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Lyric and Gnomic verse

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Of far greater importance, however, are treatises giving series of extracts, arranged more or less-effectively under subject headings.¹⁶ One of these, certainly, by reason of the palaeography of the manuscript, not later than A.D. 1200, is the *Kavindravacanasamuccaya*; a second, of A.D. 1205,¹⁷ the *Saduktikarnāmṛta* of Śrīdharadāsa, son of Vāt udāsa; a third, of the fourteenth century, the *Śārngadharaṣṭakā*¹⁸ of Śārngadhara; and a fourth, the *Subhāṣitāvah*¹⁹ (fifteenth century) of Vallabhadeva, contains selections from about 350 poets, as against 264 in the *Śārngadharaṣṭakā* and 446 in the *Saduktikarnāmṛta*, which draws especially on works from Bengal. The number of anthologies known is very great showing the popularity of these excerpts. The value of the attributions of stanzas is probably not very high; there are constant variations from anthology to anthology, and in many cases we can prove errors from the texts we have. The vagueness and inaccuracy are only what must be expected, when it is remembered how difficult it must have been effectively to assign verses to their original authors and how easily tradition was corrupted in the handling down of the original authorities.

The verses thus preserved are often of high merit, revealing to us also the work of authors otherwise but names; to them must be added the citation of many other verses in the works on poetics, whose authors in some cases, as with Bhāmaha and Udbhaṭa, invent their own examples, in others, as in the *Sarasvatikanthābharana* and *Śrīgāraprakāśa* of Bhoja and Kṣemendra's *Kavikaṇṭhābharana* and *Aucityavicāra*, cite other authors. To Pāṇini,¹⁹ a poet whose grammatical lapses forbid identification with the sage who enunciated the rules of Sanskrit grammar, are attributed some pretty verses:

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