯಲ್ಲಿ ಕಾಣುತ್ತವೆ. ಅರಣ್ಯಕಾಂಡದಲ್ಲಿ ಹೇಮಂತ ಋತುವಿನ ವರ್ಣನೆ, ಸುಂದರಕಾಂಡದಲ್ಲಿ ಸಂಧ್ಯಾವರ್ಣನೆ, ಕಿಷ್ಕಿಂಧಾಕಾಂಡದಲ್ಲಿ ವರ್ಷಾ ವರ್ಣನೆಗಳು ಅಂತಃಕರಣವಾಗಿ

ಗದ್ಯಭಾಗದ ಸೊಗಸನ್ನು ಹೆಚ್ಚಿಸಿದೆ. ಚಂಪೂರಾಮಾಯಣದಲ್ಲಿ ಮನೋಹರವಾಗಿ ಅನೇಕ ಸುಭಾಷಿತಗಳು ಕಾಣಬರುತ್ತವೆ. ಸುಂದರಕಾಂಡದಲ್ಲಿ ಬರುವ ಮಹೇಂದ್ರ ಪರ್ವತದ ವರ್ಣನೆಯು [illegible]. [illegible] ಅನೇಕವು [illegible] ಗಮನ ಸೆಳೆಯುತ್ತವೆ.

ಚಂಪೂ ಭಾರತ : ಇದರ ಕರ್ತೃ ಅನಂತಭಟ್ಟ. ಇವನಿಗೆ ಸಂಬಂಧಿಸಿದ ವಿವರಗಳು ಸರಿಯಾಗಿ ದೊರೆತಿಲ್ಲ. ಆದಾಗಿ ಇವನ ಕಾಲವು ನಿಶ್ಚಿತವಾಗಿ ನಿರ್ಣಯವಾಗಿಲ್ಲ. [illegible] ಸಭೆಯಲ್ಲಿ ಅಧಿಕ [illegible] ಅನಂತಭಟ್ಟನು ಭಾರತ ಚಂಪೂ ಹಾಗೂ ಭಾಗವತ ಚಂಪೂ ಕಾವ್ಯಗಳನ್ನು ಬರೆದನೆಂಬ ಪ್ರತೀತಿ ಕಂಡು ಬರುತ್ತದೆ. ಹೀಗಾಗಿ ಇವನ ಕಾಲವನ್ನು 11ನೆಯ ಶತಕದೆಂದು ಊಹಿಸಲಾಗಿದೆ. 16ನೆಯ ಶತಕದ [illegible] [illegible] ಕನ್ನಡ ಕೃತಿಗಳಲ್ಲಿ ಇವನನ್ನು ಉಲ್ಲೇಖಿಸಿರುವುದರಿಂದ [illegible] ಸಂಸ್ಕೃತ [illegible]. ಚಂಪೂ ಭಾರತಕ್ಕೆ 17ನೇ ಶತಮಾನದಲ್ಲಿ [illegible] ವ್ಯಾಖ್ಯಾನ [illegible] ಈ ಹಿನ್ನೆಲೆಯಿಂದ 11ನೇ ಶತಮಾನದ ಕವಿ ಎಂದೆನ್ನಬಹುದು.

ಚಂಪೂ ಭಾರತಕ್ಕೆ [illegible] [illegible], [illegible]. ಕುಮಾರ ತಾತಾಚಾರ್ಯ ಹಾಗೂ [illegible] ಇವರುಗಳ ರಚಿಸಿದ ವ್ಯಾಖ್ಯಾನಗಳು ಪ್ರಸಿದ್ಧ ವ್ಯಾಖ್ಯಾನಗಳಾಗಿವೆ.

ಚಂಪೂ ಭಾರತದಲ್ಲಿ ವ್ಯಾಸ ಮಹಾಭಾರತವು 12 ಸ್ತಬಕಗಳಲ್ಲಿ ಸಂಗ್ರಹ ಗೊಂಡಿದೆ. ಇದರ ಭಾಷೆ ಹಾಗು ಶೈಲಿ [illegible]. [illegible]

ಹಿನ್ನೆಲೆಯಿಂದ ಗಮನಿಸುವುದಾದರೆ ಚಂಪೂ ರಾಮಾಯಣದಷ್ಟು [illegible] ಕಾಣಬರುವುದಿಲ್ಲ. [illegible] [illegible] [illegible]. ಉಪಮೆ, ಉತ್ಪ್ರೇಕ್ಷೆ, [illegible] ಚಮತ್ಕಾರಗಳಲ್ಲಿ ಕವಿಯ [illegible] ಕಾಣುತ್ತದೆ. ಕಾವ್ಯಗುಣದ ದೃಷ್ಟಿಯಿಂದ ಮೊದಲಿನ ಸ್ತಬಕಗಳು [illegible] ಉಳಿದ ಸ್ತಬಕಗಳು ಕೇವಲ ಕಥಾಸಂಗ್ರಹ-ದಂತಿವೆ. 1041 ಶ್ಲೋಕಗಳು, 200ಕ್ಕೂ ಹೆಚ್ಚು ಗದ್ಯಭಾಗಗಳಲ್ಲಿ 12 ಸ್ತಬಕಗಳಲ್ಲಿ ಸಂಗ್ರಹ ಹೊಂದಿದ್ದು ಕವಿಯ ಕಾವ್ಯ ಸಾಮರ್ಥ್ಯವನ್ನು ವ್ಯಕ್ತಪಡಿಸುತ್ತದೆ. ಕೃತಿಯಲ್ಲಿ ಅಕ್ಷರ [illegible] ಚಮತ್ಕಾರಗಳು ಎಲ್ಲೆಡೆ ಕಾಣಬರುತ್ತದೆ. ಮುಖ್ಯವಾಗಿ [illegible] [illegible], [illegible] [illegible] [illegible] [illegible] [illegible], '[illegible] [illegible]' ಈ ವಾಕ್ಯದಲ್ಲಿ ಹಾಗೂ '[illegible] [illegible]' ಎಂಬ ಶ್ಲೋಕದ ಗದ್ಯವನ್ನು ವಾಕ್ಯಗಳಲ್ಲಿ [illegible] [illegible] [illegible] [illegible] ಸುಂದರವಾಗಿ [illegible]. '[illegible]-[illegible]' ಎಂಬ ವಾಕ್ಯದಲ್ಲಿ ಕವಿಯ [illegible] ಸಾಮರ್ಥ್ಯವನ್ನು ಗಮನಿಸಬಹುದಾಗಿದೆ. ಹಾಗೆಯೇ,

[illegible]

[illegible] ।

[illegible]

[illegible] ॥

ಎಂಬ ಈ ಶ್ಲೋಕದಲ್ಲಿ ಪ್ರತಿ ಸಾಲಿನ ಎರಡನೇ ಅಕ್ಷರದ ಸ್ಥಾನದಲ್ಲಿ '[illegible]' ಎಂಬ ಅಕ್ಷರದ ಅನುಪ್ರಾಸವನ್ನು ಬಳಸಿರುವುದು ಕವಿಯ ಪ್ರತಿಭೆ

ಹಾಸ್ಯಮಯವಾಗಿದೆ. ಹೀಗಾಗಿ ಇದೊಂದು ಶ್ರೇಷ್ಠ ಚಂಪೂ ಕಾವ್ಯವೆಂದು ವಿದ್ವಾಂಸವಲಯದಲ್ಲಿ ಪ್ರಸಿದ್ಧವಾಗಿದೆ.

ನೀಲಕಂಠವಿಜಯ ಚಂಪೂ

ಈ ಕೃತಿಯನ್ನು ರಚಿಸಿದವರು ನೀಲಕಂಠದೀಕ್ಷಿತ. ಸುಪ್ರಸಿದ್ಧ ವಿದ್ವಾಂಸರಾದ ಅಪ್ಪಯ್ಯ ದೀಕ್ಷಿತರ ತಮ್ಮ ಅಚ್ಚಾನ್ ದೀಕ್ಷಿತರ ಮೊಮ್ಮಗ. ನೀಲಕಂಠ ದೀಕ್ಷಿತರ ತಂದೆ ನಾರಾಯಣ ದೀಕ್ಷಿತ. ತಾಯಿ ಭೂಮಿದೇವಿ. ಕವಿಯೇ ತಿಳಿಸಿರುವಂತೆ ಇವರ ರಚನಾ ಕಾಲ ಕಲಿಯುಗದ 4738. ಹೀಗಾಗಿ ಇದು ಕ್ರಿ.ಶ. 1636 ಎಂಬುದಾಗಿ ಕಾಲವನ್ನು ಸೂಚಿಸುತ್ತದೆ. ನೀಲಕಂಠ ದೀಕ್ಷಿತರು ಮಧುರೆಯ ನಾಯಕ್ಕರಾಜನಾದ ತಿರುಮಲ ನಾಯಕನ ಆಸ್ಥಾನ ಕವಿಯಾಗಿದ್ದರು. ಬಹುದೊಡ್ಡ ವಿದ್ವಾಂಸ, ಶ್ರೇಷ್ಠ ಕವಿ, ಹಾಗೂ ಮೀನಾಕ್ಷೀದೇವಿಯ ಪರಮಭಕ್ತನಾಗಿ ಪ್ರಸಿದ್ಧಿ ಹೊಂದಿದ್ದು, ಕೊನೆಯಲ್ಲಿ ಸಂನ್ಯಾಸ ಸ್ವೀಕರಿಸಿದರೆಂದು ತಿಳಿಯುತ್ತದೆ. ಶಿವಲೀಲಾರ್ಣವ, ಗಂಗಾವತರಣ, ನಳಚರಿತ್ರೆ, ಕಲಿವಿಡಂಬನ, ಸಭಾರಂಜನ, ಶಿವತತ್ತ್ವರಹಸ್ಯ, ಕೈಯಟನ ಪ್ರದೀಪದ ಮೇಲೆ ವ್ಯಾಖ್ಯಾನ ಹೀಗೆ ಸುಮಾರು 32 ಗ್ರಂಥಗಳು ಇವರಿಂದ ರಚಿಸಲ್ಪಟ್ಟಿವೆ.

ನೀಲಕಂಠವಿಜಯ ಚಂಪುವಿನಲ್ಲಿ ಐದು ಆಶ್ವಾಸಗಳಿದ್ದು ಸಮುದ್ರಮಥನದ ಕಥೆ ವಿವರಿಸಲ್ಪಟ್ಟಿದೆ. ಕವಿಯು ವಕ್ರೋಕ್ತಿಯಲ್ಲಿ ನಿಪುಣನಾದವನು ಅಪ್ರತಿಮವಾದ ಪ್ರತಿಭೆಯನ್ನು ಹೊಂದಿದವನು. ವಿಡಂಬನಾತ್ಮಕ ಚಿತ್ರಣ, ಮನೋಹರ ವರ್ಣನೆಗಳಿಂದ ಈ ಚಂಪೂ ಕೃತಿಯು ಚಂಪೂ ಸಾಹಿತ್ಯ ಕ್ಷೇತ್ರದಲ್ಲಿ ವಿಶೇಷವಾದ ಮನ್ನಣೆಗಳಿಸಿದೆ.

ವಂದೇ ವಾಂಛಿತಲಾಭಾಯ ಕರ್ಮ ಕಿಂ ತನ್ನ ಕಥ್ಯತೇ ।
ಕಿಂ ದಂಪತಿಮಿತಿ ಬ್ರೂಯಾಮುತಾಹೋ ದಂಪತೀ ಇತಿ ॥

ಎಂಬ ವಕ್ರೋಕ್ತಿಯಿಂದಲೇ ಚಂಪೂ ಕಾವ್ಯವನ್ನು ಪ್ರಾರಂಭಿಸುವುದು ಕವಿಯ ವಕ್ರೋಕ್ತಿ ಕೌಶಲವನ್ನು ವ್ಯಕ್ತಪಡಿಸುತ್ತದೆ. ಅಮರಾವತಿಯ ವರ್ಣನೆ, ಇಂದ್ರನ ವೈಭವದ ಮೆರವಣಿಗೆಯ ವರ್ಣನೆ, ದೂರ್ವಾಸಮುನಿಯ ಶಾಪವೃತ್ತಾಂತದ ವರ್ಣನೆ, ಇಂದ್ರಾದಿಗಳ ಪಲಾಯನ, ದೇವ-ದೈತ್ಯರ ಸಂಧಾನ ಸಂವಾದ, ಕೈಲಾಸದ ವರ್ಣನೆ, ಸಮುದ್ರಮಥನದ ವರ್ಣನೆ, ಹಾಲಾಹಲದ ಘೋರ ವರ್ಣನೆ, ಪ್ರಸನ್ನನಾದ ಪರಮೇಶ್ವರ ವಿಷವನ್ನು ಕುಡಿದ ವೃತ್ತಾಂತ, ಅಮೃತದ ವಿತರಣೆಯ ವರ್ಣನೆ, ಈ ಎಲ್ಲಾ ವರ್ಣನಾಭಾಗಗಳು ಹಿತಮಿತ ಮಧುರ ಪದಬಂಧಗಳಿಂದ ಗದ್ಯಪದ್ಯಗಳಲ್ಲಿ ಮನೋಹರವಾಗಿ ಚಿತ್ರಿತವಾಗಿವೆ. ಗದ್ಯಗಳಲ್ಲಿ ಎಲ್ಲಿಯೂ ದೀರ್ಘಸಮಾಸವಿರುವುದಿಲ್ಲ. ಶ್ಲೇಷದ ಬಳಕೆ ಪರಿಮಿತವಾದದ್ದು, ಅನುಪ್ರಾಸಾದಿಗಳಿಂದ ಅಲಂಕೃತವಾದರೂ ಐದು ಸರ್ಗ ವಿರುವ ಈ ಕೃತಿಯನ್ನು ಅನಾಯಾಸವಾಗಿ ಓದುವಂತಿರುವುದು ವಿಶೇಷವಾಗಿ ಕಂಡುಬರುತ್ತದೆ. ಕೃತಿಯಲ್ಲಿ ಕವಿಯು ಶ್ರೇಷ್ಠ ವ್ಯಾಕರಣ ಮತ್ತು ಶಾಸ್ತ್ರ ಜ್ಞಾನ, ಪ್ರಾವಿಣ್ಯ, ರಸಿಕತೆಯನ್ನು '[illegible]' ಎಂಬ ಶ್ಲೋಕದಲ್ಲಿ ವ್ಯಕ್ತಪಡಿಸಿದ್ದಾನೆ.

ವಿಶ್ವಗುಣಾದರ್ಶ ಚಂಪೂ

ಇದರ ರಚನಾಕಾರ ವೆಂಕಟಾಧ್ವರಿ. ಆತ್ರೇಯ ಗೋತ್ರದಲ್ಲಿ ಜನಿಸಿದರು. ರಘುನಾಥ ದೀಕ್ಷಿತ ಹಾಗೂ ಸೀತಾಂಬೆಯರ ಮಗ. ವೆಂಕಟಾಧ್ವರಿಯು ನೀಲಕಂಠ ಚಂಪೂ ರಚನಾಕಾರರಾದ ನೀಲಕಂಠ ದೀಕ್ಷಿತರ ಸಮಕಾಲೀನರೆಂಬುದಾಗಿ ತಿಳಿಯುತ್ತದೆ. ಹೀಗಾಗಿ ಇವರ ಕಾಲ

ಕ್ರಿ.ಶ.1636 ಎಂದು [illegible]

[illegible]

[illegible]

[illegible] 53 [illegible]

[illegible]

ಜನಿಸಿದನು. ರಾಷ್ಟ್ರಕೂಟ ದೊರೆ ಮೂರನೇ ಇಂದ್ರನ ಆಸ್ಥಾನದಲ್ಲಿ. ಈತನ ಕಾಲ ಕ್ರಿ.ಶ. 915 ಎಂಬುದಾಗಿ ತಿಳಿದು ಬರುತ್ತದೆ. ತ್ರಿವಿಕ್ರಮ ಭಟ್ಟನು ತನ್ನ ಈ ಕೃತಿಯಲ್ಲಿ ವ್ಯಾಕರಣ ಜ್ಞಾನ [illegible] ಕವಿಯನ್ನು ಸ್ತುತಿಸಿದ್ದಾನೆ. ಭೋಜ ತನ್ನ ಸರಸ್ವತೀ ಕಂಠಾಭರಣದಲ್ಲಿ ತ್ರಿವಿಕ್ರಮನನ್ನು ಹೆಸರಿಸಿದ್ದಾನೆ. ಉಪಲಬ್ಧವಾದ ಚಂಪೂ ಕೃತಿಗಳಲ್ಲಿ ಕೃತಿ ಸಂಪೂರ್ಣವಾದ ಪ್ರಥಮ ಚಂಪೂ ಕಾವ್ಯವೆಂದು ಪ್ರಸಿದ್ಧವಾಗಿದೆ. ಭಾಷಾ ಶೈಲಿ ಪ್ರೌಢವಾಗಿದ್ದು, [illegible]. [illegible] ಸಂಬಂಧಗಳ ಶೈಲಿಯನ್ನು ಅನುಸರಿಸುತ್ತದೆ. ಶ್ಲೇಷದ ಬಳಕೆಯಲ್ಲಿ ಪ್ರಾವೀಣ್ಯತೆಯನ್ನು ಪಡೆದ ಕವಿ ಈತ. ತನ್ನ [illegible] ವಿಶೇಷವಾಗಿದ್ದ ವಿವಿಧ ಕ್ರಿಯಾ ಪದಗಳನ್ನು ಬಳಸುವುದು ಇವನ ವಿದ್ವತ್ತಿಗೆ ಸಾಕ್ಷಿ. ಈ ಕೃತಿಯು ಮಹಾಭಾರತದ ವನಪರ್ವದ ನಳೋಪಾಖ್ಯಾನವನ್ನು ಚಿತ್ರಿತವಾಗಿ ಹೊಂದಿದೆ. ಒಂದು ಕೃತಿಯು [illegible] ಅಂತರಂಗವನ್ನು ಪ್ರವೇಶಿಸಿ ಅವರನ್ನು [illegible] ಎನ್ನುವುದು ಕವಿಯ ಅಭಿಮತ. ಆದುದರಿಂದ ಕವಿಗಳು [illegible] ([illegible]) ಎಂಬುದನ್ನು "[illegible]" ([illegible] + [illegible]) ಎಂಬ ಶಬ್ದದಿಂದ ಚಮತ್ಕಾರ ರೂಪದಲ್ಲಿ ಬಳಸಿರುವುದು ಕವಿಯ ಪ್ರತಿಭೆಯನ್ನು ಎತ್ತಿತೋರಿಸುತ್ತದೆ. "ಯಮ ಶೃಂಗಾರಂ ಜನಯತಿ [illegible]. ಯಮ [illegible] [illegible]" ಎಂಬ [illegible] ಉಕ್ತ್ಯಾದಿ ಶ್ಲೋಕವು ಕವಿಯ ಶ್ಲೇಷ ಚಮತ್ಕಾರ ಉತ್ತಮ ಉದಾಹರಣೆಯಾಗಿದೆ. "[illegible]" ಎಂಬ [illegible] ಉಕ್ತ್ಯಾದಿ ಶ್ಲೋಕದಿಂದ ಕವಿಗೆ "[illegible]" ಎಂಬ ಹೆಸರು ಬಂದಿದೆ ಎಂಬ ಪ್ರತೀತಿಯೂ ಉಂಟು.

ಭೋಜರಾಜ

ಚಂಪೂರಾಮಾಯಣ ಗ್ರಂಥ ರಚಿಸಿದ ಮೂಲಕ ಚಂಪೂ ಸಾಹಿತ್ಯಕ್ಕೆ ಮೆರಗನ್ನು ತಂದು ಕೊಟ್ಟವನು ಭೋಜರಾಜ. ಮಾಳವದೇಶದ ರಾಜನಾಗಿದ್ದ ಶೃಂಗಾರ ಪ್ರಕಾಶ ಮೊದಲಾದ ಅಲಂಕಾರ ಶಾಸ್ತ್ರ ಗ್ರಂಥಗಳನ್ನು ರಚಿಸಿದ ಭೋಜನೇ ಬೇರೆ, ಚಂಪೂರಾಮಾಯಣದ ಕರ್ತೃ ಅವನಲ್ಲವೆಂದೂ ಕೆಲ ವಿಮರ್ಶಕರ ಮತ. ಇದಕ್ಕೆ ಕಾರಣ ಶೃಂಗಾರ ಪ್ರಕಾಶದ ಕೊನೆಯಲ್ಲಿ ಇತಿ ಶ್ರೀಮಹಾರಾಜಾಧಿರಾಜ ಭೋಜರಾಜ ವಿರಚಿತ ಎಂದಿದ್ದರೆ, ಚಂಪೂ-ರಾಮಾಯಣದ ಕೊನೆಯಲ್ಲಿ ಇತಿ ಶ್ರೀವಿದರ್ಭರಾಜವಿರಚಿತ ಎಂದಿರುವುದು. ಆದರೆ ಈ ವಿದರ್ಭ ರಾಜನೇ ಭೋಜನೆಂದು ಚಂಪೂರಾಮಾಯಣದ ಯುದ್ಧಕಾಂಡವನ್ನು ರಚಿಸಿದ ಲಕ್ಷ್ಮಣಸೂರಿಯು ಸ್ಪಷ್ಟಪಡಿಸಿದ್ದಾನೆ.

ಇವನು ವಿದ್ವಾಂಸನು. ಕವಿಗಳಿಗೆ ಆಶ್ರಯದಾತನೂ ಕೂಡ ಆಗಿದ್ದ. ಮಾಳವದೇಶದ ಭೋಜರಾಜನೇ ಚಂಪೂರಾಮಾಯಣದ ಕರ್ತೃವೆಂದು ಭಾವಿಸಲಾಗಿದೆ.

ಕಾಲ : ಸಂಸ್ಕೃತ ಸಾಹಿತ್ಯದ ಕವಿಗಳ ಕಾಲವನ್ನು '[illegible]' ಎಂದು ನಿಖರವಾಗಿ ಹೇಳುವುದು ಅತ್ಯಂತ ಕ್ಲಿಷ್ಟಕರ ಸಂಗತಿ. ಆದರೂ ಬಾಹ್ಯ ಪ್ರಮಾಣದಿಂದ ಐತಿಹ್ಯಗಳ ಭೋಜ ಪ್ರಬಂಧದ ಆಧಾರದಿಂದ ಭೋಜನ ಕಾಲ 11ನೇ ಶತಮಾನವೆಂದು ನಿರ್ಣಯಿಸಲಾಗಿದೆ.

ಭೋಜ ತನ್ನ ಗ್ರಂಥಗಳಲ್ಲಿ [illegible] 10ನೇ ಶತಮಾನದ ಕವಿಗಳನ್ನು ಉಲ್ಲೇಖಿಸುತ್ತಾನೆ. ಒಂದು ಶಾಸನದಲ್ಲಿ ಮಾಳವ ರಾಜನಾಗಿದ್ದ 10ನೇ ಶತಮಾನದ ಮುಂಜನೆಂಬುವನನ್ನು ಉಲ್ಲೇಖಿಸಲಾಗುತ್ತದೆ. ಭೋಜನ ರಾಜ್ಯಾಭಿಷೇಕದಲ್ಲಿ ಇವನು 1047ರಲ್ಲಿ ರಾಜ್ಯವಾಳುತ್ತಿದ್ದನೆಂದು ಹೇಳಲಾಗಿದೆ. ಕ್ರಿ.ಶ. 1011 ರಿಂದ 1050ರವರೆಗೆ

ಭೋಜರಾಜನು ಚಾಳುಕ್ಯ 3ನೇ ಜಯಸಿಂಹನೊಡನೆ ಯುದ್ಧ ಮಾಡುತ್ತಿದ್ದನೆಂದು ತಿಳಿದುಬರುತ್ತದೆ. ಈ ಆಧಾರಗಳಿಂದ ಭೋಜನ ಕಾಲವನ್ನು 1010 ರಿಂದ 1065 ಎಂದು ಹೇಳಬಹುದಾಗಿದೆ.

ಜನನ : ಬಲ್ಲಾಳ ಕವಿಯ ಭೋಜಪ್ರಬಂಧದಲ್ಲಿ ಭೋಜನ ಜನನ ವರ್ಣಿತವಾಗಿದೆ. ಭೋಜನು [illegible] ಸಿಂಧುಲ ರಾಜ. ಭೋಜನು ಚಿಕ್ಕವನಾಗಿದ್ದಾಗಲೇ ಸಿಂಧುಲನು ತನ್ನ ತಮ್ಮ ಮುಂಜನನ್ನು [illegible] ಆಗ ಭೋಜನು ಮುಂಜನ ಆಶ್ರಯದಲ್ಲಿ ಬೆಳೆದು [illegible] ಅನೇಕ ಕಲೆ ಮತ್ತು ಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಪಾಂಡಿತ್ಯಗಳಿಸಿದನು. ಮುಂದೊಂದು ದಿನ ಭೋಜನ ಜನ್ಮಪತ್ರಿಕೆಯನ್ನು ಜ್ಯೋತಿಷಿಗೆ ತೋರಿಸಿದಾಗ

ಪಂಚಾಶತ್ಪಂಚ ವರ್ಷಾಣಿ ಸಪ್ತಮಾಸ ದಿನತ್ರಯಮ್ ।
ಭೋಜರಾಜೇನ ಭೋಕ್ತವ್ಯಃ ಸಗೌಡೋ ದಕ್ಷಿಣಾಪಥಃ ॥

[55 ವರ್ಷಗಳು ಏಳು ತಿಂಗಳು ಮೂರು ದಿನಗಳು ಭೋಜನು ಗೌಡದೇಶ ಸಹಿತ ದಕ್ಷಿಣಾಪಥವನ್ನು ಆಳುವನು] ಎಂದು ಹೇಳಿದನು.

ಆಗ ಮುಂಜನು ಭೋಜನನ್ನು ಕೊಲ್ಲಿಸಲು ಯತ್ನಿಸಿದಾಗ ಭೋಜನು ವತ್ಸರಾಜನ ಸಹಾಯದಿಂದ ಪಾರಾಗುತ್ತಾನೆ. ಅವನನ್ನು ಕೊಲ್ಲಿಸಲು ಯತ್ನಿಸಿದ ಸಂದರ್ಭದಲ್ಲಿ ಮುಂಜನಿಗೆ ಒಂದು ಪತ್ರವನ್ನು ಕಳುಹಿಸುತ್ತಾನೆ.

ಮಾಂಧಾತಾ ಚ ಮಹೀಪತಿಃ ಕೃತಯುಗಾಲಂಕಾರಭೂತೋ ಗತಃ
ಸೇತುರ್ಯೇನ ಮಹೋದಧೌ ವಿರಚಿತಃ ಕ್ವಾಸೌ ದಶಾಸ್ಯಾಂತಕಃ ।
ಅನ್ಯೇ ಚಾಪಿ ಯುಧಿಷ್ಠಿರಪ್ರಭೃತಯೋ ಯಾತಾ ದಿವಂ ಭೂಪತೇ
ನೈಕೇನಾಪಿ ಸಮಂ ಗತಾ ವಸುಮತೀ ಮುಂಜ ತ್ವಯಾ ಯಾಸ್ಯತಿ ॥

ಈ ಶ್ಲೋಕವನ್ನು ಓದಿದ ಮುಂಜ ಪಶ್ಚಾತ್ತಾಪ ಹೊಂದಿ ರಾಜ್ಯವನ್ನು ಭೋಜನಿಗೆ ಒಪ್ಪಿಸಿ ವಾನಪ್ರಸ್ಥಾಶ್ರಮವನ್ನು ಪ್ರವೇಶಿಸಿದನು.

ಈ ಕಥೆಯು ಎಷ್ಟು ಸರಿ. ಆದರೆ ಭೋಜನು ಅನೇಕ ಕವಿಗಳಿಗೆ ಆಶ್ರಯದಾತನು ಆಗಿದ್ದನೆಂಬುದರಲ್ಲಿ ಸಂಶಯ ಬೇಕಾಗಿಲ್ಲ.

ಭೋಜನ ಕೃತಿಗಳು :

ಅನೇಕ ಶಾಸ್ತ್ರಗಳಲ್ಲಿ ಪಾಂಡಿತ್ಯವನ್ನು ಹೊಂದಿದ ಭೋಜನು ಜ್ಯೋತಿಷ್ಯ, ಯೋಗ, ವೇದಾಂತ, ಆಯುರ್ವೇದ, ಧರ್ಮಶಾಸ್ತ್ರ, ವ್ಯಾಕರಣ, ವಾಸ್ತುವಿದ್ಯೆ, ಸಂಗೀತ, ಅಲಂಕಾರ ಶಾಸ್ತ್ರ ಮುಂತಾದ ವಿಷಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ 84 ಕೃತಿಗಳನ್ನು ರಚಿಸಿದ್ದಾನೆಂದು ಅವನ [illegible] ಕೃತಿಯ ಈ ಹೇಳಿಕೆಯೇ ಪ್ರಮಾಣ.

"[illegible]"

ಚಂದ್ರಪ್ರಭಾಸೂರಿ ವಿರಚಿತ ಪ್ರಭಾವಕ ಚರಿತ ಗ್ರಂಥವು ಇದಕ್ಕೆ ಸಾಕ್ಷಿಯಾಗಿದೆ.

ಭೋಜಸ್ಯ ವ್ಯಾಕರಣಂ [illegible] ।
[illegible] ।
[illegible] ।
[illegible] ॥

[illegible] ।

[illegible] ॥

	[illegible]	[illegible]
1	[illegible]	[illegible]
2	[illegible]	[illegible]
3	[illegible]	[illegible]
4	[illegible]	[illegible]
5	[illegible]	[illegible]
6	[illegible]	[illegible]
7	[illegible]	[illegible]
8	[illegible]	[illegible]
9	[illegible]	[illegible]
10	[illegible]	[illegible]
11	[illegible]	[illegible]

ಸುಂದರಕಾಂಡದ ಹಿನ್ನೆಲೆ

[illegible] 14 [illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

INTRODUCTION

A literary composition is generally termed Kavya in Sanskrit. This Kavya is recognised to be of two kinds

1. Drishya and 2. Shravya.

Under Drishya, we have the drama and such other see-able literary writings, while under Shravya, we have

1. the Prose, 2. Poetry and 3. a mixed variety of prose and poetry called the Champu.

A Champu is expected to provide full scope for the poet to reveal all his talents and to entertain the reader with varying melodies. Dandin recognises this type of composition in his Kavyadarsha where he defines it thus- 'गद्यपद्यमयी चम्पूः'. From this, it is obvious that the Champu kind of literature was current even before him, i.e. the 7th cent. A.D. But no Champu Kavyas as such belonging to that period are available. The (1) Jivandhara Champu by Harichandra is assigned to the 6th cent. A.D. by some scholars, while Prof T. S. Kuppuswamy Shastri holds that he lived after 900 A.D. No doubt one Harichandra is spoken of as a celebrated author by Bana, but we cannot be sure that the Harichandra mentioned by Bana is the same as the author of the *Jivandhara Champu*. Although earlier Champu works are not available, the Champu style must have been freely employed for their compositions by writers even from early times, for, we have in the Vedic Akhyanas, in the Buddhistic Jatakas, in the Puranas and in fables, plenty of passages where prose comes in between verses. However, the earliest Champu kavyas as such that we

are now aware of belong to the 10th cent. A.D. and they are (2) Nala Champu (or the Damayantikatha) by Trivikrama or Simhaditya (914-16 A.D.) and (3) Yashastilaka of Somadeva (951 A.D.). The (4) Ramayana Champu by Bhoja (1018-63 A.D.) comes next and is a very popular Champu. Abhinava Kalidasa, who has not left his real name, also belongs to the 11th cent., and his (5) Bhagavata Champu is noteworthy. Anantabhatta, the author of the (6) Bharata Champu and another (7) Bhagavata Champu, is said to be a rival of Abhinava Kalidasa. Although rivalry between poets should mean that they are generally contemporaries, some scholars hold that Anantabhatta belongs to the 15th cent. A.D. The (8) Vishvagunadarsha Champu of Venkatadhvarin (17th cent.) is a very famous and remarkable production which is both instructive and interesting as it is satirical from beginning to end, exposing the defects of the social and religious conditions of that period in South India. The (9) Nilakanthavijaya Champu by Nilakantha Dikshita (1638 A.D.) is also a very popular work.

The five Champus namely 1. रामायणम् 2. भारतम् 3. भागवतम् 4. विश्वगुणादर्शम् and 5. नीलकण्ठविजयम् constitute what is generally called the पञ्चचम्पू.

f-3

THE CHAMPU RAMAYANA

The Champuramayana (sometimes called Ramayana Champu) is a prose-poetic composition narrating the story of Rama as described by Valmiki in his well-known Ramayana. Many a time the very words of Valmiki are used in the course of the work. Every kanda begins with the same word as the one found at the commencement of the corresponding Kanda of the Ramayana. The work is very popular. This popularity appears to be due to its being a very faithful narration of Valmiki's version of the story of Rama, in an elegant style.

The Champuramayana ascribed to Bhoja is an incomplete work, as the author wrote up to the end of the Sundara-kanda only. The subsequent (Yuddha) Kanda has been supplemented by Lakshmana, the son of Gangadhara and Gangambika. He lived in a village named Sanagara, probably in the Circars. He is the author also of the Bharata-Champu-tilaka.

The sequel to this work embracing the Uttara-kanda of the Ramayana is called Uttarachampu. Besides the one noticed as XVI 8180 in the Descriptive Catalogue of Sanskrit Mss. of the Mysore Oriental Library and printed in Mysore, there are other Uttarachampus by Yatiraja, by Shankaracharya, by Harihurananda, by Raghavacharya, by Garalapurishasthein and by Venkatadhvarin.

The Champuramayana has been commented upon by Ramachandra, Kameshvara, Narayana, Mahadeva, Ghanashyama and an anonymous person.

THE AUTHOR

The view that the Champuramayana is the work of Bhoja (of Dhara) is probably wrong; for the colophon of the work simply states that it is विदर्भराजविरचित. The exact name of the author is not mentioned. But at the beginning of the Yuddhakanda, its author Lakshmana clearly states that the earlier Kandas were composed by Bhoja, which we may accept as quite reliable. Then comes the question 'Who is this Bhoja?' He cannot be the same as the author of the Sarasvatikanthabharana, Shringaraprakasha etc., as the colophons of these works are not the same as that of the Champuramayana.

I (a) इति श्री महाराजाधिराज श्री भोजदेवविरचिते सरस्वतीकण्ठाभरणे

(b) इति श्री महाराजाधिराज श्री भोजदेवविरचिते श्रृङ्गारप्रकाशे ...

II इति श्री विदर्भराजविरचिते चम्पूरामायणे ....

The Sarasvatikanthabharana, Shringaraprakasha and other works are assigned to Bhoja of Dhara. The city of Dhara is in Malva, while Vidarbha, of which the author of the Champuramayana was King, is Berar. There is also this geographical difficulty to accept the identity.

LIFE OF BHOJA

Bhoja of Dhara, to whom tradition assigns the Champuramayana, was the celebrated king of the Paramara dynasty. He is known to have been a contemporary of king Ananta of Kashmir (1028-1089 A.D.). Bhoja had a very glorious reign between 1018 and 1063 A.D. Abdul Fazal in his Ain-i-Akbari says that it was Bhoja who shifted his capital to Dhara from Ujjaini.

Bhoja was a great warrior. He fought several battles with neighbouring kings as also with the forces of Muhamad of Ghazni. Besides this, he was a great patron of learning, being himself very learned. "A Mosque at Dhara now occupies the site of the King's Sanskrit college, in a temple dedicated appropriately to Sarasvati, the goddess of Learning." "The great Bhojpur lake, a beautiful sheet of water to the south-east of Bhopal, covering an area of 350 sq. miles formed by masonic embankments closing the outlet in a circle of hills, was his noblest monument and continued to testify to the skill of his engineers until the 15th century when the dam was cut by order of a Mohammadan king and the water drained off. The bed of the lake is now a fertile plain intersected by the Indian Midland Railway.

There are some works named Bhojaprabandha, which describe Bhoja as scholar, poet and patron of learning and give us an account of his life. The works are variously written by Ballala Merutunga, Rajavallabha, Vatsaraja Subhadhila, and Padmagupta. There is also an anonymous poem Bhojaprabandhasara, besides Bhojacharita, and

Bhojarajasachcharita, a play in two acts by Vedanta Vagisha Bhattacarya.

The following early life of Bhoja can be gathered from the Bhojaprabandha and the Bhojarajanka, an one act play by Sundaraviraraghava.

Bhoja was a minor when his father Sindhula died and hence his uncle Munja ascended the throne. The young prince was very popular and had become very proficient in all the Kalas. Envious of this, Munja consulted an astrologer regarding the future of Bhoja and to his dismay learnt that he would reign for 55 years. Thereupon Munja decided to have the prince murdered secretly in a jungle and entrusted a tributary of his, named Vatsaraja, with the task of carrying out his decision. But the latter took pity on the young prince and concealed him somewhere. He however informed the king that he had murdered Bhoja and in proof of that showed him a sword besmeared with blood. He also gave him a green leaf on which a Shloka was written by Bhoja in his own handwriting to point out that temporal fortunes were after all hollow. On reading it, Munja became full of remorse. Later, on learning that Bhoja was alive, he vacated the throne in his favour and retired to the forest as an ascetic.

Several humorous stories about Bhoja's court-poets are related by Revana Aradhya (10th cent. A.D.) in his Kavisamayavilasa.

WORKS OF BHOJA

Many works on various branches of general and scientific literature such as grammar, philosophy, astronomy, medicine, law, architecture and trade are attributed to Bhoja. The following are some popular works of his.

Original Works १) सरस्वतीकण्ठाभरणम् २. शृङ्गारप्रकाशः ३. [illegible] ४. [illegible] ५. [illegible] ६. [illegible] ७. [illegible] ८. [illegible] ९. [illegible] १०. [illegible] ११. युक्तिकल्पतरुः १२. [illegible] (an anthology)

Commentaries १. राजमार्तण्डः २. [illegible] ३. [illegible] ४. [illegible]

The Champuramayana is written in the simple and graceful Vaidarbhi style. It abounds in alliterations and homely similies. Descriptions are highly imaginative. The height to which the poet's imagination can soar is seen from his description of the darkness of the Ashokavana as entering into Ravana's heart, being swept off by the women escorting Ravana at night with their torch-brooms. The elaborate description of sunset which is in prose beginning with [illegible] etc. combines verbal melody with imagination of a high order, while the short description of moonrise in stanzas 10 and 11 of the Sundarakanda has an enchanting charm about it.

SUNDARAKANDA

THE BACKGROUND

In order to keep up the word given to his father Dasharatha, Sri Rama goes to the forest in exile for 14 years accompanied by Sita and Lakshmana. As suggested by Agastya, Lakshmana sets up an Ashram for them to stay at Panchavati. As fate would have it, there Surpanakha who sets her eyes on Rama is so enamoured of him that she begs and importunes Rama to have her as wife. Annoyed by her insinuations, Rama gets her deformed by getting Lakshmana to cut her nose and ear. Her feeling now converted to unrelenting revenge, she returns to Lanka and provokes her brother Ravana by describing the beauty of Sita Devi and by creating lust in Ravana's heart to make Sita his wife. Having been provoked into vengeance, Ravana requests his uncle Maricha to help him in his endeavour to abduct Sita. When Maricha, who had already tasted the arrows of Rama, refuses to comply with his request, Ravana coerces Maricha to do his bidding. Maricha is made to take the guise of a golden deer with silver spots and jewelled horns and stalk the place around the Ashram where Rama stayed. Lured by its enchanting beauty, Sita persuades Rama to capture that magical deer. When Rama, who goes in pursuit of the deer, fails to return even after a long time, Sita sends Lakshmana to go in search of his brother after much pleading. Using this opportune moment, Ravana sneaks into the Ashrama in the guise of a Sanyasi (mendicant) and abducts Sita.

On their return to the Ashrama after killing Maricha, Rama and Lakshmana are shocked to find it empty and proceed in search of Sita. When they are obstructed by a Rakshasa named Kabandha,

they slay him and as directed by him they go in search of the monkey warlord Sugreeva to strike an alliance with him. Sugreeva had suffered a similar predicament as Rama's, having been cheated of his kingdom as well as his wife by his mighty elder brother, Vali. Mortally afraid of his brother's prowess, Sugreeva would be holding camp at Mount Rishyamukha, with his generals such as Anjaneya and others, where he knew Vali would not be able to enter owing to the effect of a curse by Saint Mathanga (that forbade his entry there). Having exchanged their mutual tales of woe, they enter into a pact to help each other out of their common distress. Accordingly, Rama slays Vali and restores him to his kingdom and his wife. When Sugreeva gets indulgent with his re-won fortune and forgets to fulfil his part of the promise, Rama sends him a reminder through Lakshmana. Profusely apologizing for his folly, Sugreeva despatches his brave ministers to all the directions in search of Sita. He preserves his ablest and most trusted minister Hanuman along with Angadha and Jambavan for the southern direction, and they, in the course of their search come across Sampathy, the brother of Jatayu and as per his counsel, decide to go in search of Sita across the sea.

THE STORY OF SUNDARAKANDA

Jambavan and others praise Hanuman, extolling his heroic qualities and inspire him to set on the daunting task of the search for Sita, now under the captivity of Ravana. Hanuman stands atop Mount Mahendra, getting ready to launch himself into the sky. The abrasion caused by his mighty feet produce most striking and significant developments on the mountain.

Thereon, the mighty Hanuman darts towards Lanka, but is confronted with several obstacles. The first one to try to stop him is Mynaka, the son of Himavantha, and the next one to challenge him is Suvarna, the mother of snakes whom Hanuman overpowers by passing through her belly. He then is confronted by Simhika, the dreaded ogress who had the power to pull in a shadow, using which she tries to arrest Hanuman's progress. Hanuman slays her by kicking her and continues his onward journey.

Thereon, Hanuman lands on a mountain called 'Lamba' situated near the seashore perched on the top of which, he espies one of the tall minarets of the city of Lanka and proceeds in that direction, by which time the evening sets in. He is threatened by the guardian deity of the city of Lanka who forbids him from entering the city. Hanuman defeats her in a combat and obtaining her permission, enters the palace complex of Ravana.

Disappointed at failing to find Sita there, he reaches 'Ashokavana' and climbs on the "Shimshupa" tree from which vantage point he notices the arrival of Ravana and overhears his conversation with Sita. Having been confirmed by the drift of the conversation, that it was indeed Sita that he had found, he descends

the tree once Ravana is out of sight and introduces himself as "Hanuman, Rama's messenger" and briefs her on Rama, Lakshmana, Sugreeva and the rest. Having been convinced of the veracity of his report, Sita hands over her pearl brooch (Choodamani) to be given to Rama. After expressing his obeisance to Sita, Hanuman gets down to ravaging the beautiful Ashokvana when he is challenged to a war by Akshakumara and Indrajit. The latter eventually arrests Hanuman by using the Brahmastra and produces him before Ravana.

A conversation ensues between Hanuman and Ravana culminating in Ravana pronouncing a death sentence on Hanuman. But he is dissuaded against doing so by his brother Vibheeshana who points out that such a punishment could not be meted out to an emissary. However, Ravana passes an order that a cotton cloth be wound around the tip of Hanuman's tail which should then be set on fire. Not the one to be thus subdued, Hanuman then goes on a rampage, setting the whole city of Lanka ablaze, but taking care at the same time that the safety of Sita is ensured. Having given Ravana a taste of his prowess through his exploits, Hanuman takes a leap back across the ocean to reach back to Rama and hands him over the Choodamani and gives a detailed report of his remarkable adventure.

॥ श्रीः ॥

॥ चम्पूरामायणम् ॥

अथ सुन्दरकाण्डः

ततो हनुमान् [illegible] सीता-

विचेतुं पथि [illegible] ।

महेन्द्रशैलस्य खगेन्द्रवेगः

[illegible] ॥ १ ॥

[illegible]

[illegible]

मत्वेंऽजसैनिधि पक्षाहितशिखा मोतो क्व नो भाविनः

शृङ्गाणमनिमेषतया निमज्जानि पयोधौ दधौ ॥ २ ॥

पक्षानिपातरयवेगितवीचिमालात्

प्राचीनिधेः पवननन्दननिर्भयाय ।

तत्तुङ्गशृङ्गकुलकीलितनाकलोको

मैनाकभूभृदुदजृम्भत संभ्रमेण ॥ ३ ॥

तत्र पक्षाधरत्नः प्रत्युद्गम्य इति पहुभ्या तथास्य पतितिना प्रकाममेवं सान्त्वयन् हिरण्यनाभो बभाषे ।

आगतोऽसि कृतान्तेन तथापि श्रमशान्तये ।

मारुते धीरितोऽप्यत्र क्षणं विश्रम्य गम्यताम् ॥ ४ ॥

तव पिता पौतरात्: पूर्वं पर्वतभेदिनः ।

तस्मात्ताभिः विमुक्तोऽहं कृपया इति मां भज ॥ ५ ॥

एवं पार्श्वप्रमाणमेन सापानं कार्यान्तरं गते मते हनुमति ।

अवलोक्य हिमवत्तनयाकमकी प्रायमानं धनमानमतिविद्यः ।

ज्ञानमनुसृतैतमनुवासीयत्वमागानमसंसवमनमुखिन् ॥ ६ ॥

तदनु यथापुरं लङ्कापुरं प्रति प्रयाते हनुमति सरभसम् अन्तरात् अभ्यागमाय पदवीं निरुध्य इव वदनं व्यादाय हिमवत्तनयी रहसा सुरसा ।

उज्जृम्भितस्य तरसा सुरसां विजेतुं

पादौ पयोधिकलितौ पवमानसूनोः ।

तस्योत्तमाङ्गमभवद्गगनप्रचलती–

वीचीचयस्खलितशीकरमालभारि ॥ ७ ॥

तनु तनूकृत्य तदा हनूमान्

कृत्वावगाहं जठरे तदीये ।

ततो विनिष्क्रम्य स चक्रपाणेः

त्रिविक्रमस्य क्रमवेग चक्रे ॥ ८ ॥

भूयोऽपि सोऽयं रघुनाथ

दूतशिखोर गच्छन्नसः खचरैः ।

नृसिंहरंहाः पथि सिंहिकाङ्ग

छायानिमेषादुपपन्नमृत्युः ॥ ९ ॥

तदनु पावकस्य गते लङ्कासिखरीणि सञ्जनः पवनतनयात् लङ्कापुरीवरमेघमुखारमासाद्य विनानचिन्तासानुसन्नायकमनसानिलात्मजः– व्याजहार – "अकस्मात् कथं तोद्दिमममपराध विभवमनुमुदनवनम्? ननु नाम: कथमुपयातु यातुधानजनानीतिगाम्? सर्वथापि विनाशमनोरथो दशवदि: । मौर्धिकृतार्थितलङ्कः: किंवामहसमपत्रम । जीवति वा नेति च जानामि जानकी" इति । तत्र तत्र भगवतीं सीतामन्वेषितोऽभिमुखनन्दनानं च । पञ्चरात्रकमारुहे तोरणनायं यथाविभवाभिनः केवलम् अभिलाषाय । तदनु ज्ञानमक्षस्यागमत्यनशोभौ

निशिजनपदस्य प्रत्यासीदति प्रकोजनतेजसि प्रभेतरे कथंचिदुन्मिष प्रतीचीन्दिशं प्रविशति भगवति भास्वति–"गगनतलमिदमपरमहीधर-
[illegible] [illegible]मिः किमु शोणितम्?
अथवा समीपमवतरत्पतङ्गरश्मिदृढालोकेन निष्पृततलतट-
तपनोपलजालसमुल्लसदनलज्वालापटलैः किमालोहितम्?
आहोस्विदगतस्य विभाव महार्घमर्घं प्रदातुं प्रमुदितचेतसा प्रचेतसा
सुवर्णमयाद्रुदारोदीर्यमाणमाणिक्यप्रकिरणैः किमु अरुणितम्?
अहोस्वित्सायप्रभातरङ्गितवीचिसलिलमपि [illegible]
[illegible] अर्धिः पुञ्जेन किमिह रञ्जितम्? इति सकलजनस्य
संदेहसंदोहं संदधाने सन्ध्यासमये समुदञ्चिते, [illegible]
पत्रपुटकपाट–पिधानेषु प्रतिकुमुदभवनं मकरन्दमिश्रमकरन्दे-
मधुकरनिकरेषु, [illegible] सायंतनमङ्गलेषु, तत
इतः संचरत्सु तिमिरेषु, कालागरुधूमस्तोमश्यामलितेषु
दिक्पालपुरगोपुरस्थानेषु, प्रतिभवनाकरं प्रज्वलितेषु विशेषवंशदीपपूर्वकेषु
[illegible], [illegible] ॥

आविर्बभूव पूर्वादेः शङ्के शङ्खाग्रजीवितम्।

[illegible] ॥ १० ॥

[illegible] रेजिरे गगनाजिरे।

शैवालघनसंच्छन्नाः सरसीव [illegible] ॥ ११ ॥

तस्मिन्प्रदोषसमये साहसी हनूमान्

कीर्तिप्रख्यातवर्तिकान्वर्णीर्थ प्राप्तौ।

आविर्बभूव सुमनः प्रतीपक्षाय

लङ्कापुरेऽशान्तनाटकसूत्रधारः ॥ १२ ॥

तत्काले लङ्कामिदं[illegible] सह विग्रहं विधातुं
गृहीतयुवतिविग्रहा मार्गप्रस्तरस्य अर्गलीभूय भुवनं तर्जयन्ती निर्जित्य
तथा मानवरचितविलासोपवन निजनिलयविलय सरसिजासन–
आस्वादावेदयन्ता निहितानुमतिर्महिमतिर्मुद्रायाधिकमेव मैथिली
विचिन्वन् नैर्ऋतपक्षवर्तिनः प्रासादमाससाद। तत्र –

एषा गगनमुन्नतीभवती स्फटिकमूर्तिका

सस्वेदं सदनं सुवर्णशिखरं विभाग्यमाभासि।

एतत्पुष्पकमाहृतं धनपतेर्लङ्काधिपस्यालये –

रत्नकलशविन्दुप्रदीपकिरणद्योतितमप्यत्र निरव ॥ १३ ॥

अपि च।

अतिथिः कृतकृत्य एव भविता मौक्तिकेन्दिरां

साहत्यां विरचय्य कीर्तिममृतमधिहन्तुं च मनुजाः।

इत्यालोच्य तदा किल स्वयमपि प्रासादं गतोऽत्र पतः

लङ्कायां स्वगृहमतुलमन्दी चन्द्रेण दीपायितम् ॥ १४ ॥

एवमेव पर्यटन् अस्वप्नसुन्दरीसौन्दर्यमुद्रां निद्राणमवलोक्य
शय्यागृहे कृतसंवेशं पीतसुधीभिरपि तमसि अधुना [illegible]निरोधेन
निरीक्ष्य तत्र विलयमभोग्यो महतीविविधविधानमधिविन्यासप्रकारः
प्राकारात्मनः मणिसंकलनिकायामपि मैथिलीमन्वेषुमिति देवता–

प्रणतिमातनुत ।

असौ जनकनन्दिनी सा इवो विचित्रस्थला –
दशोकवनिकामगादुपगतान्यमार्गभ्रमः ।
प्रथमभिज्ञनातीि उत्पथमौ यथा निर्गम–
स्वर्गमभ्रिम किञ्चिदप्रश्नमेतदिवौषधिम् ॥ १५ ॥

ततस्तस्यां नाग– पुन्नाग– ताल– हिन्ताल–तमाल–कृतमाल–
शाल– बकुल– वञ्जुल– तिलक– आमलक– कुटज– निकुञ्च–
कतक–कक्कोल–मातुङ्ग– विकङ्कत– केतकी– कदम्ब– उदुम्बर–
कपित्थ– अश्वत्थ– कुरबक– मरुबक– माकन्द– कुन्द– तिन्दुक–
चन्दन– स्यन्दन– चम्पक– चाम्पेय– पनस– वेतस– पलाश–
पाटला–रसाल–प्रियालु–प्रभृतिभिरनेकैरनोकहनिवहैः परिवृतायां परिभ्रमन्
अशोकवाटिकामधिगच्छन्नगानगतमपश्यत् कात्यायनमिव शिंशुपामहीरुहं ।

तत्र तरुतलसंश्रितास्ताः पुत्री नभश्चराः ।
च्यायोध्यानमर्भलीनतनुमर्दनस्तां स्थी ॥ १६ ॥
मान्सी भूतलगतेव स्तुहितने स्नेहेन संस्थापिता
माला देवकृतादिवाभिषिषिता छिन्नां उमत्रामे शुभा ।
देवीनामभलसत्या स्वप्रभाणं महोत्तोचना चहला–
दर्शनात्मवलोकैश्वरणमालोकदम्भानि ॥ १७ ॥
पुनरपमेनामालोक्यैवं चिन्तां ततान –

ज्योत्स्नां विनापि निशीथिनि शीतभानु –
रुच्छायं विनापि विलसेदिह्नसं धर्मजोऽपि ।
एनां विना रघुपतिः परिगृह्य धैर्यं
सत्यात्म एव वसतीति विचित्रमेतत् ॥ १८ ॥

एवं चिन्तयता हनूमता कथमपि निशीथसमये गते
निशीथिनीभागेऽपि धर्मगिरिशिखरोपकण्ठमेवामुत्सव्यमाने दशकण्ठस्तु
निद्राशेषेण स्मरशरप्रहारेण च कलुषीकृतात्मा, सरसहरिचन्दनचर्चाया
जानकीदर्शनेच्छया च प्रकटितस्मरः शैलसुतामालामिव मुकुटरत्नप्रभया च
शिरस्कृतमहाजनमालः शनैः शनैरविशदशोकवनिकाम् ।

रजनिचरसमाजं नागरीमन्दिनीनां
करतलकलिताभिर्दीपिकामालिनीभिः ।
दिशि दिशि परिमृष्टं चलमत्तस्तरमस्त
हृदयमजगाहे केवलं शक्यस्य ॥ १९ ॥
रक्षोऽयं मदान्धहृदयो रघुवीरपत्नीं
सीमन्तिनीति हृदयीशिखाय पापः ।
अपूतपल्लवितकोमलपल्लवकीर्ति
वैतानपावकशिखामिव वायरोन्द्र ॥ २० ॥

एतद्दर्शनेन वेपमानतनुलता मैथिली कापुरुषतिरस्करणवचन–
पारुष्येण विदीर्णमानसत्वपाषाणपदगिरशीर्षप्रत्यवदमुमेव तृणमन्तरा
कृत्वा स्थिरा पर्यभाषत –"अयि, सकलसमाचारप्रथितः परमेष्ठी पशु

कुलगुरुर्भवतः? यः कल्पतरोरेककल्पविटपसमवर्त्या जानकी हि गोत्रजातानाम्। भूयोऽपि पञ्चवटीपीतासमृ जनमनुकुलयमन्यत्व इक्ष्वाकुकुल: कुलोपकारं परिभर्गं नावमित यदि नयेथा:, तर्हि तथापि दयते नियतं मदीयो जीवितेश: साक्षात् जीवितेशोऽपि त्वयि दयालुः भवेत्। दाशरथेरतंवस्य मैत्र्या: पात्रमपि भविताहि। किन्तु खरदूषणत्रिशिरःप्रमुखसमस्तसमरधुरन्धरानुचरवरावलिपुरुषार्थ-पुरस्य शितीमुखं भवनाभरणेषु कः अर्हति निजहृदयगलि-तरुधिरधारया प्रक्षालयितुम्? अथवा जनस्थानसमारादारभ्य समरा-भावगतयतिवामां सीमीति परिश्रमकार्यं शोणितसमुद्रारलं समान-यथोत्का: समर्थो निवारयितुम्?

अथ निशिचरवर्गं गन्धवहवाणिजित्र

न हि जनकसुतायाः प्रादेशापि वाणी।

जनगुणगणमस्तु पालभावलोहितस्य

विशति हरतिकाष्ठेतैवयो: किं नु शक्ति: ॥ २१ ॥

एवं जनकदुहितृ: आवसीरामकविरिमाकार्यं कोपपदसमुद्यो दशमुखतत्वमभिमो निवसन्ती: आरक्षिकगत्वमीवदिश्य 'भवन्त:, चतुर्भिरप्युपायै: एनामवशं वशगां कुरुध्वम्। इदमनुकूला चेदियं इतःप्रभृति मे प्राणदानाय महानयं स्यात्।' इत्यादिश्य निशान्ते प्रत्यासन्ने निशान्तमेव प्रविवेश। तदनु झम्पदानशीला मीमांसाविभ्रम-कान्दीर्घास्यकरमुकुलिताहृदय-पुण्डरीका पुण्डरीक-पुष्प-परिप्लुत-स्तनहारलताभङ्गीभङ्गीकुर्वाणा वीर्यान्त-तत्वीक ज्ञापयन्ती वसुधा प्रभवा जनकनन्दिनी चिन्तामेवमकरोत्

नृप विदितवृत्तान्तो जरायुषि गतायुषि।

मादिहस्थामानपेक्ष: किं वधिराकलयन्नयु: ॥ २२ ॥

आहोस्वित् कलहदमावशा विपर्यस्तमयाकृते: आकुलस्थास्य किमु अभावस्य संजाते। अथवा,

न केवलं मन्दभाग्यजन्मा

कृपा च रामस्य निसर्गसिद्धाम्।

इदं न चेतश्चित्तवत्सल: किं

भवेत्स तूष्णीं जगदेकवीर: ॥ २३ ॥

इत्थं विलप्य रघुपुङ्गवमेव सततं चिन्तयन्ती कृच्छ्रान्मूर्च्छाम् अगमत्।

निद्रात्यविकस्य निद्राग्रहीणां

विधेतर्पयन्तीनिर्मूल निवार्द।

अस्वत्पनालोकोत्थावकलाद्युत

दुःखस्थमेके विजहा ज्ञगाद ॥ २४ ॥

किं च,

उपक्रुहस्य परीक्षमाणाम्

उपेत्य पृथ्वी सुचिरं लुठन्त्या:।

नरोत्तरसर्वात्मकसिन्धुमुखकीर्तिताया:

सीतालतायाश्चिजता जगत्प्रभूत् ॥ २५ ॥

तदनन्तरमागतरामाय अनुहनुमता मैथिल्या जानकीति-
मनुपेक्षणीय त्वयितवी कीर्तिमनुज्ज्वलीति सिन्धा पौष्टिक नैदीवतन्या
बभूव । ततः –

देव्या दशाननवधोपनतावदीर्णं –

कर्णान्तर इव विरोधशा वीचजानि ।

विस्रम्भणार्थमवमानवशंवदानि

रामाभिकीर्तनमधूनि श्रवैर्मधिवज्झत ॥ २६ ॥

तदनन्तरं समस्तप्रसादितमना जनकतनया तस्या शाखायां
शाखामृगमभिवीक्ष्य दुःस्वप्नदृष्ट्या चकितहृदया मलह्ममाय समय कर्ड
मधुभाषिनमाना जननिम दुरपनाय्यं स्वान: कथमनुपादिति विचिन्त्य
मायया समयातवैर्ति इति बुद्ध्या तस्मात्पालतपुत्रान् जगाम । सोऽपि
समवतीर्य वचनैर्विश्वासजनकदृशी प्रत्यायवितुम् आञ्जनेयः
कृताञ्जलिर्व्यजिज्ञपत् ।

अन्यापि त्वद्विरहेण तीव्रवेगैव आप्तः ।

राघवेन्द्रस्य दुर्ग मामन्यथा मा स्म मन्यथाः ॥ २७ ॥

त्वया सह प्रस्थितचित्तवृत्तिः

विच्छायतां कोकसमानधर्मा ।

तचोऽनवीप्सितिति मन्युखेन

त्वां कौशलं कोसलराजपुत्रः ॥ २८ ॥

अपि च,

शिरस्त्र तव सौमित्रिरकरोद्भिवादनम् ।

अपृच्छतरोऽपि बहु त्वामतिप्रिय वन्देऽहम् ॥ २९ ॥

एवमभिहितया तया संभूतविश्रम्भया मयाप्येतया तावदनुपृष्टः
पवनतनयो वालिमरणकारणं सुग्रीवस्य रामसख्यमाद्यन्तं प्राचेतसवेत इव
संततमभिहितं नामनामभङ्गलमङ्गुलीयकमस्यै प्रायच्छत् ।

सौख्यावहस्य पवनात्मज वीक्ष्यमान –

रामाङ्गुलीयकमिलोकनवासरस्य ।

सन्तं जनं जानकी भुवि नैव मेने

पाणिग्रहोत्सवदिनं प्रथमातजाया: ॥ ३० ॥

तदनन्तरं जानकी निःसीमहर्षा बभाषे – "महाभाग, कार्यास्य
दुरन्तनः प्रत्यासीदति मन्युः एवमनन्ताभिधानया निर्मोक्षत्रुटिता
स्वगात्रा पीडितया भाविनम् । अवलम्बनार्थशीलः तुरीयप्रारम्भमनोरथ न
नामर्षपुत्रस्य समर्पयिष्यामि । विपत्समस्यामि माभ्यामुत्कर्षं च शक्नुवां
प्राणान् कृपणजन्यायसिद्धिम्" इति । एतदाकर्ण्य मारुतिः –"महानुभावे,
मा भैषीः । भवन्तीं सहजेन तूर्णमुत्लङ्घितसागरो मधुरसम्पन्ना-
सनमिलनत्सीमनुपाश्यामि । समस्तसर्वं च समर्पयेयाः" इति
अभिहितवान् । किं च,

महा महीधरवासिनी स्रोतो वृद्धिमुपैविवान ।

तथा नृपमपागतिः कुल्यानुल्या दशा दधौ ॥ ३१ ॥

अथ नमूवाच सा जनकराजसुता मुदिता

किमु तव दुष्करं पवनतनूजवारिनिधे ।

अपि तु मया स्वह पवनपुत्र काङ्क्षति चे-

प्रियतमपाविनी परिणमेद्‌द्रुतम्‌ पदवी ॥ ३२ ॥

अन्यच्च,

पतिधिन्य हुताशनेन यदि न कुर्वीमहं भस्मसात्

स्वं दाशास्यः उस्या न भवेद्यामोचिता परशा ।

किं चैतस्य दशोनिशाचरमिति प्रमतानकानिर्भितं

तन्नासद्यमितयको रघुपते याच मम श्रेयसी ॥ ३३ ॥

एवं व्याहृतः पवनसुतो विनीतां सीतां पुनरवादीत् –

मातर्मर्षय अत्र मैथिलि चाञ्चिल्यता

आयासमूर्तेव पुष्करमितिस्निग्धकुलम् ।

एषा कथापि भुवने किता यदि स्यात्

का नाम समधनुषः प्रथिता प्रशस्तिः ॥ ३४ ॥

किं बहुना । इत्येतदेवं चिन्तितम् । यदहं नयपशुष्मिण्यः तदेव निश्चितम् । यत्साहशार्थदृशस्य समाचारस्य तदेव प्रकाशितम् । यदनुगुण समस्तावस्थप्रतिक्रियाकारस्तदेवानुसंदिष्टम् । यदनुकूलं कुलवधूशीलस्य तदेव कथितम् । यदुचितं क्षत्रियाणीयपराक्रमस्य तदेवोपक्रान्तम् इति बहुशः प्रशस्य, "सर्वथा यथाशक्त्या लङ्काभिमां प्रयास्यामीति जानीहि जानीहि । अनुजानीहि मां जनं प्रस्थातुम् । किं च काकुत्स्थेन

निर्दिष्टपूर्वमभिज्ञानं किमपि दीयताम् इति । सा तु दीर्घं निःश्वस्य निश्चित्य पुन खलु चित्रकूटतटवने तत्कालकलमप्रमीयताम् मन्दीभवत्कन्दनाविकारे स्वच्छन्देन उपाधीकृताङ्कस्य मम पयोधरपरिसरे खातनखक्षत–प्रतिस्थितनिर्दग्धं धावमानमात्रं काकं रघुपतिः व्यलोकयत् ।

कुशलय कुशीलवाप्तस्य

निजहौ यावद्विषयमं स वीरः ।

अथ तत्कृपयाहतात्मिमाह –

छिन्नजीवी स दधौ पलायमानम् ॥ ३५ ॥

सैषा परिनिष्ठितकलासमनन्तरवृद्धिगुप्तिकुलदेशा केन भिनद्वस–परिमितम् अभिज्ञानमुन्मुच्य,

चूडामणिं कपिवरस्य ददौ दशास्य–

सत्रासपुञ्जितनवाञ्चितदर्शा कृताङ्गी ।

आदाय तद्ययनिपूर्णमसौ प्रयात्ये

मायिकवचार्मवदनोरणमुन्नबाहुः ॥ ३६ ॥

ततः कृताकृत्य एव निर्गत्य निजाश्रमं निशाचरपतेः प्रकाशयितुमशोकवनिकां बभञ्ज प्रमत्तवानरः ।

स्वकान्तैः शाखाभारावनमितशीर्ष पातयन्

अमार्गेण भ्रामणमिकाशितशाखः सुमनसाम् ।

हिनास्ता संस्थनं भूमिसमुत्खाय चिरचयन्

अयं लङ्कोद्याने दशवदनलीलामनभुत ॥ ३७ ॥

ततः ससम्भ्रमसमाक्षिकक्रोधमानिर्भेदितमधात्र कदम्बकुटिल-
दशवदनप्रेषितान् नितपवितेर्किंकरप्रमुखवीरान्विरूपसम्पन्नपुत्रेण
जम्बुमालिना सह निहत्य पौलस्त्यसेनामुपात्तवति हनुमति पुनरपि
निशानिशामितनिशितशरगणा मानसा रावणः सचिवात्मजश्च
पञ्चसेनापतिप्रमुखान् वनीमुख्यं धीतवाद् गृहीत्वापि
प्रहितोत् । तत्र मनसि तेनापीपि पञ्च पञ्चत्वं नीत्वा
मुहुर्मुहुर्दोर्भ्यामविदुरोऽदम्यात्मानम् उद्घोषयन्त हनुमन्तं निरोद्धुं निवृत्त
निर्भिन्नहृदयम् अक्षकुमारमभ्यक्षिपत् ।

कष्टः सोऽप पूर्णीकृतजलदमहाभितिभिर्नीलधूम्रा
महाकायान्तकाले स्वहीमप्रमाणनीलस्तुम्बा समेतः ।
रक्षःपुत्रमवज्ञानिश्चितिततव्यालके क्षेत्रसीमा हनूमान्
मक्षकौस्तं निहत्य दशमुखतनयाभकन्तो सर्वेऽजर्न ॥ ३८ ॥

तत्क्षणं कृतदशवदनं पितामहेन निशादिनकृतनिर्योजकदैवत-
प्रमादपुरःसरितानम्भजात जालवैदन्ध्य रोषेण यूपेऽदृशुपावितसोमकः
स्वीयसनुके बद्ध । एवमपि कृतावं श्रुत्वा कुपितस्य निशाचरपतेः
युगपदेव निपेतुः पुत्रे सुखायतविशि सविधितेतीर्किंशतिदृशः ।

सनिर्निमिषभूतले च व्योम्नि च भूतले च
समरभूपतां त्वां वीक्षितुं कः समर्थः ।
इति मुनिवचनेन प्रस्पन्दमोघमाद
प्रवलमिव चकित प्रतिपेदे रक्षसेन्द्रः ॥ ३९ ॥

सेतुं शोकस्य निशाचरयोर्हन्तुं चमूं रक्षसां
तस्यान्तःपुरलोकितां स्वयितुं मानं विना चेदनम् ।
सूर्याचन्द्रमसौ प्रवेशचकितौ लङ्कापुरीमन्दिरा
मुक्तां कर्तुमपुष्य मानसमिव जातो रणानीरणे ॥ ४० ॥

संग्रामपुर्विने तस्मिन्नहर्वा शरवंशिः ।
महीव नैषमादेन मेघनादेन मारुतिः ॥ ४१ ॥

ततः यातुधानानामप्रधानमिन्द्रकुञ्जो विविधायुधं चैतन्यं विमुच्य
विजयश्रीसंगतानाम्नं मन्यवहनन्दनं अतानन्यास्त्रेण बबन्ध
दशकन्धरात्मजः । तेन दिव्यास्त्रेण विश्वप्राणरमेन श्रीशितात्मा
शमवान्कपीः बबन्धुः ।

स मारुतैर्बन्धपाशतन्त्रा
बन्धोऽप्यहन्ता विमोक्षहेतुः ।
पुरः पुलस्त्यान्वयपांसनेन
बन्दीकृतानां सुरसुन्दरीणाम् ॥ ४२ ॥

अनन्तरमिमं हनूमतस्य निहुतस्य दिवानस्य प्रभातं
निशानन्यनिभालोचनाविकृतः पवनतनयं निजपितुःसमीपमुपनिन्ये ।

सोऽयं ददर्श दशकन्धरमन्यकारि-
नीलाद्रिशोभनशरीरोच्छ्रितबाहुतोरणम् ।
बन्दीकृतेन्द्रपुर सायकपुङ्गव-
व्याधूतचामरसमन्वितिरोत्तरीयम् ॥ ४३ ॥

आपाटलाभ्रपटलच्छविलक्ष्यमाण-
देहान्तःप्रसरदारुणशोणिताम्भः ।
सन्ध्यानुबद्धनलिनमध्यसुधामयूख-
रेखाभिरामवपि [illegible]
॥ ४४ ॥
अपाम [illegible] परिपतत्प्रमाण-
दिग्दन्तिदन्तकृतमुद्गरजातपातम् ।
छायात्मना प्रतिविज्ञवितज्ञान-
[illegible]
॥ ४५ ॥
निःश्रेयसप्रजविनी पदवी निरोद्धुं
त्रैलोक्यवाग्यमलमितालम्बम् ।
सूर्येन्दुपावकमहांसि तपोबलेन
जित्वा यथेच्छमधिविहितमितान्धकारम्
॥ ४६ ॥
सोऽपि प्रलयमभिवीक्ष्य समीरणं च
विस्मीयमानहृदयः त्रिशिराः शरेन्द्रः ।
कैलासशैलधवलतामपि प्रापयन्ति
नन्दीश्वरः स्वयमुपागत इत्यमंस्त
॥ ४७ ॥
ततः प्रहसन्नेव निशिमविधियुक्तोगः प्रत्यभाषत राघवं मारुतिः—
अयमङ्ग अहार्यपतिकुलतिलकस्य सत्यसन्धस्य पितृनियोगस्मु-
पनानवनवासनिरतस्य सूर्पणखानिखादिनिमूर्धन्यनवाचान्तैकलपकूप-
स्वरूपनू [illegible] शिलीमुखस्य
कण्ठ [illegible] सम-
न्ताकालानिकण्ठकस्य दुर्दुलक्ष्मणनयनसप्तकसायकेत्सयोनिपैलो-
मदग्न्यस्य भुजबलवलोपलोपहेतो श्रीमतो दाशरथेर्दूतोऽहं,
सीतामार्गमार्गणाय दिशि दिशि वानरानकथितानां कलानामेकतमः
समुद्रलङ्घनजङ्घालः, तत्र नगरमट्टवसीमनि स्तुतगर्भपोत्पाल्य
प्रतिपन्न, मदीयमागमनं प्रकाशयितुं प्रमदिताशोकवनिकाशोक-
हनिवहस्त्वद्दर्शनकुतूहलेन केवलमनुभूतनैतलनुतानुसंग्रहास्त्र
परिसरमुपागमम् ।
अनाकलोकार्यकीलितरत्नचित्र-
वक्षोपकण्ठस्य रघुवंशपतेः कलत्रम् ।
वैतानवेदिजनितं पवमानबन्धुं
यत्क्लेशवद्भुमविनीत कथं यथेयाः
॥ ४८ ॥
किं च,
पैतृव्यो [illegible]
त्वद्भ्रात पतितः पतितविषयध्वजध्वजिनि मागमत् ।
द्वाक्षरीतस्य पुलस्त्यवंशाधिपतये संभाविते त्वत्कृते
[illegible] मदनान्तकान्तमसलिलं मा भूत्रिहायैकम्
॥ ४९ ॥
अत्युद्धरोऽपि परदारपरिग्रह त्व-
मिक्ष्वाकुनाथकलत्रमनार्य मा गाः ।

योऽयमनेकशोऽपि किं विनतासुतस्य
धाम्ना नितान्त भुजगः स्वकृत्यानुतापम् ॥ ५० ॥
बाहुचन्दनविटपकोटरवद्
[illegible] रघुपतेः शरोरगः ।
प्राप्यतनुमविनीत तावकं
आलयमनवाप्य यास्यति ॥ ५१ ॥
किं बहुना ?
मायामृगो समरकटकसूत्रधारो
ऽप्यग्रमगो च भवतः प्रतिकूलभावे ।
[illegible]
मुक्त्वा प्रणामकवचं कथय किमन्यत् ॥ ५२ ॥
एवं निशम्य कुपितः [illegible]
प्राणानमुष्य हरामीति [illegible] ।
आजन्मशुद्धमतिरत्र विभीषणस्तं
दूतो न वध्य इति शान्तगिरा रुरोध ॥ ५३ ॥

तथापि विभीषणवचनमनङ्गीकृत्य [illegible] लाङ्गूलमेव दग्धम् । तदेव कार्पासवाससा [illegible] वह्निसात्कृत्य [illegible] पौरपथेषु [illegible] नगरं परितः संचारयत इति राक्षसानादिदेश । तेऽपि तथा कुर्वन्ति ।

निर्यातविस्मयरसस्य च मारुतेः
कर्णिकारविकुसुमकर्बुरः ।
निर्निमेषगगनाभ्यवलम्बित–
दुर्निरीक्ष्य भगवाननुषङ्गतः ॥ ५४ ॥

एतावत् [illegible] वार्तामाकर्ण्य दूयमान-मानसा जानकी हुताशनमुपस्थाय शीतो भव हनूमतः इति प्राञ्जलिः प्रार्थयत ।

पौरस्य गवाक्षकलत्रकलापयाने–
र्यो भूषणनिक्वणमयं [illegible] ।
शैत्यं वितस्य दहनः पवमानसूनोः–
[illegible] ॥ ५५ ॥

तदनु पवमानतनयोऽपि पुरमिदं न खलु [illegible] । तस्मादनलसाक्षिकमेव [illegible] इति [illegible] जघान ।

सीताभिधानकमलां प्रथमं प्रयातु
लङ्कार्यश्रीः क्षुभितसैन्यासङ्कुलेयम् ।
येषां [illegible]–
[illegible] ॥ ५६ ॥

अथ दह्यमानायां लङ्कायाम् –

रक्षः स्त्रीवदनावलीन्दुरजनी विभ्रमकवलीर्थी-
गर्वारम्भदशां दशाननसभाः कल्पकवल्लीविनीम् ।
वैचक्ष्योपितलोकविखिलसोलङ्कावधूटीजटा
वैदेहास्विजटासमं समकिरज्जुम्भा हनूमान्त्विति ॥ ५७ ॥
अपि च,
प्रागाक्रिमर्पितृभवेन जनितामान्द्रकाभोदति
गाढोन्नयभयात् वियातुमनस्तं विग्रापकपा सह ।
ज्वालाव्याहतये यथा परिभवेकुम्भा नवोज्जृम्भते
ज्वालीकेऽपि कलिन्दनीलनवपावकप्योमिनभृङ्गावहा ॥ ५८ ॥
अदौ सीताशुकश्रीमन्दनु भाकलावतनीनोतिधृतिः
कस्तूरीपङ्कमङ्गी क्षणमपि विकिरोन्नीलवस्त्रकाणली ।
पश्चाल्लिनवचाञ्चलरामा जघनकृत्य कटीकम्पनेषु जाता
दिक्कान्ताणां नवानी हतमृगनगरीशतकंभूतधूम्रा ॥ ५९ ॥
हा तात हा जननि हा सुत हा सहाय
हा पौत्र हा प्रियसखि क्व नु हा गतोऽसि ।
इत्यादि-घोर परिदेवनभागवाचि-
त्पुरी मयमपुरी शिखिना परीता ॥ ६० ॥
पौर्णन्दाकसुन्दरीजनमुखे नीराजनं निर्मित
निर्मोघ गगनेऽपि वैविरचिता मौक्तिकनीराजतिः ।

ते दिक्पतयोऽपि कमलशीर न गता निर्वाणमोहोक्षत-
ज्वालाबन्धुरबन्धुपो निदधिरे कालानलोत्कलिका ॥ ६१ ॥
आदिग्रमाकपत्रपाल्यनवालमङ्कान्
अङ्गारशेषविभवामवलोक्य लङ्काम् ।
नद्योऽपि विधसा निशाचरा: स्वगृहाणि नूनं
निर्वापयन्त इव नेत्रभवैः पयोभिः ॥ ६२ ॥
चक्रे शाकनिवातनया रघुमुखे कर्म रक्षोगणः
तत्कर्तुं क्षणदाचरक्षितिभुजा पुलोऽप्यशक्नो भवेत् ।
मन्वानोऽपि च हनूमता परिचितो लङ्कानगप्रक्रिया
तस्मिन् सफला पुरोऽपि न तथा दशाक्रियायां पटुः ॥ ६३ ॥
तस्मिन् हनूमद्दवभवाले हुताशे
शुचिं विनाय पतिमेव समेतुमैच्छत् ।
लङ्केश्वरेण रणकेलिकुतूहलेन
कार्णेकलापहता सुरराजलक्ष्मीः ॥ ६४ ॥
सन्धाविदग्धो किमु विस्तरेण
लङ्कापुरी राक्षसपुङ्गवानाम् ।
आक्रान्तलङ्कोऽप्यनुपेत्य पङ्कं
कृतान्तलङ्कस्य मुखप्रवेशम् ॥ ६५ ॥

पीतस्तम्भातिसम्पातगतलवणगम्

एषः पुनान इव वानर यातजूकः ।

निर्वर्तितादशकिशयो निशाचलमहो

हुत्वा घनाशनमितः सुगतिर्बभूव ॥ ६६ ॥

लङ्कापुरीऽवनतां रघुपतिदयितां चावलोक्य निवृत्तः

सानन्दमस्तं प्रणम्य प्रतिवचनविधौ प्राप्य तस्या नियोगम् ।

आकाशादिशैलं विधिमपि पदसा स्मीस्मृतिर्यो वेगात्

चक्रे गत्वा महेन्द्रं प्लवगकुलनतीं नूर्णमवमान् हनुमान् ॥ ६७ ॥

अथ यथार्थं सैन्याधिपान्वमाना मारुतिस्तैर्गुरुः स्वकृताना-
मखिलमाख्यातवान् । तदनु पवनतनयवचनमुदिता वानर वरूथिनी
पूर्णाथानुपाता अर्वांगनजनितमानन्द प्राज्ञवर्यौ सुग्रीवे च सविभज्येव
विवक्षितुमहमहमिकया धावन्तो माध्वेनापि दधिमुखकपालन मधुवनं
हनुमदनुमत्याभिभूय मधुपानसुखमनुबभूव ।

अथाब्रवीदिन्द्रितनूजमग्रतः

कृताञ्जलिर्दधिमुख एव सेवकः ।

वनीमुखान्मधुभजने शिलीमुखान्

भयानिमान् झटिति निवारयेदिति ॥ ६८ ॥

अथाब्रम्पनमवीचत्–

दशमुखपुरमध्ये वीक्षिता मैथिलीति

क्रमगमपि निर्तीर्णे येन वीरेण महान् ।

दधिमुख यदि सोऽयं मारुते को निलम्बात् ?

मधु पिबतु यथेच्छं वाहिनी वानराणाम् ॥ ६९ ॥

तदनु

मधुवनसमुपगतदधिमुखवचनश्रीविदितमधुवनकदनपरितोषितरामक
दुर्जितदर्शनसमितिप्रमदभरभरितवदनतनयकलत्र सगुणिकृतिमतनुत
दधिमुखागमननिमित्तसंपत्तिम् ।

आकाशादिसमाजस्था शिरिसाभ्यागमात् समाजम्–

न्यायामात् प्लवनमाख्याय बद्धैवाप्ता वायुकुमारः ।

अतिक्रम्य द्रुममग्नाः पल्लवशाखासु पुष्पकलता–

मागन्तारितुष्टहर्षविकासिता कपीनां जनः ॥ ७० ॥

निद्राक्षयादनिशमेव समीरपुत्र

सौमित्रिनैवद्युशलेन निषीयमानः ।

चूडामणिं करतले कलयन् ववन्दे

पादारविन्दयुगलं भरताग्रजस्य ॥ ७१ ॥

अवलोकयन्भुजगताराकान्तां

विदीर्णविस्तीर्णमहार्णवेऽपि ।

आनन्दनिघ्नी पृतनासखमुख्य
हत्वा निलयं प्रमत्त ॥ ७२ ॥
आनीतपूगामितसन्निधानात्
अतिःप्रमोदेन रघूद्वहेन ।
तदानुदूतः पवनात्मजान्मा
विज्ञापयामास कृतप्रणामः ॥ ७३ ॥
लङ्कापुरोपवनं सौम्यव राजपुत्रीम्
आलोक्य निशिचरीगणबाध्यमानाम् ।
केनापि पातकवशेन सुपर्वलोके
बन्दीकृतामिव भुजङ्गमराजकन्याम् ॥ ७४ ॥
दैत्यान्तकीयामवकीर्तनेन
त्वन्मुद्रया च व्यपनीय शोकम् ।
कार्यमभिज्ञानमदीमयाचं
प्रस्थातुकामः परिपूर्णकामः ॥ ७५ ॥
वक्षोन्तविवस्त्र जयन्तकार्यां
कथामभिज्ञाय वने प्रवृत्ताम् ।
चिरं सदन्त्या जनकेन्द्रपुत्र्या
चूडामणिः प्रेषित एव तुभ्यम् ॥ ७६ ॥
किं बहुना ?

देव तस्याः प्रतिज्ञामनुगम्यशीक पालितान् ।
मुद्रविता प्रयतोऽहं तवाभिज्ञानमुद्रया ॥ ७७ ॥

इति श्रीविदर्भराजविरचिते चम्पूरामायणे
सुन्दरकाण्डः समाप्तः

ಸುಂದರಕಾಂಡ–ಕನ್ನಡಾನುವಾದ

ಅನಂತರ ಸಮುದ್ರಕ್ಕೆ ದಿಗಂತವನ್ನು ತೋರಿದ ಮಹಾಬಲಶಾಲಿ ಹನುಮಂತನು ಅಪಾರವಾದ್ದು ಆಕಾಶವನ್ನು ಹಾರುತಾ ಮಹೇಂದ್ರ ಪರ್ವತದ ತುದಿಯಿಂದ ಆಕಾಶಮಾರ್ಗದಲ್ಲಿ [ಗಂಧರ್ವ ಮಾರ್ಗದಲ್ಲಿ] ಬಂದು ನಿಂತನು. [1]

(ಈ ಮೊದಲಿನ ಸರ್ಗವನ್ನು ಅರ್ಥಮಾಡಿಕೊಳ್ಳಬೇಕಾದರೆ ಈ ಹಿಂದೆ ಬರೆದ ಭಾಗದಲ್ಲಿ ಬರೆದಿದ್ದನ್ನು "ಸುಂದರಕಾಂಡ"ದ ಹಿನ್ನೆಲೆ ಹಾಗೂ ಸುಂದರಕಾಂಡದ ಕಥಾ ಭಾಗವನ್ನು ಓದಿಕೊಳ್ಳುವುದು ಉತ್ತಮ)

ಆ ಹಂದರದಲ್ಲಿ ಸಾಗರವನ್ನು ದಾಟಲೆಂದು ಹಾರಿದ ಆತನ ಹಿಂದೆ ಬಂದುದೆಂಬಂತೆ ಆಕಾಶವನ್ನು ಮುಟ್ಟಿಕೊಳ್ಳುತ್ತಿರುವ ಆ ಮಹೇಂದ್ರ ಪರ್ವತವು ಪ್ರಾಕಾರದ ಹಾಗೆ ಕಾಣುತ್ತಿತ್ತು. ಅದರ ಬಳಿಯಲ್ಲಿ ನಿಂತಿರುವ ಕಲ್ಲುಗಳು ಸುಂದರವಾಗಿ [ಇದರಿಂದ ಎಂಬಂತೆ] ಅಲ್ಲಿಂದಲೇ ಸಮುದ್ರವನ್ನು [ಓಡುತ್ತಿರುವ] ತನ್ನ ದೇಹದಿಂದ ಕೆಡಹಿದ ಕಲ್ಲುಗಳನ್ನು ತೋರಿ (ಪರ್ವತವು ತೋರಿದುದೇನೋ ಎಂಬಂತೆ) ಭಯಗ್ರಸ್ತನಾದ ಆತನ ಹಿಂದೆಯೂ (ಆಕಾಶದಿಂದಲೂ) ನೋಡುತ್ತಿದ್ದನು (ಮಹೇಂದ್ರಪರ್ವತವು ನೋಡುತ್ತಿದ್ದನೋ ಎಂಬಂತೆ) ಭಯದಿಂದ ಕೂಡಿದ (ಮಾರುತದಿಂದ) ರಕ್ಷಿಸ್ಪಟ್ಟಿರುವ ಪರ್ವತದ ಶಿಖರಗಳಿಂದ ಹೊರಬಿದ್ದಿರುವ ಹರಿಯುವ ಝರಿಗಳಿಂದ ಅಲಂಕೃತವಾದ ಗುಹೆಗಳ ಭಾಗಗಳಿಂದ ಅವುಗಳ ಸ್ಥಳಗಳಲ್ಲಿ ಹುಟ್ಟಿದ ಕೆಂಪುಬಣ್ಣದಿಂದ ರಕ್ತ ಪ್ರವಾಹದಂತೆ (ತೋರುತ್ತಿದ್ದನೋ ಎಂಬಂತಿರುವ) ಆಗಲೇ ಎದ್ದು ಹಾರಿದ ಅಪಾರವಾದ ಪ್ರಕೃತಿಯನ್ನು ನೋಡಿದ ಗುಹೆಗಳ ಮೂಲಕ ರೋದಿಸುತ್ತ (ಆ ಶಬ್ದದಿಂದ ಅಳುತ್ತಿದ್ದನೋ ಎಂಬಂತೆ) ಆತನ ಪರಾಕ್ರಮಕ್ಕೆ ಬೆರಗಾದ ಹೊರಟುಹೋದ ಹಾವುಗಳಿಂದಾಗಿ ನಿಟ್ಟುಸಿರಿಂದ ನರಳುತ್ತಿರುವ ಮರಗಳ ಮೇಲಿನ ಹಕ್ಕಿಗಳಿಂದ (ಕೂಗುತ್ತಿರುವ) ಅದರ, ಉದುರುತ್ತಿರುವ ಮರಗಳ

ಮೇಲಿನ ಹೂಗಳಿಂದ ಪುಷ್ಪವೃಷ್ಟಿಯಿಂದಾಗಿ ಮೋಡಗಳಿಂದ ಹೊರ ಚೆಲ್ಲಿದ ಹಿಂತಿರುಗಿ ಆತನ ದಾರಿಯಲ್ಲಿ ಬೀಳುತ್ತಿದ್ದವೋ ಎಂಬಂತೆ ಕಾಣುತ್ತಿದ್ದವು. ಅಮೃತ ಹಿರಿಯ ಮೇಲೆ ಬೀಳುತ್ತಿದ್ದಂತೆ ಪರ್ವತವನ್ನು ಹೊಂದಿರುವ ಆ ದಡಗಳಿಂದ ಹೊರಟುಹೋಗುತ್ತಿರುವ ಶಬ್ದದಿಂದ ಅಪ್ಪಳಿಸಿದ ಅಲೆಗಳಿಂದ ತೇವವಾದ ದೀರ್ಘವಾದ ನಿಟ್ಟುಸಿರಿನಿಂದ ಹಿಂತಿರುಗಿದೋ ಎಂಬಂತಿರುವ ಆ ಮಹೇಂದ್ರ ಪರ್ವತವು ಮರೆಯಲಾಗದಂತಹ ಕೆಟ್ಟ ಅವಸ್ಥೆಯನ್ನು ಅನುಭವಿಸಿತು.

ಆ ಪರ್ವತದ ಅಂತರ ಪ್ರದೇಶದಲ್ಲಿ ಬೆಳೆದ ಮರಗಳ ಸಮೂಹವು ಅರಣ್ಯದೊಳಗಿನ ಗೆಳೆಯರಿಂದ ಅತಿ ವೇಗದಿಂದಾಗಿ ಆಕಾಶಕ್ಕೆ ಹಾರಿದ ಹೋಗಿ ಹಠದಿಂದ ಸಮುದ್ರ ದಾಟ್ಟದಲ್ಲಿ ತಮ್ಮ ಕೊಂಬೆಗಳ ಮೇಲ್ಭಾಗ ಮಾತ್ರ ಕಾಣಿಸುವಂತೆ ಬಿದ್ದಿದ್ದವೋ ಎಂಬಂತೆ ಬಿದ್ದು, ಅದು ಮುಂದೆ ಕಷ್ಟದಿಂದ ಹಾರಿ ಹೋದಾಗ ದೇಹದಿಂದ ತಾಗಿದ ಮರಗಳಿಂದ ಬಂದ ಗಾಳಿಗೆ ಸಮೂಹವಾಗಿ ಎಂಬ ರೀತಿಯಲ್ಲಿ ಸಾಗರದಲ್ಲಿ ಬಿದ್ದುಕೊಂಡವು. [2]

ಸುರರೋಪಮವನ್ನು ಚಿಕ್ಕದ ರೀತಿಯಲ್ಲಿರುವ ಅಪ್ಸರೆಯ ಹಿಂದಿನ ಸಮೂಹದಲ್ಲಿ ಮೈನಾಕ ಪರ್ವತವು ಆ ದಾರಿಯ ಮಧ್ಯದಲ್ಲಿ ಮಾರ್ಗದರ್ಶನವಾದ ಅದರ ವಿಶ್ರಾಂತಿ ನೀಡುವುದನ್ನು ತನ್ನ ಕೈಗಳಿಂದ ಮುಟ್ಟಿ ಹಿಡಿಯದೆ ಅವನ ಸಮಾಧಾನಕ್ಕಾಗಿ ಸನ್ಮಾನದಿಂದ ಒಪ್ಪಿಕೊಂಡು ಸಂತೃಪ್ತಿಯಿಂದ ಹೊರಟನು. [3]

ಆಗ ಆ ಸಂದರ್ಭದಲ್ಲಿ ತನ್ನ ಮುಂದಿನ ಪ್ರಯಾಣಕ್ಕೆ ತೊಂದರೆಯು ಉಂಟಾಗುವುದೆಂದು ತಿಳಿದು ತನ್ನ ಎದೆಯಿಂದ ಆ ಮೈನಾಕ ಪರ್ವತವನ್ನು ಒತ್ತಿ ತಳ್ಳಿ ಮುಂದೆ ಹೋದನು. ಅಂದಿನಿಂದಲೂ ಸಹ ಸ್ವಾಭಾವಿಕ ಪ್ರಾಣಿಯ ಮೈನಾಕವು ಈ ರೀತಿ ಹೋಯಿತು.

[illegible] [4]

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CHAMPURAMAYANA

SUNDARAKANDA

Then Hanuman of Garuda's speed and increasing stature, rose up from the slope of the Mahendra mountain (to go) in the path of the Charanas, in order to search for Sitha who was carried away by the ten-necked (Ravana). (1)

Then, this (Mandara) mountain, unable to bear the pressure of the feet set very firmly (on it) for leaping over the ocean, attained a miserable plight which is beyond the scope of words (to describe) in as much as it (the mountain) appeared to be with an out-pour of tears flowing incessantly on account of the multitude of mountain torrents pouring forth their entire volume; to be with its lock of braided hair dishevelled by being waved from one side to the other on account of the heaps of clouds spread out (on it) here and there; to be (suffering) with swellings caused (by the pressure) on account of the gathered herds of the alarmed elephants; to be with blood gushing forth on account of its rugged ridges reddened by an abundance of the dust of minerals arisen as a result of the splitting (of the earth) by the ends of the very hard hoofs of the feet of the herds of deer running in fright; to be making loud cries, as it were, on account of the caves made resonant (with roars) by lions awakened just then; to be with their rows of intestines come out on account of the serpents closely issuing forth from the neighbouring caves; (it seemed to be) with perspiration arisen, on account of the form of beads of the water particles poured out of the multitudes of clouds cleaved by the ends of the branches of the trees moving to and fro; and (it seemed to be) with increasing heavy breath on

account of the sky filled with the hissing sound of the wind entering into the hollows of the bamboos cleaves by their falling down on the rocks of the crystalline slopes.

Then the row of trees of the Mahendra forest which by the force resulting from the leaping of Hanuman first followed him and then began to fall down in the midst of the sea one after another with just their tops remaining visible, bore the illusory appearance of a multitude of pegs planted across the sea for marking a line for the future (construction of a) bridge. [2]

To afford rest to (Hanuman) the son of wind, the Mainaka mountain with its multitude of lofty peaks piercing into the heavenly region rose up hurriedly from the sea clearing the rows of waves by the force of the flapping of its wings. [3]

Thereupon, as he (Hanuman) was proceeding further after pushing him down with his chest thinking that there had occurred an impediment to his journey, Hiranyagarbha (i.e. Mainaka) conciliatingly spoke to him (thus) :

O Maruti! I have been sent by the grateful ocean to alleviate the weariness of your journey. Gentle sir, be pleased to go after taking rest. [4]

I was formerly protected by your father from the cleaver of the mountains (i.e. Indra). Therefore, I am not your enemy (deprived of wings). Resort to me as your adherent (having wings). [5]

After having honoured him who requested thus, when Hanuman proceeded on his mission-

Beholding Mainaka moving in the sea, he of hundred sacrifices (i.e. Indra) who was with his thunderbolt that had cleaved the moving mountains (or the pride of Bala) shook off all his indignation towards him on account of his service to Hanuman. [6]

Then Surasa, the mother of serpents having widely opened her mouth speedily obstructed the movement of Hanuman who was hurrying as before to Lanka, just as the Vindhya mountain obstructed the course of the Sun, (to whom Aruna was the charioteer.)

The feet of Hanuman who rapidly grew very large in order to vanquish Surasa, touched the sea and his head bore the garland of the water-particles slipping away from the series of waves of the celestial river (Mandakini). [7]

There-after Hanuman having (first) entered into her belly by contracting his body and then coming out of it, displayed the same feat as that of Vishnu as Thrivikrama. [8]

Once again, that celebrated envoy of Rama, getting angry at the restraint put upon his shadow on the way and becoming vehement like the Man-lion incarnation of Vishnu tore away the body of Simhika with his sharp-edged finger-nails, even as he was going. [9]

Then, with an extremely attenuated body having reached the northern tower-gate of Lanka (and) resting on the Lamba mountain on the shore of the ocean, he became such that his heart

was fettered by a series of cords of deep thought "How can the army of the monkeys cross this ocean which puts forth Obstacles? Granting that it crosses, how can it approach this capital of the Rakshasas? Rama (son of Dasharatha) has all his hopes frustrated. I have become such that my having crossed the ocean has been rendered vain. I do not know whether Janaki is living or not." (Absorbed in such thoughts) Hanuman, being desirous of looking out for the venerable Sita in different places, just wished for the setting of the sun in order that he may move about concealed. Then, when the divine sun entered into the western quarter as if to tell Varuna that the time for using the bow of Indra which was deposited with Agastya was fast approaching; when the redness of the evening spreading all round caused to all people lots of doubts, viz. "Is this region of the sky reddened by the series of flames of the wild fire arisen in the forests on the slopes of the western mountain? Or, is it reddened by the masses of brilliant flames of the numerous sun-stones on the slopes emitting fire on account of their being very closely encompassed by the rays of the sun descending near them? Or, is it reddened by the rays of the rubies quickly brought out of the heart of the ocean by Varuna delighted in mind, in order to offer a very valuable Arghya to the sun, a friend who has (just) arrived? Or, is it reddened by a multitude of the flames of the submarine fire of the western ocean, risen up to consume the water even of the celestial river?", when the rows of lotuses closed their doors in the form of panel-like petals; when the Brahmin-like bees feeding on honey wandered from one abode of the night-lotuses to the other for the alms of honey; when, the evening breeze was fragrant by blowing on the buds of the blue

lotuses; when darkness was spreading on all sides; when the numerous towers of the towns of the guardian deities of the cardinal points were rendered black by the columns of smoke of dark agaru wood; when in every lotus-pond there arose the piteous cry of the Chakravaka birds, which was (only) a prelude to their anguish due to separation; and when the elephant in the form of the sky was adorned by many neck-lets in the form of rows of stars ;

There arose on the summit of the eastern mountain the hare-marked moon, who excites the sentiment of love and who is an axe to (hew down) the Tamala forest of darkness. [10]

His rays, checked by darkness, shone in the expanse of the sky, like lotus-sprouts covered by a heap of moss in a pond. [11]

At that evening hour, Hanuman the Stage-manager of the new play "Entering Lanka," made his appearance (on the stage) for the delight of the gods (or learned men), after having removed the curtain, viz, the great glory of the enemy. [12]

Then, Hanuman, having conquered the presiding deity of Lanka who had assumed the form of a young woman in order to fight with him and who, having become an obstacle (lit. a bolting bar) to (his) proceeding on his way, was threatening him much; and being permitted by her who informed him that the destruction of her abode was marked by the insult done by a monkey according to the decree of the lotus-seated Brahma, and searching for Maithili all through Lanka, unobstructed, he came to the palace of the Rakshasa emperor (Ravana).

There the night, with the quarters illuminated by the rays of the lamp in the form of the moon, eagerly showed to Hanuman thus: 'This is the city of the emperor of the Rakshasas guarded by the Rakshasa armies; this is his palace with golden towers bearing up the row of clouds; this is the Pushpaka (vimana) brought away from Kubera.' [13]

Moreover,-

"The sun will have done his duty by causing such assistance to be rendered to the lord of Sitha through his son (Sugriva) who is desirous of obtaining immeasurable fame thinking thus, as it were, and in order to obtain great glory for himself then, the moon functioned as a lamp on the way of Rama's messenger in Lanka. [14]

Thus moving about, Hanuman, having observed without any obstruction even the women of the harem who were sleeping surrounded by young courtezans in the bed-chamber and who even in their sleep surpassed the lovely form of the heavenly damsels became frustrated in his hopes there; he considered in many ways and having jumped down from the fort-wall, offered obeisance to his tutelary deity (preliminary) to his searching Maithili in the Ashoka garden also.

Looking for Janaka's daughter here and there, in a moment he went into the Ashoka garden without straying to any other path, just as an ascetic desiring for emancipation becomes selfless and takes to the Vedas, the sole divine medicine for the cure of all sins, (he) being rid of the illusion of other means. [15]

Then, wandering here and there in that garden containing many groves of trees consisting mostly of the Naga, Punnaga, Tala, Hintala, Tamala, Kramuka, Sarala, Panasa, Vanjula, Tilaka, Amalaka, Kataja, Likucha, Kadali, Kakkola, Ankola, Lavanga, Vikankatha, Kethaki, Kadamba, Udumbara, Kapittha, Ashvattha, Kutaja, Madhuka, Mukula, Kimsuka, Thinduka, Chandana, Syandana, Champaka, Chimpeya, Panasa, Vethasa, Patalia, Pasala, Rasala, Priyala, etc., he climbed up a golden Simshupa tree, by the cloud-piercing branches of which the expanse of the sky was densely occupied.

There, the son of wind (i.e. Hanuman), his body concealed under the leaves of that tree bore the state of Krishna reposing on a leaf of the Banian tree. [16]

(There) Maruti saw (Sitha) devi deprived of decorations who had been fraudulently brought away from her hermitage by the demon (Ravana) to his own palace, like a jasmine (creeper) removed from a mango-grove by an out-caste and transplanted in a grove of milk-hedge plants, (or) like a garland (of flowers) (carried off) by a dog from a temple under the impression that it is flesh and cast in a cemetery. [17]

He again, having beheld her, reflected thus,

The cool-rayed (moon) may exist at night even without (moon) light; the lord of the day (i.e. the sun) also may appear without shadow (his wife); (but) it is a wonder that the lord of the Raghus (i.e. Rama) is preserving his life, keeping up a brave heart, although he is without this lady (his wife). [18]

While the mid-night was passed somehow by Hanuman reflecting in this manner and while the lord of the night (i.e. the moon) also was desiring to resort to the vicinity of the peak of the western mountain, the ten-necked Ravana, who was with eyes reddened by broken sleep and the smiting of Cupid's arrows, (who) showed out a redness and his passion by the (application of) wet sandal paste and from his desire to see Janaki, and who had the rows of stars of the sky and his starry necklace thrown into insignificance by the garland worn cross-wise on the chest and the glow of the gems of his crown, slowly entered the Ashoka garden.

All that darkness which was swept away from every direction by the torch beauties held in the hands of the harlots during the final part of the night, entered only into the heart of Ravana.

[19]

That wicked and unjust person (Ravana) whose heart was blind with passion approached Rama's wife considering her to be an ordinary woman, just as a lordly elephant would go to the flame of the sacrificial fire thinking it to be the tender Sallaki (plant) which has put forth sprouts from its roots. [20]

At his (very) sight, Maithili was with her slender body trembling and with her heart burnt by (the thought of) a series of unpleasant words relating to a villain; and, out of confidence in the valour of her dear husband, spoke to him placing a straw between him and herself: - "Is, is not Ravana, who is intent on establishing all virtuous practices, the preceptor of your family? Surely, casting even an allurious glance on the person of the wife of another puts to shame all those born in the family. If, like a favourable wind that carries to the shore a ship its way, you should take me (lit. this

person) to the vicinity of Panchavati becoming favourably disposed, then my husband will surely take pity on you; even (Yama) the lord of life will be merciful to you. You will also be the recipient of the friendship of the invincible son of Dasharatha. Otherwise, who else but yourself would be interested to clean with the stream of blood gushing from his own heart, the arrow of my husband, the tip of which is miry with dense marrow sticking thickly to it since the time of the destruction of the Rakshasas headed by Khara? Or, if, there should be misconduct on your part, who can prevent the Chataka birds in the form of Lakshmana's arrows thirsty due to the drought in the form of the absence of war since the battle at Janasthana, from feasting on water in the form of blood?"

Then, not even a single word (lit. speech) of Janaka's daughter reached the lord of the demons who was pierced by all the five arrows of Manmatha: would the efficacy of a drug that removes the effect of poison act on (lit. enter) a person who has been bitten by a five-mouthed cobra and whose death is nearby?

[21]

Having heard thus the disrespectful words of Janaka's daughter, Ravana, turning his face aside with anger, (and) having ordered, addressing the guarding demonesses staying around Sita, with the words: "Ye ladies! employing all the four expedients, do make her obedient to me. If she should not be favourable, take the wretch to the kitchen for my breakfast," he entered into the harem as the end of the night drew near. Thus, with the lotus in the form of her heart closed by the setting in of the night in the form of fierce looks and abusive words of the demonesses, putting on the state of

a female deer surrounded by multitude of tigers, Janaka's daughter who was like a celestial nymph come down to the earth by the force of a curse, reflected thus:

Is it that my husband has not known me as being here, Jatayus, who (alone) surely knew this news, having died! [22]

Or, could it be that an indifference has come upon Rama (lit. the descendant of Kakusthama) his disposition being changed by the mischievies of the demons! Or,

That evil-minded fellow (Ravana) took away not only me but also Rama's compassion which was innately present (in him). If it were not so, would that unrivalled hero of the world, so fond of those who have sought his protection, remain quiet? [23]

Having thus mourned and thinking continuously of only, she swooned on account of great sorrow.

Thrijata, having covertly warded off the Rakshasa women who were threatening her (i.e. Sitha) of a spotless character, related to them the ominous dream dreamt by her which would mean festivity to the world of gods. [24]

Moreover,

Thrijata became a supporting branch to the creeper namely Sitha who, on account of the absence of the tree of contiguous support namely Rama, was falling since long having fallen down to the earth and was being hurt by the mouths of white ants in the form of the words of the Rakshasa women. [25]

Then, while Maithili was thinking of giving up her life (by committing suicide), Maruti, entertaining the consideration that the helpless lady (Sitha) should not be neglected as she had not departed from the right course, came near her. Then,

In order to win Sitha's confidence, he gently sprinkled drops of honey in the form of Rama's praise as concerning his family and which were medicines that would heal the wounds within her ears which had been rent by the thunderbolt in the form of the words of Ravana. [26]

Then Janaka's daughter cast her looks on all sides and on noticing a monkey on that branch feared in her mind with the thought that it was a bad omen, praying for the welfare of her husband and Lakshmana and having considered how there could be any dream at all in the case of her to whom it was hard even to get sleep, she shuddered with fear at Maruti, with the impression that it was the demon (Ravana) come there under disguise. And Anjaneya having come down (from that tree) spoke to her, with hands folded in obeisance, in order to make Sitha repose confidence in him, -

"O good lady, do not think of me as anyone other than the messenger of the best among the Raghus (i.e. Rama) who is distressed by your separation which has had a severe effect (on him). [27]

O Maithili, the son of the king of the Kosalas (i.e. Rama), whose mind set out along with you and whose state is similar to the Chakravaka bird at night, informs you of his welfare through me. [28]

And

Lakshmana offers his reverential salutation to you with (a bow of) his head. And the lord of the monkeys (i.e. Sugriva) also enquires you after your welfare." **[29]**

Then being asked by her who was rid of fear on account of the confidence arisen by having been thus told, Hanuman, after relating to her the cause of Valin's death and Sugriva's friendship (with Rama), handed over to her the ring which, like the mind of Valmiki, was with the auspicious name of Rama present continuously.

Verily, the day of the marriage of Sitha on this earth did not at all attain even a hundredth of the status of that delightful day of (Sitha's) beholding Rama's ring which was her by Hanuman. **[30]**

Then Sitha with limitless joy spoke to him thus - "O magnanimous one! by Vibhishana's daughter named Anala, who was sent to me by her mother, it was announced that death of this evil-minded (Ravana) was drawing near. And that person of ignoble conduct will not deliver me to my lord except by the fourth expedient. Certainly I too won't be able to bear up my miserable life for more than a month." Having heard this, Maruti, said "O magnanimous lady! do not fear. Rapidly crossing the ocean carrying you (on my back), I will reach the lotus feet of Rama. Consider me not as incapable (of this)." Moreover -

He assumed a growth similar to that of a great mountain before which, the ocean indeed bore the state of a small pool of water. **[31]**

Then the daughter of king Janaka spoke with delight to him thus "What (task) is impossible to you who have crossed the ocean by means of (bare) feet? But, O best of monkeys, your way will surely be full of danger if you should go with me. **[32]**

Moreover -

With the fire of my chastity, I could myself reduce him (i.e. Ravana) to ashes; (but) then, surely, there won't be any feast, worthy of it, to the arrow of Rama; further, the moon in the form of the glory of him (i.e. Rama) will be of fading splendour. Therefore, to me it is preferable to go only when Rama has punished Ravana. **[33]**

Then told, Hanuman spoke again to Sitha who was plaint thus

"O daughter of the king of Mithila, the restoration by a Shakhamruga (i.e. a monkey) of you who had been defrauded by a Mayamruga (an illusory deer) is not proper. And if this matter should spread in this world, what should happen to the widespread fame of Rama's bow? **[34]**

"Why say much! The subject has thus been (well) considered (by you). Only that which becomes the wife of Rama has been decided upon. Only that which is consistent with such noble conduct (as yours) has been expressed. Only that which is fitting as a punishment to Ravana's offence has been endorsed. Only that which is in accordance with the conduct of a lady born in a noble family has bee said. Only that which is worthy of issuing forth as the speech of a kshatriya lady has been mentioned." Having thus

praised her many times, (he again said-) "O Janaki, know that Rama and Lakshmana have practically come to this Lanka. Permit me (lit. this person) to set out; and let some token of recognition known to Rama before, be given." She, however, heaving a long sigh and Recollecting (something) said: "Formerly, in the Chitrakuta forest which, with the beauty of its very young trees, was reducing the splendour of the Nandanavana, Rama stored at the crow named Dhurudhina who had caused a wound with his sharp nail-ends in the neighbourhood of my breasts, when my lap was being used as a pillow by Rama (as he reposed resting his head on it.)

"That hero (Rama) discharged the Brahmasthra in the form of the Kusha grass at that crow which was Indra's son; but out of compassion, that Chirajivi (1. crow, 2. long lived one) was deprived of only an eye and bore a name which came to be significant. [35]

And she became doubly miserable by the memory of past events, having taken out this another token of recognition fastened to her hair.

The slender-bodied (Sitha) gave to the best of the monkeys that crest-jewel which bore the stain of the fire of anger pressed together through fear of the ten headed Ravana. He (Hanuman), having received it with a bow of his head in respect to her, set out, his arm resembling a cobra with a gem in its mouth. [36]

Then with his object accomplished, Hanuman, having set out, devastated the Ashokavana in order to make Ravana know of

his arrival.

Demonstrating the excessive bending down of branches by his deeds, wandering by wrong paths, effecting the dropping down of flowers and causing great fear to birds of melodious notes, he (Hanuman) displayed in that garden, the part of the ten-headed Ravana who, by his personal efforts, had put forth the quintessence of the different Shakhas, who was moving in an unrighteous path, who had effected the down-fall of the gods, and who was causing great fear to the twice-born (Brahmins) of voices sweet with (the recitation of) the Shruthis. [37]

Then, having killed together with Jambumalin the son of Prahasta, the servants who were as fierce as Yama's servants and sent hurriedly by Ravana enraged at the destruction of the pleasure-garden reported (to him) by the numerous demon-guards (watching the garden), when Hanuman went up the tower-gate, Ravana, being once again informed of the destruction of numberless hosts of demons, sent his five ministers among whom Prahasana was the foremost and who were as valiant as lions, (instructing them) thus: 'Capture the monkey alive.' Then, In order to overcome Hanuman who, having killed all those five there with the help of the bolting bar of the gate, was proclaiming frequently that he was the messenger of Rama, the emperor of all the Rakshasas (i.e. Ravana) sent prince Aksha who was before him.

Reddening the starry way at an untimely hour by the dust risen from the palace of huge golden walls reduced to powder by dashing against it with his chest that Hanuman, attended by

be goddess of heroism, hastened to play at dice (or to demonstrate the killing of Akshakumara) where the chessmen namely the brave Rakshasas were to be placed on the chessboard in the form of the surface of the earth in the front yard of Ravana's city. [38]

While the Rakshasas were looking with eyes wide open, Hanuman having in a moment accomplished the business of the destruction (of Aksha) in the battlefield and having burnt the palace tower with the fire that emanated from the pillars pulled out, once again resorted to the arch-gate. And the twenty eyes of the demon-king, who had become angry on hearing this news also, were directed simultaneously towards his son Indrajith, in order to ask him to go to war.

'Who is there in the region of gods, in the sky, or on the surface of the earth, that is able (even) to behold you engaged in fighting?' with such flattering words praising Meghanada (i.e. Indrajith), the lord of the Rakshasas sent him saying 'Fetch the monkey here.' [39]

(Then) there arose a fight at the arch-gate between him (Hanuman) and Indrajith in order to cause sorrow to Ravana, in order to destroy the Rakshasa force, in order to bring about a wailing regardless of dignity among the ladies of Ravana's harem and in order to purify with fire the city of Lanka not entered by either the sun or the moon. [40]

Like a peacock rejoicing at the noise of clouds, Hanuman was delighted at (the sight of) Meghanada (Indrajith) on that ominous day of fight when arrows pouring forth like a down -

pour of rain on a cloudy day. [41]

Then, the son of the ten-headed Ravana who was enraged at the destruction of the shields of the Rakshasa force, considering the uselessness of the various weapons, bound Hanuman, who had gained association with the goddess of victory, with the Brahmastra. (And) with hempen cords, the flesh-eaters (i.e. the Rakshasas) bound him who was with a body rendered powerless by the divine missile.

That- tying down of Hanuman done with the help of the ropes of the Rakshasas proved to be the cause of the release of the celestial fairies captivated formerly by Ravana who was a disgrace to the line of Pulasthya. [42]

There-after, the son of the lord of the night wandering Rakshasas, noticing the power of the divine missile which had disappeared not brooking the operation of any other (means of binding), took Hanuman near his father.

-: Description of Ravana (stanzas 43-46) :-

That Hanuman beheld the ten-headed Ravana the strength of whose arms was tested when lifting up (the Kailasa mountain which was) the recreation-hill of (Shiva) the destroyer of Andakasura; whose upper garment moved at the breeze of the chamries waved by the hands of the captivated courtesans of Indra's city; [43]

- whose bodily hue was of a variegated colour owing to the diffusion of the brightness of his teeth dazzling at the ends of his leafy reddish lips; who appeared like an emerald hill beautiful with the moon's digit whose centre has been

concealed by an evening cloud. [44]

- the region between whose arms (i.e. the chest) was with marks made by the tusks of the cardinal elephants which (tusks) were plunged into and broken when struck against in his playful battles; who (thus) resembled the sea which is with the full disc of the moon shining with its reflected form on every wave; [45]

- who was like the fruition of the sins of the worlds, that had assumed a personal form in order to obstruct the path leading to beatitude; and who was darkness which had been consecrated (as an emperor) having subdued at will the brightness of the sun, the moon and the fire by the power of penances. [46]

That Ravana (lit. lord of the flesh-eaters) also was struck with wonder in his heart on beholding the monkey who was the son of wind; he felt that Nandishvara, who had flung a curse on him for the offence of shaking the Kailasa mountain, had come in person. [47]

Then Maruthi, to whom various questions were put Prahastha, replied to Ravana "I am the messenger of his majesty Rama, who is the ornament of the solar race; who is a strict adherent to truth; who has ardently taken to forest-life in obedience to his father's command; whose arrows were like the annihilatory fire to the heap of the husk in the form of the force of Rakshasas headed by Khara angry at the disfiguring met with by Shurpanakha who was smitten with love (lit. Cupid); who secured the friendship of Sugriva while searching his wife who was stolen

away when (he was) engaged in killing the illusory deer; who uprooted the thorn viz., Valin; who was instrumental in removing the pride of arms of the sage Jamadagnya (i.e. Parashurama) who was like wild-fire to the bamboo groves in the form of kshathriyas of a wicked behaviour, I am one of the many monkeys sent by Sugriva (son of the Sun) in different directions to find out the way to reach Sita; I have speedily crossed the ocean and, having bowed down to the virtuous wife of Rama at the skirts of the pleasure garden of your city, being (now) desirous of starting (on my return journey), in order to announce my arrival (here to you), I destroyed the numerous trees of the Ashokavana; and it is only with a curiosity to see you that I have come near you undergoing the binding down with cob-webs by the Rakshasas.

Having imprisoned here Rama's wife whose good conduct has been praised in all legions up to heaven, O ill-natured Ravana! how can you attempt to bind with cloth the fire emanating from the Sacrificial altar? [48]

Moreover;

O descendant of Pulastya! let not a multitude of birds put on the appearance of an umbrella, hovering eagerly for flesh over your body wounded by the arrows of Lakshmana in the battlefield and let not the tears gushing out of the corners of the eyes of women became the libratory waters to the manes, when the total destruction of the race of Pulastya shall be brought about by you very soon. [49]

Although you are intent on union with the wives of others, O ignoble one! do not approach (covet) the wife of

(Rama) the chief of the Ikshvakus; does the serpent ever be with a palate longing for the air exhaled by Garuda (Vinatha's son), just because, he lives on air? [50]

The serpent in the form of the arrow of Rama, drawn out of the hollow in the form of the quiver of the sandal tree in the form of his arm, will drink away the breath of your life avoiding loss of time. O ill-mannered one! [51]

Why say much?

What other armour can there be to you except the armour of bowing to Rama's arrow whose ambidexterity has been tested on the illusory deer, the stage-manager of the drama of war, and on the monkey (Vali) whose tail was hostile to you?" [52]

Having heard this, the lord of the flesh-eaters (Ravana) became angry (and) ordered (his) servants with the words "Take out his life." Then, Vibhishana, who was of a mind pure since his birth, prevented him on the authority of the words - "An envoy shall not be slain" (found) in treatises (of political morals). [53]

Ravana too accepting the statement of Vibhishana, ordered the Rakshasas thus: "The tail is the most precious among the limbs of monkeys. Having set fire to it wrapt in cotton cloth, take him round the city loudly announcing declaration relating to him in every public square." While they were doing so:-

The revered god of fire, possessing a variegated colour like a cluster of Karnikara flowers, shone excessively bright

on his tail, owing to the stored up good luck of multitude gods. [54]

Janaki, having heard this news given out in detail proudly by the bevy of Rakshasa women guarding her, became troubled in mind and, having adored Fire, prayed to him with palms folded reverentially, saying "Be cold to Hanuman."

"Let me not become the fuel for an instant in the fierce fire of the penance of Rama's wife" thus considering, the (god of) fire, developing a coolness, vegetated jewelled lamp at the very end of the tail of Hanuman. [55]

Then Hanuman (said to himself) - "I did not see this city well during the night. Therefore, I will now observe the entire city with fire as witness." (and killed the whole host of Rakshasas (lit. night-wanderers) with the (already) acquainted bolting bar:

In order to restore the Lakshmi called Sitha to the Lord (Rama), Brahma verily churned the ocean named Lanka, which was fierce with the agitated waves in the form of (the Rakshasas) armies with the Mandara mountain in the form of Hanuman (serving as the churning rod) encircled by the body of the serpent-king Vasuki in the form of the rope (with which Hanuman was bound). [56]

Then, while Lanka was burning,-

Hanuman diffused in the sky a mass of smoke which was night to the lotuses in the form of the faces of Rakshasa Women; which was the commencement of the rainy season to the peacock in the form of the earth; a row of clouds to the

swan of Ravana's fame; the matted hair of the woman Lank determined to put on the apparel suited to widowhood; and which was like Thrijatha to Sitha. [57]

And

Producing an erroneous impression of (the existence of) the high waves of Yamuna (lit. the daughter of Kalinda Mountain) even in heaven the mass of smoke diffused in such a way that it could help to put forth a pretext then in the case of the Vidyadharas, who, out of fear for the lord of the Rakshasas, were desirous of concealing the flow of tears of joy, produced by the sight of (i.e. Hanuman's) valour. [58]

The volume of smoke that arose by the burning of the city of the ten-headed (Ravana) then bore for a moment the appearance of a blue silk-garment round the hips of the cardinal women first; then (it bore) the splendour of girdles set with emerald at their waist; next it passes the appearance of musk-paste on their breasts; then, on their necks, it bore the semblance of garlands of full-blown blue lotuses; and later on it shone as the oily (or lovely) collyrium on their eyes. [59]

Ravana's city, enveloped by (that) fire, was filled with the heavy words of mourning of the citizens as "O father! Oh mother! Oh son! Oh companion! Oh grandson! Oh dear friend! Where are you? Alas! I am lost!" [60]

The sparks emanating from the fire at (Hanuman's) tail, by which an auspicious illustration was made before the faces of numerous celestial nymphs and a series of lightning was produced in the sky although it was cloudless, not getting

extinguished even for two or three days in the ocean, put forth the terrible form of the flame of the submarine fire. [61]

The Rakshasas remaining in the sky appeared indeed as extinguishing their own houses (that were aflame) with the waters of their eyes, on beholding Lanka whose remnant riches were only (pieces of) charcoal owing to its contact with Hanuman's tail which was set on fire. [62]

That deed which the Rakshasa groups did in the van of battle at the behest of Indrajit, they may not be able to do (again) although united with the Rakshasa king himself. Fire also, though united with Vayu, the father of Hanuman, can not be so efficient in the act of burning, as (when) he burnt Lanka being employed by Hanuman. [63]

The goddess of royalty of Indra, who had been carried away through the might of his arms by the lord of Lanka desirous of martial sport, wished to join her own husband after undergoing a purification in the fire that arose from the fire-producing wooden stick in the form of Hanuman. [64]

What is the use of prolixity of speech now? That messenger of Rama (lit. Kakustha's descendant), having come to the city of Lanka which was protected by the arms of Ravana, made it easy to enter for the messenger of Death. [65]

That sacrificer monkey, purifying himself, as it were, of the sin arising out of the contact of the sinner Ravana, having accomplished the killing of Akshakumara (- the conquest over the sense organs), became unobstructed in his course (- gained

a blissful goal) by offering the Rakshasas as fuel (- the palasha sticks) to the fire on his tail. [66]

After learning from the report of the Karanas that Rama's wife was unhurt even when Lanka was in flames, Hanuman, having bowed down to her with joy, obtained her permission for his return, ascended the Arishta mountain, crossed the ocean quickly without any obstruction, reached the Mahendra mountain and then made the chiefs of the monkey hosts fulfilled of their desires. [67]

Then having duly honoured the leaders of the army, Maruti narrated all his deeds, having been asked by them. Thereupon, the army of the monkeys was delighted at the words of Hanuman, (and) being followed by the chieftains, running; each (monkey) competing with the other, as if desirous of observing separately in Rama and Sugriva the joy produced by his (i.e. Hanuman's) sight (or at his having seen Sitha), enjoyed on the way the delights of drink, devastating, with Hanuman's permission, the Madhuvana, watched over by Dadhimukha.

Then that Dadhimukha, who was enraged spoke with folded palms Angada who was as lofty as a big mountain, thus 'May you soon prevent these monkeys who are bent in drinking honey.' [68]

And he said to him -

"O Dadhimukha, when this hero (Hanuman), by whom was brought to me the news which is like honey to the ears that Maithili was seen in the heart of Ravana's city, commands thus, who can prohibit (it)? Let the army of the monkeys drink

honey to its heart's content." [69]

Then Sugriva, who was filled with the excessive joy caused by (the news of) having found out Janaki which was inferred by the destruction of the Madhuvana made known (to him) by the words of Dadhimukha who had come with fear, experienced thereby a change over his body which meant the fulfilment of the object of Dadhimukha's arrival.

There appeared nearby the army of monkeys swollen with the eagerness that each should be ahead of the other, after ascending and coming down the hill (on the way), reaching the forests, tasting various fruits, demonstrating (feats of) leaping, producing with (their) mouths the sounds of musical instruments, indecently embracing the trees out of lasciviousness and shaking their long tails. [70]

Being eagerly gazed at by the pair of Lakshmana's eyes reddened by the absence of sleep, Hanuman, folding the crest-jewel in his hand, bowed down to the pair of the lotus feet of Rama, the elder brother of Bharatha. [71]

The destroyer of Aksa (i.e. Hanuman) was deeply drowned in the ocean of joy before the very eyes of the army, although he had crossed the vast ocean by the to and fro journey accomplished without difficulty. [72]

Then Hanuman, on being asked by Rama who was with joy arisen at the presence of the crest-gem which had been brought, said after bowing down to him - [73]

"At the skirts of the garden of the city of Lanka, I beheld Sitha being teased by numerous Rakshasa women, like a

serpent-princess imprisoned in the world of Garuda on account of some sin. [74]

"Having dispelled the grief of your queen by praising your family and by presenting your signet-ring, and wishing to start back, my purpose being accomplished, I begged her for some information in the form of a token of recognition. [75]

(Then) this crest-jewel was sent to you by king Janaka's daughter who was weeping for a long time, after giving out as a token of recognition an account of the event that had occurred in the forest, relating to (the crow) Jayantha who was afraid of the Brahmastra. [76]

Why say much?

"O lord! having sealed with your signet-ring her life which was desirous of departing and which is (now) preserved only by the hope (of obtaining you), I have come back to you." [77]

The end of Sundara Kanda of Champu Ramayana

श्लो. १: सीतां विचेतुम्- [illegible], [illegible] । खगेन्द्रवेग- [illegible] [illegible] [illegible] ; पश्चात्- [illegible] ([illegible]) ; [illegible]—अमरकोश], उदस्थात्- [illegible] ([illegible]); खगेन्द्रवेगः—खे गच्छतीति खगः, खगानां इन्द्रः खगेन्द्रः । खगेन्द्रस्य वेग इव वेगः यस्य सः । उदस्थात् —[illegible] [illegible] [illegible] [illegible] । [illegible]—[illegible] ([illegible] [illegible]—अमरकोश], [illegible]—[illegible] । अभासत-([illegible]) [illegible] । अभासत —आत्मनेपदं लङ्, प्र.पु., ए.व. ।

श्लो. २: महेन्द्रगहनक्षोणीभृन्मौलिम् प्रति—महेन्द्रगात्र— [illegible] [illegible] [illegible] ([illegible]) । क्षोणीभृन्मौलिम्- [illegible] ([illegible] [illegible]) । [illegible]—[illegible] । [illegible]—[illegible] [illegible] पुमान् । [illegible]—[illegible] [illegible] [illegible] [illegible] । [illegible] = [illegible] + [illegible] [illegible] [illegible] + [illegible] = [illegible] ([illegible] समासः], [illegible]—[illegible] [illegible]—लिट् लकारः, प्र.पु., ए.व. ।

श्लो. ३: [illegible]—[illegible] [लङ् लकारः, प्र.पु., ए.व.] ; [illegible]— [illegible] [illegible]—[illegible] । [illegible]—[illegible] । [illegible]—[illegible] [illegible] ([illegible])

श्लो. ४: [illegible]—[illegible] । [illegible]—लोट् लकारः प्र.पु., ए.व. ।

श्लो. ५: [illegible]—लोट् लकारः म.पु., ए.व., परस्मै. । [illegible]—[illegible] [illegible] यस्य सः । [illegible]—[illegible] [illegible] [illegible] इति [illegible] ।

श्लो. ६: [illegible]—[illegible], [illegible] ; [illegible]—[illegible], [illegible] ; [illegible]—[illegible] । [illegible]—लङ् लकारः, प्र.पु., ए.व., परस्मै । [illegible]—[illegible] [illegible] [illegible]

[illegible]

श्लो. ७। प्रमानसूनोः-(प्रभावस्य सूनुः तस्य) [illegible]। उत्साह-[illegible] (उत्साहं शिरः शीर्ष-अमरकोशः), किरीट-मुकुटम् [illegible]।

श्लो. ८। चक्रपाणे-चक्रं पाणौ यस्य सः चक्रपाणिः (सारथिमाता वसुधेति) तस्य। विनिवृत्य -[illegible] मुकुटमाल्यम्। चक्रे -लिट् लकारः, प्र.पु., ए.व., आत्मनेपदम्।

श्लो. ९। पृथिवीरुहः -पृथिवीरुहः रुहः ([illegible]) इव रुहः, वृक्ष-अकारान्तः पुल्लिङ्ग शब्दः। अवनितमिष्-[illegible] ([illegible])। आनन्द्-इन्द्र।

श्लो. ११। भूपश्च-[illegible] ([illegible])। मिलितिः-[illegible] ([illegible])। मिलित-[illegible]। विनियाम-[illegible]। वैकुण्ठवल्लभिन - [illegible] (वैकुण्ठ) [illegible]। आशसते -लिट् प्र.पु., ए.व., परस्मैपदम्।

श्लो. १३। अश्वत्थि- [illegible] ([illegible])। (अथ मेघो वारिवाहः - अमरकोशः), अन्तर्ज्ञम- [illegible] (दैवासरे)। आसा- [illegible]

श्लो. १४। न विद्यते स्वान्तः यस्य से -अस्वान्ताः। अस्वान्तो+सुन्दर्य: अस्वान्तसुन्दर्यः अस्वान्तसुन्दर्यौ सुमः अस्वान्तसुन्दर्यः वा। [illegible] -अमरकोशः। [illegible] -अमरकोशः। अम्बेद्-[illegible] (सुमुखम्बाल्यम्)।

श्लो. १५। विचिन्वन-[illegible] (कलिकालकदन्त स्माम), कनि- [illegible] (वन्द्, वपुः, भ्रमः)। उत्सवन-[illegible] (उभ एव धन वस्य सः)

श्लो. १६। परिगुप्ता-[illegible] भूतकदन्ताक्ष्यम्-[illegible]। निशा निशीथिनी रात्रिः त्रियामा क्षणदा क्षपा-अमरकोशः। कामुकीकजा- [illegible]। (कामुकीकजानि कर्तुमि यस्य सः)। आभिः स्वनैः- [illegible] ([illegible])। नक्षत्रमाला-२७ [illegible]। सैव नक्षत्रमालाख्याकातविंशति मौक्तिकैः। -अमरकोशः।

श्लो. २०। अमृत-[illegible] (मूल्यत+आरम्भ -अव्ययीभाव समासः)। वेपमानतनुता-[illegible] (वेपमाना तनुता यस्याः सा)। कापुरुष-कुत्सितः पुरुषः कापुरुषः। परमेष्ठी-[illegible] (परमेष्ठी पितामहः। -अमरकोशः)। [illegible] ([illegible] अपत्यं पुमान् तस्य)-[illegible]। मदनमनोज्ञा-[illegible] ([illegible] [illegible] [illegible])।

श्लो. २२। पञ्चमस्वापिनि-[illegible]। अरविन्दमशोकं च चूतं च नवमल्लिका। नीलोत्पलञ्च पञ्चैते पञ्चबाणस्य सायकाः। - अमरकोशः। पञ्चाशतामिव -पञ्चानां बाणानां समाहारः पञ्चबाणः। पञ्चबाणैः आवलिः। शिशिरवपाद -शिशिरं पत्नीति शिशिरपा। शिशिरपाया नाशः शिशिरत्वपाय: त।

श्लो. २३। कलाद -[illegible]। [illegible]-[illegible] गोपालस्य पुत्रस्य तस्य।

श्लो. २४। भवेत-विधिलिङ् रूप:, प्र.पु., ए.व.। गुर्वी-[illegible] ([illegible])। आगमत्-लुङ् रूप:, प्र.पु., ए.व.।

श्लो. २५। जगाद-लिट् रूप, प्र.पु., ए.व.।

श्लो. २५: उपेत्य– [illegible] ([illegible]) । अभ्यात्–लुङ् रूप:, प्र.पु., ए.व. ।

श्लो. २६: समवाप्त–[illegible] ([illegible]), उचित्व–[illegible] (मुतकृदन्त अव्यय), अनुज्ञात्–विधिलिङ् रूप:, प्र.पु., ए.व. । मानुषजात [illegible] । 'भीजार्जित मयेन्' [illegible] ; आत्माने: – अन्जकाया: अपत्यं पुमान् । [illegible]

श्लो. २७: मा स्म मघवा: । माङि लुङ् [illegible] न माङ् योगे [illegible] मघवा: लुङ् [illegible], अडागम [illegible]

श्लो. २८: विभावरी–[illegible] ; विभावरीतमस्विन्यौ रजनी यामिनी तमी । –अमरकोश: ।

श्लो. २९: अनुष्ठान्– [illegible] लङ् रूप:, प्र.पु., ए.व. । वीर्मिता: नृपित्वात्: अपत्यं पुमान् ।

श्लो. ३०: भेजे–लिट् रूप:, प्र.पु., ए.व. । जनकात्मजाया: –आत्मनि जाता आत्मजा ; जनकस्य आत्मजा जनकात्मजा तस्या: । विधव– [illegible] ([illegible]) । अनुजां–विधिलिङ् रूप:, प्र.पु., ए.व. । धार्मिक–वृद्धस्थानाध्ययन । मा भैषी–[illegible] ; माङि लुङ् [illegible] न माङ् योगे [illegible] । लुङ् [illegible] अडागम [illegible]

श्लो. ३२: मम सह – सह योगप्रयोगे [illegible]

श्लो. ३३: कुर्वीत –तृविधिलिङ् रूप:, प्र.पु., ए.व. । दाशरथे: –दशरथस्य अपत्यं पुमान्, दाशरथि: तस्य) [illegible] । भवेत्–विधिलिङ् रूप:,

प.पु., ए.व. ।

श्लो. ३४: कालनियमे–[illegible] । (कालस्य अवस्य पुमान् कालनि: ; कालनियमे कालनाश ।) चिरंजीवी–[illegible], चिरजीवी चैकद्रुमिर्वकृति: पिकवर्धन: – अमरकोश: ।

श्लो. ३५: आदाय–भूतकृदन्ताव्ययम् । वाक्ये–स्वा [illegible] 'पापप्रतिभावका:' [illegible]

श्लो. ३६: विहाय – [illegible] (भूतकृदन्ताव्ययम्, ल्यबन्तम्)

श्लो. ३७: तस्मै –लिट् रूप:, प.पु., ए.व. । सुन्दरी–[illegible] (भूतकृदन्ताव्ययम्) । वृषभ–[illegible] ([illegible]) ; मृगाङ्क–[illegible] ([illegible]) मृगाङ्क ([illegible]) [illegible] वासवी वृषाहा वृषा –अमरकोश: ।

श्लो. ३८: अनिमिषभुवने–[illegible] । न मिषन्ति निमिषन्ति येषां ते – अनिमिषा: (देवा:) अनिमिषाणां भुवनं अनिमिषभुवनं तस्मिन् । नीचैस्तु – [illegible] (तुमुन्नन्ताव्ययम्)

श्लो. ४०: नेतुं, हन्तुं, स्थापितुं, कर्तुं – [illegible] तुमुन्नन्ताव्यय [illegible]

श्लो. ४१: आपीयकुन्तलकलापस्य–[illegible] (आपा पति:–आपति:) [illegible] । (जाह्नवीजलितभक्तुवन्ती –अमरकोश: ।) प्रतिशाप: [illegible] । (प्रतापान् विप्रा: –साधन)

श्लो. ४२: वीक्षा: –विधिलिङ् (आत्मने) रूप:, म.पु., ए.व. ।

श्लो. ४३: प्राक् –[illegible] ([illegible]) । मा भूत –माङि लुङ् [illegible] भू [illegible] लङ् [illegible], न माङ् योगे [illegible] 'अडागम' [illegible] निषेधार्थक–[illegible]

श्लो. ५०: कान्ता-[illegible] [कामय [illegible] [illegible]] स्मरशासनात् -[illegible] [illegible] [स्मरशासन् शास्ति यस्य सः।]

श्लो. ५१: धास्यति- लृट्, प्र.पु., ए.व. । शर्वरी-[illegible] [शर्व एव जनः] ; आगस्य-[illegible] [भूतकृदन्ताव्ययम्]

श्लो. ५२: मुक्त्वा – भूतकृदन्ताव्ययम्।

श्लो. ५३: विहाय -[illegible] [भूतकृदन्ताव्ययम्]

श्लो. ५४: उषर्बुधः [उषसि बुध्यते इति] -[illegible]

श्लो. ५५: जघान-[illegible] ; हन् धातु, लिट् लकार, प्र.पु., ए.व. । चक्र-[illegible] [illegible]

श्लो. ५७: विश्वम्भरा [विश्वं बिभर्तीति]- [illegible]

श्लो. ५८: पिपासुमनसां [पिपासु मनो येषां तां]-[illegible] [illegible] तु कामयमानोऽपि [illegible] [illegible] [पिपासु] [illegible] कलिन्दशैलतनया-[illegible], कलिन्द-[illegible]

श्लो. ६३: सनाभिः-[illegible] [समाना नाभिर्यस्य सः।]

श्लो. ६४: समेधुं-[illegible] [तुमुन्नन्ताव्ययम्]

श्लो. ६६: यायजूकः [illegible] [इज्याशीलो यायजूकः- अमरकोशः], पौलस्त्यः [पुलस्त्यस्य अपत्यं पुमान्]- [illegible] । एनः- [illegible] [कलुषं वृजिनैनोघम् - अमरकोशः।]

श्लो. ६७: विवक्षुः -[illegible] [तुमुन्नन्ताव्ययम्]

श्लो. ६८: इतीरितां -[illegible]

श्लो. ६९: याचेऽहम् [इच्छाम्यहम्]-[illegible] । मायाजय: - [illegible] [माया] [illegible]

श्लो. ७०: अलम् -[illegible] ; अचिरम् -[illegible] [illegible] । जुगुप्सायम-[illegible] [illegible] ; कालीनः [illegible]

श्लो. ७४: आलोक्य -[illegible], लङ् लकार, प्र.पु., ए.व.।

श्लो. ७५: आनीय-[illegible] [भूतकृदन्ताव्ययम्], परमानुकम्पः [illegible] [तु कामयमानोऽपि [illegible]]

श्लो. ७७: प्रतिग्रहम् [illegible]-[illegible]; मुदिता -[illegible], एधाः -[illegible]

MODEL QUESTION PAPER

ಮಾದರಿ ಪ್ರಶ್ನೆ ಪತ್ರಿಕೆ

Instructions:

1) Answer either in Sanskrit or English or Kannada.

2) Question Nos. I and VII should be answer in Sanskrit only.

Time: 3 hrs **Max. Marks - 100**

I. सर्वेषां प्रश्नानां उत्तरं लिखत । [1x20=20]

१) कः सीतां विचेतुं गतः ?

1) सुग्रीवः । 2) जाम्बवान् ।

3) हनुमान् । 4) अङ्गदः ।

२) हनुमतः समुद्रविलङ्घनार्थं स्थातुं कः आश्रयः ?

1) विन्ध्यशैलः । 2) मलयशैलः ।

3) हिमशैलः । 4) महेन्द्रशैलः ।

३) विश्रमाय सागरमध्यात् कः उत्थितवान् ?

1) मैनाकः । 2) पिनाकः ।

3) गोमुखः । 4) त्रिमुखः ।

४) हिरण्यनाभः कः ?

1) पिनाकः । 2) मैनाकः ।

3) सुमुखः । 4) दुर्मुखः ।

५) पर्वतभेदी कः ?

1) इन्द्रः । 2) वरुणः ।

3) अग्निः । 4) वायुः ।

६) नागमाता का ?

1) विनता । 2) सुरसा ।

3) सिंहिका । 4) उग्रा ।

७) हनुमान् कस्याः जठरे प्रविष्टवान् ?

1) सुरसायाः जठरे । 2) सिंहिकायाः जठरे ।

3) मैनाकायाः जठरे । 4) मत्स्यायाः जठरे ।

८) प्रतीचीं दिशां कः प्राविशत् ?

1) भास्वान् । 2) चन्द्रमान् ।

3) हिमवान् । 4) हनुमान् ।

९) जगत्प्रकाशकः कः ?

1) सूर्यः । 2) चन्द्रः । 3) मेघः । 4) इन्द्रः ।

१०) लङ्काप्रवेशसमये लघुरूपधारकः कः ?

1) हनुमान् । 2) बलीमान् ।

3) श्रीमान् । 4) धीमान् ।

११) रावणनगरीरक्षिका का ?

1) लङ्का । 2) त्रिजटा । 3) अङ्गदः । 4) वज्रा ।

१२) जनकनन्दिनी का ?

1) लता । 2) सीता । 3) कविता । 4) मल्लिका ।

१३) हनुमान् लङ्कायां किं वनं प्रविष्टवान् ?

1) अशोकवनं । 2) दण्डकवनं ।

3) कैलासगिरिवनं । 4) नन्दनवनं ।

१४) काम्पिल्यनगरस्य कर्ता कः?

1) अङ्गराजः । 2) कलिङ्गराजः ।

3) कान्यकुब्जराजः । 4) चोलराजः ।

१५) दुःखसमुद्रस्य केन जातम्?

1) एकजटा । 2) द्विजटा ।

3) त्रिजटा । 4) पञ्चजटा ।

१६) हनुमान् कस्य सुतः?

1) अञ्जनस्य । 2) समस्य ।

3) कुम्भकस्य । 4) कौशल्य ।

१७) मैथिली पूर्वं केन सुखेन आस्थिता?

1) मातापितृगेहे । 2) श्वशुरकुलगेहे ।

3) पितृगृहेण । 4) मिथिलागृहेण ।

१८) चित्रकूटतटवने रामः के काकं दृष्टवान्?

1) इस्तधरां । 2) पयोधरां ।

3) शाखायां । 4) शिरोधरां ।

१९) सीता अभिज्ञानं अभिज्ञानार्थं किं दत्तवती?

1) रत्नमणिं । 2) चूडामणिं ।

3) प्रवालमणिं । 4) कृष्णमणिं ।

२०) मेघनादः कः?

1) इन्द्रजित् । 2) सुरजित् ।

3) असुरजित् । 4) नागजित् ।

II लघुटिप्पणीः लिखत (द्वयोः) [2x6=12]

[illegible]

Write short notes on any two of the following.

1) रामायणम् । 2) सुमन्त्रः ।

3) भीमाङ्कः । 4) लङ्कापुरदहनम् ।

III प्रबन्धात्मकं लिखत । (द्वयोः) [2x12=24]

[illegible]

Write an essay on any two of the following.

१) हनुमतः पदाघातेन जातं महेन्द्रशैलस्य स्थितिः ।

[illegible]

Write an essay on condition of Mahendra Shaila by the footstep of Hanuman.

२) भोजराजस्य देश-काल-कृतीः अधिकृत्य लिखत ।

[illegible]

Write an essay on place, date and works of Bhoja.

३) हनुमतः समुद्रोल्लङ्घनप्रसङ्गं वर्णयत ।

[illegible]

Describe the "समुद्रोल्लङ्घनप्रसङ्ग" of Hanuman.

IV इतो श्लोकयोः अनुवादं कृत्वा भावं विशदयत । [6x2=12]

ಯಾವುದಾದರೂ ಎರಡು ಶ್ಲೋಕಗಳನ್ನು ಅನುವಾದಿಸಿ ಭಾವವನ್ನು ವಿವರಿಸಿ.

Translate and explain any two of the following

१) पद्मालिकान्तर्विचलोर्मिमालात्

पार्श्वीयैः प्लवनन्दनविक्रमात् ।

उत्तुङ्गशृङ्गकुलकीलितकान्तलोकौ

दैत्याकमूर्ध्नि उदभूत् संप्रबेध ॥

२) सा लक्ष्मणार्णवतरी रघुप्रवीरा

सर्वोऽद मदनं सुकर्मप्रिकर विभागातपानमिम् ।

एतत्पुराणगाहन चक्रतीर्थरचनाहते –

रत्नाकरैश्चन्द्रविलासितपयोधिशिखा धिय ॥

३) आहो जनकनन्दिनी तत इतो विचिन्वन्मुखा –

दर्शकमथिताम्रमालागवाक्षमार्गयम: ।

पत्रमभिलषन् यदी रामवनी तथा निर्मम–

स्वर्णमणिमनिकिरणविभाशामनेकाहितभिधिन् ॥

४) देव्या दशननवत्नोमपाकल्पितं –

कर्णान्तराणि दीपप्रभोज्ज्वलानि ।

लिख्यमानामग्रपनवपल्लवांगतानि

रमाभिषिक्तिनमधुपि अर्चनीभिर्ध्वर ॥

V सन्दर्भं विवृणुत । (त्रयाणामेव) [3x4=12]

ಕೆಳಗಿನ ಯಾವುದಾದರೂ ಮೂರು ವಾಕ್ಯಗಳ ಸಂದರ್ಭ ವಿವರಿಸಿ

Annotate any three of the following

१) प्रतीक्ष्य विश्वस्य समस्तलम् ।

२) सर्वथापि किमयमनोरथः दशरथिः ।

३) दुःखसन्तप्तो विनष्टा जगाद ।

४) का वाय रामानुजः प्रथिता प्रवर्तितः ।

५) दृष्टे च वध्य इति प्रकाशितः स्थेय ।

VI अ) चम्पूकाव्यस्य उगम विकासौ अधिकृत्य लिखत । [1x10=10]

ಚಂಪೂಕಾವ್ಯದ ಉಗಮ ಮತ್ತು ವಿಕಾಸದ ಕುರಿತು ಬರೆಯಿರಿ.

Write an essay on origin and development of Champukavyas.

अथवा

पञ्चचम्पूकाव्यानि अधिकृत्य लिखत ।

ಐದು ಚಂಪೂಕಾವ್ಯಗಳನ್ನು ಕುರಿತು ಬರೆಯಿರಿ.

Write about five Champukavyas.

अथवा

आ) लघुटिप्पणीं लिखत । (द्वयोरेव) [2x4=8]

ಲಘುಟಿಪ್ಪಣಿಗಳನ್ನು ಕುರಿತು ಬರೆಯಿರಿ (ಎರಡಕ್ಕೆ)

Write short notes on any two of the following

1) जगन्नाथः ।

2) त्रिविक्रमः ।

3) वेङ्कटाध्वरी ।

4) नीलकण्ठचम्पूः ।

VII गद्यांशमिमं पठित्वा प्रश्नानामुत्तराणि लिखत । [10]

गीतगोविन्दं जयदेवकवेः प्रसिद्धं काव्यम् । वैष्णवभक्तिसम्प्रदाये इदं काव्यं श्रेष्ठमिति परिगण्यते । जयदेवः वंगालनृपलक्ष्मणसेनस्य आस्थाने आसीत् । गोवर्धनः धोयी उमापतिधरश्च अस्य समकालीनाः कवयः लक्ष्मणसेनस्य आस्थाने आसन् । क्रि. श. द्वादशशतकं तस्य कालः । गीतगोविन्दे द्वादशसर्गाः सन्ति । एकैकस्मिन् सर्गे अतिमनोहराणि गीतानि सन्ति । तेषु गीतेषु नैकरागाः रचिताः पदावल्यः निबद्धाः । अष्टपदिकाश्च तु पदावलीनां मध्ये विन्यस्ताः श्लोकैः क्रियते । वृन्दावने राधाकृष्णयोः प्रणयलीला अस्य काव्यस्य वस्तु ।

प्रश्नाः

१) गीतगोविन्दं कस्य काव्यम्?

२) जयदेवः कस्य आस्थाने आसीत्?

३) जयदेवस्य कालः कः?

४) गीतगोविन्दे कति सर्गाः सन्ति?

५) अस्य काव्यस्य वस्तु किम्?

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