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सखित-तरंगवर्द्ध-कहा ( तरंगलोला )

संपा. अनु. हरिवल्लभ भाषाणी



## HISTORICAL DATA IN THE TILAKAMAÑJARĪ OF DHANAPĀLA

Sudarshan Kumar Sharma

Tilakamañjarī of Dhanapāla is a prose romance dealing with the love episode of Harivāhana and Tilakamañjarī, the prince of Ayodhya and a princess of Vidyādhara descent on the one hand, and on the other hand of Samaraketu and Malayasundarī, the prince of Sindhala and a princess of Kāñci. Both these episodes stand intertwined and interlarded within the frame-work of one another. Dhanapāla belonged to the second half of the tenth and first half of the eleventh cent. A. D. In the introductory verses [38-43]<sup>1</sup> the poet has referred to the mythical origin of the 'Paramāras' through the Agnikūṇḍa, having 'Paramāra' for their Progenitor whose name was awe-inspiring to the Gurjaras on the Mount Arbuda, even to the days of the poet's age.<sup>2</sup> The Geneology of the Paramāras as given by Dhanapāla is as under :-

Paramāra, born of Agnikūṇḍa and starting the lineage, had Vairisimha for one of his scions; Vairisimha had Śrī Sīyaka alias Harsa for his anccessor, who was blessed with a son named Sindhurāja having an elder brother in Śrīmad Vākpatirāja and a son in Bhoja<sup>3</sup>. Dhanapāla has also described Śrī Bhoja, the son of Sindhurāja having been consecrated to his own throne [yaḥ sve Vākpatirāja bhūmipatiṅ rājye' bhūktāḥ svayam] by the king Vākpatirāja also known as Muḥja, personally [verse 43, P. 35]

Dhanapāla has categorically expressed the view that Śrī Bhoja<sup>4</sup> was conversant with the entire stock of literature and had a special penchant to listen to the narratives told according to the scriptures of the Jinas (Buddhas as well as the Jainas).<sup>5</sup>

For the sake of regalement of that king of spotless character, the present kathā [Tilakamañjarī] had been composed by him, a fact corroborated by Merutungaçārya in his Prabandhacintāmaṇi.<sup>6</sup> Being a son of Sarvadeva, a resident of Sankhāsya in Madhyadeśa,<sup>7</sup> he can be presumed to have depicted the details about the political history of the times of the Paramāra Bhoja and some of his illustrious predecessors. The Agnikūṇḍa legend describing the mythical origin of Paramāras has posed a problem. Dhanapāla seems to have emulated Padmagupta alias Parimaja<sup>8</sup>, the court poet of Sindhurāja who had perhaps framed this story to explain the clan name 'Paramāra'.<sup>9</sup> Several Paramāra inscriptions, the documents of the Cāhamānas, the Pṛthvirājaraṇaso of Canda Bardai and innumerable bardic chronicles have repeated this story as held by Dr Pathaka<sup>10</sup>. The earliest reference to it is found in the Vasantagarh insc. of Purnapāla dated A. D. 1049. Earlier Paramāra Sambodhi 5.1

inscriptions do not mention this story<sup>11</sup>. Dr. Pathaka has identified the Paramāras with Agniveśa Brāhmanas bearing the gotra Vasiṣṭha.<sup>12</sup> Hence—

“Vasiṣṭhaiḥ sma kṛtāmāyo varāṣataḥ astyagnikundodbhavo,  
bhūpalaiḥ Paramāra ityabhidhayaḥ khyāto mahimāndale”<sup>13</sup> i e

‘On the orb of the Earth there is well-known a king named ‘Paramāra’ who was born from the sacrificial altar given to assume pride through hundreds of boons, by the Vasiṣṭhas’—has been construed quite rationally by Dr. Pathaka

According to Dr Pratipala Bhatia also Paramāras were originally Vasiṣṭha Brāhmanas who came to be regarded as Kṣatriyas either on account of adopting Kṣātra dharma or because their progenitor married a Kṣatriya woman and so their descendants adopted their mothers’ caste for all practical purposes<sup>14</sup>. Gautama N. Dwivedi<sup>15</sup> takes Paramāras to be of northern origin and at first feudatories of the Gurjara Pratihāras with whom they shared a common origin but their peculiar geographical position in Malwa led them to play a cautious opportunistic role, and to ally for some time with the stronger Rāṣtrakūṭas. The first important Paramāra king of Malwa was Kṛṣṇarāja-Vākpati, possibly also known as Upendra who was a contemporary and later vassal of Indra III<sup>16</sup>. The ruling families of Mount Abu and Vagada were collateral branches of the Paramāras, while Vākpati II possibly established a new branch at Jalor. According to Dr. R. S. Tripathi—“The Paramāras were members of the Rāṣtrakūṭa race and they originally belonged to the Deccan, which once formed a home dominion of the Imperial Rāṣtrakūṭas”<sup>17</sup>. He also considers Upendra or Kṛṣṇarāja as the founder of the Paramāra dynasty and feels that his immediate successors must have been vassals of the Pratihāras or of the Rāṣtrakūṭas as they alternately gained ascendancy in Malwa [Ancient Avantī]<sup>18</sup>.

The Banswar insc. of Paramāra Bhojadeva [Vikram Samvat 1076=A.D. 1019], Udaipur Prāsaṣṭi of Jayasīma [V. S 1112=1055 A. D.] and the Udaipur Prāsaṣṭi of the kings of Malwa (V. S 1202=1145 A. D.) slightly differ in establishing the geneology of the Paramāra kings as compared with the one given in the Tilakamāñjarī<sup>19</sup>, Prabandhacintāmaṇi<sup>20</sup> and Navasgha-saṅka caritam.<sup>21</sup>

The Banswar inscription collects Śrī Siyaka, Śrī Vākpatiṛajadeva, Śrī Sindhurgjadeva, and Śrī Bhojadeva as the four kings out of the whole lot, while Udaipur Prāsaṣṭi of Jayasīma picks up Śrī-Vākpatiṛajadeva, Śrī Sindhudeva, Śrī Bhojadeva and Śrī Jayasīmhadeva without referring to Sindhudeva or Sindhūrāja being the younger or elder brother of Vākpatiṛajadeva.<sup>22</sup> The Udaipur Prāsaṣṭi of the kings of Malwa, however, is more elaborate and details the geneology of the Paramāras as starting from Paramāra who was brought into

being by *Vaśiṣṭha* from the sacrificial altar<sup>23</sup> (i.e. the *Agnikūṇḍa*), in whose lineage was born *Upendrarāja*, a gem of the group of *divijas*<sup>24</sup> (*Brahmanas* or *Kṣatriyas*) who had a son named *Śrī Vairiśimha* having his panegyric inscribed on the victory columns of the earth engirt by the four oceans<sup>25</sup> From him came about the king named *Śrīyaka* who was succeeded by *Śrī Vākpati*, the sun to the lotuses in the form of the eyes of the youthful maidens of *Avanti*<sup>26</sup> Through him was born *Vairiśimha* who was called by a variant name *Vajratasvāmin*, by the people. From him came about *Śrī Harṣadeva* who wrested the sovereignty from *Khottigadeva* in battle.<sup>27</sup> He had a son in *Śrīmad Vākpatirājadeva* who was called so by the suave and who had his lotus feet enamoured of the crest-jewels of the [rulers of] *Karnāṭa*, *Lāṭa*, *Kerala* and *Cola*, who the ambitious conqueror raised aloft his sword in *Triपुरi* having vanquished *yuvārāja* in the battle and killed his armychiefs<sup>28</sup> He had a younger brother *Śrī Sindhurāja* who had earned glory through victories and had vanquished the king of the *Hūnas*, by whom was brought into being *Śrī Bhojarāja*, a veritable gem-created by the grace of the best of men<sup>29</sup> [i.e. *Viṣṇu-Puruṣottama* being a synonym of *Viṣṇu*] He partook of the earth from *Mount Malaya* to *Kālāṣā* and up to the *Aśṭādri* and *Udayādri*, being a peer to *Pṛṭhu*, the primeval king He was a *Kavirāja* [the king among the poets]. He had brought to subservience the Lord of the *Cedis*, the rulers of *Karnāṭa*, *Lāṭa*, *Gurjaras* headed by *Bhīma*, and the *Turuṣkas*, and had rendered the earth worth her name by making her renowned with temples, such as *Kedāranātha*, *Rāmeśvaranātha*, *Somanātha*, *Ṣuṇḍrakṛāṇḍa*, *Analarudra* etc But when the Sun-Valoured one, the devotee of splendour or fortunes, reached the abode of the heavenly ones [i.e. the dead], the earth in the form of *Dhārā* got circumambiated by the heaps of darkness in the form of the enemies, the principal men became slothful and *Udayāditya* rose like sun having thwarted the opponents.<sup>30</sup>

A perusal of the facts enumerated in this inscription brings out certain enlightening factors First of all it narrates that *Paramāra* was the progenitor of the race wherein was born *Upendrarāja*, a gem among the *divijas*; his son *Vairiśimha* had a son *Śrīyaka* who had *Śrī Vākpati* for his successor. He was followed by *Śrī Vairiśimha* alias *Vajraṭa Svāmin* who had a son named *Śrī Harṣadeva* who was succeeded by *Śrīmad Vākpatirāja*, having a younger brother *Sindhurāja* having his son *Śrī Bhojadeva* subsequently followed by *Udayāditya* who perhaps was a scion of the race and most probably a younger brother of *Bhoja* as postulated by *Dr Pratipala Bhatia*.<sup>31</sup> According to her *Bhoja* did not probably leave behind any son, at least none worthy to succeed him in those days of trouble when the very existence of the *Paramāra* state of *Mālava* was threatened. It was enough to have external trouble, to this were now added the tribulations consequent on conflicts incidental to the unsettled succession *Jayasimha I* [*Māṇḍātā Plates-Dhārā*

1055 A. D. and the Panhera inscription 1059 A. D.] probably was the immediate successor of Bhoja and perhaps one of those claimants who fought for the throne of Malwa, after the demise of Bhoja. The great<sup>82</sup> Udayaditya, the father of Jagaddeva [having Bhoja for his Pitr̥vya] succeeded Jayasimha I in the seventies of the 11th century A. D (i. e. 1070-86).<sup>83</sup>

Navasahasāṅkacarita agrees more favourably with the Udepur Prasasti, of the kings of Malwa than the Tilakamañjarī in point of historicity of the geneological table Padmagupta's account has Paramāra followed by Upendra as one of the scions of the lineage started by the former, Vākpati, Vairisimha, Śrī Siyaka, Śrī Sindhurāja having an elder brother in Vākpatirāja, alias Navasahasāṅka or Navina Sahasāṅka,<sup>84</sup> Sindhurāja has also been called the younger brother of Vākpatirāja in an earlier reference.<sup>85</sup> He has been called the king of Ujjayini<sup>86</sup> which was his hereditary capital [Kulārājadhāni] He has been variously given the titles of "Mūlavarāja pūrnacandrah"<sup>87</sup>, "Mūlavakuraṅgalāṅchanah"<sup>88</sup> and 'Paramāra Vamśasarasi-saroruhah'<sup>89</sup> i. e.—'A Full moon in the form of the king of Mūlava,' 'the Deer-stained one or the Moon of Mūlava' and 'A lotus in the lake in the form of Paramāra lineage' respectively

*Dhanapāla* has not referred to Upendra. He has plunged straight over to *Vairisimha* who had Śrī Siyaka alias Harṣa for his son and successor Udepur Prasasti calls Śrī Siyaka as Śrīyaka who had a son Śrī Vākpati followed by another Vairisimha alias Vajrata Svāmīn having his son as Śrī Harṣadeva who was followed by Śrī Vākpatirāja, the elder brother of Sindhurāja. The Prasasti does not state Śrī Harṣa alias Harṣa Hence a comparative table of geneology as available in the Tilakamañjarī, Navasahasāṅkacarita and Udepur Prasasti is being given here to make the point quite clear—

Tilakamañjarī	Navasahasāṅka-carita	Udepur Prasasti
Paramāra lineage	Paramāra lineage	Paramāra lineage
↓	↓	↓
Vairisimha	Upendra	Upendrarāja
↓	↓	↓
Śrī Siyaka alias	Vākpati	Śrī Vairisimha
↓	↓	↓
Śrī Harṣa	Vairisimha	Śrīyaka
↓	↓	↓
Śrī Sindhurāja having his elder brother	Śrī Siyaka	Śrī Vākpati
↓	↓	↓
Śrī Vākpati	Śrī Sindhu-rāja	Vairisimha
↓	↓	↓
-rāja alias	having an	alias

his patron We can easily presume that he has left out this Vākpatirāja from the genealogy proper by making the readers understand his place between Paramāra and Varisimha, sire of Siyaka-Harṣa and grandsire of Vākpati-Muñja and Sindhurāja. Padmagupta's tribute to Vākpatirājadeva<sup>47</sup> refers to Vākpatirājadeva, the poet who has been belauded after Bhartṛmenṭha (Kālidāsa)<sup>48</sup> Punningly, however, he may be construed as the present king Vākpatirāja-Muñja who was also a friend of poets (Kavibāndhava) and had left his impress on the mind of Padmagupta, as and when he was about to die.<sup>49</sup> He was, however, being inspired by Sindhurāja, his younger brother. The period of composition of Navasāhasaṅka carita is also reckoned to be V. S. 1061-62 i.e. 1005 A D.<sup>50</sup> Padmagupta has not mentioned Bhoja in his work. He and Dhanapāla might have been elder and younger contemporaries under the suzerainty of Vākpati Muñja and Sindhurāja, the latter having flourished in the reign period of Bhoja for whose sake he had written his Tilakamañjarī. Note no. 49 proves that Muñja Vākpatirāja had died before Sindhurāja took over from him and before Padmagupta wrote his work in the life time of Sindhurāja. Dhanapāla has also referred to Sindhurāja having his elder brother in Śrīmad Vākpatirāja and a son in Bhoja who was personally anointed to his own throne by the king Vākpatirāja also known as Muñja having thought that he was competent and an abode of Valour.<sup>51</sup> This contradicts the statement made by Padmagupta that Vākpatirājadeva had died before his younger brother Sindhurāja inspired him. We can understand from 'divam yiyasuh' as 'one who was about to reach the heavens' i.e. was ripe old in age sufficient to come to an end of life, and had inspired Padmagupta to write on Sindhurāja who in due course of time had inspired with greater zest to characterise his own biography. The account of Dhanapāla tallies more precisely with the one given by Merutuṅgacārya while that of Padmagupta agrees with that of the epigraphic records. It is very difficult to say as to which of the two is correct. Dr. Pratipala Bhatia<sup>52</sup> seems to be correct in postulating that 'after Vākpati II the succession to the Paramāra throne fell to his younger brother Sindhurāja. The stories which the Jaina Prabandhas relate that he was exiled on account of disobedience and blinded and imprisoned by Vākpati-II's orders are a late fabrications without any foundation in facts. Actually the relations between the two brothers were the most cordial ones. Vākpati II was so fond of Sindhurāja's son Bhoja that he had him anointed as the Yavarāja.<sup>53</sup> From the Navasāhasaṅkacarita we know that before starting on his fatal expedition in the Godavari valley Vākpati II put the reins of administration in the hands of Sindhurāja but as Vākpati II never returned and Bhoja was perhaps yet a minor Sindhurāja succeeded to the throne.'<sup>54</sup> Hence—

Yah sve Vākpatirājabhūmipatinā rājye' bhīṣiktaḥ avayam' of Dhanapāla can be construed in this light that Bhoja was anointed as 'Yavarāja'

Munja	elder brother	Vajratasvāmin
	Vākpati, also	
Śrī Bhoja	called Nava-	Śrī Harsadeva
	or	
	Navina-	Śrīmad Vākpati-
	Sāhasāṅka.	rājadeva
		His younger brother
		Śrī Sindhurāja
		Śrī Bhoja
		Śrī Udayāditya

The comparative table of geneology makes it manifest that *Dhanapāla* chose only those figures that were eminent enough to have come to his knowledge, for the purpose of his poetic requirements and he omitted those that were never the paramount sovereigns of the calibre of those such as *Vairisimha*, *Śrī Siyaka-Harsa*, *Śrī Sindhurāja* and his elder brother *Śrīmadvākpatirāja* *Munja* and son *Śrī Bhoja*. And since he flourished in the reign periods of the last three i. e. *Vākpatirāja*, *Sindhurāja* and *Bhoja*<sup>40</sup> he simply ignored the earlier ones in order to devote more of his poetic wealth meant to belaud and elevate their personalities. He has given *Śrī Harsa* as a variant name for *Śrī Siyaka* while *Padmagupta* is silent about this variant name. *Udepur Prasasti* also omits and gives *Śrīyaka* for *Siyaka*. This is possible that in the inscription it may have been a depleted text i. e. *Śrīyaka* as a wrong version of *Śrī Siyaka*, the letter 's' missing by chance as such. But the existence of *Śrī Vākpati*, another *Vairisimha* alias *Vajratasvāmin* followed by *Śrīmad Vākpati*, the elder brother of *Śrī sindhurāja* is prone to disprove the historicity of the geneology of *Dhanapāla*'s text in so far as, we find an earlier *Vākpati*, the author of *Gaudavadha* or *Gaudavaho*, known from *Rājasekhara*<sup>41</sup>, *Dhanapāla*<sup>42</sup> and *Kalhana*.<sup>43</sup> *Rājasekhara* has quoted *Vākpatirāja* while illustrating the point of plagiarism in senses (of various sounds). *Dhanapāla* has mentioned *Vākpatirāja* after *Bhavabhūti* and before *Yayāvarakavi* [i. e. *Rājasekhara*] and has eulogised the soaring poetic imagination of the poet imbedded in his talent reminiscent of the composition of *Gaudavadha*.<sup>44</sup> *Kalhana* has reckoned *Vākpatirāja* as a contemporary of *Bhavabhūti* under the suzerainty of king *Yaśovarman* of *Kanauj* who had a clash with king *Lalitāditya* of *Kāśmira* [in 740 A. D.] and died in A. D. 753<sup>45</sup>

In the *Udayasundarikā* of *Sodḍhala Vākpatirāja* has been called a 'Sāmantaajanma' i. e. the son of a vassal.<sup>46</sup> This make it amply manifest that *Dhanapāla* places *Vākpatirāja* of *Gaudavadha* before *Rājasekhara* [i. e. *Yayāvarakavi* 880-920 A. D.] and, therefore, before *Vākpatirājadeva* (*Munja*)

while he was yet a minor and Sindhurāja became the king Dr. Bhatia has accepted the geneology as under—

Paramāra  
 Upendrarāja—791-818 A. D.  
 |  
 Vairiśimha I 818-843 A. D.  
 |  
 Sryaka I 843-868 A. D.  
 |  
 The unnamed ruler-868-893 A. D.  
 Kṛṣṇarāja alias Vākpatī I 893-918 A. D.  
 Vairiśimha II 919-945 A. D.  
 |  
 Harṣa alias Sryakadeva II 945-974 A. D.  
 |  
 Vākpatī II 974-994 A. D.  
 |  
 Sindhurāja-997-1010 A. D.  
 |  
 Bhoja the Great, 1011-1055 A. D.

Hence Kṛṣṇarāja Vākpatī I 893-918-A. D. might have been Vākpatī-rāja mentioned by Padmagupta (XI 80, p. 173) and not the Vākpatīrāja, author of Gaudavadhā mentioned by Rājasekhara, Dhanapāla, Sodḍhala, Kalhana and others, because, he flourished in the reign period of Yaśovarman of Kanauj (733-753 A.D.) as a great poet of renown. Hence, the historicity of the account given by Dhanapāla stands amply established.

Apart from the Paramāra lineage, Dhanapāla has depicted the history of the race of Ikṣvāku descended down from Dilīpa, Raghu and Daśaratha and reigning supreme over Ayodhyā, their hereditary capital.<sup>55</sup> Meghavāhana,<sup>56</sup> the Lord of the Earth (medinīpati) endowed with the acquisition of the huge circle of the Earth through enormous power of might (Prabhuśakti)<sup>57</sup>, enormous army personnel, enormous dignity, enormous affluence, by virtue of regard on account of being the king of the present age or by virtue of regard he owed so or owed from the present generation of kings,<sup>58</sup> being an enjoyer of some part of this region of Bhārata, sprung from the Ikṣvāku race has been described by him as the main hero of his romance. His queen Madiravati was a scion of the Kṣatriya race,<sup>59</sup>—(Upajātaśenmanā mahatī mardhabhīṣikṭa-kṣatriyasamāmnāye mānanīyā) For long they had no son but got one after profltrating Śrī at the instance of a Vidyādhara sage, whom they baptised Harivāhana. There is allusion to and description of Samaraketu, son of Candrketu, the king of the Siṃhalas,<sup>60</sup> Kusumasekhara the Lord of the Kāñcī having Gandharvadattā for his spouse and Malayasundarī for his daughter.<sup>61</sup> Vajrayudha has been described as the Commander-in-chief and administrator of Dakṣiṇāpātha under the errand

of Meghavanhana<sup>62</sup> Harivahana as Yuvaraja was made the Governor of the whole of the Uttarapatha<sup>63</sup> i.e. the Northern India, while Samaraketu in his association was given the administration of the Angas.<sup>64</sup> Kamalagupta<sup>65</sup> was the son of the king of the Kalīṅgas, being an army-in-chief of Meghavanhana. Mitradhara was the younger brother of the king of Kāmarūpa<sup>66</sup> Cakrasena, the king of the Vidyādharaś having Patralekhā for spouse and Tilakamañjarī for his daughter, was the king of Rathānūpura Cakravālā, the Capital town of the Vidyādharaś.<sup>67</sup> Vicitravīrya, the sire of Gandharvadatta, was originally the master of Vajrayanti but had settled on Suvela on account of a royal cataclysm.<sup>68</sup> There is also an allusion to the reign of Vikramabāhu over the northern range of Vijayādha mountain having Gaganavallabha for his Capital<sup>69</sup> Pratāpāsila, the Lord of Kuśasthala (Modan Kanauj)<sup>70</sup> having a daughter Kusumavālī, Suraketu, the Lord of Magadha having a daughter Śakuntalā, and Mahābala the over Lord of Saurāṣṭra (Raivataka-Juṅgadhā-Gīrnagara—Girner) having a daughter Bandhumatī and the Lords of Kalīṅga, Vāṅga, Aṅga, Kośala (Dakṣiṇa Kośala or Mahākośala) and Kuluta (Modern Kullu) having Indulekhā, Līlāvati, Mālātīkā and Maoanalekhā etc. as daughters have been mentioned by Dhanapāla as historical figures in line with Kusumālekha, the forehead mark of the race of the kings of Yadu lineage, the Lord of Kāñcī, the Vanquisher of the overlords of Mahendra and Malaya mountains, having his daughter Malayasundarī.<sup>71</sup>

Regarding the historicity of these figures we shall have to examine certain facts available from other sources. Historicity of Meghavanhana poses a problem. History of Kośala upto the rise of the Mauryas<sup>72</sup> shows that after Rāma's death Kuśa and Lava started two different lines at Ayodhya and Śrāvastī. This state of affairs seems to have continued for a little after the Bhārata war when Divākara, a king of the Śrāvastī line, ended the division and brought back both the portions of the kingdom of Kośala under his unified powerful authority. He is specifically described as the possessor of Ayodhya, a city of Madhyadeśa.<sup>73</sup> According to Dr. Pathaka Prasenajita was the last great monarch of the solar dynasty of Kośala.<sup>74</sup> Viṣṇudābha was perhaps the only son and so the successor of Prasenajita.<sup>75</sup> He was the son of Vāsabhakhotīyā, the slave daughter of Mahānāmāśākya. She was given the position of a queen and Viṣṇudābha that of the Crown-Prince.<sup>76</sup> He is noted for only one act and that was the cruel massacre of the Śākyaś of Kapilavastu.<sup>77</sup> Sumitra, fourth from Viṣṇudābha (Śudraka or Kṣudraka of the Purāṇas) was the last independent sovereign of Kośala and with him the inevitable extinction of the dynasty came. It was, the nightfall of the solar line which never saw its morning again. The Kośalan territories thence forward formed part of Magadha and are expressly



mentioned to have been under Mahāpadmananda's authority and direct sway<sup>78</sup> After that the Kōśalan Kingdom under Mahāpadmananda established sway having distinguished itself into a number of Gaṇas or Saṃghas such as Śākyaś of Kapilavastu, the Koliyas of Rāmagrāma, the Moriyas of Pippalivana, and the Mallas of Kuśināra and Pavā—all these held by the descendants of Rama, Lakṣmaṇa, Bharata and Śatughna, the Aikṣvakuś<sup>79</sup> In the Śūnga period (B. C 185-85) we find Ayodhya under Dhanadeva, the Lord of Kōśala (Kōśalādhipeṇa), son of Kauśiki and Sixth in descent from Puṣyamitra, the army-in-chief (senāpati) the performer of the two Horse-sacrifices (dvitrasvamedhayajnaḥ senāpateḥ Puṣyamitrasya ṣaṣṭheṇa)<sup>80</sup> The geneology of the Ikṣvakuś given in the Rāmāyaṇa (Bālakāṇḍa)<sup>81</sup>, Viṣṇu<sup>82</sup> and the Bhāgavata<sup>83</sup> Purāṇas, Raghuvamśa<sup>84</sup> of Kālidāśa—does not refer to any king bearing the name Meghavāhana

Regarding the tradition about the king Dṛghavarma of Ayodhya and Kanauja under the Āyudhas Dr. Buddha Prakasha says—

“After Yaśovarman his son Avantivarman ruled both at Kanauj and Gwalior Subsequently Kanauj was wrested by the Āyudhas and he or his successor had to rule from Ayodhya”<sup>85</sup> This establishes the rule of Varmans successors of Avantivarman, over Ayodhya after the 8th century A.D. Since Rajaśekhara in his Bala-Bhārata (Pracanda Paṇḍava) refers to Śrī Mahāpāḍeḍa, the Pratihara king as the gem of pearls in the lineage of Raghū, the Supreme Sovereign of Āryavarṭa, the son of Nirbhayanareṇḍra,<sup>86</sup> also known as Mahendrapāḍa,<sup>87</sup> who had vanquished the Mekala, Kalmāśas, Keralas, Kulūtas, Kuntalas etc. and Rāmāthas<sup>88</sup> And the Harṣa stone insc. of the Cāhamāṇa Vighraharāja II (Dated V.S 1030=973 A.D.) refers to him as the Paramount Sovereign of the Earth in the race of Raghū<sup>89</sup> we can presume the account of Dhanapāḍa as apparently fictitious but clearly perceptible.

A review of the History of Ceylon (Sinhala) pertaining to the contemporary period reveals that the Cola king Parāntaka I (907-953 A.D.) calls himself ‘conqueror of Ceylon’ in his records. It is claimed in the Ceylonese chronicles that the Ceylonese king's general how laid waste the border land of the Cola monarch and compelled him to restore all the valuables carried away from the island as booty. But the invading Cola army appears to have actually left Ceylon owing to the Rāstrakūṭa invasion of the Cola Country under Kṛṣṇa III about A.D 949 the year of the great battle of Taḱkolam<sup>90</sup> Udaya IV (or III) Sena IV (A.D. 950-953), Mahendira IV Śrī Saṃghabodhi (A.D. 953-969) were the rulers of Ceylon in that period. The last named was probably Sena IV's predecessor's brother (i.e. Udaya's brother). He had married a princess of the royal house of Kāḱṇa in India.<sup>91</sup> There are epigraphs and literary records referring to the subjugation of Sambodhi 5.1

Ceylon by Kṛṣṇa III (the Rāṣṭrakūṭa monarch, 939-967 A.D.) before 959 A.D. although the Rāṣṭrakūṭa expedition appears to have been merely a raid. Mahendra IV is also said to have repulsed a Cola invasion under Parāntaka II who led an attack against the Island as its ruler had helped the Paṇḍya king in his revolt against the Colas. His 12 years old son Sena V (969-979 A.D.), his younger brother (Sena V's) Mahendra V (A.D. 979-1027) followed in succession.<sup>92</sup> These two rulers, therefore ruled contemporaneously with Muṇja Vākpatirāja, Sindhurāja and Bhoja of the Paramara lineage.<sup>93</sup> Rājārāja I (Cola 985-1014 A.D.) great grandson of Parāntaka I (A.D. 907-953) of the Imperial Colas, Kṛṣṇa III<sup>94</sup> (A.D. 940-968) of the Rāṣṭrakūṭas—the last named being said to have curbed the ambitions of the Paṇḍyas and the Keralas, and even the king of Sīmbhala (Ceylon) is said to have paid homage to him.<sup>95</sup> Kaśyapa, the young son of Mahendra I of Ceylon became king under the name Vikramabāhu (A.D. 1027-1039), but he declined to undergo formal consecration so long as Rājārāṣṭra (North Ceylon) was in the occupation of the foreigners. He continued to rule at Rohana till 1039 A.D. After him Mahākṛṣṇa Kīrti (A.D. 1034-1042) became the king. His son Vikramapaṇḍya ruled in South-western Ceylon for about one year (A.D. 1042) according to the Pāli Chronicles. He was slain in battle by Jagatipāla said to have been a Śūrya Vamśī prince coming from Ayodhyā. But Jagatipāla was himself killed by the Colas probably after a rule of four years. His queen and daughter together with all valuables were sent to the Cola Country.<sup>96</sup> The Cola king Rājādhirāja son of Rājendra claims in a record of 1046 A. D. that he had deprived four Ceylonese kings of their crowns namely Vikramabāhu, Vikrama Paṇḍya, Virāṣṭhamegha (the same as Jagatipāla) and Śrī Vallabhamadanarāja (probably another name of Parākramapaṇḍya) or (of some other Ceylonese chief) who is said to have lived for some time at the court of Kannara (i. e. the Rāṣṭrakūṭa king Kṛṣṇa III. Hence Jagatipāla (A.D. 1042-46) a Śūryavamśī (Ikṣvāku) prince of Ayodhyā, killed by the Colas was a contemporary of Vikramabāhu of Ceylon. The history of Ceylon does not refer to any Candraketu sire of Samaraketu ruling over Sīmbhala in the 10th, 11th centuries A.D. The records of Rājendra, younger brother and successor of Rājādhirāja say that sometime before A.D. 1057 the Cola king killed Virāṣṭhamegha "King of the Kāṭyāgas" (probably a Ceylonese prince connected with Kāṭyāga on his mother's side) and captured the two sons of Maṅgabharāṇa "King of the people of Laṅkā".<sup>97</sup> Towards the middle of the 11th century A.D. when the whole island was under Cola occupation, the Ceylonese chronicles placed the rule of the two chiefs named Lokēśvara (A.D. 1048-54) and Kośadāyū Kaśyapa (six months, A.D. 1054-55) who had their head-quarters at Kāṣaragāma (modern Kāṣaragāma on the Monikaganga not far from Magama, the chief City of Rohana or Southern Ceylon).<sup>98</sup>

Dhanapāla has referred to Candraketu sovereign of Sindhala having Rangaśala for its Capital where he had a son Samaraketu who was made the chief commander of the forces and sent on an expedition to help the king of Kāñci, Kusumasekhara by name, who was on the perils of his wits in so far as Vajrayudha, the army in chief and the administrator of Dakṣiṇapatha appointed by Meghavahana, supreme sovereign of Bhṛata-varṇa and Uttarapatha, had avowed to chastise him in case he did not hand over his daughter Malayasundarī to him in marriage. The ultimate success of Samaraketu in winning the hand of Malayasundarī after undergoing the ordeal of a chivalrous feat in war against Vajrayudha who defeated him and captured him alive only to present him to the court of Meghavahana who took him as the foster brother to his son Harivahana and as a foster son to himself, Harivahana likewise, succeeded in winning the hand of Tilakamañjarī, the Vidyadhara princess, daughter of Cakrasena, the overlord of the Vidyadharas, having his capital at Rathasputracravala and grand-daughter of Vicitravīrya king of Vaijayanti, settled in the region of Suvela mountain near the Ceylonese island etc.—are the main historical facts described by the poet in his romance. He has also referred to the ravage of Vaijayanti, the capital of Vicitravīrya by an enemy-vassal named Jiteśatru (p 342 Sm.ed.)

According to Dr. D C. Sircar<sup>99</sup> Ikṣvākus of the Āndhradeśa having Vṛṣiṭhiputrasāntamula (or chāntamula) I for the earliest kings after the rule of the Śatavāhanas, represented a branch of the celebrated Ikṣvāku dynasty of Ayodhya which migrated to the Deccan and settled there. The Ikṣvākus of the far south had had their capital at Vijayapura situated in the valley of the Nāgārjuna Koṇḍa hills. This dynasty came to an end after having Maṭhariputra Virapurūṣadatta and Bhuvula Śāntamula II (i.e. by the close of the 3rd Cent. A.D.) Nothing tangible is known regarding the history of Ayodhya after the period upto the reign of the Pratihāras who had this part of the country under their sway. Śravastī Viśaya and Śravastībhuḍḍī are mentioned as administrative units of that empire under Mahendrapāla (A.D. 870-910).<sup>100</sup> The region of Ayodhya seems to have gone under the control of the early rulers of the Gāhādvala dynasty which later on established its authority over Kanauj and Varāṇasī.<sup>101</sup>

Yaśovigraha, according to Dr. Buddha Prakash, the first known member of the Gāhādvala family, is described as a noble personage who lived after the demise of the kings of the Solar race. The Candravatī inscriptions (V. S. 1150 and 1156) add the following details.—“The Kāstrīya dynasty in which Yaśovigraha was born, forcibly occupied Kānyakūṭja after the destruction of the descendants of king Devapāla.” This ruler has been identified with the Pratihāra king Devapāla.<sup>102</sup> Yaśovigraha's son

Mahicandra was perhaps a feudatory under Kalachuri Lakṣmīkarna (1042-1070 A.D.) whose empire included Prayāga and Vārāṇasī regions. We have 1089 A.D., the first known date of Candradeva, the third king of the dynasty, who was certainly in possession of Ayodhya. Assigning 25 years to each generation we may place the beginning of the reign of Yaśovigraha over the Ayodhya region about 1035-1037 A.D. which saw the end of the Pratihāra dynasty.<sup>108</sup>

Regarding the third ruler of this dynasty the Basahi inscription of 1140 A.D. states—

“When after the death of Bhoja and Karna the earth was troubled, she took with confidence Candradeva as her husband.”<sup>109</sup> This statement shows that Bhoja (evidently Bhoja Paramāra) and Karṇa (Kalachuri Lakṣmī-Karna) for sometime exercised political sway over Kanauj. It further says that Candradeva was the protector of the sacred places of Kāśī, Kāśīka, Uttara Kōśala and Indrasthāṇiya.<sup>108</sup> It shows that Ayodhya was included in the kingdom of the early Ghaḍavāla rulers

Yaśovigraha, the Ghaḍavāla monarch has been termed—

“aśṭadyutiṃvamaśāntakṣmāpalamāṇsu divam gatāsu sakṣāt vivasvāniva bhārīdhamṇ Yaśovigrahaḥ ityudārah.”<sup>110</sup> ‘aśṭadyuti’ is Sun or Surya. The Vamā or lineage-connected with Surya is that of the Ikṣvāku. Ghaḍavāla’s were, therefore, descendants of the Ikṣvākus Dīlīpa, Raghu, Aja and Daśaratha who had Rāma, Kuśa and Lava to follow them, the last named (i. e. Kuśa and Lava) founding the different branches of their race. Yaśovigraha has likewise been called a Sun-incarnate because of his name that was amply illustrious. Yaśovigraha appears to have been a contemporary of Bhojarāja as is evident from the dates [1035-37 A.D.] available in his case. Prince Jagatīpāla referred to above while referring to the history of Ceylon may have been a descendant of the Pratihāras such as Devapāla, Rājyapāla, Trilocanapāla and Yaśāhpāla (947-1037 A.D.). As he was killed by the Colas who had their sway over Ceylon the descendants of Jagatīpāla, the early Ghaḍavālas become the masters of Ayodhya, being the feudatories of Kalachuri monarch Lakṣmīkarna who in association with Paramāra Bhoja had his sway over Kanauj. Meghavahana may, therefore, be taken to refer to Yaśovigraha and Harivahana may be his son Mahicandra while Candraketu and Samaraketu, the king and prince of Simhalas may be identified with Rājārāja Cola (985-1014 A.D.) and Rājendra I Cola (A.D. 1014-1044). We may even conjecture the identification of Meghavahana with Siyaka alias Harṣa who had adopted Vākpatīrāja Muñja<sup>111</sup> and got his own son Sindhurāja at a later stage. He may even be construed as Vākpatī Muñja who being fond of his brother’s son Bhoja,

consecrated him to his own throne while yet holding the sceptre, Sindhu-rāja's succession to him, however, being necessitated by his son's lack of majority at the time of the accidental demise of Muṇja

Bilhana, the Kāśmīrī poet who wrote his *Vikramāṅkadeva-carita* in 1088 A. D.,<sup>108</sup> in the reign of Caulukya Vikramāditya VI after enjoying the patronage of many kings, has described in his *Kāvya* (l. 63) that Caulukyas of Kalyāṇī had had their sway over Ayodhyā just as Rāma had had his sway over this hereditary capital of his lineage, after having decapitated Ravana.<sup>109</sup> Tailapa, the king of that lineage was skilled in annihilating the Rāṣṭrakūṭas.<sup>110</sup> The Caulukyas under their sway had every region but not the kingdom of Vibhīṣaṇa (i. e. Lankā).<sup>111</sup> Tailapa was followed by his son Satyaśraya<sup>112</sup> (997-1008 A. D.). Paramāra king Vakpati-rāja Muṇja had suffered extinction at the hands of Tailapa in 997 A. D.<sup>113</sup> The Cola king Rājaraja I had mercilessly carried death and devastation in the Caulukya kingdom. Satyaśraya, however, soon recovered. After him his nephew Vikramāditya I ruled for a short time. The latter was defeated by Paramāra Bhoja who attacked the Caulukyas to avenge the humiliation and assassination of Vakpati Muṇja. He came to term with Bhīma I of Aṇahilavāḍa and the Kalacuri king. But an inscription informs us that the ambitions of Bhoja were frustrated shortly before Śaka samvat 941=1014 A. D. when Vikramāditya V's successor Jayasīma II Jagadekamalla (1016-1042 A. D.) routed him and broke the confederacy of Mālava. The Caulukya monarch is also represented to have gained an advantage over Rājendra Cola I although Cola epigraphs testify to the contrary.<sup>114</sup> Bilhana, however places Jaiśīma after Satyaśraya,<sup>115</sup> who was followed by Āhavamalladeva<sup>116</sup>, who has been called a second Rāma, as it were, the son of Daśaratha.<sup>117</sup> He is said to have demolished the glory of the Paramāras.<sup>118</sup> He even vanquished the Colarāja.<sup>119</sup> Āhavamalla did not have a son for long and having one after a long time was named Vikramāditya.<sup>120</sup> Āhavamalla has been called Kuntalendra.<sup>121</sup> Vikramāditya subdued the king of Kāmarūpa<sup>122</sup> and Kāñci, the capital of the Dravīḍas.<sup>123</sup> He even subdued the king of the Siṃhala dvīpa. All these facts display a complete reflection of Dhanapala's talented descriptions in the verses of Bilhana. How far the historicity of the data available in the two texts is genuine, it is very difficult to be definite about. One thing is certain and it is that since Dhanapala has described Ayodhyā<sup>124</sup> exactly on the same line as Dhara described by Bhoja, in his *Samaraṅgana-sūtradhara*<sup>125</sup>, we can easily presume Meghavāhana to be Vakpati Muṇja and Yuvarāja Harivāhana to be Bhoja himself.

The king of Kāñci may have been the Caulukya of Kalyāṇī, the vanquisher of Kāñci and her ruler or he may have been Gaṅgeyadeva Kalacuri or even Rājendra Cola who had succeeded to the throne of Rājaraja who

was also a sovereign of the Malaya Peninsula.<sup>127</sup> Kusumaśekhara, therefore, may be construed as a fictitious name of Rajendra Cola who was subdued by Bhoja.<sup>128</sup> A matrimonial alliance between the king of Ceylon Vijayabāhu alias Śrī Simhabodhi and Princess Triakasundarī or Trailokyasundarī is revealed from a history of Ceylon (1054-1114 A.D.).<sup>129</sup>

A critical examination of the history<sup>130</sup> of the three Cola monarchs Rājārāja I (A. D. 985-1014), Rājendra I Gangaikaṇḍa (A. D. 1014-1044) and Rājādhirāja I (A. D. 1044-52) reveals that Rājendra I Cola annexed the whole of Ceylon (Simhala) about 1017 A. D. while its Northern part had already been conquered by his father Rājārāja I<sup>131</sup> and Rājādhirāja I subdued the Pāṇḍya and Kēralā kings who were in league with the rulers of Lankā (Ceylon) named Vikkamabāhu, Vikkamapatiḍu, Vira Śālamegha and Śrī Vallabhamadanarāja.<sup>132</sup> Hence, Vikramabāhu<sup>133</sup>, the Supreme sovereign reigning in Gaganavallabha on the northern range of the mountain Vijayardha having Śākya Buddha for his Pradhāna Buddhīśaktva recognising Hariyāhana son of Meghavāhana (i. e. Bhoja, son of Sindhurāja and Yuvarāja designate to Vākpati Muñja as his supreme sovereign having Kusumaśekhara king of Kāñci for his subsidiary-vassal (i. e. Rājendra Cola and Rājādhirāja Cola for his subsidiary Vassals) may be the Ceylonese king vanquished by Rājendra and Rājādhirāja Cola.

The identification of the unnamed king of Kāmarūpa<sup>134</sup> (Pragjyotiṣa) whose younger brother Mitrādhara escorted Samaraketu moving in search for Hariyāhana, is not very difficult of assumption. Kāmarūpa in Pragjyotiṣa has been described by Dhanapāla as situated on the shores of Lauhitya<sup>135</sup> (Lohit or Brahmaputra in modern Assam) which had a new dynasty started by Brahmapāla (985 A.D.) after the death of Tyāgasīmha who left no heir to the throne, who had retransferred the capital from Haruppeswara to Pragjyotiṣapura (Gauhati) or its neighbourhood. Brahmapāla was succeeded by his son Ratnapāla who had a long reign for about thirty years. He had his son Purāṇḍarapāla who died in the lifetime of Ratnapāla who was, therefore, succeeded by Indrapāla (both grand father and grand son ruling from 1000 A.D.-1030 A.D. and 1030-1055 A.D. respectively),<sup>136</sup> proving thereby their contemporaneity with Sindhurāja and Bhoja—the Pāṇḍya rulers. Mitrādhara is not known to the historians of Assam (Kāmarūpa). Perhaps Dhanapāla knew him.

Regarding the Vidyādhara king Cakrasena it is proper to seek the help of Dr. V. V. Mirashi and Dr. R. S. Tripathi. According to Dr. Mirashi<sup>137</sup> the identification of the Vidyādhara prince Śikhāṇḍaketu who sent his son Śatikhaṇḍa with a large army to help Sindhurāja in his campaign, may be made with Atikesārīn who owed his crown to the active help of Sindhurāja. Feelings of gratitude may have induced him to send his son

with military assistance. The name Śikhāṇḍaketu is evidently suggested by the other name of Arikesarin viz. Keśideva, which occurs in the Bhṇḍup plates of his nephew Chittarajadeva. Śindhurāja seems to have died soon after this expedition. He was succeeded by his son Bhoja. According to Merutuṅga Bhoja reigned for a long period of fifty-five years. He must, therefore, have come to the throne when quite young. It seems that Arikesarin also died about the period and was succeeded not by his son (that he had one is clear from the Navasahasāṅkacarita), but by his nephew Chittarajadeva who must have usurped the throne knowing full well that the young Prince Bhoja of Dhārā would not undertake a campaign in such a distant country as Koṅkan to help the son of his father's friend, Arikesarin, for Bhoja invaded Koṅkan in A. D. 1019 and won a decisive victory which he commemorated by issuing the two copper plates. It appears, therefore, plausible that Vidyadhara Cakrasena mentioned by Dhanapāla was the Vidyadhara Chittarajadeva (the Śīlahāra nephew of Arikesarin) whose daughter Tilakamañjarī became the object of attachment for Bhoja (Harivāhana).

According to Dr. R. S. Tripathi<sup>138</sup> "the Śīlahāra Kṣātrīyas who trace their origin from Vidyadhara Jīmatavāhana, had three branches known in history. The third of these established its authority about the commencement of the eleventh cent. A. D. in Kolhapura and the districts of Satara and Belgaum. For a time it was also a master of Southern Koṅkan. The family enjoyed more independence and one of its kings Vijayārka or Vijayāditya, is said to have helped Vijjala or Bijjala in bringing about the down fall of the last Cālukya sovereign." Dr. Mirashi's point is more suited to the context of Dhanapāla who has also alluded to the upsurge of Vaijayanṭi the capital of the Kuntala-country which included Southern Mahārāṣṭra and Northern Kanarese districts of Mysore state, modern Banavāsī in the North Kanara district,<sup>139</sup> where reigned supreme Vicitravīrya, the sire of Gandharvadatta, wife of the king of Kāñcī, and Patralekhā, the spouse of Cakrasena.

The march of Samaraketu away from the Śikhālas (outskirts of Lankā) entailing a sudden attack on the capital of Kirātārāja Parvatāka by name, who was proud of his impregnable fort and army and took to the tactics of guerillas (lit. thieves) in the west of the bridge (over the ocean)<sup>140</sup> poses the problem of identification of Parvatāka, the Lord of the Kirātas. According to Dr. B.C. Law the Kirātas inhabited the eastern extremity of the Kumārikādvīpa identified with India proper.<sup>141</sup> Ceylon was a part and parcel of India in the Hindu period — (i. e. the period before the Arab invasions) and even after that and as already proved it was under the sceptre of the Coja king Rājendra I, we can easily presume

- 13 T M Introductory verse 39 p. 33 Vol 1
- 14 Paramāras p. 19
- 15 *Indian Historical Quarterly* March and June 1963, p. 146 cp. Dr. Bhatia, pp 26-27.
- 16 Rāṣṭrakūṭa monarch
- 17 *History of Ancient India* p 378
- 18 Ibid-p 379 cp. *The Age of the Imperial Kannauja* p 94
- 19 See 3 above,
- 20 *Merutungaśārya* pp 21-25.
- 21 Sargas (Cantos) XI, I, II, X.
- 22 *A Study of Ancient Indian Inscriptions* B Upadhyaya pp. 179, 181
- 23 Jajñe viro'gnikundādrīpubalanidhananā yajñakāraika eva. *Historical and Literary Inscriptions* by Dr Raj Ball Pandeya p 228, verse. 5
- 24 *Uppendārājō dvijavarggaratnā* ibid verse 7. p 223
- 25 Śrī vaṁśirṁhaścaturarṇavāntadhātṛyām jayastambhakṛtapraśastih. Ibid verse 8, p 223.
- 26 Tasmādvantatūruninayānkravindabhiśvān Śrī Vākpatih śatamakhānukṛtīh. Ibid-verse 10 p 223.
- 27 Jātastemādvairisimho' nyanāmnā loko brūte (vajraṭa)svāminam yam tasmādbhūti.. Śrī Harṣadeva iti khoṣṭhadeva lakṣmīm jagrāha yo yudh. etc ibid verses, 11, 12 p. 223.
- 28 Putrastasya ... Śrīmadvākpatirājadevali iti yāh sadbhūhī sadā kīrtiyate, Karpāṣa Lāṭa Kerala Cola Śīroratna rāgi padekamalāh ... Yuvarājān nihatājau hatvā tadvāhīnpatin khaḍgamurdhnikṛtāh yena tripuryām vijigīṣunā Ibid pp 223-224 verses 13-14.
- 29 Tasyāṁjō nirjāhūnarājāh Śrī Sindhurājajayīyākrīṣṭādrīh  
Śrī Bhogārājō jam yena ratnam narottamākampakṛtadvitīyah. Ibid. verse 16- p. 224.
- 30 A Kailāsanāmalaya grīto 'stodayādri dvayadā bhuktā prthivī Pīthunarapajagatulya-ripeṇa yena. Kimanyat kavirājasya Bhogasya prasācedāvarendra rathatogga)la (Bhīmamu)-klyān Karnāṭa Lāṭapati Gurjararāt Turuṣkān.  
Kedāra Rāmeśvara Somanātha (sua)dhīrakūlānala ruddha satkārā.  
Surāśen(ya) rvyūpya ca yāh samantādyanthurhasamjñām jagatim cakāra, tatradītya-pratāpe gatavati sadhanam svarginām Bhargga bhakte,  
vyūpā dhāreva dhātīrī rī putimurabhanairmaula lokasādābhūti nīrastāṅgo nihatyod-  
bhata riputī(mirabha)ram khaḍgo dandadhāhāh anyān bhāsvāmīvocyandyuti-  
muditajānāmodayādītyadevali Ibid verses 17-20 p. 224
- 31 *Paramāras*-p 108
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- 42 TM. Intr verse 31 p. 29, Vol. I
- 43 *Rājatarangīnī* IV verse 144 p. 85. ed. by Ramateja Pandeya.
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am na pratīpadyate. TM. Verse 31. Introductory. Vol. I, p. 29,



the fact that Kirātārāja Parvataka ruled in some hilly area situate to Ceylon but in the eastern extremity of the country (i. e. India). Śābaras and Kirātas have been treated synonymously by Dhanapāla.<sup>143</sup> Śābaras were bhīllas inhabiting the hilly regions round about Assam (Kāmarūpa) as described by Dhanapāla while depicting and characterising the "atavibha" in contiguity of that area. Harivāhana, on sojourn for his 'digvijaya' relates certain historical facts such as construction of a religious sanctuary (Dharmāranya) by the mantri Surānanda,<sup>144</sup> who was most probably the grand father of Rājasekhara, the poet-critic, the author of Viddhaśālabhanjika whose greatgrand-father Akālalāda was a crest-jewel of Mahārāstra. Surānanda was a man of letters. Rājasekhara's father Durduka or Duhika took to Government service and rose to be the Chief-minister. Rājasekhara was a court poet of the Gurjara Pratihāras,<sup>145</sup> (Mahendrapāla and Mahipāla) from whom Paramāgras ultimately wrested the sovereignty where by Harivāhana (i. e. Bhoja) is reminded of Surānanda whose memoir stood to his own days. There is reference to Nṛtivarman the army-in-chief holding charge of the Northern region, who killed the Huna Lord on the extremities of the region having hills on its outskirts.<sup>146</sup>

According to Dr. Buddha Prakash<sup>147</sup> Śrīyaka-Harṣa, Muñja and Sindhūrāja all had subjugated the Hunas and Nṛtivarman might have been the army-in-Chief of Sindhūrāja after whom Bhoja had no difficulties in keeping them under control. Harivāhana's satisfaction over their peaceful co-existence testifies this point.

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## \*MĀDHAVA'S *RGVEDAVYĀKHYĀ* AND THE SYSTEM OF *GALITAS*

K. P. Jog

1 In my paper 'On the *Galitapradīpa* of Lakṣmīdharaśūrī', I referred to Mādhava's *Rgvedavyākhyā* and observed "It is noticed that Mādhava has taken his cue from the presence and absence of a *galita* while interpreting many a Rgvedic passage but it is a matter of regret that later commentators have not taken cognisance of these important observations of Mādhava."<sup>1</sup> I was indeed aware that C. K. RAJA, who edited and published Mādhava's *Rgvedavyākhyā*<sup>2</sup> had noted the importance of his observations and had an intention to discuss this point after the entire available commentary was published.<sup>3</sup> It appears that his controversy with KASHIKAR regarding the problem of *galitas*<sup>4</sup> was perhaps the beginning of his discussion on this point. This his discussion attracted my attention to Mādhava's treatment of the *galitas* in his commentary on Rgveda. Also I noticed that RAJA could not realise his intention in his life-time. As such, I decided to take up the unfinished task. However, when I began my work, I found it necessary first to ascertain if there is any system of *galitas* and came to notice that Śākalya's use of the *galita* appears to be regulated by certain principles.<sup>5</sup> While I was doing that work, I had to defer the discussion on Mādhava's use of the *galitas* in his interpretation of Rgvedic passages, for some time. Now I propose to take up the same in the light of a few examples from the first Adhyāya of the first Aṣṭaka of the Rgveda Samhitā.

2. First, I may note two important remarks of Mādhava which would considerably facilitate the discussion on his procedure.

(i) On 1.25.1,<sup>6</sup> he says :

*śha vākyatmakeṣu yeṣu padaveśayām hanopadānam śhākalyah karoti tat-  
kṛānam samayānukramanyām uktam | dṛṣṭvā ekaṁrtho vidyate |*<sup>7</sup>

'The reason why Śhākalya omits or includes (certain) *padas* 'words' of the nature of a phrase while (writing) the *padapāṭha* (Pp) is stated (by me) in the *Samayānukramanī*. Both the *ṛcs* have (only) one meaning.'

(ii) On 1.31.8, he says :

*naipatīlakah padah pavamāne daśame ca vīśṣṭah | tvam no agne bahvatra-  
vṛttikā<sup>8</sup> hanopadānanyuktah | tatra kṛānam samayānukramanyām uktam/  
tathānveśām trikṛāṇām catuṣkṛāṇām ca vākyatmakānam itī |*<sup>9</sup>

'(This) foot, adverbial in nature, is dropped (in the Pp of the passages) in the Pavamāna (i.e. 9th Maṇḍala which is addressed to Soma Pavamāna) and in the 10th (Maṇḍala). (The foot) *tvāṁ no agne* which occurs in many places is connected with omission and inclusion (by Śākalya in his Pp). The reason for it is stated (by me) in the *Samayānukramaṇī*. Likewise is noticed (omission or inclusion) of *padas* 'words' (forming group of) three and four (and so on), in case they form a 'phrase'.

2.1 There is a *Samayānukramaṇī* which RAJA claims to be the one mentioned above <sup>10</sup> It reads

*puṇaḥ padāni nādhte teṣāṁ arthaḥ sa eva cet |  
vibhaktisvarasāmye ca tasmīn eva krame satī ||  
padopādānaḥnābhyaṁ bahvūścaryam adīdaśat |  
kṛtavyākhyaiḥ leneyam ṛṇa dṛṣṭavya abhūt ||<sup>11</sup>*

(Śākalya) does not read (i.e. drops) the *padas* 'words' for a second time, if their meaning is the same (as that in the earlier passage), if there is similarity of case and accent and also if there is the same order (of them, 1, 2 of the *padas* 'words' in the later passage(s)). (Thus) by omission and inclusion of *padas* 'words' he has shown much novel (way of explaining the Rgvedic passages) As such, the sage has, indeed, commented upon the (Sambhita of) 10 Maṇḍalas

3. It cannot be ignored, however, that one could doubt if Mādhava, the commentator of the *Rgvedavyākhyā*, was the author also of this *Samayānukramaṇī* (mentioned just now) and it would be more appropriate, therefore, to consider as Mādhava's only those views which are noticed in the two passages from the *Rgvedavyākhyā*

Thus, Mādhava thinks that

(a) Such a unit of sense must consist of at least three *padas* 'words' (*trika, catuṣka*).

(b) It is necessary that such a group of words, when repeated, must convey the same meaning.

And

(c) Only under these conditions would Śākalya decide the omission of the *padas* 'words' in the Pp of later passage(s),

3.1 If, however, one did not doubt that the *Samayānukramaṇī* also is the work of Mādhava, one could add to the above that

The *padas* 'words' to be omitted in the Pp of later passage(s) must retain the same case-form, accent and order of occurrence in the verse as in the earlier/earliest verse

3.2 This procedure of Śākalya, Mādhava thinks, reveals how he (i.e. Śākalya) would understand/translate the Rgvedic passages involving repetition of identical *padas* 'words'. Now, when I proceed to discuss a few examples from Mādhava's Rgvedavyākhyā regarding this procedure, I must hasten to add that these pertain to the repetition only of *padas* 'feet' and not of *padas* 'words' which form less than a *pāda* 'foot', or even more.

4. Mādhava's remarks on Śākalya's system of the *galitas* (even with doubt entertained about some), together with examples from his Rgvedavyākhyā, would show if and how Śākalya gives a lead in Rgvedic interpretation and to what extent one could accept his procedure with proper results—I would discuss here only a few examples from Mādhava, (as stated earlier)

4.1 On 1.13.6,<sup>12</sup> he says

*pāvakaśaḥ puruṣpṛho dvāro devīr asaścataḥ iti pādām na viśṛjati tat-  
rasaścataḥ stutyārtho 'nuvādaḥ | atra tu vādhyaḥ iti |*<sup>13</sup>

'In (the Pp of the *ṛc*) *Pāvakaśaḥ* (1.142.6),<sup>14</sup> (Śākalya) does not omit the foot *dvāro devīr asaścataḥ*, for there (the word) *asaścataḥ*, is (used as) an expression (in continuation) of praise. Here (i.e. in 1.13.6), however, it is (used) as a modifier of the verb.'

Thus, according to Mādhava, Śākalya includes (i.e. does not drop) the *pāda* 'foot' *dvāro devīr asaścataḥ* in the Pp of the *ṛc* 1.142.6 and thereby shows that the (same) foot has different meanings at the two places

Translation of the two relevant verses, in agreement with Śākalya's position, would clarify this. Thus he would translate :

1.13.6

(May) the divine doors, (who are) furtherers of *ṛta* open out in such a way that they are not clinging together (i.e. are wide ajar). Today and tomorrow, for worshipping (the gods).

And 1.142.6

(May) the divine doors, (who are) great, furtherers of *ṛta*, purifiers, wished for by many (and) not clinging together, open out for going to the gods.

4.2 On 1.13.8,<sup>15</sup> he says :

*tau daivyaḥ hotārau iti prathamāntaḥ paraśeṣaḥ mandraśihvā jugurānt ity  
atra viśṛjati | tau yajñām no yakṣatām imam |*<sup>16</sup>

'In the foot *tau*, the words end in the Nominative (affixes) and have (the) following (foot as their) remainder (for completing their sense). Therefore,

(In the Pp of the *ṛc* *mandrajihvā* .(1 142 8),<sup>17</sup> (Śākalya) omits it. (Thus the foot *tau.*, together with the following foot *yajñam* means ) May the two (divine Hotṛs, the wise ones) perform this our sacrifice.'

Thus in Mādhava's opinion, Śākalya would translate

1 13.8

I call unto myself the two (fires) having good tongue. May the two divine Hotṛs, the wise ones, (perform this our sacrifice).

And 1 142.8

(May) the two divine Hotṛs, the wise ones, having delightful tongue (and who are) praisers, perform this our sacrifice (which will be) today successful and touching the heaven.'

4.3 On 1.14.3,<sup>18</sup> he says

*ta rājāna śucivratā ity atra adityān mārutaṃ gaṇam iti yakṣikrīṇyuktaḥ pādo viśiṣṭaḥ*<sup>19</sup> |

'In (the Pp of the *ṛc*) *ta rājāna*. (6.16.24),<sup>20</sup> (the foot) *adityān.*., that is connected with the action (conveyed by the verb) *yakṣi*, is omitted (by Śākalya).

Here Śākalya would translate

1.14.3

(Do you offer worship)<sup>21</sup> unto Indra-Vāyu, Bṛhaspati, two Mitrās (i.e. Mitra and Varuṇa), Pusan, Bhaga, Ādityas and the group of Maruts.

And 6.16.24

Unto those two kings of pure vows (i.e. to Mitra and Varuṇa), Ādityas and the group of Maruts, do you offer worship, O shining gods, (and these) Dyaus and Prthivī here.

4.4 On 1.14.11,<sup>22</sup> he says .

*tvam hoṣṭa manurhito vahniṛ asā ity atra prathamah pūdaḥ pṛthag vākyam | ato na śiṣṭaḥ*<sup>23</sup>

'(In the Pp of the *ṛc*) *tvam hoṣṭa*...(6.16.9),<sup>24</sup> the first foot forms a separate sentence. Therefore, it is not omitted (by Śākalya).'

Thus Śākalya would translate ;

1 14.11

You, (as) the Hotṛ appointed by Manus, take your seat in the sacrifice, O Agni. Such as you are, do you perform this our sacrifice,

And 6.16.9



You (are) the Hotṛ appointed by Manuṣ, the bearer of offerings through your mouth, the better knower (of Hotṛ's office), O Agnī do you perform sacrifice to the divine clans

4.5 On 1.16.3,<sup>25</sup> he says

(i) *indram id devatāṇtaye ity atrādhvarasābdah sarvasyamān yajñe var-  
tate | tasmāt sa (pādo na) viśṛṣṭah |*

(ii) *indram somasya pītaye stomaiḥ ity asyāḥ prathamah pādo na viśṛṣṭah |  
sa hy aparyavasānūrīḥ | kuvid ā gamat iti śravanād apī cendīam ity apūr-  
nam |*

(iii) *prākusānur yajataḥ ity atra indram somasya pītaye iti na śrjyate |  
sāpekṣo hi sa pūlah | yadi vā indra(m) ity āśauviśeṇanam |*

(iv) *tam v abhi prācata ity atra indram somasya pītaye iti na śṛṣṭah |  
tam evety atra tūtparyād aparyavasānūrīḥ ca |<sup>26</sup>*

(i) In (the *ṛc*) *indram id* (8.3.5),<sup>27</sup> the word *adhvara* is used in (the sense of) the whole of a sacrifice. Therefore, that (foot is not) omitted (in the Pp).

(ii) In (the Pp of the *ṛc*) *indram somasya* (3.42.4),<sup>28</sup> the first foot is not omitted. For, indeed, that (foot) has not conveyed a complete sense. Also on account of the hearing (i. e. mention) of *kuvid āgamat*—an added sentence—(the word) *indram* is not complete (by itself).

(iii) In (the Pp of the *ṛc*) *prākusānur* (8.17.15),<sup>29</sup> (the foot) *indram somasya*...is not omitted. For that foot is expectant (of some additional matter to complete its sense). Or perhaps *indram* (could be) an adjective of *āśvam* (in the *ṛc*).

(iv) In (the Pp of the *ṛc*) *tam v abhi*... (8.92.5),<sup>30</sup> (the foot) *indram*...is not omitted on account of its bearing upon *tam eva* and also its incomplete sense.<sup>31</sup>

This comment is interesting in ways more than one. Thus, the remark (i) pertains to the 2nd foot of 1.16.3, while the remarks (ii), (iii) and (iv) pertain to the 3rd foot of the same verse. Again, neither of the passages under (iii) and (iv) can be considered as a repetition of the passage under (ii), nor can the passage under (iv) be taken as a repetition of that under (iii). All this becomes clear in the light of the translation of all the relevant passages, of course, under the lead of Śākalya—as Madhava would have it thus :

1.16.5

We invite Indra in the morning (i.e. at the morning libation), (we invite) Indra in the sacrifice that is going on (i. e. at the mid-day and evening libations). We invite Indra for the drink of Soma,

Śambodhi 5.1

## 8.3.5

We invite Indra alone for a sacrifice. (We invite) Indra when the sacrifice is going on, (we) who possess winsome gifts (for him, invite) Indra in battle, (we invite) Indra alone in battle, (we invite) Indra alone for acquisition of wealth.

## 3.42.4

Indra for the drink of Soma do we invite here, with our songs of praise. Indeed he would come, on account of (our) songs.

## 8.17 15

*Prdaksanu*, the worship-deserving, the driver of the cows, he (who) alone (is) superior to (i.e. the overpowerer of) many — may he lead the quick horse ahead by means of forceful grip, (such) Indra (do we invite) for the drink of Soma.

## 8.92 5

Do sing unto that (Indra, for the drink of Soma), that is indeed his strengthening (i. e. glorification).

5. This notice of a few examples from Mādhava's commentary on the R̥gveda reveals that he has followed Śākalya very faithfully. There is only one case of apparent repetition—one discussed under 4.3 where Śākalya accepts identity of meaning of one *pāda* in two different verses. And this he (Mādhava following him) has done quite rightly. Similarly, in the case of apparent repetitions discussed under 4.4 and 4.5 also, Śākalya has correctly led Mādhava to trace different syntactical meanings.

However, one cannot but entertain doubts regarding other cases.

5.1 In the case of 1.13.6 under 4.1, it is possible to take *asaścataḥ* in 1.13.6 also as an objective of *dyāraḥ* exactly in the same way as in 1.142.6. In fact, Śākalya's not treating *viśrayantām r̥tvārdhaḥ* in the first foot of 1.142.6 as a repetition of an identically worded foot in 1.13.6 and thus accepting *r̥tvārdhaḥ* as an adjective of *dyāraḥ* in the 4th foot could justify treating *asaścataḥ* as an adjective and not as a modifier of *viśrayantām* in the way Mādhava has done.

5.2 Similar doubt can be entertained regarding the interpretation of *hotrau davya kavī* in 1.13.8 discussed under 4.2. One cannot over-rule the stronger possibility of treating these words as those which end in the Accusative suffixes.<sup>21</sup> Indeed, the word *sujihva* well compares with *mandarjihva* in 1.142.8 and therefore, it should go with *hotrau*. This should lead one to treat the first hemistich as one unit of meaning, there is no difficulty in treating the third foot as a complete sentence.

5.3 One may question the meaning of *adhvārā* in 1.16.5 under 4.5, viz., that it refers to the mid-day and evening offerings (perhaps on the ground that the first foot of the verse uses the word *prātara* and indicates *prātah-savana*). It is possible to hold that the three feet of the verse refer to three different ideas

6 Finally, I may state that the few cases discussed above reveal that Śākalya had (among many others) syntactical consideration in mind while he developed the system of *galitā*. It becomes clear that his system is certainly not mechanical, although one could doubt the correctness of the results from its acceptance. Mādhava is, however, unflinchingly consistent while following him. Perhaps this has led Venkata Mādhava (who was later) to observe

*Itlamātre bhidyamāne punaḥ cādhiyate padam |  
sa suksmāḥ śakyate jñātūn nāprajñair li niscayah 132*

'(In the Pp) a *pada*<sup>33</sup> 'word' is recited again, if it differs even only little in its meaning at later place(s). And also that 'subtle differences in Śākalya's system could be understood only by intelligent persons is the decision.'

#### References :

- \* Paper submitted to the A I O C XXVII, Kurukshetra, December 1974.
- 1 *Journal of the Gangenath Jha Krudriya Sanskrit Vidyapeṭh*, XXVII 3-4, Allahabad, 1971, p. 276
- 2 *R̥gvedavyākhyā (Mādhavakṛtā)*, Adyar Library, Madras, Parts I and II, 1939 and 1947
- 3 *Ibid*, Part I, p. xiv and Part II, p. vii.
- 4 Cf *Adyar Library Bulletin* XI, pt 2, May 1947, pp. 79 ff Also *Summary of Papers* A I O C XIV, pp. 3-4
- 5 "Reappraisal of the problem of *galtas* in the *R̥gvedapadapāṭha*", *CASS studies*. No. 1, Poona, 1972 p. 54
- 6 Throughout this paper, reference is made only to the verses of the R̥gveda Saṁhitā, therefore, the verses are not referred to as Rv. 1.25.1 etc.
- 7 *R̥gvedavyākhyā*, Part I, p. 168 While citing this and other such passages, only corrected reading is accepted. Also accents are not shown, as in Mādhava's comment.
- 8 Properly one should read *bahuvravṛttikāḥ....yuktāḥ |*
- 9 *R̥gvedavyākhyā*, Part I, p. 112
- 10 *Ibid* (Preliminary Note) p. xi, also cf. JORM v.4, 1931, p. 323.
- 11 *The R̥gvedaśukramanī of Mādhavabhaṭṭa*, ed. C. K. RAJA, Madras, 1932, Appendix IV, p. cix.
- 12 *vi śrayantām ṛtvaydho dvīro devīr uśācātāḥ |  
adyā nūnam ca yāḡṣṭave ||*
- 13 *R̥gvedavyākhyā*, Part I, p. 80.
- 14 *vi śrayantām ṛtvaydhuḥ prayat devebhyo malitāḥ |  
pavakāśaḥ puruṣpryo dvīro devīr uśācātāḥ ||*

- 15 *iā sujīhvā upa hvaye hotārā datvya kavī |*  
*yajñam no yakṣatam imam ||*
- 16 *Ṛgvedavyākhyā, Part I, p. 81*
- 17 *mandrājīhva jugurvaṣṣ hotārā datvya kavī |*  
*yajñam no yakṣatam imam siddham adya divaspiyam ||*
- 18 *Indravāyu byhaspatim mītragñm pūṣaṇam bhagam |*  
*ādityān mārutaṁ ganam ||*
- 19 *Ṛgvedavyākhyā, Part I, p. 84*
- 20 *iā rājānā śūciviraśādityān mārutaṁ ganam |*  
*vaso yakṣhā rodasṣ ||*
- 21 The verb *rakṣi* is taken over from 1.14.1
- 22 *tvam hotā manurhīto 'gne yajñeṣu sīdasi |*  
*semam no adhvaram yaja ||*
- 23 *Ṛgvedavyākhyā, Part I, p. 89.*
- 24 *tvam hotā manurhīto vahnir āga viduṣṣaraḥ |*  
*agne yakṣi divo viśaḥ |*
- 25 *Indram prātar havāmāna indram prayaty adhvare |*  
*indram somasya pītaye ||*
- 26 *Ṛgvedavyākhyā Part I, p. 98-99*
- 27 *Indram id devatāyā indram prayaty adhvare |*  
*indram samike vānino havāmāna indram dhanasya sītaye ||*
- 28 *Indram somasya pītaye stomaḥ iha havāmahe |*  
*ukthebhīḥ kuvīd āgamat ||*
- 29 *prāṅkusaṇur yajato gavesyaṇa ekam sann abhi bhūyasah |*  
*bhūnim ajvam nayat tujā puro gṛbhiendram samasya pītaye |*
- 30 *taṁ v abhi prāreatendram somasya pītaye |*  
*tad idd hy asya vardhanam ||*
- 31 One may remember here H D VELANKAR's principle of word-economy and explain that *daivā* ., which is expected to be in the Accusative, is purposely suppressed by the poet and instead read as Nominative—this would justify Śākalya. For VELANKAR's article, cf ABORI, XLV, 1964, pp. 1-18
- 32 Cf *Ṛgveda with commentaries*, V V R I., Hoshiarpur, 1965-66, part IV, p. 2177.
- 33 *pada* here stands for (*pada*—) *ṛitika|catuṣka*

Readers are requested to note that the quotations from the *Rgveda* are given here without accent marks.

## SUBTLE BODIES POSTULATED IN THE CLASSICAL SANKHYA SYSTEM

Y. K. Wadhvani

Adhiś	= Adhishṭhāna Śarīra	SPBh	= Sāṅkhya Pravacana Bhāṣya
GP	= Gauḍa Pada	SPS	= Sāṅkhya Pravacana Sūtra
GPBh	= Gauḍa Pada's Bhāṣya on SK	STK	= Sāṅkhya Tattva Kaumudī
Liṅś	= Liṅga Śarīra	VB	= Vijñāna Bhikṣu
SK	= Sāṅkhya Kārika	VacM	= Vacaspati Miśra

According to Sankhya Philosophy, there are two ultimate principles in the universe : Puruṣa i.e. the soul, and Prakṛti the non-sentient entity or primeval Matter. Of these, the soul is an immutable (*kūṭastha*) and imperishable (*nitya*) entity which is free from all attributes (= *nirguna*, *buddha*). This being so, the death of an individual merely amounts to the fall of the visible gross body. Where, then does the imperishable soul go when a particular gross body falls down dead ? Any real movement, which is an action and hence a mutation (*vikāra* or *parināma*), is precluded in the soul on account of its immutable and all-pervading nature, as postulated by the Sāṅkhya. It is, therefore, propounded that in cases of death and rebirth, the movement of the soul from one visible body to another is only apparent and is dependent on movements of a subtle body called the Sūkṣma Śarīra or Liṅga Śarīra [It may be noted here that the term 'Liṅś' was not popular with earlier writers on Sāṅkhya. Iṣvara Kṛṣṇa, the author of the SK, always used *lingam* with reference to the subtle body, VacM, GP, Mādhava and the author of Yukti-Dīpikā always called it Sūkṣma Śarīra. It was VB who introduced and used extensively the terms Liṅś or Liṅgadeha; from him, these terms were occasionally taken over by later commentaries on STK like Śaṅkhaśāstrī and Vidyat-tosini. For reasons which will be clear later, the present author has adopted the term Liṅś for the most part].

It is not merely to account for transmigration that the Liṅś has been postulated. Even the experience of pleasure, pain and the like is believed to accrue, in reality, to this subtle body. Reasons for attributing such experience to the subtle body are :

(a) The incidence of such experience independently in the soul is not possible; for, if the soul were to possess attributes like pleasure and pain, desire and aversion etc.—which are all transitory—, then it would be subject to change or mutation<sup>1</sup>; and being so, it would become perishable also.

### Magnitude of Ling Śarīra

SPS 3.14 lays down that *Līṅś* is atomic in magnitude since there is a scripture about its possessing activity (*tat-kṛti-śruteh*). The reference is, according to VB, to Taittirīya Upaniṣad 2.5 which says 'vijñāna directs the sacrifice and also the deed.' VB understands *vijñāna* as *buddhi* which, he adds, represents the *Līṅś*, accordingly he concludes that action is attributed to the *Līṅś* in that scripture. And, since action implies motion, the *Līṅś* as a substratum of motion—cannot be all-pervading. It cannot have a medium dimension either, being comparatively eternal, unlike medium-sized entities. The only alternative, then, is to accept the *Līṅś* as being atomic in size. [After explaining *tat-kṛti-śruteh* in the above manner, VB annotates that the reason should rather have been *tad-gati-śruteh*. 'because there is a scripture about its moving', viz., Brhad Āraṇyaka Upaniṣad 4.4.2 *sa-vijñāno bhavati savijñānam eva anu-avakramati*. VB explains this passage as implying that, He (—the soul—) is born in conjunction with the *buddhi* and he also migrates along with the *buddhi* (which represents the *Līṅś*).<sup>13</sup>]

SPS 3.15 presents a further reason for postulating the atomic dimension of the *Līṅś*: *tad-annamayatva-śruteh*. VB explains. A constituent of the *Līṅś*, the mind, is said to be composed of 'food' in Chāndogya Upaniṣad 6.5.4 ( *annamayāḥ hi somya manah* ). This indicates that the *Līṅś* is not eternal. It cannot, therefore, be all-pervading in dimensions; it must be atomic.

### Constituents of the Linga Śarīra :

It has been mentioned earlier that *buddhi* (—also called *mahat*—) forms the main constituent of the *Līṅś*. Its other constituents, according to Sāṅkhya doctrine, are *ahankāra* (=self-awareness), the mind, the ten external organs and the five *tanmātra*-s in all, eighteen entities.<sup>14</sup>

On this point, however, VB differs from most other exponents of Sāṅkhya. Commenting on SPS 3.9 (: *saptadāśakam līṅgam*), he says. "Here the seventeen jointly form the *Līṅś*; and this, at the beginning of creation, is but *one* in the form of an aggregate [just as the forest is one aggregate of many trees]; such is the meaning."<sup>15</sup> (Among these seventeen, VB enumerates the same entities as those given by VācM, with the exception of *ahankāra* it being regarded that this is included under the term *buddhi*.) VB insists that *saptadāśakam* should not be understood as implying 'seventeen and one' (: totalling eighteen). His argument is that *ekam* is here meant to convey the unitary nature, at the beginning of creation, of the *Līṅś* which then serves as an adjunct of Hiraṇyagarbha—as against the divisions of that unitary *Līṅś* into adjuncts of individual souls, since a variety of experience is required for these different individuals on account of the variety of their deserts.<sup>16</sup>

This is a contingency which violates the basic Sāṅkhya assumption of two eternal entities in the universe

(b) Experience cannot be attributed to the visible gross body either. For, such attribution would imply that when a fresh gross body is produced at the time of a new birth, that body experiences such pleasure and pain as are fruits of deeds not committed by itself, whereas, the previous body that was the actual doer of those deeds escaped – on account of death – from suffering the consequences of its own deeds<sup>2</sup>. Moreover if the gross body were the real experiencer of pleasure and pain, these should have been felt even at the time of death when that body lay down dead (–not yet destroyed through cremation or the like), but everyone agrees that there is total absence of pleasure, pain, etc in a dead body.<sup>3</sup>

(c) The subtle Līṅś, as postulated by Sāṅkhya, has *buddhi*, –the intellect – as its main constituent<sup>4</sup>, and this *buddhi*, the chief among the inner organs, is primarily the knower, doer and experiencer in this doctrine.<sup>5</sup> Not only that, the *buddhi* has eight forms or dispositions (*bhāvāḥ*) : virtue and sin, knowledge and ignorance, dispassion and passion, power and weakness ( vide SK 23). With these dispositions, therefore<sup>1</sup>, the Līṅś also becomes mediately connected just as a piece of cloth also gets perfumed on coming into contact with fragrant *campaka* flowers.<sup>6</sup> This connection of its with, especially, virtue and sin (–*dharma* and *adharma*–) among the forms of *buddhi*, determines the migration of the Līṅś in accordance with the deeds committed<sup>7</sup>

### Comparison of gross and subtle bodies

Leaving aside exceptional cases recorded in the Smṛti literature (which includes Purāṇa–s), the gross body is usually known to be inherited from the parents, as such, it is newly produced at each new 'birth' and is, consequently, subject to destruction at every death. This is not so with the subtle body. We are told in SK 40 that it is produced earliest among the evolutes of Prakṛti (–*pūrvotpannam*). Evidently, this implies that the subtle body does not suffer death and rebirth along with the gross ones, it endures death and migrates through successive gross bodies in accordance with exigencies of the law or Karman. This is comparable with the shifting of costumes or disguises by an actor in order to represent various characters.<sup>8</sup>

Nevertheless, this does not mean that the Līṅś is eternal; it is said to exist only upto the attainment of Liberation, for the while that it has yet to serve some purpose, which it has not been able to accomplish so far.<sup>9</sup> When that purpose has been served, or when final dissolution of the world approaches,<sup>10</sup> this subtle body merges into its material cause – the Prakṛti; that is one of the explanations of its appellation *lingam* in the SK.<sup>11</sup>

Here it is necessary to note that SPS 3,9 and 10 have been explained in a better manner in the Sāṅkhya-sūtra-vṛtti by Aniruddha. He has prefaced 3,10 with a question as to how the subtle body gives rise to different gross bodies of the size of an ant or an elephant etc., in spite of it (=the subtle body) being the same everywhere [so far as its constituents are concerned].<sup>16</sup> The reply to this query is sought by him in the said aphorism which, in that context, means - "The distinction of individual gross bodies is due to the diversity of deserts ;or deeds." This explanation of SPS 3,10 is much more satisfactory than that given by VB (vide the preceding paragraph).

Moreover, the idea of one *Liṅś*—that of Hiraṇyagarbha—at the beginning of creation as also that of including *ahankāra* under the term *buddhi* is clearly a borrowing from later Vedāntic thought on the part of VB.<sup>17</sup> The Mahābhārata passage which he quotes in support (Śanti. 357. 15-16), might also have been under similar Vedāntic influence. For, no earlier exponents of Sāṅkhya hold such views. Instead, some have even remarked very clearly that when the emanations from Prakṛti began, the first entity to evolve from it was the *Liṅś*, one for each individual soul.<sup>18</sup>

It is, however, interesting to note that in spite of accepting certain Vedāntic ideas concerning the *Liṅś*, VB criticizes the same in so far as they substitute five vital breaths (*prāṇa*, *apāṇa*, *vyāṇa*, *udāna* and *samāna*) in place of five *tanmātra*-s enumerated by Sāṅkhya expounders — among components of the *Liṅś*.<sup>19</sup>

#### Another subtle body apart from the *Linga Śarira*

While most exponents of Sāṅkhya speak of only one subtle body, VB postulates two, but this is not due to Vedāntic influence again. Instead, he seems to be quite justified in this respect, because his exposition (in SPBh) of relevant portions of the SK<sup>20</sup> appeals to us as being more correct and logical. This will best be borne out if we scrutinize first the explanations given by other scholiasts. Let us begin with VācM, the most celebrated commentator of the SK.

As noted in the preceding section, VācM, holds that the *Liṅś* comprises eighteen principles from *mahat* to *tanmātra*-s. These components do not include the five specific elements (*viśeṣāḥ*) viz. Ether, Wind, Fire, Water and Earth. Still, when SK 39 enumerates *sūkṣmāḥ* as one of the three subtypes of *viśeṣa*-s, VācM explains it thus : "*sūkṣmāḥ* means the subtle bodies which are postulated through inference (since they cannot be cognized through direct perception). The subtle body is, indeed, one among the three types of 'specific objects' inasmuch as it is accompanied by organs that are characterized by calmness, restlessness or dullness."<sup>21</sup>



The same subtle body is understood by him as a denotation of *līṅgam* in SK 42. In its immediately preceding SK 41, however, the *līṅgam* is distinguished from 'specific objects (*viśeṣāḥ*)'. If this *līṅga* (of SK 41) were equated with the subtle body as in SK 42, then it would turn out to be one of the *viśeṣa*-s (following SK 39) and its discrimination from *viśeṣa*-s (in SK 41) would not be justified. This baffles VācM and forces him to interpret *līṅga* in SK 41 as '*buddhi* and the like' and *viśeṣa* as 'subtle body'.<sup>122</sup> Even more surprising is the fact that the same term *līṅga* occurring in SK 40 – immediately preceding 41 – has been interpreted by VācM neither as the 'subtle body' (vide SK 42) nor as '*buddhi* etc.' (vide SK 41), but as an adjective meaning 'that which merges (into Prakṛti in due course)'!

It may be conceded that all the above renderings of *līṅgam* given by VācM are invulnerable from the point of view of grammar or convention. Still, one feels that the author of the SK could not have intended the *same word in sequential verses* to convey different meanings each time, especially when the main topic under discussion was consistently the same, viz., the subtle body.

A point to be noted further is that VācM faces other difficulties also in explaining these Kārikās (39 to 42). Thus, e.g., SK 41 says, according to him, that the *buddhi* etc do not subsist supportless without the subtle bodies. This creates a difficulty because *buddhi*, being the very first evolute of Prakṛti, should definitely have existed without any support at the beginning of creation. To avoid this difficulty, VācM and his commentators have had to modify the argument underlying this verse and interpret it as referring merely to the state of affairs subsequent to the creation of the five *tanmātrā*-s.<sup>23</sup> This, however, is an unnecessary complication, for, as shall be shown later, the verse in question can certainly be explained in a much simpler and clearer manner. But before going to that, let us judge some more commentaries on the relevant Kārikā-s.

The GPBh is not very clear either in the explanation of SK 39-42: *līṅgam* is equated with *trayodaśavidhaṁ karaṇam* in 41, but the same is paraphrased as *sūkṣmam* in 40 and as *sūkṣmaḥ paramāṇubhis tanmātrair upacītaḥ śartram* in 42! Welden and Larson<sup>24</sup> conclude that GP (as also Māthara) understands *līṅgam* as the 'thirteenfold instrument' and *līṅga śartram* as the subtle body which comprises the five *tanmātrā*-s in addition to the 'thirteen-fold instrument'. As noted at the outset of this paper, however, neither the SK nor the GPBh (nor even the Māthara Vṛtti) uses the term *līṅgaśartra*. Nor is any justification found in the SK itself for equating *līṅgam* with *karaṇam*, the Kārikā-s 31, 32, 33 which speak of *karaṇam* do Sambodhi 5.1

not mention *lingam* and SK 40-42 which expressly speak of the *lingam* provide no allusion to what was earlier called *karanam*

Secondly, in GPBh 40, ..*lingam iti pralayakale mahādādisūkṣmapar-yantaṁ karanopetaṁ pradhānaṁ* iyate, it is not clear why '*karanopetaṁ*' is added in spite of the fact that the 'thirteenfold instrument' is already included in what is called *mahādādi*. The same is the case in GPBh 42 *liṅgaṁ, sūkṣmaḥ paramānubhis tanmātrair upacitaḥ śarīraḥ trayodaśavidhakarano-petaṁ*.

In SK 41, GPBh as also Mādhava Vṛtti and Jayamaṅgala commentaries read *avīśaṇḥ* in place of *viśaṇḥ*. The *kārikā* is then explained as implying that the *liṅgaṁ* which (according to them,) signifies the 'cognitive apparatus' (or the 'instrument' *karaṇam*) comprising thirteen organs, does not subsist supportless, without the unspecific elements (*avīśaṇa*), viz. a subtle body composed of five elements which are the same as *tanmātra*-s.<sup>25</sup>

It may be noted that this explanation is virtually the same as that given by VācM, despite the difference in its wording and in accepting the reading '*avīśaṇḥ*'. With reference to the latter it may be pointed out that in the Sāṅkhya System, *tanmātra*-s represent, not the five elements themselves in subtle form, but rather the causal substance of these elements, viz, the five abstract objects of perception ( . sound, odour, etc) in their subtle non-differentiated forms.<sup>26</sup> Evidently, therefore, *tanmātra*-s do not have properties that are corporeal/physical (*bhautika*) in the strict sense of the term. Hence, one fails to understand how, in these commentaries, *tanmātra*-s have been taken as representing elements that form a supportive basis for the 'cognitive apparatus' comprising thirteen organs.

The reading '*viśaṇḥ*', also, seems to have been explained in GPBh, but that explanation, as it has come down, is not very clear.<sup>27</sup>

Commenting on SK 39, GP remarks . "Subtle i. e the subtle elements (*tanmātra*-s), composed of which and characterized by Mahat and the rest, the subtle bodies always exist and migrate .. The subtle ones called the *tanmātra*-s are permanent, constant among them [For,] the body commenced by them and impelled by actions of the previous birth, migrates into the conditions of animals, deer, birds, reptiles and immobile objects ... till discriminative knowledge is attained."<sup>28</sup>

With regard to this explanation in GPBh 39, it must be pointed out that SK 39 mentions *sūkṣmaḥ* as a type of *viśeṣa*-s, and the designation *viśeṣa* stands for the five 'specific' elements, Earth and the rest.<sup>29</sup> The elements are called 'specific' because they are specifically (the producers of experiences or mental states which may be) tranquil, restless or dull, as against the *tanmātra*-s which are neutral and hence called 'unspecific'

(*aviśeṣa*) in the previous Kārikā, i.e. SK 38. Moreover, in no other earlier Kārikā has the author employed the word *sūkṣma* to convey the principles known as *tanmātra*-s (It is the commentators who have mistakenly identified *tanmātra*-s with *sūkṣma-bhūtāni*)

In connection with this unsuitability of the word *sūkṣmāḥ* being explained as *tanmātrāṇi*, one may like to go back to see how VācM has explained it, and will recall that he has taken it to imply 'subtle bodies'. This explanation, however, shall have to be cast aside in the very next Kārikā (40) which says *mahadādi sūkṣmaparyantaḥ ..lingam*, indicating very clearly that *sūkṣma* is not quite the same as the subtle body (called *linga*). This sort of shifting in the meaning of a vocable is certainly less preferable if a consistent interpretation (of both *sūkṣmāḥ* and *lingam*) is alternatively possible.

Such, indeed, is the case here if we follow VB who conceives of a supportive [subtle] body *Adhishṭhāna* [*Sūkṣma Śāstra*] apart from the *Līṅga Śāstra*, also subtle. He thus conceives of three bodies in all for each soul. He is not unaware of the fact that only two bodies one gross and one subtle are usually recognized by exponents of Sāṅkhya as also by other thinkers; but this concept, he believes, results from treating the *Līṅga* as identical with the *Adhishṭhāna Śāstra* since both are subtle and are closely connected with each other.<sup>20</sup>

VB bases his above doctrine on SPS 5.103 which says - "There is no rule that the body is necessarily a gross one, for, there exists the *atīvāhika* body also." According to VB, *atīvāhika* means 'vehicular', that which conveys the *Līṅga* from one world to another, since the *Līṅga* cannot have any movement without a tabernacle of subtle elements.<sup>21</sup> As it is meant to provide support, this body is corporal (*bhautika*) i.e., it is made up of the five specific elements, and yet it is subtle and imperceptible (*apratyakṣa*)

Following this doctrine, then, *sūkṣmāḥ viśeṣāḥ* of SK 39 would refer to the five specific elements in their subtlest form as against *prabhūtaḥ* designating the gross type of specific elements. Themselves the product of *tanmātras*, these *sūkṣmāḥ* constitute the *Adhishṭhāna Śāstra* that serves as the tabernacle of the *Līṅga* in its migrations as also in its subsistence in different bodies, as such, it is as lasting (*myata*) as the *Līṅga*, which means that it persists until Liberation is attained through true knowledge.<sup>22</sup>

Such an explanation of SK 39, claims VB, has the support of SK 41 also which says : "As a painting stands not without a background nor does a shadow without a stake or the like, so is the *Līṅga* unable to subsist supportless, (i.e.) without the *viśeṣa*-s. *Viśeṣa*, which means 'gross (?)

specific element' stands here for the subclass of *viśeṣa*-s called the *sūkṣma* (in SK 39).<sup>33</sup>

This explanation of SK 41 is quite acceptable except for the unnecessary characterization of *viśeṣa* as 'gross' elements, a term employed perhaps in contradistinction to *tanmātras* which are not so. One feels, however, that since *tanmātras* have been accepted as having a non-physical/non-corporeal nature, they cannot be qualified as 'subtle' in the same sense in which the others are 'gross'.

On further judgement of VB's interpretation of SK 41, we find that *lingam* herein has been taken as singulifying the *Liṅś*. Since this body has clearly been mentioned here as being distinct from the *viśeṣa*-s [of *sūkṣma* type] which formulate its support, VB insists—and laudably so—that the same distinction (—as substratum and superstrate *āśrayāśrayin*) should be reckoned in the previous *Kārikā* (40) also, between the words '*lingam*' and '*sūkṣma*' [which words evidently stand for *Liṅś* and *sūkṣmāḥ viśeṣāḥ* respectively on the basis of SK 39 and 41 as explained by VB above].

Now, if that distinction and the mutual relationship are reckoned, then *mahadādi-sūkṣmaparyantam saṁsaratī, lingam* in SK 40 shall have to be understood as stating that "The *Liṅś* which comprises elements starting from *Mahat* [in the line of evolutes upto *tanmātra*-s], migrates along with the subtle [specific elements *sūkṣmāḥ viśeṣāḥ* which serve as its base and form the *Adhīṣṭ*]"<sup>34</sup>

It will be noted that in giving this explanation, VB has split *mahadādi-sūkṣmaparyantam* into two separate neuter adjectives qualifying *lingam*, while other exponents of Sāṅkhya have regarded the whole as a single *pada* and explained it as '[the *Liṅś*] which consists of elements starting from *Mahat* down to the *sūkṣma*,<sup>35</sup>—a meaning which implies a part-and-whole non-divisibility between the *linga* and the *sūkṣma*, and not the distinction of substratum-and-superstrate which VB insists on maintaining in consistency with SK 41.

The splitting of the phrase into *mahadādi* and *sūkṣmaparyantam* by VB cannot be rejected as being wrong, on grammatical grounds. (Moreover, even GP has done the same, although his explanation is not acceptable because he paraphrases *sūkṣma-paryantam* as *tanmātra-paryantam*; that *sūkṣma* in the SK cannot stand for *tanmātra*-s, has been shown earlier).

The long drawn-out discussion above will have made it clear that SK 39-42 have been explained in the best possible manner, with satisfactory consistency in rendering *lingam* always as '*Liṅś*' and *sūkṣma* or (*sūkṣma*) *viśeṣa* always as 'the subtle specific elements comprising the *Adhīṣṭhāna Śarīra*', by VB alone.<sup>36</sup> Accordingly one has to accept that the author of

the SK postulated not one subtle body but two: the *Līnś* and the *Adhīś*.

*Rāsumé*. This paper clarifies the following points .

*Īśvarakṛṣṇa*, the propounder of the Classical Sāṅkhya, postulated a subtle body (of atomic size) called the *Līnś*, in order to account for transmigration and the experience of results of deeds committed in earlier lives. For the same reasons, the *Līnś* is conceived of as being more eternal than the physical body. For each soul, there is one *Līnś* subsisting from the beginning of creation upto final dissolution of the world or the attainment of liberating knowledge.

This *Līnś* has eighteen components: the intellect (*buddhi/mahat*), self-awareness (*ahaṅkāra*), mind, five organs of sense, five motor organs and five *tanmātra*-s. As none of these components are physical in the strict sense of the term, the *Līnś* requires a supportive body (*Adhīś*) which also serves as its conveyance/vehicle (*atīvaḥika*) through its transmigrations. This *Adhīś* is composed of the subtle particles of specific elements (*viśeṣaḥ*). It is, therefore, a subtle body also, and endures so long as the *Līnś* does.

#### References and foot notes

- 1 *Puruṣasye 'c-hādyās tāvān nityā na parinānītvāpatteḥ*. SPBh 1.146
- 2 *Sūkṣmadehānabhyupagams sūkṣmadeho yuktam evānumṣyate iti tattvam* 'Śārabodhini' on SK 39
- 3 *„Ekasya līngadehasya 'va sarva-sammatastvāt* SPBh 3.8
- 4 *Ibid*, 39 *Atra ca līngadehe buddhir eva „bhogaḥ prāḥ uktaḥ*
- 5 It is held that the two-fold purpose of the soul ( experience of worldly life at first, and emancipation from it later on) impels the particular *buddhi* connected with it to perform the activities of knowing, thinking, volition, doing, experiencing of pleasure and pain, etc through the mechanism of thirteen organs (including itself). And, owing to the proximity of this *buddhi*, all its qualities, its experiences, bondage, etc appear to be taking place in the soul, just as the proximity of a red flower creates the impression that redness belongs to the pure crystal (which, in fact only reflects the redness of the flower) Vide SPS 6.28
- 6 SK 40 *dharmaḥdharma" bhāvāḥ, tad-anvitā buddhiḥ, tad-anvitaḥ ca sūkṣmaśarīram iti tad api bhāvair adbhīśītam, yathā surabhicampaka-samparkād vastram tad-āmadavāśītam bhavati*
- 7 Dharma and adharma form that type of *bhāva*-s which are called *nimitta*, they being instrumental in the production of a particular birth and experiences therein. They thus become determiners of the migrations of a *Līnś* in accordance with deeds committed (For details on *nimitta*-s, vide SK 42, 44 and 45).
- 8 *najavad vyavatiṣṭhate līngam* . SK 42(d)
- 9 The purpose to be served by the *Līnś* is the twofold purpose of the individual soul (vide fn. 5). When, after many worldly experiences, true knowledge is finally attained, Prakṛti withdraws all its evolutes into itself and retires from activity, so that the soul can attain once more its natural 'alooniness (*kaivalya*)' which is the state of liberation according to the Sāṅkhya doctrine. Vide SK 67-8.

- 10 *ā cūḍisargād ā ca mahāpralayād avatīṣṭhate...* mahā-pralaya-paryantam sthāyī . . these are paraphrases of the term *niyatam* (in SK 40) given in the STK and the Śārabodhinī respectively. The Candrikā of Nārāyaṇa, however, says , *niyatam pratyātmaśāntam*
- 11 *layam gacchatīti lingam* STK 40 Another possible meaning is . '(the body) characteristic of (the individuality of) a soul'
- 12 For the actual meaning of the Upaniṣadic passage in question, cf. Wadhvani, 1972, pp 251-56.
- 13 "*Mahadādi-sūkṣmaparyantam*" mahadahankārāi'kādaśendriyapaścatanmātra-paryantam, *ejāṇ sanudāyāḥ sūkṣmaśarīram* .STK 40 This is further expatiated in its subcommentary 'Vidvattoṣṇī' *sūkṣmaḥ paścatanmāram Tad eva paryantam śmā yasya kadambasya tat tathoktam*. Vide also the Sāṅkhyasūtravṛtti of Aniruddha on SPS 3 9.
- 14 SPBh 3 90 , *Tatra sapādaśa mīlītva līngasārīram, tac ca sargādu samaṣṭīrūpam ekaṁ ca bhavaty arthaḥ*
- 15 Ibid , *na tu sapādaśam ekaṁ ce'tyaṣṭādāśatayā vyākhyeyam*.. Also ibid, 3 10 , *yady api sargādu nānātvam api bhavati*
- 16 Sāṅkhyasūtravṛtti 3 10 *sūkṣmadehasya sarvatra tulyatvāt sthūlavatsādrīyaḥ kuta ity ata āha*
- 17 Vide, for example, 'Vedāntasūtra' (of Śaṅkara) 1911 59 *sūkṣmasārīrāni sapādaśānyavāni līngasārīrāni, ananyor [-buddhimanasoḥ] eva cūttāhankārayer antarbhāvaḥ* Also P 62 (ibid) in the comm 'Bālabodhinī' . *samaṣṭi līngasārīropahita-hiranyagarbho'pi* VB has also imbibed from Vedānta the doctrine of Non-dualism and chiselled it into 'Avibhāgād,aita non-dualism consisting of Non-separability' —his special theory which aspires to fuse together both the Sāṅkhya and the Vedānta
- 18 Cf STK 40 *Pradhānenādisarge pratipurūṣam ekat'kam upādītam sūkṣmaśarīram*
- 19 *yai tu māyāvādīno līngasārīrasya tanmātrasthāne prajādīpaścakam prakṣipanti..tad apramāṇakam* SPBh 3 12
- 20 The relevant Kārikās are SK 39-42 SPS and the Tattvasamāsasūtra are even later than the fourteenth century (See Larson 1969 p 164), and, therefore, they are not considered here as original basic texts
- 21 STK 39 "*sūkṣmā*" ityādī *sūkṣmadehaḥ partikalpitāḥ*. Vide also STK 40 "*sūkṣmaśarīram śāntaḥoramūḍhāir indriyair anvītatvād viśeṣaḥ*."
- 22 *līngāni jñātvād buddhyā dayo "līngam". Tad anāśritam na ṭīṣṭhati. "vinā viśeṣaiḥ" iti, sūkṣmaiḥ śarīraiḥ ity arthaḥ* STK 41 This amounts to saying that subtle bodies form the inevitable support of the *buddhi* etc. Such a position appears awkward in view of the fact that the *buddhi* itself is one of the constituents of the *tanmā*
- 23 STK 41 . *Janmaprāyaṇāntarāle buddhyādayaḥ...driyamāna-buddhyādivat* Commenting on this, the Śārabodhinī expatiates further . *utpanna'ka'kaśarīrānīti ity arthaḥ. Atra hetuḥ na vyabhicāra iti bhāvaḥ*
- 24 Weiden 1910 445-59, Larson, 1969 206
- 25 Vide e.g, Māṭhara Vṛtti on SK 41 . *..viśeṣaḥ iti tanmātrāni svabhāvikaśarīrajāvat śāntaḥoramūḍhakarāhītatvāt Tatr ārabdham sūkṣmaśarīram Tena sūkṣmaśarīreṇa sargādīprārabdhena vinā nīrārayaṁ trayodaśakaraṇākhyam līgam na ṭīṣṭhati* The English rendering of *līgam* as 'cognitive apparatus' here is from Shastri 1948,73 (Transl of SK 41).
- 26 SK 38 *tanmātrāṇy avīṣeṣāḥ* . . STK 38 . *śa' dādītanmātrāni sūkṣmāni, na caśāṇ śāntatvādīr any upabhogayogyo viśeṣa iti mātrāśabdārthaḥ*; Māṭhara Vṛtti on SK

- 38 *yāni bhūtādisamjñakāt tamsād ahaṅkāraḍ upanūnī pañca-tanmātrāṇi śabdādāni*  
GP is not clear on this point
- 27 Vide GPBh 41 . *atha viśeṣabhūtaṇy ucyanta śarīraṁ pañcabhūtamayaṁ valīṣeṇa śarīreṇa*  
*vinā kva lingasthānaṁ ceti ka ekadeham ujjahati tadavānyam āśrayati liṅgaṁ*  
*trayodaśavidhāṁ karanam ity arthaḥ* This may mean that if the reading *viśeṣa*  
'specific' is accepted, it must stand here for the gross body composed of the five  
specific (gross) elements. For, the *liṅga* which comprises the thirteenfold cognitive  
apparatus (according to GP), cannot subsist without a (gross) specific body on  
leaving one such body, it resorts to another
- The commentary Yuktī Dipikā also has SK 41 with the reading *viśeṣatḥ*, but  
it explains the verses as propounding the dependence of the *liṅga* (= *indriya-s*) on  
a body in subtle form. This is regarded as an answer to those who, like the  
Pātañjala-s, hold *indriya-s* to be pervasive (*vibhu*) *yat punar etad uktam vibhuvād*  
*indriyānāṁ svātmany avasthānāṁ vṛttilabha vṛttinirodhaḥ ca sameśra iti, anyuktaṁ*  
*etat sūkṣmāṁ tac cārāṁ itī viśeṣitam iti*
- 28 GPBh 39 *sūkṣmāḥ tanmātrāṇi yat-saṅgykṣtāṁ tanmātrikāṁ sūkṣmāśarīraṁ mahad-*  
*dillīgaṁ sādā tīṣṭhātī saṁśarati ca .sūkṣmās tanmātrasamjñakās teṣāṁ madhye myatā*  
*nītyās tair abaddhaṁ śarīraṁ karmavāśāt paśuṁygapakṣisarsyapasthāvarajātīṇ saṁ-*  
*sarati* The translation is from Mainkar 1964 p 107
- 29 The 'specific' elements are categorized into three types by SK 39 subtle ones  
(*sūkṣmāḥ*), hereditarily obtained i.e organic [gross] ones (*mātāpitrjñāḥ*), [inorganic]  
gross ones (*prabhūṭāḥ*) It may be noted that Colebrooke and Wilson 1837 124-27  
regard SK 39 as laying down three types of bodies subtle, generated and elemen-  
tary, but a close perusal reveals that the main concern of this *Kārikā* is 'specific'  
objects as against 'unspecific' ones of the preceding stanza
- 30 Vide SPBh 3 11 *yat tu śarīradvayam eva brūyate, tat liṅgaśarīradhīṣṭhāmaśarīrayor*  
*anyo'nya-niyataitena sūkṣmatvena ca'kātābhīprāyād iti*
- 31 Ibid, 5 103 . *śarīraṁ sthūlaṁ prajayakṣam eve'ti na niyamāḥ . lokāl lokāntaraṁ*  
*lingadeham ativāhayaty ātivāhikam, bhūāśīrayaṁ vinā citrādval lingadehasya gaman-*  
*ānupapattēḥ*
- 32 Ibid 3 12 . *Ata tanmātrakāryaṁ mātāpitrjāśarīrāpekṣayā sūkṣmāṁ yad bhūtapañcakāṁ*  
*yāval-lingasthāyī prakṛtāṁ tad eva liṅgadhīṣṭhānaṁ śarīraṁ .*
- 33 Ibid . *viśeṣatḥ sthūlabhūtaḥ sūkṣmākhyaiḥ sthūlāvantarabhedair iti yvati,*
- 34 Ibid . *Mahadādīrūpaṁ yat liṅgaṁ tat svādhārasūkṣmaparyantaṁ saṁśarati, tena*  
*saha saṁśaraty arthaḥ.*
- 35 As shown earlier, they differ from each other on the signification of the term  
*sūkṣma*
- 36 Bhāstri 1948 p, 73 fn. 1 mentions another exponent also, holding similar views  
since he follows VB largely This is Muḍumba Narasiṁhasvāmīn, author of 'Sāṅkhya  
taru vasanta' Adyar Ms No VIII E 7

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## स्वाभ्याय

*Contribution of Jainism to Indian Culture*, Ed. Dr R. C. Divedi, Pub. Motilal Banarsidass, Delhi, 1975, pp. 306 Rs. 45. A Seminar on 'Contribution of Jainism to Indian Culture with special reference to the Doctrine of Non-Violence' was held at the University of Udaipur from 2nd to 6th Oct. 1973. In this book are included some of the papers read at the Seminar.

*The Jaina Iconography*, by B. C. Bhattacharya, Pub. Motilal Banarsidass, Delhi Second Edition, 1974 Rs. 70/- This is the revised edition with a Foreword by B. N. Srinani of the National Museum, New Delhi.

*Angasuttānt* Part I, Āyasa, Sūyagada, Phana and Samavāya, Part II Bhagavat, part III Nivāḍhummakhaḍo, Uḍvāgadasāto, Antagadadasāto, Anuttaravavāḍhadasāto, Pambhivagaramma, Vivahāsuyam, Ed. Muni Nathmalji, Pub. Jaina Vishva Bharati, Ladnun (Raj.) V. S. 2031, Rs. 55, 90 and 80. Critically edited texts of the Angas are printed in these books. Speciality of these edition is that wherever the word jiva occurs the full text is provided. It would have been better if the index of the important words had been given.

On the 150th and Teachings of Mahavira on the occasion of his 2500th Nirvan Celebrations the following books are published :

*Shramana Bhagawan Mahavira and Jainism* : by Dr. Ramanlal C. Shah. Pub. Shri Vallabhant Samrak Nidhi, Bombay, 1975 pp. 28, Rupee one.

जैनधर्म महावीर जी निमग्नदर्शन, प्र० आनन्द भगवान, रामपुर, १९७५, पृ० ६९, रु. ४. निमग्नदर्शन में महावीर की जीवन की निमग्न गहराई लिखा है।

*Bhagavan Mahavira - Prophet of Tolerance* Dr. K. R. Chandra, Jain Mission Society, Madras-1 pp. 31, for free distribution on the payment of postage. In short Dr. Chandra has described the life and teachings of Mahavira.

जैन धर्म और भगवान महावीर : डॉ० के० आनन्द कुमार शास्त्री, प्र० विश्वेश्वर गुरुकुल राधाबाई जैन ट्रस्ट, इन्दौर, १९७५, पृ० ९, तीन रुपये। इसमें जैन धर्म, अनेकान्त सिद्धान्त आदि तथा अहिंसा आदि का निरूपण करके भ० महावीर की संक्षिप्त जीवनी दी गई है। विद्वानों के जैनधर्म और महावीर के विषय में अभिमतता का संग्रह अंत में दिया गया है।

तीर्थंकर वर्धमान महावीर : पद्मचन्द्र शास्त्री, प्र० श्री श्रीरमिर्माण ग्रन्थ प्रकाशन समिति, इन्दौर, १९७४ पृ० ११५, आठ रुपये।

*Vira Jinandarcara* Ed and Tr. Dr. Hira Lal Jain, Pub. Bharatiya Jnanapitha, Delhi, 1974, pp. 85-113, Rs. 10/- In this book Chs. 95-108 of the Mahapurana in Apabhramsha of Puspadanta are given with their Hindi translation dealing with the life of Mahavira.

आचार्य प्रवर श्री आनन्द ऋषि-अभिनन्दन ग्रन्थ : (जैन विद्या एवं प्राकृत भाषा का ज्ञानकोष) : संपादक मंडल, श्री विजयशुनि आदि, प्र० श्री महाराष्ट्र स्थानकवासी जैन संघ, साधनासदन, नानापेट, पूना-२, १९७५, मू० चालीस रुपये इसमें आचार्य श्री आनन्द ऋषिजी के जीवन संबंधी लेखों के उपरति-उनके उपदेशों का भी संग्रह किया गया है तथा धर्म और दर्शन, प्राकृत भाषा और साहित्य, तथा इतिहास और संस्कृति-इन विभागों में विविध लेखकों के लेख मुद्रित हैं ।

अष्टसहस्री : ( विद्यानन्द कृत ) का श्री आर्यिका ज्ञानमती कृत हिन्दी अनुवाद प्रथम भाग, प्र० दि० जैन शिलोक शोध संस्थान, हस्तिनापुर, पृ० ४४७-१२० मू० रु ५१.

इसमें समंतभद्रकृत आसमीभाषा की प्रथम छः कारिकाओंकी टीका अष्टसहस्री हिन्दी अनुवाद के साथ मुद्रित है । इस कठिन ग्रन्थ का हिन्दी अनुवाद उपस्थित करके आर्या श्री ज्ञानमतीजी ने अध्येताओंका उपकार किया है । साथ ही परिशिष्ट में 'न्यायसार' इस नाम के ग्रन्थ में आर्यिकाजी ने पूर्वाचार्यों के मन्तव्यों का संक्षेपमें उद्धरण करके जैन न्याय को स्पष्ट करने का प्रयत्न किया है जो जैनन्यायमें प्रवेशार्थी के लिए अत्यन्त उपयोगी सिद्ध होगा ।

*Prāśnavyākaranasūtra* : Translation and Commentary in Hindi by Pt. Shri Hemacandra, Edited by Pt. Amaramuni, Pub. Sanmati Jñānapīṭha, Agra, pp. 891, 1973, Rs. 25/-. An exhaustive Commentary on Āsava and Sampara theory of the text is the main feature of this book.

*Vaḍasaṃgraha* of Śrīmad Yaśovijaya Upādhyaya, Pub. Bhāratīya Prakāśa Tattvapraśaṣana Samiti, Pindwāda, VS. 2031, pp. 144, Rs 10/-. In this book following Sanskrit texts are included—Kūpaḍṛṣṭāntaviśadīkaraṇa, Vādamāla ( included in this are—Svatvavāda and Sannīkaravāda ), Viśaya-tvavāda, Vāyasmādeḥ pratyakṣapratyakṣatvavivādarahasyam, and Vādamāla ( included in this are—Vastulaksana, Sāmānyavāda, Viśeṣavāda, Vāgādīnam-indriyatvanirakaraṇavāda, Atirikṭaśaktivāda and Adṛṣṭasiddhi.

*King Bimbisara and king Ajātaśatru* . Dr. Muni Nagaraj, Tr. from Hindi by Muni Mahendra Kumara, pub. Jaina Visva Bharati, Ladnun (Raj). 1974, pp. 90 Rs. 7/-. In this monograph Dr. Muni Nagarajaji has discussed the relation of these two kings with Mahāvīra and Buddha

संस्कृत काव्य प्रतिभा : Ed. by Dr. Narayan Kansara, Pub. Gujarat College, Ahmedabad 1975. pp. 56. This is a collection of the selected Kavyas written by the students of the College during the last sixty years in their college magazine

*Some Problems of Indian History and Culture* by Dr. D C. Sircar, Pub. B J Institute of Learning and Research, Ahmedabad, 1974, p 63, Rs. 7-50

Dr D C Sircar, an erudite scholar in Ancient Indian History and Culture, has ably dealt with some problems of Indian History with his sufficient critical acumen in his three lectures on "Pressure on the Historical Approach", "The Dāsa-Dāsyu of the Rgveda" and "Pitfalls in the study of Early Indian Society", delivered at the B J Institute of Learning and Research, Ahmedabad, on the 9th, 10th and 11th December, 1972. In his first lecture on "Pressure on the Historical Approach" he has put an emphasis on the objective approach to history as defined by Kalhana, the author of *Rājataranginī* and explained by H S. Williams in the *Historians' History of the world* and pointed out that the desire to be free from prejudices in evaluating the evidence is the key note of one's approach to historical criticism and the desire to maintain human interest is "the key note of one's conception of historical composition". Next he has dwelt on (1) the pressure of lack of sufficient critical acumen in certain Indian writings which opine that everything Indian is good and original, etc (2) the pressure of regional patriotism of some Indian scholars, (3) the pressure of a kind of dogmatic and uncritical approach of some Indian historians under the influence of a new conception of history based on socio-economic approach to historiography with the growth of communism and (4) the political pressure from some quarters on the historical approach. He has concluded his first lecture with the remark that truth, the basis of history, must be told without wounding the feelings of a group of people as far as practicable.

In his second lecture on "The Dāsa-Dāsyu of the Rgveda" Dr. Sircar has brilliantly treated the topic on the basis of their linguistic and cultural features. In his opinion the Dāsa-Dāsyu might have been the Austric speaking pre-Dravidian proto-Australoid tribes whom the Aryans met in the Punjab after their advent into India. The Panis, the Dāsa, the Dāsyus, the Asuras, the Śūdras and the Rākṣasas mentioned in the Vedic literature were the representatives of the Non-Aryans. It appears that there took place a racial and cultural synthesis between the Aryans and the culturally advanced tribes of the group leading to the development of the composite socio-religious life of the Brāhmanical Hindus in the later period.

In his third lecture on "Pitfalls in the Study of Early Indian Society" the learned historian has pointed out the difficulties in writing a social history of India, in the light of his criticism of the work of the late Dr. N. C. Banerjee, "*Mauryayuger Bhāratiya Samāja*", written on the basis of the evidences of the *Arthashastra* of Kautilya, such as, the determination of the date and place of composition of any particular work, location of

the social customs and practices mentioned in it in definite periods and localities, finding out social customs mentioned in the book of known date and origin in vogue in different parts of the vast country and in earlier and later period, assigning the date of the composition of the Arthaśāstra and dealing with the state of society depicted in the Dharmaśāstra, the Arthaśāstra and the Kāmasūtra as theoretical considerably, early marriage of girls in the Dharmaśāstra, the privileges of the Brāhmanas in ancient Indian society, the profession of the different varnas or castes—the Brāhmanas, the Kṣatriyas, the Vaiśyas and the Śūdras, the naming of the child according to the prescription, seclusion of women, gotrāntara (change of gotra) in the marriage of a girl, sanctity of marriage, the scope of marriage, the marriage of a Śūdra girl by a Brāhmana in Bengal and his social position and that of “Bharār meye” (girls of unknown origin) in mediæval Bengal and the taking of meat in the royal household of the Emperor Aśoka.

We endorse the view of the learned historian on the objective historical approach with a dispassionate, unbiased, unprejudiced and impartial judgement of the past events of history and congratulate him for his three important lectures. In this connection it should be noted that “In any age of any society the study of history, like other social activities, is governed by the dominant tendencies of the time and the place.”<sup>1</sup>

—J. C. Sikdar

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1 A Study of History, A. J. Toynbee, p. 1.

# સંસ્કૃતની પ્રસ્તુતતા

હરિવલ્લભ ચૂ, ભાષાણી

સંસ્કૃત ભાષા અને સાહિત્યના શિક્ષણના વર્તમાન સ્વરૂપની પુનર્વિચારણા કરવા માટે આપણે સૌ આ પરિષદ રૂપે એકઠા થયા છીએ, એ ધણા આનંદની વાત છે. કદાચ કોઈ એવો આક્ષેપ કરે ખરા કે જ્યારે શત્રુનું સૈન્ય રાજમહેલના દરવાજા તોડવાની અણી પર હોય ત્યારે રાજા બચાવ કે પ્રતિકારના પગલાનો વિચાર કરવા બેસે—કાઈકે તેના જેવો આ ધાટ છે. પરંતુ, આ પરિષદમાં થનારી ચર્ચાવિચારણાને પરિણામે સંસ્કૃતના શિક્ષણના પુનર્વિધાન પરત્વે જો થોડાક પણ નક્કર પગલાં લઈ શકાશે, તો વિકટ પરિસ્થિતિ વચ્ચે પણ કશોક મગળ પ્રારંભ કર્યો ન જાય અને સતોષ આપણે અવશ્ય લઈ શકીશું. વિચાર નેટલે અમે વાસ્તવિક પરિસ્થિતિને સ્પર્શીએ અને સ્પષ્ટ હોય અને નેટલે અમે તેની આચારમા પરિણતિ થઈ શકે, તેટલે અમે જ તે વિચારની સાર્થકતા લેખાય.

યુનિવર્સિટી શિક્ષણની આપણે ત્યાં સ્થાપના થઈ ત્યારથી માનવવિદ્યાઓને લગતી તેની શાખામાં પાઠ્યવિષયોને લગતી જે વિભાગવ્યવસ્થા કરવામાં આવેલી (અને જે વ્યવસ્થા અધ્યાપાદિ મૂળવત્ ચાલુ છે) તેની કચાશો હવે આપણને સ્પષ્ટપણે દેખાઈ રહી છે એક તો એ કે યુનિવર્સિટી શિક્ષણ મૂળભૂતપણે ધર્મનિરપેક્ષ અને માનવતાનિષ્ઠ હોવા છતાં પ્રસિદ્ધ ભાષાસાહિત્યના શિક્ષણની, જાણે કે તે સાપ્રદાયિક હોય તે રીતે કાઈકે વ્યવસ્થા કરવામાં આવી, અને સંસ્કૃત, પાલિ અને અર્ધમાગધી (કે પ્રાકૃત) હકીકતે તો પરસ્પરાપેક્ષી અને પરસ્પરની પૂરક હોવા છતાં, સંસ્કૃતને હિન્દુધર્મ સાથે, પાલિને બૌદ્ધધર્મ સાથે અને પ્રાકૃતને જૈનધર્મ સાથે જોડે અજોડે જોડી દેવામાં આવી, ભાષા અને ધર્મોનું આ જોડાણ સ્પષ્ટ કક્ષાનું છે. ઉપસૂક્ત પ્રત્યેક ધર્મનું સાહિત્ય એકથી વધુ ભાષામાં છે, અને એ ભાષાઓ કે તેમના સાહિત્ય વચ્ચે ધણા પ્રમાણમાં આદાનપ્રદાન થયેલું છે એટલે તેમની કોઈ એક ભાષા કે સાહિત્યના સ્વરૂપ અને વિકાસને બરાબર સમજવા માટે બાકીની બે ભાષાઓ અને તેમના સાહિત્યનું જ્ઞાન અત્યંત આવશ્યક છે.

પરંતુ માનવવિદ્યાઓની વિષયવ્યવસ્થાની વધુ ગંભીર ખામી તો એ છે કે તેમાં પાઠ્ય વિષયનું પ્રાધાન્ય નહીં કરવા માટે એવડા ધોરણ રાખ્યાં છે કેટલીક આખતમાં વિદ્યા કે શાસ્ત્રને મુખ્ય ગણ્યું છે, તો કેટલીક આખતમાં ભાષાને આથી બનને પક્ષે ધણી હાનિ થઈ

છે જે અર્થમાં તત્ત્વજ્ઞાન, બાષાવિજ્ઞાન, મનોવિજ્ઞાન વગેરે એક એક સ્વયંપર્યાપ્ત વિષય છે, તે અર્થમાં સંસ્કૃત, પાલિ, ગુજરાતી, હિન્દી વગેરે એક એક વિષય નથી તે તો પ્રત્યેક એક વિષયજૂથ છે, જેમની વચ્ચે કેવળ બાષાના માધ્યમ પૂરતી જ સમાનતા છે સંસ્કૃત બાષા જાણનારને સંસ્કૃત બાષામાં રહેલા બધા વિષયના નિષ્ણાત માનીને નહીં ચાલી શકાય—જેમ કે સંસ્કૃત સાહિત્યનો (એટલે કે લલિત સાહિત્યનો) જાણકાર તેટલા જ કારણે દર્શન, ન્યાય, અલંકાર કે વ્યાકરણનો જાણકાર હોવાનું નહીં ગણી શકાય

આથી વિષયોની નવેસરથી વધુ સુદ્ધિસગત અને ઉપયોગી વ્યવસ્થા આપણે કરવી પડશે બાષાની ભિન્નતા કરતા વિષયની સમાનતાનું ધણુ વધારે મહત્ત્વ છે સૂચિત વ્યવસ્થામાં બાષા, સાહિત્ય, ધર્મ, તત્ત્વજ્ઞાન, તર્કશાસ્ત્ર વગેરેને વિભાગો તરીકે રાખીને, સંસ્કૃત, પ્રાકૃત, ગુજરાતી, હિન્દી, અંગ્રેજી વગેરેના બાષાઓ લેખે અભ્યાસ બાષાવિભાગની નીચે, તેમના સાહિત્યનો અભ્યાસ સર્વસામાન્ય સાહિત્યવિભાગ નીચે, અને હિન્દુ, બૌદ્ધ કે જૈન ધર્મ કે તત્ત્વજ્ઞાનનો અભ્યાસ ધર્મના અને તત્ત્વજ્ઞાનના વિભાગો નીચે મુકાશે અને તે તે વિષયના અભ્યાસ માટે તે વિષયોનું સાહિત્ય જે જે બાષાઓમાં હોય તે મૂળ બાષાઓનું જ્ઞાન સહેજે અનિવાર્ય રહેશે

પુનર્વિચારણા માટેના બીજા એક મુદ્દો સંસ્કૃતના શિક્ષણના પ્રયોજન અને પ્રસ્તુતતાને લગતો છે (સંસ્કૃતમાં હુ પાલિ અને પ્રાકૃતોનો સમાવેશ થયેલો ગણી લઉં છું) સંસ્કૃત બાષાસાહિત્યનો અભ્યાસ એક તો ઐતિહાસિક અભિગમથી કરી શકાય. અને ‘ઇન્ડોલોજી’ એ સરા આવા તાત્પર્યથી જ હ મેશા વપરાતી રહી છે. સંસ્કૃતિનાં વિવિધ ક્ષેત્રોમાં પ્રાચીન ભારતવાસીઓએ કેવો અને કેટલો વિકાસ સાધેલો તે જાણવાનું એક પ્રમુખ સાધન સંસ્કૃત, પ્રાકૃત વગેરે પ્રસિદ્ધ બાષાઓ છે. જિજ્ઞાસુ તે દ્વારા પ્રાચીન ભારતનાં સાહિત્ય, તત્ત્વજ્ઞાન, અર્થવ્યવસ્થા, સમાજવ્યવસ્થા વગેરે વિશે જાણકારી મેળવી શકે. જેમ પ્રાચીન ઇજિપ્ત, ગ્રીસ કે ચીનની સંસ્કૃતિ વિશે જાણવા ઇજિપ્તનાર તે તે દેશકાળના સાહિત્યનો સાધન તરીકે ઉપયોગ કરે, તેમ ભારતના અતીત વિશે જાણવા સંસ્કૃત વગેરેમાં ગ્રંથો સાહિત્યનો ઉપયોગ કરે પણ આ રીતે સાંસ્કૃતિક, વૈચારિક કે બાષાકીય ઇતિહાસની દૃષ્ટિએ સંસ્કૃતમાં રસ ધરાવનાર અત્યંત નાનો વર્ગ હોવાનો, આ એક નિષ્ણાતકક્ષાનું અધ્યયન થયું, અને દરેક વિષયના તદ્દવિદોની સખ્યા ગણતર જ હોય આપણા પ્રસિદ્ધ બાષાસાહિત્યનું કેવળ ઇતિહાસની (કે ધાર્મિક સપ્રદાયની) દૃષ્ટિએ જ મૂલ્ય હોય, તો તેમનું આપક ધોરણે શિક્ષણ આપવાનું સમર્થન કે અચાવ ન થઈ શકે

એટલે આમાંથી ઉપરિથત થતો મહત્ત્વનો મુદ્દો એ છે કે સંસ્કૃત સાહિત્ય, સંસ્કૃત વાસ્તવ્ય, જે કાંઈ સંસ્કૃત દ્વારા ઉપલબ્ધ થાય છે તે, આપણે માટે, આપણા વર્તમાન જીવન માટે કેટલું પ્રસ્તુત છે ? ઝડપથી અને ધરમૂળથી પરિવર્તન પામતા જતા વર્તમાન આર્થિક-સામાજિક પરિવેશમાં આપણી આજની આચારવિચારની જરૂરિયાતો, અપેક્ષાઓ અને સમસ્યાઓ માટે સંસ્કૃત બાષાસાહિત્યની, રચૂળ કે સૂક્ષ્મ કક્ષાએ, કેટલી ઉપયોગિતા છે ? વ્યાહારિક, વૈચારિક, બૌદ્ધિક કે તાત્ત્વિક કક્ષાએ તેનું કયાં અનુસંધાન સ્થાપી શકાય છે ?

આ પ્રશ્નના ઉત્તર પર સરકૂતના શિક્ષણનો અને સ્વરૂપના નવવિધાનનો આધાર રહે છે. આ માટે માત્ર દેશાભિમાનના, પૂર્વજભક્તિના કે ભવ્ય ભૂતકાળના ગૌરવને નામે લાગણી-ભરી અપીલો કરવાથી કશું નહીં નીપજે સરકૂતમાં જે છે તે જો મૂત જ્ઞાન જ હશે તો ભાવનાના ઇન્જેક્શન તેને ચૈતન્ય નહીં અપી શકે. હકીકતોને આધારે બુદ્ધિસંગત પ્રતિપાદન વડે જ પ્રસ્તુતતાની પ્રતીતિ કરાવી શકાય, અન્યથા નહીં.

શિક્ષણ અને વિદ્યાની સરચાઓનું એક પાયાનું કાર્ય એ છે કે તેમણે ભૂતકાળની નિરૂપણી માહિતીની સાક્ષર કરતા રહેવું જોઈએ અને તેમાથી હાલ જેટલું પ્રસ્તુત હોય તેની તારવણી કરીને તેની પ્રસ્તુતતા બતાવતા રહેવું જોઈએ. આપણા ઘણાખરા પાઠ્ય-ક્રમો સારા એવા પ્રમાણમાં સાક્ષર માંગે છે. આપણી પ્રશિષ્ટ ભાષાઓ અને પ્રાચીન સરકૂતના અધ્યયનને જીવંત વિષયો તરીકે હુરેત થતા બચાવવા હોય તો તેમની સાંપ્રત પ્રસ્તુતતા પ્રતીત થાય તે રીતે પાઠ્યક્રમોની પુનર્યોજના કરીને નૂતન અભિગમથી શીખવવા સિવાય બીજો કોઈ જ માર્ગ નથી.

એટલે આપણે સરકૂતનું અધ્યયન સાંપ્રત સમય માટે કર્ષી રીતે અને કેટલું પ્રસ્તુત છે તે જરા જોઈએ. આ પહેલાં મેં સરકૂત સાહિત્યના અધ્યયનના ઐતિહાસિક અભિગમના નિર્દેશ કર્યો હતો. આ પ્રકારના ઐતિહાસિક અધ્યયન દ્વારા પ્રાપ્ત થતી બારતના ભૂતકાળની જાણકારી કેવળ પ્રાચીન કે દ્રુષ્ટાંતમક ઇતિહાસના અભ્યાસો માટે જ નહીં, પણ વર્તમાન બારતને સમજવા અને આગળ વળાક આપવા માટે પણ અત્યંત આવશ્યક છે. ગર્ષ કાલનું બારત કેવું હતું તે જાણ્યા વિના આજના બારતને સમજવું શક્ય નથી. ઇતિહાસ એક સતત ચાલતી પ્રક્રિયા છે તેનો પ્રવાહ અવિભાજ્ય છે. વર્તમાનનો ધણો અંશ એકે તરફ ભૂતકાળ સાથે લોહોનો સંબંધ ધરાવે છે, તો બીજી તરફ તેમાં ગર્ભિત રૂપે ભાવી રચાવું જરૂર હોય છે. ઐતિહાસિક અધ્યયનોમાં પ્રાચીન, મધ્યકાલીન વગેરે જે યુગવિભાગો (તથા પ્રદેશવિભાગો) પાડવામાં આવે છે તે મોટે ભાગે તો દૃષ્ટિકોણના વૈવિધ્યને કે ધનિક અધ્યયનને અવકાશ આપવા માટે જ હોય છે. આજની આપણી રહેણીકરણી, આચારવિચારના ઢાળો, પ્રથાઓ, વિધિઓ ને માન્યતાઓ, ચિંતના વલણો અને પ્રતિકાવો—એ સૌને બરાબર સમજવા માટે અને તેમાં ફેરફાર કરવા માટે આપણા અતીતનું જ્ઞાન તદ્દન અનિવાર્ય છે, અને સરકૂત એ માટેનું એક સર્વોત્તમ સાધન છે.

સરકૂતની આ દૃષ્ટિએ ઉપયોગિતા સ્વીકારીએ તો પણ તે સરકૂતના વ્યાપક શિક્ષણનું સમર્થન કરવા માટે પર્યાપ્ત નથી એમ કદાચ કહી શકાશે એટલે આપણે બતાવવાનું તો એ છે કે સરકૂત સાહિત્યમાં એવું શું શું છે, જે આજને માટે પણ રસભર્યું મૂલ્યવાન કે વિચારપ્રેરક હોય, જે આપણા ઉપયુક્ત જ્ઞાનમાં વૃદ્ધિ કરે કે આપણી આચારવિચારની ચૂંચો ઉજ્જવલામાં સહાયભૂત થાય. અને આ પ્રશ્નનો ઉત્તર સરકૂતનો જાણકાર પૂરા આત્મનિશ્ચાસથી આપી શકે તેમ છે. સરકૂત સાહિત્યમાં કેટલુંક કેવળ ઐતિહાસિક મૂલ્ય ધરાવતું, કાળપ્રરત છે, તો કેટલુંક તે તે વિષયને લગતી અદ્યતન વિચારણાની ધણી નિકટનું કે તેથી આગળ ગયેલું છે. ઉદાહરણ તરીકે, આપણા બાળકોને આપણે ભૂગોળ, ઇતિહાસ,

ખગોળ, તબીબીવિજ્ઞાન, કાયદો, રાજ્યશાસ્ત્ર, અર્થશાસ્ત્ર કે પ્રાકૃતિક વિજ્ઞાનો સ રૂઢત સાહિત્યને આધારે નથી શીખવતા, ન જ શીખવીએ તે તે વિષયોમાં થયેલી પ્રગતિને લીધે સ રૂઢત સાહિત્યમાં મળતી માહિતી અત્યારે નિરુપયોગી બની ગઈ છે. પરંતુ બીજી આજુ બાજુ અને વ્યાકરણ, ન્યાય અને દર્શન, સાહિત્ય અને અલકાર વગેરે જેવાં સ રૂઢત સાહિત્યના અનેક ક્ષેત્રોનું આજની વિચારણા માટે પણ ઘણું મોટું મૂલ્ય છે.

ભાષાવિજ્ઞાનનું ક્ષેત્ર જ લઈએ. આ વિષયમાં જે પ્રયત્ન અને ક્રાંતિકારી વિચારણા છેલ્લા ત્રીશચાળીશ વરસથી થઈ રહી છે, તેથી પાણિનિનું કેવળ સ રૂઢત ભાષાના વ્યાકરણ-કાર તરીકે નહીં, પણ એક ભાષાવિજ્ઞાની તરીકે—સામાન્યપણે ભાષાની પ્રકૃતિ, બંધારણ વ્યવહાર વગેરે બાબતોમાં એક મૂળભૂત વિચારક તરીકે—નવેસરથી મૂલ્યાંકન થઈ રહ્યું છે, અને એક પાશ્વત્ય વિદ્વાન ન્તાલે તેા એટલે સુધી કહ્યું છે કે પાણિનિ પ્રાચીનો તેમ જ અર્વાચીનોના સર્વશ્રેષ્ઠ ભાષાવિજ્ઞાની હોવાનું આપણને પ્રતીત થઈ રહ્યું છે ભાષાનું એક સ્વયં-પર્યાપ્ત વ્યવસ્થા તરીકે વર્ણન, રૂપનિધિ (formal) વિશ્લેષણ, વ્યાકરણની એક સુગતપણે સ ઘટિત નિયમતત્ર તરીકે રચના, ભાષાવિશ્લેષણ માટે વિશિષ્ટ સાકૈતિક પરિભાષાની ચેજના, નિરૂપણમાં ગણિતિક ચોક્કસાઈ અને લાઘવ વગેરે અર્વાચીન ભાષાવિજ્ઞાનના અદ્યતન અભિગમ, પદ્ધતિ અને પ્રવિધિઓ અહીં હમ્મર વરસ પહેલાં પાણિનિવ્યાકરણમાં પ્રયોગચેલા જેઈને આવેતો ભાષાવિજ્ઞાની અત્ય ત પ્રભાવિત થઈ રહ્યો છે. વળી આધુનિક વાક્યવિચારના સ દર્શનમાં પાણિનિમાં નિરૂપિત વાક્ય અને વાક્યાર્થ વચ્ચેના સ બંધો, અથવા તેા વિભક્તિનિષ્ઠ વ્યાકરણને લગતા આધુનિક ગ્રાહ્યોહના સ દર્શનમાં પાણિનિના વિભક્તિવિચાર વગેરે પણ ઘણા ઉપયોગી જણાયા છે આ વિષય માટે પાણિનિના ભાષાવૈજ્ઞાનિક મૂલ્ય અને મહત્વનો ખ્યાલ કાઢેના, સ્તાલ, ક્રિપાર્સ્કી, રેશર, ઝોગ્રિહારા, હાવેંગ, છુઈરફેલ, મિશ્ર, વાન નૂતેન, જોશી વગેરેના સ શોધનકાર્યથી મળી રહે છે. તે જ પ્રમાણે ભાષાનિધિ તત્ત્વજ્ઞાનના વિષયમાં ભર્તૃહરિના મૂળભૂત વિચારોનું આધુનિક દષ્ટિએ ધનિધ અધ્યયન થઈ રહ્યું છે. ધ્રાઢિ, ડુએગ, કુજુન્ની રાજ, બિઆર્ટો, સુબ્રહ્મણ્ય આયર, ઝે, એસ ડી જોશી, આકલુજકર વગેરેના છેલ્લા ૫ દરવીશ વર્ષમાં પ્રકાશિત ં થેા અને લેખોા જેતા તેના કાર્ધિક ચિતાર મળી રહે છે તત્ત્વજ્ઞાન અને તર્કશાસ્ત્રના વિષયો લઈએ તેા અર્વાચીન પાશ્ચાત્ય તત્ત્વજ્ઞાનમાં જે વિશ્લેષણાત્મક અને ચિકિત્સક અભિગમ મોટે ભાગે પ્રમાણભૂત ગણવામાં આવે છે, તે અભિગમથી પણ ભારતીય તત્ત્વજ્ઞાનમાં ઘણું ગભીર કામ થયું હોવા તરફ વિદ્વાનોનું ધ્યાન જવા લાગ્યું છે શૈરવાસ્કી, શંકિવાસ્નર, મૂર્તિ, ઇન્ડાસ્સ, ગેફૂપ, હાતોરી, મતિલાલ, મોહાન્તી વગેરેએ બૌદ્ધ માધ્યમિક વાદ, નવ્ય-ન્યાય ઇત્યાદિ વિષયોમાં જે કાર્ય કર્યું છે તે આ વાતની સાક્ષી પૂરે છે. પદાર્થનું સત્તા સ્વરૂપ અને દરથમાન સ્વરૂપ, ઐદ્રિય અનુભૂતિ અને વિકલ્પન, સ્થાયિતા અને ક્ષણિકતા, વ્યકિત અને જાતિ, અનુભૂતિ અને ભાષિક અભિવ્યક્તિ, અભાવ અને શૂન્યતા વગેરેની પ્રાચીનોની વિચારણા આજના પાશ્ચાત્ય તત્ત્વવિચાર અને તર્કશાસ્ત્ર માટે પણ ઘણી ઘોતક હોવાનું પ્રતીત થઈ રહ્યું છે. તે જ પ્રમાણે સ રૂઢતમાં થયેલો કાવ્યવિચાર, કાવ્યની પ્રકૃતિ, કાવ્યનું ભાવન, કાવ્યનું વિશ્લેષણ, કાવ્યભાષાનું સ્વરૂપ વગેરે બાબતોમાં જે સ્પષ્ટ,



ઉડાણ અને સુદૃઢતા વ્યક્ત થયા છે તેને કારણે સાહિત્યિક સૌંદર્યશાસ્ત્રના વિષયના તે ધણુ માગદર્શક અને તેમ છે, અને ઝોલી, મેસન, ગેરા વગેરેએ કરેલા અધ્યયનો આ દિશામાં અત્યારે થઈ રહેલી વિચારણા માટે ધણા પ્રસ્તુત છે

સંસ્કૃતના વૈચારિક સાહિત્ય ઉપરાંત તેના સર્જનાત્મક સાહિત્યનું પણ સાહિત્ય લેખે ધણુ મોટું મૂલ્ય છે સંસ્કૃતનું નાટકસાહિત્ય આગવી વિશિષ્ટતા અને રસવત્તા ધરાવે છે. સંસ્કૃત ભૂમિકાલેખનું સાહિત્ય પ્રમાણુ તેમ જ ગુણવત્તાની દૃષ્ટિએ એટલું સમૃદ્ધ છે કે જગતના ઉત્તમ સાહિત્યમાં તેને સહેજે મ્થાન આપી શકાય તેમાં જે સંવેદનશીલતા ભાવોની સુકુમારતા, ભાષાસામર્થ્ય, લાઘવ અને વ્યવજ્ઞતા પ્રતીત થાય છે તેને કારણે કાવ્યરસિકોને માટે તે એક અક્ષયનિધિ બની રહે તેમ છે સાત વર્ષ પહેલાં, સંસ્કૃત કવિતાને અગ્રેજી અનુવાદ દ્વારા પરિચય કરાવતું એક પુસ્તક પેગિન ગ્રંથમાળામાં પ્રકાશિત કરવામાં આવ્યું તે દર્શાવે છે કે આજના સુશિક્ષિત અને સંસ્કારી વિશ્વનાગરિકને માટે જગતના અન્ય સાહિત્યોની જેમ સંસ્કૃત સાહિત્યમાં પણ ધણુ એવું છે, જે તેને જીવી કોટિને કાવ્યારવાદ આપી શકે આ ઉપરાંત એ હકીકત પણ નોંધપાત્ર છે કે સંસ્કૃત નાટક અને ભૂમિકાલેખે અર્વાચીન પાશ્ચાત્ય સાહિત્યના તે મેં વર્ણપાના નવવિધાન પરત્વે પણ થોડોક પ્રભાવ પાડ્યો છે એજૂરા પાઉન્ડ વગેરેના બિંબાદી કવિતાને લગતા આદોલન પાછળ કે જર્મન નાટકકાર બ્રેરેટ પ્રસ્તુત કરેલા 'એપિક રગ્યૂમિ'ના ખ્યાલ પાછળ અમુક અંશે સંસ્કૃત મુક્તક કવિતા અને નાટકના લાક્ષણિક સ્વરૂપનો પરોક્ષ પ્રભાવ રહેલો છે.

છેવટે સંસ્કૃતના ધાર્મિક સાહિત્યની વાત કરીએ તો, તેમાંથી આધુનિક જીવનને જે માગદર્શન મળી શકે તેમ છે, બૌદ્ધ, જૈન, વેદાન્ત, ભક્તિ વગેરે માર્ગોનાં મૂળભૂત તત્ત્વો અર્વાચીન જીવનપ્રણાલીને જે આધ્યાત્મિક પરિમાણ પૂરું પાડી શકે તેમ છે, તે આપણને સૌને સુવિદિત છે અહિં સા, યોગ, સયમ, અપરિગ્રહ, સત્ય, નિષ્કામ કર્મ વગેરેને લગતી પ્રાચીન વિચારણા અને તેના પર આધારિત આચરણને વર્તમાન જીવન માટે ઇષ્ટ અને ઉપાદેય ગણવાનું વિચારવલણ હવે મુકામલે વધુ પ્રબળ અને વ્યાપક બની રહ્યું છે.

આ બધી દૃષ્ટિએ સંસ્કૃત સાહિત્યની પ્રસ્તુતતા આપણે નિશ્ચયપણે જતાવી શકીએ છીએ, એની વધુ વિસ્તાર અને વિગતથી આ પરિવહમાં તે તે વિષયના વક્તાઓ વાત કરશે આ સુદ્ધાએ અને બાબતોને ધ્યાનમાં રાખીને સંસ્કૃતના શિક્ષણની પુનર્વ્યવસ્થા થવી ઘટે, અને તે તે વિષયે કઈ દૃષ્ટિ અને અભિગમથી શીખવવા તેની સ્પષ્ટતા થવી ઘટે આ અંગે અધ્યાપકો માટે પણ તે તે વિષયના અધ્યાવધિ સંશોધનો અને વિચારણાથી પરિચિત રહેવું તથા પોતપોતાના વિષયોમાં પોતાનો ફાળો આપતા રહેવું અનિવાર્ય છે, પૂર્વે મેં જે વિદ્વાનોના આધુનિક કાર્યોને સહેજસાજ નિર્દેશ કર્યો તેઓમાંના ધણાના નામથી પણ આપણા તે તે વિષયના સંસ્કૃતના અધ્યાપકોને મોટા ભાગે અજાણ છે. આના કારણો સુવિદિત છે. પણ સંસ્કૃતને જીવતું રાખવું હોય તો સંસ્કૃતના અધ્યાપકને પણ જીવતું રક્ષા વિના કેમ ચાલે ? તે જીવતું રહે, પોતાના વિષયના અઘટન શાનથી સજ્જ રહે તે માટે આવશ્યક શૈક્ષણિક અને આર્થિક પરિસ્થિતિનું નિર્માણ પણ કરવું

જ નોર્થએ. સરકૂતને લગત ધણી મહત્વનું કામ અંગ્રેજ ઉપરાંત જર્મન, ફ્રેંચ તથા અન્ય યુરોપીય ભાષાઓમાં ચાલતુ રહ્યું છે એટલે અંગ્રેજ ઉપરાંત ઓછામાં ઓછુ ફ્રેંચ અને જર્મનનું જ્ઞાન પણ સરકૂતમાં રહેલા તે તે વિષયના અધ્યાપકને માટે હવે અનિવાર્ય લેખાતુ નોર્થએ.

અ તમા મારે તાત્કાલિક વ્યવહારુ અમલ કરવા માટેનું એક સૂચન આપ સૌની સમક્ષ રજૂ કરવાનું છે, અને તે સરકૂત ભાષાનો જાણકાર વર્ગ મર્યાદિત જ રહેવાનો હોવા છતાં સમગ્ર આગામી પેઢીને સરકૂતના સમૃદ્ધ વારસાની ભાગીદાર કરી રીતે બનાવવી તેને લગતુ છે સરકૂતમાં જે જ્ઞાનરાશિ સચિત છે તેને આપણે યુજનાતી વગેરે ભાષાઓમાં લઈ આવવાનો પુરુષાર્થ કરવો નોર્થએ જેમ ગ્રીક અને લેટિન ભાષાઓના સાહિત્યોમાં જે જે મૂલ્યવાન હતુ તે બધુ પશ્ચિમના અધ્યાપકો અને વિદ્વાનો યુરોપની મુખ્ય ભાષાઓમાં લઈ આવ્યા છે તેવુ જ કાર્ય આપણે કરવાનુ રહે છે આ માટે પહેલા તબક્કામાં અગત્ય-ક્રમે સરકૂતની જુદી જુદી વિદ્યાશાખાઓના એક હજાર મથોના યુજનાતી અનુવાદની યોજના કરવી નોર્થએ આ અનુવાદો ચોક્કસ, પ્રમાણભૂત, શાસ્ત્રીય, ચિકિત્સક દૃષ્ટિથી થયેલા અને મૂળગ્રંથ જેવા અને જેટલા વિશ્વસનીય હોય ( જે કહેવાની ભાગ્યે જ જરૂર હોય કે અહીં જે પ્રકારના અનુવાદનો વાત છે, તે પાઠ્યપુસ્તકોના રૈદિયાળ તરજૂમાથી, લોકભોગ્ય સાંપ્રદાયિક ભાષાતરથી કે હિંદીમાં મળતા પંડિતશાઈ કાવ્યાપાકા અનુવાદથી તદ્દન જુદી ચીજ છે. ). તેમની સાથે અર્થઘટનની, અન્ય ગ્રંથાદિના આધારે વગેરેની ચર્ચા કરતું વિવરણ, ગ્રંથની સાથે સળગાયેલા બધા પ્રશ્નોનો ઊદાપોહ કરતી વિદ્વાતાપૂર્ણ ભૂમિકા, તથા તે તે ગ્રંથોનું નિરૂપ, મહત્વ અને મૂલ્ય દર્શાવનાં વિશિષ્ટ અધ્યયનો પણ તૈયાર કરાવવા આ માટે રાજ્ય અને કેન્દ્રની સરકારે પાસેથી આર્થિક સહાય પ્રાપ્ત કરીને એક પ્રશિષ્ટ ગ્રંથોના પ્રમાણભૂત અનુવાદ માટેની સરકાર સ્થાપવી નોર્થએ, જે દશવર્ષી યોજના તૈયાર કરીને તે અનુસાર આ કાર્યક્રમ પૂરો કરે તે માટે સરકૂતના તે તે વિષયના જ્ઞાતા અને અનુવાદની તાલીમ પામેલા અનુવાદકોનું જૂથ રાઠવુ નોર્થએ, અને નવા ઉમેદવારોને આ કામ માટે તૈયાર કરવાનો તાલીમી પાઠ્યક્રમ પણ તે સરકાર દ્વારા ચલાવવો નોર્થએ આવા પ્રકારની યોજના દ્વારા, સરકૂતના જાણકારો પાસેથી કામ લઈને આપણે જ્ઞાનપ્રાપ્તિ આપેલી ભાષાકીય આડઅવરો વડી જઈ શકીશુ ઉપલબ્ધ સાધનસામગ્રી અને સરકૂત માટેના અનેક કક્ષાએ પ્રવર્તેલા આદર ધ્યાનમાં લેતાં આ કાર્ય ગળની બહારનું નથી, અને જો યોગ્ય રીતે વ્યવહારુ યોજના કરીને અમલ કરવામાં આવે તો જરૂર પાર પડે હુ અશ્વા રાપુ હુ કે આ પરિવર્તની કામગીરી દ્વારા આવી કાર્મિક યોજનાને નક્કર સ્વરૂપ આપવાના પ્રયાસોના સૂત્રપાત થશે

સરકૂત હજારો ભાષાઓમાંની માત્ર કેઈક એક ભાષા નથી સંસ્કૃતે પાલિ અને પ્રાકૃતની સાથે મળીને સમગ્ર એશિયાખંડની જ્ઞાન, સાહિત્ય અને સંસ્કારની ભાષાનું અત્યંત ગૌરવભર્યું કામ ક્યું છે, અને સરકૂત વાહનમય જગતનાં એવા થોડાંક મહાન સાહિત્યોમાં સ્થાન છે, જે સાહિત્યો તેમની બહુનતા, વ્યાપકતા અને વિશાળતાને લીધે માનવજાતની સિદ્ધિ અને પ્રગતિનાં પ્રતીક લેખે જગદ્વલ્લ બન્યા છે આથી સંસ્કૃતમાં જે કાર્મિક વિશ્વતિ-

મતા, શ્રીમતા અને ઊર્જિતતા સચિત છે, તે અને તેટલા વિશાળવર્ગને હસ્તગત કરવી  
 જોઈએ, અને તે માટેનું સૌથી વધુ ઉત્તરદાયિત્વ તેમનું જ છે, જેઓ પોતે સંસ્કૃતનિષ્ઠ,  
 સંસ્કૃતભક્ત કે સંસ્કૃતસેવક હોવાનું અતરથી માને છે આપણે સૌ મળીને શ્રદ્ધા અને  
 ખતથી આ કાર્યભાર ઉઠાવી લઈશું એવા વિશ્વાસ સાથે હું મારું વક્તવ્ય પૂરું  
 કરું છું \*

+ તા ૨૬, ૨૭, ૨૮ ઓક્ટોબરના દિવસોમાં અમદાવાદમાં ભરાયેલી સંસ્કૃત પરિષદના  
 પ્રમુખસ્થાનેથી રબ્દ કરેલું વક્તવ્ય.



એટીતુ પદ્મદેવને આવાસે ગમન

તેના ગયા પછી મને આ પ્રમાણે ચિંતા થવા લાગી . . . . (૬૭૦)

. . . . (૬૭૧-૬૭૬) (સારસિકા એલી) 'સ્વામિની, તમે મને વિદાય કરી એટલે હું રાજમાર્ગ પર પહોંચી. સુદર ધરો વડે શૌભતા તે વત્સદેશની આ નગરીની સેથી સમો વિરાજતો હતો. (૬૭૭). અનેક ચાચર, ચોક, શુ ગાટક પસાર કરીને હું એક વૈભવથી દીપતા, કુબેરનુ ઘર હોય તેવા ઘર પાસે પહોંચી (૬૭૮). હૃદયમાં ડરતી હું બહારના કોળકના દાર પાસે જઈને એકી. (૬૭૯). અનેક દાસદાસીઓ ભાત ભાતની પ્રવૃત્તિઓમાં રચ્યાપચ્યા હતા. તેઓ એમ સમજ્યા કે હું અહીં મૂકેલી કોઈક નવી, દાસી છું. એટલે મને પૂછ્યું, 'કયાંથી આવી ?' (૬૮૦). સાચી વાતને છુપાવવાનું જીએને સદા સહેજે આવડતુ હોઈને મને જે બળતુ બહાનુ' તે વેળા સૂઝી આવ્યું' તે મે કહ્યું (૬૮૧): 'તુ આર્યપુત્રને જાણી આવ, એવા આદેશ સાથે આર્યપુત્રના દાસે મને અહીં મોકલી છે હું નવી જ છું તે તમે બરાબર જાણી ગયા' (૬૮૨). એટલે દાર પર નિર્ગમ અને પ્રવેશની દેખભાળ રાખતા સિદ્ધરક્ષ દારપાસે કહ્યું, 'સે કડો માણસોમાર્થી કોઈ પણ મારી જાણુ બહાર નથી હોતુ' (૬૮૩). તેનાં વખાણુ કરતા મે કહ્યું, 'સાર્થવાહનુ' ઘર બાગ્યશાળી છે કે ત્યાં તમારા જેવા દારને સ બાળે છે. (૬૮૪). આર્ય, તમે મારા પર પણુ એટલી તો કૃપા કરજો કે સાર્થવાહને જે પુત્ર છે તે આર્યપુત્રના મને દર્શન થાય' (૬૮૫). એટલે તેણે કહ્યું, 'હું આ દારની સંભાળ રાખવાનું કામ ધડીક જેને સોંપી શકુ તેવા પ્રતિહાર મને મળી જાય, તો હું પોતે જ તને આર્યપુત્રનાં દર્શન કરાવુ.' (૬૮૬). પછી તેણે એક દાસીને કામ સોંપ્યું, 'આને ઉપરના માળ પર આર્યપુત્રની પાસે જલહી લઈ જા.' (૬૮૭). એટલે તે મને તરત જ રત્નકાચન જડેલી ભોંયવાળા ઉપરના માળે લઈ ગઈ, જે રાજમાર્ગના લોચન સમો દીસતો હતો. (૬૮૮). તેની વચ્ચેના રત્નમય ગવાક્ષમાં સુખાસન પર સામે એકેલા સાર્થવાહનુને દેખાડીને તે દાસી તરત જ ચાલી ગઈ. (૬૮૯). હું પણુ અદરથી ગભરાતી, પરંતુ એ ચક્રવાક-પ્રકરણનો આધાર લઈ, વિશ્વસ્ત બનીને તેની પાસે પહોંચી ગઈ (૬૯૦).

मुक्त्व-बहुपण सहियं उच्छङ्ग-गएण चित्त-फलएण ।  
 चत्त-धणुं पिव कामं निकाम-सुंदेर लावणं ॥ ६९१  
 नयणोदएण निवडंतएण बिंबं सु-चित्त-फल्यम्मि ।  
 दुस्सिक्खिउ ष्व लिहिउं लिहिउं फुसियं करेमाणं ॥ ६९२  
 अच्छइ तुब्ब समगम-मणोरहापूरिएण हियएण ।  
 अप्पाणं सोयंतो सरीर-सयडं(?) विगय-हासो ॥ ६९३  
 तो विणय-नमिय-गत्ता मत्थय-भेलाविएहिं हृत्येहिं ।  
 बेमि पुरओ उवगया चिरं जियउ अज्जउत्तो त्ति ॥ ६९४

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तो तुवर-रत्त-साडय-नियंसणो कुडिल दंड कट्ठो मं ।  
 बंभण-चम्मोनद्धो खरवखरो तुच्छ-कुच्छीओ ॥ ६९५  
 उभड वयणो थद्धो अति-मुक्खो मक्कडो विव अणाडो ।  
 मुक्ख-विगार-परज्जो विगरहिओ गो-करीसो व ॥ ६९६  
 सो उ समतिच्छिएहिं य दोद्धिय-मिजोवमेहिं दंतैहिं ।  
 पागड-कुंडिय-कण्णो टप्पर-कण्णो × × × तहिं ॥ ६९७  
 बड्डओ भणेइ किण्णो तं भोदी सुंदर-बड्डयस्स मज्झ ।  
 अभिवादं न करसि अह पढमं एयस्स सुहरस ॥ ६९८  
 तं चिय दक्खिण-हत्थावणयं दक्खिण-विकरणा अहियं ।  
 अहिवाए ते अज्जो त्ति बेमि निविट्ठं तयं बड्डयं ॥ ६९९  
 तो सहसा उप्पिडिओ अही कहिं त्ति बड्डओ करेमाणो ।  
 अहं तुच्छं लग्गाही(?) अब्बंभणं करेमाणो ॥ ७००  
 बेसत्तणेण वदं तुं अहिं अहिय-क्करणं न इच्छमि ।  
 भण भोदि किं अही-मंति भणइ सो मं पुणो बड्डओ ॥ ७०१  
 तो तं बेमि पुणो हं अही इहं नत्थि होदि वीसत्थो ।  
 तो भणइ किं खु अहियं अहिवाते ते त्ति मं भणसि ॥ ७०२  
 अहयं कासव-पुत्तो हारिय-गोत्तो दुजाइ वर-वंसो ।  
 गुल-दहि-क्कर-पसंगो छंदोगो माहणो मि अहं ॥ ७०३  
 किं ते न सुय-पुव्वो तो मं परिभूय भोदि तोसेसि ।  
 सो एव कुणइ बालो हलबोलं तो ममं तत्थ ॥ ७०४  
 तो सत्थवाह-पुत्तेण तत्थ भणिओ अहो सि चवलो त्ति ।  
 मा अलियं इमं ता चिरस्स इह आगतं बाह ॥ ७०५  
 अवसरं अक्खल-भासणय बंभंबंधू अहो सि निल्लज्जो ।  
 अविणीय बब्बरय इयुच्छवोषयं माहं(?) ॥ ७०६  
 तो सत्थवाह-पुत्तेण बंभणो भणिओ कड्डय-वयणेहिं ।  
 मुह-मक्कडिया देंतो तोसंतो मं गओ तत्तो ॥ ७०७  
 तंसि य निगय-मेत्ते तुट्ठा परिपुण्ण-लोभिरी(?) अहयं ।  
 देवा हु मे पसण्णा जं एस इओ गओ बड्डवो ॥ ७०८

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## પદ્મદેવનાં ઠરોળ

એક મૂર્ખ બ્રાહ્મણબુદ્ધક તેની પાસે હતો. સાથ વાહના યોગામા ચિત્રકલક હતું. તે ધનુષ્ય વિનાના કામદેવ જેવો. ને અત્યંત સુંદર અને લાવણ્યયુક્ત દીસતો હતો. (૬૬૧). આખાથી ગરતા આસુથી ચિત્રકલકની આકૃતિને તે કોઈ અણુધક ચિત્રકારની જેમ દોરી દોરીને બૂંસી રહ્યો હતો. (૬૬૨) તારો સમાગમ પામવાના મનોરથથી ભરેલા હૃદયે, હસીખુશી વિતાવે, તે પોતાની દેહદશાનો શોક કરતો ખેડો હતો. (૬૬૩). તે વેળા વિનયથી ગાત્રો નમાવીને, મરતક પર હાથ જોડીને, તેની પાસે જઈને મેં કહ્યું, ‘આર્વપુત્ર ચિરંજીવી હો.’ (૬૬૪). એટલે તુવેર જેવા રાતા રંગના વસ્ત્રમા સજ્જ, વાકુ દડકાક ધરાવતો, કકૈશ વાણી અને તુમ્બ ઉદરવાળો, ઉદ્ધત વદનવાળો, અર્વિષ, અતિશય મૂર્ખ, માકડા જેવો અનાડી, મૂર્ખના જેવા ચાળાયસકા કરતો, ગોવિષ્ઠા જેવો નિષ્ઠ, બહાર નીકળેના દૂધીના મિયા જેવા કાતવાળો, કૂડી જેવા ફાફડા કાતવાળો, માત્ર દેહથી જ બ્રાહ્મણ (૬૬૫-૬૬૭) એવા તે ઊતરેલ બુદ્ધકે કહ્યું, ‘આપ પહેલા આ સુંદર બુદ્ધકને વદન કેમ નથી કરતા, અને આ શ્વરને વદન કરો છો?’ (૬૬૮). એટલે જમણો હાપ નમાવીને કાક્ષિણ્ય દર્શાવના, ત્યાં ખેડેલા તે બુદ્ધકે પ્રત્યે કહ્યું, ‘આર્થ, ‘અદ્વિય અહિવાએ તે’ (હું) તને અધિક વદન કરું છું.’ અર્થાતરે, ‘તારા પગ પાસે સાપ છે સાપ’ (૬૬૯). એટલે એકાએક દેડકા જેવો ફૂંકો મારીને ‘સાપ કયા છે? સાપ કયા છે? અમને + + અચ્છાદય’ એમ તે બોલવા લાગ્યો. (૭૦૦).

‘મને સાપની સૂઝ હાંધીને તે અમંગલકારીને તોરા ધ્રુવતો નથી કહ્યો. તમે શું ગાતુડી છો?’ એ પ્રમાણે તે બુદ્ધકે મને કહ્યું. (૭૦૧) એટલે મેં તેને ઉત્તર આપ્યો, ‘અહીં કયા અહિ નથી. તું નિશ્ચિત થા’ એટલે તે બોલ્યો, ‘તો પછી તું મને ‘અદ્વિય અહિવાએ’ એ પ્રમાણે કેમ કહે છે? (૭૦૨) હું ઉત્તમ બ્રાહ્મણ વંશનો હારિત ગોત્રનો કાશ્યપનો પુત્ર છું, જહોગ બ્રાહ્મણ છું, ગોળ, દહીં, ભાતનો રસિયો છું (૭૦૩). તે શું માતું નામ નથી સાંભળ્યું, જેથી તમે પહેલા માતું અપમાન કરીને પછી મને પ્રસન્ન કરી રહ્યા છો?’ આ પ્રમાણે તે મૂર્ખે મને ઉદ્વેશી ત્યાં કબજાલટ કરી મૂક્યો. (૭૦૪) એટલે સાર્થવાહપુત્રે તેને કહ્યું, ‘અરે, તું કેટલી ચાંપતાશ કરી રહ્યો છે! અહીં આલેશી આ મહિલાને નિરર્થક બહુ બાધા ન કર (૭૦૫). સમય જોવા વિના બોલબોલ કરતો તું નીકળ અહીંથી, કેટલો નિર્દોષ, અવિનીત, અસભ્ય બ્રાહ્મણપણું!’ (૭૦૬) એ પ્રમાણે સાર્થવાહપુત્રે તે બ્રાહ્મણને કટુવચન કહ્યાં, એટલે માકડાની જેમ મોંના ચાળા કરતો, અને મને અંતુષ્ટ કરતો તે ત્યાંથી ચાલ્યો ગયો. (૭૦૭). તે ગયો તેટલાથી મને અત્યંત સંતોષ થયો : મારા પર દેવોએ કૃપા કરી જેથી કરીને એ બુદ્ધક અહીંથી ગયો. (૭૦૮).

तो सो मं पइ भणई भइ कत्तो सि कि च आगमणं ।  
 भण कि च कीरउ लहुं तो एवं जंपिअत्ये (?) तुह ॥ ७०९  
 वम्मह-कज्जं भरइ (?) अकामे कायववण हं वि (?) व) छा ।  
 बेमि य तो णे सामिणि इमाणि वयणाणि जंपइ य ॥ ७१०  
 कुल-चंद विणय-भूसण अयस-दरिदिय गुण-गळिय जसंसि ।  
 सव्व-जण-मण-पवेसय सुण विण्णपं इमं अपपं ॥ ७११  
 सेट्ठिस्स उसभसेणस्स बालिया नामओ तरंगवती ।  
 दियलोय-वासिणीणं अणुसरसी अच्छर-वहुणं ॥ ७१२  
 चित्तिज्जमाण-कामो तीसे हियए मणोरहाराओ ।  
 होइ सफलो किर जहा तीए पसीयंतु जोयया (?) वो पाया ॥ ७१३  
 जइ चक्कवाय-जाती-गओ तओ धरति पेम-संबंधो ।  
 तो तीए जीवियथो ह्यथो किर धीर धारेहि ॥ ७१४  
 तुह वाया-संदेसो उहंसेण कहिओ मए तीसे ।  
 विण्णत्ति-पिडियत्थं च पत्तगं गिण्हइ इमं ति ॥ ७१५

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एव भणिओ मए सो बाह-पकंपिज्जमाण-सव्वंगो ।  
 उत्तम्मिय-मुह-नयणो सोगुम्मीसेहि अंसुहि ॥ ७१६  
 मणमणस्सरइय (?) अणुरागो (?) पीवरं पयासेतो ।  
 पडिवयणमदेमाणो बाहेण समोगाहिय-वाओ ॥ ७१७  
 दुक्ख-विणोयण-हेवं दखेणसा (?) दुक्खेण चित्तिं संतं ।  
 तं तेण चित्त-फल्यं अंसुहि पुणो समुद्धोयं ॥ ७१८  
 ओरुन्नय-तंबळो य (?) पत्तं परिग्गहेऊण ।  
 भुभया तंबळ-करणं अणुवापसीय सणियं तु ॥ ७१९  
 तो पत्तया गहियथो पसन्न-गंभीर धीर-घोसो मं ।  
 भणइ य महुरमचवलं फुह विसय-मियक्खरं इणमो ॥ ७२०  
 कि जंपिएण बहुणा संखेवेणं पि सुणसु भूयत्थं ।  
 पत्तिय नेय जियंतो जइ सि न इंती इह अज्ज ॥ ७२१  
 तुह आगमणेण इह बिलसिणी देस-काल-पडिएण ।  
 तीए सह जीवियं जीवलोय सारं इमं हि णं (?) ॥ ७२२  
 कामेण चंड-कंड-पहार-पासल्लियस्स संतस्स ।  
 तुज्जागमण-मओ मे इणमो लद्धो पडिक्खंमो ॥ ७२३  
 जाती-सरणं च तुहं चित्त-पड-निरिक्खणा समुप्पणं ।  
 साहीय मज्झ सव्वं जइ तह तुब्भेहि मे सिद्धं ॥ ७२४  
 उज्जाण-पउमसर-चक्कवाय-संदरिसणेण संभरियं ।  
 तुज्झ वि जाई-सरणं तस्स मए मूलओ कहियं ॥ ७२५

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## સંદેશસમર્પણ

એ પછી સાર્થવાહપુત્રે મને આ પ્રમાણે કહ્યું, 'બદ્રે, તું કયાંથી આવી ?' તારા આવવાનું શું પ્રયોજન છે ? કહે, તારે માટે શું કરવાનું છે ? એ પ્રમાણે તેણે કહ્યું, એટલે તારું પ્રેમકાર્ય મને અણગમતું છતાં પાર પાડવાના (૧) કર્તવ્યથી બધાયેલી હુ બોલી, 'અમારી સ્વામિનીએ આ પ્રમાણે વચન કહેવડાવ્યાં છે (૭૦૯-૭૧૦) 'હે કુલ્યવ્રત, વિનયભૂષણ, અપયશ-હરિદ્ર, શુભગર્વિત, યશસ્વી, સર્વ લોકોના ચિત્તમાં પ્રવેશ કરનાર, તું આ નાની શી વિન તી સાંભળ (૭૧૧) દિવ્યલોકવાસી અપ્સરાસુહરીઓના સમી, શ્રેષ્ઠી ઋષભસેનની કુંવરી નામે તરગવતીના હૃદયના મનોરથની વિશ્રાંતિ સમે મનોગત કામમાવ જે રીતે સફળ થાય તે રીતે કરવાની આપ કૃપા કરૌ (૭૧૨-૭૧૩) જે ચક્રવાકભવમાં જે તારા પ્રેમ-સબધ હોતો તે હજી પણ તેવો હોય, તો હે ધીર પુરુષ, તેના જીવિતને તારા હાથને આધાર આપ.' (૭૧૪). તેના કહેવા પ્રમાણે મેં તને તેનો આ મૌખિક સંદેશો કહ્યો. તેની વિન તીના પિંડિતાર્થ ૩૫ આ પત્ર પણ તું સ્વીકાર.' (૭૧૫).

## પદ્મદેવનો વિરહજ્વાલ

મેં એ પ્રમાણે કહ્યું એટલે જે રૂઢને લીધે સર્વાંગે કપતો, ઉદ્વિગ્ન વદન અને નયનવાળો, શૈલકમિશ્રિત આંસુ સાથે કથુસતો, અને એમ ગાદ અનુરાગ પ્રગટ કરતો, આંસુથી વાણી રૂઢાયેલી હોવાથી પ્રત્યુત્તર આપવાને અશક્ત હતો એવા તેણે, કુખમાંથી આશ્વાસન મેળવવા માટે બોળામાં રાખેલા ચિત્રપદને પોતાના આંસુઓથી ધોયો. (૭૧૬-૭૧૮). રૂઢની લાલ આંખોવાળા તેણે તે પત્ર લીધો, અને ભર નચાવતા ધીમે ધીમે તેણે તે વાંચ્યો. (૭૧૯). પત્રનો અર્થ ગ્રહણ કરીને પ્રસન્ન, ધીર, ગભીર સ્વરે તેણે મને મધુર, સ્વસ્થ, સ્પષ્ટાર્થ, અને મિતાક્ષરી વચનો આ પ્રમાણે કહ્યા ( ૭૨૦ ) . 'હું અધિક શું કહું ? તોપણ ટૂંકમાં એક ખરી વાત કહું છું તે તું સાંભળ . જે તું અત્યારે ન આવી હોત તો ખાતરીથી કહું છું કે હું જીવતો ગ્યો ન હોત. (૭૨૧). સુંદરી, તું અહીં ઠીક વેળાસર અને યથાસ્થાન આવી પહોંચી. તથી હવે તેના સંગાથમાં મારું જીવન જીવેલાકનો સમગ્ર સાર બન્યું છે. (૭૨૨) ઉમ શરપ્રહાર કરવાવાળા કામદેવે જ્યારે મને ઢાળી દીધો હતો, ત્યારે તારા આ આગમન રૂપી સ્તંભોના આધાર મને મળ્યો છે.' (૭૨૩). અને તે પછી તારું ચિત્રપદ જોવાથી થયેલું પૂર્વભવનું સ્મરણ, જે રીતે તે મને કહ્યું હતું, તે બધું તેણે મને કહ્યું (૭૨૪). ઉદ્ધાતમાંની કમળનાવડીમાં ચક્રવાકોને જોઈને તને થઈ આવેલા પૂર્વભવના સ્મરણની વાત મેં પણ તેને મૂળથી કહી. (૭૨૫).

भाणीय चित-पट्टं दृढूण महं समुद्विओ सहसा ।  
 पुब्बाणुराग-रूंदो हिययन्मि समुद्विओ सोगो ॥ ७२६  
 तो सव्व-रत्ति-चाराहि आगओ पिय-वयंसग-सहाओ ।  
 सयणम्मि-सन्निवडिओ गउस्सवो इंद-केउ व्व ॥ ७२७  
 उण्हाणि नित्ससंतो सयण-वरे असरणो निसण्ण-मणो ।  
 मयणेण मंधमाणो जलम्मि मच्छो व्व अच्छामि ॥ ७२८  
 पासे अवयवखंतो भमुहोक्खेव-करणेहिं जंपतो ।  
 हसिऊण गाइऊण य पुणो वि तत्येव रोयामि ॥ ७२९  
 काम-परिपीडियंगं किलम्ममाणे मए पिय-वयंसा ।  
 ओर्यंभिऊण लज्जं अम्मं किर विण्णवेसीय ॥ ७३०  
 जइ गइवइस्स धूर्यं तरंगवड्यं न जायह कइं चि ।  
 तो पउमदेवओ ता हवेज्ज पर-लेग-पाहुणओ ॥ ७३१  
 तो किर एयं अत्थं ताओ अम्माए गाहिओ संतो ।  
 सिद्धि वा(?) गओ मूलं तत्थ किर नेच्छिओ तेणं ॥ ७३२  
 अम्माए ताएण य अणुणीओ इं अलम्माणीए ।  
 मोत्तूण तइं पुत्तय जं इच्छसि तं वरेमो त्ति ॥ ७३३  
 अभिवायण-कय-पूओ मए वि विणयं कर्यंजलि-पुढेण ।  
 अवणि-तल निहिय-नेडालिएण लज्जोणय-मुहेण ॥ ७३४  
 जं आणवेह तुभ्भे काइं किं तीए एत्तिं वोलुं ।  
 विस्सासिओ गुरु-जणो अवगय-सोओ तओ जाओ ॥ ७३५  
 एयं सोऊण अइं सुंदरि मरण-कय-निच्छओ अच्छं ।  
 रत्ति पडिक्खमाणो तीए सह समागम-निरासो ॥ ७३६  
 चित्तेमि हेण्ण विग्घो मरणस्स महं दिवा बहु-जणाओ ।  
 रत्ति काहामि खमं सव्वम्मि जणे पसुत्तम्मि ॥ ७३७  
 एवं कयभिप्पाओ आगारं संवरेमि एण(?) ।  
 जीएव्व-निप्पिवासो मरियव्वय-वद्ध-सन्नाहो ॥ ७३८  
 पिड-धरिसणावमाणुडिएणं माणेण वीर-सारेण ।  
 गुरु-सत्ति-भत्ति-वाइय-विण्णाणे धम्महो(?) मज्झ ॥ ७३९



तं वसिमे संपत्ता पिय-वयण-पहेणयं गहेऊणं ।  
 हिययस्स उस्सवं जीवियस्स अमयं बहु-मयस्स ॥ ७४०  
 न चपमी वाएउं तीसे कलुण-वयणाणि सोऊणं ।  
 ताहे बाहुप्फुण्णो सोगापुण्णो विसण्ण-मणो ॥ ७४१

તેણે કહ્યું, ‘ચિત્રપદને જોઈને મારા હૃદયમાં, પૂર્વજન્મના ઊંડા અનુરાગને લીધે એકાએક શોક ઉદ્ભવ્યો. (૭૨૬). એટલે આખી રાતના બમણ પછી પ્રિય મિત્રો સાથે પાછા ફરેલા મેં ઉત્સવ પૂરો થતા ઇંદ્રજ્યોત્સ્ના તટી પડે તેમ, પથારીમાં પડતું ‘મૃકચુ’. (૭૨૭). જીના નિઃશ્વાસ નાખતો, અસહાય, શ્વપનનરક બનીને હું મદનથી વલોવાતો જળમાન! માછલાની જેમ, પથારીમાં પડ્યો હતો. (૭૨૮) આહુ જોઈ રહેતો, બ્રમર ઉલાળીને બકવાસ કરતો, ધડીકમાં હસતો. તો વડીકમાં ગાતો હું ફરી ફરીને ઝુન કરતો હતો. (૭૨૯). મને કામથી અતિશય પીડિત અંગેવાળો, નખાઈ ગયેલો જોઈને મારા વહાલા મિત્રોએ લલ્લન તણુ દર્શને મારી માતાને વિનંતી કરી (૭૩૦) ‘જો શ્રેષ્ઠીની પુત્રી તરંગવતીનું ગમે તેમ કરીને તમે માથું નહીં કરો તો પશ્ચદેવ પરલોકનો પરણી બનશે’ (૭૩૧) એટલે, પછી મેં ‘જાણ્યું’ કે આ વાત મારી અમ્મા પાસેથી જાણીને આપુણ શ્રેષ્ઠીની પાસે ગયા, પણ તેણે માથું અમાન્ય કયું’ (૭૩૨) અમ્માએ અને આપુણએ મને સમજાવ્યો, ‘બેટા, એ કન્યા અપ્રાપ્ય હોઈને તેના સિવાયની કોઈ પણ કન્યા તને ગમતી હોય તેનું માથું અમે નાખીએ.’ (૭૩૩). પ્રણામપૂર્વક તેમનો આદર કરી, બૂંધે પર લલાટ ટેકવી, અંજલિપુટ રચીને, લલ્લનથી નમેલા મુખે મેં વિનય કર્યો (૭૩૪) ‘તમે જેમ આજ્ઞા કરશો તે પ્રમાણે હું’ કરીશ. એના વિના શું અટક્યું છે ?’ એ પ્રમાણે કહીને મેં વડીલોને નિશ્ચિત કહ્યું, અને પરિણામે તેઓ શોકમુક્ત થયા. (૭૩૫). એમનાં એ વચનો સાંભળ્યા પછી, હે સુદરી, મરવાનો નિશ્ચય કરીને હું રાત્રી થવાની પ્રતીક્ષા કરી રહ્યો. તેના સમાગમની આશા ન રહી હોઈને મેં વિચાર્યું, ‘બધા લોકો ઉપરિચિત હોવાથી દિવસે મૃત્યુ બેટવા આડ મને વિદન આવશે, માટે રાત્રે સૌ લોકોના સ્પર્શ ગયા પછી હું જે કરી શકીશ તે કરીશ.’ (૭૩૬-૭૩૭). એ પ્રમાણે મનથી પાકું કરીને હું આકારનું સંવરણ કરીને રહ્યો, જીવવા બાબત હું નિરપેક્ષ બન્યો હતો, મરવા માટે સગદ થયો હતો (૭૩૮). પિતાજીના પરિભવ અને અપમાનથી માથું વીરોચિત અભિમાન ધવાયું હતું, અને વડીલ પ્રત્યેના આદર અને ભક્તિને કારણે હવે મારો ધર્મ શું છે તે હું સમજ્યો હતો (૭) (૭૩૯)

તેવામાં તુ આ આવાસમાં પ્રિયતમાના વચનોનો—હૃદયને ઉત્સવ સમા અને મારા જીવન માટે મહામૂલ્ય અમૃત સમા વચનોનો—ઉપહાર લઈને આવી પહોંચી. (૭૪૦) તેનાં કરુણ વચનો સાંભળીને, માથું ચિત્ત શોક અને વિષાદથી ભરાઈ આવ્યું છે અને આંખે આંસુથી ઊલકારી ગઈ છે, જેથી કરીને હું તેનો પત્ર બરાબર વાંચી પણ શકતો નથી (૭૪૧).

वेहि तुमं मह वयणा सो ते अणुमरण-मोल्ल-कीओ त्ति ।  
 पायाणं उ वासं कोहि त्ति सच्चं (?) तुह दासो ॥ ७४२  
 तुह चित्ता-पट्ट-दंसण-सभारिय पुव्व जम्म सम्माणो ।  
 सो किर अपुण्ण-पुण्णो तुज्झ अ-लंभे मण-विवण्णो ॥ ७४३  
 सो तुज्झ क्कहा-वयणंतरेसु वम्मह निरंतर-सणेहो ।  
 आसी पीई-पुल्लइय-कंटइओ नीव-पुप्फं व ॥ ७४४  
 तो रुंभिऊण सुइरं सुरय-मणोरह-क्कहाई मं तुज्झ ।  
 वीसज्जेति अ-कामो काम सर विसूरिय-सरीरो ॥ ७४५  
 वीसज्जिया य तेणहि निग्गया भवण-पुंडरीयाओ ।  
 सग्गा विव पब्बट्ठा गय-मग्गेणागया इहयं ॥ ७४६  
 भवणिट्ठि-विल्लस पवित्थरो य (?) सो य अह तस्स ।  
 मोत्तून सेट्ठि-भवणं अण्णस्स न तारिसो होज्जा ॥ ७४७  
 अज्ज वि हं उप्पेक्खं भवणिट्ठि-विल्लस-परियण-विसेसे ।  
 तस्स य अण्ण-सरिसं अप्पडिह्वं कय ह्वं ॥ ७४८  
 इणमो य तेण सामिणि पेम-गुण [प]वत्तयं गुण-समग्गं ।  
 पडिलेह-पत्तयं ते हासस्स य पत्तयं दिण्णं ॥ ७४९

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अह घरिणि पत्तयं तं पियस्स मम दंसणं गहेऊण ।  
 मुदाए कयमंकं उवग्गुहं नीससंतीए ॥ ७५०  
 अययासेऊण य ण (?) तं च पुणो चेहि ण (?) सोऊण ।  
 हासेण पुल्लया हं उप्पुत्थिय-चंपय-ल्लय व्व ॥ ७५१  
 भेत्तण मुहियं तं अत्थ-गाहण-तुरिययाए संतीए ।  
 उव्वेहियं मए तं पिय-वयण-निहाणयं सहसा ॥ ७५२  
 अक्खर-रुविय-रुवं च तत्थ तं चेव पगरणं (?) ।  
 सब्बं जहाणुभूयं मरणेण विणा महं लिहियं ॥ ७५३  
 जं ते (?) मे समणुबभूयं जमणेण कयं तहिं निरवसेसं ।  
 जुज्जति पुव्व-[म]तो सो मज्झं मरणं न नाहीय ॥ ७५४  
 तो पिययम-पासाओ य आगयं तत्थ तुट्ठ-दियया हं ।  
 वाएवं मि पयत्ता भुज्जग-पत्ते तयं लेहं ॥ ७५५  
 जा जत्थ अवत्था मो सा तत्थावणिगया जहावत्ता ।  
 अक्खर-रुव-निरुविय-साभिण्णाणा पिययमेण ॥ ७५६  
 अक्खर-रुविय-रुवं च वम्महं तत्थ आय (?) हंसेमि ।  
 मथरद्वय-कय-बंध-वाएण इमेण अत्थेण ॥ ७५७

પથુ તુ મારા આ વચનો તેને કહેજે : તેને તે તારા અનુભવથી ખરીદી લીધેલો હોઈને તે સાથે જ તારા ચરણો પાસે ઠાસ બનીને વાસ કરશે (૭૪૨), તારો ચિત્રપટ જોઈને તેને પૂર્વજન્મના સંપત્તિ સ્મરણ થયું છે, તેના પુણ્ય ઓછા પડ્યાં, જેથી કરીને તેને તારી પ્રાપ્તિ નથી થઈ આથી તેનું ચિત્ત વિષયથી બંધાયું છે (૭૪૩). તારી વાત સાંભળતા સાંભળતા, નિરંતર રનેહૃત્તિવાળો તે પ્રીતિના શમાયે કદંબપુષ્પની જેમ કંટકિત થઈ બેઠો.' (૭૪૪)

### ચેટીનું પ્રત્યાગમન

એ પ્રમાણે તારી માથેના સુરતના મનોરથની વાતોથી મને ક્યાંય સુધી રોડી રાખીને, કામબાણથી જર્જરિત શરીરવાળા તેણે અનિચ્છાએ મને વિદાય કરી (૭૪૫) વિદાય લઈને હું તે અનુપમ પ્રાસાદમાંથી નીસરીને, વર્ગમાંથી બસ પામી હોઉં તેમ, જે માર્ગે ગઈ હતી તે માર્ગે થઈને અહીં પાછો આવી. (૭૪૬) તેના ભવનની જેવા સમૃદ્ધિ, વિલાસ અને વિશાળતા, શ્રેણીના ભવનને બાદ કરતા, બીજા કોઈના પથુ નહીં હોય. (૭૪૭). અત્યારે પથુ હું તેના ભવનની સમૃદ્ધિ, વિલાસ ને પરિજનોની વિશેષતા તેમજ તેનું અનન્ય, અપ્રતિમ રૂપ જાણે કે પ્રત્યક્ષ નિહાળી રહી છું. (૭૪૮). અને સ્વામિની, તેણે સમસ્ત શુભશુભ, પ્રેમશુભનો પ્રવર્તક, હસીપુશીનું પાત્ર એવો આ પ્રત્યુત્તર-પત્ર તારે માટે આપ્યો છે. (૭૪૯).

એટલે, હે ગૃહસ્થામિની, સુદ્રાથી અકિત કરેલા, મારા પ્રિયતમના દર્શન સમા, તે પત્રને મેં લીધો અને નિઃશ્વાસ સાથે હું તેને ભેટી. (૭૫૦). તેને ભેટીને, ચેટીની પાસેથી સાંભળેલા વચનોથી ઉત્કુષ્ઠ ચ પકલતાની જેમ હાસ્યપ્રલકિત બનીને મેં પત્રગત અર્થને પામવાની આતુરતાથી તેની મુદ્રા તોડીને, સત્વર, પ્રિયતમનાં વચનોના નિધાન સમે તે ઉખેલ્યો. (૭૫૧-૭૫૨). તેમાં તેનું તે જ આપ્ત પ્રકરણ, એક માત્ર મારા મરણને બાદ કરતાં, જેનું મેં અનુભવ્યું હતું તેનું જ લખાણમાં અક્ષરબદ્ધ કરેલું હતું (૭૫૩) જે કાંઈ મેં અનુભવ્યું હતું, અને જે કાંઈ તેણે કહ્યું હતું તે બધું જ તેમાં વ્યક્ત કરેલું હતું. તેનું મૃત્યુ પહેલા થયું હોઈને મારું અનુભવણ તેણે ન જાણ્યું એ પણ બરાબર હતું. (૭૫૪). જૂનું પત્રમાં લખેલો, પ્રિયતમ પાસેથી આવેલો તે ભેખ ભમકેલો હું વાચવા લાગી. (૭૫૫). જ્યારે જ્યારે અમારી જે જે અવસ્થા હતી તે તે બરાબર બન્યા પ્રમાણે, એ ધાણીઓ સાથે પ્રિયતમે શબ્દોમાં વર્ણવી હતી (૭૫૬). શબ્દરૂપે રહેલા તે મનમથને, કામદેવના બંધને બદ્ધ વચનોવાળા આ અર્થે દાગ હું નિહાળી રહી (૭૫૭) :

महं ह्रियय-वासिणीय तरंगवति-नामयाय सुभगाय ।  
 इणमो उवणेयव्यो मय्यव(?)मयणुप्पायायाणं (?) ॥ ७५८  
 आरोग्गं कोसलं वोत्तथ(?)सकल-कमल-निभ-वयणा ।  
 बहु-सोग(?)-सरीरा सा अ-सरीर-सरार(स)णी वाला ॥ ७५९  
 मयरद्वय-प्पसाएण मज्झ तुज्झ य सिणेह-महएण ।  
 अणुक्काणेणं पिण(?) न किंचि असुहं इहं अत्थि ॥ ७६०  
 नवरं अणंग-सर-पहर-वूमिओ सिढिल-पेलवाणिअहं ।  
 अंगाणि तरंगवती न धारमि तुहं अ-लंभेण ॥ ७६१  
 सव्वं च जहा-नायं कुसल-पविर्त्ति निवेयइत्ताणं ।  
 पंकय-विसाल-वल-सुंदरच्छि इय विण्णवेमि पुण ॥ ७६२  
 तुह पुव्व-सुरय-वइयर पीवर-पणयाणुराग-जणिण ॥  
 मयणेण कुल्ल-सुक्कुमाल-कमल-वयणे अहं डज्झं ॥ ७६३  
 अण्णाण-तिमिर-पडिपूरिणं जरो विविह-जोणि गहणम्मि ।  
 परलोय-विप्पणट्ठो × × इह एकमेक्केण ॥ ७६४  
 जा ताव मित्त-बंधव-बलेण विपुलेण पुणरवि य सेट्ठी ।  
 तुज्झ कएण चित्तासिणि सव्वत्थामेण रंजेमि ॥ ७६५  
 ता ताव तरुणि पसयच्छि अच्छ कालंतरं इमं किंचि ।  
 संपीइ-सुहाणुगयं गुरु-प्पसायं पडिच्छंती ॥ ७६६

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इय घरिणि लेह-परमत्थ-वित्थर तत्थ हं गहेऊण ।  
 मज्झत्थो त्ति विसण्णा निस्सण्णं चेव अच्छामि ॥ ७६७  
 ऊरु-निरंतर-कोप्पर-करयल-पल्हत्थ-तिमिय-मुहयंवा ।  
 निप्फंदच्छी अच्छामि किंचि झाणे विव निविट्ठा ॥ ७६८  
 तो भणइ विणय-विरइय-करयल-कमल कय-मत्थयामेला ।  
 विणयोवयार-सुंदर-विसारया चेडिया सा मं ॥ ७६९  
 नणु ते चिर-परिचितिय-मणोरहापूरओ इमो तेण ।  
 जीविय-संचक्कारो सुंदरि परितोस-सक्कारो ॥ ७७०  
 लेहो पीइ-समागम-सुरय-पसर-सारो य निच्छओ विण्णो ।  
 पिय-वयणामय-मल्लो पडिमल्लो सोइयव्वस्स ॥ ७७१  
 तं मा होइ विसण्णा आसण्णो ते पियंगु-सरि-वण्णे ।  
 सुरयागमोठे(?)वओ इट्ठ-जण-समागमो मीरू ॥ ७७२  
 अह पुण एव भणति भणामि तं चेडियं अहं घरिणि ।  
 सुण जेण कारणेणं जाया मि सही विसण्ण-मणा ॥ ७७३  
 चित्तेण इमं मण्णे सो सिढिल-सिणेह[ओ] व(?)ज)णो जाओ ।  
 जं मे समागम-पओयणम्मि कालेइ (?) ॥ ७७४

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### પદ્મદેવનો પ્રેમપત્ર

‘આ પત્ર મારી હૃદયવાસિની તરગવતી નામની સુદરીને આપવાનો છે : મદનના શિકારનો ભોગ બનેલી, અનગના ધનુષ્યરૂપ (૧), અત્યંત શૌચનીય શરીર ધરતી, સુવિકસિત કમળ સમા વદનવાળી તે બાળાનું આરોગ્ય અને કુશળતા હોજો. (૭૫૮-૭૫૯).

હે પ્રિયે, કામદેવની કૃપાથી મારા અને તારા વચ્ચેના પ્રેમનું ચિત્ર તન થતું રહેતું હોવાથી અહીં સહેજ પશુ અસુખ નથી, (૭૬૦) છતાં પશુ, તરગવતી, અનગશરપ્રહારે પીડિત બનેલો હું તારી અપ્રાપ્તિને કારણે મારાં શિથિલ બનેલાં કોમળ અંગો કેમેય ધારણ કરી શકતો નથી (૭૬૧) તુ જે બાણે છે તે બધા કુશળસમાચારનું નિવેદન કરીને, હે કમળદળ સમા વિશાળ અને સુદર નેત્રવાળી, વધુમા આ પ્રમાણે મારી વિનંતી છે (૭૬૨). હે પ્રકુલ્લ, કોમળ કમળસમા વદનવાળી, પૂર્વના પ્રેમપ્રસંગોમાં વ્યક્ત થયેલા તારા ગાદ પ્રણયપુરાણથી જન્મેલી કામનાથી હું જળી રહ્યો છું (૭૬૩) અસાનરૂપી અધકારે પરિપૂર્ણ અને વિવિધ યોનિથી ભરપૂર એવા આ જગતમાં પરલોકથી ભગ્ત... એકબીજા... સાથે (૭૬૪). હે ચિત્રવાસિની, મિત્રો અને આધવોના વિશાળ બળ વડે, ભરસક પ્રયાસ કરીને, હું તારી પ્રાર્થિ માટે શૈકુંને દરીથી પ્રસન્ન કરું, ત્યાં સુધી, હે વિશાલાક્ષી તરુણી, આ થોડાંક સમય તું વડીલની પ્રીતિના સુખવાળી કૃપાની આશા ધરતી પ્રતીક્ષા કરજો. (૭૬૫-૭૬૬).

### તરગવતીનો વિષાદ

એ પ્રમાણે, હે ગૃહસ્વામિની, તેના પત્રના વિસ્તૃત અર્થનું તાત્પર્ય ગ્રહણ કરીને, તેનો મધ્યસ્થભાવ હોવાનું બાણીને ખિન્ન બનેલી હું સ્નમૂલ ધર્મગર્ભ. (૭૬૭). સાથળ પર કાણુ ટેકવી ચત્તી રાખેલી હથેળીથી નિરંતર સુખ્યદ્રને ઢાંકી, નિશ્ચળ નેત્રે, કલાકિના ધ્યાનમાં બેઠી હોઉ તેવી સ્થિતિ હું ધરી રહી. (૭૬૮) એટલે સુદર વિનયવિવેક કરવામાં વિશ્વારદ એડી વિનયપૂર્વક કરકમળ વડે મરતક પર અબજી રચીને મને કહેવા લાગી (૭૬૯), ‘સુદરી, ચિરકાળ સેવેલો મનોરથ પૂરનારો, જીવિતને અવકાશ આપનારો, સતોષને સહારનારો, પ્રેમસમાગમ અને સુરતપ્રવૃત્તિના સારરૂપ આ પત્ર તેણે તને મોકલ્યો છે એ તો નક્કી છે પ્રિયવચનોના અશ્વતપાત્ર સમેા તે પત્ર તારા શૈકુંનો પ્રતિમલ છે. (૭૭૦-૭૭૧). માટે તું વિષાદ ન ધર, હે પ્રિયગુચર્યુર્ધી, ભીડુ, સુરતસુખદાયક પ્રિયજનને સમાગમ તને તરતમાં થશે.’ (૭૭૨).

### એડીનું આત્માસન

પશુ એ પ્રમાણે કહેતી એડીને, હે ગૃહસ્વામિની, મેં કહ્યું; ‘હે સખી, સાબળ, શા કારણે મને મનમાં વિષાદ થયો છે તે. (૭૭૩). મને લાગે છે કે તેના ચિત્રમાં મારા પ્રત્યેના રૂનેહભાવ કાર્ષક મંદ પડ્યો છે, કારણ, તે મારે સમાગમ કરવાની બાબતમાં કાળપ્રતીક્ષા કરવાનું કહે છે’. (૭૭૪). એટલે, હે ગૃહસ્વામિની, એડીએ વિનયપૂર્વક કાચ

तो भणति चेडिया मं पुणो वि विणय-रुद्वयंजलि धरिणि ।  
 सुण सामिणि विण्णत्ति उत्तम-पुरिसेसु जं होइ ॥ ७७५  
 कुल-ववदेसा नाणहुदया य पुण जे ण सणिकरोसा(?)य ।  
 अणए ण वारयंता पुरिसा लोए हसिज्जंति ॥ ७७६  
 अणुवाएण दुईतो धेणुं खीरं नरो न सादेइ ।  
 जइ तह अण्णं पि जए अणुवाएण न साहेति ॥ ७७७  
 असमिक्खिय-तुरिय-कय-कज्जा अणुवायतो य आरद्धा ।  
 तो आयइ-परिहीणा भवंति सिद्धा जइ वि हेति ॥ ७७८  
 जइ वि उवायारद्धा कज्जारंभा न चेव सिद्धंति ।  
 तो वि जणरस मणुस्सो न चेव वयणिज्जयमुवेइ ॥ ७७९  
 काम-सर-तिक्ख-पहर[ण]-नित्राय-संताविओ वि किच्छ-गओ ।  
 कुल-वंसायस मीरु न मुयइ सो सप्पहं धीरी ॥ ७८०

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एवं चेडीए समं तस्स कहाहिं पडिरत्त-हियया हं ।  
 समइच्छियं न याणामि पडम-जग्गावयं सूरं ॥ ७८१  
 तो जइ तह व ण्हाया जिमिया चेडीए स(?) धरिणी ।  
 धाती-परियण-सहिया हम्मिय-तलयं समारूढा ॥ ७८२  
 पवर-सयणासण-गया तहियं पिययम-कहा-पसगेणं ।  
 अच्छामि अभिरमंती पडम-पओसं पडिक्खंती ॥ ७८३  
 ससि मंथाणं धरिणी सरय-सिरी-वल्लभे तहोयरियं ।  
 नह-गगरम्मि झूढं जोण्हा-महियं तहा महति ॥ ७८४  
 दट्ठूण मे वियंमति गाढयरं दूसहो मण-विसाओ ।  
 मज्झन्नि(?) तिन्वो कामो वियरइ करवत्त-सारिच्छो ॥ ७८५  
 कामवसा दुक्खत्ता तेणाहं गाढमाकुल सरीरा ।  
 इच्छं जीविय-भिव्खं वयंसि विण्णत्तिए जणियं ॥ ७८६

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विस्सस माए अकामो वामो कामो य मं अभिद्वेइ ।  
 चंदेण कुमुय-वण-वंधवेण धणियं अभिव्वूढो ॥ ७८७  
 तस्स य वाम-ग्गहणेण दूइ तुज्झं पि महुर-वयणेहिं ।  
 वायाहय-जलणिहि पाणियं व हिययं न संठाइ ॥ ७८८  
 नेहि ममं सारसिए वंसण-तण्हाइयं लहुं तस्स ।  
 असइ पियस्स बसहिं कामेण विणासिय-चरित्तं ॥ ७८९  
 तो भणइ चेडिया मं रक्खसु कुल-पण्यं जस-विसालं ।  
 मा कुणसु साहसमिणं मा होहिसि ह्रासिया तस्स ॥ ७९०



જોડીને મને ફરીથી કહ્યું, ‘હે સ્વામિની, મારી વિનંતી તું સાલજ કે ઉત્તમ પુરુષ કેમ વર્તે છે (૭૭૫) કુલીન અને જ્ઞાનસપ્ન હોવા છતાં જ્યોત્સના અનુચિત વર્તનને વારતા નથી તેમના લોકોમાં ઉપહાસ થાય છે (૭૭૬). જેમ ચોગ્ય ઉપાય વિના ગાય દોહનારને દૂધ મળતું નથી, તેમ જગતમાં અન્ય કાર્ધ પણ ચોગ્ય ઉપાય વિના પ્રાપ્ત થતું નથી (૭૭૭). જે કામો પૂરા વિચાર કર્યા વિના, ઉતાવળે, ચોગ્ય ઉપાય વિના શરૂ કરાય છે તે પૂરા થાય તો પણ કશું પરિણામ લાવતાં નથી (૭૭૮) જ્યારે ચોગ્ય ઉપાય અનુસાર શરૂ કરેલાં કામો પાર ન પડે તો પણ લોકો તે કરનારની ટીકા કરતા નથી. (૭૭૯) તીક્ષ્ણ કામબાણનો પ્રહાર થવાથી પીડિત બનેલો તે ધીર પુરુષ સકટમાં હોવા છતાં, પોતાના કુળ અને વંશનો અપવશ થવાના ડરે સન્માન નથી છોડવા માગતો (૭૮૦).

### તર બવતીની કામતંતા

એ પ્રમાણે ચેટીની સાથે તેની વાતો કરવામાં રમ્યાપમ્યા ચિત્રો મને ખબર ન પડી કે કમળોને જગાડનારા સૂર્યનો ક્યારે અસ્ત થયો (૭૮૧). એટલે પછી, હે ગૃહસ્વામિની, હું જેમતેમ નહાઈ લઈ, જમીને ચેટી તથા ધાત્રી અને પરિજનો સાથે અગાસી પર ચડી ગઈ (૭૮૨) ત્યાં ઉત્તમ શયન ને આસન પર આરામ કરતી, પ્રિયતમની વાતોથી મનને બહેલાવતી હું રાત્રીના પહેલા પહોરની પ્રતીક્ષા કરી રહી (૭૮૩) ત્યાં તો ચન્દ્ર રૂપી રવેચો શરદઋતુના સૌંદર્યે મહિત બગનરૂપી ગાગરમાં બીનરીને તેમાં રાખેલા જ્યોત્સ્નારૂપી મહીતું મંથન કરવા લાગ્યો. (૭૮૪) તે જોઈને મારા ચિત્તમાં વધુ ગાઢ અને દુઃસહ વિષાદ છવાઈ ગયો અને કરવત સમો તીવ્ર કામ મને પીડવા લાગ્યો (૭૮૫).

### પદ્મદેવને મળવા જવાનો નિષ્ક્રય

કામવિવશ અને દુઃખાતે અવસ્થાને લીધે હું શરીરે બારે બાકુળતા અનુભવી રહી અને મેં મારી સખીને કહ્યું, ‘સખી, આ વિનંતી વડે હું તારી પાસે પ્રાણિક્ષા માગુ છું’ (૭૮૬). હું ખરું કહું છું, બહેન, કુસુમધું ચન્દ્ર વડે અન્યત્ર પ્રવળ બનેલો વેરી કામદેવ નિષ્કારણ મને પીડી રહ્યો છે. (૭૮૭) તેની શત્રુતાને કારણે, હે દૂતી, તારા મીઠાં વચ્ચેથી પણ માત્ર હૃદય, પવનથી ઝપટાતા સમુદ્રજળની જેમ, સ્વસ્થ નથી થતું. (૭૮૮) તો, સારસિકા, કામે જેનું ચારિત્ર્ય નષ્ટ કર્યું છે તેવી મને અસતીને, તેના દર્શનની ખ્યાસીને તું જલદી પ્રિયતમને આવાસે લઈ જા’ (૭૮૯). એટલે ચેટીએ મને કહ્યું, ‘તારી મુશ્કેલી કુલપર પરાતું તારે જતન કરવું ઘટે છે, તું આતું દુઃસાહસ ન કર, ને તેની ઉપહાસપાત્ર ન બન. (૭૯૦). તે તારે સ્વાધીન છે, તેણે તને શ્રવતઘન દીધું જ છે.

सो तुज्झं साहीणो दिण्णं से जीवियं तुमे चेव ।  
 परिहर अयसुप्पत्तिं लभिहिसि तं गुरु-पसाएणं ॥ ७९१  
 महिल्लण चित्त-साहस-विवेय रहियत्तणेण अहयं पि ।  
 कामेणं तोरविया पुणो वि तं वेडियं बेमि ॥ ७९२  
 उच्छाह-निच्छिय-मती अगणिय-पड्डियाय-दोस-निस्संको ।  
 साहसिओ किर पावति सिरिमउल्लमकालियं लोए ॥ ७९३  
 सव्वस्स य गिय-गहिय-दव्व-पडिसिद्ध-चेट्टस्स ।  
 कज्जं सुदट्ठ वि गरुयं लहुयं पणमइ पारहं ॥ ७९४  
 जइ पिययमस्स पासं न नेसि मं दंसणुस्सुइं तस्स ।  
 तो काम-सराभिहया अज्ज विवज्जामि ते पुरओ ॥ ७९५  
 मा कासि काल-हरणं नियाहिं मं पिययमस्स पामूळं ।  
 कुणसु अकज्जं पि इमं जइ नेच्छसि मं विवज्जति ॥ ७९६  
 एव क[हि]ए तिए मज्झं पाण-परिरक्खणद्वाए ।  
 पिय-भवण-गमणमब्भुवगय(१)अच्छ किच्छाहिं सा  
 चेडी(१) ॥ ७९७

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तो हं पमुइय-मणसा पसाहणं साहणं रुइ-गुणाणं ।  
 गिण्हामि वम्मह-धणुं सुंदेर-पसाहणं तुरियं ॥ ७९८  
 अच्छीणि य मेत्ताहे तवेति(?)चिरमप्पणो सिरिं ददट्ठुं ।  
 रमणसमारा मे(?) कारण गमणा-समुछहिययाए(?) ॥ ७९९  
 तो हं पियस्स वसहिं सहसा दूईए कहिय-पायडियं ।  
 हियणं पुव्व-गया पच्छा य पाएहिं गच्छीय ॥ ८००  
 संगहिय-रयण-मेहल-जंघ-समारुहिय-नेउर-धरीओ ।  
 सइ-रणक्किय-चलणा पुरिमदूधु(?)क्कंपियंगीओ ॥ ८०१  
 हत्थ-गहिणक्कमेक्का पक्ख-दारेण निगया दो वि ।  
 माण-गुण(?)संवाहं ओइण्णा मो नरिद-पहं ॥ ८०२  
 बहु-विवणि-निण(?)पेच्छणय-नट्टसालाउळं परिवयामो ।  
 कोसंबि-रायमगं सगगस्स सिरिं अणुहरंतं ॥ ८०३  
 निउणेसु सुंदरेसु य न मे मणो तत्थ पेच्छियव्वेसु ।  
 पिय-पुरिस-दंसण-सेमुस्सुईए तुरिय पयट्ठं तो ॥ ८०४  
 अज्ज पिओ दट्ठव्वो चिरस्स होही मए त्ति काऊणं ।  
 न गणेमि परिस्समं ता चेडीए समे तहिं घरिणि ॥ ८०५  
 सतुरिय-पहाविराओ जण-निवहे भज्जमाण-वेगाओ ।  
 किच्छाहिं अणुपत्ता पियस्स वसहिं ससंतीओ ॥ ८०६

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તો પછી તુ અપયશ થાય તેવું કરવાનું માડી વાળ વડીલને પ્રસન્ન કરીને તું તેને મેળવી શકીશ ' (૭૯૧). પરંતુ સ્ત્રીસહજ અવિચારિતા અને અવિવેકને લીધે તથા કામા-વેમથી પ્રેરાઈને હુ ફરીથી ચેટી પ્રત્યે બોલી (૭૯૨), ' જગતમા જે સાહસિક ઉત્સાહથી ચોક્કસ સ કદપ કરીને, નિદાના દ્રોષને અવગણીને નિશક અને છે તે જ અમાપ લક્ષ્મી તત્કાળ પ્રાપ્ત કરતો હોય છે (૭૯૩) જેની કઠિનતાને કારણે પ્રવૃત્તિ રૂપાઈ જાય તેવું ભગીરથ કામ પણ શરૂ કરી દઈએ એટલે હળતુ 'ત્રી જગત' હોય છે (૭૯૪). પ્રિયતમના દર્શન માટે આતુર બનેલી મને જે તુ તેની પાસે નહીં લઈ જાય, તો કામખાણથી હણાયેલી હું હમણા જ તારી સમક્ષ મૃત્યુ પામીશ. (૭૯૫) માટે તુ વિલબ ન કર, મને પ્રિયતમની સમીપ લઈ જા જે તું મને મરેલી જેવા મૃત્તી ન હો તો આ ન કરવાનું કામ પણ કર. ' (૭૯૬) આ પ્રમાણે મે કહ્યું, એટલે તે ચેટીએ ધણી આના-કાનીથી, મારા પ્રાચુર્યક્ષણે ખાતર પ્રિયતમના આવાસે જવાનું સ્વીકાર્યું (૭૯૭).

### પ્રિયમિલન માટે પ્રયાણ

એટલે આન દિત મને મે કામદેવના ધનુષ્ય સમા, આકર્ષણના સાધનરૂપ, સૌ દર્શનાં સાધક શણગાર જલદી જલદી સળ્યા (૭૯૮) મારા નેત્રો કચારનાથે પોતાની શ્રીનું દર્શન કરવાને તલસરી રહ્યાં હતાં. પ્રિયતમને જેવા જવાને માડુ હૃદય અત્યંત ઉત્સુકતા અનુભવી રહ્યું રતું (૧) (૭૯૯) એટલે હુ ફૂટીએ વિગતે વણવેલા પ્રિયતમના આવાસે પહેલાં હૃદયથી તો તે જ ક્ષણે પહોંચી ગઈ અને પછી પગથી જવા ઊપડી (૮૦૦)

રતનમેખલા તથા જંબા પર નૂપૂર ધારણ કરીને, રમણમતા ચરણે (૧), મૂળતાં ગાત્રે, એકમીજનો હાથ પકડીને અમે બે બાજુના દરવાજાથી બહાર નીકળી, અને વાહનો અને લોકોની ભીડવાળા રાજમાર્ગ પર ઊતરી. (૮૦૧-૮૦૨) અનેક બળરે, પ્રેક્ષાગૃહો ને નાટ્યશાળાઓથી ભરચક, સ્વર્ગના વૈભવનું અનુકરણ કરતા, કૌશાંબીના રાજમાર્ગ પર અમે આગળ વધી રહ્યાં. (૮૦૩). અનેક ઉત્તમ અને સુદર વસ્તુઓ દર્શનીય હોવા છતાં હું પ્રિયતમના દર્શન માટે અત્યંત આતુર હોવાથી માડુ ચિત્ત તેમા ચોટાય નહીં.. (૮૦૪). આજે દીર્ઘ કાળે પ્રિયતમના દર્શન થશે એના ભિન્નગમા હે ગૃહસ્થામિની, ચેટી સાથે જઈ રહેલી મે થાકેને ન ગપચો (૮૦૫). ઝડપથી દોડાદોડ જતી, ભીડનેકારણે વેગ ધીમો કરતી, અમે મહાસુશ્કેલીએ, ભરાયેલા શ્વાસે પ્રિયતમના આવાસે પહોંચી (૮૦૬)

भवणवर-पडिदारे पासगय-वयंसयं सुह-निसणं ।  
 तं कंतं एककंते थियाए दाएइ मे दासी ॥ ८०७  
 सव्व-डा(?)ण-मणोहारि कन्न-परिवाहिणी(?) पवाहेंतो ।  
 वइओ व्व सव्वरीए सारय-ससि दीव-मालाणं ॥ ८०८  
 तं पेच्छिउं अणिमिसा कज्जल-मल-सामला मं ।  
 बाह भरियच्छि-मज्झा अच्छी इच्छं न पूरंति ॥ ८०९  
 जं सो चिरस्स दिट्ठो इट्ठो चक्काय-जाइ-पम्भट्ठो ।  
 तस्स पडिपूरणत्थं चिरं पि इच्छामि णं ददुं ॥ ८१०  
 अच्छीहिं विचयाहिं(?) ताहे नियएहिं बाह-पुण्णेहि ।  
 जं सो चिरस्स दिट्ठो चिरमवि न निरंतरं दिट्ठो ॥ ८११  
 दिट्ठो त्ति पहडाओ अच्छामो तत्थ एग-पासम्मि ।  
 तत्थाउल-विलियाओ अइगमण-ससंक्रिया अम्हे ॥ ८१२  
 अम्हं पि भागवेज्जेहिं तेण वीसज्जिमा पिय वयंसा ।  
 पेच्छह कोमुइ चारं अहमवि एत्थं निवज्जामि ॥ ८१३  
 तेसुं गएसु तो भणइ चेहिया एहि वच्चिमो ताव ।  
 तं चक्कवाय-पट्टं ददुं सेट्ठी घर समीवं ॥ ८१४

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तत्थ भवणेगदेसं समासिय [थग]थगंत-हियया हं ।  
 अच्छामि [अं]गणोदेसे दासी-संगया तस्स ॥ ८१५  
 आभरण-वसन-संथवण-वावहा तो समागमुक्कंठा ।  
 काममिव देह-वद्धं पियं पकामं पलोएमि ॥ ८१६  
 विणय-रइयंजलिउडं चावडियं पेच्छिऊण अह चेहिं ।  
 बहु-माण-ससंभंतो अह कंतो षट्ठिओ सहसा ॥ ८१७  
 जत्तो चेव य अच्छं लज्जाए(?) विलिया [य] पच्छण्णा ।  
 तत्तो चेव य हुत्तो चेडीए समं समवसरिओ ॥ ८१८  
 तो हरिस-पूरियच्छो दूहं अंगुलि पुडे गहेऊणं ।  
 भणइ परितोस-पायड-पहट्ट-वयणो इमं वयणं ॥ ८१९  
 जीविय-तलाय-पाली मज्झं सोक्खणी(?सोक्खाण खाणि) सहयरी सा ।  
 हियय-घर-वासिणी मे अवि हट्ठा सामिणी तुब्भं ॥ ८२०  
 अहयं खु मयण-सर-पसर-वहिय-हियओ सुहं न विदेमि ।  
 ताए समागम-कारण-मणोरहेहिं(?) हीरंतो ॥ ८२१  
 काऊणं ववदेसं निरंतरा दूह पिय-वयंसा मे ।  
 वीसज्जियया पेच्छह कोमुइ-चार ति सव्वे वि ॥ ८२२  
 पट्टविऊण य मित्तो अहं पिउ-क्कंठियं विणेडं जे ।  
 तुब्भं चेव य भवणं गंतुमणो पट्टय ददुं ॥ ८२३  
 तं वसिमे इह दिट्ठा तुट्ठिए नट्ठो य मे हियय-सोओ ।  
 भण दइ जं सि भगिया पियाए तं इच्छिमो सोटं ॥ ८२४

## પ્રિયતમનું દર્શન

ભવનના મુખ્ય દ્વાર પર આસપાસ મિત્રોથી વી ટળાઈને નિરાતે બેઠેલા પ્રિયતમને, એકાત સ્થાને રહેલી અને દાસીએ બતાવ્યો (૮૦૭) — સર્વમનોહર, જ્યોત્સ્નાપ્રવાહ વહેવરાવતા (૧), દીપમાલાની વચ્ચે રાત્રીએ ઉદય પામેલા ચરચ્ચદ્ર જેવો (૮૦૮) તેને જોતા, કાળજીથી શામળ અને અમૃતથી લારી આવેલી મારી આંખોની તુલ્ય શક્તિ બન હતી (૮૦૯). ચિરકાળે જોયેા હોઈને ચક્રવાકચોનિથી શ્રષ્ઠ થયેલા તેને, બનણે કે એ ખોટા પૂરવા માટે, કુ કથા સુધી જોયા કરવા ઇચ્છતી હતી. (૮૧૦). મે તેને ઘણે લાંબે ગાળે જોયો તેથી, અત્યારે ઘણા સમય સુધી જોઈ રહેલા છતાં, આંખો આસુ ભરેલી હોઈને કુ તેને નિરંતર જોઈ ન શકી. (૮૧૧). પ્રિયતમને જોયો તેથી હર્ષિત થતી કુ ત્યાં એક બાજુ ઊભી રહી, ગભરાયેલી અને લજ્જિત એવી અમે અદર પ્રવેશ કરતા ડરતી હતી (૮૧૨) ત્યાં તો અમારા સદ્ગુણોએ તેણે પોતાના પ્રિય મિત્રોને, ‘તમે કૌમુદીવિહાર જુઓ, કુ તો હવે શયન કરીશ’ એમ કહીને વિદાય કર્યાં (૮૧૩) તેઓ ગયા એટલે ચેટીએ કહ્યું, ‘આવ, હવે આપણે એ ચક્રવાકશ્રેણને મળવાને શ્રેષ્ઠીના ઘર પાસે જઈએ.’ (૮૧૪).

કુ જઈને ભવનના આગળના એક ભાગમાં ધડકતા હૃદયે ઊભી રહી. દાસી જઈને તેને મળી (૮૧૫). વચ્ચાભરણને ઠીકઠીક કરતી, મિલનાતુર એવી કુ દેહધારી કામદેવ જેવા પ્રિયતમને મન ભરીને જોતી રહી (૮૧૬). વિનયપૂર્વક હાથ જોડીને ત્યાં આવી ઊભેલી ચેટીને જોઈને અતિશય આદરભાવે હાથોહાથે પ્રિયતમ એકદમ ઊભો થયો. (૮૧૭). જે જગ્યાએ લજ્જાથી સંકેચાતી, ગુપ્તપણે કુ ઊભી હતી તે તરફ જ તેણે ચેટીની સાથે પગલા બખાં. (૮૧૮) હર્ષાશ્રુથી સજળ નેત્રે, દૂતીની આંગળી પકડીને, સંતોષની સ્પષ્ટ ઝલક વાળા વદને તે આ વચ્ચે બોલ્યો (૮૧૯) : ‘મારા જીવંતરની પાળ સમી, સુખની ખાણ સમી, મારા હૃદયગૃહમાં વસનારી, તે મારી સહચરી અને તારી સ્વામિની કુશળ છે ને ? (૮૨૦). મનના બાણપ્રહારે ધાયલ હૃદયવાળા મને તો તેના સમાગમ કરવાના મનોરથોના ખેંચાણને લીધે સહેજ પણ સુખ નથી. (૮૨૧). દૂતી, બહાનું કાઢીને મારા પ્રિય મિત્રોને એમ કહીને મે વિદાય કર્યાં કે તમે સૌ કૌમુદીવિહાર જોવા જાઓ (૮૨૨) મિત્રોને વળાવી દઈને કુ પ્રિયવિરહની ઉત્કંઠાને હળવી કરવા, તમારા આવાસ પાસે જઈને ચિત્તપટ્ટ જોવા વિચારતો હતો ત્યાં તો મે મારા આવાસમાં તને આવેલી જોઈ અને તેના સંતોષથી મારો હૃદયશોક દૂર થઈ ગયો. કહે, દૂતી, પ્રિયતમાએ જે તને કહ્યું તે કુ સાબળવા ઇચ્છુ

अहं भणइ चेडिया तं न किंचि अप्पाहिया अहं ताए ।  
 सयमेव विण्णवेही सा इह [भे] आगया पासं ॥ ८२५  
 अहं भणति पुणो चेडी तुट्ठा(?) साहेज्ज एत्तियं वेळं ।  
 कामाउरा य सामिय वइ(?) से हत्थं धरेज्जाहि ॥ ८२६  
 कण्णा-नदी उवगया सा ते पुठ्ठागुराग-जल-भरिया ।  
 पुरिस-समुह समुहं गगा व इमा तरंगवती ॥ ८२७

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अहमवि तो संभंता य परिस्सम-जाय-सेय-विलिणंगी ।  
 आणंद-आह-निगगय-अहारागय-वेविर-सरीरा ॥ ८२८  
 पाएसु निवयमाणी विणएणं हत्थि-हत्थ-भूयाहिं ।  
 बाहाहिं सुहाहिं अहं उक्खित्ता पिययमेणं च ॥ ८२९  
 भणिया य गाढमवगुह्मिऊण बाहं चिरं पमोत्तूणं ।  
 मज्झं सोग-पणासणि सामिणि सुत्सागयं ते त्ति ॥ ८३०  
 पेच्छइ य अणिमिसच्छो हास-विसट्ठंत-सरस-मुह-कमलो ।  
 वियसिय-कमलागर-निगगयं व लच्छि पवम-हीणं ॥ ८३१  
 लज्जोणयद्ध-परियत्त-ससितिय(?) हास-पुलइयंगी हं ।  
 पाएण कमल-दल-कोमलेण भूमी विलिहमाणी ॥ ८३२  
 अहमवि तं पेच्छामी अद्धच्छि-कडक्खएहिं वक्खित्ता ।  
 विट्ठा य तेण विट्ठिं हेट्ठाहुत्तिं करेमाणी ॥ ८३३  
 सव्वावत्थंतर-सुंदरेण कंतस्स तिम्व(?) कंतेण ।  
 सुदुत्तर मे कामो रूवेणं पूरिओ तस्स ॥ ८३४  
 तो तस्स हरिसण-समुट्ठिएण तं पीति सास-जणएण ।  
 पूरइ हिमय च्छेत्तं मज्झं परितोस-वासेण ॥ ८३५  
 अहं भणइ पिययमो मं किं साहसमेरिसं ववसियं ते ।  
 तं च भणिया किसोयिरि गुरु-प्पसायं पविच्छत्ति ॥ ८३६  
 रायकुल-वल्लहो अइहओ य निगमम्मि गहिय वक्को य ।  
 बहु-मित्तो य पिया ते सामिणि नगरस्स य पहाणो ॥ ८३७  
 नाऊण अविणयमिणं करेज्ज गुण-विणय-बाघणं तुज्झं ।  
 मव्व य करेज्ज रुहो सो सव्व-कुलस्स उग्घायं ॥ ८३८  
 तं जावता न नज्जसि ताव नियत्ताहि निय-घरमेव ।  
 अहयं काहामि तद्वा जइ लब्भं तं उवाएणं ॥ ८३९  
 गूढं पि अक्खमाणाइं सो नाही अम्ह नत्थि संदेहो ।  
 सुनिरुविपण सुंदरि सुणियंसं(?) चार-चारेणं ॥ ८४०

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જુ. (૮૨૩-૮૨૪) એટલે ચેટીએ તેને કહ્યું, 'તેણે મારી સાથે કર્યો સ દેશે! નથી મોકલ્યો; એ ગ્વય અહીં તમારી પાસે આવી છે, તેથી તે જ તમને વિન તી કરશે' (૮૨૫). વળી ચેટી બોલી, 'હે સ્વામી, આટલી વેળા તેણે કેમેય કરીને ધીરજ ધરી (૨). એ કામા-ગુરનો હવે તમે હાથ ઝાલજો. (૮૨૬) તરંગે બિછળતી ગ ગા જેમ સમુદ્ર પાસે જાય, તેમ હે પુરુષસમુદ્ર, પૂર્વજન્મના અનુરાગજળે ભરેલી આ તરંગવતી કન્યાનંદી તારી પાસે આવી છે.' (૮૨૭)

### પ્રમાઓનું મિલન

તે વેળા હું પણ અત્યંત ગભરાટ ધરતી, પરિશ્રમને કારણે પરસેવે રેખાજેખ અંગે વાળી, એકાએક આન દાઝુ બિભરાર્થ આવવાથી ક પતા શરીરવાળી તેના ચરણમાં પડવા ગઈ, ત્યાં તે પ્રિયતમે વિનયથી મને હાથીની સૂઢ સમી તેની સુખદ ભુજાએ. વડે જોયકી હીધી (૮૨૮-૮૨૯), અને ગાઢ આલિંગન દર્શને તથા કથાય સુધી આંસુ સારીને તેણે મને કહ્યું, 'મારા શોકને નષ્ટ કરનારી હે સ્વામિની, તારું સુસ્વાગત હો.' (૮૩૦). અને તે, વિકસિત કમળસરોવરમાંથી બહાર આવેલી પણ કમળરહિત કરવાળી લક્ષ્મી સમી મને અનિમિષ નેત્રે, તેના હાસ્યથી વિકસતા સરસ મુખકમળ સાથે જોઈ જ રહ્યો (૮૩૧). લજ્જાથી નમેલાં, અરધા તીરછાં વળેલાં, હાસ્યથી પ્રલકિત અંગે સાથે હું પણ તેને શ્લોકપૂર્વક તીરછી આંખે કટાક્ષથી જોતી હતી, અને તેની દૃષ્ટિ પડતાં મારી દૃષ્ટિ નીચી ઢાળી દેતી હતી (૩૨-૩૩) પ્રિયતમના બધા અવસ્થાતરોમાં સુ દરને અતિશય કાંત એવા રૂપથી મારી કામના સારી રીતે પૂર્ણ થઈ (૮૩૪). તેના દર્શનથી ઉદ્ભવેલી, પ્રીતિરૂપી ધાન્યની ઉત્પાદક, પરિતોષરૂપી વૃષ્ટિ વડે મારું હૃદયક્ષેત્ર તરંગોળ બની ગયું. (૮૩૫).

### તરંગતીના સાહસથી પશ્ચાદેવની ચિંતા

પછી પ્રિયતમે મને કહ્યું, 'તે આવું સાહસ કેમ આદર્યું?' કુશોદરી, મે તેને કહ્યું તેા હવે કે વડીલની સંમતિ મળે ત્યાં સુધી પ્રતીક્ષા કરજો. (૮૩૬). તારો પિતા રાજવીનો માનીતો છે, શ્રીમંત છે, વેપારીઓના મંડળમાં તેનું વચન માન્ય હોય છે, તેનું મિત્રમંડળ ઘણું મોટું છે અને તે નગરશૈલ પણ છે. (૮૩૭) આ અવિનયની જાણ થતાં તે તારા ગુણ અને વિનયને બાધા પહોંચાડશે અને મારા પર રૂઠાં તે મારા આખા કુળને ઉગ્રોદ કરશે. (૮૩૮) માટે તેને તારા અહીં આબ્યાની જાણ થાય તે પહેલાં જ હું તારા ઘેર પાછી ફર. હું કોઈક યોગ્ય ઉપાય વડે તારી પ્રાપ્તિ થાય તેનું કાર્ષિક કરીશ. (૮૩૯) હે સુંદરી, આપણે યુગપણે નાસી જઈ એ તોપણ તે તકેદારી રાખનારા જસુસોની કામગીરી દ્વારા જાણી લેશે તેમાં કશો સંદેહ નથી.' (૮૪૦).

एयस्मि देस-काले केणइ पुरिसेण राय-मगग्ग्मि ।  
 गीयं अइच्छमाणेण तस्स अत्थो इमो घरिणि ॥ ८४१  
 सयमागया पिया जोव्वणं च अत्थो य राय-लच्छी य ।  
 वास-समए य जोण्हा पंच वि तुरमाण-भोज्जाइं ॥ ८४२  
 इच्छति जं तं लद्धूण पिययमं जो नरो पुणो सुयइ ।  
 सो अप्पणा उबगरयं नेच्छइ लल्लिअ-लच्छी उ (?) ॥ ८४३  
 लद्धूण चिरस्स पियं सुदुल्लभं जीवियव्व-सव्वस्मं ।  
 जो सुयइ न सो कामी बहु-विणग्गयं व रत्तन्मि(?) ॥ ८४४  
 एय सोऊण पिओ घरिणी गीयत्थ-चोइय-मतीओ ।  
 भाणीय सरय-नम्मल-समत्त-चंदाणो सुहल(?)ओ ॥ ८४५  
 जइ नर(?) अण्णं देसं अज्ज पिए इओ पवज्जामो ।  
 तो नवरि निरावाहं सुइरं पि तहिं रमेज्जामो ॥ ८४६  
 तो हं वेमि रुयंती नग्ग्हि समत्था नियत्तिचं नाह ।  
 अणुगामिणी अहं ते जत्थ भणहि तत्थ वच्चामो ॥ ८४७  
 दावेऊण उवाए बहुए नाऊणं मं ववसियं ति ।  
 वच्चामो त्ति भणइ मं जा ता गेण्हामि पाहेयं ॥ ८४८  
 पंथ-परिव्वय-हेउं जाव य सो भवणमइओ निययं ।  
 ताव य चेढीय मए भूसणमाणेहि पट्टविया ॥ ८४९  
 सो य तुरियं पयट्ठा अम्हं भवण-मंदिंरं दूई ।  
 रयण-करंढय-इत्थो पडिग्गओ मे पिययमो वि ॥ ८५०  
 सो भणइ एहि कमल-वल लोयणे न ठाइवं इह कालो ।  
 जाव न जाणइ सेट्ठी ताव खमं ते अवक्कमणं ॥ ८५१  
 ता हं वेमि सविलिया चेढी मे भूसणाण पट्टविया ।  
 सा जावता गियत्तइ ताव मुहुत्तं पडिच्छामो ॥ ८५२  
 तो भणति अत्थसत्थन्मि वण्णियं सुयणु सत्थयारेहि ।  
 दूती परिभव-दूती न होइ कज्जस्स सिद्धिकरी ॥ ८५३  
 एत्तो हु मंतभेओ दूतीओ होज्ज कीस ते मुक्का ।  
 महिल्ल सुव(?)रहस्सी रहस्स-काले न संठाइ ॥ ८५४  
 आभरणमवेत्थयां नीणंती अवि य चेप्पति कहिंचि ।  
 ता होज्ज मंत-भेओ गमण-विषाओ य निव्वणं ॥ ८५५  
 जा इमा तत्थ न चेप्पइ कायव्वं तो वि गमणमेण्हं पि ।  
 होही अप्पचूह अकाल-हीणं करेत्तारणं ॥ ८५६  
 मणि-सुत्त-वहर-जुत्तं सव्वाभरणं मए वि त गहियं ।  
 संभारा जाइया मोयगा च ता एहि वच्चामो ॥ ८५७  
 तो तेण एव भणिया तस्स य छंदमणुयत्तमाणीय ।  
 अपडिच्छिय-सारसिया घरिणी संपत्थिया तुरियं ॥ ८५८



## નાસી જવાનો નિષ્ક્રિય

એ જ વખતે ત્યાં કૌટુંબક પુરુષ ગીત ગાતો ગાતો રાજભાગ ઉપરથી પસાર થયો. હે ગૃહસ્થામિની, તેના ગીતનો અર્થ આવે હતો (૮૪૧). સામે પગલે ચાલીને આવેલી પ્રિયતમા, ચૌવન, સ પત્તિ, રાજવૈભવ અને વર્ષાઋતુની ચાદની એ પાચ પરતુનો તરત જ ઉપભોગ કરી લેવો (૮૪૨) પોતે જોને ઇચ્છતો હોય તે પ્રિયતમા પ્રાપ્ત થયા પછી જે માણસ તેને જતી કરે છે, તે જતે ચાલીને આવેલી લક્ષિત લક્ષ્મીને જ જતી કરે છે. (૮૪૩). જીવતરના સર્વસ્વ સમી, અત્યંત દુર્બલ એવી પ્રિયતમાને દીર્ઘ કાળે પ્રાપ્ત કર્યા પછી જે તેને જતી કરે છે તે સાચો પ્રેમી નથી, પરતુ (૮૪૪) આ સાબળીને, હે ગૃહસ્થામિની, ગીતના મર્મથી વિચારને ધક્કો વાગતા, સ પૂણ્ય અને નિર્મળ શ્રદ્ધાંદ્ર સમા મુખવાળો મારો પ્રિયતમ જોઈયો (૮૪૫), ‘પ્રિયે, બીજો વિચાર એવો પણ્ય છે કે જો આપણે અત્યારે જ કયાંક પરદેશ ચાલ્યા જઈએ, તો ત્યાં રહીને લાંબો સમય નિર્વિધને રમણ કરી શકીએ’ (૮૪૬). એટલે રડતા રડતા હું જોલી, ‘નાથ, હવે પાછા જવાની મારી શક્તિ નથી હું તો તને જ અનુસરીશ તમે કહો ત્યાં આપણે જતા રહીએ.’ (૮૪૭) મને વિવિધ અન્ય ઉપાયો બતાવ્યા છતાં હું કૃતનિશ્ચય હોવાનું જણીને તેણે કહ્યું, ‘તો આપણે જઈએ જ પરતુ હું માર્ગમાં વાપરવા માટે બાથુ વગેરે લઈ લઉં,’ એમ કહીને તે તેના ધરના અદરના બાગમાં ગયો એટલે મેં પણ્ય ચેટીને મારાં આભૂ-પણે લઈ આવવા મોકલી. (૮૪૮-૮૪૯)

## હૂતીને લીધા વિના પ્રયાણ

હૂતી અમારા આવાસ તરફ જવા ઝડપથી ઉપડી. તેટલામાં તો મારો પ્રિયતમ હાથમાં રત્નકરડક લઈને પાછો આવ્યો (૮૫૦) તેણે કહ્યું, ‘કમલપત્ર સમા લોચનવાળી, ચાલ, રાકાવાનો હવે સમય નથી. એકીને જાણ થાય ત્યાં સુધીમા જ તું નાસી જઈ શકીશ’ (૮૫૧). એટલે હું લાજિજત થતી જોલી, ‘મેં ચેટીને મારાં આભૂષણ લાવવા મોકલી છે, એ પાછી આવે ત્યાં સુધી આપણે ધડીક થોભીએ’ (૮૫૨). એટલે તેણે કહ્યું, ‘સુદરી, શાસ્ત્રકારોએ અર્થશાસ્ત્રમાં કહ્યું કે છે દૂતી પરાજવની દૂતી જ હોય છે, એ કાચં સિદ્ધ કરનારી નથી હોતી (૮૫૩) એ દૂતી દારા જ આપણી શ્રુત સંતલસ દૂટી જશે. તે’ એને શુ કામ મોકલી ? સ્ત્રીનું પેટ ઝીછરું હોય છે (૪), તેમાં લાંબો સમય રહ્યાં ટકતું નથી. (૮૫૪) કસમયે આભૂષણ લઈને આવવી તે કદાચને જો પકડાઈ જશે તો આપણે બેઠ દૂટી જશે અને નાસી જવાનું જો પુ વળશે એ નક્કી. (૮૫૫) એટલે તે પકડાઈ જાય તે પહેલાં આ ધડીએ જ બાગવું પડશે. સમયનો વ્યય કર્યા વિના પગલાં બરનારતું કામ નિર્વિધને પાર પડે છે. (૮૫૬) વળી મેં મણિ, મુક્તા અને રત્નથી જડેલાં આભૂષણ લઈ લીધા છે મૂલ્યવાન અન્ય સામગ્રી, મોદક વગેરે પણ લીધા છે તો ચાલ, આપણે બાગીએ.’ (૮૫૭). તેણે આ પ્રમાણે કહ્યું એટલે તેની ઇચ્છાને વશ વતીને, હે ગૃહસ્થામિની, હું સારસિકાની વાટ જોયા વિના, સત્વર રવાના થઈ. (૮૫૮)

तं सव्व-रत्ति-[जण]-पसरेणं नयरिं अवंगुय-हारं ।  
 दट्ठणं निगगया मेो तत्तो जलणं समुत्तिण्णा ॥ ८५९  
 अहं तत्थ नियच्छामो नावं खीलम्मि रज्जु-पडिबहं ।  
 लहुइं गमण-समत्थं वित्थयमच्छिद्ध-कुच्छीयं ॥ ८६०  
 तं मुक्क-बंधणं तो दो-वि जणा सत्तरं समारुढा ।  
 आवल्लयं च गिण्हइं निक्खित्त करंढओ रमणे ॥ ८६१  
 नागाणं च पणामं तत्थ य काऊण तीए य नदीए ।  
 ता तं समुद्ध व्हियं जलणा-सोत्तं पवज्जामो ॥ ८६२  
 तो णे दाहिण पासे तत्थ सियाळा वियाळ-हिंढणया ।  
 सव्व-चउप्पय-मंखा पुण्णा सखा इव नदंति ॥ ८६३  
 सोऊण पिययमेण य नावा ठविया अहं च आभट्ठा ।  
 माणामो ता माणिणि एयं सवणं मुहुत्तागं ॥ ८६४  
 वामा खेमा घार्यति दाहिणा मग्गओ नियत्तंति ।  
 वह-बधणं च पुरओ दिंति सियाळा अणुसरंता ॥ ८६५  
 नवरेत्थ गुणेण एक्को जं मे जीवीय विणासणं नत्थि ।  
 अप्पो होही दोसो दिसा-पसत्तेण गुणेण ॥ ८६६  
 तो एव जंपमाणो रमणे आवाय-संकिओ तत्तो ।  
 सो अणुसोत्तोहुत्तो नावं वेगेण दा(१)बाहीय ॥ ८६७

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चवल्लवल्लय-वाहिय-दुय-वेग-पवाइय(?) व्व वच्चामो ।  
 सल्लि तरंग-पवगिय-गमण तुरंगीए नावाए ॥ ८६८  
 आवत्तांता व जहा पुरओ रुक्खा तडेसु दीसंति ।  
 विवलंता व जणावण(?)मग्गओ तुव्वमाणेण (?) ॥ ८६९  
 थिमिय-त्थिमिय-वहंती निवाय-निक्कप-विबिह-तीररुहा ।  
 सवण-गण-बोल-रहिया जलणा मोणं पिव पइहा ॥ ८७०  
 अहं ताव ववगय भओ वीसत्थो पुव्व-परिचय-गुणेणं ।  
 अहं देइ पिययमो मे हियउल्लवं समुल्लवं ॥ ८७१  
 मणइ य कहं ताव वि पिप कहं पुण्णेहि चिर-चिर-विउत्ताणं ।  
 जाओ समागमो णे इच्छिय-सुह-आगमो मीरू ॥ ८७२  
 सुयणु समागम-वेवं जइ न कओ चित्त-पट्ठओ हुंतो ।  
 न ह्मु परियत्तिय रुषा जाणंता एक्कमेक्कं तो ॥ ८७३  
 तुहं चित्तपट्ठक-समोद्धणेण पुण-जीवियव्व-परमत्थो ।  
 पेस-परिग्गह-संगो अणुग्गहो मे कओ कंते ॥ ८७४  
 पयाणि य अण्णाणि य महुर(?) कण्ण-मण-निव्वुइ-कराई ।  
 तं कंते जंपंते (?) किंचि वि वोत्तु न चाएमि ॥ ८७५  
 चिर-परिचिय-वइयर-निजियं पि तमहं चिरस्स लज्जंती ।  
 आयत्तिय-सुह-पडमा आद्धच्छि कडक्खियं पेच्छं ॥ ८७६

આખી રાત લોકોની અવરજવરને કારણે નગરીના દાર ખુલ્લા જોઈને અમે બહાર નીસરી ગયાં, અને ત્યાંથી યસુનાને કાઠે પહોંચ્યા (૮૫૯). ત્યાં અમે દોરડાથી ખીસે બાંધી રાખેલી નાવ અમે જોઈ. તે હળવી, સરસ ગતિ કરી શકે તેવી, પહોળી છિદ્ર વગરના તળિયાવાળી હતી. (૮૬૦) તેને બંધનમાંથી છોડીને અમે બે ને જણ સત્વરે તેમાં ચડી એકાં મારા પ્રિયતમે રત્નકરકંકને અદર મૂક્યો અને હલેસા હાથમાં લીધા (૮૬૧). નાગોને અને યસુના નદીને પ્રણામ કરીને અમે સમુદ્ર તરફ વહી જતા યસુના પ્રવાહમાં જવા બિપડયાં (૮૬૨).

### અપશુકન

તે જ વેળાએ અમારી જમણી બાજુ બધા ચોપગા પ્રાણીઓના બહિર્ગન સર્માં, નિશાયર શિયાળો શંખનાદ જોવા નાદ કરવા લાગ્યા. (૮૬૩). તે સાંભળીને પ્રિયતમે નાવને થોભાવીને મને કહ્યું, ‘સુદરી, ધડીક આપણે આ શુકનનું માન રાખવું પડશે (૮૬૪). ડાબી બાજુ દોડી જતા શિયાળ કુશળ કરે, જમણી બાજુ જતા ધાત કરે, પાછળ જતાં પ્રવાસથી પાછા વાળે, આગળ જતાં વધ કે બંધન કરાવે. (૮૬૫) પણ આમાં એક લાભ એ છે કે મારી પ્રાણહાનિ નહીં થાય. આ ગુણને લીધે અપશુકનના દોષની માત્રા ઓછી થાય છે’ (૮૬૬). એ પ્રમાણે કહેતાં પ્રિયતમે આપત્તિથી સાશક બનીને પછી નાવને વેગે પ્રવાહમાં વહેતી કરી. (૮૬૭).

### નોંકાગ્રવાસ

જળતરંગો પર નાચતીકૂદતી વહેરીની જેમ જતી નાવમાં, ઝડપથી ચાલતા હલેસાથી દ્રુત વેગે અમે આગળ જઈ રહ્યા હતા (૮૬૮) કાઠેનાં વૃક્ષો, આગળ જોઈ એ તો કુદરતી ફરતાં લાગતાં હતાં; તે પાછળ જોતા તે નાસી જતાં હોય તેવા આભાસ થતો હતો (૮૬૯). વહન અતિશય મદ હોવાથી, કાઠેના વૃક્ષો વાયુને અભાવે નિષ્કપ હોવાથી, પક્ષીઓના બોલ પણ ન સંભળાતા હોવાથી યસુનાએ જાણે કે મૌનવ્રત લીધું હોય એમ લાગતું હતું. (૮૭૦)

એ વેળા, હવે બીતિમુક્ત થતા, પૂર્વના પરિચયથી વિશ્વસ્ત બનેલો પ્રિયતમ મારી સાથે હૃદયને ઠારે તેવા વાર્તાલાપ કરવા લાગ્યો (૮૭૧) તેણે કહ્યું, ‘પ્રિયે, બીડુ, ચિરકાળથી વિખૂટા પડેલાં આપણો ઇષ્ટ સુખ આપનારો સમાગમ કેમય કરીને પુણ્યપ્રભાવે થયો છે. (૮૭૨) સુંદરી, તે જ સમાગમ સાધવા માટે ચિત્રપદ ન કર્યો હોય તો આપણે આપણાં બદલાયેલા રૂપને કારણે એકમેકને કદી ઓળખી ન શક્યા હોત. (૮૭૩). હે કાન્તા, તે ચિત્રપદ પ્રદર્શિત કરીને મારા પર જ અનુગ્રહ કર્યો, તેથી આ પુનર્જીવન સમે પ્રેમસમાગમ પ્રાપ્ત થયો’ (૮૭૪) આ પ્રકારનાં, કાન અને મનને શાતા આપતાં અનેક મધુર વચનો પ્રિયતમે મને કહ્યા, પણ હું પ્રત્યુત્તરમાં કશું જ બોલી ન શકી (૮૭૫). ચિરકાળના પરિચિત પ્રસંગોને કારણે તેને મેં જીતી લીધો હોવા છતાં, હું અતિશય લજ્જા ધરતી, માત્રું સુખકમળ આહુ રાખીને, દાગેલી નજરે કટાક્ષપૂર્વક તેને જોતી હતી. (૮૭૬).

कंठे घोळिर-वाया रङ्ग-उसुया थगथगंत हियया हं ।  
मयणेणं तोरविद्या संपुण्ण-मणोरहारंभा ॥ ८७७

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आगारेहिं य अहयं तद्वा पसण्णेहिं पुलकियंगीय ।  
नावा-तलं कमेण उल्लिहमाणी पियं बेमि ॥ ८७८  
नं ना देवयं पिव निवेइओ मे सयं तुह अज्ज ।  
सम-सुह-दुवळ सहाइं आणोभोज्जा(?) अहं तुज्जं ॥ ८७९  
न य हं परिहरियव्वा तुज्ज कए कुलहरं परिहरंती ।  
भत्ता य बंधव सि य मावहरेज्जाही स-हत्था ॥ ८८०  
अह चिय हु अह सरीरं धरेज्ज तुह रमण राग-पडिरत्ता ।  
सुचिरं पि निराहारा तुज्जं वाहार मेत्तेण ॥ ८८१  
न य हं तुमे विरहिया मुहुत्त मेत्तं पि धीर धारेज्जा ।  
वाहार-वड्ढारं ते हियय-सुहकरं अलभमाणी ॥ ८८२  
एवं भणिओ मणसा परिणाम-सुहावहं मया घरिणि ।  
हियथाइं माणुसाणं चल चित्ताइं गणतीए ॥ ८८३  
तो भणइ मा ऊ(?)भाही मा उफ्फंठी पिउए कुलहरस्स ।  
न वि ते विसाल नयणे किंचि वि विउणं करेज्जा हं ॥ ८८४  
सारइय-तिक्ख-नइसोत्ता-चवल-संपत्थिया अपरितंता ।  
अणुकूल वाय-नोल्लिय पसत्य-धावंत-नावा य ॥ ८८५  
अचिरेण अम्हे सुंदरि पंडुर-भवणेहि सोहियसुदारं ।  
गच्छामो पसयच्छी कायंदिमणिदियं नयरि ॥ ८८६  
तत्थ य पिउच्छिया मे तीसे वर-भवण-पुंडरीयस्मि ।  
कीलिहिसि निरुत्तिवग्गा सग्गम्मी अच्छर बहु व्व ॥ ८८७  
सोक्खस्स खणी दुक्खस्स नासणी जीवियव्व-सव्वस्सं ।  
कुल-वग्गयस्स मज्झ य घरिणी सि पिउ सि मं भणइ ॥ ८८८  
तो चक्कवाय वासिय-संभारिय-पणय-तुरियण रइयं ।  
जरमइणीयमिदितेण (?) भुय-पंजरं निययं ॥ ८८९  
पिययम-फरिसण-पाणेण तेण य(?) निव्वुया मि कया ।  
गिम्हुम्हा-संतत्त व्व वास-निव्वाविया वसुहा ॥ ८९०  
गाढमधगइहियाए य तह वि न निरंतरं समझीणो ।  
तस्स उरे मज्झ उरो पीणत्तणेण थणयाणं ॥ ८९१  
माणुस्सय सोक्ख-सुहावहेण रइसेण कय-विवाहेण ।  
आवाहेण सुहाण गंधव्व-विवाह-धम्मेणं ॥ ८९२  
नमिऊण नियय-देवे पिएण कामंभ(?)जाय हासेणं ।  
सुरय-मिस्सिय-इच्छिय-रइ-महियं नयण-रुइयं मो ॥ ८९३

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વાણી મારા કઠમાજ અટવાતી હતી, રતિની ઉત્સુકતાને લીધે માત્ર હૃદય ધડકધડક થતુ હતુ, મારા મનોરથ પૂરા થવાના મહાશય થતા હોઈને કામદેવે મને ઉરોગ્જિત કરી મૂકી હતી (૮૭૭).

### તરંગવતીની આશા કા

દેહાકૃતિએ પ્રસન્ન અને અંગે પુલકિત બનેલી હુ નાવના તળિયાને પગથી ખોતરતી પ્રિયતમને કહેવા લાગી (૮૭૮), 'હે નાથ, હુ પોતે અત્યારે તને કોઈ દેવતાને કરતી હોઉં તેમ નિવેદન કરી રહી છું : હુ હવે તારા સુખકુખની ભાગીદાર બાર્યા છું. (૮૭૯). તારે ખાતર મારા પિયરને મે તબ્બુ છે તો મારો તુ ત્યાગ ન કરજે. તુ જ મારો ભર્તા અને બાધક હોઈને તારા હાથેથી મારો ત્યાગ ન કરીશ. (૮૮૦). હે પ્રિય, હુ તારામા પ્રેમરક્ત હોઈને મને માત્ર તારા વેણ સાબળવા મળશે તો નિરાહાર રહીને પશુ દીર્ઘકાળ સુધી મારો દેહ ટકાવી રાખી શકીશ (૮૮૧). પરંતુ તારા વિના, હૃદયને સુખકર એવાં તારા વેણથી વચિત બનતાં એક ઘડી પણ હુ ધીરજ નહીં ધરી શકુ ' (૮૮૨). હે ગુહ્યવામિની, એ પ્રભાણે ભાવી સુખનો મનથી વિચાર કરીને, અને મનુષ્યના ચિત્ત ચગળ હોવાનું માનીને મેં તેને કહ્યું. (૮૮૩).

### આશા'કાનું નિવારણ

એટલે તે ગોસ્થો, 'પ્રિયે, તુ તારા પિયર માટે ચિતિત અને ઉત્કંઠિત થઈશ નહીં. હે વિશાળનેત્રે, હુ તારુ સહેજ પણ અહિત નહીં કરું. (૮૮૪) નાવ શરદશ્વતુના વેગીલા નદી-પ્રવાહને લીધે ચપળ ગતિએ, ધીમી પડ્યા વિના ચાલે છે અને અતુલ પવનથી ધકેલાતાં તે ઝડપથી ધસી રહી છે. (૮૮૫). હે સુંદરી, હે વિશાળનેત્રે, થોડી વારમાં જ આપણે મ્હેવેત પ્રાસાદો વડે શૌભતી, સમૃદ્ધ અને પ્રશસ્ત કાકંદીનગરી પહોંચીશું (૮૮૬). ત્યાં મારાં ફર્ષ રહે છે. તેના શ્રેષ્ઠ મહાભયમાં તુ નિશ્ચિંતપણે, સ્વર્ગમાં અપ્સરાની જેમ, રમણ કરજે. (૮૮૭). તું મારી સુખની ખાણ છે, દુઃખનાશિની છે, મારા ઘરપરિવારની ગૃહિણી છે.' એ પ્રભાણે પ્રિયતમે મને કહ્યું (૮૮૮).

### ગાંધર્વવિવાહ

એ પછી તેણે ચક્રવાકના ભવનો પ્રણય સાબરી આવતા તેથી ઉરોગ્જિત બનીને મને તેના શુભજન્મના ભીડી દીધી (૮૮૯). પ્રિયતમના રૂપશૃંગા એ રસપાનથી મને એવી ભાતા વળી, જેવી ઓખના તાપે સતત ધરતીને વર્ષાથી ટાઢકે વળે. (૮૯૦). તેણે મને ગાઢ આશ્વિન દીધું અને છતાં પણ મારાં રતને પુષ્ટ હોવાથી તેના ઉરમાં મારું ઉર નિરંતર અને પૂરેપૂરું લીન ન થઈ શક્યું. (૮૯૧) બન્ને ગાંધર્વ વિવાહવિધિથી ગુપ્ત વિવાહ કર્યો, જે માનવીય સુખોના સુધાપ્રવાહ સમોહક હોય (૮૯૨). પોતપોતાના દેવોને

×      ×      ×      ×      ×      × ।  
 जोव्वण सम्म गगहणं पाणि-गगहण कथं तेण ॥८९४  
 अवियंहुम्माहिय व्व चिरस्स दिट्ठेक्कमेक्क-परितुट्ठा ।  
 पत्ता रइ-कल्लणं धरिणी माणुस्सय-सुहाणं ॥ ८९५  
 भागीरहीए मज्झे कमेण नावाए तीए बुब्भंता ।  
 चक्कायय व्व रसिमो माणुस-चक्कायका अम्हे ॥८९६  
 तो चंद-रइय-तिलक्का जोण्हा-परिसण्ह-पंडुर-दुकूला ।  
 तारोवयारहारा रत्ती-जुवती अइक्कता ॥८९७  
 गयण-सरस्स मियंको (?) चउजाम-तरंग-नोल्लिय-सरीरो ।  
 पुव्वोसरिओ अवरं तरणं काउं व ससि हंसो ॥८९८  
 पडिबुद्ध-हंस-सारस कारंढव-चक्कायय रइएहिं ।  
 ×× गायजंपिया (?) विव पहाय-मुहरेहिं कुररेहिं ॥८९९  
 तो दिवस कम्म-सक्खी सूरु उट्टेइ तिमिर-पडिसूरु ।  
 गयणंगणगिग-जालो ओलोगो जीवलोगस्स ॥९००  
 पुन्न-मणेरइ-तुट्ठा रहंग-नामय-विहंग-सडेण ।  
 अम्हे वि गया दूरं भागीरहि-पाणिय-रएण ॥९०१  
 तो भणइ पिययमो मं वेला मुह-धोयणम्मि पिट्ठ-सोणि ।  
 न ह्नु किर जुत्तो उदए रविणो काउं रइ-पसंगो ॥९०२  
 जमिणं दक्खिण-कूले पुलिणं संख-दल-निम्मलं बाले ।  
 वक्कावो तत्थ सहरं चोए (?) रमामो सुहं सुयणु ॥९०३

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तो सो तत्तोहुत्तो अवलोयण-जंत-जोइय-गुणेणं ।  
 नावं नीविइमाणं (?) गमण-सुदक्खं पिओ नेइ ॥९०४  
 रइ-वायाम-किलंताइ उत्तिण्णाइं दुवे वि नावाय ।  
 गगाए धवल-वाळुय अपरिक्खय-सीयले पुलिणे ॥९०५  
 त-थेक्कमेक्क-दंसिय-रमणिज्ज-देस-पेच्छण-पसत्था ।  
 अमुणिय-भय-वीसत्था सहसा चोरेहिं उ विट्ठा ॥९०६  
 गंगा गहण-तड्डाइएहिं आविद्ध-विध-पट्टेहिं ।  
 जम-पुरिस-रोस-फरुसिय-सामेहिं परिवारिया अम्हे ॥९०७  
 अवयासेऊण पियं भणामि भय-विरस-विस्सर-परुणा ।  
 इय जाए दुज्जाए भण कंत कहं नु कायव्वं ॥९०८

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પ્રજ્ઞામ કરીને.. . યૌવનની સ્વર્ગપ્રાપ્તિ સમુ તેણે માત્ર પાશ્વિમહણ કયું. (૮૯૩-૮૯૪).  
વિરહીઓની જેમ અતૃપ્ત પ્યાસવાળા, ક્યાંય સુધી પરપરને નિહાળીને અમે પરિતાપ  
પામ્યાં અને હે ગૃહસ્થામિની, માનવીય રતિસુખોત કદવાણ પામ્યા. (૮૯૫) ભાગીરથીમાં  
કમે કમે તે નાવમાં વહન કરતા, ચક્રવાક સમા અમે માનવચક્રવાકો રમી રહ્યા. (૮૯૬)

### પ્રભાતકાળ

તેટલામાં ચંદ્રરૂપી તિલકે શૌભતી, જ્યોત્સ્નારૂપી અત્યંત ઝીણી, સ્વેત કુન્ડલ ધરતી,  
તારાઓના હારવાળી રાત્રીયુવતી વિદાય થઈ (૮૯૭) ચાર પ્રહરરૂપી તરંગો જેના  
શરીરને ધ્રુવતા હતા, તે ચંદ્રરૂપી હસ ગગનરૂપી સરોવરમાં તરતો તરતો પૂર્વ કાઠેથી  
પશ્ચિમ કાઠે પહોંચ્યો (૮૯૮) જગી જર્ધને પ્રભાતકાળે મુખ બનેલા હસ, સારસ,  
કારડવ, ચક્રવાક અને દીટાડા જાણે કે મગળપાઠ કરી રહ્યા હતા (૯) (૮૯૯).  
એટલામાં તો અધકારનો શત્રુ, દિનચર્યાના સાક્ષી, ગગનાં ગણતી અગનજ્યોત અને  
જીવલોકનો આલોક એવો સૂર્ય જાગ્યો. (૯૦૦). ચક્રવાક પક્ષીના શબ્દે પૂર્ણ અને  
તૃપ્ત મનોરથ વાળા અમે પણ ભાગીરથીના પ્રવાહના વેગે ધણે દૂર ગયા. (૯૦૧)  
એટલે પ્રિયતમે મને કહ્યું, ‘હે પૃથુશ્રોણિ, હવે મોઢું ધોવાનો સમય થઈ ગયો છે, સૂર્યના  
જીવ્ય થતા રતિપ્રસંગ કરવો ચોખ્ય નથી ગણાતો (૯૦૨). હે બાલા, જમણા કાંઠે જે  
શંખના ટુકડા જેવો સ્વેત રેતાળ પ્રદેશ છે ત્યાં આપણે જર્ધએ, અને સુદરી, ત્યાં અપણે  
સુખે રમણ કરીએ’ (૯૦૩).

### ઉત્તરાશ્વ : હું દારાની ટોળીના સકેન્તમાં

એ પછી પ્રિયતમે અવલોકનકળત્રને ઉપયોગ કરીને, કુશળતાથી ગતિનુ નિયંત્રણ  
કરીને, નાવને તે તરફ દોરી (૯૦૪) રતિવ્યાયામથી થાકેલા અમે કશી બાધા  
વિના ગગના ધોળી રેતીવાળા પુલિન ઉપર નિશંકપણે જાતર્યા. (૯૦૫) ત્યાંનાં  
રમણીય અને પ્રશસ્ત રથોળે એકબીજાને દેખાડતા, કશા ભયનુ ભાન ન હોવાથી વિશ્વસ્ત  
એવાં અમને એકાએક ચોરાએ જોયાં (૯૦૬) ગગાકાંઠેની ઝાડીમાંથી ધસી આવેલા,  
માથે ફટકા બાંધેલા, જમપુરુષ જેવા કોપી, કઠોર ને કાળાચોરાએ અમને ઘેરી લીધાં. (૯૦૭).  
પ્રિયતમને એટી પડીને ડરને લીધે મોટેથી ને ફાટેલે સાદે રડતા મેં કહ્યું, ‘પ્રિયતમ, આવી  
પડેલી આ આપત્તિમાં, કહે હવે શું કરીશુ ?’ (૯૦૮) એટલે પ્રિયતમે કહ્યું, ‘સુદરી,

तो मं भणइ पिययमो सुंदरि मा भाहि पेच्छसु सुहुत्त ।  
 एते दारुण-चोरे जाव य पहरेहि वारेमि ॥९०९  
 तुह लंभ-तुष्टि-मोहिय-मणेण सत्थं न मे रे (?) गहियं ।  
 रमियव्वयं ति गहिया मणि-रयणा भूसणा य तुह ॥९१०  
 वम्मइ-सर संतत्तो न गणेइ भयं व आवंते (?) वावि ।  
 पुरिसो साहस-बुद्धी सुंदरि मरियव्व-बुद्धीए ॥९११  
 जइ वि समत्था एते वीसत्था होहि तत्थ वि ।  
 कराल रिउ-विज्झत्थं (?) समरे सुळभं समत्थस्स ॥९१२  
 ताव य इमे विळासिणि अल्लित्ति ममं अनाय-परमत्था ।  
 खगुक्खय-पज्जलियं जाव भुयं मे न पेच्छंति ॥९१३  
 इंतुण एक्कतरगं एसि सत्थं च से गहेऊण ।  
 वातोसारिय-मेहे व्व एस नासेमि हं सव्वे ॥९१४  
 जइ वि हु होज्ज विवत्ती सा वि वरं मे कय पुरिसयारे ।  
 न य मे वरं किसोयारि इह तुज्झ विळुंणं ददं ॥९१५  
 न हु मि समत्थो सुंदरि ददं निदठुर-परिहत्थ-चोर परिसुद्धं ।  
 अवि छिण्ण-वसण-भूसण-विसण्ण-विमणं तुमं भग्गं ॥९१६  
 भज्ज कएण मयाए पर-लोए तो पुणो इहं लोए ।  
 . . . . . कुलहरयं च धण-सामिद्धि ॥९१७  
 मज्झ च कए हीरंति पुरओ पययणु (?) चोरेहि ।  
 किह नाम धरिसणमिणं तुह जीवतो ण वारेमि ॥९१८  
 गच्छंतु य मं बाले मा मे चोरेहि परिमंढत्तां (?) ।  
 चोरेहि समं सुंदरि पेच्छहु तरणं व मरणं वा ॥९१९

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एयं निसम्म धयणं पियस्स पापसु निवडिया अहयं ।  
 मा नाह अणाहं मं परिच्चपज्जा ति जंपती ॥९२०  
 जइ एव ववसियं ते पडिच्छ जा ता वहेमि अप्पाणं ।  
 न वि हं पुणो समत्था तक्करेहि निहयं तुमं ददं ॥९२१  
 अवि हं वेह-विवत्ती-जुत्ता होहं गुणेहि बहुपाह ।  
 तक्खर-निहयम्मि तुमे न य जीवती गुणं लब्धं ॥९२२  
 सुद्धय चिरस्स लद्धय भागीरहि-पहिय मज्झ खणं (?) पविस्स ।  
 सुमिणे व्व दिट्ठ-नट्ठो हा होहिसि दुल्लहो नाह ॥९२३  
 होज्ज व न व होज्ज पुणो समागमो णे परम्मि लोगम्मि ।  
 जाव य जीवामि अहं ताव य अणुपालयाहि तुमं ॥९२४  
 जं होही तं होही अण्णोण्णं णे अमुंचमाणाणं ।  
 न वि नासंतो मुच्चइ कम्म-विधाग-प्पहारणं ॥९२५



કરીશ નહીં, ધડીક ધીરજ રાખ, આ ઘડીએ ચોરે પર પ્રહાર કરીને હું તેમને અટકાવુ છું. (૬૦૯) તું મને પ્રાપ્ત થઈ તેના સતોપથી મારું મન મોહિત થઈ ગયું અને મેં હથિયાર સાથે ન લીધા, માત્ર આપણે રમણબ્રમણ કરવાનું છે એમ માનીને મેં તારા માટે મણિ, રત્નો અને આભૂષણો જ લીધા (૬૧૦) સુદર્શી, કામદેવના શરથી સતપ્ત, સાહસશુદ્ધિ વાળો પુરુષ, મૃત્યુને બેટવાના નિશ્ચયથી, આવી પડતા સ કટને ગણકારતો નથી (૬૧૧) બલે આ ચોરો સમર્થ હોય, પણ તું વિશ્વાસ રાખજે કે શક્તિશાળી પુરુષ માટે બચકર શત્રુને પણ યુદ્ધમાં પરાજિત કરવો એ સહેલું છે. (૬૧૨) હે ત્રિલાસિની, સાચી પરિસ્થિતિથી અનુભવે આ ચોરો ત્યાં સુધી જ મારી સામે ખડા છે, જ્યાં સુધી તેમણે, ઉગામેલા ખડગથી પ્રબલિત મારી ભુજનું દર્શન નથી કર્યું. (૬૧૩) આમાના એકાદને મારી નાખીને તેનું હથિયાર લઈ લઈને હું જેમ પવન મેઘોને વિખેરી નાખે, તેમ આ બધાને નસાડી મૂકીશ (૬૧૪). પૌરુષ દર્શાવતા મારા પર વિપત આવે તો પણ બલે, પણ હે કૃશોદરી, તને રક્તીને તેઓ ઉઠાવી જાય તે કેમેય હું નહીં જોઈ શકું. (૬૧૫) હે સુંદરી, નિશ્ચુર અને બળિયા ચોરોથી હું ટાઈને તને, જિનવાયેલા વસ્ત્રાભૂષણને લીધે વિષયજ્ઞ, શોકગ્રસ્ત ને ભાંગી પડેલી હું કેમેય નહીં જોઈ શકું. (૬૧૬) તે આગલા ભવમાં મારે ખાતર મૃત્યુ વહોલું અને આ ભવમાં પિયર અને સુખસમૃદ્ધિ તબ્બા—તેના પર ચોરો તરફથી થતો આ બળાત્કાર હું જીવતો છતાં ન વાડુ તે કેમ અને ? (૬૧૭-૬૧૮) તો હે બાલા, હું ચોરોનો સામનો કરું છું. તું જો, આ ચોરો સાથે કા તો આપણું તરજુ કે કાં તો મરણ. (૬૧૯).

### સામનો ન કરવાની તરંગવતીની પ્રાથના

પ્રિયતમના આ વચનો સાંભળીને હું, 'હે નાથ, તું મને અનાથ નહીં છોડી જતો' એમ બોલતી તેના પગમાં પડી. (૬૨૦) 'જો તે આમ જ કરવાનો નિશ્ચય કરે છે હોય તો હું આત્મહત્યા કરું ત્યાં સુધી તું થોભી જા. ચોરોને હાથે તારો વધ થતો હું કેમેય જોઈ નહીં શકું. (૬૨૧) મારો દેહ પડશે તો તેથી મને ક્ષણે લાભ થશે, પણ ચોરો તારો ઘાત કરે તો જીવતી રહીને પણ મને કશો જ લાભ નથી. (૬૨૨). અરેરે મુગ્ધ, દીર્ઘકાળે લખ્ખ, ભાગીરથીના પશ્ચિક, ધડીક માત્રના મિલનને ખાતે, હે નાથ, સ્વપ્નમાં જોયો અને અદશ્ય થયો હોય તેમ તું હવે અલભ્ય બની જઈશ. (૬૨૩). પરલોકમાં આપણો ફરી સમાગમ થાય કે ન થાય, પણ જ્યાં સુધી હું જીવું છું, ત્યાં સુધી તો તું મારું રક્ષણ કરજે જ. (૬૨૪). એકબીજાને ન છોડતાં આપણું જે થવાનું હશે તે થશે, નાસી જનારો પણ કર્મવિપાકના પ્રહારોથી બચી નથી જ શકતો. (૬૨૫)

एवं बहु विलंबंती भेडण-गमणं पियस्स वारंती ।  
 चोरे वेमि रुयंती मत्थय नत्थग्गाहत्था हं ॥९२६  
 छंदेण सच्च-सारं गिण्हइ सच्चं पि मे सरीराओ ।  
 मा नवारि मुद्ध पुरि[सं] वहेइ एवं मए भणिया ॥९२७

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तो छिण्ण-गयण-गमणा विमणा सवणं च छिण्ण-पक्ख-पुडा ।  
 विपल्लइउमच्चयंता घरिणी चोरेहिं मो गहिया ॥९२८  
 अण्णेहिं पुव्वतरयं नावा गहिया करंडओ य तथो ।  
 अहयं पि आरसंती उच्छुद्धा तत्थ अण्णेहिं ॥९२९  
 अण्णेहिं मे पिययमो गहिओ मज्झ वयणं अलंघंतो ।  
 मंत-वल्लमलंघंतो स-विस्सो आसीविसो चेव ॥९३०  
 एवम्ह तत्थ चोरेहिं घरिणि भागीरहीए पुलिणम्मि ।  
 गहियाइ दो वि हरिओ य तेहिं रयणाण य करंडो ॥९३१  
 हत्थाभरण-विहूणं सच्चवाभरणं महं हियंतेहिं ।  
 वीरत्तणं वहंतेहिं घरिणि न विणुग्गया (?) दो वि ॥९३२  
 थोरंसुयं पिययमो [मे] रोयइ मणमणस्स निस्सइ ।  
 ददट्ठणोच्चिय-कुसुमं लयमिच मं मंद सोहं य ॥९३३  
 ओलुत्तं व सिरिधरं पणट्ठ-कमलं सरं व गय-सोहं ।  
 ददट्ठण तत्थ रमणं अहमवि रोयामि दुक्खेण ॥९३४  
 सहेण रोवमाणी तज्जिय नित्तिसएहिं चोरेहिं ।  
 मा दासि कासि बोलं मा तरुणमिमं वहेहामो ॥९३५  
 एव भणिया निलुक्का पियस्स पाण-परिरक्खण-निमित्ता ।  
 बाह पकंपिय-हियया निस्सइ तत्थ रोयामि ॥९३६  
 अंसु-विलिखिलडं (?) अहरोदठं हं करेमि रोयंती ।  
 नयण-धरिहिं ण्ववंती धरे विव पओहरे नियए ॥९३७  
 ददट्ठण रयण-पुण्णं तुदठो तहियं करंडयं सुक्कं ।  
 अह भणइ चोरवंदस्स नायगो घरिणि मुहडे तहिं ॥९३८  
 एकके धवलधरे विलुत्तम्मि पुण ह ।  
 . . . . . न वि होज्जा एत्तियं मोल्लं ॥९३९  
 इणमो जह बहु-दिवसे जूयम्भो कीलियव्वय-पसंगो ।  
 हियय-घर-वासिणीणं काउं च पियं महिलियाणं ॥९४०  
 एव मंतेऊण उत्तिण्णा नह-यडाउ ते चोरा ।  
 विऊ (?) निज्जायंता दक्खिण-हुत्ता पयट्ठंति ॥९४१

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એ પ્રમાણે અત્યંત વિલાપ કરતી અને પ્રિયતમને લડાઈમાં ઊતરવાથી વારતી હું માથા પર હાથ નેડીને રડતી રડતી ચોરોને કહેવા લાગી (૯૨૬), 'તમારી ઇચ્છા મુજબ મારા શરીર પરથી અર્ધા જ મૂલ્યવાન ચીજો તમે લઈ લો. પણ હું વીનવું છું કે આ ગભરુને તમે હણુશો નહીં' (૯૨૭).

### ભૂંડારાનાં બંદી બંધાં

ત્યાં તો પાંખો કાપી નાખીને જેમના આકાશગમનનો અંત આણ્યો છે તેવા પાખી સમા દુઃખીદુઃખી અને નાસી છૂટવાને અટકતા એવા અમને ચોરોએ પકડ્યા. (૯૨૮). ખીજા કેટલાક ચોરોએ આ પહેલા નાવનો અને તેમાંના ધરેણીના દામડાનો કબજો લીધો; તો ચીસો પાડીને રડતી મને ખીજા કેટલાકે ધકેલીને પાડી દીધી. (૯૨૯) ખીજા કેટલાકે મારા કહ્યા પ્રમાણે કરતા મારા પ્રિયતમને પકડ્યો.—જાણે કે મંત્રબળનો પ્રતિકાર ન કરી શકતો વિષભર્યો નાગ. (૯૩૦) એ પ્રમાણે, જે ગૃહસ્વામિની, અમને બંધને બાગીરથીના પુલિત પર ચોરોએ પકડ્યાં અને અમારો રત્નનો માથડો પણ લઈ લીધો. (૯૩૧). જે ગૃહસ્વામિની, હાથનાં કંકણ સિવાયનાં મારા બધા ધરેણી તેઓએ લઈ લીધા... (૯૩૨). મારો પ્રિયતમ મને ફૂલ ચૂટી લીધેલી લતાના જેવી શોભાહીન થયેલી જોઈને હબકડબક આંસુ સારતો મૂંઝુ ડુફન કરવા લાગ્યો (૯૩૩). ભૂંડાયેલા ભડાર સમા અને કમળ વિનાના કમળસરોવર સમા શ્રીહીન મારા પ્રિયતમને જોઈને હું પણ હું ખે રડી રહી (૯૩૪). મોટે અવાજે રડતી મને નિંહુર ચોરોએ ધમકાવી, 'દાસી, ગોક્ષીર કર મા, નહિતર આ છોકરાને અમે મારી નાખશું.' (૯૩૫) એવું કહ્યું એટલે હું પ્રિયતમનું પ્રાચુરક્ષણ કરવા તેને બેઠીને રહી અને ડૂસકાં ભરતી, ધૂનતા હોંઘે મૂંઝુ ડુફન કરવા લાગી (૯૩૬) આસુથી મારો અધરોળ ચીકટ બની ગયો, નયનરૂપી મેઘો વડે હું મારા પચોધરૂપી હુંગરોને નવડાવી રહી (૯૩૭) જે ગૃહસ્વામિની, ચોરોની ટોળકીનો સરદાર ત્યાં લાવી મૂકેલો દામડો જોઈને રાજ રાજ થઈ ગયો અને પોતાતા સુભરોને કહેવા લાગ્યો (૯૩૮), 'એક આખો મહેલ ભૂંડ્યો હોત તો પણ આટલો માલ ન મળત ઘણા દિવસે નિરતિ જુગાર ખેલીશું' અને આપણી મનમાનીતીઓના કોડ પૂરીશું (૧)' (૯૩૯-૯૪૦). એ પ્રમાણે મસલત કરીને એ ચોરો નદીકાંઠેથી ઊતરીને, અમારા બંને ઉપર ચોક્કી રાખતા, દક્ષિણ તરફ ચાલતા થયા (૯૪૧).

तो फुल्ल-सुरवल्लीए तेहि संदाणिया दुयग्गा वि ।  
 विसम-विस-महलि चोर-मुहलि निया पलि ॥९४२  
 गिरि-कोलंघ-निविट्ठं लट्ठं पाणिय-दरिद्र-पेरंतं ।  
 अंतो-बहु पाणीयं विसमं अगमं पर बल्लणं ॥९४३  
 असि-सत्ति-कंद-फळ-कणक-कोत विविहा वहेहि चोरेहि ।  
 विविह-जण-निच्च-निग्गम-पवेस-संरवि-सय-हारं ॥९४४  
 मल्लहडि-पडह-डंडुकि-मवंदा संख पिरिलि-रव-मुहलं ।  
 उग्गीय-हसिय छलिय (?) विग्गुट्ठो-क्कट्ठि-सवालं ॥९४५  
 पेच्छामो य पविट्ठा ठाणं सज्जं पसाय पज्जाए ।  
 पाणि-निमुंभण-तुट्ठाए बहु धय चिंघाए अज्जाए ॥९४६  
 कच्चाइणोए ठाणं नमिऊण पयाहिणं च काऊणं ।  
 दच्छिम्ह तत्थ चोरा अण्णे पच्चागते चोरे ॥९४७  
 तो तहि पच्चाभट्ठा विट्ठा कय-कम्मया नियत्तंता ।  
 सव्वे अण्ह सरीरा लाभ-समग्गा इय सहुंति (?) ॥९४८  
 पल्लि च अल्लियते लयाण संदाणिए दुयग्गे वि ।  
 दच्छीय णे अणिमिसा विम्भिय-दियएहि ते चोरा ॥९४९  
 भाणियह तहि केइ अरहइ नर नारि रुव-सारेण ।  
 अप्परितंतेण मणे कयं कयतेणिमं मिहुणं ॥९५०  
 सोहंति एकमेक्का एसो [तरुणो] इमा य तरुणीय ।  
 चंदेण जहा रत्ती रत्तीए जहा सरय-चंदो ॥९५१

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पल्लि मुदिय-जण-मणं कत्थइ संरुद्ध-यद्ध कलुण-जणं ।  
 तं देवलोग-जमलोग-उभय सरिसोवममतीगं ॥९५२  
 अरूय (?) रूय लायण-जोव्वणं देव-मिहुणग सरिच्छं ।  
 तरुण मिहुणं किर भडेहि गहियमाणिज्जइ इहं ति ॥९५३  
 सोऊण पल्लि-रच्छ सवाल-वुट्ठ-महिला-समग्गेण ।  
 आपूरिवं पयत्ता जणेण कोऊहल-मणेण ॥९५४  
 एवं अइणिज्जंते अम्हे कलुणे तहि महिलियाओ ।  
 सोयंतीओ पुत्तो च कावं रोयंति बंदीओ ॥९५५  
 एगत्थ मणइ चोरी तरुणी तरुण-जण-नयण मण चोरी ।  
 ददट्ठण पिययमं मे हास-रस-पसाहिय-सरीरा ॥९५६  
 इणमो जुवाण-बंदि चंदमिवोयारियं नहयलओ ।  
 विल्या-रोहिणि-सहियं ठवेह तागं (?) ॥९५७

## ચારપદલી

વિકસેલી સૂર્યવલ્લીથી અમને બેને બાધીને તેઓ જલદ વિષ કરતાં પશુ ચડી ભય તેવી, ચોરોને સુખદાયક એવી પદલીમા લઈ ગયા. (૬૪૨) તે પહાડના કોતરના આવેલી હતી, રમણીય અને દુર્ગમ હતી, તેની આસપાસનો પ્રદેશ નિર્જળ હતો, પશુ અદર જળબહારો હતા અને શત્રુસેના માટે તે અગમ્ય હતી (૬૪૩). તેના દ્વારાપ્રદેશમાંથી સતત અનેક લોકો આવજા કરતા હતા અને ત્યાં તલવાર, શકિત, ઢાલ, બાણ, કનક, બાલા વગેરે વિવિધ આયુધધારી ચોરોની ચોરી હતી (૬૪૪). ત્યાં મલ્લધરી, પટલ, કુકુલ, મુકુદ, શંખ અને પિરિલીના નાદો ગૂંજતા હતા મોટેથી થતાં ગાનતાન, હસાહસ, ધૂમપરાડાનો ચોતરફ ફેલાહલ હતો. (૬૪૫). તેમાં પ્રવેશ કરતા અમે પ્રાણીઓના અભિદાનથી ગુણ થતી દેવીનું સ્થાનક જોયું દેવળ સુધી જવા માટે પગથિયા બનાવેલાં હતાં, અને તેના પર અનેક ધન્યપતાકા ફરકતી હતી (૬૪૬).

કાત્યાયની દેવીના ધ્યાનકને નમસ્કાર કરી તેની પ્રદક્ષિણા કરાંને અંમે ત્યાં રહેલા તથા બહારથી પાછા ફરેલા ચોરોને જોયા (૬૪૭) સૌને પોતાનું કામ પતાવીને અક્ષત શરીરે લાભ મેળવીને પાછા ફરેલા જોઈને ત્યાં રહેલા ચોરોએ તેમની સાથે વાત કરી અને પદલીમાં લવાયેલાં અને લતાના બે ધને બાધેલા એવા અર્ચને બેને તે ચોરો વિસ્મિત હૃદયે અને અનિશ્ચિત નેત્રે જોઈ રહ્યાં (૬૪૮-૬૪૯) તે કંટલાક કહેવા લાગ્યા, 'નરનારીના રૂપાં ઉત્તમ સાર વડે આ જોડું શોભે છે લાગે છે કે વિદ્યાતાએ સહેળ પણ માનસિક થાકે અનુભવ્યા વિના આમને ધડપાં છે. (૬૫૦) ચંદ્રથી જેમ રાત્રી શોભે અને રાત્રીથી શરદચંદ્ર શોભે તેમ આ તરુણ અને તરુણી એકબીજાથી શોભે છે' (૬૫૧). તે પદલીમાં એક તરફ લોકો આનંદપ્રભોદ કરતા હતા, તે બીજી તરફ બાધીને બંદી કરેલા લોકોનો કરુણ સ્વર ઊઠતો હતો એ રીતે ત્યાં દેવલોક અને જમલોક ઉભયના દર્શન થતાં હતાં. (૬૫૨).

## પદલીવાસીઓના વિવિધ પ્રતિકાવ

અનન્ય રૂપ, લાવણ્ય અને યૌવનવાણી, દેવતાસુગલ જેવું તરણતરુણીનું યુગલ સુભટ્ટ પકડી લાવ્યા છે એવું સાબળીને કૌતુકથી બાળકો, યુદ્ધોએ ને સ્ત્રીઓ સહિત લોકસમુદાયથી પદલીનો માર્ગ ભરાવા લાગ્યો (૬૫૩-૬૫૪). એ પ્રમાણે અમને કરુણ દશામાં લઈ જવાતાં જોઈને સ્ત્રીઓ શોક કરવા લાગી અને બે દિનીઓ અમને પોતાનાં સંતાન જેવા ગણીને રડવા લાગી. (૬૫૫). એક રથને, તરુણીનાં મન અને નયન ચોરનારી ચોરતરુણી મારત પ્રિયતમને જોઈને હાર્યથી ખુલકિત થતા શરીરે કહેવા લાગી (૬૫૬) : 'આકાશમાંથી નીચે ઊતરેલા ચંદ્ર જેવા આ યુવાન બંદીને ફાંદિણી સૂંચી તેની પત્ની સાથે...રાખો' (૬૫૭)

जाया चोर-बहूओ विसाल-धवलेहिं अच्छीहिं ।  
 अच्छीहिं एक-पाणं वचचंतु(?) इमस्स रुवम्मि ॥१५८  
 वासुरयसट्टिवाले(?) काम-विगारे बहू करंतीओ ।  
 विक्खेव-विलास-मयं समइच्छंतं कडक्कंति ॥१५९  
 ताओ सहासाओ ताहे तह पेच्छिऊण स-विचारा ।  
 सोगीसा-सम्मीसो रोसगी मे समुज्जलइ ॥१६०

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तं तह पवेसिय-मत्तं समं मए पासिण संजमियं ।  
 रोयंतीओ पुत्तं व काइ सोयंति बंदीओ ॥१६१  
 अम्हं तं मण चोरो देवो व अणेत्साण(?) सुंदेरो ।  
 नयणामयमिव मुच्चसु वेति पियं मे करमरीओ ॥१६२  
 काओ वि धाह-मिस्सं रुयमाणीओ भणंति बंदीओ ।  
 स-कलत्तओ वि पुत्तय एत्तो मुंचंतओ होहि ॥१६३  
 रुव-गुण-विम्हय-समुदट्ठिण कामेण काइ आल्लिया ।  
 आगारेइ व रमणं संचट्ठिय-कंचि-सहेण ॥१६४

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तत्थ य ददट्ठण ममं उक्कट्ठीओ करति नडवत्ता ।  
 हा रुव-सरस-लावण-जुत्ता महिलिय त्ति ॥१६५  
 केई य एक्कमेक्कस्स तत्थ दावेति मं पसंसंता ।  
 वच्छा सोही पेच्छइ महिलच्छरमिणं ति ॥१६६  
 थण जुयल-कुसुम-गोच्छं पिय महुयर-तुरिय-चूय(?)-परिमुत्तं ।  
 महिलसोग-ल्लयमिणं कर-पल्लवियं पलोएइ ॥१६७  
 थण-जुयल-वक्कवायं मेहल-हंसावलि नयण-सफरिं ।  
 वित्थिण्ण-कडी-पुल्लिणं जुवइ-नदिमिणं पलोएइ ॥१६८  
 अईव-रुण्णायंभं सोहइ से पयइ-सुंदरं वयणं ।  
 संझा-रंजिय-तंबो व्व कोमुदी-पुण्णिमा-यंदो ॥१६९  
 सव्वावत्थंतर-सुंदरेण रुवेण सत्तिरीएण ।  
 सयवत्त-रित्त-हत्थं सिंरि भगवइं विल्लंतेति ॥१७०  
 [मसिणा ?] कसणा विमल बट्टा पीणा समाहिया य स्से ।  
 केसा नयणा दसणा थणा य उरू य पाया य ॥१७१  
 केई भणंति चोरा होज्ज कयत्था हु मो अमर-नारी ।  
 मंडण-गहियारंभा पुण एरिसी होज्जा ॥१७२  
 खंभस्स देज्ज फरिसं(?) खालेज्ज मणं इमा रिसीणं पि ।  
 इंदो अच्छि-सहासेण पेच्छमाणो न तिप्पेज्जा ॥१७३

મારા પ્રિયતમના રૂપને કારણે, વિદ્યાળ અને શ્વેત આખોવાળી ચોરજીઓના પ્રાણ માત્ર તેમની આંખોમાં આવીને વસ્યા (૧) (૯૫૮). તરુણીઓ (૨) વિલાસયુક્ત અગ્નિદેવ રૂપી અનેક કામવિકાર ફર્યાવતી, પસાર થઈ રહેલા મારા પ્રિયતમ પ્રત્યે કાટાક્ષપાત કરતી હતી. (૯૫૯). તેમને કામવિકારથી ત્યાં હસી રહેલી જોઈને તે વેળા મારા મિત્રના શોક અને ધર્મિયુક્ત શેષાગ્નિ સળગી ઊઠ્યો (૯૬૦).

બહી બનાવેલા 'મારા' તે પ્રિયતમને મારી સાથે ત્યાં પ્રવેશ કરતો જોતા વેત કટલીક બંદિનીઓ તેને પુત્ર સમો ગણીને શોક કરતી રેવા લાગી (૯૬૧) 'દેવ સમો સુહર અને નયનને અમૃત સમો તુ અમારો હૃદયચોર છે. તુ યુક્ત થજે', એ પ્રમાણે કટલીક બંદિનીઓ મારા પ્રિયતમને ઉદ્દેશીને કહેવા લાગી (૯૬૨) તે બીજી કટલીક બંદિનીઓ રહી, ધા નાખતી કહેવા લાગી, 'હે પુત્ર, તારી પત્ની સહિત તુ યુક્ત થજે' (૯૬૩). તેના વિરમયકારક રૂપ અને ગુણથી પ્રગટેલી કામવૃત્તિથી બ્યાકુળ બનેલી કોઈક સ્ત્રી પોતાની કટિમેખલાના રણકારથી જાણે કે મારા પ્રિયતમને નિશ્ચય આપી રહી. (૯૬૪)

વળી મને ત્યાં જોઈને કટલાક હેલઅટાઉ જુવાનિયાઓ આનંદની કિલકારીઓ કરતા કહેવા લાગ્યા, 'આ બાઈનાં શા રૂપરંગ ને રસભર્યું લાવણ્ય છે !' (૯૬૫). તેા કટલાક મને વખાણતા એકબીજાને બતાવતા હતા, 'બચ્ચાઓ આ અપ્સરાસખી બાઈને તેા જુઓ ! (૯૬૬) સ્તનયુગલ રૂપી પુષ્પગુચ્છ અને હાથ રૂપી પલ્લવવાળી અને પ્રિયરૂપી મધુકર વડે બોગવાયેલી આ સ્ત્રી રૂપી અશૌકલતાને જુઓ (૯૬૭). સ્તનયુગલ રૂપી ચક્રવાક, કટિમેખલારૂપી હંસશ્રેણી, નયનરૂપી મત્સ્ય અને વિસ્તીર્ણ કટિરૂપી પુલિન વાળી આ યુવતી રૂપી નદીને જુઓ. (૯૬૮). અત્યંત દુરુદન કરવાથી લાલચોળ થયેલુ તેનું સહજ્યસુંદર વદન, સધ્માની લાલ ગ્રાંથી રંગિત શરદપૂર્ણિમાના ચંદ્ર સમુ શોભી રહ્યું છે. (૯૬૯). બધા અવસ્થાતરોમાં સુંદર અને સશ્રીક હોસતા તેના રૂપને લીધે તે કમળરહિત હાથવાળી ભગવતી લક્ષ્મી સખી શોભે છે. (૯૭૦) તેના કેશ મસૂજ છે, નેત્ર કાળા છે, દાંત નિર્મળ છે, સ્તન ગોળાકાર છે, સાથળ પુષ્પ છે અને ચરણ સપ્રમાણ છે.' (૯૭૧) કટલાક ચોરો કહેતા હતા, 'આપણે આને જોઈને ધન્ય થઈ ગયા : શણગાર સજવાની તૈયારી કરતી દેવાંગના રાજ આવી જ હશે (૯૭૨). આ સ્તંભને રૂપશી કરે તેા તેને પણ ચલિત કરી દે, નષ્ટિઓના ચિત્તને પણ ચ ચળ બનાવી દે, મન્દ તેની એક હજાર આંખોથી પણ આને જોનાં ન ધરાયે.' (૯૭૩)-

केइ पर-दार-भीरु वचंचति विणीय-संकुचिय-गत्ता ।  
 दीण त्ति स-पुरिस त्ति य ददट्ठण मम अवसरति ॥९५॥  
 हंतुण तरुणमिणमो धुवमणुवम-रूव-जोव्वण-समगं ।  
 एयं काही महिलं महिलं सेणावई अम्हं-॥९७५॥  
 एवाणीय-अणाणिय-पुरिसा महिला तत्थ जंपिंति ।  
 पिय-मरणमत्तिदिसंता भयमतुलतरं जणंता मे ॥९७६॥  
 सलहंति मम तरुणा विसेसओ पिययमं च तरुणीओ ।  
 सेसोत्थ जणो दोसु वि अणुरत्तविर(?) मव्वत्थो ॥९७७॥

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अरि-मित्तोदासीणेण तेण पल्लीजणेण दीसंता ।  
 तुंगं कंटय-चाडि सेणावइणो घरं णीया ॥९७८॥  
 तत्थ य दिण्ण-पवेसा अइणीया साह-मंडवं तुंगं ।  
 तं चोर-वसहि-गोट्टं सेणावइणो उवट्ठाणं ॥९७९॥  
 दिट्ठो य णे निविट्ठो किसलय-निचयासणे तहिं घरिणि ।  
 चोर-गण-गामणी सो वर-भड-चूडामणी सूरु ॥९८०॥  
 खिप्प-तवणिज्ज-कंती-घराए फुल्लाप असण-साहाए ।  
 सणियं वीजिज्जंतो महुकर-कोलाइल-करीए ॥९८१॥  
 वीर-भड-लंछणेहिं य अहिमुह-बहु(?) लद्ध-सगवेहि ।  
 पहरेहि चित्तंगो संगाम-समालभणएहिं ॥९८२॥  
 बहु-समर-पुग्ग(?)-विहडिय-नियत्तण-घडिय-मुह-सट्ठेहि ।  
 चोरेहिं परिखित्तो जमो व्व जह काल-पुरिसेहिं ॥९८३॥  
 कोसिय-निसरिसक्खो उव्वद्ध-महंत पिडिया-जंघो ।  
 कठिणोक् पीण-कडी सणय-पस्सोह रोधी(?) ॥९८४॥  
 मरण-भय समुत्तयेहिं तत्थ अम्हेहिं वेधमाणेहिं ।  
 सो पंजलि-कर-पुड-पाहुडेहिं संपूइओ चोरो ॥९८५॥  
 सो णे भय-परिवट्ठण-करीए आकुणियाए दिट्ठीए ।  
 निब्भाइयनिमिसच्छो हरिण-मिहुणयं व सदुल्लो ॥९८६॥  
 ते विय णे चोर-गणा सहाव-रोडाहिं ताहिं विट्ठीहिं ।  
 ददट्ठण रूव-लायण्ण-जोव्वणं विम्हिया जाया ॥९८७॥  
 गो-महिल वंभण-घायणाहिं बहुयाहिं पाव बुद्धीहिं ।  
 निक्खि निगिण-हियओ अह सो सेणावई तत्थ ॥९८८॥  
 अम्हे य निरिक्खंतो मीमो कंप-रहियं तहिं एक्कं ।  
 संविसइ चोर-चोर आसणं किप्पि कण्णम्मि ॥९८९॥



તો વળી પરાઈ સ્ત્રી પ્રત્યે પાપભીરૂ એવા કેટલાક, વિનયપૂર્વક શરીર સંકોચીને જતા હતા. તેઓ 'આ બિચારી દીન છે અને તેના કષ્ટોની સાથે છે' એવા બાવથી મારા પ્રત્યે નોઈને દૂર સરી જતા હતા. (૬૭૪). 'આ તરુણને મારી નાખીને આપણા સેનાપતિ આ અસાધારણ રૂપાળી યુવતીને પોતાની ધરવાળી બનાવશે.' (૬૭૫)—એ પ્રમાણે ત્યાં પકડીને લાવવામાં આવેલા તેમ જ બીજા પુરુષો અને સ્ત્રીઓ બોલતા હતા, અને મારા પ્રિયતમને મારી નાખશે એવા તેમના સંકેતથી હું અત્યંત બચતી બની જતી હતી. (૬૭૬) તરુણ મારી પ્રશ્ન કરતા હતા અને વધુ તો તરુણીઓ મારા પ્રિયતમની પ્રશ્ન કરી રહી હતી, જ્યારે બાકીના લોકો બે પ્રત્યં અનુરાગવાળા (૭) કે તટસ્થ હતા (૬૭૭)

### ચોરસેનાપતિ

એ પ્રમાણે શત્રુ, મિત્ર અને તટસ્થ એવા વર્ણીજનો વડે ભેલાતા ભેલાતા અમને જોયા કાઠાની વાડવાળા ચોરસેનાપતિના ધરમા લઈ જવામાં આવ્યા (૬૭૮) ત્યાં અમને પ્રવેશ કરાવીને, તે ચોરોની વસાહતના સેનાપતિના અડધા સભા, અતિ જોયા બેઠકપડમાં અમને લઈ જવામાં આવ્યા (૬૭૯) હે ગૃહસ્થામિની, ત્યાં અમે ચોરસમૂહના નેતાને સુભેગના ચૂડામણિ એ શરવીરને કૂંપળાના ઢગના બનેલા આસન પર બેઠેલો જોયો. (૬૮૦). તપાવેલા સુવર્ણની કાંતિ ધરતી અને તેના પુષ્પો આસપાસ ગૂંજતા જ્યારેવાળી અસનવૃક્ષની ડાળાથી તેને ધીમે ધીમે પવન નાખવામાં આવતો હતો (૬૮૧). વીર સીનિકોના ઝોળખચિહ્ન સભા અને સભામના અંગે પ 'સભા' જાતીએ ક્રીસેલા અનેક પ્રશસ્ત ધા વડે તેનું આખું અંગ ચીતરાયેલું હતું (૬૮૨) અનેક યુદ્ધોમાં ભાગ લઈને રીઠા થયેલા (૭) ચોર સુભેગના સમૂહથી, કાળપુરુષો વડે યમરાજની જેમ, તે વીટાળાયેલો હતો. (૬૮૩). ધ્રુવક જેવી આખો વાળો, પાટાથી વીટેલી મોટી પીડીવાળો, કઠોર સાયળ અને પુષ્ટ કમર વાળો. . (૬૮૪) મરણના બચથી તરત, ધ્રુવતાં અમે તે વેળા તેને કરસપુટની અજશ્વિરૂપી બેઠક ધરીને તેનું અભિવાદન કર્યું (૬૮૫) તે દષ્ટિને સંકોચીને અમારામાં બધા પ્રેરતો, અનિમિષ નેત્રે, વાઘ હરિણયુગલને જુએ તેમ અમને નિહાળી રહ્યો (૬૮૬) ત્યાં રહેલા ચોરસમૂહો પશુ અમારાં રૂપ, લાસ્ય અને ચૌવનને તેમની રવભાવન. રોદ દષ્ટિથી ભેટાં વિરિમત થયા. (૬૮૭). અનેક ગાય, સ્ત્રી ને બ્રાહ્મણોનો વધ કરીને પાપમય બનેલી ભુદ્ધિથી જેનું હૃદય નિષ્કંપ અને નિર્ધુજ થઈ ગયું છે તેવા તે બીષણ સેનાપતિએ અમારું નિરીક્ષણ કરતાં કરતાં પાસે રહેલા એક ચોરના કાનમાં નિષ્કંપ રવરે (૭) કરોડ સંદેશો કહ્યો (૬૮૮-૬૮૯): 'ચાતુર્ભાસ સમાપ્ત થતા સેનાપતિઓએ સ્ત્રીપુરુષની ભેડી વડે

एसो किर देवीए जाओ सेणावईहिं कायव्वो ।  
 चाळम्मास-समत्ते महिला-सहिण पुरिसेण ॥९९०  
 तत्थ किर मिट्ठणकमिणं जागे इंतव्वयं तु नवमीए ।  
 जह किर न पलायंते तह रक्खसु णं पयत्तेणं ॥९९१  
 एयं सोऊण महं हिययं आपूरियं सयरहं ।  
 सोगेण मरण-भय-मिस्सिएण वित्थारमाणेण ॥९९२

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अह सो सामिय-वयणं कर्यजलि-पुडो परिग्गहेऊण ।  
 नेईय चोर-त्तरुणो निययावासं तओ अन्हे ॥९९३  
 गाढयरं बाहिं मोड्डिउ सो तह तस्स अंगमंगाहं ।  
 बंधीय पिययमं मे अविराहिय-वेरिओ चोरो ॥९९४  
 तो गरुड-गहिय-नाग-पुरिस व्व नाग-युवती विल्लमाणी ।  
 पिय-पुरिस-वसण-संधुक्किएण दुक्खेण हं पडिया ॥९९५  
 विक्किण-केसहत्था य तत्थ बाहोह-रुब्भमाणच्छी ।  
 अवयासेमि पिययमं बारंती बंधण तस्स ॥९९६  
 बंधह ममं अणज्ज (?) जीए कएणं अयं पुरिस हत्थी ।  
 गणियारि हत्थिणीए हत्थी वीरो णु उव्वद्धो ॥९९७  
 उव्वगूण पत्तट्ठा ल्हन अवि जाणुमाण-लंवाओ ।  
 पिट्ठीए गाढ-मिलिया तह बद्धाओ भुया तस्स ॥९९८  
 मोत्तुं व ववसमाणी तेण य चोरेण जाय-रोसेण ।  
 पहया तलेहिं निब्भच्छिया य छूटा य एगते ॥९९९  
 बर्ज्जतो वि विसायं जो न गओ(?) धोर-संजुत्तो ।  
 सो मज्झ धरिसण-पहारेणं जाओ पिओ विमणो ॥१०००  
 भणइ य मं रोयंते हा मज्झ कएण धरिसणमिणं तं ।  
 मरणाओ कट्ठतरं अपत्त-पुत्तं पिए पत्ता ॥१००१  
 पिउ-भाइ-मित्त-वग्गं अप्पाणं चेव न वि तहा सोयं ।  
 जह तुज्ज सोयए(?) हं नव-वहु-भाव-वहं व इमं ॥१००२  
 सो एव जंपमाणो निहओ खीलम्मि तेण चोरेण ।  
 वद्धो पच्छाबंधं हत्थी-मत्तल्लओ चेव ॥१००३

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बंधण-गुण-साहीणं सो तं काऊण निक्खिओ चोरो ।  
 पियइ पडालिमइगओ सोल्लामिस-वल्लहं हालं ॥१००४  
 मरण-भय-समुत्तट्ठा उप्पिच्छा तत्थ हं पियं बेमि ।  
 हा होही मरियव्वं कंत अकंताए पल्लीए ॥१००५

દેવીનો જળ કરવો એવી પ્રથા છે. (૯૯૦) તેા નોમને દિવસે જાગમાં આ યુગલનો વધ કરવાનો છે. એટલે તેઓ પલાયન ન થઇ જાય તે રીતે તું તેમની સંભાળથી ચોકી રાખજે' (૯૯૧). આ સાંભળીને તરત જ મારુ હૃદય મરણના અયથી મિશ્રિત ને ઉત્તરોત્તર વિગ્તરતા એવા શોકથી ભરાઈ ગયું (૯૯૨).

### પ્રથમેવ બંધનમાં

પછી પોતાના સ્વામીનું વચન હાથ જોડીને સ્વીકારીને તે ચોરસુવાન અમને તેના રહેઠાણે લઈ ગયો (૯૯૩). તે પછી વગરવાંકે શત્રુ મનેલા તે ચોરે હાથને બળપૂર પાછળ મરડીને મારા પ્રિયતમના અગેઅગ આખ્યા (૯૯૪) એટલે પ્રિયજનની આપત્તિથી બચી જાહેલા હું ખેડું, જેમ નાગસુવાન ગરુડ વડે ઝસાતા નાગસુવતી વિવાપ કરે તેમ વિલાપ કરતી ભોય પર પડી (૯૯૫) વિખરાયેલા કેશકલાપ સાથે, આસુના પૂરે રૂંધાયેલી આખે હું પ્રિયતમનું બંધન વારવાનું કરતી તેને બેટી પડી (૯૯૬) 'અનાય', છુ એને બદલે મને બાંધ, જેના કારણે આ પ્રુથક્કરતી, જેમ મુખ્ય હસ્તિનીને ખાતર વીર હરતી બંધન પામે તેમ, બંધન પામ્યો છે' (૯૯૭). આલિંગન આપવામાં સમર્થ, સુદર, જાતુ સુધી લાગતી એવી પ્રિયતમની જીભએને પીઠ પાછળ એકબીજા સાથે લગોલગ રાખીને તેણે બાંધી દીધી. (૯૯૮) તેના બંધન છોડવાની મથામણ કરતી મને, રાષે ભરાયેલા તે ચોરે લાન મારી, ધમકાવીને એક ઢાર ફેંકી દીધી. (૯૯૯) બંધનની વેળાએ જે મારો પ્રિયતમ ધૈર્ય ધારણ કરીને વિષાદ ન પામ્યો, તે મને કરાયેલા પ્રહાર અને અપમાનથી ધણી હુ.ખી થયો. (૧૦૦૦).

રડતો રડતો તે મને કહેવા લાગ્યો, 'અરેરે પ્રિયા, મારે કારણે, પહેલાં તે કદી ન સહેલું એવું મરણથી પણ અધિક કષ્ટદાયક આ અપમાન તારે વેડવું પડ્યું. (૧૦૦૧). હું મારા પિતા, માતા, બહુવર્ગનો અથવા તો મારો પોતાનો પણ એટલો શોક નથી કરતો, જેટલો આ તારા નવવધૂપણની અવદશાનો શોક કંટુ છું' (૧૦૦૨) એ પ્રમાણે બોલતા તને તે ચોરે, કોઈ ગજરાજને બાંધે તેમ ખીલા સાથે પાછળથી બાંધી દીધો (૧૦૦૩)

એમ બંધન વડે તેને પોતાનું વશ બનાવીને તે નિર્દય ચોર પડાળી(છળ)ની અંદર ગયો અને શેકેલા માસ સાથે તેણે ફાર પીધો. (૧૦૦૪). મરણના બચે તરત, અત્યંત અચળીત એવી હું પ્રિયતમને કહેવા લાગી, 'અરેરે કાત, આ અચંકર પદ્ધતિમાં આપણે મરણ પડશે.' (૧૦૦૫).

भणिओ य तक्करो मे फोसंभी नयरि-सत्थवाहस्स ।  
 एसो एक्को पुत्तो सेट्ठिस्स य वालिया अहयं ॥१००६  
 जेत्तियमेत्तं इच्छह मणि-मुत्त-सुवण्णयं पवालं वा ।  
 तेत्तिय-मेत्तं अम्हे दाहामो ते इहं संता ॥१००७  
 तुब्भं कोई वषड अम्हं लेहेहि कुलहरे दो वि ।  
 लद्धम्मि तथो अत्थे अम्हे इह मुंचह दुवे वि ॥१००८  
 तो भणइ तक्करो सो तुब्भे कच्चाइणीए जागम्मि ।  
 अम्हं सेणावइणा महा-पस्स दो वि उद्दिट्ठा ॥१००९  
 देयं च अदिज्जंते रुद्धा तह होइ भगवती अम्हं ।  
 जीए पसाएणम्हे सव्वे कामा अणुभवामो ॥१०१०  
 कम्मे सिद्धी विजओ रणम्मि अत्थो य सव्व-सोक्खं च ।  
 कच्चाइणि-प्पसाया अम्हं होहि त्ति न मुयामो ॥१०११

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एवं सोऊण अहं ताहे बलिययरं परुणामि ।  
 द्दट्ठण पियस्स तं मे(?) अवओडय-मोडिय-सरीरं ॥१०१२  
 पिय-गुणमइएहि अहं बद्धा कामाणुराग-नियलेहि ।  
 अच्छं कलुण-परुण्णा विवण्ण-बुण्णा तहि घरिणि ॥१०१३  
 तो हं मण-दुम्मणयं(?) जणस्स मण-कट्ठणयं स-मम्मणयं ।  
 × × × × रोयावणयं करसरीणं ॥१०१४  
 अत्सुहि धोबमाणी नियय कवोलाहरोट्ठ-थणवट्ठे ।  
 रोयामि अणोरमयं(?) रमणुम्मोयणमणुमण्णंती ॥१०१५  
 छुट्ठेमि य पिट्ठेमि य अप्पाणं सुद्धए य लुंचामि ।  
 सम-विसमे महियले वि छोट्टिया तत्थ हं घरिणि ॥१०१६  
 सुमिणंतर-हंसणेण व लद्धो सि मए पहाण-गुणो ।  
 जे तत्थ ओसि य(?) रुण्णमिणं तेण मे जायं ॥१०१७  
 एयाणि य अण्णाणि य तत्थ अहं कलुणगाणि विल्लामि ।  
 पिय-विप्पओग-दुत्सह-सोगेण उवगहिया घरिणि ॥१०१८

❧

आवाणयम्मि केहि पि भडेहि पयम्मि देस-कालम्मि ।  
 कण्ण-सुहयं सु-महुरं इय तह गीयं स-तूररवं ॥१०१९  
 अगणिय-पडियावायस्स साहसं कम्ममारभंतस्स ।  
 पुरिसस्स एगतरिया होइ विवत्ति व्व सिद्धि व्व ॥१०२०  
 आरंभमाणस्स फुडं लच्छी मरणं व होइ पुरिसस्स ।  
 तमणारंभे मरणं पि होइ निययं न उण लच्छी ॥१०२१

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## A NOTE ON THE JAINA CONCEPTION OF SUBSTANCE

Bimal Krishna Matilal

The Late Professor A. N. Upadhye was an excellent scholar of Jainism and Prakrit studies. His contribution in this field was as varied as it was remarkable. One of his major works was the erudite edition of Kundakunda's *Pravacanasūtra* (in 1935) which contained an elaborate Introduction in English, and the Prakrit verses of Kundakunda followed by the Sanskrit *chāya* as well as the Sanskrit commentary of Amṛtacandra Suri. Its second edition was published in 1964 in the Rājacandra Jaina Śāstramālā. In the Introduction, Dr. Upadhye discussed several important philosophic issues of Jainism, such as the Jaina conception of Substance and Attribute, distinction between *guṇa* and *prayāsa*. In order to pay my personal tribute to the memory of Prof. Upadhye (whom I knew personally, and who offered to teach me Prakrit, a generous offer which, alas, I was unable to accept because of my other preoccupations), I wish to select my material from his Kundakunda studies, the notion of substance, a topic to which he himself gave some thought.

In the history of Jaina philosophical literature, two teachers (*ācāryas*) were pioneers in composing short treatises in the *sūtra* fashion. They were Kundakunda and Umāsvāti (or Umāsvāmin)<sup>1</sup>. The former composed for the first time several authoritative (philosophical) works in Prakrit while the latter wrote the first authoritative Sanskrit treatise in Jaina philosophy. It is not known to us whether Kundakunda composed any work in Sanskrit, nor is it known whether Umāsvāti ever wrote in Prakrit. But both authors depended heavily on the Jaina scriptures and supported the scriptural tradition with philosophic arguments. These two authors belonged to a period that covers the first two or three centuries of the Christian era. About 200 to 400 years later, there appeared two other important Jaina teachers, Siddhasena Divākara and Samantabhadra, who closely followed Kundakunda and Umāsvāti, and who were responsible for the development and expansion of the Jaina philosophical method. In this paper I shall concentrate on the substance-attribute controversy found in the writings of these four philosophers.

The Jaina conception of existence (*sat*) is intimately related to the Jaina conception of substance. In fact, the concepts of substance and attribute

1 I shall by-pass here the controversy over the authorship of the *Tattvārthasūtra* as well as the sectarian dispute over the names "Umāsvāti" and "Umāsvāmin."

are at the focal point of a number of philosophical problems that have their origin in the early philosophical tradition of India. It is significant to note that the paradox of permanence and change, of being and becoming, was as much alive issue for the early Indian philosophers as it was for the Greeks, i. e., the pre-Socratics. The doctrine of substance found favour with those who were inclined toward permanence in the midst of fleeting states or moments. However, those who gave primacy to change and flux were always suspicious of the notion of 'being' or substance. In the Indian context, the Buddhist belonged to the second group, and their 'non-soul' doctrine was in fact explained as a variety of the 'non-substance' doctrine. The Vaiśiṣṭikas believed in the reality of substance and attribute. Broadly speaking, the Jaina position was a compromise between these two extremes.

The *Tattvārthasūtra* 5.29 asserts <sup>2</sup> "What there is, has the nature of substance." And the next sūtra (5.30 in the Digambara tradition) adds "What there is (the existent), is endowed with the triple character, origin, decay and stability (persistence)" <sup>3</sup> The *Tattvārthabhāṣya* explains that whatever originates, perishes and continues to be is called the existent; anything different is called non-existent <sup>4</sup> The next sūtra asserts that the existent is constant for it never gives up its being (essence ?).<sup>5</sup>

In sūtra 5.37, the substance is again characterized as follows: "The substance is possessed of qualities (*guṇa*) and modes (*pariyāya*)" Here, the broad category 'attribute' is apparently broken into two subcategories, qualities and modes. But the sūtras do not give the definition of modes (*pariyāya*); sūtra 5.40 defines quality (*guṇa*) as "What reside in a substance, and are themselves devoid of any quality, are called qualities." The *Tattvārtha-bhāṣya* adds:<sup>6</sup>

"Though modes too reside in a substance are themselves devoid of any quality, they are subject to origin and destruction. Thus, they do *not* always reside in a substance. The qualities, on the other hand, are permanent, and hence they always reside in a substance. This is how qualities are to be distinguished from modes."

Pañyapāda, in his commentary *Sarvārthasiddhi*, is more specific about the distinction of qualities and modes <sup>7</sup>

2 *Sat dravya-lakṣaṇam*, *Tattvārthasūtra* 5, 29

3 "*Utpādavyayadhravyayuktam sat*," *ibid.* 5.30

4 See *Umāsvāti*, under sūtra 5.29

5 "*Tadbhāvavyayaṃ nityam*" *Tattvārthasūtra* 5.31

6 See *Umāsvāti*, under sūtra 5.40.

7 See *Pañyapāda* under sūtra 5.38, p. 199.

A quality is (actually) the distinguishing character of one substance from another. For example, the person (soul) is different from matter (non-soul) through (its possession of) cognition etc.; the matter is distinguished from soul through qualities like colour. The generic attributes common to souls are cognition etc.; and that of non-soul are colour etc. The modifications of these qualities, viewed in their particular nature, are called modes (*pariyāya*), such as cognition of a pot, anger, pride (in a soul), and intense or mild odour, deep or light colour in the case of the non-soul."

In the above analysis of the *Tattvārthasūtra*, we have at least two compatible notions of substance: (1) substance as the core of change or flux, and (2) substance as the substratum of attributes. Kundakunda combines these two notions as he defines substance in his *Pravacanasāra*:

"They call it a substance, which is characterized by origin, persistence, decay, without changing its 'own-nature', and which is endowed with qualities and accompanied by modifications. "For the 'own-nature' of the substance is its existence (*sad-bhāva*), which is always accompanied by qualities and variegated modes, and at the same time, by origin, decay and continuity."<sup>8</sup>

The Vaiśeṣika school emphasized rather the second aspect of the substance, substance as the substratum of qualities and action. Thus, Vaiśeṣika-sūtra 1.1.14 defined substance as follows:

"The definition of a substance is that it possesses qualities (*guṇa*) and action/motion (*kriyā*), and it is the substratum-cause."

The notion of "substratum-cause" (*samavāyi-kāraṇa*) is explained in this context as that which as substratum gives 'causal' support to the changing attributes, qualities and action.

Aristotle, in the Western tradition, was emphatic about both these notions of substance, 1 as a core of change and 2 as a substratum of attributes. In *Categories*, he wrote<sup>10</sup>:

"The most distinctive mark of substance appears to be that, while remaining numerically one and the same, it is capable of admitting contrary qualities. From among things other than substance, we should find ourselves unable to bring forward any which possessed this mark."

This comment underlines both notions of substance mentioned above. Aristotle, however, suggested also three other notions of substance, all of which became very influential in later Western philosophy: 3 substance

8 See Kundakunda, *Pravacanasāra*, Chap II, verses 3 & 4.

9 "*Kriyāyad guṇavat samavāyikāraṇam itī dravyalakṣaṇam*," Vaiśeṣikasūtra 1.1.14.

10 Aristotle, *Categories*, (4a 10-14), p. 13.

as the concrete individual thing, 4. substance as essence, as one having independent existence, and 5 substance as the logical subject. From his remark that examples of substance can be "the individual man or horse",<sup>11</sup> one can infer the third notion of substance, substance as the concrete individual. But admittedly, Aristotle's remark was too vague to give us any definite conclusion.

The Vaiśeṣika theory of substance included the concept of the 'concrete' individual, but it was extended to include such non-concrete things as the bodiless soul, the sky, time and space. Thus, the notion of substance as a concrete individual thing is too narrow to accommodate the Vaiśeṣika view. Besides, one may reasonably ask what constitutes the concreteness? The criteria of identification and individuation are clear enough with regard to the standard things like man, table and horse but very unclear and problematic with regard to such non-standard things as cloud, water and iron.

The idea of substance as the essence or the immutable core seems to have been suggested by Aristotle in his *Metaphysics*. A natural corollary to this notion is that a substance is independently existent. Thus, existence, according to Aristotle can be applied, in the proper sense of the term, to substances only, and qualities and relation have only a secondary existence, a parasitic mode of being.

"Therefore, that which is primarily, i.e., not in a qualified sense but without qualification, must be substance."<sup>12</sup>

The Jains too, identify the notion of "it is" (existence) with that of substance, but they add also that "it is" or "it exists" means only that it is endowed with the triple character of origin, decay and stability.

The idea of 'own-nature' (*svabhāva*) in the early Indian philosophy was perhaps, the nearest analogue of the notion of 'essence' found in Western tradition. Nāgārjuna and his followers, the Mādhyamika Buddhists, were the champion critics of the 'own-nature,' the immutable core, as well as of the notion of existence which is necessarily dependent. "It is," as the Mādhyamikas will argue, should mean that 'it always is,' and 'it is not' should mean that it always is not. The Mādhyamikas, in fact, argued: all things (beings) are empty of their own-nature (own-being) because they are dependently originating (*pratītya-samutpanna*)<sup>13</sup>. It is thus clear that the 'emptiness' doctrine has been propounded by Nāgārjuna in order to avoid the paradoxical situation under which existence or own-nature would have to be admitted as dependent and conditioned. It is probably because of

11 Ibid., *Categories* (2a 13), p. 9

12 Ibid., *Metaphysics* (1028a 29-30), p. 783

13 Cf. "pratītya-samutpannatvān nishvabhāvam, nishvabhāvatvāt śūnyam ity upapannam" Nāgārjuna, *Vigrahavyāvartanā*, under verse 22

Nāgārjuna's trenchant criticism that the Vaiśeṣikas never explicitly stated the notion of the 'own-nature' theory of substance, although such a theory might very well have been implicit in their doctrine of substance. The Vaiśeṣikas held in fact a modified position. There are, according to the Vaiśeṣikas, two types of substance: permanent and impermanent. The atomic constituents of the material substance, and the non-corporeal substances such as the sky, time and space, are regarded as permanent substances and independently existing, but the things like the clay-pot and the wooden chair are impermanent and existent only being causally dependent.

The idea of substance as the logical subject was another important notion which became the concern of Aristotle and his followers in Western philosophy. But this notion is no longer appealed to by the logicians today, although some modern philosophers (notably P. F. Strawson) have revived the issue in a different way. Strawson does not mention the word "substance" but shows that material bodies and persons are central notions to our conceptual scheme, and he calls them the basic or fundamental particulars. He also shows the connection of the notion of a 'particular' with that of an object of reference or logical subject.<sup>14</sup> This can be seen as the explanation of the old problem of substance as the logical subject. In the Indian context, the Vaiśeṣikas never explicitly considered the connection between the logical subject and the notion of substance, although it was probably implied in their early doctrine of substance. The later Indian logicians (including the Buddhists and the Naiyāyikas) coined a new term, *dharmin* ("property-possessor"), which was their nearest analogue for "the logical subject." But the Indian logicians developed the notion of *dharmin* independently of that of substance, and, thus, some of the problems connected with the notion of substance as the logical subject were somehow not raised in their discussion.

The Jainas explicated the notion of substance in such a way as to avoid falling between the two stools of being and becoming. It was a grand compromise of flux and permanence. The substance is being, it is also becoming. Kundakunda observes: "The substance has both natures: from the standpoint of one 'own-nature' it is being (*sat*, unchanging), and from the standpoint of another 'own-nature', it has triple character, origin, decay and continuity, i. e. fluctuations."<sup>15</sup> Siddhasena Divākara repeated the point more forcefully:

"There is no substance that is devoid of modifications, nor is there any modification without an abiding something, a substance. For origin, decay and continuance are the three constituents of a substance."<sup>16</sup>

14 Strawson, *Individuals*, p. 136ff.

15 Kundakunda, *Pravacanasūtra*, Ch. II, verse 7.

16 Siddhasena, *Sanmati*, Ch. I, verse 12.

It may be noted that the notion of continuity in the so-called triple character of a substance is not identical with the notion of permanence of the substance. The former notion means persistence or continuance (*pravaṇa-nityatā*). The latter notion means immutability. It is the notion in the background of which the triple character of origination, destruction and continuity becomes meaningful. 'Continuity', on the other hand, is a notion essentially dependent upon origin and decay. Thus, Kundakunda observes :

"There is no origin without destruction, nor is there any destruction without origin, and neither destruction nor origination are possible without what continues to be."<sup>17</sup>

Amṛtacandra Śrī, commentator of Kundakunda, explains that when a pot is produced from a lump of clay, both the origin of the pot and the destruction of the lump amounts to maintaining the persistence of the clay-substance. In order to prove his contention, Amṛtacandra uses the following *reductio (prasanga)*.

"If we do not accept it as true, origin, decay and continuity—all three, will then be really different from one another. In that case, when the mere origin of the pot is sought after, then *either* it will not originate for there will not be any (real) cause for its origin, *or* there will be origination of the non-existent (an untenable paradox). If the pot does not originate, no *bhūvas* (things) will originate. If there is origination of the non-existent (*asat*), then sky-flower etc. will come into being. Similarly, if mere destruction of the lump of clay is attempted (to the exclusion of the production of the pot), then *either* there will not be any destruction of the lump for want of any (real) cause for such destruction, *or* there will be destruction of the existent or being (an untenable position)."<sup>18</sup>

The Jains were well aware of the Mādhyamika critique of the 'own-nature' concept as well as of the problem involved in the doctrine of permanent substance. It is true that the immutability of own-nature invites a host of problems. But the notion of flux, the Jains point out, is no sacrosanct. Thus, just as the Buddhist argues that there is only fluctuation from one state to another there being no permanent being, the Jaina takes the bull by the horn and counterargues that if there is no permanence there cannot be any change, any fluctuation, for it is only the persisting soul that can transmigrate.

The triple character of origin, decay and continuity was predicated, even by the Buddha, of the conditioned (*samskṛta*) entities. Thus, in *Anguttara I*, the Buddha said .

<sup>17</sup> Kundakunda, Ch. II, verse 8

<sup>18</sup> Amṛtacandra Śrī, in Kundakunda, Ch. II, v 8, p. 125.



"Of the conditioned entities, monks, the origin is conceived, even so their decay and their stability (persistence)."<sup>19</sup>

Nāgārjuna, however, directed his dialectical attack against the notion of the conditioned (*saṃskṛta*) and concluded

"Since the notion of origin, persistence and decay cannot be established, the conditioned does not exist. And if the conditioned is not established, how will the unconditioned be established?"<sup>20</sup>

But why then did the Buddha speak about the triple character of the conditioned entities? Nāgārjuna replied :

"Just as the magic, the dream cloud-castle are unreal ( but, nevertheless, are spoken about) so also the origin, stability and decay have been described."<sup>21</sup>

In fact, the triple character that describes the Jaina conception of substance has been dwelt upon by many later authors. Samantabhadra points out that origin and decay relate to the specific nature of the substance and stability to the generic nature.<sup>22</sup> Thus, if a golden pot is destroyed and a golden crown is made out of it, destruction, origination and continuity happen simultaneously and give rise to sorrow, joy and indifferent attitude respectively in the minds of three different kinds of people, those in favour of the pot, those in favour of the crown, and those in favour of the gold-stuff. Kumārila stated the point more elaborately :

If the (gold) plate is destroyed and (instead) a (gold) necklace is made, then the person who wanted the plate will grieve, and he who wishes the latter will be happy, but he who wishes for the gold-stuff (only) will neither grieve nor be happy. Thus, the triple nature of an entity is proved."<sup>23</sup>

Turning to the second conception of substance in the *Tattvārthasūtras* ( according to which substance is the substratum of qualities and modes ), we can say that it was probably derived from the Vaiśeṣika school. In fact *Tattvārthasūtra* 5.41 defines quality

"Qualities are located in substances, and are themselves devoid of qualities."<sup>24</sup>

This seems to be an echo of the Vaiśeṣika definition of *guṇa* or quality. It is also significant that one of the most important Jaina concepts, mode

19 Quoted by Candrakīrti, see Nāgārjuna, *Mādhyamika-śāstra*, p. 73.

20 Nāgārjuna, *Mādhyamika-śāstra*, Ch. VII, 33

21 Ibid., verso 34

22 Samantabhadra, *Āptamīmāṃsā*, Ch. III, verse 57.

23 Kumārila, *Mīmāṃsāślokavṛttika*, p. 613

24 "Dravyākṛayā nirgunā guṇāḥ" *Tattvārthasūtra* 5.41

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or modification, is not even defined in the *Tattvarthasūtras*. The Jaina ontological principle of *anekāntatā* 'non-onesidedness', however, is not compatible with the rigid Vaiśeṣika notions of substance and quality. Thus, Siddhasena has added that it would be as good as a heresy in Jainism, if one intends to make the notion of substance absolutely different from that of quality.<sup>25</sup> Moreover, Siddhasena has argued, the supposed distinction between qualities and modes (tacitly accepted by both Umāsvatī and Kundakunda) should also be discarded altogether in order to remain true to the Jaina spirit.<sup>26</sup>

Siddhasena's philosophic insight in this regard was commendable. According to him, reality should be viewed from the two important standpoints, being and becoming, permanence and change. That is why Lord Mahāvīra acknowledged only two *nayas* or standpoints "substance exists" and "modification exists".<sup>27</sup> If *x* is an element of reality, then, according to Siddhasena, *x* can be viewed as a SUBSTANCE from the standpoint of being, and as a PROPERTY from the standpoint of becoming. The standpoint of 'becoming' (modification) reveals that everything originates, stays and perishes; the standpoint of 'being' ("it is") reveals everything exists eternally without birth or decay.<sup>28</sup> And, Siddhasena asserts, there cannot be being without becoming, or becoming without being, therefore, a substance (=reality) is defined as the combination of being with becoming, i.e., origin, decay and stability.<sup>29</sup>

Siddhasena connects the 'being' aspect with generalization and the 'becoming' aspect with particularization. It is pointed out that in our ordinary description of things, we necessarily combine the general with the particular. From the point of view of the highest generalization, a thing is described as "it is" which reveals the permanent being, the substance. But when, in ordinary descriptions, a thing is called a piece of wood, or a chair, or a red chair, we have an intermixture of 'being' and 'becoming' aspects. In so far as the thing is identified as a non-fluctuating substance, it is the 'being' standpoint. And in so far as the attributes of the thing, such as being a piece of wood, being a chair, or redness, are revealed by the description, it is the 'becoming' standpoint. Qualities are nothing but modes or states of the substance. In any characterization or description of the thing there is thus an overlap of 'being' and 'becoming' standpoints, until we reach the ultimate particularity, pure 'becoming', i.e., the point-instants (*kṣaṇas*) of the Buddhists.<sup>30</sup>

25 Siddhasena, *Sanmatī*, Ch. III, verses 8-9.

26 *Ibid.*, verse 9-15.

27 *Ibid.*, Ch. III, verse 10.

28 *Ibid.*, Ch. I, verse 7.

29 *Ibid.*, Ch. I, verses 11 & 12.

30 *Ibid.*, Ch. I, verse 9.

Thus the Jaina conception of substance comes very close to that of Whitehead, according to whom, the chief aim of philosophy is the 'elucidation of our integral experience' of both the flux and permanence of things. Whitehead has said that philosophers who have started with 'being' have given us the metaphysics of 'substance' and those who have started with 'becoming' have developed the metaphysics of 'flux'.<sup>31</sup> But Whitehead points out the inseparability of the two

But, in truth, the two lines cannot be torn apart in this way, and we find that a wavering balance between the two is a characteristic of the greater number of philosophers. Plato found his permanence in a static, spiritual heaven, and his flux in the entanglement of his forms amid the fluent imperfections of the physical world. Aristotle corrected his Platonism into a somewhat different balance. He was the apostle of 'substance and attribute,' and of the classificatory logic which this notion suggests.<sup>32</sup>

In the Indian context, one may observe that the Buddha's search for *nirvāṇa*, the unconditioned state, freedom from suffering or *duḥkha*, spelled out a philosophy for the later Buddhists, according to which the flux of things, impermanences, 'the fluent imperfections of the physical world', are identical with suffering (*duḥkha*; of whatever is impermanent, is suffering). And *nirvāṇa*, the unconditioned state, is actualized with the cessation of this *duḥkha*. The Vaiśeṣikas, on the other hand, were, much like Aristotle, the apostles of substance and attribute duality.

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## A NEW CONTRIBUTION TO THE DISCUSSION OF A PROBLEM OF JAINA MONASTIC DISCIPLINE

K. K. Dixit

Dr. Colette Caillat's degree thesis dealing with the problem of expiation as understood by the Jaina religious authorities and originally appearing (in 1965) in her mother-tongue French is now available in an English translation competently made.<sup>1</sup> Based on a painstaking study of the first three chapters of the monastic-disciplinary text Vyavahārasūtra (along with its standard Prakrit and Sanskrit commentaries) as also on that of a vast mass of contemporary writings on Indology the work provides much food for thought for the students of Jainism in particular and Indian culture in general. It is divided into three parts of uneven length but each having a distinct significance of its own. Thus the first part (pp. 3-22) takes up two relatively independent questions—viz (1) 'In what relationship does Jainism stand to the other religious sects of India—particularly Buddhism and Brahmanism?' and (2) 'Which and of what sort are the Jaina texts devoted to the problems of monastic discipline?', on the other hand, the second part (pp. 23-65) brings to light the characteristic features of the Jaina monastic life while the third (pp. 66-187) investigates into the way the Jainas look at the problem of expiation. An outstanding merit of Dr. Caillat's performance is that hardly any of the issues raised by her in the whole course of her present study is of a secondary importance, this becomes evident from a close study of the bare titles of her different chapters (as also from that of the six brief paragraphs of her Foreword). Besides, the issues thus raised have been arranged in an order that much facilitates a comprehension of the total picture under study. The only pity is that Dr. Caillat does not consider it possible that a historical study be made of her subject-matter. But significantly enough, in connection with the expiation technically called 'parihāra' she herself bestows enough consideration on matters pertaining to history, and in view of the crucial position occupied by the concept of 'parihāra' in the Jaina's thought-world that virtually amounts to seeking to trace the historical evolution of the Jaina concept of expiation as such. In any case, in the following part by part examination of Dr. Caillat's total thesis an attempt is being made to view in a historical perspective the issues raised there; she who has already quoted with approval (pp. 77) R. Williams' observation 'The changelessness of Jainism is no more than a myth', should, we hope, welcome such a supplementation made to her own so valuable research work.

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<sup>1</sup> *Atonements in Ancient Ritual of The Jaina Monks*, Pub. L. D. Institute of Indology, Ahmedabad-9, 1975

As was just noted, the first sub-section of the first part of Dr Caillat's thesis answers the question 'In what relationship does Jainism stand to the other religious sects of India—particularly Buddhism and Brahmanism?'. More strictly, speaking, her question is 'What similarities—pertaining to the fields of ethics, religion, philosophy, jurisprudence, art etc.—the modern scholars have found to obtain between Jainism, Buddhism and Brahmanism?'. And she answers it by way of presenting an impressive array of formulations suitably arranged. These formulations are more or less tenable—some more so, some less so—but it is no use examining them individually and in details because they have no particularly direct bearing on Dr. Caillat's subject-matter proper. Nay, so far as this subject-matter is concerned she herself insists that the relevant Jaina positions must be first studied in and for themselves, for otherwise the danger is that a comparison drawn between them and the corresponding Buddhist and Brahmanical positions might get bogged down in superficialities. This important point is made towards the close of the present section and in view of what has gone earlier might appear to be some sort of anti-climax. But in essence it is valid. Certainly, all fruitful comparison between x and y must refer to features that are characteristic of x and y, and such a comparison is possible only after a specialized study has been made of x as well as y. Be that as it may, being thus cautious Dr Caillat ends by declaring that the few Non-Jaina positions she has taken into consideration for the sake of drawing comparison are from the Buddhist Vinaya-texts, Manusmṛti and Arthashastra. The choice is well made inasmuch as the Vinaya-texts are a true representative of the ethico-religious speculations of the Buddhists who (like Jainas themselves) are a monastic religious sect, Manusmṛti that of the Brahmins who are a non-monastic religious sect while Arthashastra is a true representative of the ethical speculations of the secular statesmen. Logic therefore suggests that a fruitful comparison must be most easily drawn between the Jaina disciplinary texts and the Buddhist Vinaya texts, less easily between the former and Manusmṛti, much less easily between the former and Arthashastra—provided, of course, one drawing comparison has mastered both the parties to comparison. How Dr Caillat follows in practice the precept here laid down by herself remains to be seen. [The sections opens with a summary narrative of the economic, political, social and religious conditions of India contemporary to Buddha and Mahāvīra. But in a study like the present one which deals with a religious subject-matter a narrative of the economic, political and social conditions makes sense only if it is argued that these conditions must find some specific sort of reflection in the contemporary religious speculation. The argument is not untenable but it is not advanced by Dr. Caillat either here or elsewhere.]

Then we come to the second sub-part of the first part of Dr. Caillat's thesis. Let us recall that the question considered here is 'Which and of what sort are the Jaina texts devoted to the problems of monastic discipline?' By way of answering this question Dr. Caillat first offers a characterization of the four disciplinary texts *Kalpasūtra*, *Vyavahārasūtra*, *Nīṣṭhasūtra* and *Jītakalpasūtra*, then that of the Prakrit and Sanskrit commentaries that came to be written on them subsequently, (*Jītakalpasūtra*, in fact, is a late text by the seventh century author Jinabhadra who has himself written on it an elaborate Prakrit verse-commentary of the form of *bhāṣya*). In connection with both issues have been raised that deserve a deeper probe than might appear natural and legitimate. Thus we are told that the three texts, *Kalpa*, *Vyavahāra* and *Nīṣṭha* are based on the principle technically called *śrūta*, *Jītakalpa* on that technically called *jīta*. Here is laid in mind the position laid down in *Vyavahāra* 10.2 according to which the five decreasingly authentic principles acting as basis for the proceeding related to monastic punishment are *āgama*, *śrūta*, *ājñā*, *dharma* and *jīta*. The position is extensively elaborated in the relevant part of *Vyavahārabhāṣya* and still more so in the opening section of *Jītakalpa-bhāṣya*. Therefrom we can form a clear idea of how it was understood by the later Jaina authors but it is doubtful whether this is how it was understood originally. Particularly open to suspicion is the interpretation put by these authors on the two terms *āgama* and *śrūta*, terms which are of a relatively frequent occurrence in *Vyavahāra* itself. Thus an experienced monk is often called *bahvāgama* and *bahūśrūta* where the former term should naturally mean 'one versed in Jaina scriptural texts' and the latter 'one versed in secular texts'. But the later Jaina authors would have us believe that in *Vyavahāra* 10.2 *āgama* stands for the three supernatural types of cognition—viz. *avadhi*, *manahparyāya* and *kevala*—on the one hand and the 14 long lost *Pūrva*-texts on the other, *śrūta* for the three texts *Kalpa*, *Vyavahāra* and *Nīṣṭha* which Bhadrabāhu wrote on the basis of his first hand acquaintance with the 14 *Pūrva*-texts. It is difficult to see how an aphorism occurring in *Vyavahāra* could refer to *Vyavahāra* itself. Not that there do not occur in *Vyavahāra* aphorisms which explicitly refer to *Vyavahāra* itself, but they obviously are a later interpolation in an old text. On other grounds it can of course be argued that *Vyavahāra* 10.2 is also relatively late, but it seems to have been composed at a time when the words *āgama* and *śrūta* had not lost their original meaning, in any case, the meaning attributed to these words by the later authors moves in a circle of ideas that is foreign to the old texts like *Kalpa*, *Vyavahāra* and *Nīṣṭha* etc.—foreign because it is so much permeated with all sorts of mythological notions which are distinctively a later growth. However, since Dr. Caillat simply says that the three texts *Kalpa*, *Vyavahāra* and *Nīṣṭha*

are based on the principle called *śrūta* or tradition and *Jītakalpa* on that called *jīta* or custom it should be possible to understand her statement in a rather liberal fashion. Thus she might be taken to mean that *Kalpa*, *Vyavahāra* and *Nīśītha* lay down positions that had a long standing tradition, *Jītakalpa* positions that had the sanction of a mere later established custom, a meaning not out of tune even with the later Jaina authors' way of looking at things. But now the difficulty is about deciding as to what in the history of Jaina monasticism constitutes an original tradition and what a later custom. Dr Caillat feels that barring exceptions all that is said in *Kalpa*, *Vyavahāra* and *Nīśītha* or in a latter-day Prakrit or Sanskrit commentary thereon constitutes an original tradition (this is what she would mean while arguing that *Kalpa*, *Vyavahāra* and *Nīśītha* represent an original tradition while the latter-day Prakrit and Sanskrit commentaries thereon are on the whole authentic) and that all that is said in *Jītakalpa* constitutes a later established custom. This is essentially how the problem was viewed by the later Jaina authors who would of course naturally hesitate to admit that there are exceptional cases where a latter-day Prakrit or Sanskrit commentary is not faithful to the wording of the old texts *Kalpa*, *Vyavahāra* and *Nīśītha*. For a modern student of Jain monasticism, however, the very crux of the problem lies in distinguishing the positions originally laid down in the old texts *Kalpa*, *Vyavahāra* and *Nīśītha* and those maintained by the later authors—including not only an author like Jinabhadra who wrote *Jītakalpa* but also those authors who wrote Sanskrit and Prakrit commentaries on those old texts themselves. Really, the problem is not peculiar to the students of Jaina monasticism but has to be faced in an essentially same manner by one studying any branch of learning patronized by the ancient Jains, for almost always a crucial distinction will have to be made between the positions maintained by an 'early' author and those maintained by a 'later' author. And in view of the all-out importance of this distinction it would perhaps be advisable in this connection to replace the word 'later' by 'classical'. That Dr. Caillat herself is not oblivious of the need to draw some such distinction is evident from a formulation she has earlier made. Thus while making a comparative study of the Jaina, Buddhist and Brahmanical notions she observes (p 9) that old ideas have often changed shape under the impact of changing historical conditions. What is more worthy of attention, she here quotes in her support a passage from Poussin where the great scholar argues how the 'early' Canonical Buddhist philosophy developed into the 'scholastic' Buddhist philosophy of Abhidharmakośa, Viśvuddhimārga and the like—her point being that some such development is a universal rule. What Poussin means by 'scholastic' is what we mean by 'classical' and the former term would be avoided by us because of its



unhappy associations. But then Poussin also speaks of the similarity obtaining between the 'early (=Canonical)' and the 'scholastic', thus tending to blur the distinction that equally obtains between the two. To take his own example, the Canonical Buddhist philosophy cannot be just similar to the philosophy of Abhidharmakośa and the philosophy of Viśuddhīmārga when the latter two in spite of all their mutual similarity exhibit so much mutual difference; what has to be done is to show how the Canonical Buddhist philosophy developed into the philosophy of Abhidharmakośa on the one hand and the philosophy of Viśuddhīmārga on the other. In a like manner, what has to be shown is not how on questions like monastic discipline etc the early Jaina positions are like the classical ones but how the former have developed into the latter. Hence it is that the proper question is not as to whether the latter Prakrit and Sanskrit commentaries are faithful to the wording of the old texts on which they commented but just as to what meaning these commentators think fit to attribute to this wording. Really, the cases of distorting the meaning of an old word are not very many; what has so frequently happened is that the commentators have ignored questions that were uppermost in the mind of the old authors and have introduced such ones as were absent there. To take two examples from the opening part of Kalpasūtra. The first set of five aphorisms lays down prohibitions against receiving in alms a raw palm fruit, the second set of six aphorisms lays down rules about maximum stay in a walled town. Obviously, the old authors had some scruples about receiving in alms a raw palm fruit, but the commentators lost trace of that and so they talked as if the prohibitions in question are directed against picking up from ground a palm fruit that is lying there (Kalpabhāṣya vv. 863 ff.)—thus viewing them as understandable prohibitions against a case of theft. This was a case of distorting the meaning of an old word—that is, of not attributing to the word 'pratigrahaṇa' the natural meaning 'receiving in alms' but an artificial meaning 'picking up from ground'. A different sort of treatment was accorded to the other set of aphorisms. Thus the old authors wanted to emphasize that the duration of a monk's stay at one particular place—particularly a walled town—must have a maximum limit, a question which did not very much bother the later commentators who however noticed that the old texts were silent about so many pressing problems that the monks were now facing in the course of their routine wandering; hence it was that the set of aphorisms in question was commented upon by way of discussing in great details these very problems, a discussion that is of utmost value in comparing the 'early' mode of Jaina monastic life with its 'classical' mode. The matter will be further considered as our examination of Dr Caillat's thesis proceeds. For the present,

let us only further note that she also considers the question as to what is the relative utility of Kalpa and Vyavahra. The classical Jaina authors' answer to the question as reported by her is unnecessarily prolix and is not exactly to the point, for the simple truth is that Vyavahra takes up the problems of a monk's inner-church conduct, Kalpa those of his public conduct—there being also cases of mutual misplacement. This way is also to be appreciated Schubring's discovery—here reported by Dr Caillat—that characteristic to Kalpa are the aphorisms where the monk is referred to as *nirgrantha*, characteristic to Vyavahra those where he is referred to as '*bhikṣu*'. For in aphorisms dealing with a monk's public conduct the honorific title '*nirgrantha*' seems proper, but in those dealing with his inner-church conduct—where he often appears as an offender liable to be punishable—the rather neutral title '*bhikṣu*' seems proper. Lastly, Dr Caillat informs us that *Nīṭha* arranges offences in terms of the punishments they invite—just as does the Buddhist Vinaya-text *Prātimokṣa* and Jinabhadra's *Jyātakalpa*. This is a valuable piece of information inasmuch as we thus learn how our religious authorities attached a special value to the texts where offences are arranged in terms of the punishment they invite. Certainly, the Buddhists talk of *Prātimokṣadhara* and the Jaina of *Āṅgarakalpadhara* (= *Nīṭhadhara*) as one possessing the minimum educational qualification necessary for church-leaders, even if *Prātimokṣa* is the earliest of the Buddhist monastic-disciplinary texts while *Nīṭha* is the latest of the Jaina ones. Dr Caillat also reports about the classical Jaina authors' characterization of *Nīṭha*, a characterization which again is unnecessarily prolix and not to the point. After having raised and disposed of these so many issues pertaining to the content of the Jaina monastic-disciplinary texts Dr. Caillat conveys information about certain formal features of these texts, an information which is bound to rouse the reader's curiosity about this interesting but neglected corner of India's cultural treasure-house.

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In the second part of her thesis—which is in fact preliminary to the third part dealing with the problem of expiation as such—Dr. Caillat brings to light the characteristic features of the Jaina monastic organization. The whole discussion raises a host of issues that are of a crucial significance in their own right, and it is as such that they are being considered below. The issues are arranged in five chapters as follows :

- (1) The chapter entitled 'The Subdivisions of the Community' discusses as to what are the functioning units of the Jaina church.
- (2) The chapter entitled 'The Jaina Religious Their Titles' discusses the problem of isolated wandering versus group wandering as also the problem of loose church-conduct versus disciplined church-conduct.

(3) The chapter entitled 'The Hierarchy' discusses as to what office-bearers run a Jaina church-unit and how.

(4) The chapter entitled 'The Masters' discusses as to what is expected of the supreme leader of a Jaina church-unit

(5) The chapter entitled 'Changes of Gana' discusses as to what problems arise in case one seeks to transfer oneself from one Jaina church-unit to another.

In the case of each question Dr. Caillat intelligently informs us about the way it was tackled by the classical Jaina authors, but in the case of each one might legitimately ask as to whether the approach adopted by this authors had not a history behind it. In this connection prime importance attaches to the classical Jaina authors' concept of the basic functioning church-unit. As envisaged by these authors this unit was called *gaccha* and consisted of some number of experienced senior monks and some number of junior monks living and wandering together under the supreme leadership of an *acarya* assisted by an *upādhyāya*, and then it was supposed that several *gacchas* constitute a *kula*, several *kulas* a *gaṇa*, several *gaṇas* a *saṅgha*. The classical Jaina authors naturally read all this into the wording of the old disciplinary texts *Kalpa*, *Vyavahāra* and *Nītiśāstra*, but a close and independent study of this wording reveals a considerably different story. For one thing, these old texts give the name 'gana' to the basic functioning church-unit while they posit no unit higher than a *gaṇa*, moreover, the two chief church-officebearers spoken of there are *acāryopādhyāya* and *gaṇavacchedaka* and both are rather strange names. However, these are relatively minor matters and would be conceded without much dispute. What is likely to rouse dissent is the vital proposition that the members of a *gaṇa* as conceived by these old texts did not live and wander about all together. So it is this proposition that needs the substantiation that follows. Certainly, these texts lay down that an *acāryopādhyāya* or a *gaṇavacchedaka* (the two chief church-officebearers) should not wander about all alone (*Vyavahāra* 4.1-7; cf. 5.1-7), that in a big town not even an experienced monk should stay alone while in a small town only an experienced monk might stay alone (*Vyavahāra* 6.6-7), that if several monks want to wander about all together they should seek prior permission of the church-elders (*Vyavahāra*, 4.19); rules like these should make no sense if it was already a usual custom for the members of a *gaṇa* to live and wander about all together. Even more revealing is the standard list of a member's gradual progress within the life of a church-unit; they are *pravrajyā* (-leaving home), *mundana* (-head-shaving), *Śikṣāna* (-training), *sambhoga* (-eating together), *samvāsa* (-living together) (e. g. *Kalpa* 4.4). Here noteworthy are the words *sambhoga* and *samvāsa* which stand for several *gaṇa*-members forming a voluntary group with a view to having meals

latter's education would have remained impossible, what would normally happen was that at the end of his education the new monk took to the life of lonely wandering which continued till he himself was experienced enough to attract new monks as students. At this stage the relation between a teacher and his former students was more of a spiritual than a physical nature, and it is this stage which we find reflected in those old texts which extol the life of lonely wandering—at the most the life of wandering along—a-companion. But as conditions became mature it became possible and useful on the one hand for a teacher to somehow guide the day-to-day activity of his former students and on the other hand for the latter to form voluntary groups of the type *sambhoga*, *samvāsa* etc., and in the exercise of his guiding function the teacher was now assisted by a suitable staff of office-bearers of the type described in *Kalpa*, *Vyavahāra* and *Nīlītha* which are the texts appropriate to this new stage attained by the Jaina monastic institution in the course of its further growth. As has already been hinted, the church-unit formed by the teacher, his staff of office-bearers and his former students and called *gana* was no 'residential' unit in the manner of the latter-day *gaccha* (in this respect it was rather the *sambhoga* that was tending to behave in the manner of the latter-day *gaccha*), on the other hand, there were yet no higher affiliating 'units standing over and above *gana* as *kula*, *gana* and *saṅgha* (hierarchically arranged) were in relation to the latter-day *gaccha*. In addition was the circumstance that the latter-day *gaccha* knew of no office-bearers besides *ācārya* and *upādhyaya* who of course must have been assisted by a few experienced senior monks selected by them for the purpose. This overall difference obtaining between the conditions prevailing between the conditions prevalent in the days of the old disciplinary texts *Kalpa*, *Vyavahāra* and *Nīlītha* and those prevalent in the days of the latter-day *Prakṛit* and *Sanskrit* commentaries has to be kept in mind while appreciating Dr. Caillat's chapters under consideration which we proceed to take up one by one.

As has been noted, in her present first chapter entitled 'The Subdivisions of the Community' Dr. Caillat discusses the question as to what are the functioning units of the Jaina church. In this connection certain basic facts have to be kept in mind. Thus the classical commentators of the old disciplinary texts speak of the monastic community divided into the hierarchically arranged units called *gaccha*, *kula*, *gana* and *saṅgha*, and there are occasions—though not many—when this division is found to be of practical value. For example, *Kalpabhāṣya* vv. 1998–2001 lay down that a sick monk should be tended first by the *ācārya* (i. e. by the *gaccha*) for six months, then by the *kula* for three years, then by the *gana* for one year, lastly by the *Saṅgha* for rest of life, (the injunction applied to a special case also occurs in *Vyavahārabhāṣya* IV. 295). Even more noteworthy is the

together and living together respectively. And references to sambhoga are so numerous that one has a feeling that each gaṇa-member inevitably belonged to some sambhoga or other, a feeling confirmed by the discovery that in the Mathurā Jaina inscription of pre-Kuṣāṇa and Kuṣāṇa times sambhoga is actually referred to as a distinct church-unit. However, certain other considerations would tend to suggest that even sambhoga-formation was a relatively late practice and must have gained currency only in gradual course. Thus Uttarādhyayana 32.4 recommends that an ideal monk should look for a worthy companion and the next verse that failing to find one he should wander about all alone, similarly, Uttarādhyayana 29.39 enumerates the advantages of dispensing with a companion (just as the next verse enumerates the advantages of an occasional dispensing with food). On the other hand, while speaking of the monk who wanders about all alone Vyavahāra 1.25 employs the same language as Vyavahāra 1.28-32 employ about several types of loosely behaving monks, both are to be re-admitted in a gaṇa only after confessing their guilt and repenting it—this in contrast to the monk (spoken of in Vyavahāra 1.33) who had simply gone back to the life of a householder and whose readmission in the gaṇa requires no confession of guilt and no repenting [As for the possibility of monks wandering about in twos it is here distinctly envisaged—for example, in Vyavahāra 2.1-2, but nowhere is much made of it.] Thus a gradual evolution is distinctly observable in the Jaina authors' attitude towards the practice of lonely wandering on the part of a monk, in the first stage it was considered to be something usual, in the second stage something ideal but hard to follow, in the third stage something worth condemning, (the first stage has to be thus posited because in the oldest texts like Ācārāṅga I śrutaskandha and Sutrakṛtāṅga I śrutaskandha the concept of 'companion' is altogether absent). While tracing the historical evolution of the concept of 'pañhāra' Dr. Caillat has contended that the later Jaina authors dreaded lonely wandering even if 'in antiquity many monks lived in solitude' (p. 94). And in the concluding chapter of her thesis (p. 185) she almost concedes that with the early Jainas lonely wandering was a usual practice (she there speaks of solitary life as one of the most common practices 'ordinary enough at the time of Mahāvira')—her actual point being that it is out of this that the later practice of collective wandering grew up. We are only emphasizing that a relatively early stage of this growth is represented by the old disciplinary texts Kalpa, Vyavahāra and Nīṭiṭha, a relatively late stage of it by the latter-day Prakrit and Sanskrit commentaries on these texts. Of course, even at the very outset the elderly and experienced monks would wander about in the company of the newly recruited ones who would receive at the former's feet instruction in principles of monasticism, for otherwise the

circumstance that the list of ten *varjavṛtyas* which occurs not only in *Vyavahāra* 10,35 but also in *Tattvārtha* 9,24 presupposes this fourfold division of monastic community. Then the miscellaneous text-collection now called *Laghu Kalpasūtra* (in contrast to *Bṛhat-Kalpasūtra* which is the name now given to that old disciplinary text *Kalpasūtra*) there is included a chronologically arranged list of church-fathers beginning from *Mahāvīra* and coming down to *Devārāhi-kṣamāsramana* (of the 6th century A.D.). Here there are mentioned by name a large number of *ganas* as they arose in the course of history as also a large number of *kulas* and *śākhās* as they branched forth from this or that *gana*—it being left unclear as to how a *kula* and *śākhā* stood related to each other, however, in certain *Mathura* inscriptions of pre-Kuṣāṇa and Kuṣāṇa times persons are mentioned not only as belonging to a *gana*, *kula* or *śākhā* but also to *sambhoga* understood as the lowest church-unit. On the other hand, the disciplinary texts *Kalpa*, *Vyavahāra* and *Nīṣṭha* give the impression that the basic church-unit was *gana* somehow subdivided into *sambhogas*. The conclusion seems to be that in the time of these texts the division of a *gana* into *sambhogas* had just begun, that later on the *gana* was somehow got divided into *kulas* and *śākhās* and the latter into *sambhogas*, that later still *śākhā* ceased to be reckoned as a church-unit and *saṅgha* posited as a church-unit higher above *gana* while the lowest church-unit was called not *sambhoga* but *gaccha*. In this background it should be easy to follow Dr Caillat's present chapter which might be divided into a brief early section and a long later one, the former telling how the classical Jaina authors extol the virtues of one belonging to a church-unit the latter seeking to surmise what *sambhoga* understood as a church-unit could mean—this under the complaint that the classical commentators of the old disciplinary texts are not very much helpful in this connection. The simple fact is that with these classical commentators the idea of monks living a totally collective life within a *gaccha* was plain commonsense and so there remained for them only to praise sky-high such a collective living. On the other hand, the old disciplinary texts were written at a time when the Jaina church was making first experiments in the direction of collective living—with 'eating together' acting as a most convenient nucleus' (other sorts of joint activities, though mooted, would yield either too loose or too strict a mutual bond), and since *sambhoga* stood for just this sort of elementary collective living the classical commentators would avoid speaking of it except when forced to explain an old text which itself speaks of it. Their explanation was essentially correct inasmuch as they took care to emphasize that the members of a *sambhoga* jointly undertook not only eating but also certain other worthwhile activities, but to grasp the concept of *sambhoga* in all its historical significance was beyond the power of these commentators almost totally devoid of a sense of history.

In her present second chapter entitled 'The Jaina Religious Their titles' Dr Caillat discusses the problem of isolated wandering versus group wandering as also the problem of loose church-conduct versus disciplined church-conduct. Really, she here seeks to define the import of three sets of Prakrit words employed by the classical Jaina authors while designating or describing a monk. Of these, the first set includes words which are of a rather neutral import, the second those which involve reference to the problem of lonely wandering versus group wandering, the third those which involve reference to the problem of loose church conduct versus disciplined church conduct. Since the first set raises no issues of principle we take leave of it simply after noting that Dr Caillat in this connection tells us as to how the classical Jaina authors understood the words 'nirgrantha,' 'bhikṣu,' 'śādhū,' 'śādharmika' etc. As for the second set it in fact involves reference not only to the problem of lonely wandering versus group wandering but also to the problem of being experienced versus being inexperienced, as a matter of fact the two problems have got curiously interrelated in the mind of the classical Jaina authors. Thus they have come out with the view that those monks who take to collective wandering might be either inexperienced ones or experienced ones but that those who take to lonely wandering must be experienced ones; to this was added that the practice of lonely wandering came to an end with Jambū supposed to be the third patriarch of the Jaina church after Mahāvīra (for the latter formulation see Vyavahārabhāṣya 10 699). This does not mean that these authors are just silent about the code of conduct to be followed by one taking to lonely wandering—on the rather understandable plea that this practice is an obsolete practice. For they claim to be in full possession of this code of conduct. Thus Kalpabhāṣya v. 1131 promises to offer an account of the life-routine followed by a lonely wandering monk, of that followed by a collectively wandering nun, and immediately we have the first account covering vv. 1132-1145 (i. e. 514 verses in all), the second covering vv. 1446-2046 (i. e. 601 verses in all), the third covering vv. 2047-2124 (i. e. 78 verses in all), (the third account in fact takes up only such rules as are obligatory on a nun in addition to those already taken up in the second account). A close study of this whole section of Kalpabhāṣya should convince one as to how realistic is the author's account of the collectively wandering monk, how mythical that of the lonely wandering one. Thus according to the author, in those olden days the life of lonely wandering used to be voluntarily (but not necessarily) chosen by such an ācārya as had already reared up his gaṇḍha whose charge could now be handed over to a worthy successor. Really, reading old texts the author realized that lonely wandering on a monk's part was once a current practice—even if not the only current practice, and then he tried to imagine for himself the picture where that would fit, a picture which must allow that collective wandering of the type current in his own time was the

usual monastic practice. The result was the type of cogitation that is now present before us in the *Kalpabhāṣya* section under consideration. Thus according to our author, the collective wandering of the type current in his owntime and here described by him was current since ever, the lonely wandering of the type here described by him was current till the time of Jambū. In view of what we have already said on the question the whole attitude is thoroughly unhistorical. However, it is in the light of this attitude that we are enabled to understand the classical Jaina view according to which a collectively wandering monk might be either inexperienced one or experienced one but a lonely wandering monk must be experienced one. Then let us note that the classical Jaina authors have coined several concept-couples closely resembling the concept-couple experienced-inexperienced. Dr Caillat meticulously reports about them all. Similarly, these authors speak of three types of lonely wandering monks, and all these types too have been separately described by Dr. Caillat. Only we have to remember that the type mostly talked about in this connection is the type called *jīnakalpika*—to be pointedly contrasted with *athaviraḥkalpika* or collectively wandering monk of the type current in our times. And what is still more necessary to remember is that the whole concept of *jīnakalpika* is an essentially mythical concept—this in spite of the classical Jaina authors' inveterate habit of mentioning him as a flesh-and-blood historical character, a habit that has imperceptibly cast its shadow on Dr. Caillat's own treatment of the problem. Really, the question is not as to whether the *jīnakalpika* as conceived by the classical Jaina authors ever lived on earth but as to what was the psychological motivation behind their positing a concept like that, and of this psychological motivation we have already provided a hint.

Then a word about Dr Caillat's presentation of the problem of loose church-conduct versus disciplined church-conduct. Her procedure is simple and intelligible, for she has tried to tell us as to how the classical Jaina authors understood the six words employed by the old disciplinary texts by way of enumerating the types of loosely behaving monks; these words are *parivastha*, *yathachanda*, *kuśla*, *avasanna*, *nitya*, *samsakta*. As is usually the case with words that turned obsolete in classical times these words too were sought to be interpreted by the latter-day commentators when that became necessary but otherwise they were avoided to the utmost extent; within these limitations the information conveyed by Dr Caillat is useful. For as a matter of fact, the classical Jaina authors had their own list of the five types of monks, viz, *pulaka*, *bakusa*, *kuśla*, *pragrantha*, *anṛtaka*; of these, the first three represented more or less loosely behaving monks, the last two disciplined ones, and all the five are found to have been described by these authors in great and precise details.



In her present fourth chapter entitled 'The Hierarchy' Dr. Caillat discusses as to what office-bearers run a Jaina church-unit and how. In this connection the most noteworthy thing is that the standardized list of church-dignitaries occurring in the old disciplinary texts mentions *acārya*, *upādhyāya*, *pravartin*, *sthavira*, *ganin*, *ganadhara*, *ganavacchedaka*, and yet when concrete cases are considered we hear only of *acāryopādhyāya* and *ganavacchedaka*. Thus from Vyavahāra 1 34 we learn that confession of guilt has to be made before the *acāryopādhyāya*, from Vyavahāra 4 15-17 that *acāryopādhyāya* has to preside over the initiation-ceremony, similarly, from Vyavahāra 2 6-23 we learn that the *ganavacchedaka* has to take practical decisions about those undergoing monastic punishment. Again, from Vyavahāra 6. 2-3 we learn that in day-to-day monastic life the *acāryopādhyāya* was allowed five specified privileges, the *ganavacchedaka* two of them. Lastly, from Vyavahāra 4. 1-8 we learn that the *acāryopādhyāya* is not to move about except in the company of at least one monk during the eight non-rainy months, of at least two during the four rainy months, that in the case of *ganavacchedaka* the minimum number of companion monks is to be one greater. Generally too, whenever a rule is laid down separately for an ordinary monk and a church-dignitary it is only the *acāryopādhyāya* and *ganavacchedaka* that are taken into consideration (e. g. in Kalpa 4. 15-23, Vyavahāra 1. 25-27, 3. 13-29). From all this we can unmistakably conclude that in those olden days *acāryopādhyāya* used to be the supreme leader of the basic church-unit called *gana* while the details of certain important practical-administrative tasks were looked after by his chief assistant *ganavacchedaka*. [The only anomaly is that according to Vyavahāra 3 5-8 the minimum church-career and educational qualification are to be higher for a *ganavacchedaka* than for an *acāryopādhyāya*. These aphorisms since they refer to Vyavahāra itself must of course be a somewhat later interpolation, but may be the anomaly has some other explanation—a copyist's error, for example.] True, there are also aphorisms which speak of *upādhyāya* taken singly. For example, Vyavahāra 3. 3-4 lay down minimum church-career and educational qualification for an *upādhyāya*. Similarly, Vyavahāra 3 11 enjoin that in case a monk is deprived of his *acāryopādhyāya* he should see to it that he soon gets an *acārya* and an *upādhyāya*, it being inevitable that a monk should live under the supervision of two persons in the form of an *acārya* and an *upādhyāya*. Lastly, Vyavahāra 7 15-16 lay down that a monk with 3 years' church-career can act as *upādhyāya* for a nun with 30 years' church-career while a monk with 5 years' church-career can act as *acāryopādhyāya* for a nun with 60 years' church-career. And then of course is the fact that that standard list of church-dignitaries mentions *acārya* as well as *upādhyāya* but not

acāryopādhyāya. The classical commentators always understand—explicitly or otherwise—that the word ‘acāryopādhyāya’ is a complex-compound denoting two persons in the form of an acārya and an upādhyāya, but in all probability in the times of the old disciplinary texts it was freshly coined with a view to denoting the person who would act as a gana-chief in relation to his former students; (this might also suggest why his chief assistant was called gangvacchedaka). On the other hand, by the time of the classical Jaina authors acārya became the title of the person acting as a gaccha-chief and upādhyāya that of his chief assistant while nothing was heard of gangvacchedaka who used to be the gana-chief’s chief assistant in those bygone days. In the meanwhile those stray references to an upādhyāya taken singly as also that standard list mentioning acārya and upādhyāya but not acāryopādhyāya somehow got interpolated in the old disciplinary texts—as did passages referring to these texts themselves. Certainly, this standard list of office-bearers mentions so many names which though not apparently fictitious have not found even an incidental reference in these texts and hence are explained by the classical commentators with the help of more or less plausible guesses, explanations which the modern students find not much helpful and often positively misleading. This should become evident from Dr. Caillat’s critical and independent endeavour to get at the signification of these names, an endeavour as much facilitated as frustrated by what the classical Jaina authors have said in this connection.

In her chapter entitled ‘The Masters’ Dr. Caillat discusses the question as to what is expected of the supreme leader of a Jaina church-unit. The importance attached to the subject by the Jaina authors of all times—and particularly the classical Jaina authors—is self-explanatory. Even so, it is delightful that Dr. Caillat has culled forth from original texts passages which in a popular fashion bring to light the considerations that were had in mind in this connection. Of theoretical importance are two observations she makes in passing. Thus she refers to the Daśaśrutaskandha chapter four which is specially devoted to enumerating the meritorious qualifications of a church-unit leader; in view of the highly technical character of this text in general and its present chapter in particular the material here incorporated deserves a close study—more so because it stands brilliantly elucidated in Vyavahārabbhāṣya 10 248–334 (virtually repeated in Jīvakalpa-bhāṣya vv, 150–241). Then Dr. Caillat closes her chapter with a brief reference to the contrasted śthavirakalpika ideal and jīvakalpika ideal—vaguely feeling that in the writings of the classical Jaina authors the latter is being criticized by implication; that is actually so and the criticism is only sugarcoated through maintaining that this latter ideal was practicable all right though only till the time of Jambū. And the reference in question is in place because the śthavirakalpika ideal stands eminently embodied in the day-to-

day conduct of a successful gaccha-leader. Here Dr. Caillat also suggests that progress from the jñākalpika ideal towards the sthāvirakalpika ideal was progress from a rather self-seeking monastic ideal towards an altruistic monastic ideal, a suggestion somewhat elaborated by her in the concluding chapter of her thesis.

In her fifth chapter entitled 'Changes of Gana', Dr. Caillat discusses as to what problems arise in case one seeks to transfer oneself from one church-unit to another. In principle the problem of changing one's church-unit is not different from the problem of seeking fresh admission in a church-unit, and it is interesting to note that the same word *upasampad* which the Jainas employ to express the idea of changing one's church-unit the Buddhists employ to express the idea of seeking fresh admission in a church-unit. In both cases the candidate's fitness for the job sought has to be examined in the light of certain well formulated principles. However, it is in the very nature of things impossible for the church-leaders to conduct a very deep probe in the case of one seeking fresh admission in a church-unit, for that will mean undue involvement in worldly affairs; hence it is that the monastic theoreticians do not much dilate upon a case like that. Things are different with the case of one changing one's church-unit, for in this connection it is both possible and necessary to lay down principles relevant for carrying through the probe that is due. Dr. Caillat reports about several such principles formulated by the Jaina authors and they deserve close study for one reason. Immediately afterwards Dr. Caillat is going to take up her subject-matter proper—viz. the problem of expiation as understood by the Jainas. Viewed from one angle the problem of expiation is the problem of punishment inflicted on one violating a religious regulation (in our case a Jaina monastic regulation); and so the discipline studying this problem might in some sense be called religious 'jurisprudence' (in our case Jaina monastic 'jurisprudence'). In a parallel manner, the discipline studying the problem considered by Dr. Caillat in her present chapter might in some sense be called religious 'diplomacy' (in our case Jaina monastic 'diplomacy').

x                      x                      x                      x                      x

Lastly we come to the third part of Dr. Caillat's thesis which is its chief part inasmuch as it is here that consideration is given to the problem of expiation as understood by the Jaina religious authorities. Broadly speaking it is divided into three sections as follows .

(1) Section one containing chapter I (pp. 69-78) and evaluating the general principles followed by the ancient Indian authorities—religious as well as secular—while dealing with penal problems.

(2) Section two containing chapters II-III (pp. 79-115) and disposing of certain general issues raised by the classical Jaina authors while dealing with the problems of expiation

(3) Section three containing chapters IV-IX (pp. 116-185) and discussing one by one the ten types of expiation posited by the classical Jaina authors.

[Lastly comes a brief chapter (pp 185-187) which concludes the whole thesis].

In order to do justice to this part of Dr Caillat's thesis certain basic things will have to be kept in mind and as follows. Expiation means accepting punishment for the violation of a religious regulation, a punishment awarded by some properly constituted authority. As thus understood expiation is peculiar not to the Jainas nor even to the adherents of ancient Indian religions but to the adherents of all religions whatsoever. Again, expiation understood as religious punishment can be easily distinguished—in India as elsewhere—from secular punishment awarded by the state-authorities to one violating a state-regulation. What differs from religion to religion is the set of regulations deemed to be obligatory as also the metaphysical explanation provided for the phenomenon of religious punishment. Thus convinced of the validity of such a metaphysical explanation peculiar to his religion a pious man would himself be eager to receive punishment for all violation of a regulation deemed obligatory by this religion—thus in contrast to the attitude of a criminal who would do his level best to avoid punishment for the violation of a state-regulation, hence the so striking a difference between a pious man's and a criminal's confession-of-guilt. And the reason why the religious authorities have to exert themselves with a view to eliciting 'confession' from their flock is that a pious man often has extra-religious motives for concealing his religious lapses. All this easily explains almost every important stand adopted by the Jaina authors on the question of monastic penal procedure. Thus in their disciplinary texts they have formulated a distinct monastic code of conduct whose violation is deemed sinful while in their philosophical texts they have propounded a metaphysical theory which explains how a sinful act brings about disaster, how confession of a sin followed by punishment in case due avoids disaster. What remains to be studied is how their notion of monastic penal procedure underwent evolution in the course of history.

The old disciplinary texts *Kalpa*, *Vyavahāra* and *Nīṣṭha* lay down regulations to be observed by the monks belonging to a basic church-unit called *gana*. It is understood that the violation of each regulation invites some punishment, but in the case of several ones we are expressly told that the punishment concerned is 'either *cheda* or *parihāra*.' One usage is somewhat revealing. Thus *Vyavahāra* 1.25-32 legislate that one violating the

prohibition concerned must undertake *ālocana* and *pratikramana* and undergo the punishment *cheda* or *parihāra*, but the parallel 1 33 offers the re-assurance that one violating the prohibition concerned need undergo no *cheda* or *parihāra* but should only get oneself initiated afresh (the need for fresh initiation arises from the specific nature of the offence concerned). This suggests that in the days of the old disciplinary texts the phrase 'to undergo either *cheda* or *parihāra*' was virtually equivalent to the phrase 'to receive punishment at the hands of church-authorities'. Then there is a standard string of words describing the ideal conduct on the part of one who has violated a monastic regulation, these are *ālocana*, *pratikramana*, *garhaṇa*, *vyāvartanā*, *viśuddhi*, *akaraṇārth-abhyuṭṭhāna*, *prāyaścitta-pratipatti* (e. g. *Kalpa* 4 25, *Vyavahāra* 1 34). It is legitimate to surmise that these words except the last one (which on its part means 'receiving church punishment') are virtually synonymous and stand for the complete mental process made up of confession, repentance and resolve-to-refrain which the offender was supposed to undergo before he sought due punishment at the hands of church-authorities. The Phrase 'to undertake *ālocana* and *pratikramana*' occurring in the just quoted *Vyavahāra* 1 25-32 stands for this complete mental process and is to be supplied whenever an aphorism explicitly speaks only of 'either *cheda* or *parihāra*' just as the phrase 'either *cheda* or *parihāra*' is to be supplied whenever an aphorism simply lays down a church-regulation. Lastly, there are several aphorisms where the punishment spoken of is not 'either *cheda* or *parihāra*' but one of the following four *udghātima* one-month *parihāra*, *anudghātima* one-month *parihāra* (e. g. *Vyavahāra* 6,8), *udghātima* four-month *parihāra* (e. g. *Kalpa* 4 11-12), *anudghātima* four-month *parihāra* (e. g. *Kalpa* 4. 9-10). *Nisītha*, in fact, catalogues a huge mass of church-offences while arranging them in terms of the punishment they invite, and the four punishments it takes into consideration are the four just mentioned; thus the offences catalogued in chapter I invite *anudghātima* one-month *parihāra*, those catalogued in chapters 2-5 *udghātima* one-month *parihāra*, those catalogued in chapters 6-11 *anudghātima* four-month *parihāra*, those catalogued in chapters 12-19 *udghātima* four-month *parihāra*. From the fact that *Nisītha* is silent about *cheda* coupled with the fact that *Kalpa* and *Vyavahāra* invariably speak of 'either *cheda* or *parihāra*' It might be contended that the conversion of a mass of *parihāra*-punishment into an equivalent mass of *cheda*-punishment was an understood and usual practice. Then it is easily revealed from a close study that an *udghātima* type of *parihāra* is milder than the corresponding *anudghātima* type, and the two are respectively called *laghu* (=light) and *guru* (=heavy) by the classical authors who however also speak of two more *parihāra* types=*viz* *udghātima* (*laghu*) six-month *parihāra* and *anudghātima* (=guru) six-month *parihāra*. This means that the *Vyavahāra*

aphorisms 1.1-20 which also appear as Nis̥tha 20.1-20 and which alone speak of a six-month parihāra are a later interpolation in these old disciplinary texts. Certainly, if Nis̥tha really envisaged the possibility of a six-month parihāra some of its chapters would have been devoted to it just as nineteen of its chapters are devoted to one-month parihāra and four-month parihāra. The remaining 33 aphorisms of Nis̥tha chapter 20 seem to be still later interpolation, for since they continue the subject-matter of the early 20 aphorisms themselves there is no reason why they should not be present in Vyavahāra along with those twenty, but that is not a major point and all sorts of obscure considerations might have been responsible for the absence of these 33 aphorisms in Vyavahāra. The noteworthy point is that the classical authors' definition of Vyavahāra and Nis̥tha has something vital to do with these interpolated 50 or 53 aphorisms, definitions quoted by Dr. Caillat on 'p. 14 and 15 and earlier criticized by us as 'not exactly to the point'. The point of that criticism can be explained now. The question considered in these aphorisms is as to how the offender is to be treated in case he violates several church-regulations, in case he commits a violation while yet undergoing punishment for an earlier one, in case he is not straightforward in his confession-of-guilt, and the classical authors tell us that the specific subject-matter of Vyavahārasūtra are violation, multiple-violation, repeated violation, not-straightforward confession—in this connection using technical terms that occur only in the 20 aphorisms in question and nowhere else. The classical authors would have been nearer the truth if they simply said that Vyavahārasūtra discusses as to how to punish one who has violated a church-regulation. As a matter of fact, however, the specific subject matter of Vyavahārasūtra are the total mass of inner-church affairs—including the penal proceedings. Similarly, the classical authors tell us that the specific subject-matter of Nis̥tha are udghāta, anudghāta and āropanā, we have already just learnt how the concepts of udghāta and anudghāta have a role to play within the body of Nis̥thasūtra while āropanā is the technical term meaning 'repeated violation' and used in the 53 aphorisms in question and nowhere else. Here too the correct thing to say would have been that Nis̥thasūtra arranges church-offences in terms of the four types of parihāra-punishments they invite. Be that as it may, by now we have before us a considerable number of formulations related to the question of church-punishment which the old disciplinary texts uphold either explicitly or implicitly. Before we proceed to examine how these formulations were handled by the classical Jaina authors one additional point might also be noted. Thus the Vyavahāra aphorisms 2.18-23 (also 7-8) say things about two church-punishments called anavasthāpya and pārāñcika about which we hear nothing more except that Kalpa 4.3 enumerates three cases of the

former while Kalpa 4 2 three cases of the latter. They seem to be the most severe types of church-punishments inasmuch as the ruling is that one committing them must—unless specially exempted—be first forced back to lead the life of a householder and only then re-admitted to the monastic fold. As for the three cases of each type enumerated in Kalpa 4 3 and 4 2 they can only be illustrative not exhaustive, for in a parallel fashion Kalpa 4 1 enumerates three cases of the *anudghāṭita* type of church-offences and in view of several additional church offences of this type having been mentioned in Kalpa itself—to say nothing of *Vyavahāra* and *Niśītha*—the present triplet can only be illustrative not exhaustive. This entire treatment of the problem of church-punishment undertaken in the old disciplinary texts the classical Jaina authors had before them. They of course elucidated these texts in the light of their own practical requirements many of which were brand new, but that is not the point just now. What is noteworthy is that in the case of almost each church-regulation they had to say that in one case its violation will be rather mild, in another case more severe, in a third case still more severe, and so on and so forth. And since they would also prescribe punishment for each case of violating a church-regulation they wanted to have at their disposal a ready-made list of punishments graduated in terms of their mildness or severity; thus it was that they invariably used the following list with ten items

1. Light one-month *parihāra*
2. Heavy one-month *parihāra*
3. Light four-month *parihāra*
4. Heavy four-month *parihāra*
5. Light six-month *parihāra*
6. Heavy six-month *parihāra*
7. *Cheda*
8. *Mūla*
9. *Anavasthāpya*
10. *Parāṇika*

But another list of 10 church-punishments had also gained currency in the meanwhile. As a matter of fact, the hall-mark of the classical Jaina theoretical thinking was the formulation of a large number of technical concepts conveniently arranged in the form of standard lists of all types, most famous of these lists are those included by *Umāsvāti* in his *Tattvārthasūtra*, but there were many more and some are also available in versions different from *Umāsvāti*'s. We have already had the occasion to mention the list of ten *viyāvṛtyas* occurring in *Vyavahāra* as well as *Tattvārthasūtra* (the two versions are slightly different). Similarly, the list of ten church-punishments we are now referring to is available also in a *Tattvārthasūtra*-version and a *Mulacāra*-version (Dr. Caillat has the occasion to quote all

the three on p 93 while on p 183 she refers to a fourth). And our present point is that the classical commentators of the old disciplinary texts made use of this list too – just as they made use of so many other lists of technical concepts current in their midst and which often contained items that were unknown and foreign to those texts. Thus the Vyavaharabhaṣya proper is preceded by a pīṭhikā (=Introduction) of 184 verses and here vv 53–151 seek to arrange church-offences in terms of this new list of ten punishments, a performance repeated on a much larger scale in Jitakalpabhaṣya vv 702–2587, (the early 701 verses of Jitakalpabhaṣya discuss that altogether different and also relatively late problem of the five principles of penal proceeding āgama, śruta, ājñā, dharaṇā, jñā, a discussion to which reference has already been made and for which too the basis is Vyavaharabhaṣya 10.200–724). The question is how to evaluate the circumstance that the same group of classical Jaina authors – i e the classical Jaina authors specializing in the problems of monastic discipline – employ one list of 10 church-offences in one context, another in another context. Before answering it let us note that second list has got following items:

1. Ālocana
2. Pratikramana
3. Ubhaya
4. Viveka
5. Vyutsarga
6. Tapas
7. Cheda
8. Mūla
9. Anavasthāpya
10. Parāṇca

As can be seen, the last four items are common to both lists. And since parihāra of the old authors was essentially a process of self-mortification as was the classical authors' tapas the first six items of the first list can be treated as six sub-types of the sixth item of the second, so the question now is as to why the first list is silent about the first five items of the second list. Really, these five items are in a way out of tune with the Jaina tradition of discussing the problem of monastic discipline. Thus since beginning were the Jaina authors insisting that all seeking of church-punishment must be preceded by confession, repentance and resolve-to-refrain on the part of the offender, but the idea would never occur to them that there might be cases of church-offences where these confession etc. constitute adequate punishment. This stand was retained by the classical Jaina authors when offering the first list of ten church-punishment, a stand according to which all receiving of church-punishment is necessarily



preceded by confession, repentance and resolve-to-refrain on the part of the offender. On the other hand, those who formulated the second list of ten church-punishments were of the view that there might be cases of church-offence where confession alone constitutes adequate punishment, cases where repentance alone does so, cases where confession and repentance together do so—thus getting the first three items of this list. What was particularly disturbing, this view implied that the other types of church-punishment did not necessarily require confession, repentance and resolve-to-refrain. The classical authors tacitly repudiated this implication but at the same time they looked for relatively mild church-offences for which adequate punishment was either confession or repentance or both. Then those who formulated the second list held some other rather odd views. Thus they thought that if a monk received in alms things proper inter-mixed with things improper then if he succeeded in picking off the latter and consuming the former it was a case of church-punishment constituting the fourth item of this list; similarly, they thought that assuming a steady bodily posture for a fixed period of time was another case of church-punishment covering the fifth item of this list. Since temporarily assuming a steady bodily posture was a type of self-mortification as was *tapas*—the sixth item of the second list—the classical authors could find out cases that would be covered by the fifth item of this list, but its fourth item they simply described in all nakedness. Thus in defending and elaborating the first five items of the second list the classical authors were being engaged in an endeavour for which there was no old tradition. However, this is not to say that while defending and elaborating the last five items of which are virtually common to the two lists these authors were simply and faithfully carrying forward an old tradition. For their defence and elaboration of the first five items found in the second list and their defence and elaboration of the last five items found in both the lists are equally thoroughly suited to the contemporary conditions, (that is why it will be wrong to think that in their main body the commentaries on *Kalpa*, *Vyavahra* and *Nirṇāya* are following an original tradition and *Jyotakalpabhāṣya* a later established custom—this on the ground that the former make a basic use of the first list and the latter that of the second). The point only is that in connection with the last five items found in both the lists it is relatively easy to compare the conditions envisaged in the old disciplinary texts and those envisaged in the classical texts—commentatorial or otherwise. Most revealing in this connection is the sixth item. As has been noted, the first six items of the first list can be treated as six sub-types of the sixth item of the second. But the first six items of the first list are six types of *parihāra* while the sixth item of the second list is *tapas*, and

the question is as to how the classical authors could talk as if the six types of *parihāra* were six types of *tapas*. The answer to this question requires a historical investigation into the concept of *parihāra*. Thus even a cursory study of the old disciplinary texts leaves one in no doubt that in them *parihāra* is treated as virtually the only type of church-punishment; this is particularly evident from *Nīyāta* where the entire mass of church-offences is arranged in terms of the four *parihāra* types which constitute a proper corresponding punishment, a procedure which also suggests that the church-punishment called *cheda* which is so often mentioned as an alternative to *parihāra* and consists in a reduction in church-seniority could be understood without much ado while there was no difficulty in calculating as to how a particular amount of *parihāra* is to be correlated with an equivalent amount of *cheda*. Naturally therefore there are here numerous detailed references to *parihāra*—one in *Kalpa* (4 26) and several in *Vyavahāra* (1 21-24, 2.5-6, 2.27-30). A careful study of these references makes it clear that one undergoing *parihāra*-punishment was excluded from the company of his fellow-monks and was subjected to certain specially harsh injunctions (e. g. not being permitted to beg for alms from more than one house). However, stipulations are made that in case of emergency the *parihāra*-offender is to be allowed the company of his fellow-monks while the harshness of the injunctions in question is to be mitigated—in case of growing sick he even being provided with a constant service-companion. Now the classical commentators found all this impracticable for two chief reasons. Thus for them the exclusion of a *parihāra*-offender from the company of his fellow-monks would require the *gaccha*-leadership making a special staying-arrangement for him—something apparently absurd. The alternative was to let the *parihāra*-offender stay in the company of his fellow-monks and then exclude him from all collective monastic activity, but in the conditions prevailing this policy of making *parihāra* of a church-offender sounded imprudent. So the classical commentators came out with the view that *parihāra*-punishment was to be awarded to monks equipped with certain such high physical and intellectual qualifications as ceased to be available long, long ago; to this was added that the same church-offence which would invite *parihāra*-punishment in the case of these monks would invite a corresponding amount of usual self-mortification in the case of an ordinary monk. A view like this gave rise to two developments. Thus the classical commentators could utilize all those old passages where a *parihāra*-punishment or a *parihāra*-offender was mentioned; nay, they themselves talked of *parihāra* (moreover, six types of it instead of the old four) in the case of each and every church-offence they would consider—that is, in the case of even those where the old texts are silent as regards the punishment due. For they now only required a list of church-punishment graduated in terms

of their mildness or severity and their list of 10 items was certainly such a list even if its first six items were the six types of church-punishment—viz *parihāra*—which in their own eyes was no more practicable. The other development was even more revealing. Thus these classical commentators tried to envisage the conditions when *parihāra*-punishment was a practical proposition, and a considerably detailed picture emerged as a result—just as it emerged in the case of that lonely wandering *ex-gaccha*-leader of their imagination noticed by us earlier. To be precise, *jīnakalpika* was their name for such an *ex-gaccha*-leader while *parihārika* was the old name of a *parihāra*-offender and our commentators mentioned both not only in the same breath but also with almost equal reverence. They were mentioned in the same breath because they were supposed to constitute two types of monks staying out of *gaccha* (the third type—called *yathalandika*—is conceived very obscurely inasmuch as, unlike these two, he apparently serves not even any methodological purpose), they are mentioned with almost equal reverence because if the *jīnakalpika* is an *ex-gaccha*-leader the *parihārika* too is supposedly equipped with certain high physical and intellectual qualifications. For the rest, however, the *parihārika* possesses features which clearly distinguish him from the *jīnakalpika*. Thus the former stays out of *gaccha* for but a limited period—that is, only so long as his punishment lasts; moreover, even during this period he always has at his disposal a service-companion while in case he commits a fresh church-offence he immediately reports the matter to his *gaccha*-leader. All this information about a *parihāra*-offender as conceived by the classical authors we get from *Vyavahārakāṇḍa* 1. 350–83 which deserve close study if we are to have a clear idea of what the classical authors have in mind when they speak of a *parihāra*-offender. This is particularly necessary because as a matter of historical fact *parihāra* used to be an ordinary and most widespread—in a way the sole—church-punishment during the days of the old disciplinary texts. Certainly, during those olden days to undergo *parihāra*-punishment was neither too difficult a performance nor too easy a performance; it was not too difficult because to some extent or other the monks yet lived isolated from one another, it was not too easy because the tendency clearly was for the monks to form voluntary associations of different sorts—a tendency that culminated in the *gaccha* type of collective living we meet with in classical times. Naturally, therefore, the old passages speaking of *parihāra*-punishment were given a fantastic interpretation by the classical authors who would have us believe that *parihāra*-punishment here spoken of was a very special type of church-punishment once current while the ordinary type of church-punishment always was what it was in their own times. To complicate matters still further, the classical authors also posited a *tapas*-type also designated *parihāra* and supposed

to be so difficult that only certain very highly competent monks living in the times of the first or the last tīrthankara can perform it. As a matter of fact, an average student of Jainism is more familiar with this concept of *parihāra* because the capacity to perform it is the third item in his familiar list of five cāntas, a list occurring in *Tattvārtha sūtra* 9 18, (it is however noteworthy that the Digambara students of *Tattvārthasūtra* here give to the word 'parihāra' some ordinary enough meaning.) Be that as it may, when *Vyavahārabhāṣya* 1 29 speaks of two types of *parihāra* the reference is to the *parihāra* type of punishment on the one hand and the *parihāra* type of *tapas* on the other, while it is the latter that we find described in *Kalpabhāṣya* vv. 6447-80 and *Jītakalpabhāṣya* vv. 2110-55. It can easily be seen that despite certain obvious points of similarity the *parihāra* type of *tapas* is something very different from the *parihāra* type of church-punishment just as the concept of *parihāra*-punishment as posited in the old disciplinary texts is something very different from its classical counterpart. Then there remain the last four items commonly occurring in the two lists of 10 church-punishments current with the classical authors. they are *cheda*, *mūla*, *anavasthāpya*, *parāñcika*. Since ever *cheda* was understood as a reduction in church-seniority and we have surmised that in older days it was a possible substitute for *parihāra*; that in classical times it was obviously such a substitute we learn from *Jītakalpabhāṣya* vv. 2280-87 where we are told that this type of punishment is to be awarded to one who is either too proud of his capacity to undertake self-mortification or too weak to undertake self-mortification. As for the eighth punishment-type *mūla* it is an extreme case of *cheda* inasmuch as one to whom it is awarded loses one's church-seniority altogether and has to be initiated *de novo*; (only we have to note that this punishment-type is not explicitly mentioned in the old disciplinary texts) There are some complications about the ninth punishment-type *anavasthāpya* and the tenth punishment-type *parāñcika*. That they are both even more severe than *mūla* we can gather from *Vyavahāra* 2.18-23 which tell us that one to whom they are awarded has to be initiated *de novo* and that too only after he has been first forced back to lead the life of a householder. But in this connection too the classical authors have resorted to the same sort of cogitation with which we are familiar from their treatment of *parihāra*. Thus on their showing these two types of church-punishment are to be awarded to the monks equipped with some such physical and intellectual qualification as ceased to be available long, long ago, (for all practical purposes the only difference between these two punishment-types on the one hand and *parihāra* on the other is that one undergoing the former is not accompanied by a service-companion but is looked after by the *gaccha*-leader himself). All this information we gather from *Kalpabhāṣya* vv. 5029-57 and vv. 5129-37 (the former set

dealing with the tenth type the latter with the ninth), the question is also taken up in Vyavaharabhasya II.232-52 and in Jitakalpabhasya vv. 2554-87—the latter categorically telling us that ever since the time of Bhadrabāhu who was the last person to be acquainted with the 14 Parva-texts the two punishment-types are no more in vogue. The simple truth is that the punishment-types in question were so severe that even in olden days when they were certainly in vogue they were awarded rather sparingly (hence so few references to them), but the classical authors' understanding of them is revealing in its own manner. Thus when in olden texts they came across a description of the punishment-types which to them appeared too severe to be practicable they would submit that these were meant to be awarded to a superman; and then onwards they would regularly talk about the offender concerned as if he was a superman!

In this background it should be easy to appreciate the third part of Dr. Caillat's thesis, and for that purpose the three sections into which we divide it can be taken up one by one.

Thus the first section contains her chapter I entitled 'General Principles' and in it are evaluated the general principles followed by the ancient Indian authorities—religious as well as secular—while dealing with penal problems. The non-Jaina writings here taken into consideration are the Brahmanical Smṛti-texts, the Buddhist Vinaya texts and Kauṭilya's Arthśāstra. Dr. Caillat begins by lending mild support to the complaint that in Indian treatment of penal problems things religious have got intermixed with things secular, a complaint highly exaggerated if not absolutely misplaced. For as a matter of fact, in all religions—the Indian religions being no exception—it is possible to clearly distinguish the problems of church-conduct, church-constitution and church-penology, in a parallel fashion, in all states—India again being no exception—it is possible to clearly distinguish the problems of state-policy, state-constitution and state-penology. Some confusion might, of course, arise owing to two circumstances peculiar to India. Thus the Brahmanical Smṛti-authors usually discuss not only the multifarious church problems proper but also the multifarious problems of statecraft—the latter under the plea that they cover the province of a kṣātrīyas church-duties. This is a source of confusion of the form of an act of commission; the other source of confusion is of the form of an act of omission. Thus in theory Brahmanism is not a religious sect to which membership is sought voluntarily but one into which one is just born; hence in the name of treating the problem of church-constitution what the Brahmanical Smṛti-authors in fact offer are their mythological lugubrations as to how the institution of 4 varṇas and 4 āśramas—allegedly established by God—is there since ever. But these are sources of confusion which should mislead an unwary reader not a cautious scholar. Dr. Caillat draws our attention

to a number of ideas similarly expressed in the Jaina and Buddhist monastic disciplinary texts, the Brahmanical Smṛti-texts and Kautilya's Arthśāstra, they are certainly noteworthy but even more important is it to note as to how different roles they play in these different texts. The second and third parts of Dr. Caillat's own thesis might be said to be devoted to the problems of church-constitution and church-penology respectively and in both she has often drawn parallel between things Jaina and things Buddhist, but occasions for her doing so in the case of things Jaina and things Brahmanical are few and far between. This is not merely—perhaps not at all—due to her relative lack of acquaintance with things Brahmanical, the simple truth is that the Brahmanical Smṛti-texts on the one hand and the Jaina-Buddhist monastic-disciplinary texts on the other breathe a different atmosphere altogether; while in comparison to these three sets of religious texts Kautilya's thoroughly secular Arthśāstra is verily a world apart. Dr. Caillat tells us how these different texts look at the phenomenon of penal proceeding as such, a judge's competence, an offender's act of confession, a judge taking into consideration the extenuating circumstances including the offender's intention; all that is interesting but crucially important are her observations pertaining to an offender's confession of guilt. On her own showing a Kautilyite would tend to be skeptical and a religious leadership liberal when confronted with an offender's self-testimony as to the alleged guilt; that is understandable inasmuch as one is forced to submit to the authority of state while one voluntarily submits to the authority of one's religious leadership. And when we are further told that at times the Jaina religious leadership too adopts in this connection what might be called Kautilyite stratagems that too is understandable, for a religious man might have extra-religious motives in hiding his church-offences. Towards the close of the chapter Dr. Caillat emphasizes that the Brahmanical, Buddhist as well as Jaina codes of conduct have undergone change in the course of history, quoting in her support the classical Jaina authors' own submission that their code of conduct was much more severe in former times than at present; but as we have already argued in details, a submission like this needs cautious handling if truth in its entirety is what one is aiming at.

what we call the second section of the third part of Dr. Caillat's thesis contains her chapters II and III, the former entitled 'Dispensation' and the latter 'Atonements'. Both together dispose of certain general issues raised by the classical Jaina authors while dealing with the problem of expiation. It was perhaps possible to insert somewhere in the latter chapter the material contained in the former, but since this material is taken up separately and first of all it would be proper to consider it separately and first of all. The material is related to the question whether the Jaina-church authorities provided for the possibility that in case of

emergency a monk might violate even the most cardinal tenets of Jaina faith—e.g. the tenets that truth be spoken and that sexual intercourse be avoided. Dr Caillat answers the question in the affirmative and adds that identical was the attitude of the other Indian religious sects like Brahmanism and Buddhism. What is more instructive, she quotes several concrete instances where the Jaina church-authorities would permit lying and also reports about the motives they had in doing so. Lastly, she reproduces in all details a discussion where is envisaged the contingency of a monk having sexual intercourse. The discussion is important perhaps less for its own sake than for the vivid light it throws on the way Jaina church-leadership would resort to trickeries and lies in case of emergency. For discussions such as this—though only occasionally pertaining to sex matters—are surprisingly numerous in the classical commentaries on the disciplinary texts—surprisingly because these texts themselves hardly ever betray a tendency in that direction. To a large extent, the changed attitude was the result of changed historical circumstances. Thus in the old disciplinary texts battle for the country's religious leadership was yet in progress, by the time of the classical commentaries it was decided in favour of Brahmanism seconded by Buddhism with Jainism emerging as a much poorer third, (this at least was the situation in North where these commentaries were written) Thus hardly ever favoured by the ruling princes, having scruples against the establishment of permanent monasteries, vowed not to stay at one place for more than one month (in a big town for more than two), faced with a social surrounding which was largely suspicious of them and of which they were largely suspicious the Jaina monks organized into more or less small *gacchas* wandered about from village to village, from town to town. And under conditions as trying as these the mutual bond of loyalty among these monks in general and those belonging to the same *gaccha* in particular was much closer than we can now imagine. Certainly, here lies the root of that touching consideration which the Jaina church-leadership as described by the classical commentators has exhibited for the weaknesses natural to a monk as to any man. Then we take up Dr Caillat's chapter III entitled 'Atonements' in which she considers several miscellaneous questions related to the problem of expiation, this as follows.

(1) First, our attention is drawn to the fact that in the Jaina theoretician's mind the concepts of expiation (= *prāyaścitta*) and mortification (= *tapas*) are mutually related. That is tellingly evident from the fact that in terms of the classical Jaina authors' list of technical concepts *prāyaścitta* is one of the twelve types of *tapas* while *tapas* is one of the ten types of *prāyaścitta*. Then arises the question whether *prāyaścitta* and *tapas* are merely a bodily performance or also a mental performance. The fact that *prāyaścitta* is included in those six types of *tapas* which are

collectively characterized as 'internal' (in contrast to the other six which are collectively characterized as 'external') as also the fact that the *prāyaścitta*-types *ālocana* and *pratīkramana* are a mental performance would suggest that *prāyaścitta* definitely has a mental aspect in addition to the bodily one. True, the Jaina theoreticians are of the view that *tapas* in general and *prāyaścitta* in particular rid a soul of the karmic particles supposed to be physical in nature, but that is a metaphysical hypothesis of theirs and has no bearing on the question whether according to them *tapas* in general and *prāyaścitta* in particular have got a mental aspect.

(2) Secondly, brief information is conveyed about each of the ten types of *prāyaścitta* but since in chapters IV-IX the matter is going to be taken up in details it can be skipped over here. But worthy of consideration are certain fruitful observations here made by Dr. Caillat as to the history of the punishment-type originally called *parihāra* and substituted by *tapas* in the present standard list of ten *prāyaścitta*-types. She rightly notes that in olden times *parihāra* was virtually the only punishment-type just as *tapas* was in later times; both equally and prominently involve elements of mortification but the later authors substituted *tapas* for *parihāra* because the latter did and the former did not require isolated living on the part of the offender—these authors having a true dread of isolated living. In view of what we have ourselves said on the point we have to endorse this reading of hers in all its essentials only, one ought to be more critical than she is of the later Jaina authors' own reading of the history of their church. (A minor point. On pp. 77-78 and p. 99 it is presupposed—on the alleged authority of Jinabhadra—that the ninth and tenth *prāyaścitta*-types went out of use after Bhadrabāhu but were revived later on. We have already taken note of the classical Jaina authors' mythological understanding pertaining to these *prāyaścitta*-types, and in terms of that understanding their subsequent revival must be inconceivable.)

(3) Thirdly, we are told how in *Vyavaharapīṭhikā* somewhat briefly and in *Jitakalpabhāṣya* in great details church-offences are arranged in terms of the ten *prāyaścitta*-types, a point we have already noted. Then Dr. Caillat notes that even in *Kalpa* and *Vyavahāra* there is often made explicit mention of the *prāyaścittas* to be awarded to one violating the regulation concerned while in *Nisītha* such an explicit mention is made regularly. But at the close of her chapter she expresses misgiving that the positions maintained in *Jitakalpabhāṣya* might not have been valid in the days of the old disciplinary texts *Kalpa*, *Vyavahāra* and *Nisītha*. The simple truth is that the author of *Jitakalpabhāṣya* did for his times what the author of *Nisītha* had done for those olden times—namely to arrange church-offences in terms of a current list of *prāyaścitta*-types, on the other hand, *Kalpa* and *Vyavahāra* represent the earliest stage in the history of Jaina church



when the main task was to enumerate church-offences and not to assign punishment for each offence—though for certain offences such an assignment too was done. Dr Caillat significantly notes that what the later Jains needed was a relative scale of *prāyaścittas* and that such a scale was provided by *Jitakalpabhāṣya*. The point to be added is that a similar relative scale was provided by *Nīṣṭha* in its own times and that since this scale was after all relative it too could be fully used by the later Jains; (the only difficulty would have arisen from the rather archaic character of the church-offences enumerated in *Nīṣṭha*, but that is a different point).

(4) Fourthly, we are informed about two technical concepts developed by the classical Jaina authors—viz. the concept of 'malaguna and uttaraguna' and the concept of 'darpa and kalpa'. The former concept stands for certain chief and subsidiary duties which a monk is supposed to observe and whose non-observance invites *prāyaścitta*, the second concept stands for the idea that a church-offence might be committed either out of deliberate negligence or unknowingly. By *malagunas* are to be understood the famous five vows of the Jaina-monk—viz, non-killing, truthfulness, non-theft, continence and non-acquisitiveness, but *uttaragunas* are a relatively obscure concept. In fact, the latter are found enumerated in two ways—both mentioned in *Vyavaharabhāṣya* I. 38 and that alone which Dr. Caillat notices in *Vyavaharabhāṣya* I 289. As for the 10 types of *darpa* and 24 types of *kalpa*, they are mentioned summarily in *Vyavaharabhāṣya* X. 633-38 and somewhat at length in *Jitakalpabhāṣya* vv. 588-616. These and similar technical concepts employed by the classical Jaina authors deserve study inasmuch as they prove an extremely convenient means for correctly grasping the drift and details of their argumentation, but unless proved otherwise they should not be supposed to have been used by the old authors. As a matter of fact, most of such concepts are a later product and their presence in an old text is a sure sign of their being interpolated there. But one should not be dogmatic about it and obscure exceptions are always possible. For example, in the just noted *Vyavaharabhāṣya* 1.38 *darpa* and *kalpa* are spoken of in connection with the monk's duties described as 5 *malagunas* and 10 *uttaragunas* but in the just noted *Vyavaharabhāṣya* vv 633-38 (and *Jitakalpabhāṣya* vv 588-616) they are spoken of in connection with the monk's 18 duties earlier described in *Vyavaharabhāṣya* I 246 (and *Jitakalpabhāṣya* v. 154). Now this set of monk's 18 duties though apparently a technical concept is not a product of classical times but a direct borrowing from the archaic *Daśavaikālika* chapter VI. Be that as it may, the concept of *uttaraguna* in the version reported by Dr. Caillat is not only itself a classical technical concept but is made up of several other classical technical concepts. As for the concept of 'darpa and kalpa'

its employment introduces the important ethical question of determinism versus free will, and Dr. Caillat provides us a good clue to the classical Jaina authors' way of considering the question.

(5) Lastly, we are informed about the technical concept of *vaiyāvṛtya* or service—ostensibly because *vaiyāvṛtya* is one of the 12 types of *tapas* while *tapas* is the chief of the 10 types of *prāyaścitta*. But the concept is of importance in its own right and in fact stands for a monk's voluntary duty towards his fellow-monks. The classical authors speak of 10 types of *vaiyāvṛtya*, but 8 items of this list simply describe the monastic status of the person to be offered *vaiyāvṛtya*, thus we are told that *vaiyāvṛtya* might be possibly offered to one's *ācārya*, one's *upādhyāya*, an old monk, a young monk, a *gaccha*-colleague, a *kula*-colleague, a *gana*-colleague, a *sangha*-colleague. So the real nature of *vaiyāvṛtya* is made clear by the remaining two items of the list; thus we are told that *vaiyāvṛtya* might possibly be offered to a monk who is sick or a monk who is performing *tapas*: Among the old disciplinary texts *Vyavahāra* 1.22–24 speak of *vaiyāvṛtya* being offered to an old monk, *Vyavahāra* 2.5–17 of it being offered to a sick monk—possibly a monk grown sick while undergoing church-punishment. And the most moving cases of *vaiyāvṛtya* described in classical commentaries are those of a monk offering devoted service to a sick colleague; (*Kalpabhāṣya* vv 1900–2013 describe in details how a sick colleague has to be served but in this text itself that is not the only case where this problem is touched upon). If we keep in mind that social milieu in which the Jaina monks of the classical times were functioning the attitude is easily understandable; and with 'service rendered to a sick colleague' serving as an ideal standard it could easily be worked out as to what should be the form of other *vaiyāvṛtyas* spoken of by the classical Jaina theoreticians. For the rest, Dr. Caillat's treatment of the problem makes the facts of the situation sufficiently clear.

Lastly, we come to what we call the third section of the third part of Dr. Caillat's thesis, a section which contains her chapters IV–IX and discusses one by one the ten types of expiation posited by the classical Jaina authors. In our examination of these chapters that follows the first three are taken up together inasmuch as they are three closely connected types of church-punishment.

The first *prāyaścitta*-type enumerated in the classical list is *ślocana* or confession, the second *pratīkramana* or repentance, the third *ubhaya* or confession-cum-repentance. But as is evident from certain observations made by Dr. Caillat herself, confession and repentance will have to be considered together. Thus her chapter on confession begins with the observation that the practice of confession was introduced by Mahāvīra among the adherents of Paṇḍita (p.116). And her treatment of repentance ends with the

observation that the oldest Jaina texts speak of no independent "repentance" even if they often speak of confession (p.139). In the latter case a cross-reference is made to p. 138 (of the French edition) and there we are actually told that according to the Sanskrit commentator Malayagiri Vyavahārasūtra 1.1-20 deal with confession (p.119). This statement there is preceded by a consideration of an Uttarādhyayana passage which speaks of ālocana-followed-by-ratikramana to be performed twice a day, in this connection two points are made—viz (1) that the step from confession to repentance is not very great and (2) that the passage in question cannot be very old while neither Ālpa nor Vyavahāra mentions the twice-daily confession. All this raises certain very important issues. Thus twice-daily repentance (not twice daily confession) was treated by the classical Jaina authors as one of the six daily necessary ceremonials (it there occupies the fourth place), and it has found no mention in the old disciplinary texts simply because they do not at all envisage the necessity of a daily ceremonial. The same is the case with the other old texts like Ācārāṅga I Śrutasādhya and Sūtrkṛtāṅga I Śrutasādhya, etc. and that is why if an Uttarādhyayana chapter speaks of a daily necessary-ceremonial then the passage concerned if not the whole chapter should be treated as a relatively late composition, (incidentally, this is one reason why Uttarādhyayana chapter 29 which explicitly mentions all these necessary-ceremonials and is quoted by Dr. Caillat—on p. 118—in a related context must be a relatively late composition). But then when the classical Jaina authors say that the followers of Mahāvira do and those of Pārśva do not undertake repentance they only mean to refer to the practice of twice-daily repentance—their very point being that the followers of Pārśva undertake repentance only when a church-offence has been committed. Not that this statement of classical authors is a true historical statement, but the point is that even if it is that it lends no support to the surmise that the practice of confession (or even the practice of repentance) was introduced by Mahāvira among the followers of Pārśva. As a matter of fact, the statement in question was a part and parcel of that well-rounded mythology which the classical Jaina authors, impelled by various motives, brought into being—in the present case the motive being to extol the practice of twice-daily repentance. Thus the full version of the statement in question is that the followers of the first and the twenty-fourth tīrthāṅkara do and those of the intermediate twenty-two do not undertake twice daily repentance—it being the case that Mahāvira was the twenty-fourth tīrthāṅkara and Pārśva the twenty-third; (certainly, Dr. Caillat notices this mythology—based on classical position (p.135) but not its deeper implication). And if Malayagiri says that Vyavahārasūtra 1.1-20 are ālocanasūtras that would not lend support to the surmise that the old disciplinary texts were conversant with confession though not with independent repentance, for these old texts are conversant with repentance as much as they are conversant with confession—their

standard string of words mentioning both being fully translated by Dr. Caillat herself on p. 117. But may be Dr Caillat's reference was not to that statement of Malayagiri but to the three types of *alocana* spoken of by the classical commentators and introduced by Dr. Caillat on p. 138 (of the French edition), but this concept of threefold confession is a typical classical concept unknown to the old disciplinary texts. Really, this threefold confession, so elaborately described by Dr. Caillat on pp. 124-32, is as much marked for its ceremonious character as the classical authors' 'repentance' always is—a specimen of the latter too being helpfully provided by Dr. Caillat on pp. 136-38. So the point is not that either confession or repentance was unknown to the early Jainas and became known to the later Jainas but that unlike the early Jainas the later Jainas turned both into so much of a ceremonious affair. From a broader point of view, however, that is a relatively minor matter. For the point that needs even greater emphasis is that with the Jainas confession and repentance are not just two (or three) types of church-punishment by the side of other types but a necessary preliminary to all church-punishment which usually has to be of the form of some physical torture or other; this point so evident in the case of the old disciplinary texts on account of their relevant formula expressed through that standard string of words get somewhat blurred in the classical texts with their position that confession, repentance and confession-cum-repentance are three types of church-punishment by the side of seven others. However, even the classical Jaina authors did not wilfully underestimated the significance of confession and repentance—as we can easily learn from the so many of their characteristic pronouncements on the subject quoted by Dr Caillat in her chapter under consideration. As a matter of fact, all religious authorities—the Jainas being no exception—award church-punishment primarily with a view to morally reforming the offender and secondarily with a view to deterring him (and others) from committing an offence—just opposite being the attitude of all state-authorities while awarding judicial punishment. This happens because one's membership of state is compulsory and based on no moral conviction whereas one's membership of a religious sect is voluntary and based on one's conviction that the philosophy of life upheld by this sect is tenable and wholesome. This however is the ideal while in real world religious authorities are often faced with problems similar to those faced by state-authorities. Thus for example arises what might be called the problem of 'cunning confession', a problem taken note of by the Jainas in the way reported by Dr. Caillat on p. 122.

The fourth *prāyaścitta*-type enumerated in the classical list is *viveka* or 'separating out the improper from the proper alms'. Nobody ever says much about it and Dr. Caillat too simply describes it as we have done earlier.

The fifth *prayaścitta*-type enumerated in the classical list is *kayotsarga* or steady bodily posture. Even old disciplinary texts (e.g. *Kalpa* 119) incidentally mention *kayotsarga* but not as a type of church-punishment. In classical times *kayotsarga* was treated as one of the six daily necessary ceremonials (it there occupying the fifth place), but what was said about it in that connection makes it clear that it was not considered an end in itself but an aid to mental concentration—e.g. mental concentration needed for recalling one's church-offences (i. e. for performing the fourth among the daily necessary-ceremonial) or that needed for worshipping the *tirtha-ākara* (i.e. for performing the second among the daily necessary-ceremonials). Really, *kayotsarga* could be considered an end in itself only as an aid to body-building, a problem in which the Jaina church-leadership was not interested. But when it was enumerated among the ten *prayaścitta* types it was virtually treated as a mild type of bodily mortification and began to be awarded as a punishment for certain rather moderately grave church-offences. Dr. Caillat notices how *kayotsarga* has been conceived and been prescribed for certain ceremonious purposes, it remains to be added that it is also a punishment for certain small number of church-offences.

The sixth *prayaścitta*-type enumerated in the classical list is *tapas* or mortification. As we have already learnt, it is Dr. Caillat's contention that *tapas* occurs in this list where *parihāra* would have been in olden days and that the substitution was made because the later authors were afraid of isolated living which was a necessary element of *parihāra*-punishment. Hence it is that in her present chapter supposed to convey information about the punishment-type called *tapas* she gathers together considerable information about the punishment-type called *parihāra*. She begins by noticing that *parihāra*-punishment would not be awarded to weaklings like women etc. (p. 150), towards the close of her account she refers to a case where *parihāra*-punishment seems to have been awarded to a weakling but in whose comprehension the commentators do not help because '*parihāra* proper had no longer any existence or any interest except theoretical. Other atonements had been substituted for it' (p. 169). As a matter of fact, the classical commentators are categorically of the view that *parihāra*-punishment is out of vogue since long, long ago—this being a clear implication of *Vyavahārabbāṣya* 1.354 according to which the minimum educational qualification of a *parihāra*-offender is acquaintance with a portion of the supposedly long lost *Pūrva*-texts. What has happened is that the classical commentators have tried to imagine for themselves the situation when such highly qualified church-offenders were awarded *parihāra*-punishment; the result was that niagra of romantic outpourings from which a goodly selection has been made by Dr. Caillat in her present chapter. Not much serious value attaches to all this just as not much serious value attaches to the classical authors' detailed description of the alleged doings of

a *jinakalpika*. In connection with this reporting about *parihāra*-punishment Dr. Caillat has also touched upon another somewhat important problem in which the classical commentators took immense interest. Really, it was their interest in this problem that led them to interpolate those first twenty aphorisms in *Vyavahāra* chapter I, aphorisms which together with 33 more were also interpolated in *Nigūṭha* to constitute its last and twentieth chapter. The problem was how to calculate the duration of punishment in case one commits a new offence while yet undergoing punishment—the celebrated *gropana* problem. Even while frankly expressing misgiving about the utility of the calculations and speculations indulged in by the classical authors in the course of considering this problem (pp. 153-54, footnote) Dr. Caillat has done enough—perhaps more than enough—reporting on that count, a reporting that deserves due attention. As for the substitution of *parihāra* by *tapas* it was certainly always there in the mind of the classical authors, but they went on approvingly quoting old texts where *parihāra*-punishment was prescribed and even themselves prescribed the same because they were sure that the day-to-day church-leadership would convert an amount of *parihāra* into an equivalent amount of *tapas* as would suit the case under consideration.

The seventh *prayascitta*-type enumerated in the classical list is *cheda* and the eighth *mūla*, the former standing for a partial annulment of past church-career, the latter for a total annulment of the same. The former was clearly envisaged in the old disciplinary texts, as a matter of fact, the usual phrase for church-punishment employed in these texts is 'either *cheda* or *parihāra*'. We have seen how crucial was the concept of *parihāra*; the concept of *cheda* could have been equally crucial and the reason why we do not hear much about it could be that it was an easily comprehensible concept. Be that as it may, even the later authors do not discuss any problems that specially arise in connection with the award of either *cheda*-punishment or *mūla*-punishment, what they usually tell us is as to what church-offences invite these punishment-types, what punishment-types could be converted into these two punishment-types, what punishment-types could these two punishment-types be converted into. However, even these latter sort of statements are not very many. Dr. Caillat too complains about the paucity of material dealing with the punishment-types *cheda* and *mūla*; yet she has collected some rare material of that sort. Even so, one should be cautious about handling a passage like *Vyavahāra-bhāṣya* III. 277 (quoted on p. 175) where several increasingly grave cases of the offence concerned are considered and the six *parihāra*-types, *cheda*, *mūla*, *anavasthāpya*, *pārāṇcika* respectively prescribed for them as punishment. This is the most usual way the classical commentators gradated the increasingly grave cases of an offence under consideration and no specific information is thereby conveyed about *cheda*, *mūla*, *anavasthāpya*, *pārāṇ-*

cika etc. , as a matter of fact, it is a graded scale like this which we have earlier called the 'first' list of ten *prāyaścitta*-types—contrasted to which the list presently under consideration is called the 'second' list.

The ninth *prāyaścitta*-type enumerated in the classical list is *anavasthāpya* and the tenth *parāñcika* and it is difficult to translate the words into English because we know so little about these *prāyaścitta*-types; (in the English version of Dr. Caillat's thesis the former is called 'demotion' the latter 'exclusion'). Thus *Vyavahāra* 2.7-8 and 18-23 speak of those punishment-types but say identical things about the two; (on the other hand, *Kalpa* 4.3 enumerates one set of three church-offences punishable by *anavasthāpya*, *Kalpa* 4.2 another set of three punishable by *parāñcika*). However, they are certainly most severe types of church-punishment inasmuch as the offender concerned here has to lead the life of a householder before being admitted back into the monastic life. In any case, the classical authors have treated these two punishment-types in the same manner as *parihāra*. Thus *Kalpabhāṣyatikā* v.5029 and v.5129 would demand from a *parāñcika*-offender and *anavasthāpya* offender respectively the same minimum educational qualifications as *Vyavahārabhāṣya* I. 354 would from a *parihāra*-offender—this meaning that according to the classical authors all these punishment-types ceased to be current long, long ago. And the difficulty with Dr. Caillat's treatment of the two punishment-types in question is the same as with her treatment of *parihāra*; she speaks as if the classical authors are in this connection too discussing certain real monastic-penal problems of their days. Even then what she says on p. 179 has to be corrected in the light of what she says on pp. 177-78, thus on p. 179 she incorrectly says that the punishment-types in question are to be awarded only to a lonely wanderer but on pp. 177-78 she correctly says that among the *gaccha*-wanderers they are to be awarded only to an *ācārya*. For the rest, her present account of an *anavasthāpya*-offender and a *parāñcika*-offender gives us a vivid idea of how the classical authors imagined for themselves persons like these just as her earlier account of a *parihāra*-offender gave us a vivid idea of how they imagined for themselves a person like that—in both cases imagination having little basis in reality.

Here ends the third and the last part of Dr. Caillat's thesis, and then follows a brief two-page chapter concluding the whole thesis. This chapter raises some important issues—methodological and otherwise—and deserves serious consideration. Dr. Caillat begins by paying compliments to what might be called the Jaina authors' love of system though she hastens to point out that the system often exhibits apparent cracks which to her mind are there due to these authors' endeavour to adapt this system to a reality that often proved intractable. The point is important but the opp-

osite point needs not only emphasis but greater emphasis. For in the classical authors' writings—so voluminous and devoted to so diverse branches of learning logical flaws are extremely few, and what they have written on monastic disciplinary problems constitutes no exception to this remarkable rule. As a matter of fact, compelled by the logic of their position these authors have often embraced conclusion that are truly bizarre. One example might suffice, an example which we have already noted in some detail and which will presently serve some other purpose as well. It relates to the classical Jaina authors' concept of the church punishment types *parihāra*, *anavasthāpya* and *parañcika*. Their logic required that one undergoing these types of punishment must be a first grade ascetic and so they described him in so glaring terms that one at times doubts whether the person described is a church-offender—in the case of *anavasthāpya* and *parañcika* one guilty of a gravest moral breach. The doubt is removed with relative ease in the case of one undergoing *anavasthāpya* and *parañcika* but the case of one undergoing *parihāra* has misled even so diligent a researcher Dr. Caillat. For her reading—recollected in the present chapter just after raising the point we are considering—is that *parihāra* was some sort of temporal pursuit of an old monastic ideal on the part of the latter day Jainas whose own monastic ideal was of an opposite sort. In any case, this reading becomes the starting point of her discussion of a very important question of her present chapter viz. as to how the monastic ideal pursued by the early Jainas is to be distinguished from that pursued by the later Jainas. This question too we have already considered in some details and in that connection have partially endorsed Dr. Caillat's own central surmise. The point might be recapitulated and will be helpful in appreciating what she is presently driving at. For her contention is that the ideal of lonely living was the monastic ideal frequently enough pursued by the early Jainas but that in later times it was on the whole replaced by an opposite monastic ideal viz. the ideal of collective living. She emphasizes that the later Jainas adopted the monastic ideal they did because they found it better conducive to their ultimate aim which was attainment of salvation, but she also notes that this ideal created some special difficulties in the way of attaining this very aim, difficulties which the latter-day church-leadership sought to obviate in various ways. The point is arguable though we have no idea of how Dr. Caillat would argue it in details but maybe there is some flaw lurking here. For the truth seems to be that the early Jainas and later Jainas had a contrasted way of looking at the whole problem of salvation—and-the-monastic-career-suited-to-its-attainment—from which emerges the conclusion that the ideal of lonely living was the only monastic ideal pursued by the early Jainas as the ideal of collective living was the only ideal pursued by the later Jainas. If that be so it is doubtful whether Dr. Caillat's point — at least in the form here presented — is wholly tenable.



## TATTVĀRTHASŪTRA VERIFICATION OF PRAŚASTI

Suzuko Ohira

It has been a controversy whether the colophon attached to the *Sabbāzaya T. S* (*Tattvārthasūtra*) is the authentic document or not. This issue is somewhat odd in a way, because a mention that Umāsvatī or Umāsvamī is the author of the *T. S.* which is unanimously accepted by both sects is found in the *prāśasti* alone in the earlier literature of both traditions. However since the Digambara version lacks the entire *Bhāṣya* portions and since none of the recorded items in the colophon have yet been proved of their historicity, this problem remains to be investigated, which is attempted to be tackled in the following inquiry

*prāśasti*<sup>1</sup> records his biography as follows :

1. Preceptor for initiation : Ghoṣanandīkṣamaṇa (ekādaśāṅgavid)  
Grand-preceptor Śivaśrī (vācakamukhya)  
Preceptor for education Mūla (vācakācārya)  
Grand-preceptor Muṇḍapādakṣamaṇa (mahāvṛcaka)
2. Father - Svātī of Kaubhīṣaṇa gotra  
Mother - Vatsī (Siddhasena comments that his mother's name was Umā and her gotra Vatsa)  
Place of birth Nyagrodhikā
3. Author . Umāsvatī  
Position Uccairnāgara Vācaka  
Title of the work : *Tattvārthadhigamaśāstra*  
place of its composition Kusumapura

None of the other work ascribed to him even bears his name. Also the practice of attaching such a colophon with full information of the author to this extent, even though the date is excluded, was not conventionalized in the classical period. His name sounds peculiar and the gotra name Kaubhīṣaṇa which finds no mention in the *Gotrapravaramanjari* appears equally strange. Thus there are enough reasons to suspect that this colophon might be a later interpolation.

Unfortunately much of what is told about himself in the *prāśasti* has ever been sealed to us because its testifical sources, either literary or epigraphical, are inaccessible. Then we are not able to establish a full testimony of the said account. What we can do utmost under the circumstances is to try to prove the historicity of any items mentioned above if possible, by which

Śambodhi 5 2-3

the rest of the whole account could be induced to be authentic. Umāsvatī refers to or distinguishes the Jaina concepts from non-Jaina concepts expressed in the *Vaileṣṭikasūtra*, *Nyāyasūtra*, *Sāṅkhyakarika*, *Yogasūtra* and *Abhidharmakośa*. All the works up to *Yogasūtra* are known to have been composed before the date of Vasubandhu. Thus it is certain that Umāsvatī's date falls between Vasubandhu and Puṣyapāda, that is, approximately 5th-6th century A.D. Also from the scope of the source materials represented in the *T.S.* there is no doubt that he belonged to the Āgamic tradition in the North. If therefore there are any early resources around this period onwards in the Śvetāmbara tradition which refer to Umāsvatī and/or which bear witness to any *prastāvi* statement, e.g., name of his teacher, parent, *gotra*, *śākha*, work etc., they are valuable for us to solve the present problem.

Fortunately we are in possession of such materials. *Kalpasūtra* theravā records Uccairnāgara śākha which is according to the *prastāvi* the legitimate śākha of our author, but it is silent about Umāsvatī as it lists gurus' lineage up to Skandila, president of the Second Canonical Convention. *Nandisūtra* theravā speaks of Svātī as the descendant of Hārta gotra, which is however denied by his autobiography. Thus the biographical record claimed by himself and the one offered by the *Nandisūtra* shows a conflict. This *Nandī* paṭṭavālī is however the oldest extant source available to us in relation with our problem, of which important nature should not be overlooked. We ought to therefore carefully examine the relevant contents expressed in this text and explain the nature of this conflict with a view to establish the historicity of *prastāvi* document, which is the major point attempted in this inquiry.

Mathura inscriptions of Kushān dynasty have confirmed the general trust-worthiness of the sthāvīravālī recorded in the *Kalpasūtra*, for nearly 1/3 of ganas, kulas and śākhās mentioned in the latter are identified by the former, by which some of the readings in the *Kalpasūtra* were even improved and the actual relation of a particular śākhās with particular kula and gana which is not coordinated in the *Kalpa* theravālī become patent. On behalf of this historical authenticity, we shall be allowed to use this *Kalpasūtra* which was penned down as the final version at the Third Valabhi Council as a criterion to measure the reliability of the other paṭṭavālīs which are as a rule distorted in view of attaining the authority of a particular patriarchal order concerned.

Uccairnāgarī (variously spelled in the inscriptions of the mixed dialect of Prakrit and Sanskrit as Uccanagari, Uccenagari, Ucenagari, Uccenakari etc.), which is a śākha belonging to Brahmadāsika kula of Kotika (Kotliya) gaṇa as so endorsed by the *Kalpasūtra*, enters at least ten times the stage

Mathurā inscriptions during the reign of King Kanishka and Huvishka, e., 2nd century A. D.<sup>3</sup> It appears that Kotika gana was one of the most influential parties in those days, of which name is said by Buhler to have survived in the 14th century A.D.<sup>4</sup> A few other kulas and śākhās of this gana are listed in the inscriptions, and its Vidyadhari śākhā appears again in the Mathurā inscription of 432 A. D. Inscriptions were made by the Jaina laymen mostly in the memory of the donation of images, which as a rule record the names of their preceptors in the above gana, kula and śākhā in due order. Once it happens, however, that Brahmadāsika śākhā is mentioned together with Uccairnāgarī śākhā,<sup>5</sup> and twice Uccairnāgarī śākhā alone.<sup>6</sup> All these belong to the period of King Huvishka. This may suggest that the larger divisions of gana and kula were already on the way to be expressed by the smaller division of śākhā, which exactly so found in the case of Uccairnāgarī śākhā recorded in our *praśasti*. Uccairnāgarī is the name of the śākhā, and Uccairnāgara a member of the śākhā, thus "Uccairnāgara Vācaka" signifies a reciter of Uccairnāgarī śākhā. Furthermore Uccairnāgara is identified with a place name which is also known as Varanā, modern Bulandashahar (Baran or Bannu) in U. P.<sup>7</sup>

It is interesting to note in this connection that 1/4 of the names of these three units gana-kula-śākhā listed in the *Kalpasūtra* are derived from the place names of Northern India ranging from Bengal through Rajasthan as follows: Antarāṅjika (Atranji-khera, on the Kālnadi), Bhadriyaka (Bhadriyapura, identified with Bhadia, Hazaribagh Dt.), Brahmadāsika \* (Bambhalija, Bambhadīva, island, unlocatable), Dāsikhabatīka (Bengal), Indrapuraka (Indore, Bulandashahar Dt.), Kākandīka (Kākandī, Kakan, Monghyr Dt.), Kamīyaka (Kampilapura ?, city on the bank of the Ganges), Kauśāmbīka (Kosam, Allahabad), Kotivarīya (Dinajpur, Bengal), Madhyamīka\* (Nagari, Rajasthan), Māsapūīka (Māsapurī, capital of Purīvatta, not identifiable), Pundravarthanīya (Mahāsthāna, Bogra Dt., Bengal), Śrāvastīka (Śrāvastī, U. P.), Tamraliptīka (Tamluk, Midnapore Dt, Bengal), Vāṇīya \* (Vāṇīyagāma, city near Veśālī), Varanā \* (Varanā or Varanā, Bulandashahar, U.P.), Vātsālīya\* (Vaccha).<sup>8</sup> Those with an asterisk appear in the Mathurā inscriptions, which are likewise spread through the same geographical area, thus explaining the distribution of the Jaina order in the 2nd century A.D. in the North and the position of Mathurā city as the center of Jainism.

According to the *Kalpasūtra*, Uccairnāgarī śākhā was founded by Ārya Śānti-senika, disciple of Ārya Datta. Kotika gana to which Uccairnāgarī śākhā belongs was instituted by Sūstīta and Supratibuddha. Umgsavāti is not referred in the *Kalpasūtra* theravali, a brief table of which pertaining to the later discussion is given below (based on the *Kalpasūtra* in the *S.B.E.*, v.22).



iii. Haribhadra's vṛtti on *Nandīsūtra* (ibid. pp. 14–15)

. Mahāgiri  
|  
Balissaha (Kauśika)  
|  
Svātī (Hārīta)  
|  
Śyāmācārya (Hārīta)  
|  
Śāṇḍilya (Kauśika)...

1. 1. iv. Malayagiri's tīkā on *Nandīsūtra* (Rāya Dhanapati Simha Bahādurakā  
*Āgama sangraha*, v. 45)

...Mahāgiri  
|  
Balissaha (Kauśika)  
|  
Svātī (Hārīta)  
|  
Śyāmācārya (Hārīta)  
|  
Śāṇḍilya (Kauśika) ..

2. Dharmasāgaragani : *Tapūgaccha paṭṭavālī*, 1646 V. S./1589 A.D. p. 46

...Mahāgiri  
|  
(his disciple) Balissaha  
|  
(his disciple) Svātī, author of the texts such as *Tattvārtha*  
|  
(his disciple) Śyāmācārya, author of *Prajñāpanā* (d. 376 V.N.)  
|  
(his disciple) Śāṇḍilya...

3. *Śrīguru Paṭṭavālī*. author and date unknown, p. 165

...Mahāgiri – Subasti  
|  
{Susthita–Supratibuddha of Koṭṭika gaccha  
(etad-vārake) Balissaha  
|  
(his disciple) Svātī Vācaka of *Tattvārthasangraha*  
|  
(his disciple) Kālākācārya of *Prajñāpanā* (d. 376 V. N.)  
|  
Indradinna...

II. 4. Dharmaghoṣasūri *Duḥkhamakūla śramana sangha stava*, c. 1300 V. S.  
p. 23 Prathamodaya yugapradhānas

. Mahāgiri  
 |  
 Subastī  
 |  
 Ghaṭasundara  
 |  
 Śyamācārya  
 |  
 Skandila  
 |  
 Revatimitra...

p. 24 Dvitiyodaya yugapradhāna

Revatimitra  
 |  
 Sīrphaśuri  
 |  
 ⋮  
 II. 4. p. 24 Hārila  
 |  
 Jinabhadra  
 |  
 Umāśvati  
 |  
 Puṣpamitra...

p. 24 also offers the account of Umāśvati's life gṛhavasā 20 years, vratapariyāya 15 years, yugapradhāna 75 years, total age 110 years, 2 months and 2 days.

Avacūri p. 17

...Revatimitra  
 |  
 Āryamunugu  
 |  
 Svāmī (Svātī)  
 |  
 Hārila Śyamārya  
 |  
 Śaṇḍilya...

p. 18

...Hārila 54 (yugapradhāna)

(Here a verse is inserted, 'pamcasas panasie vikkamakafa  
 uḍḍa(jha)tti atthamio/haribhaddasuri saro, bhavānāpā disau  
 kallānāp')

Jinabhadra 60  
 |  
 Umāśvati 75  
 |  
 Puṣyatīya 60...

5. Vinayavijayaganī Śrīyugapradhāna. 1651 A.D. p. 140  
Lokaprakṣa sarga 34.

These repeat the accounts of prathamodaya and dvitīyodaya yugapradhānas above.

- III, 6. Ravivardhanaganī . paṭṭavālisūroddhāra. 1682 A.D p. 152

. . Yākinisūnu Haribhadrasūri  
:  
Vīraprabhasūri  
|  
Umāsvatī (Yugapradhāna, 1190 V. N./663 A.D.)  
|  
Jinabhadraganī

- III, 7 Jinavijaya : Kharataragaccha paṭṭavāli saṅgraha  
(Bābū Puranacandra Nāhar, Calcutta, 1931)

- p. 9 ...Devaśādhigani kṣamāśramana (900 V.N./373 A.D.)

Govinda vācaka  
|  
Umāsvatī vācaka, author of Praśamaratī  
|  
Devinda vācaka  
|  
Jinabhadraganī kṣamāśramana (980 V.N./453 A.D.)...

- p. 26 .Govinda

Saṃbhātādinna  
|  
Laubhityamunī  
|  
Pauṣyamukhya  
|  
Umāsvatī vācaka (bhāṣyādyeṣu vidhāyakam munivara)  
|  
Jinabhadrasūri...

Genealogical tables of these paṭṭavālis pertaining to Umāsvatī disagree one another to a great extent, and we cannot rely upon any one of them immediately. These are classified into three groups above so that their internal relationship can be easily traced. Paṭṭavāli in the Group I unanimously place Svātī before Śyāmācārya, those in the Group II after Jinabhadra, and those in the Group III before Jinabhadra Svātī is thus spoken somewhat in close connection with Śyāmācārya and Jinabhadra. Group II offers genealogies of prathamodaya and dvitīyodaya yugapradhānas. Herein the lineage of prathamodaya follows the table of the Group I, which refers to Śyāmācārya but drops a mention of Svātī (Svāmī is mentioned in its avatāri p. 17), and the lineage of dvitīyodaya places Umāsvatī after Jina-





Tradition ascribes Mahāgiri and Suhastī as the contemporaries of Saṁ-  
vṛati, which may be an open question. Even then, Svātī's position assigned  
herein as his grand-disciple is an improbable fact. Also his position as the  
predecessor of Śyāma, author of the *Prajñāpanā* is incredible, for the content  
of the *T.S.* cannot be succeeded by that of the *Prajñāpanā*. Śaṇḍilya whom  
Iacobi identifies with Skandila can neither be acceptable as the granddisci-  
ple of Vācaka, for the content of the *T.S.* stands later than the period of  
the Canonical Convention at Mathurā. His relative chronological position  
in relation with his predecessors and successors cannot be therefore accepted  
as it is. Before we get into the inquiry why this could have happened so,  
we would like to examine the curious fact here first why Svātī's first entry  
in the archive was made in this particular place in relation with Balissaha  
with the assignment of a foreign gotra, because to be the disciple of Balis-  
saha is an obvious interpolation to the *Kalpa* genealogy, and to have Hā-  
rita gotra is in conflict with the *pralasti* record. So we shall go back to the  
*Kalpasūtra* and review how the ācāryas involved in this scene are informed  
of themselves;

- (1) Balissaha (his gotra not mentioned)—founder of Uttarabalissaha gana,  
from which Candanāgari śākhā derived.
- (2) Susthita and Supratibuddha (of Vyāghrapatya gotra)—founder of Ko-  
śika gana, from which Uccairnāgari śākhā derived.
- (3) Śrīgupta of Hārita gotra—founder of Varana gana, from which Vajra-  
nāgari śākhā derived.

It strikes us to find that the ācāryas coming in this scene are all  
related in someway or other to the śākhā called Nāgari i.e., Candanāgari,  
Vajranāgari and Uccairnāgari, to the last of which our author claims to  
belong. It appears that his entry in the *Nandīsūtra*, after which the rest of  
the texts followed, was made in some connection with these three Nāgari  
śākhās which are the only śākhās bearing the name Nāgari in the *Kalpasūtra*.  
Then what is the probable reason that the *Nandī* allowed his entry in  
relation with Nāgari śākhā? We shall speculate on this point with regard  
to his *Gotra* and to his relation with Balissaha.

#### (1) GOTRA.

*Nandī cūṛṇa* and the other commentaries do not raise any doubt as to  
why the *Nandīsūtra* assigned Hārita gotra to Svātī. We shall propose a proba-  
ble archival error occurred in the *Nandīsūtra* in the following way. Uccai-  
r-nagara is, as already mentioned, known also as Varāṇṣ, an ancient  
kingdom which is counted as one of the twenty-five and a half Aryan  
countries for the Jānas. *Nandī* author likely confused Uccairnagara with

its another name Varanā as the place of śākha where Svāti belonged. Svāti was then assigned to belong to Varāna gana which was founded by Śrīgupta of Hārita gotra. Thus by the second confusion of place name and gana, Vācaka's gotra was fatally recorded as Hārita which was likewise extended to Śyāmācārya. Confusion seems to have thus happened accidentally.

## (2) RELATION WITH BALISSAHA

*Nandī* verses 25-26 read,

'elavaccasa gottam vappāmi mahāgiriṃ suhasthiṃ ca /  
tatto kosiya-gottam bāhulissa sariv vappam vappam //  
hāriya-gottam sām ca vappāmo hāriyam ca sāmajjam /  
vande kosiya-gottam sampāllam ajja-jīyadharam //'

(Bahula's twin brother is Balissaha)

It is evident from the *Kalpa* theravāḥ that Balissaha is the direct disciple of Mahāgiri, from the line of which Suhastī's line differs. *Nandī* verses above do not clearly distinguish their relation, which however is elucidated by its *Cūṇī*. And in this *Nandī cūṇī*, Svāti is plainly stated as the pupil of Balissaha, 'balissahassa amtevaṣṣi sātī hāriyassagotte'. *Cūṇī* does least bother about our problem why Svāti's seat was all of a sudden allotted under Balissaha. But why did *Nandīsūtra* reckon Svāti after Balissaha?

In the previous genealogical table of the *Kalpsūtra* it is noted that all the three Nāgari śākhas are derived only from the ganas established by the disciples of Mahāgiri and Suhastī. Also it has just been suggested that Umāsvatī's identity as Uccatnaggara was likely muddled with Vajranagara (whose śākha branched off from Varāna gana) as to the assignment of his foreign gotra. This suggests that he was popularly identified with the Vācaka of Nāgari śākha who might have been known to people as Nāgara Vācaka.<sup>9</sup> If his specific Nāgari śākha were already confused with the other or forgotten but if he were popularly identified with Nāgara Vācaka, it is most desirable for him to be placed in the spot where in some relation or other all these three Nāgari śākhas are conveniently found together in the established patriarchal lineage. And sure enough, such a spot is ready in the *Kalpa* theravāḥ in the circle of Mahāgiri-Suhastī whose disciples are responsible for branching off of all these Nāgari śākhas. Then this is the exact place where Nāgara Vācaka ought to be assigned—under one of the organizers of the three ganas who are each responsible for the origination of their own Nāgari śākha. It appears that this is the picture how Svāti came to be allotted under one of the disciples of Mahāgiri-Suhastī. It is not known why *Nandī* author proposed Balissaha as the predecessors of Svāti instead of

Śrīgupta or Susthita-Supratibuddha. It could have been that Nāgarī Śākha branched off from Balissaha's gana was more well known than the other two. It is neither known whether it was so done intentionally or accidentally.

Śrīguru paṭṭavālī enters Balissaha and Susthita-Supratibuddha as the rivals (vāṛaka; hostile, opposing). Addition of this abrupt information seems to have an attempt to assert that Svāti does not belong to Susthita-Supratibuddha line, namely, Uccairnāgarī śākhā, for this party is said to have stood hostile against Balissaha party of which Svāti is a member. It may allude that there was some prestige struggle for the prerogative over our eminent Vāca among the Nāgarī śākhās. This paṭṭavālī is undated, but from the manner of its description it may stand close to the period of *Tapāgaccha paṭṭavālī* of Dharmasāgararāṇi, i.e., 16th century A.D. This tradition could be an old one, but it cannot be that old, for it essentially follows the interpretation of *Nandī* commentaries. It can certainly not be older than *Cūrṇī* which comments upon the *Nandīsūtra*. Then the implication made by the *Śrīguru paṭṭavālī* should not be counted seriously for the consideration of our problem.

It is sufficiently convincing that the *Nandī* author created a seat for Svāti in the genealogy of *Kalpasūtra* wherein all the Nāgarī śākhās branched off from the disciples of Mahāgiri-Suhastī Ārya Śāntisenika, founder of Uccairnāgarī śākhā, was totally forgotten because he stood outside this Mahāgiri-Suhastī circle. A doubt may arise as to how his *gotra* Harita could have escaped a criticism expected from Haribhadra and Malayagiri who are said to have commented upon the *T.S.* The author of the *Nandīvr̥tti* was most likely not the same Haribhadra who wrote a commentary on the *T.S.* after the *Bhāṭṭyānusārinī*. Malayagiri's commentary on the *T.S.* does not exist, and we are not at all sure if he at all made it or not. Thus this doubt shall be dismissed.

Although much is still in darkness, yet the foregoing discussion sufficiently well explains that Svāti referred by the *Nandīsūtra* is identical with Umāsvāti who belonged to one of the three Nāgarī śākhās recorded in the *Kalpasūtra*, and that the *Nandī* record of his *gotra* was likely derived by the confusion of place names. *Nandī* author seems to have attempted to justify his interpolation of Svāti after Balissaha by bringing in the line of Śyāma-Śaṇḍilya who belonged to much earlier date than Umāsvāti. The modes of such manipulation suggest that this interpolation was made in considerably later time when the authoritative position of the *T.S.* came to be well recognized in the Jain circle. Later authors of paṭṭavālīs in the Groups II and III faced difficulty in accepting Umāsvāti's chronological position created by the *Nandīsūtra* and attempted to adjust it by pushing him further down. This is enough to ascertain that the *Nandīsūtra*, although

It is accompanied by archival errors, is the oldest valid source to verify the autobiographical account of Umāsvatī. Then it is enough to establish that the *prasaṣti* is the authentic document written by the author himself.

Our task is not fully over yet. We have not yet raised a question—what is this Nāgarī śākha? Mathurā inscriptions list all the three Nāgarī śākhas recorded in the *Kalpasūtra*. The seat of Uccairnāgarī śākha is Bulandashahar, U.P. Vajranāgarī (Pk Vajjanāgarī) should be, according to Bühler's proposal corrected into Vṛjīnāgarī which is derived from Vṛjī country of Bihar.<sup>10</sup> Location of Candanāgarī śākha is not traceable. It is likely that a Nāgarī śākha means the śākha derived from a place name bearing the word 'nagara' inasmuch as that the later Nāgara gaccha was derived from Vadanagara. Relation between the Nāgara caste of Brahmanical system and Jaina Nāgara sect is denied by the scholars.<sup>11</sup>

His gotra 'Kaubbhāṇa' is not listed in the *Gotrapravaramaṇjari*. Its possible forms of corruption are also difficult to be found therein. Bhīṣāṇa meaning terrifying, frightening and horrible, is the name of Śiva,<sup>12</sup> to which the affix 'ku' is added in all probability, Vacaka Svātī was a descendant of the Śaiva Brahmin.<sup>13</sup> His proficiency in Sanskrit and his interest in and knowledge of non-Jaina thoughts which are all unusual for the Jainas in the classical period also suggest that he was likely a convert from Brahmin background. Naming a child by giving the names of his parents was a common practice in ancient India. Umā-Svātī certainly sounds peculiar, and he seems to have been called by the name Svātī after his father in the olden days as the earlier *pattāvalis* report. Nyagrodhika, the birth place of our author, is difficult to identify, which might have probably been in U.P. not far away from Uccairnagara or Bulandashahar. Kusumapura must be identified with Pataliputra, the ancient capital of the Nandas through the Guptas, where the First Jaina Canonical conference was held. Umāsvatī seems to have preferred the classical name 'Kusuma' to 'Pāṭali', for the usage of the latter violates the metrics of the poem which is composed in Ārya metre.

'Puravara Kusuma' expressed in the *prasaṣti*, even though it may be a stereotyped epithet of Pataliputra, suggests that the T. S. was completed prior to the destruction of Pataliputra which occurred according to the archaeological evidences somewhere around 500 A.D.,<sup>14</sup> because the work as such is impossible to have been composed in the warring atmosphere of the city. It certainly could not have been written in the middle or after the destruction of the city.

*Nandīsūtra* which was penned down in the Third Vaibhī Council in 453/466 A.D. (980/993 V.N.) refers to Umāsvatī. *Nandī* record of Umā-

svati is the interpolation made on the genealogy of the *Kalpasūtra* which was also penned down in the Third Valabhī Council. It could be well probable that the said *Nandi* interpolation was made after the Third Canonical Convention, because it is also pointed out that *Nandi* draws materials from the *Āvśyakamiryuktī*.<sup>12</sup> Suppose it was interpolated prior to this last convention, here arises a difficulty involved with the dates of Jain Canonical conventions which are calculated upon the basis of the date of Mahāvira's nirvāṇa. Mahāvira's nirvāṇa is agreed in both traditions to have occurred in 527 B.C., which however does not go with the established historical fact that Mahāvira was a contemporary of Buddha whose date of nirvāṇa is generally held between 487 and 477 B.C.<sup>13</sup> According to the Buddhist record, Buddha is told to have survived Mahāvira, and if the said date of Buddha's nirvāṇa is taken as the basis of calculation, the Third Canonical Council took place at the end of the 5th century A.D.

Bhadrabāhu clearly refers to the issues raised by the *T.S.* in his *niryuktis*. Therefore the date of the *T. S.* precedes the date of *niryuktis* which is accepted somewhere in the 5th-6th century A.D.<sup>14</sup> Puṣyapada's date is somewhat agreed upon among the scholars as the beginning of the 6th century A.D., and from the conceptual development evinced in the *Sarvārthasiddhi*, it is suggested that at least half a century of temporal distance should be allotted between the *T. S.* and the *Sarvārthasiddhi*. These crucial factors suggest that the lower limit of the date of the *T. S.* should be placed somewhere before the end of the 5th Century A.D.

Upper limit of the date of the *T.S.* is determined by the date of the *Abhidharmakośa*. Vasubandhu's date is not yet finally settled among the scholars,<sup>15</sup> but he seems to have flourished in the middle through the latter half of the 5th century A.D. Date of the composition of the *Abhidharmakośa* is not known, but it must come before his conversion to Mahāyānism. It is also known that the *T.S.* refers to *Togasūtrabhāṣya*. Vyāsa's date is neither established yet, but it is suggested somewhere in the 5th century A.D.<sup>16</sup> These factors offer the upper limit of the *T.S.* in the middle of the 5th century A.D.

It is very much doubtful that Umāsvāti drew materials from the canon in the present form which was codified at Valabhī. Scholars agree that the major attempt of this final councils was to reconcile the difference of the two redactions of the canon derived by the second Councils at Mathurā (300/313 A.D. or. 327/340 V.N.) and Valabhī (which is said to have occurred around the same time), and preference is said to have been given to Mathurā redaction. We do not know what was the exact nature of these two redactions,

however it is pointed out that all the controversial questions existed in the previous redactions were set aside in the final version.<sup>20</sup> Umāsvatī brings in controversial issues of the days in the *Bhāṣya*, some of which are not traceable in the present canon. Likewise certain citations made in the *Bhāṣya* are not locatable in the present canon, and it is true also as to certain concepts expressed in the *T. S. T.S. I:20Bh.*, enumerates a list of āṅgabāhya, i.e., *Samāyika, Caturvīṃśatīstava, Vandanā, Pratikramaṇa, Kāvyaṭsarga, Pratyāhāna, Daśavakṣika, Uttarādhyayana, Daśa, Kāpavyavahāra, Nīlītha, Ṛṣibhaṣita* and so on. *Nandīśūtra* 84 classifies āṅgabāhya into two, i.e., *Āvaśyaka* and *Āvaśyakavyatirukta*, the latter of which is subdivided into *Kalika* and *Utkalika* types which reckon many texts that are not handed down to us. This *Nandī* classification of āṅgabāhya which evinces more advanced stage than the *T. S.* treatment on it seems to have been prevalent in the later canonical stage as it is corroborated by the *Anuyogadvāra* and *Sihana*.<sup>21</sup> Umāsvatī must have therefore utilized the Mathurā version of the canon.

Considering all these external and internal relevant factors, we suggest the date of the *T.S.* somewhere in the latter half of the 5th century A.D. Thus from the information of the established praśasti record, Umāsvatī was active as the *Vācaka* of Uccairṅgari śākhā in U.P. and composed the *T.S.* sometime in the latter half of the 5th century A.D. at Pāṭaliputra.

#### Footnotes

1. Praśasti reads as follows :  
vācaka-mukhyasya śvākrīyaḥ prakāśa-yāśasaḥ prakāṣya /  
bhūyena ghoṣanandī-kāmanasyaikāśāśāgavidah //1  
vācanayā ca mahāvācaka-kāmanā-munḍapāda-śiṣyaaya /  
śiṣyena vācakaśrīya-mūla-nāmnah prathita-kīrteḥ //2  
nyagrodhika-prastūtena viharatā pura-vare kusuma-nāmnī /  
kaubhīṣanā svātī-mayena vātī-sutenkrīghyam //3  
śāhād-vācanayā samyag-gurū-kramenāgataṁ samupadhārya /  
dūṣkṛtāṁ ca durāgama-vihita-matīṇa lokam avalokya //4  
idam uccairṅgara-vācakena sattvānukampayā dṛḍham /  
tattvārthādibhigamākrīyam spaṣṭam umāsvatīnā śāstram //5  
yas-tattvādibhigamākrīyam jñāsyati ca karisyate ca tatroktam /  
so'vyābhidha-sukhākrīyam prapayaty acireṇa paramārtham //6
2. Bühler's Introduction to *E.I.*, v. 1, XLIII and v. 2, XIV. also his *Indian Sect of Jainas*, pp. 46-47 S.B. Deo's *History of Jaina Monachism from Inscriptions and Literature*, p. 515 ff.
3. *E.I.*, v. 1, XLIII, nos. 1, 4-5, 13-14, 16, v. 2, XIV, nos. 34, 37.  
*I.A.*, XXXIII, nos. 5, 14. Bühler notes that the name occurs four times in A. Cunningham's Collection and once perhaps twice in A. Führer's Collection of 1889. (*E.I.*, v. 1, p. 379)
4. *E.I.*, v. 1, XLIII, Introduction, ft. 32
5. *I.A.*, XXXIII, no. 14
6. *E.I.*, v. 1, XLIII, no. 13; v. 2, XIV, no. 34

7. J.C. Jain *Life in Ancient India*, pp 345, 352. A. Cunningham : *Archaeological Survey of India Reports*, v 14, p. 147
8. J.C. Jain *Life in Ancient India*, "Geographical lexicon"
9. That Umāsvāti is known by the name Nāgara Vācaka is mentioned by C.J. Shah in his *Jainism in North India*, p 240 and by B.C. Law in his *Some Jain Canonical Sūtras*, p 157, ft. 1 Their sources for it are not mentioned, which must have been taken from the tradition.
10. *EI*, v. 1, p. 378.
11. This is according to the opinions of R.N. Mehta and A.N. Jani in Baroda.
12. Monier-Williams · *Sanskrit-English Dictionary*
13. Guṇākarasūri expresses the same idea that Umāsvāti was a convert from Śaiva Brāhmin in his *Bhaktāmaraśatotravṛtti* composed in 1426 V.S., 'tato'nyatra śivadau virakto jina-dharma-darśanśakto'bhūd-umgsvātir-dviya-sūnur-śīta-vratah sūri-padam āpa, kramāt-pūrvagata-vettā vācako'bhavat' (Śrī Jinadattasūri Jāśnabhaṇḍāra, pp 11-12)
14. B.P. Siroha · *Decline of the Kingdom of Magadha*, p. 106
15. For the discussion on this matter, see *Nandīsuttam and Anugaddārāṇi*, English Introduction, pp 39-45. Here two possibilities are suggested in explaining this phenomenon. (1) Bhadrabāhu drew these gāthās from the old versions of niryukti, and (2) these niryukti gāthās composed by Bhadrabāhu were interpolated in the later time. From the examination of Umāsvāti's account under discussion, it seems that the *Nandīsūtra* in the present form was completed after the Third Valabhi Convention.
16. For various opinions as to the dates of nirykṣa of Buddha and Mahāvīra, see Winternitz : *History of Indian Literature*, v. 2, Appendices 1 and 6. Upādhye : "Date of Mahāvīra-nirykṣa", in General Editorial to *Vijalīnācārī of Mahākavi Puṣpadanta*  
H. Nakamura assumes Buddha's date as 443-383 B.C. in his *Ancient History of India*, v 2, p. 429 ff.
17. *Bhāṭkalpasūtra* (ed by Caturvijaya and Punyavijaya), Introduction. *Nandīsuttam and Anugaddārāṇi*, English Introduction, p. 31
18. For instance, 280-360 A.D. is maintained by Smith, 320-400 A.D. by Uj, 400-480 A.D. by Higata, 420-500 A.D. by Takakusu, 320-400 A.D. as of Mahāyānist Vasubandhu and 400-480 A.D. as of the author of *Abhidharmakośa* by Frauwallner, and 470-500 A.D. by Dasgupta (Information from Kanakura *History of Indian Philosophy*, p 91, ft 2) Scholars in India generally accept him as flourished in the middle through the latter half of the 5th century A.D. improving Takakusu theory of 420-500 A.D. for instance, Majumdar (*The History and Culture of the Indian People*, v. 3) and Sinha (*The Decline of the Kingdom of Magadha*) and so on.
19. 4th century A.D. is held by Radhakrishnan, 400 A.D. by Dasgupta, c. 450 A.D. by Uj (*History of Indian Philosophy*), c. 500 A.D. by Kanakura and Nakamura (*History of Ancient India*, v 2), 650-850 by Woods, and 7th century A.D. by Strauss. (Information unless specified from Kanakura · *History of Indian Philosophy*, p. 124, ft 3)
20. Kapadia · *A History of the Canonical Literature of the Jainas*
21. For this discussion, see *Nandīsuttam and Anugaddārāṇi*, Engl Introduction, p. 24





## ON THE DATE OF HARṢAKĪRTI'S KALYĀNAMANDIRASTOTRATĪKA

Claus Vogel

Among the still unpublished works of Harṣakīrti Śrī, the famous Jain polymath who was pontiff of the Nāgauriya Tapāgaccha in the late 16th and early 17th centuries of the Christian era<sup>1</sup>, is found a commentary on Siddhasena Divākara's Kalyānamandirastotra styled Vyākhyāṇa. This commentary is said in two relevant handbooks<sup>2</sup>—on what grounds we do not know—to have been written in saṃvat 1668 (1611/12 A. D.). Velankar<sup>3</sup> was the first to point out that the date of composition given there is probably wrong and should be fixed about 35 years earlier on the strength of a manuscript kept in the Bhandarkar Oriental Research Institute, Poona, which was copied in saṃvat 1635 (1578/79 A. D.)<sup>4</sup>. The apposite passage runs as under —

इति श्रोतव्याणमदिरस्तोत्रस्य टीका संपूर्णाः ॥ ॥ संवत् १६३५ वर्षे । श्रीमद्भुक्त-  
पुरपर्वरे । देवताचार्यवर्यश्रीधर्मसुदरगणिना शिष्यश्रीवा०धर्ममेखगणि । तस्मिन्निधाय ० स्ववचनाय-  
मुनिनालेषि । स्ववचनायः ॥

"Thus the tika on the Śrī Kalyānamandirastotra (is) complete.<sup>5</sup> It was copied in the year saṃvat 1635 in the best (of towns) Śrīmad Dandastukapura<sup>6</sup> by Pandita Labdhiratna<sup>7</sup> Muni, pupil of Śrī Vācaka Dharmameru Gaṇī, the best of (all) illustrious ṛcāryas, for his own readings."

Kapadia<sup>8</sup>, when cataloguing this and other codices of the Kalyāna-

1. Cf C Vogel in *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, supplement, vol. 2, Wiesbaden, 1974, p 426 sq (An English rendering of the article in point will appear shortly in *German Scholars on India*, vol. 2, Varanasi.)

2. *Jaina Granthavalī*, Bombay, 1909, p 275, M. D. Desai, *Jain Gurjar Kavī*, vol 1, Bombay, 1929, p 470

3. *Jinaratnakosa*, vol 1, Poona, 1944, p 80.

4. Collection of 1891-95: No. 1252. See H R Kapadia, *Descriptive Catalogue of the Government Collections of Manuscripts Deposited at the Bhandarkar Oriental Research Institute*, vol. 19, pt. 1, Poona, 1957, p. 129.

5. Read संपूर्णा.

6. More properly Dandastukapura ("Serpent Town"), a synonym of Nāgapura, this is modern Nagaur in Rajasthan.

7. Kapadia conjectures, rightly no doubt, Labdhiratna, but the scribe must have had some reason or other for spelling his own name as above.

8. Read स्ववचनाय.

9. *Ibid.*, p 127.

mandirastotra, expressed a similar opinion but was not under the circumstances entirely convinced of the correctness of the date. The present note is meant to certify the scribe's statement by some new pieces of evidence.

In the final stanzas of his Vyākhyāśā,<sup>10</sup> Harṣakīrti offers the following information about himself and the origin of the work;—

श्रीमन्नागपुरीयकाह्वयतपागच्छाधिपाः सक्रियाः  
सुरिश्रीप्रभुचन्द्रकीर्तिगुरुवस्तेषा विनेयो वराम् ।  
व्याख्या पाठकहर्षकीर्तिकरोत्कस्याणसप्तस्तवे  
मेधामन्दिरदेवसुन्दरमहोपाध्यायराजाग्रहात् ॥१॥

"The beneficent ruler of the Tapāgaccha named Śrīman Nāgapuriyaka, the venerable śūri Śrī Prabhu Candrakīrti—his disciple, the pāthaka Harṣa-kīrti, made (this) exquisite commentary on the Kalyāṇasādmastava at the instigation of the king of mahopādhyāyas Devasundara, (who is) a temple of wisdom (personified)."

Chance would have it that a manuscript in the Bhandarkar Oriental Research Institute, Poona, of Siddhasena Divākara's Nyāyavāṭara,<sup>11</sup> made at the instance of Buehler in saṃvat 1931 (1874 A. D.), embodies a dedication by one of Harṣakīrti's disciples which is virtually to the same effect as far as the personalia are concerned, and that this dedication is dated saṃvat 1635 (1578/79 A. D.):—

श्रीमन्नागपुरीयतपागच्छे भ० श्रीचंद्रकीर्तिसूरीश्वराणा शिष्यश्रीहर्षकीर्तियुपाध्यायानामध्ययनाय  
पुस्तकमदः ॥ श्रीनागपुरे । परमपुण्यपवित्रे श्रीछज्जलानीगोत्रे सा० सकता तदात्मज सा० कम्मा तरुणेण  
सा० श्रीवीरपालेनादायि स्वगुरुभ्यः ॥ सं० १६३५ वर्षे ॥

"For the studies of the upādhyāya Śrī Harṣakīrti, pupil of the lord of śūris Bhaṭṭāraka Śrī Candrakīrti of the Śrīman Nāgapuriya Tapāgaccha, this manuscript was given by Saha Śrī Virapāla, son of Saha Kammā, son of Saha Sakata of the Śrī Chajalāni Gotra—( a gotra ) pure by reason of its excellent merits—of Śrī Nāgapura, to his teacher in the year saṃvat 1635."

10. *Ibid*, p. 128 sq

11. Collection of 1873-74. No 91. See H. R. Kapadia, *op. cit.*, vol 18, pt.1, Poona, 1952, p. 41. The transcript was completed by one Gopīkr̥ṣṇa on Wednesday, Vaiśākha vadi 6, saṃvat 1931 (8 April 1874 A. D.), and revised by one Vyāsa Rādhākṛṣṇa on Friday, Vaiśākha pūrṇimā, saṃvat 1931 (1 May 1874 A. D.), and the following day at Bikaner. Its exemplar, together with a goodly number of other manuscripts formerly in Harṣakīrti's possession, now belongs to the Anup Sanskrit Library, Bikaner, bearing the number 6051. See C. Kunhan Raja and K. Madhava Krishna Sarma, *Catalogue of the Anup Sanskrit Library, Bikaner*, 1944, p. 457.

Both paṭhaka and upādhyāya being nothing but synonymous expressions for the "teacher", whose task within the order it is to transmit the sacred texts,<sup>12</sup> it stands to reason that Harṣakīrti's commentary and Virāpala's dedication are more or less contemporaneous.

While saṃvat 1635 (1578/79 A. D.), on the one hand, is thus approximately established as the time of composition of the Vyākhyāśa, saṃvat 1668 (1611/12 A. D.), on the other, can be excluded as such with absolute certainty. We have seen that on his own showing Harṣakīrti was still a paṭhaka under Candrakīrti Śrī when writing the Kalyāṇamandirastotraṭīkā. Now from a codex in the Sanskrit College, Calcutta, of Jinadatta's Vivekavilāsa<sup>13</sup> it appears that as early as saṃvat 1649 (1592 A. D.) he had already succeeded his teacher in the rule of the Nāgapurīya Tapāgaccha:—

सम्बत् १६४९ वर्षे भाद्रपदमासे कृष्णपक्षे नवम्या तिथौ सोमदिने लिखितोऽयं ग्रन्थः ॥ ॥  
श्री + + नागपुरीयतपागच्छादिरागमः ॥ श्रीश्रीः हर्षकीर्तिसूरी आचार्यः श्रीश्रीः वमरकीर्ति-  
विजयराज्ये । पंश्रीश्रीः राजकीर्तिः तत्त्विव्यलिखितं मुनिरामकीर्तिः श्रीवह्निपुरमध्ये ॥ अकब्बर-  
राज्ये ॥

"In the year saṃvat 1649, in the month of Bhādrapada, in the dark half, on the ninth lunar day, a Monday, this book ( was ) copied. Under the triumphal reign of Bhattāraka Śrī Śrī Śrī Harṣakīrti Śrī, first lord<sup>14</sup> of the Śrī(man) Nāgapurīya Tapāgaccha, and Ācārya Śrī Śrī Śrī Amarakīrti,<sup>15</sup> (the manuscript<sup>16</sup> was) written by a pupil of Paṇḍita Śrī Śrī Śrī Rājākīrti Muni Rāmākīrti, at Śrī Ahirpura<sup>17</sup> Under the reign of Akabbara<sup>18</sup>."

This accords with two other testimonies. In the colophon to his *Dhātutarāṅginī*,<sup>19</sup> which—we are told—was written in saṃvat 1663 (1606/07

12. Cf. H. Jacoby in *Archiv fuer Religionswissenschaft*, vol. 18, Leipzig, 1915, p. 270.

13. See Hrishīkeśa Śāstri and Nīlamanī Cakravartī, *A Descriptive Catalogue of Sanskrit Manuscripts in the Library of the Calcutta Sanskrit College*, vol. 10, pt. 3, Calcutta, 1909, p. 332. The date corresponds to 21 August 1592 A. D. (not to 18 September 1592 A. D., as P. K. Gode has it in his *Studies in Indian Literary History*, vol. 1, Bombay, 1953, p. 73 sq.)

14. Read राज

15. The next pontiff of the Nāgapurīya Tapāgaccha, who commented upon, *inter alia*, Kālidāsa's *Rtusamhāra*, Ratnasekhara's *Chandakosa*, and Ratnasekhara's *Saṃbohastārī*. His *Rtūvarṇanavṛtti*, styled *Vyākhyāśa*, is being critically edited by the present writer.

16. *Self*, पुस्तकम्.

17. A synonym of Nāgapura.

18. Akbar, Emperor of Delhi from 1556 to 1605 A. D.

19. See R. G. Bhandarkar, *Report on the Search for Sanskrit MSS in the Bombay Presidency during the Year 1882-83*, Bombay, 1884, p. 227; Puṣyavijayaḥ and A. P. Shah, *Catalogue of Sanskrit and Prakṛit Manuscripts*, pt. 2, Ahmedabad, 1965, Appendix, p. 387.

A. D. ),<sup>20</sup> Harṣakīrti says —

तद्वच्छामलमण्डनं छुविहितश्रीचन्द्रकीर्तिप्रभोः

शिष्यः सुरिवरः स्फुरद्भूतिमरः श्रीहर्षकीर्तिः सुधीः ।

तेनेयं रचितात्मनिर्मितश्चमश्रीधातुपाठस्य सद्-

भूतिः स्फूर्तिमियर्तुं यावदुदितः श्रीपुष्पदन्ताविमौ ॥५॥

"A spotless ornament of this gaṇḍha<sup>21</sup> (and) pupil of the well-gifted Śrī Candrakīrti Prabhu (is) the best of śūris (and) load of sparkling lustre — the erudite Śrī Harṣakīrti. By him ( was ) composed this learned vṛtti on his self-produced beautiful Śrī Dhātupāṭha.<sup>22</sup> May it come into brilliance as long as these two Śrī Puṣpadantas<sup>23</sup> rise!"

And in the colophon to the third section of his Anekārtha,<sup>24</sup> which is dated samvat 1665 (1608/09 A. D ), he states —

यागतर्कसगौ तु वर्षे तपसि मासि च ।

राकाया हर्षकीर्त्याहुरिष्वके सता मते ॥३४॥

"[In the year 1665, however, and in the month (of) Tapas, on full-moon day, the śūri named Harṣakīrti made (it) on the advice of the learned."

In the light of the foregoing remarks there can be no doubt whatsoever that the Vyākhyāṇa manuscript in question was actually copied in samvat 1635 (1578/79 A. D.), and that the Vyākhyāṇa itself is not much older than this.

20. Cf. H. D. Velankar, *op cit*, p. 197. The date samvat 1717 (1660/61 A. D.) recorded by Yudhiṣṭhira Mīmāṃsaka, *Saṃskṛt vyākaraṇa-śāstra ka itihāsa*, pt. 1, Ajmer, 1963, p. 577, is obviously a misprint for samvat 1617, 1560 A. D. being the approximate date assigned to Harṣakīrti by S. K. Belvalkar, *An Account of the Different Existing Systems of Sanskrit Grammar*, Poona, 1915, p. 103, who probably based himself on the fact (mentioned in Dhātutaraṅgī, colophon, v. 3) that Harṣakīrti's teacher Candrakīrti was honoured by Salim Shāh alias Ismāʿīl Shāh, Emperor of Delhi from 1545 to 1553 A. D.

21. *Viz*, the Nāga-purīya Tapagaṇḍha.

22. Of the Śārasvatavyākaraṇa.

23. *I e.*, sun and moon.

24. See A. B. Keith, *Catalogue of the Sanskrit and Prakṛit Manuscripts in the Library of the India Office*, vol. 2, pt. 1, Oxford, 1935, p. 317. The date works out either at Thursday, 21 January 1608 A. D. or at Wednesday, 8 February 1609 A. D., depending on whether samvat 1665 is interpreted to denote the current or the expired year. The reckoning by current Vikrama years being rather unusual, the second date is probably meant by the author.

## ICONOGRAPHIC FEATURES OF THE SIXTEEN JAINA MAHĀVIDYĀS AS ENUNCIATED IN THE ICONOGRAPHIC TEXTS

Maruti Nandan Prasad Tiwari

The Sixteen Jaina Mahāvidyās forming a group of Tāntric goddesses had enjoyed the most favoured position among both the Śvetāmbara and Digambara Jaina sects. Almost all the iconographic texts from c. eighth century onwards deal with the individual iconographic features of the Sixteen Jaina Mahāvidyās. The final lists of the Sixteen Mahāvidyās among both the sects were prepared between the eighth and tenth century. The final list supplied by the later traditions of both the sects includes the following names

(1) Rohiṇī, (2) Prajñāpti, (3) Vajrasāṅkhaḥ, (4) Vajrāṅkuṣā, (5) Cakreśvarī or Apraticakrā (Śvet.) and Jambunadā, (Dig), (6) Naradattā or Puruṣadattā, (7) Kālī or Kālikā, (8) Mahākālī, (9) Gaurī, (10) Gandhārī, (11) Sarvāstra-mahājvalā or Jvalā (Śvet.) and Jvalāmālīnī (Dig), (12) Mānavī (13) Vairotyā (Śvet.) and Vairoṭī (Dig.), (14) Acchuptā (Śvet.) and Acyutā (Dig.), (15) Mānasī, (16) Mahāmānasī. (The present list is prepared from the lists occurring in the different iconographic texts ranging in date between eighth to the sixteenth centuries.)

Unlike the archaeological remains of the Śvetāmbara sect in Rajasthan and Gujarat, wherein the depiction of Mahāvidyās invariably occurs, no sculpture or painting of the Digambara affiliation has so far been reported by scholars to depict them. However, at a Digambara Jaina site Khajurgho, the author has noticed a series of Sixteen Jaina goddesses on the exterior wall of the Ādinātha Temple (eleventh century), which may be identified with a group of Sixteen Mahāvidyās.<sup>1</sup> The earliest known renderings of the Śvetāmbara Jaina Mahāvidyās are found on the Mahāvīra Temple at Osia in Rajasthan, built towards the close of the eighth century. So far only four instances of the collective representations of the Sixteen Mahāvidyās are known to us, ranging in date between the eleventh and the first half of the thirteenth century. These instances come from the Śvetāmbara sites at Kumbhāriā (Śantinātha Temple—eleventh century) in Gujarat<sup>2</sup> and Mt. Ābu (Vimala Vasahī—2 sets—twelfth century and Lāna Vasahī—1232) in Rajasthan.

After the brief introduction, the author proposes to discuss the iconographic features of each of the Sixteen Mahāvidyās as enunciated in the iconographic texts of both the Śvetāmbara and Digambara Jaina sects. It would not be irrelevant to note here that such a study would be of immense help to the researchers working on the iconography of the Jaina Mahāvidyās inasmuch

as the features to be discussed in the paper would greatly facilitate them in identifying correctly the figures of the Mahavidyās at different sites. Before discussing the iconographic features of the Mahavidyās, I deem it necessary to write something about the concerned iconographic texts itself which would acquaint the readers with their affiliation, date and author's name.

(A) ŚVETĀMBARA TEXTS

- (1) *Caturvīṣatikā* of Bappabhatti Suri — c. 743–838 (abbreviated elsewhere as *Caturvīṣ*)
- (2) *Caturvīṣati Stotra* of Śobhana Muni—Latter half of tenth century (elsewhere as *Stotra*)
- (3) *Nīrvāṇakalīkā* of Pādalipta Sūri—c. late tenth or early eleventh century (elsewhere as *Nīrvāṇa*).
- (4) *Mantrādhlīṇjakaipa* of Śagara Candra Sūri—date controversial—probably twelfth century (elsewhere as *Mantra*).
- (5) *Ācaraḍṇakara* of Vardhamāna Suri—1412 (elsewhere as *Ācara*)—

(B) DIGAMBARA TEXTS :

- (1) *Pratiṣṭhāsarasamgraha* of Vasunandi—c twelfth century (elsewhere as *Samgraha*)
- (2) *Pratiṣṭhāsaroddhāra* of Āśadhara—c. thirteenth century (elsewhere *Saroddhāra*)
- (3) *Pratiṣṭhātīlakam* of Nemicaṇḍa—1543 (elsewhere as *Tīlakam*).
- (4) *Sarasvata-yantra-Pūjā* of Śubhacandra—date not known (elsewhere as *Yantra-Pūjā*).

Now we shall look into the individual iconographic features of each of the Sixteen Mahavidyās separately. We may note here that where the later works agree to the injunction of the earlier works, the prescriptions of the later works have not been referred to for avoiding duplications. The prescriptions of the later works, however, have been mentioned only in cases they supply us with some new informations as against the earlier ones.

(I) ROHINI :—(A) Śvetāmbara.<sup>3</sup>—(I) *Caturvīṣ* and *Nīrvāṇa* . 4-armed; Mount<sup>4</sup>—Cow; Holds—Arrow, Rosary, Bow, Conch

(B) Digambara<sup>5</sup> : (i) *Samgraha*, *Saroddhāra* & *Tīlakam* —4-armed, Mt.—Lotus, fruit (or Mātuliṅga), (u) *Yantra-pūjā*,—Mt. Lotus; Bears—Spear, Lotus, Varada Fruit.

(2) PRAJÑĀPTI . (A) Śvet.—(I) *Caturvīṣ*;—Mt.—peacock; Holds—Śakti, (ii) *Stotra*, calls her as Śaktikarā, (iii) *Nīrvāṇa* : — 4-armed, Mt. Peacock,

shows—Varada, Śakti, Citron, Śakti, (iv) *Ācāra* Mt Peacock, Carries—Śakti and Lotus. (v) *Mantra* · Holds—Trident, Staff, Abhaya, Citron.

(B) *Dig.* : (i) *Saroddhara* · Mt.—Horse, Bears—Khadga and Disc., (ii) *Tilakam*. Disc, Sword, Conch, Varada, (iii) *Samgraha* . It merely refers to Khadga.

(3) *VAJRAŚRĀṆKHALĀ* : (A) *Śvet.* (i) *Caturvīṃ & Stotra* . Mt.—Lotus, Chain in one or both hands; (ii) *Nirvāṇa & Mantra* . Mt. Lotus; Carries—Varada, Chain in two hands, Lotus, (iii) *Ācāra* . Mt.—Lotus; Bears—Chain and Club.

(B) *Dig.* (i) *Saroddhara* Mt. Lotus, Bears—Chain in one or both the hands (ii) *Tilakam* · Holds—Chain, Conch, Lotus, Citron, (iii) *Yantra-pūjā* Mt.—Elephant, Holds—Vajra, (iv), *Samgraha*—It merely refers to chain.

(4) *VAJRĀṆKUSĀ* (A) *Śvet.* (i) *Caturvīṃ & Stotra* Mt.—Elephant, Bears—Thunderbolt and Goad, (ii) *Nirvāṇa* 4-armed; Mt.—Elephant; Holds—Varada, Vajra, Citron, Ankuśa; (iii) *Ācāra* : Mt.—Elephant; Carries—Sword, Thunderbolt, Shield, Spear; (iv) *Mantra* . Mt.—Elephant; Holds—Furit, Rosary, Goad, Trident

(B) *Dig.* (i) *Samgraha* It merely refers to Ankuśa symbol; (ii) *Saroddhara* Mt.—Puṣpayāna; Holds : Goad, (iii) *Tilakam* . Holds—Goad, Lotus, Citron, (iv) *Yantra-pūjā* Mt. Elephant; Holds—Thunderbolt, Goad.

(5) *APRATICAKRĀ* . (A) *Śvet.* . (i) *Caturvīṃ, Stotra & Ācāra* . Mt.—Eagle, Holds—Discs in all her hands, (ii) *Nirvāṇa* · Wields—Discs in all her four hands, (iii) *Mantra* : Mt —Man, Bears—Discs in hands.

(B) *Dig.*—Appellation—*Jambunadū* (i) *Saroddhara & Yantra-pūjā* Mt —Peacock; Carries—Sword, Spear, (ii) *Tilakam* . Holds—Sword, Spear, Lotus, Citron; (iii) *Samgraha* It merely refers to Sword.

(6) *NARADATTĀ* or *PURUSADATTĀ* · (A) *Śvet.* —(i) *Caturvīṃ* Mt —Buffalo, Holds—Sword, (ii) *Stotra & Ācāra* Mt. Buffalo, Bears—Sword, Shield, (iii) *Nirvāṇa* 4-armed, Mt.—Buffalo, Carries—Varada, Sword, Shield, Citron, (iv) *Mantra* . Mt. Lotus; Holds—Sword, Shield, Citron, Abhaya.

(B) *Dig.* .—(i) *Saroddhara* Mt —Cakravāka (ruddy goose); Holds—Vajra, Lotus; (ii) *Tilakam* : Bears—Vajra, Lotus, Conch, Fruit, (iii) *Samgraha* . It merely mentions Vajra as her symbol.

(7) *KĀLĪ* ·—(A) *Śvet* —(i) *Caturvīṃ* Mt —Lotus, Betrays—Club, Rosary, (ii) *Nirvāṇa* 4-armed, Rosary, Mace, Vajra, Abhaya, (iii) *Mantra* · Mt —Lotus, Bears—Trident, Rosary, Varada, Club

(B) *Dig.* (i) *Saroddhara* Mt.—Deer, Holds—Pestle, Sword (ii) *Tilakam* Bears—Pestle, Sword, Lotus, Fruit. (iii) *Samgraha* It merely prescribes *Musala* for 4-armed Mahavidya.

(8) *MAHĀKĀLĪ* (A) *Śvet.* (i) *Caturvīṃ*, *Stotra* & *Ācāra* 4-armed; Mt. —Man; Holds—Vajra, Fruit, Bell, Rosary, (ii) *Nirvāṇa* Bears—Rosary, Vajra, Abhaya, Bell, (iii) *Mantra* Lotus, Rosary, Varada, Bell

(B) *Dig.* — (i) *Saroddhāra* & *Tilakam* . Mt. Śarabha (fabulous animal); Holds—Bow, Sword, Fruit, Arrow; (ii) *Yantra-pūjā*, Mt —Aṣṭapada—animal: Bears—Sword, Bow, (iii) *Samgraha* . For 4-armed goddess it provides Vajra only.

(9) *GAURĪ* · (A) *Śvet.* · (i) *Caturvīṃ* & *Stotra* These refer to mere Lotus Symbol; (ii) *Nirvāṇa* & *Ācāra* Mt.—Godhā (Alligator), Holds—Varada, Pestle, Rosary, Lotus; (iii) *Mantra* Mt. Bull, Bears—Lotus, Rosary, Varada, Staff

(B) *Dig.* All texts unanimously envisage Lotus symbol and Alligator vāhana.

(10) *GĀNDHĀRĪ* · (A) *Śvet.* · (i) *Caturvīṃ*, *Stotra* & *Ācāra* Mt.—Lotus; Holds—Vajra, Pestle, (ii) *Nirvāṇa* Mt.—Lotus, Bears—Varada, Pestle, Abhaya, Varada, (iii) *Mantra* Mt Lotus, Betraya—Trident, Staff, Abhaya, Varada.

(B) *Dig.* (i) *Saroddhāra*, *Tilakam* & *Yantra-pūjā* Mt. Tortoise, Holds—Disc, Sword, (ii) *Samgraha* : It envisages disc only for 4-armed goddess.

(11) *SARVĀSTRA-MAHĀJVĀLĀ* or *JVĀLĀMĀLINĪ* According to Hemacandra, she is so called because large flames of fire issue from all the weapons held by her, hence Jvālā being her chief symbol

(A) *Śvet.* (i) *Nirvāṇa* . Mt Boar; Holds—innumerable weapons; (ii) *Ācāra* · Mt. Cat, Wields—Fire-branded in both hands; (iii) *Mantra* Mt. Goose; Bears—Serpent in each of four hands.

(B) *Dig* (i) *Samgraha* 8-armed, Holds—Bow, Sword, Arrow, Shield; (ii) *Saroddhāra* & *Yantra-pūjā* Mt. Buffalo, Wields—Bow, Shield, Sword, Disc, (ii) *Tilakam* . 8-armed, Bow, Arrow and such other weapons and shlnes with flames.

(12) *MĀNAVĪ* (A) *Śvet.* (i) *Caturvīṃ* & *Stotra* · Mt. Lotus, Holds—Fine Tree full of fruits and foliage; (ii) *Nirvāṇa* Mt Lotus, Wields—Varada, Noose, Rosary, Tree; (iii) *Ācāra* Mt.—Blue Lotus; Carries—Tree; (iv) *Mantra* . Bears—Tree, Rosary, Varada

(B) *Dig* · (i) *Saroddhāra* Mt Hog; Holds—Fish, Trident, (ii) *Tilakam* Wields—Fish, Sword, Trident; (iii) *Samgraha* · refers to Trident only.

(13) *VAIROṬṬĀ* or *VAIROṬĪ* (A) *Śvet* (i) *Caturvīṃ* Holds—snake, sword; (ii) *Stotra* Mt.—Cobra; Bears—sword; (iii) *Nirvāṇa* & *Mantra* : Mt. Cobra (in former text) and Garuda (in later text); Holds—Snake, Shield, Sword, Snake; (iv) *Ācāra* . Mt. Lion; wields—Sword, Shield, Snake, Varada.



(B) *Dig* (i) *Samgraha* · 4-armed; Holds—Snake; (ii) *Suroddhāra*, *Tilakam* & *Yantra-pūjā* Mt Lion; Bears—Snake (Number of hands are not mentioned.)

(14) *ACCHUPTĀ* or *ACYUTĀ* (A) *Śvet* (i) *Caturvīṃ* : Mt. Horse; Bears—Sword, Bow (ii) *Stotra* & *Ācāra* Mt Horse; Holds—Bow, Shield, Sword, Arrow; (iii) *Nirvāna* Mt Horse; Wields—Sword, Arrow, Shield, Snake; (iv) *Mantra* Sword, *Asipatra*, Arrow, Shield

(B) *Dig* . (i) *samgraha* 4-armed; It merely refers to Vajra symbol; (ii) *Suroddhāra*, *Tilakam* & *Yantra-pūjā* Mt. Horse; Holds—white sword.

(15) *MĀNASTĪ* (A) *Śvet* (i) *Caturvīṃ* Holds Burning Heti; (ii) *Stotra* . Bears Vajra alone; (iii) *Nirvān* : Mt Swan, Wields—Varada, Vajra, Rosary, Vajra; (iv) *Ācāra* Mt swan, Carries—Vajra, Varada; (v) *Mantra* : Mt. Swan, Betrays—Trident, Rosary.

(B) *Dig*. All the works visualize her as being represented with hands folded in *Namasakāra-mudrā*.

(16) *MAHĀMĀNASTĪ*—(A) *Śvet* (i) *Caturvīṃ* Mt. Lion; Holds—Sword, Shield, Jewel, *Kundikā*; (ii) *Stotra* Mt Lion, Bears—Sword; (iii) *Nirvāna* & *Mantra* Mt Lion, Wields—Varada Abhaya, Sword Pitcher, Shield; (iv) *Ācāra*, Mt. Crocodile, Carries—Sword, Shield, Jewel Varada

(B) *Dig*. (i) *Samgraha* · She merely shows *Prañgamamudrā*, (ii) *Suroddhāra* & *Tilakam* Mt. Swan; Holds—Varada, Rosary Goad, Garland

The *Nirvāṇakalikā* envisages a special *mudrā* for each of the sixteen Mahāvīdyās.<sup>6</sup> These *mudrās* suggest the chief identifying symbols of the 16 Mahāvīdyās. The 16 *mudrās* are as follows.—(1) *Saṅkha* (2) *Śakti* (3) *Sṛṅghala*, (4) *Vajra*, (5) *Cakra*, (6) *Padma*, (7) *Gaḍḍa* (8) *Ghanta*, (9) *Kamāṇḍalu* (10) *Paraśu*, (11) *Paraśu* (of another mode), (12) *Vṛkṣa*, (13) *Sarpa*, (14) *Khaḍga*, (15) *Jvalana*, (16) *Śṛṅg-Mani*.

### Footnotes

- 1 Consult, Tiwari, Maruti Nandan Prasad, 'The Iconography of the Sixteen Jaina Mahāvīdyās as Represented in the ceiling of the Śāhānātha Temple at Kumbhārijā, North Gujarat', *Sambodhi*, Vol. 2, No. 3, Oct 1973, p 13.
- 2 However, U P. Shah in his paper on the Jaina Mahāvīdyās has not referred to this earliest known set. It is to be noted that it is not only the solitary instance of the collective representation of the Sixteen Mahāvīdyās at Kumbhārijā but also perhaps in Gujarat.
- 3 Elsewhere abbreviated as *Śvet*.
- 4 Elsewhere abbreviated as Mt.
- 5 Elsewhere abbreviated as *Dig*.
- 6 Consult, Shah, U P, 'Iconography of the Sixteen Jaina Mahāvīdyās', *Jour Indian Society of Oriental Art*, Vol. XV, 1947, p. 168.

## THE EVOLUTION OF PLANT REPRODUCTION ACCORDING TO JAINA LITERATURE

J. C. Sikdar

It appears from the study of the Jaina Āgamas that in plants, much more clearly than in animals, an evolutionary sequence is evident ranging from forms, such as, the blue greens (algae)<sup>1</sup> and bacteria<sup>2</sup> which reproduce by asexual means, to ones with complicated life cycles and highly evolved adaptations until it is capable of leading an independent life. Some of the lower forms, such as, fungi (panaga)<sup>3</sup> which has no reproductive specializations, produce billions of spores so that by chance a few will fall in an environment favourable for germination and survival. The higher plants may produce no more than a few score seeds<sup>4</sup> per plant but each seed has a fairly good chance of growing into a mature plant.

### Asexual Reproduction

According to Jaina Biology, asexual reproduction<sup>5</sup> takes place in plant life. Asexual reproduction is characterized by the presence of a single parent, one that splits, buds, fragments or produces many spores<sup>6</sup> so as to give rise to two or more offsprings. It is stated in the *Sūtrakṛtāṅga* that there are, all in all, in the world four kinds of seeds (for reproduction), viz. seeds generated at the top (of the plant), (2) at its root, (3) at its knots and (4) at its stem.<sup>7</sup> According to the seed and place (of growth) of these plants, some beings born in earth, originated in earth, and grown in earth, having in it their birth, origin, and growth, being impelled by their *Karman*, and coming forth in it on account of their *Karman*, growing there in particles of earth, origin of various things—come forth as trees.<sup>8</sup>

For most blue-green-algae<sup>9</sup> and plant bacteria asexual reproduction is the only means by which new individuals are produced. Even in the higher plants reproduction may take place asexually in a variety of ways, as pointed out, e. g. plants from seeds generated at the top (of the plant), at its root, at its knots, and at its stem.<sup>11</sup> Rice plants grow from seeds, ginger from roots, sugarcane from knots and plantains from stem,<sup>12</sup> rose plant from shoot, onion from bulb(*kanda*), and grasses have spontaneous reproduction *Sahmurcchya*.<sup>13</sup>

Most of the cultivated trees and shrubs are reproduced from the cutting of stems, which sprout roots at their tips when placed in moist ground, e. g. sugarcane.<sup>14</sup> A number of commercial plants—bananas (*Kadaḥ*),<sup>15</sup> etc. have lost their ability to produce functional seeds and must be propagated entirely by asexual means from the stem.<sup>16</sup>

Many plants, such as, gourd<sup>17</sup>, etc develop long, horizontal stems called runners (*Valli*)<sup>18</sup> They grow several feet along the ground in a single season, and may develop new erect plants at every other node Other plants spread by means of similar stems called rhizomes, which grow underground, e.g. *Bhadramutha*<sup>19</sup>, *Sediya* (a kind of grass), *Bhattiya*, *Dabha*<sup>20</sup> (a kind of grass), etc. are particularly difficult to control because they spread by means of runners or rhizomes. Swollen underground stems or tubers, such as, white potato, *Suranakanda*<sup>21</sup> (*Amorphophallus Campanatus*), etc also serve as a means of reproduction, "in fact, some of the cultivated varieties of potato rarely, if ever, produce seed and must be propagated by planting a piece of a tuber containing bud or eye"<sup>22</sup>.

"Some beings born in trees originated by trees, sprung from trees", etc., springing from trees that originated in earth, come forth as trees originated by trees"<sup>22</sup>

"Some beings born in trees... growing in trees, that are originated by trees, come forth as their bulb, stem, branches, twigs, leaves, flowers, fruits, and seeds."<sup>23</sup>

In the same way creepers,<sup>24</sup> grasses<sup>25</sup>, herbs,<sup>26</sup> and small plants<sup>27</sup> are to be known in regard to their reproduction

"Some beings born in earth, growing there in particles of earth that are the origin of various things, come forth as *Āya*, *Vāya*, *Kāya*, *Kuhāna* (*Mushroom*), *Kanduka*, *Uvvehaliya* (*Uvvehaniya*), *Nivvehaliya* (*Nivvehaniya*), *Esava Sacha*, *Chattaga*, *Vāsniya*<sup>28</sup> & *Kura*."<sup>29</sup>

"Some beings born in water originated in water, grown in water etc. come forth as trees, creepers, grass, herbs and plants,<sup>30</sup> in the above manner."

"Some beings born in water, growing in particles of water that are the origin of various things, come forth as *Udaga*, *Avajz*<sup>31</sup>, *Panaga* (*fungus*) *Sevzla*<sup>32</sup> (algae) *Kalambuga*<sup>33</sup>, *Hada*, *Kaseruya*<sup>34</sup> *Kacchabhāṇṭiya*, *Uppala* (*Utpala*), *Pauma* (*Padma*), *Kumuya* (*Kumuda*), *Nalina*<sup>35</sup>, *Subhaga*, *Sogamdhya*, *Pondariya* (*Puṇḍarika*), *Mahāpondariya* (*Mahāpundarika*), *Sayavatta* (*Śata-patra*), *Sahassavatta* (*Sahasrapatra*), *Kalhara*, *Kokanada*, *Aravinda* and *Tamarasa*<sup>36</sup>, as stalks and fibres of lotus, as *Pukkhala*<sup>37</sup>, and *Pukkhalaṭṭhi-bhaga*"<sup>38</sup>.

This brief account of plant reproduction as given in the Jaina texts shows that there takes place only asexual reproduction in all types of plants according to Jain Biology, One soul pervades the whole tree, it is the soul of the tree. Separate *Jīvas* (beings or bacteria), however, reside in its root, bulbs, stem, bark, branches, twigs, leaves, flowers, fruits and seeds<sup>39</sup>.

The *Bhagavati Sūtra*<sup>40</sup> refers to ten instincts including *maithuna* (sexual union) of all beings—one-sensed to five-sensed beings. It is stated that *Kura-yaka* tree bear fruits after embracing a female part of it.

This may be interpreted as the sexual union of this tree<sup>41</sup>. It is suggestive from this evidence that sexual reproduction also may take place in plant life. But according to Jaina biology, there is no clear reference to sexual reproduction in plants, which involves the co-operation of two parents, each of which supplies one gamete and two gametes unite to form zygote. Very vague ideas are contained in other Indian works<sup>42</sup> as to the sexual reproduction of plants

### The Life Cycle of Plant

The life cycle of any species of plants or animals is the biologic process of development which takes place between any given point in any organism's life-span and the same point in the life-span of its offspring. For bacteria (earth quadrates<sup>43</sup> and plant bacteria<sup>44</sup>), blue-greens (alage=*Savva*)<sup>45</sup> which reproduce by splitting (a kind of asexual reproduction), the life cycle is extremely simple. According to modern Biology, "The filamentous green algae such as, *Ulothrix*, have a cycle during most of which, the colony consists of haploid cells which multiply asexually by mitosis"<sup>46</sup>.

In the higher plants there are clearly found their life cycle-stages of infancy, youth and age<sup>47</sup> like those of human body, etc. Parasitic plants<sup>48</sup> have complex life cycles involving host organisms<sup>49</sup>.

According to Jaina Biology, the plants show an act of generation-generation which reproduces asexually by spores<sup>50</sup>. It is known as the sporophyte. Besides, they are reproduced from the root, the knot and the stem<sup>51</sup>. The life cycle of such plants consists of the production of haploid spores by the sporophyte. The relative size and duration of the different sporophyte generations vary considerably. The sporophyte is the familiar visible tree, shrub or herb.

### Germination of the Seed and Embryonic Development.

Jaina Biology throws some welcome light upon the germination of the seed and embryonic development. When the seeds are ripe, they are shed from the parent plant, but a few of them do germinate shortly after being shed, most of them remain dormant during the cold or dry season and germinate only with the advent of the next favourable growing season<sup>52</sup>. A prolonged period of dormancy usually occurs only in seeds with thick or waxy seed coats which render them impenetrable to water and oxygen.

The life of some higher plants exists within the cover of seeds in state of dormancy to be awakened at proper time and season under the favourable conditions. The life persists within the protective seed coat for certain periods, resisting against all the forces of the natural phenomena. In due time and season this dormant life springs up, bursting asunder, the

thamapatras) digest, absorb and store food from the endosperm, while within the seed. The cotyledons of some plants shrivel and drop off after germination, those of other plants become flat foliage leaves. The cotyledons contain reserves of food that supply the growing seedling until it develops enough chlorophyll to become independent. The stem (*skandha*) and leaves (*patras*) develop from the epicotyle<sup>44</sup>

### Evolutionary Trends in the Plant Kingdom

As we glance back over the many types of plant life cycles that are found from algae to angiosperms in the Jaina literature, a number of evolutionary trends appear to be evident. One of these is a change from a population that is mostly haploid individuals to one that is almost entirely diploid—an evolutionary trend toward a greater size and importance of the Sporophyte<sup>45</sup> and a reduction in the size of the Gametophyte generation.

### Footnotes

- 1 Sevāla, *Sūtrakṛtāṅga* II 3 85, *Pannavanā* 1 51, p. 2; *Jīvanicāra* 8
- 2 For plant bacteria, see *Bhagavati Sūtra*, 7 3 276, 8 3 324, *Uttarādhyayana Sūtra*, 36 96., *Pannavanā Sūtra*, I, 40ff., *Gommaṣasāra* (*Jīvakāṇḍa*), V 189, p. 117 For (Earth quadrates), see *Sūtrakṛtāṅga*, Book I., *Bhagavati*, 33 1 814, *Uttarādhyayana Sūtra* 36, 70, 84, 92, 108, 117, *Pannavanā Sūtra*, I 19, 55, *Ekaṇḍriyā Jīvapannavanā Gommaṣasāra* (*Jīvakāṇḍa*), 89, p. 68, *Lokaṣṭakāśa*, 4th Sarga, v 25, 5th Sarga, v 1ff
- 3 *Sūtrakṛtāṅga* II 3 55 (Panaga), *Pannavanā* I 51, p. 21., *Jīvanicāra* 8 "Panaga Sevāla-bhūmiphoda ya" I
- 4 *Sūtrakṛtāṅga* II, 3 43. (*aggabhiḍa*)
- 5 "Logaṁśi cattāri biyakāyā evaṁbhijjantī tamjahā-aggabhiyā mūlabhiyā porabhiyā kham dhabhiyā", *Sūtrakṛtāṅga* II 3 43 The commentators give the reading of the Nāgārj unlyas, "Nāgarjunīyāsiu paṭhanti—" Vanassaikkāyāna paṭhaviḷa biḷavakkamū evaṁkhi jjaī-tamjahā aggamūlīporukkhāmdhabhiyaruḷa chaṭṭhāvi egeṇḍiyyā sammucchimā biyā jīyamte", *Sūtrakṛtāṅga* (comm.), II 3 43, p. 94 "Mūlaggaporabhiyā karmāḍa taha khamdhabhiḷajaruḷa. Saṁmucchimā ya bhāniyā patteyyānamtakāyā ya" I, *Gommaṣasāra* (*Jīva*), 186
- 6 *Sūtrakṛtāṅga* II, 3 43.
- 7 Ibid II 3 43
- 8 Ibid. II, 3 43.
- 9 Ibid II, 3 54 "Ihegaṭṭā satṭā udagaṇḍiyyā udagasambhāvā Sevāṭṭāse. viṭṭanti"
- 10 *Bhagavati*, 7, 3 276, 8 3 324., *Uttarādhyayana Sūtra* 36, 96., *Pannavanā Sūtra* 1 40ff., *Gommaṣasāra* (*Jīva*), V 189, p. 117
- 11 *Sūtrakṛtāṅga* II, 3, 43
- 12 "Sāliyādayo vā te agrabhiḷā, tathā mūlabhiyā ādrakādayah, parvabhiḷastvikāṇḍādayāḥ, skandhabhiḷāḥ sallakāyādayah", Ibid (Comm.), p. 94
- 13 *Gommaṣasāra* (*Jīvakāṇḍa*), V, 186 (Comm.), p. 116
- 14 "Parvabhiḷastvikāṇḍādayāḥ", *Sūtrakṛtāṅga* II, 3, 43, (comm.) p. 94
- 15 "Skandhabhiḷāḥ Sallakāyādayāḥ", Ibid, II, 3 43, (comm.), p. 94
- 16 Ibid
- 17 "Tumbi", *Pannavanā*, I, 1 45, p. 19.
- 18 *Pannavanā*, I 1, 45, p. 19.
- 19 Bhaddamuttha (a species of cyperus), *Bhagavati Sūtra*, 7. 3 277, 8. 3 324,

seed coat and begins to grow gradually into a full plant like all beings, though in its immobile state, due to the transformation within itself<sup>55</sup>

The length of time that a seed will remain viable and capable of germination varies greatly. The viability of the cereals, such as, *Šali*, *Vrahi Godhama* (wheat), etc., if preserved in a well protected granary, lasts in the minimum for an *antarmuhūrta* and in the maximum up to three years, that of pulses, such as, *Kaṭṭya* (a kind of pulse), *Masura* (lentil), *Munga* (*Phaseolus mungi*), etc. an *antarmuhūrta* in the minimum and five years in the maximum and that of *Alasi* (linseed), *Kusumbhaka* (*Carthamus tinctorious*), *Kodrava* (*Paspalum scrobiculatum*), *Kangri* (millet or a kind of parric seed), *Šana* (flax), *Sarṣapa* (mustard seed), *Mūlaga* (radish seed), etc., for an *antarmuhūrta* in the minimum and seven years in the maximum, provided they are stored up scientifically. After the specified periods their respective viability wither away and the seeds become unseeds without having germinating capacity.<sup>56</sup>

This evidence of Jaina Biology regarding viability of seeds finds support in modern Biology in this way. "Willow and Poplar seeds must germinate within a few days of being shed or they will not germinate at all,"<sup>57</sup> seeds of evening Primrose and of yellow dock were able to germinate after seventy years."<sup>58</sup> "There are authentic records of lotus seeds germinating 200 years after being shed."<sup>59</sup> "The ability of a seed to retain its germinating power depends on the thickness of the seed coat, on a low water content and on the presence of starch rather than fats as stored food material. Dormant seeds are alive and do metabolize, though at a very low rate."<sup>60</sup>

The reference to *Jonibbhūe bīe* (embryonic seed), hypocotyle (first radicle=*mūla*), cotyledons (*prathamapatras*), epicotyle (*prathama kisalaya*), and its development or growth (*viyaddhamta*), their simultaneous birth, formation of plant body (*samayaṃ vakkamtaṇaṃ samayaṃ tesim sartranivatti*), receiving of matter (warmth and moisture, etc.) and respiration (*samayaṃ ānugghaṇaṇaṃ samayaṃ usasa-nisāse*)<sup>61</sup> suggests that germination is initiated by warmth and moisture and requires oxygen. The embryo and endosperm absorb water, swell and rupture the seed coats (*uggamamāṇa*)<sup>62</sup>. This frees the embryo and enables it to resume development (*viyaddhamta*)

After germination the hypocotyle (*mūla*) elongates and emerges from the seed coat (*vakkamal*) "The primitive root or radicle grows out of the hypocotyle" and since it is strongly and positively geotropic, it grows directly downward into the soil "<sup>63</sup> "The arching of the hypocotyle in a seed such as the bean pulls the cotyledons (i.e. *prathamapatras*) and epicotyle (i.e. *kisalaya* or *amkura*) out of the seed coat and the epicotyle, responding negatively, to the pull of gravity grows upward."<sup>64</sup> The cotyledons (*pra-*

- 20 *Pannavanā* I. 47, p 20, *Bhagavatī Sūtra*, 21 6 691
- 21 *Gommaṣasāra* (Jīva), V 186 (Comm), *BhS.* 7, 3 277, 8 3. 324 *Pannavanā* I 54 53, p 22, *Uttarā* 36 93
- \* *Biology*, p 174, C A Villee
- 22 Apparently trees sprung from shoots, sprouts aerial-roots, etc are meant They are considered as a class different from those whose offshoots they are, *S.B.E.* XLV, p 390
- 23 One soul (Jīva) pervades the whole tree, it is the soul of the tree Separate *jīvas* (beings), however, reside in the roots, etc, *SBE* XLV, p. 390, *Sūtrakṛtāṅga* II, 3 50
- 24 *Ajjhāruha*=*adhyāroha*, explained in the *Dīpikā*, "Vallīvyākṛd", *Ibid*, *Sūtrakṛtāṅga* II 3 50
- 25 *Tṛṇa*, *Ibid*
- 26 *Osahī*=*ośadhi*, *Ibid*, p 391, *Sūtrakṛtāṅga* II 3 50
- 27 *Hariya*=*harita*, *Ibid*, *Sūtrakṛtāṅga* II 3 50
- 28 'All the commentators say about the words 'Āya, etc (which offer some various readings in the MSS) is that they denote particular plants (*Vanaspativāṇaḥ*) which must be learned from people (who know them) Jacobi gives the words in their Prākṛit form, and does not attempt to transpose them into Sanskrit.
- 29 *Sūtrakṛtāṅga*, II 3 54, *SBE.* XLV, p 391.
- 30 *Ibid*,
- 31 *Avaka*, a grassy plant growing in marshy land, *Blyxa octandra*, *Ibid*.
- 32 *Saṃvāla* the aquatic plant *Vallisneria* (algae), *Ibid*, *Sūtrakṛtāṅga* II. 3 54.
- 33 *Kadamba*, *Nauclera Kadamba*, *SBE.* XLV., p 391
- 34 *Kaseru*, *Scirpus Kysoor*, *Ibid*
- 35 The last four are well-known varieties of lotus, called in Sanskrit - *Utpala*, *Padma*, *Kumuda*, *Naiṭha*, *Ibid* p. 392.
- 36 The Sanskrit of the last seven items is *Puṣṭārka*, *Mahāpuṣṭārka*, *Satapatra*, *Sahasrapatra*, *Kahlāra*, *Kokanada* and *Tamarasa*, they are all varieties of lotus, *Ibid*, p 392
- 37 *Puṣkara*, *Ibid*.
- 38 *Sūtrakṛtāṅga* II, 3 55, p. 93.
- 39 "Yo hi ekah vanaspatījīvaḥ sarvavṛkṣavyavayvāpi bhavati, tasya cāpare tadavaya-veṣu mūlakandaskandhatvakāśākhāpravalāpatrapuṣpaphalabījabbhūteṣu dāśaśu sthāneṣu jīvāḥ samutpadyante I" *Sūtrakṛtāṅga* II, 3 55 (Comm), p 66
- 40 "Āhgrabhaya-pariggahamebuna taha koha mēna māyā ca I Lobho logo oho sannaṁ dāsa savvayīvaṇṇaṁ", vide *Lokaprakāśa*, 3 447, "Āhārasannaṁ to ohasannaṁ I"  
*Bhagavatī Sūtra* 7 8, 295.
- 41 "Iitihparirāmbhanena Kurubagataruno phalaṁti mebhune I", *Lokaprakāśa*, 3. 449. There takes place sexual union in *Asoka* tree also.
- 42 "Strīṇām sumanasāṁ puṣpāṁ prasūtaṁ samāṁ", *Amarakoṣa*, *Vanaśādhivarga*. Bṛhāphalaśvetapūṣpāḥ, pumān, *Holarhena* antidysenterica, *Caraka* (*Dṛṣṭhavaśa* v), (*Syāvaruṇānupūṣpī* strī-asīlakūṭaja, *Wrightia tinctoria*), *Ibid* V, "Anupādī prathamam vargah strī pūmnapuṁśakatvena trāividhyam sthāvaravayvāpi", *Rājānighaṇṭu*, vide *Positive Science of the Ancient Hindus*, p 175, Dr B N Seal
- 43 *Sūtrakṛtāṅga*, Book I, Lecture 7, V. I, *SBE.* XLV, "Puṣṭhavi ya ānu agani ca vāu"  
*Gommaṣasāra*, 73 (*Jīvakaṇḍa*)
- 44 *Bhagavatī* 7. 3 275-7, *Gommaṣasāra*, V, 189. (*Jīvakaṇḍa*), *Pannavanā* I 54, (*Sādhāraṇaśāstravanaspatī kāyikas*)
- 45 *Sūtrakṛtāṅga* II 3 54. (*Seyālattē*), *Pannavanā* I, 51, (*Jalaruhā* *Sevāla*).
- 46 *Biology*, p. 178

- 47 "Yathā puruṣaṁīraṁ bālakumārāyavavrdhātāparināma viśeṣavat" . tathiedaṁ vanaspatīkārīraṁ 1", Śaḍdarśanasamucchaya", V 49, *Tarkarāhasyaḍṣṭikā, Gunaratna*, p. 157
- 48 "Ihegatiyāṁ satīk rukkhajoniyāṁ rukkhasaṁbhavāṁ rukkhavuktamāṁ . rukkhajonies a rukkhattāṁ viutṭamti, te jīvā tesu rukkhajoniyāṁnaṁ rukkhānaṁ sinchamābhārenti 1" *Sūtrakṛtāṅga*, II 3 45, "Nāṇavihānaṁ tasathāvarānaṁ poggalānaṁ sarīresu vā, sacutesu vā, acutesu vā, anuṣṭiyattāṁ viutṭamti," *Ib d*, II 3 88
- 49 *Ibid*
- 50 *Sūtrakṛtāṅga* II 3. 43
- 51 "Aggatiyāṁ mūlābhiyāṁ porābhiyāṁ khamdhābhiyā", *Ibid*, II 3 43
- 52 *Bhagavatī* 15 1 544, It throws light upon the germination of sesamum seeds with the advent of favourable growing season after the uprooting of the Sesamum plant by Gośāla Maṅkhaliputta
- 53 *Bhagavatī Sūtra*, 15 1 544, see *Plant Autographs and their Revelations*, Sir J. C. Bose, 1927.
- 54 *Bhagavatī Sūtra* 6 7 246
- 55 *Biology*, p 186, C A Villee.
- 56 *Ibid*
- 57 *Ibid*.
- 58 *Ibid*
- 59 "Jonibbhūte ble jīvo vakkamaḥ so vā anno vā I Jo vī mūle jīvo so vīya patta padhamaṁ" 97. savvo vī ksalayo khalu uggamamāno anarhṭayo bhānto I so ceva vīva-  
ddhamto hoḥ parito anarhṭo vā" *Ii* 98 *Ii*, *Paṇṇavaṇṇā*, 1.54 9 97-98 etc
- 60 *Ibid*.
- 61 *Biology*, p, 187
- 62 *Ibid*
- 63 *Biology*, p 187
- 64 *Ibid*, See the embryonic development of plant as discussed above.
- 65 *Sūtrakṛtāṅga* II 3, 43



# ON THE SANSKRIT SÜKTIRATNAHĀRA, AS SUBHĀṢITA-SAMGRAHA OF PRĀKRIT SUBHĀṢITA-S

Ludwik Sternbach

(1) The late lamented A N Upadhye complained always that there does not exist a complete *subhāṣita-samgraha* of Prākṛit verses and that it is difficult, if not impossible, to identify Prākṛit aphorisms.

(2) There are about five hundred Sanskrit anthologies (*subhāṣita-samgraha-s*) and collections of stray didactic verses<sup>1</sup> and only a few Prākṛit anthologies of which the most important are Hāla's *Sattasaṣ*, Jayavallabha's *Vajjalaggam*, Chappannaya *Gāthā*,<sup>2</sup> the *Gāthāsahasṛ*<sup>3</sup> and the lately published by the L.D. Institute of Indology, Ahmedabad, the *Gātharayanakosa*, the *Subhāṣīyagāhāsamgaho* and the *Subhāṣīyapajjasamgaho*<sup>4</sup>. In addition, there are a few other Prākṛit *subhāṣita-samgraha-s* which are, however, not yet published<sup>5</sup>, as, for instance, the *Gāthakośa* of Muncandra from the beginning of the twelfth century (called also *Rasaulgāthakośa*<sup>6</sup>), or the *Gātharatnakośa* of Valrocana<sup>7</sup>.

(3) In addition to these Prākṛit *subhāṣita-samgraha-s* some typically Sanskrit anthologies contain a selection of Prākṛit *subhāṣita-s*, as for instance, the *Padyaracana* of Lakṣmana Bhatta Ānkolakara<sup>8</sup>, the *Vidyākaraṣaḥasaka* of Vidyākaramiśra<sup>9</sup> and, particularly, the *Sūktiratnahāra* of Sūryakallāgarga [SRHt] from the first half of the fourteenth century<sup>10</sup>, as well as, to a lesser extent, its counterpart<sup>11</sup>, the *Subhāṣita-sudhānidhi* [SSSN.] of Śaṅkara<sup>12</sup>.

1 Of L. Sternbach, *Subhāṣita, Gnomie and Didactic Literature, in A History of Indian Literature*, edited by J. Gonda, Vol. IV, Otto Harrassowitz, Wiesbaden, 1974.

2 *op. cit.* (fn. 1), pp. 10-14.

3 *op. cit.* (fn. 1), p. 59, footnote.

4 L. D. Series No. 52.

5 Cf. L. Sternbach, *Śaṅkara's Subhāṣita-sudhānidhi and Sūryapadaṭṭha's Sūktiratnahāra in Gaṅgānātha Jha Kendriya Sanskrit Vidyapeetha*, formerly JGRI 27, pp. 166-260.

6 Extracts (46 verses) were published by P. Peterson in *Three Reports on the Search for Sanskrit Manuscripts*, Bombay, London 1887, pp. 297-302 and by P.-E. Pavolini (20 verses) in *Yanti Strofe del Gāthakośa di Muncandrasari* (with translation into Italian), Firenze 1894.

7 New Catalogus Catalogorum, University of Madras, vol. 5, p. 341.

8 *op. cit.* (fn. 1), p. 27.

9 *op. cit.* (fn. 1), pp. 29-30.

10 *op. cit.* (fn. 1), p. 19.

11 *op. cit.* (fn. 1), footnote 85 on p. 20.

12 *op. cit.* (fn. 1); pp. 19-20.

(4) The SRHt. contains two sets of Prakrit *subhāṣita-s* one culled from Prakrit *subhāṣita-samgraha-s*, i.e. Hala's Sattasaī and the anonymous Gāthakośa, and the other from Prakrit poems, as the Setubandhu. All these verses are usually included at the end of the *paddhati-s* and only exceptionally in the middle of the *paddhati-s*. The SSSN. which is almost analogous with the SRHt, usually omits the Prakrit *subhāṣita-s*,<sup>13</sup> it is, therefore, possible that, originally, the SRHt did not contain Prakrit *subhāṣita-s*, but that they were added later to the original text of the SRHt. by a scribe or compiler who knew the Prakrit *subhāṣita-s* by heart and wanted to add some currently quoted *subhāṣita-s* on the same theme with which the Sanskrit *paddhati-s* of the SRHt. dealt.

(5) That seems to be likely, in view of the fact that the Prakrit *subhāṣita-s* included in the SRHt. are not written in such a good language as the Sanskrit *subhāṣita-s*, they show that the editor/collator, or most probably, the scribe who included them in this anthology was not a scholar in literary Prakrit; the Prakrit *subhāṣita-s* included in the SRHt are generally, not construed in good Prakrit and are full of errors, the *gāthā-s* are often published with mistakes and are metrically not correct, while on the contrary, the Sanskrit *subhāṣita-s*, included in the SRHt, stand often nearer to the original Sanskrit text from which they were culled<sup>14</sup> than those which are found in other *subhāṣita-samgraha-s*.

(6) The present study will deal only with the *gāthā-s* culled from Hala's Sattasaī and those culled from the Gāthakośa, in so far as they could be traced in other Prakrit *subhāṣita-samgraha-s*.

(7) All the *gāthā-s* (36 in number<sup>15</sup>) attributed in the SRHt, to the Sattasaī (Saptaśaī) or to the Gāthasaptaśaī, or to Śatavahana, or to Śata-(ka)vahana were culled from Hala's Sattasaī, with the exception of two, *gāthā-s* 1. e. verses Nos. 28 and 35 of the Annex<sup>16</sup>. As stated above<sup>17</sup> they are full of mistakes (gramatically and metrically) and should be corrected (e. g. verses 13 and 30 of the Annex), others contain printing errors (e. g. verses 23 and 29 of the Annex) or Sanskritized forms (e. g. verse 9 of the Annex), almost all contain variants<sup>18</sup>, some of which are already

13 When the SSSN includes them, it puts them also at the end of the *paddhati-s*.

14 That is, for instance, evident in the quotations of Kāmandaki's Nīṭikā, particularly, if we compare the non-critical edition of this *arthāśāstra*, as published in the *Bibliotheca Indica* with the better editions published in TSS or in the *ĀnSS*.

15 In reality 32 verses, for verses 18 to 20 and 24 of the Annex were probably not attributed to the Sattasaī: the attributions after 112.14 and after 243.78 referred only to those verses and not to the preceding ones, i.e. to verses 112.11-13 and 242.67.

16 They were quoted in the Annex *in extenso*, as they appear in the SRHt, even if the Prakrit text is not correct (e. g. verse 35).

17 See para 5 above.

18 Without variants are verses 15, 22 and 27.

known<sup>19</sup> (e.g. verses 33, 36 and 39 of the Annex).

(8) Many of the so-called Hāla's Sattasaī verses which occur in the SRHt. were not culled from the classical text of the Sattasaī, but from Hāla's work which occurs in one or more texts only and do not belong to the core of the Sattasaī, and so verses 3, 26, 31, 38 and 41 of the Annex appear only in the Telingana recension I and verses 25, 37 and 40 of the Annex occur only among the so-called verses which appear as quotations in the *alahkara* literature. That seems to show that Hāla's *incerta* were generally considered as Hāla's genuine verses either at the time when the SRHt. was composed (i.e. in the beginning of the fourteenth century, or at the time when scribe added them to the SRHt. text)

(9) Most of the Hāla's verses of the SRHt were influenced by the Jaina recension from Western India. That can be seen from the fact that many variants which occur in Hāla's text, as reproduced in the SRHt., can only be traced in this recension; that is the case of verses Nos. 1, 5, 6, 8, 27, and 42 of the Annex

(10) Generally, authors or compilers of Prakrit *subhāṣita-saṃgraha-s*, culled their verses from the Sattasaī. Out of the forty-two verses from the Sattasaī which were or were not specifically attributed in the SRHt to Hāla's work, but which were Sattasaī's verses, eleven verses appear also in Jayavallabha's Vajjalaggam (verses Nos. 3, 4, 9, 10, 11, 12, 17, 20<sup>20</sup>, 21, 22, and 39 of the Annex), three in the Gghārayanakośa (GRK) (verses Nos. 17, 30 and 33 of the Annex), one in the Subhāṣiyagāḥasamgaho (SGS) (verse No. 22 of the Annex) and one in the Subhāṣiyapajjasamgaho (SPS) (verse No. 27 of the Annex). The text of the *subhāṣita-Saṃgraha-s* does not follow always exactly the wording of Hāla's verses<sup>21</sup>

(11) As noted above, the SSSN., which is either the same work as the SRHt. or another version of the same text<sup>22</sup>, omits almost all Prakrit verses included in the SRHt, it keeps, however, four Prakrit verses culled from Hāla's Sattasaī, these are verses 24, 25, 27 and 41 of the Annex, of which one is, similarly as in the SRHt, specifically attributed to the Sattasaī (verse No. 25 of the Annex) and one is, similarly as in the SRHt., specifically attributed to the Gāthakośa (verse No. 41 of the Annex). The text of the SSSN. is identical with the text of the SRHt, and both texts contain even the same mistakes, this seems to be an additional proof that the SSSN. and the SRHt. are the same work or other versions of the same

19 Noted by A. Weber in his *Das Saptakam des Hāla* (see para 16.3 below).

20 This verse was probably not attributed to Hāla. See above para 6 and footnote 15.

21 E.g. verse 12 of the Annex

22 *op. cit.* (fn. 5).

work<sup>23</sup>.

(12) In addition to the verses attributed in the SRHt. to the Sattasaī, we find in the SRHt. as many as one-hundred-twenty-two Prakrit verses attributed to the Gāthakośa, without any additional indication who the author of this Gāthakośa was. We know of the existence of a Gāthakośa by Municaandra who died in A D 1120, but this Prakrit anthology of *gāthā-s* is most probably not identical with the Gāthakośa of SRHt and SSSN. Upto now only 46 verses of the Gāthakośa of Municaandra were published by P Peterson in his *Three Reports on the Search for Sanskrit Manuscripts* and 20 Verses were published with a translation into Italian by P.-E. Pavolini<sup>24</sup>, and none of the verses quoted there appears among the verses attributed to the Gāthakośa in the SRHt, and the SSSN. It seems, therefore, that the Gāthakośa quoted in the SRHt and SSSN must have been another, unknown yet, anthology. None of its MSs. is noted in Aufrecht's *Catalogue Catalogorum* or in the *New Catalogus Catalogorum* published by the university of Madras<sup>25</sup>.

(13) As all Prakrit anthologies, the Gāthakośa of the SRHt and the SSSN. culled some of its verses from Hāla's Sattasaī. Six such verses attributed in the SRHt to the Gāthakośa were borrowed from the Sattasaī (i.e. verses 37 to 42 of the Annex). Most of these verses (four out of six) are found either in some texts of the Sattasaī only (verses 38 and 41 of the Annex), or were known as Hāla's verses from the *alankāra* literature only (verses 37, and 40 of the Annex).

(14) A number of verses attributed in the SRHt. to the Gāthakośa (23 verses) must have been well known Prakrit *subhāṣita-s*, for they appear also in the little known Prakrit *subhāṣita*-literature. They appear also in GRK<sup>26</sup>. (20 verses) in Jayavallabha's *Vajjalaggam*<sup>27</sup> (4 verses) and in the *Subhāṣiyagbhāsamgaḥo*<sup>28</sup> (one verse) or in more than one of these three *subhāṣita-saṅgraha-s*. Usually they read better in these sources than in the SRHt. (e. g. verses 47, 53, 55, 57 and 61 of the Annex), for the author/collator or scribe of the SRHt. did not know literary Prakrit well<sup>29</sup>.

(15) Unfortunately, it was not possible to identify the Prakrit *subhāṣitas* of the Gāthakośa, even then when it possible to trace them in other Prakrit *subhāṣita-saṅgraha-s*.

23 *op cit.* (fn. 5)

24 Bombay-London 1887, pp. 297-302 and Frenze Tipographia di L. Franceschini; o.c.i., 1894.

25 See *New Catalogus Catalogorum*, University of Madras, Volume 5; pp. 340-341.

26 Verses 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54 (also in Vajja ). 56, 57, 58, 59, 62, 63, 64 and 65 of the Annex.

27 Verses 54 (also in GRK ), 55 (also in SGS ), 60 and 61 of the Annex.

28 Verse 55 of the Annex, it was probably taken from Vajja

29 See above para 5.

(16.1) The detailed analysis of the Prakrit *subhāṣita-s* which appear in SRHt., as specifically attributed to the Sattasaṁ and those which are attributed to the Gāthakośa, but could be traced in the Sattasaṁ or in other Prakrit *subhāṣita-samgraha-s* is given in the Annex in the order as they appear in the SRHt

(16.2) This Annex is divided into three parts I Verses ascribed in the SRHt. to the Saptasatī, II Verses ascribed in the SRHt. to the Gāthakośa but which are Saptasatī's verses, and III Verses ascribed in the SRHt. to the Gāthakośa which are found in other Prakrit *subhāṣita-samgraha-s*, i. e. the Vajjāggaṁ by Jayavallabha (Prākṛit Text Series 14 Prākṛit Text Society, Ahmedabad-9, 1969 (Vajja ), the Gāhāṛayanakośo of Jmeśvarasārī, L.O. Series 52, Ahmedabad No. 9 (pp 1-66), the Subhāṣitagāthāsamgraho, *idem* (pp 67-75) and the Subhāṣīyapajjasamgraho, *idem* (pp 76-82). The Gāthasahasrī by Samayasūndra composed in A.D. 1630 (Bombay, Vikrama 1996) was not taken into consideration, for it is posterior to the SRHt. and could not be the source of any of the verses included in the SRHt. or in the SSSN

(16.3) As far as the Sattasaṁ is concerned, three editions of this work were consulted, viz the *Bibliotheca Indica* edition with the English translation (Work Number 295, Asiatic Society, Calcutta 1971) (HGS (BI) ), the Prasāda Prakāśana edition, Poona (HGS(pp) ) and the old, but still the most complete edition by A. Weber, *Das Śāptaśatakam des Hala in Abhandlungen fuer die Kunde des Morgenlandes*, 7 4, Leipzig 1881 (HGS(w) ) Also his *Ueber das Śāptaśatakam des Hala Ein Beitrag zur Kenntnis des Prakrit*, *idem* 5.3 was taken into consideration.

(17) The present study tries to show that the SRHt. can be considered not only as a Sanskrit *subhāṣita-samgraha*, but also as a short Prakrit *Subhāṣita-samgraha* of 158 verses<sup>30</sup>, not counting numerous Prakrit verses culled from the Setubandhu and other Prakrit Sources,

30 Of the Gāthakośa only verses 25.16, 32.37, 32.40 to 42, 32.44, 39.59, 39.55, 45.66; 46.68; 46.72 to 71, 45.76, 68.42, 111.34, 123.34, 124.38 to 40, 125.15, 213.46, 214.52, 214.53, 231.15, 219.10, 250.16, 255.13 and 259.24 were analysed in the Annex. The other verses attributed in the SRHt. to the Gāthakośa, which could not be traced to other primary or secondary sources were not included in this study (i. e. verses on pages 2, 18, 25, 27, 32, 38, 45, 51, 64, 68, 72, 111, 123, 125, 128, 171, 202, 208, 213, 214, 216, 219, 222, 227, 231, 233, 243, 248, 249, 250, 251, 252, 255, 256, 259 and 270).

## ANNEX

*I Verses ascribed in the SRHt to the Saptaśati, the Gathasaptaiśam, Śatavāhana or Śata(ka)vāhana*

- 1 हसिअ कपोलकहिअ SRHt 25.12 (a. Saptaśati<sup>1</sup>)=HGS(B1) 6. 25=HGS (pp) 525, HGS (W) 526 in the Jaina-Recension from Western India (MS R of HGS (W) 449) *ab* of this verse runs usually हसिअ अहट्ठदंदलं/भमिमम गिक्कंतयेहलीदेसम्
- 2 जह जह जरापरिणओ SRHt 25 13 (a. Saptaśati<sup>1</sup>)=HGS (B1) 3.93=HGS.pp) 293=HGS (W) 293.
- 3 कुलपालिआ पेच्छह SRHt 25 14 (a. Saptaśati<sup>1</sup>)=HGS (B1)—=HGS (pp)86<sup>c</sup>=HGS (W) 871 in the Telhāgana Recension I only *a* in SRHt wrong (*contra metrum*); should read कुलपालिआये पेच्छह.
- 4 दुग्गाअवरम्मि धरिणी SRHt 25.15 (a. Śatavāhana)=HGS (B1) 5 72=HGS(pp) 472, HGS(W)472 Also the Vajjalaggam 4>7 where *d* reads उययं विय दोहलं कइह.
- 5 ण गुणेहि हीरह अणो SRHt 32 36 (a. Saptaśati)=HGS(B1)4 10, HGS(pp)310. HGS(W) 310 in the Jaina-Recension from Western India (MS R of HGS (W)253, where we also read in *a* गुणेहि instead of गुणेण and in *c* नेच्छन्ति instead of मोचूण The verse should read in *b* तेण (instead of देण) and in *a* गुज्जाउ (instead of गुज्जाइ)
- 6 अणुवत्तणं किलन्तो SRHt 37.3<sup>4</sup> (a. Saptaśati)=HGS (B1) 3 65, HGS (pp) 265, HGS(W) 265. The verse should read in *a* कुणतो (instead of किलन्तो); in *b* अप्पवसो (instead of अप्पवसो; *contra metrum*) and in *d* after वि add : हु (हु is missing also in the Jaina-Recension from Western India (MS R of HGS (W) 217).
- 7 विष्णाणगुणमहप्पे SRHt 37.40 (a. Saptaśati)=HGS (B1) 3.67, HGS (pp) 267, HGS (W) 267 The verse should read in *a* हप्पे and in *b* पि (instead of वि)
- 8 अवयणिओ वि ण तद्वा SRHt 38 41 (a. Saptaśati)=HGS (B1) 4.20, HGS(pp) 320 HGS(W) 320 The verse should read in *b* विहवहीणे (instead of विभवहीणे [variant known] and in *d* परेण (instead of परेहि), here SRHt follows the Jaina-Recension from Western India (MS R of HGS(W) 263, which has परेहीम्).

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1 or Śatavāhana or Śaka(ta)vāhana, (v JOR (Madras) 13.297 ad p 25

9. सुबणो ण कुप्पह विअ SRHt 38.42 (a. Saptasātri)=HGS (B1) 3.50, HGS(pp) 250, HGS(W) 250. The verse should read in *a* सुबणो (सुबणो is Sanskritised) and चिअ instead of विअ), in *b* विप्पिअ (instead of अप्पिअं), in *c* and *d* जेपह (instead of जप्पह) Also in the Vajjalaggam 34 which reads in *ab* सुबणो न कुप्पह विअ । अह कुप्पह मंगुले न चित्तेह.
10. दिदरोसकल्लसिअस्स वि SRHt 38 43 (a. Saptasātri)=HGS (B1) 4 19 HGS (pp) 319, HGS (W) 319 The verse should read in *a* द्दरोस<sup>०</sup> (instead of दिद<sup>०</sup>; some texts have द्द<sup>०</sup>), in *b* कत्तो (instead of कत्तौ) and in *d* अमअं (instead of असुअं). Also in the Vajjalaggam 35 where it reads as in HGS but has in *b* मुहाअ (instead of मुहाहि).
11. फलसंपत्तीए सये<sup>०</sup>-SRHt 38 44 (a Saptasātri)=HGS (B1) 3 82 HGS (pp) 282, HGS(W) 282. The verse should read in *a* फलसंपत्तीअ (instead of <sup>०</sup>संपत्तीए [*contra metrum*]) and in *d* सिहराई (instead of सिहराह [*contra metrum*]). Also in the Vajjalaggam 114 where it reads in *a* फलसंपत्तीह.
12. मा वच्छह विस्समं SRHt 46 78 (a. Saptasātri)=HGS (B1) 7 86, HGS (pp) 686, HGS (W) 686 (v HGS(W)690). All variants are known. Also in the Vajjalaggam 61 where it reads in *b* बहुकूडकवडभरियणं
13. अल्लणीो दोसुहवो SRHt 46 79 (a. Saptasātri)=HGS (B1) 3.53, HGS(pp)253, HGS (W) 253. SRHt is wrong in *c*, it has सुखो (instead of सुरवो) (*contra metrum*)
14. आरम्मन्तस्स धुअं SRHt 97.6 (a. Saptasātri)=HGS (B1) 1.42, HGS (pp) 42, HGS (W) 42. No variants.
15. हिअवण्णएहि समअं SRHt 110 31 (a Gāthāsaptasātri)=HGS (B1) 1.61, HGS (pp) 61, HGS (W) 61; All variants known, with the exception of (*d*) where SRHt should read समाणियाई (instead of समाइयाई).
16. अविइण्णपेच्छणिज्जं SRHt 110.32 (a. Gāthāsaptasātri) = HGS (B1) 1 99, HGS (pp) 99, HGS (W) 99. The verse should read in *a* अविअण्णपेच्छणिज्जं,
17. ते मितं काएव् SRHt 111.33 (a. Gāthāsaptasātri)=HGS (B1) 3.17, HGS (pp) 217, HGS (W) 217. SRHt should read in *a* काअव्वं (instead of काएव्वं) and in *d* लअव्वं (instead of लअं व). Also in the Vajjalaggam 68 which reads in *d* like SRHt (लअं व) and has in *b* देसकालम्मि (instead of देसआलम्मि; so also HGS in the Jaina-Recension from Western India (MS R of HGS (W). 167). Also in GRK 783 which also reads in *d* like SRHt and the Vajjalaggam and has in *b* ; जं मितं वसणपलकालम्मि.

18. आपावमेत्तगरु SRHt 112.11 (a. Gāthāsaptasāti, probably wrongly so marked since SRHt 112.11-13 does not appear in HGS<sup>1</sup>)
19. अवधन्वत्च्छण्ये SRHt 112.12 (a. Gāthāsaptasāti, probably wrongly so marked, since SRHt 112.11-13 does not appear in HGS<sup>1</sup>, *contra metrum*)
20. एको चिअ दोसो का<sup>०</sup> SRHt 112.13 (a. Gāthāsaptasāti, probably wrongly so marked since SRHt 112.11-13 does not appear in HGS<sup>1</sup>) It should read in *ab* एवको... तारिसस्स वि षड्ढियो (instead of एको . कारिसंस्स(?) . विहिषड्ढियो; in *c* जीसे (instead of जस्सि and in *d* मेळन्ति (instead of मुच्चेह. Also quoted in the *Vajjalagga* 731.
21. पेम्मस्स विहड्ढियस्<sup>०</sup> SRHt 112.14 (a. Gāthāsaptasāti), HGS (B1) 1.53, HGS (pp) 53, HGS (W) 53. SRHt should read in *ab* विरोहियसंधियस्स (instead of विहड्ढियसण्ठियस्स). Also in the *Vajjalagga* 348 which reads as SRHt should read (see above).
22. जेण विणा ण जिविज्जह् SRHt 202.164 (a. Saptasāti<sup>2</sup>)=HGS (B1) 2.63, HGS (pp) 163, HGS (W) 163. No variants. Also quoted in the *Vajjalagga* 557 which has in *a* वल्लिज्जह् (instead of जिविज्जह्) and in *c* पत्त for पत्ते (*contra metrum*) and in *Subhāsīyagāthāsangaho* 96 which has दल्लिज्जह् (instead of जिविज्जह्).
23. होन्ती वि गिप्फल च्चिअ SRHt 219.24 (a. Saptasāti)=HGS (B1) 2.36, HGS (pp) 136, HGS (W) 136. The SRHt text has two printing errors in *a* and *c*; it has गिप्फल (instead of गिप्फल) and गिह्माअ<sup>०</sup> (instead of गिम्हाअ), it should be also corrected in *d*, It should read to गिअअच्छाहि (instead of गिअअच्छाहि *contra metrum*).
24. किमुच्छणफलेहि किं SRHt 282.67 (a. Saptasāti<sup>३</sup>), SSSN 202.53 (anonymously), SSSN reads in *c* सुहसस (instead of सुहस्स; printing error) किं गुणेहि (instead of की उणेहि) and in *d* किं (for की). Does not appear in HGS
25. का विसया दव्वगई SRHt 242.68 (a. Saptasāti), SSSN 202.54 (a. Saptasāti)=HGS(B1)—, HGS (pp) 969, HGS(W) 975 SRHt and SSSN have in *b* लद्धस्व (instead of दुद्धमे) and in *d* जो (instead of जं).
26. तह इस सज्जण हसिज्जह् SRHt 243.69 (a. Saptasāti) HGS(B1)—, HGS (pp) 812, HGS(W) 818. SRHt has in *a* सज्जण (instead of जह् ण *contra metrum*) in *b* जीवट्ठा पर पिअं (instead of संप जहा परापिअ; in *c* जहलं हसिजस (instead

1 The ascription to "Gāthāsaptasāti" refers, probably, to 112.14 only and not, as usual, to the group of four verses 112.11-14

2 This ascription does not refer to 202.163

3 The ascription to "Saptasāti" refers, probably, to 243. 69-70 only.



- of णह लहसि जसं) and in *d* ओहणसंभवो होहि (instead of ण उण संभवसि) SRHt and HGS are metrically not correct in *d*
27. सो अरयो जो हस्ये SRHt 243.70 (a. Saptasāṭi), SSSN 202 55 (anonymously), HGS(B1)3.51, HGS(pp)251. HGS(W) 251. No variants. Also quoted in Subhāṣīyapajjasamgaho 17 which has in *c* रुवं instead of रुम (so also HGS in the Jaina-Recreation from Western India (MS R of HGS(W) 200).
28. अणुदिअहज्जिजिरोवो  
आलेए ऊण पहिववावाओ ।  
चारामोक्खणिणेण व  
मेहाण गळन्ति अस्सुह् ॥ SRHt 248.8 (a. Saptasāṭi). Does not occur in HGS.
29. सरए महद्धदाणं SRHt 250.15 (a. Saptasāṭi)=HGS (B1) 2.86, HGS(pp) 186, HGS(W) 186. SRHt has in *a* महद्धदाणं (instead of महद्धदाणं); in *b* अन्ते सि<sup>०</sup> (instead of अतोसि<sup>०</sup> and in *d* सल्लिह (instead of सल्लिह). In *b* there is a printing error वाहिरुह्वाइं (instead of वाहिरुह्वाइं).
30. समसुल्लदुक्खपरिवड्<sup>०</sup> SRHt 258 15 (a. Saptasāṭi)=HGS(B1)2.42, HGS(pp)142, HGS(W) 142. SRHt has in *a* समसुल्लदुक्खप<sup>०</sup> (instead of समसुल्लदुक्खप<sup>०</sup>) (*contra metrum*, to be corrected); in *b* पेस्माणम् (instead of पेस्माण) and in *c* मिहुणायै (instead of मिहुणाय) (*contra metrum*). Also quoted in GRK where *a* reads : समसुल्लदुक्खं संवह, *b* as in SRHt, and *c* मिहु एण ण (instead of मिहुणाय).
31. जत्थणलच्छं गिरओ SRHt 258.16 (a. Saptasāṭi)=HGS(B1)—, HGS(pp)823, HGS(W) 829. SRHt has in *a* लच्छं गिरओ (instead of लज्जागरओ) (*contra metrum*); in *b* माणम् (instead of माणो) and in *cd* reads लच्छं जत्थणलच्छं तह्णिणाल्लि (instead of लच्छं जत्थ णल्लि जेहो तहिं ण रिथ [*contra metrum*]).
32. अहंरणेण पेम्म SRHt 258.17 (a. Saptasāṭi)=HGS(B1) 1 81, HGS(pp) 81, HGS(W)81. SRHt has in *b* अहंरणेण (instead of अहंरणेण) and in *c* पि (instead of वि)
33. महिलसहस्सपरिए SRHt 258.18 (a. Saptasāṭi)=HGS(B1)2.82, HGS(pp) 182, HGS(W) 182. No variants. Also quoted in GRK 391 which has in *c* पडिदिणम् (instead of दिअहं).
34. अचच्च ताव मणहरं SRHt 258 19 (a. Saptasāṭi)=HGS(B1) 2 68, HGS(pp) 168, HGS(W) 168 SRHt has in *a* अचच्च ताव (instead of अचच्च दाव) and in *b* पिआए (instead of पिआह) (*contra metrum*),

## 35. श्रीवं अञ्जसुधीअं

फरीसो अंगे सुधीविअं कण्टोहि ।

हिअअं हिअएण ठिअं

समं विओअन्ति किञ्चदेवणे ॥ SRHt 258.20 (a. Saptasāti). Does not occur in HGS. Hypermetric in b.

## 36. देव्वावत्तम्मि फले SRHt 258.21 (a. Saptasāti) = HGS(B1)3.79, HGS(pp) 279, HGS(W) 279. All variants known.

## II. Verses ascribed in the SRHt to the Gāthakośa which are Hala's Saptasāti-verses

37. किवणाण षणं गाथा<sup>0</sup>-SRHt 25.16 (a. Gāthakośa)=HGS (B1)—, HGS (pp) 970, HGS(W) 976 SRHt has in c कुलपालिआण वि, while HGS कुलपालिआण अ and in d कुतो छिप्पन्ति अमुआण, while HGS क्तो सिट्थंति अमुआण.
38. गाहाण अ वेआण अ SRHt 32.37 (a. Gāthakośa)=HGS(B1)—, HGS(pp) 809, HGS(W) 815. SRHt has in b वोदमहिलाण, while HGS has वोदमहिलाण and in c ताणस्सच्चिअ....व्हो, while HGS has ताणं सो चिअव दण्हो. (fill in the lacuna with द (to read दण्हो)).
39. षण्णा बहिरदलआ SRHt 46 76 (a. Gāthakośa)=HGS(B1)7.95 HGS(pp) 695, HGS(W) 704 SRHt has in a बहिरदलआ, while HGS has बहिरंवारआ (this variant is known); in b दोच्चिअ जीयन्ति माणुसा खोए, while HGS has ते चिअय जीअंति माणुसे खोए : and reads in d खलिस्सिट्ठं ण पेच्चन्ति (contra metrum), while HGS reads खलाण अदि ण पेक्खंति (metrically correct). Also occurs in the Vajjalaggam 643 which reads in a/b बहिरपलिय/दो चिअय and in d खलस्स रिद्धि न पेच्चंति
40. खलपवराहा दीस<sup>0</sup>-SRHt 213.46 (a. Gāthakośa)=HGS(B1)—, HGS(pp) 972, HGS(W) 978. SRHt has in a खलपवराहा, while HGS has खलववहाए and in b has व (instead of वि; printing error) बीराण, while HGS has वि बीराणम्
41. हंसा ण सरेहि विणा SRHt 231 15 (a. Gāthakośa), SSSN 117.15 (a. Gāthakośa)=HGS(B1)—, HGS(pp)917, HGS(W) 691. SRHt and SSSN have in a विणा while HGS has सिरी; in b SRHt and SSSN have सराण सोहा विणा ण while HGS has सारिज्जह् अह सराण; in c SRHt and SSSN have अण्णोणाच्चि आ while HGS has अण्णोणं चिअ ए; and in d SRHt and SSSN have अण्णोणवर गरुअन्ति (or अदि) (contra metrum), while HGS has अण्णोणं णवर गरुअंति.

42. कहँ सा णिवण्णिज्जइ SRHt 259 24 (a. Gāthakośa) = HGS(B1) 3.71, HGS (pp) 271, HGS(W) 271. SRHt has in *a* कहँ सा णिवण्णिज्जइ, while HGS has कह सा णिवण्णिज्जउ (°ज्जइ is also in the Jaina-Recension from Western India (MS R of HGS(W) 224) ).

III. Verses ascribed in the SRHt to the Gāthakośa which are found in other Prakrit Subhāṣita-Saṅgraha-s

43. सरसं मलअसहापं SRHt 32 40 (a. Gāthakośa) = GRK 548. SRHt has in *a* मलअसहापं, while GRK मउयसहापं, in *b* SRHt has मित्तसङ्गमुल्लसियम्, while GRK has मित्तसंगमुल्लसियं in *d* SRHt has कुणन्ति and दे, while GRK has कुणत and ते
44. मज्जे जटाण णिवस°-SRHt 32.41 (a. Gāthakośa) = GRK 549. SRHt has in *c* किन्न बहं, while GRK has तं बहुयं, in *d* SRHt has °रीणा, while GRK has शीणा.
45. सारइ कलाभिरामं SRHt 32.42 (a. Gāthakośa) = GRK 550. SRHt has in *a* सारइ कलाभिरामं, while GRK has सारं कलाहिरामत्; in *b* SRHt has चिरमि-अक्क, while GRK has चिय मयंक; *d* in SRHt reads °ण सक्किवं कमलिणी-कालम्, while in GRK it reads ' न सक्किय कमलिणी काउं.
46. हा हा कह ण रिज्जइ SRHt 32.44 (a. Gāthakośa) = GRK 737. SRHt has in *b* जम्म इन्दस्म, while GRK has जं मयंदस्स. In *cd* SRHt has गुहासमु-ब्बज्जज्जमुअ, while GRK has गुहा समुम्भज्जमुय°.
47. विमलेण विकह्व उमा SRHt 39.53 (a. Gāthakośa) = GRK 76. SRHt has in *a* °व उमा, while GRK has उवमा; in *b* SRHt has एकसरहस्स, while GRK has एकसरहस्स (better; SRHt is *contra metrum*); in *c* SRHt has फलेण while GRK has °वलेण.
48. अयणन्ताण वि लज्जइ SRHt 39.55 (a. Gāthakośa) = GRK 77. SRHt has in *b* परिमाणं, while GRK has परिणमं and SRHt has चरिण्हि while GRK has चरिण्हि; in *c* SRHt has अप्पन्ति while GRK has अपंति; in *d* SRHt has गप्पन्ति, while GRK has विपंति.
49. सुअणो गुहा किलम्मइ SRHt 45.66 (a. Gāthakośa) = GRK 115. SRHt has in *b* खलच्चेअण परव(ह ? हू)हिअअम्, while GRK has खलो ज्जेव नवर पट्टहिययं; in *c* SRHt has °पलालमालहि उन्, while GRK has फलाइ गहिउं (better); in *d* SRHt has तरहकरण, while GRK has तरइ कई न.
50. सुअणत्तणं णयेण वि SRHt 45.68 (a. Gāthakośa) = GRK 97. SRHt has in *b* महलाणतिरप, while GRK has °मलिणण तीरप; in *d* SRHt has कोच्चिय मिअंको, while GRK has वेको चिय मयंको.

51. पुरिसा जं गुणरहिआ SRHt 46.72 (a. Gāthakośa)=GRK 98. SRHt has in *a* जं, while GRK has जे, in *b* SRHt has दे मूढा, while GRK has ते मूढा; in SRHt *c* reads, वसुप्यणं वि घणं while in GRK it reads वसुप्यणं पि घणू.
52. पुरिसाणा कुलीगण वि SRHt 46.73 (a. Gāthakośa)=GRK 100. SRHt has in *a* wrongly (*contra metrum*) पुरिसाणा instead of पुरिसाण (as in GRK); in *c* SRHt has महरामय while GRK has चदामय.
53. विद्विआ गुणदोसे SRHt 46.74 (a. Gāthakośa)=GRK 103 (SRHt is corrupt,) SRHt has in *a* विद्विअ गुण°, while GRK has विद्विवियगुणो, *b* and *d* in SRHt reads कथाअ डोहेण खणतसिलो । दिवो वल्लोण आसणसण्डिअण महेहे (*contra metrum*), while GRK reads : कम्पयडो नेहखवणतसिलो । दीवो व्व खलो आसन्/नसंठिओ कं न महेहे.
4. भुञ्जन्ति कसणदसण SRHt 68.42 (a. Gāthakośa)=Vajjalaggam 159=GRK 746. SRHt has in *a* कसणदसण, while GRK कसिण° (Vajjalaggam as SRHt), in *b* SRHt has गहन्दाण, while the Vajjalaggam has गहंदस्स (GRK has गर्यदाण).
55. मुहराओ च्चिअ वहडेइ SRHt 111.34 (a. Gāthakośa) (corrupt, *abd contra metrum*)=Vajjalaggam 403, Subhāsiyagghasamgaho 51 SRHt has wrongly in *a* वहडेइ (instead of वहडइ, so also the Vajjalaggam, SGS has मजइ); in *b* SRHt has वल्लो किमण्णेन, while Vajjā° and SGS have पिओ किमेरए (or किमए SGS) मणिपण, *c* reads in SRHt सावेइ अंकणो च्चिअ, while in Vajjā° *c* reads साहेइ मज्जणं चिय (in SGS पंगणय चिय साइइ); and in *d* SRHt has अम्मन्तरल्लो, while Vajjā° and SGS have अम्मंतरे (or अम्भितरं SGS) लल्लि.
56. हलो सहिरं हह यो°—SRHt 123.34 (a. Gāthakośa)=GRK 735. SRHt has in *b* इह करिकवालल्लइ, while GRK has तह करिकवालल्लेहेहि; in *c* SRHt has पुच्छु, while GRK has अच्छु.
57. गिसिअखरणहपहरण° SRHt 123.38 (a. Gāthakośa)=GRK 739. SRHt is wrong in *a*, it should read (as in GRK) °हरपहरण° (instead of °हपहरण°); in *b* SRHt has °वित्तिण°, while GRK has °विमिन्न°, in *d* SRHt has मेत्ती सह उहन्वेण, while GRK has भित्ती सह मयवेण.
58. पहरसि ते हिअ अगहन्ने SRHt 124.39 (a. Gāthakośa)=GRK 736 SRHt is wrong in *a* should read पहरसि जेहि गअन्द° (as in GRK which has गर्द°). SRHt has in *b* करा लणहपजरेहि, while GRK has कराल नहपजरेहि; in *d* SRHt has उहन्द्°, while GRK has मयंद.
59. सोकेण गिञ्जविज्जइ SRHt 124.40 (a. Gāthakośa) = GRK 167. In *a* SRHt has गिञ्जवि, while GRK has विक्खवि°; in *b* SRHt has जीरप° and

लोविअंभन्तो, while GRK has वीरप<sup>०</sup> and तिणक्खंतो; in *d* SRHt has <sup>०</sup>जलच्चेअ, while GRK has <sup>०</sup>जला च्चेय.

60. सअलजणपेच्छणिज्जो SRHt 125 15 (a. Gāthakośa). Similar verse in the Vajjāggaṃ 199 3, which has in *a* <sup>०</sup>विच्छ<sup>०</sup> for <sup>०</sup>पेच्छ<sup>०</sup>. SRHt reads in *bcd* सोळि अगग्गो गइन्द तुये (*contra metrum*) । अप्पा केसरिभएण/जंमन्त अज्ज लघुत्तण णीओ; in Vajjā<sup>०</sup> *bcd* read . जो अप्पा आसि सो तए मूढ । केसरिभएण मज्जे/त अज्ज लघुत्तणं पत्तो
61. घोरा मया विकज्जो<sup>०</sup> SRHt 214 52 (a. Gāthakośa)=Vajjāggaṃ 119 2. SRHt is corrupt in *bc* and should read like Vajjā<sup>०</sup>, in *a* SRHt has विकज्जी in stead of वि कज्जे (as in Vajjā<sup>०</sup>). *bc* should read in SRHt निययं साहेन्ति पेच्छह् हरस्स । दइदंण बि अवरइं (so Vajjā<sup>०</sup>) instead of "णिअअं साहेन्ति पेच्छह्/हर सन्दधेण विदेह्स्स्".
62. तण्णन्निविज्ज णिमज्जइ SRHt 214 53 (a. Gāthakośa)=GRK 172 in GRK *a* (quoted before) reads . तं नरिय जं न सिच्छइ; in *b* SRHt has <sup>०</sup>असमुत्थ<sup>०</sup>; while GRK has <sup>०</sup>असमुत्तण<sup>०</sup>; in *c* SRHt has जसि समेत्तसेसो (*contra metrum*), while GRK has जं सासमेत्तसेसा, in *d* SRHt has राह ससिदिणअरो, while GRK has राह ससिदिणयेरे.
63. अह मणहरचन्दसुही SRHt 249.10 (a. Gāthakośa)=GRK 658 v.l. in GRK *cd* read differently from SRHt; it reads there कुडकलसवाणिआ तह/पिय च्च पत्ता स<sup>०</sup>, while SRHt reads : विअसिअपङ्कअहरपा/विअ पत्तुत्ता स<sup>०</sup>, otherwise no variants.
64. विमलमिअङ्गाहरणा SRHt 250.16 (a. Gāthakośa)=GRK 659. SRHt has in *a* विमलमि<sup>०</sup>, while GRK विमलय<sup>०</sup>, in *b* SRHt has <sup>०</sup>लघूसरसरीरो, while GRK has <sup>०</sup>लघूसरसभूसरीरो, *c* is different in GRK, where it reads . गोरीपई च्च विलसइ, while in SRHt it reads : पयहाहि णेव्वविदिसइ.
65. जाओ सि खन्दणिज्जो SRHt 255.13 (a. Gāthakośa)=GRK 546. SRHt has in *a* लण्ड<sup>०</sup>; while GRK has वंद<sup>०</sup>, in *b* SRHt has बीसा<sup>०</sup>, while GRK has जिस्स; in *d* SRHt has तुवस्सम्, while GRK तुवस्स.

## SĀHITYA-MĪMĀMSĀ : PRAKRIT TEXT RESTORED

V. M. Kulkarni

"About six hundred verses are quoted from numerous sources in this work (Sāhitya-Mīmāṃsā) out of which one hundred are Prakrit"<sup>1</sup>. In a paper published in "The Bulletin of the Chunilal Gandhi Vidyabhavan"<sup>2</sup> the text of fifty-eight Prakrit verses, which were not very corrupt, was restored by me. In this paper over forty Prakrit verses, out of which quite a few were highly corrupt, corrupt almost beyond recognition, are duly restored. The rest are simply indicated in the Index with the hope that eminent scholars of Sanskrit and Prakrit literature and Sanskrit poetics in the field would tackle them satisfactorily.

- (1) Nigedha-dyāram nigedha-vigayam yathā-  
"ādīam anaena gacchasi" etc (p 5)

The printed text of this gāthā is not only incomplete but also extremely corrupt. The text of this gāthā is found in two different forms .

आसाइअमणाएण जेतियं तेत्तिअ चिअ विहिणं ।  
ओरमसु वसइ एहिं रक्खिज्जइ गइवइच्छेत्तं ॥—Sk p. 549

The editors add the Sanskrit chāya

[आस्थादितमज्ञातेन यावत्तावदेव ग्रीहीणाम् ।  
उपरम वृषमेदानीं रक्ष्यते गृहपतिक्षेत्रम् ॥]

The commentator Jagaddhara, however, gives a different translation in Sanskrit,

आस्थादितमज्ञातेन यावत्तावदेव बन्धव भृतिम् ।  
उपरमस्व वृषभाश्च रक्षयित्वा गृहपतिक्षेत्रम् ॥—Kas. p. 54

It is Hemacandra who quotes this gāthā correctly, of course, making allowance for ya-śruti .

आसाइयं अणाएण जेतियं तेत्तिएण वंघ दिहिं ।  
ओरमसु वसइ एहिं रक्खिज्जइ गइवइच्छेत्तं ॥

[आस्थादितमज्ञातेन यावत् तावता बन्धान भृतिम् ।  
उपरम वृषमेदानीं रक्ष्यते गृहपतिक्षेत्रम् ॥]

1 Dr. P.V Kane : The History of Sanskrit Poetics (p. 268). The total number of Prakrit passages and verses, however, exceeds the figure

2 August 1970, No. 15, "The Sāhitya-Mīmāṃsā: Prakrit Text Restored" (pp. 24-38)

Whether we look at the verse from the point of view of poetry, aesthetics, robust logic all would agree that Hemacandra preserves the gāthā in its correct form.

- (2) Anubhayadvāram niśedha-viṣayam yathā—  
“attaḥ taha ramanīya” etc.

(p. 6)

This gāthā does not present much difficulty. It may, with slight changes, be rewritten as follows,

अत्ता तह रमणिज्जं अम्हं गामस्स मंढणमभूदं ।  
छत्तिलवाटिसदृशं सिद्धिरेण कर्म्म भित्तिणिखंढ ॥—GS I 8  
[मातः (अथवा स्वशु) तथा रमणीयमस्माकं ग्रामस्य मण्डनभूतम् ।  
छत्तिलवाटीसदृशं सिद्धिरेण कृतं भित्तिनीषणम् ॥]

- (3) Tatra vidhinisedha-dvāra-kam vidhivṛṣayam yathā—  
“pi adai damsana” etc

(p. 6)

This gāthā, with slight changes, corrections, etc. is thus restored :

णिअदहअदंसणुकिखत्त पयिय अण्णेण वच्छसु पहेण ।  
गहवहधूआ दुल्लघवाठरा हह हअगामे ॥  
[निषदयितादर्शनोत्थित पयिकान्येन व्रज पथा ।  
गहपतिदुहिता दुर्लभ्यवागुररेह इतप्रामे ॥]

- (4) Vidhi-niśedha—dvāram niśedha-viṣayam yathā—  
“Uccāna supadā kusumam”, etc.

(p. 6)

This gāthā may be rewritten, with minor changes, thus :

उच्चिणसु पडिअकुसुमं मा धुण सेहालिआ<sup>(१अं)</sup> हलिअ—सुण्हे ।  
अह दे विसमविरावो ससुरेण सुओ वलअसदो ॥ —DHV. p. 283  
[उच्चिणुष्व पतितकुसुमं मा धुनोहि शेफालिका हालिकस्तुपे ।  
अथ ते विषमविरावः स्वशुरेण श्रुतो बलयशब्दः ॥]

This quarter is differently read in Hemacandra's KAS (p. 55),

एस अवसानविरसो (Sk · एषोऽवसानविरसः) The present reading विसमविरावो does not agree, in sense, with वलअसदो. The gloss in Locana (p. 284) presumes the reading विसमविवावो (Sk विषमविपाकः) which perfectly agrees with वलअसदो.

- (5) Kvacidaśraya-saundaryād dhatte śobhamasādhvapi...yathā  
“Mañnavasananakaave” etc.

(p. 55)

This gāthā may be rewritten and corrected as follows :





This "Giti" is drawn from Śakuntalam (III 15)

- (10) Nātimadhyamapātra—prayojyā Śaurasenī śuddha yathā :  
"Tum s<sub>1</sub> mac cūānkura" etc (p. 92).

तुं सि मय चूआङ्कुर ।  
(स्वमसि मया चूताङ्कुर ।)

This gāthā is drawn from Śakuntalam (VI 3)

- (11) Nātyuttama-pātra—prayojyā Paisāci śuddha yathā :  
"Panamatha panaapakupita" etc. (p. 92)

पनमथ पनअ-पकुपित....।  
(प्रणमत प्रणय-प्रकुपित....।)

The whole verse is quoted in SK (p. 145) and in Siddha-hema (IV 326). This verse forms the opening mangala or benediction of *Bṛhatkathā*.

- (12) Hina-pātra—prayojyā Māgadhiḥ śuddha yathā  
"Śada-magnusa-mamāa bhāṇe" etc. (p. 92)

शद-माणुश-मंश-मावणे ।

The reading in SK (p. 144) is a little different .

शद-माणश-मंश-मालके । The Editors' Sanskrit translation reads :  
शतं मानुषमासमारकाः ।

The present quarter forms a part of the stanza occurring in *Venīśaṅkara* (III 1) In the printed edition (A B Gajendragadkar's, p. 54) we have quite a different reading :

इद-माणुश-मंश-मोवणे ।  
(इत-मानुष-मास-मोवने ।)

- (13) Śādhāranyādayaḥ punaranantāḥ | Tāsu madhyama-pātra-bhumi-  
kashottamapātra-prayojyā Sanskrit-Prakṛtayoh śādhāranyā yathā :  
"Sarale sāhasarāgam" etc. (p. 93)

"सरले साहसरागं" these are the opening words of the śāyā (gāthā) occurring in *Malati-Madhava* (VI 10)

- (14) Durvīdagdhādī-pātra—prayojyā samkirnā yathā  
"Akata-makutī candra-jyotsnā" etc (p. 93)

This stanza is also quoted in SP (p. 371) and in SK (p. 147)

The readings in SK differ from those found in SM. For the correct text and its exposition readers are referred to the KM edition of *Śarasvatīkañṭha-bharaṇam* (pp. 147-148)

- (15) Kṛyā-gōṣṭhī-vinodarthānanyasagaminīyasādhāraṇī yathā :  
 “Bhīṣma-proktāni vākyaṇi” etc. (p 93)

This verse is also cited by SK (p 148). SK reads the second half of this verse slightly differently :

(भीष्मप्रोक्तानि वाक्यानि विद्वक्त्रेषु शेरते ।)  
 गोसे तिविच्छि रिछेली तल्ले तूहे विवलिद्धा ।

Ratneśvara explains the second half thus .

गोसे प्रभासे, तिविछिरिछेली कमलरजः पङ्क्तिः । तल्लमल्पसरः । तूहं तीर्थम् ।  
 विवलिद्धा प्रसारिता ।

It may be mentioned here that the entire topic of Jail, along with the illustrations (No. 10 to 15 both inclusive) is adopted by SM from SK.

- (16) “Saccam bojatu jana” etc.

This Prakrit verse illustrating ‘ghatitokti’ is rather obscure. Tentatively it may be corrected thus

सकचं बोल्लति जणा मोण सव्वत्थसाहणं ति ।  
 कल्लं मोणेण अज्ज देवत्तणं पत्ता ॥  
 [सत्यं कथयन्ति जना मौनं सर्वार्थसाधनमिति ।  
 कल्यं मौनेन अथ देवत्वं प्राप्ता ॥]

The second illustration, it is possible to correct with the corresponding passage in SK and Siddhahema.

- (17) “Eka Savana annaṇi naddapada”, etc., (p. 105)

<sup>1</sup> एककिहिं अक्खिहिं सावणु <sup>2</sup> अन्नहिं भव्दवड  
 माहउ महिअलसरथरि गढत्थल्ले सरउ ।  
<sup>4</sup> अंशिहिं गिग्घ <sup>5</sup> सुहच्छी-तिलवणि मग्गसिह  
<sup>6</sup> तथे सुदहे सुह-पंकह आवासिउ सिंसिह ॥

The readings in SK are somewhat different .

- 1 एककिहिं अक्खिहिं 2 अण्णहिं 3 गढत्थल सरउ 4 अंगहिं 5 सुहच्छि तिलवण  
 6 मुदिहिं सुहपंकवसरि (SK सुग्घाया सुखपङ्कजसरसि)

The Sanskrit chāya as given by the editor of Siddhahema is as follows.

[एकस्मिन् अकिण श्रावणः अन्यस्मिन् भाद्रपदः  
माषवः (Or माष) महीतल्लस्तरे गण्डस्थले शरत् ।  
अङ्गुष्ठे ग्रीष्मः सुखासिकातिलवने मार्गशीर्षः  
तस्याः सुग्धाया मुखपङ्कजे आवासितः शिशिरः ॥]

—Siddhahema, p. 681.

For further light on this Apabhraṁśa passage one may consult with profit SK (pp. 185–190) and Siddhahema (pp. 681–682).

(18) "Vevasi animisanaano", etc. (p. 111)

This gāthā, as it is printed here, is metrically defective. It may be corrected as follows .

पेच्छसि अणिमिसणअणो जपसि णिणं ण जपसि पिट्ठं ।  
को सुहअ वुज्झ दोसो हवहिअयं गिट्ठुर मज्झ ॥  
[मिहसे अनिमिषनयनो जल्पसि विनयं न जल्पसि पृष्ठम् ।  
कः सुमग तव दोषो हतद्वयं निष्ठुर मम ॥]

The verb 'वेवसि' does not agree in sense with अणिमिसणअणो. The verb expected here is 'पेच्छसि'. The two halves of this gāthā, when interchanged, agree with GS (W) 943.

(19) Sato'pī upekṣa ..phalapaṣṣe candanasya yatha .. "Sevanti tiravaddham" etc.,...(p. 121)

This Prakṛt verse is drawn from *Setu* (l. 61)

सेवेति तीरवद्धिदअ-णिअअ-भरोवत्त-चंदण-लवालिदे ।  
रम्मत्तण-दिप्प-बहे षण-गअ-दाण-कहुए गिरि-णद्ध-प्पवहे ॥

[सेवन्ते तीर-वर्धित-निजक-भरापवृत्त-चन्दन-लतालीढान् ।

रम्यत्वं (अथवा, रम्य-तृण)-दीप्य-पथान् धन-गज-दान-कङ्कान् गिरि-नदी-प्रवाहान् ॥]

(20) Yaso hasagatam śauklyam yatha :  
"Jassavilakkagam" etc. (p. 122)

The correct form of this verse is as follows :

जस्स विलगन्ति गहं कुट्ट-पड्डिसद्दा दिवा-अड-पडिक्खलिता ।  
जोण्हा-कल्लाला विअ ससि-वअलासु रअणीसु हसिअच्छेदा ॥

Setu. I. 7

[यस्य विलगन्ति नमः स्फुट-प्रतिशब्दाः दिक्-तट-परिस्खलिताः ।  
ज्योत्स्ना-कल्लोलाः इव शशि-वक्त्राण्यु रजनीषु हसित-च्छेदाः ॥]

.. ) Kṛiḍāśvayukpaurṇamāsyāṁ rātrau syāt Kaumudīti ca/ ..yadvā  
Aneṣa piathāṇa, etc. (p. 147)

SP (p. 1194) cites three illustrations of the festival called Kaumudī-pracāra. These three illustrations are reproduced here by the author of *SM*. The present verse may be restored with the help of SP

दिवरेण पिवायणं कौमुदीवासेण कदमिज्जते ।  
ओहसह परिसुण्णं (पा.मे. हसह परिओससुण्णं) उव्वदटसुहो<sup>1</sup> हल्लवउत्तो ॥  
[देवरेण पियास्तेन कौमुदी-वासेन कदमीकृते ।  
उपहसति स्पर्शान्नं (पा.मे. हसति परितोषान्नं) उद्वत्तमुखो हल्लिकपुत्रः ॥]

(22-23) Yaksaratri (the Dipālī or Dipavālī festival) is illustrated with the two gāthas 'annevihu honti' etc. and 'sahlaagunjam' etc. The first verse is the same as *SK* V.v.315, (p 669) as pointed out in my earlier paper already referred to above. The second verse is really puzzling. The full verse as printed in *SM* is reproduced below for careful scrutiny -

पहिवअगुणिअं हरंति वेडाळरथणमर लीओ ।  
मअवासवं मि कोसुंभकचूवामभरणमेत्ताओ ॥

That this Prakrit passage is a hotchpotch/medley of two independent gāthas would be seen by a close look at the following gāthas .

- (i) सुण्हाए ( ? सुण्हा अ) हिअअगुणिअं दासह दिअस्स छणपईवेण ।  
सव्वासपअपिवरथणणीसासं दोळि(=लि) असिरेण ॥  
[सुवा च हृदयगुणितं दर्शयिष्यति देवरस्य क्षणप्रदीपेन ।  
साध्वस-प्रक्रमित-स्तन-नि-श्वासान्दोलित-शिखेन ॥]  
गामतरणीओ हिअअं हरंति वोढानं यणहरिल्लीओ ।  
मअणूसअ(व)म्मि कोसुंभकचूवामभरणमेत्ताओ ॥  
[प्रातःकृणो हृदयं हरन्ति प्रौढानां स्तनमारवस्यः ।  
मदनोत्सवे कौसुम्भकचूवामभरणमात्राः ॥]

'पहिवअगुणिअं' of *SM* is a corruption of 'सुण्हाअ हिअअगुणिअं' in the first gāthā and the rest of the passage is a corruption of the underlined portion in the second gāthā.

Now, how this medley could have occurred ? It is very probable that the author of *SM* had adopted the very illustrations 'annevihu honti' etc. and 'sunhae ( ? sunha a) haa-gunlam' etc from *SP* (p. 1195) to illustrate Yaksaratri. He also adopted the very Sanskrit illustrations from *SP* to illustrate the next festival Kamadevapūjā—mahotsava and added one more Prakrit example directly from *GS* (VI. 45) or from *SK* (p. 665) where it occurs

<sup>1</sup> 1. *SP* reads उव्वअसुहो *SM* reads उव्वअसुहो, उव्वह is my emendation.

in identical context. Through scribal error the earlier Prakṛit verse illustrating yakṣagātrī and this newly added Prakṛit verse might have got mixed up.

- (24) The author of *SM* adopts the two Prakṛit gāthās, illustrating Suvasantuka festival, from *SP*. The gāthā 'pagguppacchananando' which is corrupt, is corrected with the help of *SP* (p. 1195). *SP* draws upon *GS*

फग्गुच्छणिहोसं केणवि कददमपसाहणं दिण्णं ।  
पण-अलस-मुह पलोद्धत-सेअ-घोअं किणो पुअसि ॥-GS IV. 69  
[फग्गु-क्षण(=फाल्गुनोत्सव)निर्दोषं केनापि कर्म्म-प्रसाधनं दत्तम् ।  
स्तन-कलश-मुखप्रलुटस्स्वेद-घौतं किमिति धावयसि ॥]

- (25) Sa cutabhaṇḍikā yathā—  
“Tum si mae cūḍānkura” etc (p. 148)

The first quarter is cited on p. 92. The whole verse is correctly presented excepting the printing mistake बुद्ध for बुवद्

The Sanskrit chāyā of this gāthā (Śākuntala VI 3) is as follows

स्वमसि मया चूताङ्कुर दत्त कामाय गृहीतधनुषे ।  
पयिकजनयुवतिलथयः पंचाम्बाधिक. शरो भव ॥

- (26-29) The four illustrations of pāñcālānuyānam festival are drawn from Rājasekhara's famous Saṭaka called Karpūramāñjarī. The corrected text and its Sanskrit chāyā are given below .

- (i) हृद्यं महामंसबलीधराओ हुंकारफेक्काररवा रउद्दा ।  
गिसाअरीणं पडिसीसएहि अण्णा मसाणाहिअं कुणंति ॥-कर्पूर ४.१५

[हृस्ते महामंसबलिचारिण्यो हुंकार-फेक्कार-रवा रौद्राः ।  
निशाचरीणां प्रतिघीर्षकैरन्याः श्मशानाभिनयं कुर्वन्ति ॥]

- (ii) इमा मसीकञ्जकालकाआ तिकेडवावाड विलासिणिओ ।  
पुलिंदरुवेण जणस्स हासं समोरपिच्छाहण्णा कुणंति ॥-कर्पूर ४.१४  
[इमा मवीकञ्ज-काल-कायास्त्रिकाञ्जवापा विलासिन्यः ।  
पुलिन्दरुवेण जनस्य हासं, समयूर-पिच्छाभरणाः कुर्वन्ति ॥]

- (iii) कोठहल्लज्जमयेपा (पा मे. कोठहल्लज्जणं गानिवेसा) वेणुवाअणपरा अवराओ ।  
कालवेसवसहासिअलोआ ओसरति पणमंति हंसति ॥-कर्पूर ४.१८

[कौतूहल्लज्जमयेपा (पा.मे.कौतूहल्लजननाङ्गनिवेशा) वेणुवादनपरा अपराः ।  
कालवेशवशाहासितलोका अपसरन्ति प्रणमन्ति हसन्ति ॥]

- (iv) का वि वाङ्मकरालहुङ्कुका (रम्ममहलरवेण मअच्छी ।  
 दोल्लआहि परिवाडिचलाहि चलिक्कम्मकरणम्मि पअट्टा ॥) कर्पूर ४ १६  
 [का पि वादित कराल-हुङ्कुका (रम्ममर्दलरवेण मृगाक्षी ।  
 दोल्लताभ्या परिवाटीचलाभ्या चलिक्कम्मकरणे प्रवृत्ता ॥)]

(30) "Puccharatassavikahera", etc.

(p. 150)

The author explains the festival called *Ekaśālmā* and illustrates it with two Prakrit gāthas 'Ko eso tti' etc —thus is corrected in my earlier paper already referred to above. The second one "puccharatassa", etc. is corrupt almost beyond recognition. It is corrected with the help of GS(V.38) and SP (p. 1191)

जो वि ण पुच्छइ तस्स वि कश्चे भग्गहँ तेण वलयाहँ ।  
 अइउज्जुआ वराहँ अइव पिओ से हआसाए ॥ cf GS V. 38  
 [यो पि न पृच्छति तस्यापि कथयति भग्नानि तेन वलयानि ।  
 अतिशृङ्खला वराक्षी अथवा प्रियस्तस्या हताश्रयाः ॥]

(31) "chammai prae daio", etc

(p. 150)

This is one of the verses illustrating 'Kadambayuddha' :

हम्मइ पिआए दइओ कलंबराच्छेण मुच्छए दिवरो ।  
 हम्मइ दइएण पिआ पीडा सण से सवत्तीणं ॥  
 [हन्यते प्रियया दयितः कदम्बगुच्छेन मूर्च्छति देवरः ।  
 हन्यते दयितेन प्रिया पीडा पुनः तस्याः सपत्नीनाम् ॥]

This verse is cited first in SP (p. 1193).

(32) "Dhanno'si rehaliddahahali", etc.

(p. 150)

This gāthā is the same as found in SP (p. 1193) and it is included by Weber in his edition of *Sapta-śataka* (No 863)

धणो सि रे हलिदद्व हलियमुवापीणयणइक्कंणे ।  
 पेच्छैतस्स वि पइणो चं उइ कुसुमाइ णिवइति ॥  
 [धन्यो सि रे हारिद्र (=कदम्ब) हलिकसुतापीनस्तनभरोत्सङ्गे ।  
 प्रेक्षमाणस्यापि पत्युः यद् तव कुसुमानि निपतन्ति ॥]

(33 to 36) "Āsannakuḍḍuga" etc

(p. 150)

This 'prose' passage is really not a prose passage. Through scribal error four independent gāthas illustrating the festival of nava-patrika are presented as prose. The whole passage is adopted by the author of SM from SP (pp. 1192-93) :

- (i) आसण्णकुङ्कुणे जुण्णदेउले बद्धु-जुआण-संकिण्णे  
 थेरो पइ त्ति मा रुअसु पुत्ति दिण्णासि सुगामे ॥  
 [आसन्नकुङ्कुजे क्षीर्णदेशकुले बद्धु-युव-संकीर्णे ।  
 स्थविरः पतिरिति मा रोदिहि पुत्रि दस्तासि सुग्रामे ॥]
- (ii) ता कुणह कालहरणं तुवरतम्मि वि वरे विवाहस्स ।  
 जा पंडुणहवआइ होति कुमारीएँ अंगाइ ॥ (cf. also Sk p 668)  
 [तावत् कुरुत कालहरणं त्वरमाणे पि वरे विवाहस्य ।  
 यावत् पाण्डुनखपदानि भवन्ति कुमार्या अङ्गानि ॥]
- (iii) कइआ जाआ कइआ णि सिक्खिआ माउआ हइकुमारी ।  
 तं तं जाणइ सव्वं जं जं महिलाओ जाणंति ॥  
 [कदा जाता कदा नु शिक्षिता मातः हतकुमारी ।  
 तत्तज्जानाति सर्वं यद् यद् महिला जानन्ति ॥]
- (iv) तरथ वि होति सहीओ पुत्तिइ (पा. मे. पुस्तलि) मा रुवसु जरथ दिण्णासि ।  
 तरथ वि णिउंजलीला तरथ वि गिरिवाडिणी गोला ॥  
 [तत्रापि भवन्ति सख्यः पुत्रि मा रोदिहि यत्र दस्तासि ।  
 तत्रापि निकुंजलीला तत्रापि गिरिवाहिनी गोदा ॥]

(37 & 38) “Jahī tumam sacca via”, etc.

(p. 151)

This so-called prose passage is made up of the following two gāthas :

- (i) जहि तुमं सच्चविआ विणिअंसणलोलिरी जुआणेहि ।  
 ते तरथ च्चिअ च्छेत्ते, मअउल-उम्मैसआ जाआ ॥  
 [यत्र त्वं दृष्ट्वा विनिवसगलोलनशीला युवभिः ।  
 ते तत्र एव क्षेत्रे मृगकुलोद्गमेषका जाताः] ॥ cf. SP. p 1195
- (ii) छुलिआ गहवइधूआ दिण्णं व फलं जवेहि सविसेसं ।  
 एण्हि अणिवारिअमेष गोहणं चरउ छेत्रम्मि ॥  
 [छलिता यद्वपतिदुहिता दत्तमिव फलं यवैः सविशेषम् ।  
 इदानीमनिवारितमेव गोपनं चरतु क्षेत्रे ॥]—cf. SP p. 1195; SK p. 664

The author of *SM* has obviously adopted the whole passage about 'Kunda—caturthi' with the two illustrations from SP (p. 1195),

(39-40) “Cinattānāesuke sadānnam”, etc

(p 152)

This passage is extremely corrupt. It is printed as prose. A comparative study of this passage and the passages from *SK* in identical context helps us to restore the text which is made up of two independent gāthas :

- (i) पीणयणएसु केसर दोहलदाणुमुहीअ णिवडंतो ।  
 तुंगसिहरगपडणस्स चं फलं तं तुए परंतं ॥ —cf SK p 666  
 [पीन स्तनेषु (अथवा स्तनयोः) केसर दोहददानोन्मुख्या निपतन् ।  
 वृद्धशिखराग्र-पतनस्य यस्फलं तत्त्वया प्राप्तम् ॥]

- (ii) उत्तंसिक्कण दोहलविअसिआसोअमिदुवअणाए ।  
 विहिणो णिप्फल-कंकेल्लिकरणदोसो समुप्पुसिओ ॥  
 [उत्तंसयित्वा दोहदविकसिताशोकमिन्दुवदनया ।  
 विधेनिष्फलाशोकवर्णदोषः समुत्प्रेक्षितः ॥]

- (41) "Dohalaamappano" etc ,

These are probably the opening words of a gāthā

" दोहलअमप्पणो किं ए मग्गसे " इत्यादि । (p 152)

- (42) "Ivanadajāapahaja" etc. (p. 152)

This gāthā is the same as SP(p 1192) or SK(p 623) or GS(W)No 862;

<sup>1</sup> णवलअपहरथाए तं कअं किपि हल्लिअसुण्हाए ।  
 जे अज्ज वि जुअइजणो घरे घरे सिक्खिअ<sup>2</sup> महइ ॥  
 [नवलताप्रहारोवस्तया तत्कृतं किमपि हल्लिक-स्तुषया ।  
 यदद्यापि युवतिषनो गृहे गृहे शिशितुं काङ्क्षति ॥]

1 पहारतुट्ठाइ, (SK प्रहारतुड्डया), SP पहस्तट्ठाए 2 SK सोण्हाए, GS बहुआए  
 3 SK ममइ (भ्रमति)

- (43) "Satugghajjhanabala", etc. (p 157)

This gāthā is the same as GS. III. 62

सा तुह कएण बालअ<sup>1</sup> अणिसं घरदारतोरणणिसण्णा ।  
<sup>2</sup> ओससइ वंदणमालिअ व्व दिअहं चिअ वराई ॥  
 [सा तव कृते बालक, अनिशं गृहद्वारतोरणनिषण्णा ।  
 अवगृह्यति वन्दनमालिकेव दिवसमेव वराकी ॥]

1 SM णिच्च 2 SM ओससर(इ) वंदणमालिण(अ) व्व दिअहं मिक्खिलाहि  
 चिरं अवारारं (अ) अक्खिला हि चिरं अथावार)





**प्राकृतपद्यानां मातृकावर्णक्रमेणानुक्रमणिका (यावच्छक्यं मूलस्थाननिर्देशसहिता)**

ग्रन्थसङ्केतविवरणम्:- १ कर्पूर कर्पूरमञ्जरी, २, गाथा : गाथासप्तशती ३, गाथा(वे) : गाथा-  
सप्तशती वेवर आवृत्ति ४ मालती : मालतीमाधव ५ वक्रोक्ति :  
वक्रोक्तिजीवितम् ६ वेणी : वेणीसंहारम् ७, शाकुन्तल : अमिहान-  
शाकुन्तलम् ८ शृंग प्र : शृङ्गारप्रकाश ९, सरस्वती : सरस्वती-  
कण्ठाभरणम् १० सिद्धहेम : सिद्धहेमशब्दानुशासनम् ११, सेतु :  
सेतुबन्ध महाकाव्यम् १२, हेमचन्द्र . काव्यानुशासनम्

अन्दोलनलंघिअवयव (तुलना 'अंदोलनकखणोद्धिआप) सरस्वती ६६४	पृ. १४७
अकटमकुटीचन्द्रज्योत्स्ना (तुलना: अकटगुमटी चन्द्रज्योत्स्ना: सरस्वती	पृ १४७
अच्चा सणो मकिर ?	पृ ६४
अणिअदनुए लण पिए ?	पृ १२६
अणेण पिआस्थणए (तुलना: दिअरेण पिआथणए शृ प्र ११९४)	पृ. १४७
अणोविहि होन्तिचणणा (तुलना: अणो वि हु होति छणा : सरस्वती ६६९:	पृ. १४७
शृ.प्र ११९५)	
अत्ता तह रमणिज्झां (तुलना अत्ता तह रमणिज्जं: गाथा १. ८ )	पृ. ६
अदंसणेण पेम्मं अवेह: गाथा १ ८१	पृ. १५५
अदक्खरुसणक्खण (तुलना: अत्थक्खरुसणं लण: गाथा ७.७५)	पृ ६१
अरेरे कटाक्षलहरी ?	पृ ९३
अरविन्दकरण्डालय ?	पृ १२६
अविअण्णपेसाणिज्जेण (तुलना' अविअण्हपेक्खणिज्जेण: गाथा १ ९३)	पृ. ६१
अहमरहुकुळे ?	पृ. ९३
अह तह महत्थदिणो (तुलना: अह तह सहत्थदिणो: सरस्वती ६६८	पृ. १४७
शृ प्र ११९४)	
अलअजणंति दक्कह ?	पृ ९६
आ अं भले अणाण (तुलना: आअंभलोअणाणं : गाथा ५ ७३)	पृ १४४
आदिअं अणएण गच्छसि (तुलना: आसाह्वं अणाएण हेमचन्द्र ५४ सरस्वती ५४९)	पृ. ५
आम बहळा बनाळी (तुलना: आम बहला वणाली: गाथा ६.७८)	पृ. १०२
आवणई परिअत्तिद . . . . . ?	पृ. १५३
रमणि रणक्कार . . . . . ?	पृ. १५४
आसण्णकुहुणजणण [तुलना:	

अ) आसण्णकुहुंणे जुण्णवेखले: शृ प्र. ६२९, ११९२

आ) ता कुणह कालहरणं: सरस्वती ६६८, शृ प्र ६४७, ११९३.

इ) कइया जाआ कइया गु लिखिआ: गाथा (वे) ८२५, शु. प्र. ६४०, ११९३

ई) तरय वि हौति सहीओ: गाथा (वे) ८२५, शु. प्र. ११९३]

इमा मसीकजलकालकाआ • कपूर् ४-१३.

पृ. १४९

इमिणा सरएण ससी : लीलावई. २५

पृ. १०५

इवणदळअपहज (तुलना: णवलअपहारुदटाए: सरस्वती ६२३, शुं प्र ११९२)

पृ. १५२

उच्चिण सुपडिअ कुसुम (=उच्चिणसु पडिअकुसुम) ध्वन्यालोक पृ. २८३

पृ. ६

उव णिच्चळणिफदा (तुलना: गाथा १. ४)

एक सावण अण्णाहि (तुलना: एकहि अण्णिहिं सावणु' सिद्धहेम ४. ३५७)

पृ. १०५

एककतो रुवई पिआ (तुलना' ध्वन्यालोक, पृ. ३८३) पृ. ९६

एतो वि ण सच्चविओ (तुलना एतो वि ण सच्चविओ: सरस्वती-३७२)

पृ. १०१

एएथ णिसज्जह अत्था (तुलना: एएथ णि (शु) मज्जह अत्ता: गाथा ७-६७)

पृ. ५

एदुदहमेस्तथणिआ (तुलना: शुं. प्र. २४५)

पृ. ११६

एलालवंगलवली

?

पृ. १२६

एसो एसो वज्ज.....दुदठसदूळो

पृ. ९१

कअंतलीळाइदं करेदि (तुलना: मालती ३. १५-१६)

कदा कटास एणात्था

?

पृ. ९३

कलकल...दुदठसदूळो कअंतलीळाइदं करेदि (तुलना: मालती ३. १५-१६)

पृ. ७२

कळहोउज्जळगो

?

पृ. १५८

कस व ण होई रोसो (ध्वन्यालोक, पृ. ७६)

पृ. ५१

कापिथारिटकरालहुक्के (तुलना: कावि वाहअकरालहुहुक्का: कपूर् ४ १५)

पृ. १४९

किंच बहुसल्लरीमेरी

?

पृ. १२६

को एसो त्ति पउते ? (तुलना: को एसो त्ति पलोदुड: सरस्वती ६६५)

पृ. १४९

कोदुक्कअज्जणगमवेसा ? (तुलना: कोउहल्लवसअंगमवेसा, पा. मे:

पृ. १४९

कोउहल्लज्जणगनिवेसा : कपूर् ४ १८)

गेण्णति पिअअमापि अ (तुलना: गेण्णति पिअअमा पिअ: सरस्वती ६६८)

पृ. १५१

गिम्हदवागिमसीमह (तुलना: गिम्हे दवगिमसिमह: गाथा १. ७०

पृ. ६२

सरस्वती, पृ. ४५०, ६९१)

घरणिए महाणसकम्म : गाथा १. १३

पृ. ९६

घरिणिघणरथणपेळळण : गाथा ३. ६१

पृ. ५७

घेरतूण जुण्णमुदठी (तुलना: गाथा ४-१२)

पृ. १४७

चन्निरो येन मानिरज्जे.

?

पृ. ९४

चिणरथणाएसुके (तुलना : अ) पीणयणएसु केसर: सरस्वती ६६६

पृ. १५२

आ) उत्तंसिरुण दोहल : सरस्वती ६६६

चिन्ता (म ?) णिअदहअसमा : गाथा १. ६०

पृ. ७८

छगपिट्ठधूसररथणि (तुलना: सरस्वती ११४, ६६४,

पृ. १४८

शुं. प्र. ६३९, ८०५)

छम्भह पिआए दहओ (तुलना : अम्भह (?) हम्भह) पिआए दहओ : श्रु. प्र. १९३	११९३)
वं वह जवीर अह्वं ?	पृ. ११७
जयति जनतामिवाच्छित ?	पृ. ९३
जस्सविळवक्कं तिणहं (तुलना : जस्स विलगंति णहं : सेतु १.७)	पृ. १२२
जहिदुमं सच्च विआ (तुलना :)	पृ. १५१
अ) जाहिदुमं (?) जहिं तुमं) सच्चविआ : श्रु. प्र. ११९५)	
आ) जुलिआ गहवधुआ : श्रु. प्र. ११९५ सरस्वती ६६४)	
जिजीपुउएमिदिसपुरळलि ?	पृ. १०४
जो जस्स हिअअदहओ (तुलना : सरस्वती ५०२, श्रु. प्र. ४२२)	
ण कओ वाह्विमोवलो सेतु ११. ५५	पृ. ५६
णच्चिहिह णओ पेच्चिहिह (तुलना : णच्चिहिह णओ पेच्छिहिह : सरस्वती ६७०, श्रु. प्र. ८०५)	पृ. १५२
णवळपअर अंगे . गाथा १. २८, श्रु. प्र. ६४६, ११९२, सरस्वती पृ. ६६७, पृ. १५२	
णि अदह दंसणक्खित (तुलना : णिअ-दह दंसणक्खित : हेमचन्द्र ५५, सरस्वती ६८३) पृ. ६	
णिअए वि कुग्गअणे !	पृ. ९६
णिभुअं खुणं ससिअहववह ?	पृ. ६८
तह णिमिअ क्चिअ विददी (सेतु ११. ६४)	पृ. ५६
तुल्ल ण आणे हिअअ : शाकुन्तल ३ १७	पृ. ९२
तुं सि मए चूअ कुर } शाकुन्तल ६. २	पृ. ९२
तुं सि मए चुंदकुर }	पृ. १४८
तुह करकमळं कमळं (तुलना : श्रु. प्र. २२७)	पृ. ११५
ते विरला सप्पुसता (तुलना : ते विरला सप्पुरिसा : सेतु ३. १०, सरस्वती पृ. ५०३, पृ. १०४ श्रु. प्र. ४२२)	
योआरुद्धमहुमआ (तुलना : सरस्वती, पृ. ६७०)	पृ. १५३
दिअरस्स सरअमहुर (तुलना : दिअरस्स सरअमअ : सरस्वती ६६९)	पृ. १४८
विविदग्ग.....पळटिअहिह ?	पृ. ९२-९३
दूरपखिअदराए (तुलना : सरस्वती, पृ. ४५३)	
वे आ पहिअणि अत्तसु (तुलना : वे आ पसिअ णिवत्तसु : ध्वग्यालोक, पृ. ७४) पृ. ५	
दोहळअसप्पणो किण ?	पृ. १५२
घण्णोसि रे छिद्धहहळि (तुलना : घण्णो सि रे हलिद्धअ : गाथा (वे) ८६३ श्रु. प्र. ११९३)	
धीरेण समं जामा : सेतु ५. ७	पृ. १०३
पसुप्पच्छणंदो (तुलना फगुच्छणणिवुदोसं : गाथा ४. ६९) श्रु. प्र. ६३९, ११९५	
पणमथ पणअपकुपिते (तुलना : पणमत पणअपकुपित : विद्धहेम पृ. ५९४, पृ. ९२ श्रु. प्र. १०२, बृहत्कथायामादिनमस्कारोऽयम् । अत्र वैशाची भाषा इति ।)	

पणमाणहमाणस्सहळा (तुलना . पणमह माणस्स हळा : गाथा (वे) ८९३	पृ. ६९
परिपुक्कथा ण जंपइ (तुलना : पडिळच्छिआ ण जंपइ, सरस्वती पृ ६२४)	पृ. ६१
पळमवाणिअ अल्ल ताकत्तो (तुलना : वाणिअअ हरियद ता : ध्वन्यालोक, पृ २९९)	पृ. ११७
पं...साग अण वसत्तरा (तुलना : पच्चूसागअ रजिअदेह : गाथा ७ ५३)	पृ. ११५
पाअडिअणेहसअभाव गाथा २. ९९	पृ. ५१
पाणउडीअविजळिथण (तुलना : पाणउडीअ वि जळिऊग : गाथा ३. २७,	पृ. ५२
सरस्वती, पृ. ३५२)	
पाणसमो त्ति भणेतो ?	पृ. ९६
पिअदंसण सुहरस (तुलना : पिअदंसणेण सुहरस : सरस्वती पृ. ३७३,	
गाथा ४.२३)	पृ. ६,१०१
पिसुणत्ति कामिणीणं (तुलना : पिसुणत्ति कामिणीणं : गाथा ६.५८,	
सरस्वती, पृ ६७०)	पृ. १५२
पुच्छरतस्सविकहेर (तुलना : जो वि ण आणइ ( ? पुच्छइ) तस्स वि कहेइ	
शृ. प्र. ११९१, गाथा ५.३८	पृ १५०
पुदम वामणविहिणा : गाथा ५.२५	पृ. १५८
बहिआविह्वलसमिअज्जिअ (तुलना : सहिआहि पिअविसज्जिअ :	
सरस्वती ६६७ शृ. प्र. ११९३)	पृ. १५०
*धीवाहरितगरअण ?	पृ. ९२
मण तेण इरणवत्तु (तुलना . तेण इरणवत्तुआए : सरस्वती, पृ ६३६,	
शृ प्र. ११९२)	पृ. १५२
भीष्मभोक्तानि वाक्यानि (तुलना . सरस्वती १४८)	पृ. ९३
मल्लिवसणाण कअवे (तुलना : शृ. प्र. ४८९)	पृ ५५
मह एदि किंव पण्यअ (तुलना महुएहि किंव बालअ (पा. मे पंधिअ)	
गाथा (वे) ८७७ वज्जालमं ४९१	पृ. ६
रक्खामि सुणअमेण ?	पृ. ५
रसं जणत्तिअण्हंति (तुलना : ईसं जणेंति दावेंति वम्मह : गाथा ४.२७)	पृ. १५७
रुपाप्पिताण्ण सोइइ (तुलना : रइअं पि ता ण सोइइ सरस्वती ६६६,	
शृ. प्र ११९६)	पृ. १४८
ळळीए कुवळअदुळ ?	पृ. १५८
ळीळाए कुवळअं (तुलना : लीळाइ कुवळअं कुवळअं : वक्कोत्ति १.७ २०)	पृ. १३
बइविवरणिगाअदळो (तुलना : बइविवरणिगाअदळो : गाथा ३.५७)	पृ ११७
बाअणगिणा करो मे दळो (तुलना : बाअणगिणा करो मे :	
सरस्वती, पृ. ६६९)	पृ १४८

\* विंवाहरि-तणु-रदन-बणु कइ ठिउ सिरि-आणंद ।

अणुवम-रत्तु पिअं पियवि जणु सेसहो दिण्णी सुद ॥ सिद्धहेम-८.४

Source given by Dr. Bhayan

विहलह से गेवचन्त (तुलना : विहलह से गेवच्छ : सरस्वती, पृ ६६७)	पृ. १४९
वेवसि अणिमिसणअणो (तुलना को सुहअ तुब्ब दोसो...मज्झ ।	
पेच्छसि अणिमिसणअणो.. जंपसे पिट्ठं ॥ गाथा(वे) ९४३	पृ. १११
वेविरसिणकरंगुलि (० करंगुलि)-गाथा ३.४४	पृ १५७
शदमाणुशमंशभाअणे (तुलना : हद (१ शव) माणुशमशमोअणे वेणी ३.१)	पृ ९२
पहिअअगुणिअ हरति (तुलना : (१) सुण्हाए हिअअगुणिअ : श्रु. प्र. ११९५	पृ. १४७
(२) गामतरणीओ हिअअं हरति : सरस्वती ६६५	
गाथा ६.४५	
संखकुलमि १	पृ. १२१
सगर्ग अपारिजाअं : सेतु ४.२०	पृ. १५५
सच्चं चिअ कट्टमओ (तुलना . सच्चं चिअ कट्टमओ . सरस्वती पृ ६६८)	पृ. १५२
सच्चं बोलत्ति जणा (१ सच्चं बोलत्ति जणा)	पृ १०४
सणिअं वच्च किंसोअरि (तुलना श्रु. प्र. २४८)	पृ. ६
स दोक्षएणगेहेवहि १	पृ. १५५
सदसदसफणकनक १	पृ. ९३
सरले (सरले) साहसरग परिहर : मालती ६.१०	पृ. ९३
सद्धदधणगो जतह १	पृ. १५७
सा तुग्गज्जणबालअ (तुलना : सा तुह कएण बालअ : गाथा ३-६२)	पृ. १५७
सालोअ चिअ सरे (तुलना : सालोए विअ (१ चिअ) सरे . गाथा २-३०)	पृ. १०१
सीकरिअमणिअमुहवेविआह (तुलना : सिक्करिअमणिअमुहवे : गाथा ४-९२)	पृ. ५
सेवंति तीरवड्ढं अकुसुममरो : सेतु १.६१	पृ. १२१
हंतकखो राआहं तवो (१ हंतवो राआ हंतवो) १	पृ. १२६
हत्थि पुणैहि शुअ १	पृ. १०१
हच्चे हिमं संवमिअ १ (तुलना हत्ये महामंसवलीचराओ : कपूर ४.१५)	पृ १४९

## ERGATIVE CONSTRUCTIONS IN INDO-ARYAN

Vladimir Miltner

So-called ergative constructions are one of the most interesting phenomena of the NIA syntax. Originally it is an OIA 'passive' turn with verbal adjectives in *-ta*, *-na-*, etc. Gonda affirms that "this category is not a young one. In original Indo-European it must have been in frequent use as verbal and other (especially possessive, relational and characterizing) adjectives."<sup>1</sup> Further he says that their direct relation to the verbal system developed only in the course of time (which has its importance for the NIA languages above all). As Burrow writes, "In the later history of Indo-Aryan, in the Prakrit period, all forms of active preterite were lost, and their place was taken by passive constructions with the participle in *-ta*. This process is reflected in the latter Sanskrit literature; the usual construction becomes *maya brahmano dr̥ṣṭah* 'the Brahman was seen by me' instead of *aham brahmanam apaśyam* 'I saw the Brahman'."<sup>2</sup>

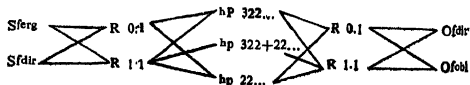
Such constructions appear more or less frequently not only in the late Sanskrit, as *taṁ bhōjanam kṛtam asti*,<sup>3</sup> but also in Pali, as *bhāṣitaṁ p'etaṁ mahārāja bhagavatā*,<sup>4</sup> in Prakrit, as *tassa ca kṛtaṁ dhaṇadevasa yasudattāḥ donni puttā jñya*,<sup>5</sup> in Apabhraṃś as *savēhī uccariu sāhu sāhu*,<sup>6</sup> in old Marathi, as *śrī gāgarāḥe suttāle karaviyale*,<sup>7</sup> in Gurjar, as *rājakanya mai dīṭhi*,<sup>8</sup> or in old Hindi, as *are eī vāra tāī kaha kīa ṣahā* (Dāmodar). However the quality of these constructions is not always the same, it changes stage by stage, although their form remains the same, at least in the early NIA period.<sup>9</sup>

Some scholars include the NIA ergative constructions into the passive voice system.<sup>10</sup> This opinion, however, seems to have arisen from a misunderstanding of the real position of the ergative construction in the NIA verbal system, or from inaccurate formulations.

Gonda gives eight reasons for the choice of a passive voice construction instead of an active one<sup>11</sup>, but almost none of them can be applied to the ergative construction, moreover, Gonda correctly speaks of the choice of the voice, while in the perfective tenses of the transitive verbs no choice is possible, the ergative construction being strictly prescribed there as far as Hindi and some other NIA languages are concerned.<sup>12</sup> Gonda says that "it is the general rule with the 'passive turn' in many languages that the agent is not mentioned. The 'complete' construction... is, comparatively speaking, uncommon."<sup>13</sup> In the NIA ergative constructions, on the

but, on the contrary, they represent its coherent part. There is no hard and fast line between the ergative constructions and the non-ergative ones,

All the theoretically possible constructions with the sentence part of predicate realized by a form of a transitive verb (without or with a copula or copulative) may be graphically presented as follows



Due to some restrictions following from the grammatical structure of the NIA languages, <sup>21</sup> only these types of the *Sf* (*hPf*): *Of* constructions are really possible in the NIA languages

No	S	R	hP	R	O
1a	f <sup>erg</sup>	0 1	322 .	1:1	f <sup>dir</sup>
1b	f <sup>erg</sup>	0 1	322 ..	1:1	f <sup>obl</sup>
2a	f <sup>erg</sup>	0 1	322 .	0:1	f <sup>dir</sup>
2b	f <sup>erg</sup>	0 1	322...	0:1	f <sup>obl</sup>
3a	f <sup>erg</sup>	1:1	322 .	0:1	f <sup>dir</sup>
3b	f <sup>erg</sup>	1 1	322 .	0:1	f <sup>obl</sup>
4a	f <sup>erg</sup>	1:1	322+22..	1:1	f <sup>dir</sup>
4b	f <sup>erg</sup>	1 1	322+22..	1 1	f <sup>obl</sup>
5a	f <sup>dir</sup>	1:1	322+22	1 1	f <sup>dir</sup>
5b	f <sup>dir</sup>	1:1	322+22..	1:1	f <sup>obl</sup>
6a	f <sup>dir</sup>	1:1	22 ..	0:1	f <sup>dir</sup>
6b	f <sup>dir</sup>	1.1	22...	0:1	f <sup>obl</sup>
7a	f <sup>dir</sup>	0.1	22 .	0.1	f <sup>dir</sup>
7b	f <sup>dir</sup>	0:1	22..	0:1	f <sup>obl</sup>
8a	f <sup>dir</sup>	0:1	22...	1.1	f <sup>dir</sup>
8b	f <sup>dir</sup>	0:1	22...	1:1	f <sup>obl</sup>

contrary, it is the lack of the agent which is comparatively uncommon, although such cases may be found here and there.<sup>14</sup>

Leaving aside the reasonability of the opinion that any active construction may be converted into a passive one,<sup>15</sup> it follows from what has been just said that the ergative constructions cannot be held for passive ones simply because they normally cannot be substituted by active constructions without the change of the verbal tense or aspect, or both, and also because, contrary to the passive voice, the agent is expressed in their absolute majority. Moreover, we could call in question even the passivity of the Sanskrit constructions with the verbal adjectives, too their agent is put always in the forms of the instrumental case, while the agent in the passive proper is *-ya-*, if there is any at all, is usually in the form of the ablative case.<sup>16</sup> The real NIA passive voice is formed periphrastically by means of some auxiliary verbs<sup>17</sup> and all the verbal forms which the active voice has. Thus, if the verbal forms used in the ergative constructions were included into the passive voice system, then the perfective tenses of such verbs would be doubled there, and, simultaneously, they would lack in the system of the active voice.<sup>18</sup>

While inquiring into the ergative constructions of Hindi, it proves very useful to take in the account also the ergative constructions common in other NIA languages—then the phenomenon becomes easier to be grasped in detail, and, at the same time, generally.<sup>19</sup>

In the NIA ergative constructions the sentence part function of predicate is performed by the functor 322 (adjective participles of transitive verbs)<sup>20</sup> or another functor accompanied with a copulative verb the functor which is 322. The sentence part of subject is realized by a functor in the ergative (or, sometimes, oblique or instrumental) case, and the sentence part of object, if there is any, is expressed by a functor in the direct (nominative) or oblique (dative) form of the accusative case.

As to the formal syntactic relationships, the verb agrees with either the sentence part of object or the sentence part of subject, or it does not agree with any of them. Sometimes, however, the personal suffixes of the finite verbal forms are joint with the 322's, so that the sentence part of predicate agrees with both the sentence parts of object and subject simultaneously. Then, consequently, the ergative case of the sentence part of subject loses its *raison d'être* and can be replaced by the nominative case — and really, such constructions are found in some NIA languages.

The NIA ergative constructions are not an isolated segment in the whole system of the *Sf . hpf . Of* (subject-predicate-object) constructions,



How the wonderful system of the NIA ergative constructions might come into existence, how did it develop? Most probably, many elements and features of the constructions already existing exerted simultaneous influence upon the constructions just coming into use. In the present time it is almost impossible to trace exactly the ways of development of the ergative constructions, their formal assimilation to the active proper in some NIA languages, and their mutual dissimilation in others. We are sure only of their OIA source (do we know all of it?) and of their comparatively recent diversity. The strong tendency towards the active voice can be followed here without any difficulty. And the process of development must have proceeded step by step, most probably by consecutive contaminations of the particular construction types under the unquestioned influence of not only the OIA and MIA 'passive' turns with the verbal adjectives, but also the NIA active constructions, and under the mutual influence among themselves as well.

Before I put forward a presumable way of the evolution of the NIA ergative constructions, as it seems to be most likely, we should list the morphological and syntactical features which did not occur in the primary 'passive' construction as we know it formally from OIA and MIA which however played a stimulating role in the rise of new constructions unknown till then. Let us assign the Roman figure I to the old 'passive' turn as a whole; the other relevant features are:

- II The functor performing the sentence part function of object is put in the direct (nominative) form of the accusative case.
- III The functor performing the sentence part function of object is put in the oblique (dative) form of the accusative case.
- IV The functor 322 . (or the verbal adjective in OIA and MIA) performing the sentence part function of predicate does not agree with that of object because the sentence part function of object is either realized by a clause, or remains unexpressed.
- V The functors performing the sentence part functions predicate and of subject agree in gender, irrespective of such categories as number, case and person.
- VI The functors performing the sentence part functions of predicate and of subject agree in person, irrespective of such categories as gender, number and case.
- VII The functor performing the sentence part function of subject is put direct (nominative) case

Sambodhi 5.2-3

Now, having denoted the probable stimulating elements with the figures from I to VII and the newly developed ergative and other active constructions with the so-called Arabic figures from 1 to 8 (all with *a* and *b*), we can imagine the historical development, so to say, from the OIA 'passive' to the NIA active approximately in this way .

1a← I+II	5a← 4a+VII
1b← I+III	5b← 4b+VII
2a← 1 <sup>a</sup> +IV	6a← 3a+VII
2b← 1b+IV	6b← 3b+VII
3a← 2a+V	7a← 2a+VII
3b← 2b+V	7b← 2b+VII
4a← 3a+VI	and, for the sake of consistency,
4b← 3b+VI	also 8a← 1a+VII
	and 8b← 1b+VII, although
	they are unlikely.

### EXAMPLES :

(1a) Hindi *rodē rāula-vela vakhānī* (Rōḍā), *kint dekhyau kint kahī bāta yaha* (Sār), *rekha tinha khācī* (Tulsī),<sup>23</sup> *lakhī ne muskrakar mūh pher liyā* (Varmā), *dhautāyē bā nē dekho to ghuṛiyā na pāī* (Braj),<sup>24</sup> *tab vahi mā se us rānī ne javābu dāo kī ham phāṭnī ahinū aurū apnū sab biṭhā tayā se kahī dūarī* (Kannauj),<sup>25</sup>

Afghon *tutakai-na mōre kar-a Čatū būṛayo*,<sup>26</sup>

Bengali *rukhera tentulī kumbhīre khāī* (Caryā);<sup>27</sup>

Gujarati *Šardās patr lakhīyo*,<sup>28</sup>

Marathi *tyunē kāy mhaṭē āhe*,<sup>29</sup>

Nepali *tyas kisimko mṛṇay tā pāṛīle gareko thīyo*; <sup>30</sup>

Panjabī *khetivārī de kamm vic unḥā ne hairān karavānī trakki kīī hai*;<sup>31</sup>

Rajasthani *chorāl roṭī khāy*,<sup>32</sup>

Sindhi *dāh khāī mū lkhya hua*.<sup>33</sup> etc

(1b) Gujar *sundarī nai bharathāī rakhi*; <sup>34</sup>

Gujarati *nṛṣīhlāle chokrine pahelī besadī*,<sup>35</sup>

Rajasthani *bānyā āpki lugāī nai jagāī*,<sup>36</sup>

Marathi *vālmikē sātakōṭī grāth kelā*.<sup>37</sup>

(2a) Afghon *minja muallim-ta ek handī dīneo* <sup>38</sup>

(2b) Hindi *vālapanna prahīrāja nāī iha supanātara cinha* (Cand),

*kyō re śūdra tāī nē ina brāhmanana ko kyō māryō hai* (Gokulnāth)

*aur vidyārthīyō ne us pad ke liye sutā ko nīyuki kiyā* (Colloquial),

*rājā nē rānī kō bulāeo* (Braj), <sup>39</sup>

Gujarati *rāmī jānū sīta nai* (Mādhavānāl);

Marathi *tyanē āpīyā mulās sālāt pāṭhīlē*.<sup>40</sup>

- Nepali *yā bhūmī kan ravan adī le bhari banai diyā*,<sup>41</sup>  
 Panjabi *māi terī bhāin nū vāh tō pahūñ vekhūñ*,<sup>42</sup>
- (3a) Hindi *mo sō gāva ke logana nē yaha bāta batāe hāī* (Gokulnāth),  
*in chūnāl ne mera ghar ghālī* (Dakṣhiṇī),<sup>43</sup>  
 Marathi *tyānē āplā mulgā jālē pāthvīlā*,<sup>44</sup>  
 Nepali *aj maile besrī bhāt khāeko chu*.<sup>45</sup>
- (3b) Hindi *unō bhī bat ko khole hāī* (Dakṣhiṇī)<sup>46</sup>  
 Marathi *tyānē āplā mulgā jālē pāthvīlā*,<sup>47</sup>  
 Nepali *rāmle ravanālā māre*.<sup>48</sup>
- (4a) Marathi *ivā cīṭhī vacīlīs* <sup>49</sup>
- (4b) No example found till now
- (5a) Marathi *tū pustakē vacīlīs*.<sup>50</sup>
- (5b) No example found till now
- (6a) Hindi *sakhīnī oṭa salakhahā gharanī dūllahā dutī driga dekhī*  
*koṭī kāmā chavī pīkkhā pīṭhā janamī saphalū karīlekhi* (Cand),  
*yaha to tuma ṭhika kahe* (Gokulnāth), *bahū jāle ul lāṭhāī tale*  
*tīnī gulgūlā nikarī līṭhī* (Avadhī).<sup>51</sup>  
 Marathi *mī tujhī goṣṭ vīsarīō*,<sup>52</sup>  
 Nepali *cāhe ma eklo hū cāhe biyā gareko hū*,<sup>53</sup>  
 Romani *mam tu man dīnāl frīma mas*.<sup>54</sup>
- (6b) Hindi *tumako śrīcāryajī bulāye hāī* (Gokulnāth),  
 Romani *ic me dīkhōm tīre chaves foroste*.<sup>55</sup>
- (7a) Hindi *bacī koī cīṭhī nahī bhēj diya* (Bāzārā).
- (7b) Hindi *lekin pulīsvalā log ham ko khūb mār diya* (Bāzārā)

Černyšev thinks that the sentence part function of subject must necessarily be expressed in any ergative construction.<sup>56</sup> This opinion is not correct. Like in other active constructions, the sentence part function of subject need not be performed at all times here, as it is evident in many ergative constructions not only in Hindi and its dialects, but in other NIA languages as well:

Hindi *tohī māgi māgano na māgano kahāyo* (Tulsī), *tabā śrīcāryajī*  
*ke darasana kiye* (Gokulnāth), *tarkas mē se lohe kā ek tīr nikalkar*  
*usko diya* (Varma),

Apabhraṣṭa *nīsuniu pāca mahāya kabhu naū bharaḥu na lakṣhaṇu chādū*  
*sabbu* (Svayābhū),<sup>57</sup>

Bengali *para āra na kīā āthī na dīā dāna* (Sarāh),<sup>58</sup>

Gurjar candanabālā nu hātha parahaḥ kidhah.<sup>60</sup>  
 Marāṭhī tavā śrīmūrtīst sarvāgīcāḥana voḷagavīlē phulē voḷagavīlī<sup>60</sup>  
 tābolā ṭhēcāunī śrīmukhā ghāṭalē navā volī sūlā śrīmūrtīvarī  
 voḷagavīlā pāguravīlā magā kidadīvarī sayana kelē,<sup>60</sup> etc

Sometimes, when the subject is not realized, the construction is better interpreted as a non-ergative one, i.e. with the predicate functor 31 or 321..., as e.g. *mīcu hatī likhī* (Jāyī), so *māḍra kī nīyā khodī* (Gokulnāth), *kab se narsīg hom kholā hai* (Prabhākār).<sup>61</sup>

When describing the ergative constructions in Tulsī's works, Śrīvastav says inter alia that the 1st person plural markers of the predicate functor are -ā and -ī, and the 2nd person plural markers are -ī and -e, as *kaḥā in ṭipana caritā kaḥā māī gāī*, or *bisārī in svarātha rātā prabhu bhagatī bisārī*, or *dekḥī in tumḥā dekḥī sūz mrganatī*, or *dhāre in tumḥā priya pūḥune bānā pagu dhāre*.<sup>62</sup> Thus, he makes evident that he did not understand the real structure of the ergative construction and its position in the verbal system of the Hindi language.<sup>63</sup>

In older stages of Hindi, the subject's functor is often put in the simple oblique case which is formally identical with the nominative, e.g. *syāma pūtanā pachārī* (Sūr), *ye mero kaḥyo na mānyo* (Gokulnāth), *sūlā jagatī moi* (Dholā-Māru). The actual use of the oblique, however, is proved, if the sentence part of subject is expanded by a dependent sentence part expressed by a congruent functor, e.g. *terāī līlā makhana khāyau* (Sūr), *thī mūrāī kachū bhālau na kīnau* (Sūr).

The occurrence of the syntactical constructions mentioned above is very different, as far as particular NIA languages are concerned. In modern standard Hindi, only 1a and 2b are possible, while in Gujarātī 1b also appears, and in Marāṭhī not only these, but 3a, 3b, 4a, 5a, and 6a occur as well. Some of the constructions, although expected, have not been met with till now. Theoretically, however, they are well possible and probable, and may be found in other texts or in other NIA languages or dialects which have not been considered here, or they may develop in times to come.

The unity of content and form, i.e. the unity of the 'passive' structure and the active meaning, was developing due to the conflict between them. Finally, the process led to the change of quantity into quality – to the resulting constructions which, being already wholly active even regarding their syntactical form, have closed a turn of the dialectical development.

## NOTES

- 1 Gonda 1951, pp 7-8
- 2 Burrow 1959, p 354
- 3 Vale 1948, p 249
- 4 Elizarenkova-Topevov 1985, p 101
- 5 Chatterji-Sen 1960, p 55.
- 6 Śākrtyāyan 1945, p 200 Comp *kheḍḍayā kayamamhehī nīcchayā*, Hemcaandra 1960, p 91
- 7 Tulpule 1960, p 84
- 8 Tessitori 1914-1916, pp 166, 202.
- 9 Further on, however, the form of the primary ergative construction yields to changes as well
- 10 For instance, Chatterji 1960, p 178, Thumb 1958, pp. 125 ff., who has been criticized by Schmid 1959, p 295, Kellogg 1955, pp. 76, 238-239, Marouzeau 1951, p 347 A certain inclination to this may be seen even in Porizka 1963, pp 179-180.
- 11 Gonda 1951, pp 3-4
- 12 Here, I speak of the modern standard Hindi only, and not of its older stages or dialects, or of other NIA languages
- 13 Gonda 1951, p 4
- 14 In this connection, comp. Mollet 1921, pp. 195-196.
- 15 Comp. Gonda 1951, p 2, who rightly considers such an opinion "foolish, but almost ineradicable"
- 16 Witness almost all the examples quoted in Gonda 1951, *passim*.
- 17 Comp. e.g. Tyāwī 2018 vi, p 483; Vājdevī 2014 vi, pp. 408 ff., Vale 1948, *passim*, esp pp 230-231, but be cautious, please, as some instances are not fit there. Some archaic remnants of the old synthetic passive need not be considered here
- 18 See a quite reasonable discussion of the problem in Černyšev 1965, pp. 50 ff. Some of his further statements, however, are incorrect, especially his notion of two subjects in the ergative construction, Černyšev 1965, pp 52 ff.
- 19 Never I met with such Hindi constructions as mentioned in Kellogg 1955, pp. 406-407. *harī avīgar lekār bacānū prāṇ dās kā parmeśvar ne, kahūnū iukdevī ne kathā gajendr vo grāh kī*, and *jā re us pāc pāḍvō ne merā kyā karnā kā hai* Comp., however, Panjabi *mohan ne vidlārīh bapū sī*, and *je balvant sīgh nā mardā tē us ne sūbedūr yakīnī ban jānā sī*, Marathi *tyānē tēhē jāyē*, and *tyānē he kām karkyā-pūrī mī tyālā bhejen*, or Nepali *maile hi jo gareko kām . .*, and *tapāñle dinubhaako kīāp maile haeko chuina*, Gill-Gleason 1963, p 246, Katenina 1963a, p. 90, Clerk 1963, pp. 185, 195
- 20 For the symbols used readers should refer to Miltner 1970, and Miltner to be published. The three points after the figures mean "and the functors with the same distribution", i.e. not only 322, but also 1 322, 322 21 etc. The symbol 322+22 denotes the perfective participle of a transitive verb with a personal suffix joint; such a functor does not exist in modern standard Hindi, but it is common e.g. in Romani (Gypsy)
- 21 For instance, <sup>h</sup>p 22 cannot agree simultaneously with both *Sf* and *Of*, and similar limitations
- 22 The sign of+ is used as the symbol of contamination and the arrow denotes the direction of the development

- 23 Saksena 1937, p. 172
- 24 Varmā 1956, p. 36
- 25 Varmā 1956, p. 38
- 26 Cransky 1960, p. 7
- 27 Mukherji 1963, p. 92
- 28 Vyās 1949, p. 176. Comp. Śāstri 1960, pp. 190 ff
- 29 Katenina 1963b, p. 226
- 30 Korolev 1965, p. 133
- 31 Tolstaja 1960, p. 50
- 32 Svāmī s a , p. 67.
- 33 Egorova 1966, p. 93
- 34 Tosatori 1914-1916, p. 167
- 35 Savel'eva 1965, p. 63
- 36 Varmā 1956, p. 54 Such constructions appear here and there in Hindi, too, but are considered as incorrect, comp Varmā 2011 vi, pp. 194, 263
- 37 Māgrūṅkar-Arjunvāḍkar 1958, p. 133
- 38 Oransky 1960, p. 7 Such cases as Gurjar *travakīl deva pūjīdū* are not convincing; Bloch 1934, p. 272, however, interprets *deva* as *devāya* 'et non *devaḥ*'.  
39 Caturvedī 1961, p. 64
- 40 Bloch 1919, p. 296
- 41 Srivastava 1962, p. 94.
- 42 Tolstaja 1960, p. 50. Comp also the constructions with *o* 91 (and also with *o*, *phi*), e.g. *tau maherevva kahā mansava te ki jahi kā tārhi ma bāḥhā ieu* (Avadhī), Saksena 1937, p. 450
- 43 Saksenā 1952, p. 57,
- 44 Bloch 1919, p. 296, comp also Apte 1962, pp. 15 ff
- 45 Clark 1963, p. 195 Comp also Nepālī *tintharuḥ ānand māne*, and *besyāle bhām*, Bloch 1934, pp. 275-276. In Sanskrit e.g. *prabhukta odanam devadottaḥ*, Jhā 1958, p. 542, Bhaṭṭojī 1986 vi, pp. 388, 411 Such cases as Braj *tab koriyā kṛ maitāṛ nē kahṛ ki beḥ jāb ḥākurū khusṛ hō tab aḥhāṛ ser rūṛ māḡ ḥiye* are not identical with these constructions because of *baṭ* being elided, Varmā 1956, p. 36. This becomes clearer when seeing such sentences as Braj *ḥākur nā kahṛ ki kā giri pars*, or Bundeli *unmē so ek jane kayṛ ki suno bhotiyā*, Varmā 1956, pp. 36, 41
- 46 Saksenā 1952, p. 54
- 47 Bloch 1919, p. 296 Other examples see in Navaiṅkar 1925, pp. 248 ff
- 48 Miltner 1965, p. 146 Comp Sanskrit *ity ukto rājaputrena*, quoted in Gonda 1951, p. 72 Also Panjabi constructions as *kuyṛ ne mūḍe nū mārḍṛ haṭ* are quite interesting, Singh 1961, p. 105 The tendency towards the active proper may be seen also in Niya *kadāmlṛ, pēṣṭāmlṛ, prahḍesṭ*, Bloch 1934, p. 276
- 49 Comp. Miltner 1965, pp. 145-146
- 50 Katenina 1963a, p. 90. Comp also Bloch 1919, p. 297, Māgrūṅkar-Arjunvāḍkar 1958, p. 132.
- 51 Saksena 1937, p. 432. In Hindi e.g. *bhārat ke any prānt ann sācay kiye haṭ* is considered to be incorrect; Varmā 2011 vi, p. 262 Such cases, however have nothing in common with the ergative constructions, comp e.g. *māṭ ākhē band kiye payṛ hū*, or *bahut sṛ laykiyā prakāṣṛatṛ ko ghare hue thṛ*, Porizka 1963, pp. 380, 384 A quite different thing are e.g. *is waste toom apna lerkeeko acha tolem kyeha or kīeaho, a-sab hamko taijob kela saheb*, and *ham cable soona nay asa toomse*, Lebedeff 1963, pp. 99, 105, 112.

- 52 Bloch 1919, p. 297  
 53 Clark 1963, p. 198  
 54 Lipa 1963, p. 37  
 55 Miltner 1958, p. 123  
 56 Černyšev 1965, p. 52. Strangely enough, moreover, Černyšev is of the opinion that there are two subjects and one predicate in the ergative constructions, further he gives more precision to this statement and labels the sentence part of object as "objective subject" or "con-subject", Černyšev 1965, pp. 52 ff.  
 57 Śākṛtyāyan 1945, p. 22  
 58 Śākṛtyāyan 1945, p. 16.  
 59 Tessitori 1914-1916, p. 96  
 60 Tulpule 1960, p. 108.  
 61 Comp also Nepālī: *sāḡ nākhāeko dherai dīn bhayo*, Clark 1963, p. 180.  
 62 Śrīvāstav 2014 vi, pp. 141 ff  
 63 Also in Tessitori 1914-1916, p. 166, some misunderstandings with regard to the ergative constructions may be found.

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## THE JAINAS AND THE WESTERN SCHOLAR\*

Padmanabh S Jaini

Anyone seeking to evaluate the Western contribution to Jain studies cannot but be struck by the degree to which work on Jainism has lagged behind that devoted to both Hinduism and Buddhism. The history of Western scholarship in Buddhism in particular is a long and colourful one, covering a period of more than one hundred fifty years and including such interesting personalities as Csoma de Koros, Sarat Chandra Das, Sir Aurel Sten, Dalsetz Teitaro Suzuki, and Giuseppe Tucci. In comparison the history of Jain studies is brief and uninspired the main portion of the Western scholarship in Jainism was completed during a period of about sixty years beginning toward the end of the last century; the scholars of Jainism during this period were interested less in the religion itself than in the linguistic peculiarities of the Prakrits and Apabhramsa in which Jain works were written. Beyond this linguistic interest their religion was approached primarily as a tool for the comparative study of Buddhism.

What little work has been done exclusively on Jainism would seem to suffer from a lack of communication. The general impression that one receives when he looks into the relationship of Jainism and Western scholarship is that there is almost no interaction between the Western scholars and the object of their study with few notable exceptions, such as Jacob and Stevenson, most Western scholars of Jainism have had no contact with the Jain community in India. As for their contact with the indigenous Jain scholarship, it has been restricted to what was available to them in the English writings of a few notable Jainologists like Jagmenderlal Jaini, Hiralal Jain and the late Professor A. N. Upadhye. Few Western scholars show any acquaintance with the vast amount of work published in Hindi (and/or Gujarati) during the last fifty years by such eminent Pandits as Jugal Kishor Mukhtar, Nathuram Premi, Mahendra Kumar Nyayacharya, Kamta Prasad Jain, Muni Punyavijaya, Muni Jnanavijaya, Sukhalal Sanghavi, Becharadas Doshi, Kailash Chandra Shastri, Phoolchandrasiddhantashastri and Dalsukh Malvania.<sup>1</sup> The writings of these Pandits, although occasionally tinged with sectarian spirit, have had a tremendous influence on the Jain community and continue to be a major factor in shaping its attitudes and ancient institutions in response to the needs of the present time.

The majority of Western works about Jainism were originally written in German, a much smaller number in English. The history of Jain Sambodhi 5,2-3

studies may be said to begin with the edition and translation of Hemacandra's *Yogāśāstra* by Windisch, published in Leipzig in 1874. This was followed by Weber's *Über die heiligen Schriften der Jaina* in 1883, and the works of Hoernle (1885), and Schrader (1902). The notable successors of these pioneers were Buhler, Jacobi, Glaseapp and Schubring. Buhler's brief essay *Ueber die Indische Secte der Jaina* (1887)—translated into English by Burgess under the title *On the Indian Sect of the Jainas* (London 1903)—remains even to this day the best introduction to the Jaina religion. It established the independence of Jainism from Buddhism and gave fresh hopes for finding what Buhler calls "the boundaries of originality between the different systems." Jacobi's major work, the *Jaina Sūtras* (SBE, 1882 and 1884), placed Jaina studies on a firm foundation, and established the antiquity of Jainism over Buddhism. His translation of the *Tattvartha-sūtra* (1906) laid the basis for a systematic study of Jaina śāstras and their vast non-canonical literature in Sanskrit. Glaseapp's *Doctrine of Karma in Jaina Philosophy* (Eng. tr. 1921) carried this study further, introducing a new set of technical literature known as the *karma-grantha*. Schubring's learned work, *Die Lehre der Jainas* (1938)—recently translated into English as *The Doctrines of the Jainas* (Delhi 1962)—may be considered the culmination of this line of research; nothing more substantial has appeared subsequently on the Continent in the field of Jaina studies. Outside of Germany the Frenchman Guérinot was the only major continental contributor to Jaina studies. His monumental *Essai de Bibliographie Jaina* (1906), is the only significant bibliographical work on Jainism, and served as a basis for Winternitz's section on Jaina literature in his *History of Indian Literature* (1933), still the only comprehensive history of Jaina literature.

In England the major emphasis in Indological studies was placed on the Vedas and Brahmanism on the one hand, and Pali and Buddhism on the other. The names of Max Muller, Arthur Macdonell and A. B. Keith are associated with the former, those of Mr and Mrs. Rhys Davids and the Pali Text Society, with the latter. It is of some interest to note here that one of the earliest publications of the Pali Text Society was the first critical edition of the *Āyaraṅga Sutta* by Jacobi in 1882.<sup>2</sup> One might have expected this to lead to the founding of a parallel Prakrit Text Society,<sup>3</sup> but the *Āyaraṅga* was destined to be the only Jaina text ever to be published in England. On the whole Jaina studies drew little attention, with several notable exceptions. Most early English references to Jainism were in accounts of travel in India during the period of the East India Company, such as those of Buchanan and Colonel Tod (*Travels in Western India*, 1839). The first British contribution to Jaina scholarship was probably James Ferguson's *History of Indian and Eastern Architecture* (1891) in which the author devoted two excellent chapters to the North and South Indian Jaina

temples. J. Burgess' article on Jaina iconography (*JA* 1903) provided further information in English about Jaina mythology, particularly that of the Digambar sect. L. D. Barnett, in 1907, was responsible for the translation of two Jaina canonical texts, the *Antagadadasāo* and the *Aṇṭitarovanāyadasāo*. And credit for real scholarly work, including field work, must go to Mrs. Stevenson of the Irish Mission in Gujarat, whose *Heart of Jainism* (1915) was the first Western work popularly read in both East and West by sociologists and students of religion.

In America there are only two names prominent in Jaina studies. Maurice Bloomfield published a translation of the *Parīvanātha-carita* in 1919. And the Late Professor W. Norman Brown published a translation of the *Kṛlakṣṇāya kathā* in 1933, as well as *Miniature Paintings of the Jaina Kalpasūtra* (1934) and *Manuscript Illustrations of the Uttarādhyayana Sūtra* (1941).

It would be accurate to say that by the beginning of World War II Western Jaina studies were at a standstill. On the Continent and in the English-speaking world, Jainism attracted little sustained study. Alsdorf, Frauwallner, and Renou all devoted sections of major works on Indian religions to Jainism, and some of their remarks are significant, but no independent works approaching Jainism from a religious point of view were forthcoming. Historians and sociologists, however, continued to devote some attention to Jainism. Max Weber (*The Religion of India*) touched upon Jaina society in order to compare it with that of Buddhism. The historian Vincent Smith in his *Jaina Stūpas and other Antiquities of Mathura* (1901) is to be credited with giving due attention to the ancientness of Jainism, and with placing the religion in its correct historical perspective, a perspective which is also apparent in his work on *Akbar the Great Moghul*. B. Lewis Rice, Director of Archaeological Research in Mysore, in his voluminous publication of hundreds of Karnatic Jaina inscriptions (*Epigraphica Carnatica*, 1886-1904), helped to establish the value of Jaina sources for historical studies.

Among the more recent and contemporary scholars, one must mention Heinrich Zimmer, the only religious historian to turn his attention to Jainism. Zimmer devoted a hundred pages of his *Philosophies of India* (1951) to Jainism, drawing heavily upon Bloomfield's *The Life and Stories of the Jaina Savior Parīvanātha* (1919) and emphasizing the earlier period of the religion. Basham's book, the *History and Doctrine of the Ājivikas* (1951), depends largely on Jaina sources for the life and career of Makkhali Gosāla. Basham takes Jaina history back past the life of Mahāvīra, and emphasizes the influence of the Ājivikas on Jaina thought. Lastly R. Williams' *Jaina Yoga: A Survey of the Mediaeval Śrāvakaśāstras* (1963) is the most systematic western work on Jainism, which brings together a large corpus of medieval literature on the lay discipline.

Western scholars have been attracted to Jaina studies for various reasons, but almost none of them have been motivated by a passionate interest in Jainism as a whole and for its own sake. Consequently there have been great gaps in Western knowledge of Jainism, caused by the general superficiality of Western study as well as by the failure of most Western scholars even to recognize certain crucial areas in Jaina studies. For the remainder of this paper I shall criticize the lack of attention to three critical aspects of Jainism: first, the sect of the Digambaras, who have been neglected almost completely in favour of the Śvetāmbaras; second, the question of determinism in Jainism and its relationship to the *niyatavāda* of the Ājīvikas; and last, the sociology of Jainism, which, in comparison with even the most minor of the Indian religions and cults, has not been studied to any sufficient extent.

Ironically, it was Jacobi, one of the most dedicated Western scholars on Jainism, who was also largely responsible for the Western acceptance of Śvetāmbara claims to authenticity and for the consequent neglect of the Digambaras. Jacobi was the first to discover the importance of '*Keśi-Gautama samvāda*' of the *Uttaradhyayana sūtra*.<sup>4</sup> As is well known, this Śvetāmbara canonical text records the dialogue between Keśi, a disciple in the mendicant tradition of Paśva, and Gautama, the chief disciple of Mahāvira. It is alleged there that the mendicant disciples of Paśva followed the *cattujama-dhamma*, translated by Jacobi as the "Law of the four vows," as opposed to the *pañca-mahāvratas*, the "Law of the five vows" laid down by Mahāvira. The dialogue further claims that the mendicant disciples of Paśva wore clothes, as do the present-day Śvetāmbara monks, whereas nudity was made obligatory by Mahāvira for his ascetic disciples. Jacobi correctly showed the identity of the Jaina *cattujama-dhamma* with the Pali *cattujama-saṃvara* attributed to Nigantha Nataputta (i. e. Mahāvira) in the '*Samaññaphala sutta*' of the *Dīghanikāya*. Although the Pali term is obscure Jacobi was able to demonstrate that the Buddhist references must be to the school of Paśva, thereby establishing the posteriority of Buddhism to Jainism. But in doing this he was guided by the Śvetāmbara meaning of the term *cattujama*, and appear to be lending his support to the Śvetāmbara claims that the two Jinas abided by different sets of laws, and that, most importantly, the wearing of clothes is justified by a tradition going back to Paśva's time. Thus Jacobi appeared to have granted external support for the authenticity of the Śvetāmbara canonical texts. Since the Digambaras do not accept the Śvetāmbara canonical texts, and have no canonical texts of their own, Jacobi's findings focused attention on the Śvetāmbara tradition, and led to the almost complete neglect of the vast Digambara literature. The consequences of Jacobi's interpretation may be seen in works of Weber

and Renou who follow his support of the Śvetāmbara view of the beginnings of ascetic nudity in the Jain order.<sup>5</sup>

This provoked the Digambaras, who in due course were obliged to respond to the results of Jacobi's work in order to defend their own tradition.<sup>6</sup> They discovered that, although *caṣṣjāma-dhamma* was indeed a doctrine of Pārśva, Jacobi, depending exclusively on the later (8th century) Svetāmbara commentaries, interpreted the doctrine incorrectly. Professor Profulla Kumar Modi, for instance, has pointed out (in his Hindi Introduction to the *Pasanāhacariu*, Prakrit Text Series, (1965) that the *caṣṣjāma-saṃvara* did not really consist of four vows (*vrata*s) as alleged by the Svetāmbara commentators and endorsed by Jacobi, but rather a single great restraint (*saṃyama*) called *saṃyika*. In support of his contention Professor Modi quotes the *Ācārāṅga-sūtra*, where it is said that Mahāvira himself accepted this "*saṃyika caritra*" (conduct) with the words, "I shall not perform any evil acts whatsoever."

He further maintains that the term "fourfold" must be seen in this context not as referring to four specific vows but rather as explained in the *Sthānāṅga-sūtra*, to the four modalities through which improper deeds may find expressions: viz, mind, speech, body and the senses (or, permissible possessions of a monk).<sup>8</sup> On the basis of his findings, Professor Modi has concluded that Mahāvira simply elaborated the *saṃyika* restraint, which had been taught by Pārśva as well. Whatever the merit of his findings, Professor Modi has succeeded in presenting a Digambara perspective on this controversial problem which remained untouched since the publication of Jacobi's thesis in 1884.

Western Jain scholarship, then, has been essentially Śvetāmbara scholarship. Western scholars have favoured this school not only by translating canonical texts, which are by definition Śvetāmbara, but also by their translations of non-canonical works — e.g. Hemacandra's *Triṣaṣṭi-śalūka-Puruṣa-carita*, translated by Johnson in the *G.O.S.*, *Kumārāpālāpratisbodha* translated by Alsdorf; and *Anyayoga-vyavacchedika* (together with Mallisena's commentary *Syādvādamahārī* translated by F. W. Thomas. In contrast, the Digambara authors like Kundakunda, Samantabhadra, Pūjyapāda, Jināsena, Akalanka, Vidyānandi, Somadeva, and Āśadhara, to mention only the most eminent, have been totally ignored. Virtually none of the works of these *acāryas* have been translated in the West,<sup>9</sup> and the few notices one gets of Kundakunda in the works of Frauwallner or Schubring, cannot be considered adequate given the vast amount of commentarial material on his works. Renou was correct when he remarked that "the austerity of their [the Digambaras] habits matches their doctrine. In Europe (and in India too, I fear) little is known of the ancient Digambaras".<sup>10</sup>

A great deal of original research has been devoted to the connections of Jainism with Makkhali Gosāla and the Ājīvikas, but here again the Digambara tradition has been largely ignored. Basham has collected almost everything available in the Śvetāmbara canon and has given a creditable account of the sect and its connection with Mahāvira. Hoernle claims that the Digambaras are actually the ancient Ājīvikas.<sup>11</sup> Basham rejects this view on the basis of the Digambara author Nemicaṇḍra's distinction between the Nirgranthas and the Ājīvikas.<sup>12</sup> He suggests rather that some of the southern Ājīvikas may have been absorbed by the Digambaras, but this is the extent to which Basham considers the Digambaras at all.

No scholar has searched through the Digambara texts for mention of Makkhali Gosāla, assuming, no doubt, that since the Digambaras do not possess the canon, they have no recollection of Makkhali's encounter with Mahāvira. There are, however, two texts,<sup>13</sup> *Bhūvasaṅgraha* and *Darśanaśāra*, both by Devasena of the eleventh century, which seem to have been overlooked even by Basham. They preserve an ancient Digambara tradition that Makkhali [Gosāla] was a follower of (the tradition of) Pārśva and hoped to be chosen the chief disciple (*ganadhara*) of Mahāvira. When he was not thus chosen, he walked out of Mahāvira's assembly and established the creed of *aṅkanavāda*. The Digambara sources seem to take "*aṅkanavāda*" in this sense, "knowledge does not make any difference to the achievement of salvation," a belief which probably echoes the well-known Ājīvika doctrine that "both fools and wise (*bāle ca paṇḍite ca*) alike [wandering in transmigration exactly for the allotted time, shall then, and only then,] make an end of suffering (*dukkhaśāntam karissanti*)" (*Dīgha Nikāya*, I, p. 54). The Digambaras, it is true, make no reference to the contact between Makkhali and Mahāvira prior to the latter's attaining Jinahood, nor to the subsequent episode of the violent confrontation which led to the death of Makkhali, as narrated in the Śvetāmbara canon. But a close scrutiny of the works of Devasena shows traces of some memory of a past dispute. For, whereas the Śvetambaras subsequently allow Makkhali to attain salvation, the Digambaras say that as a result of harbouring the doctrine of *aṅkanavāda* he was born in the lowest existence possible, that of *nitya-nigoda*, a state from which there is no emergence into a higher birth.<sup>14</sup> Why the Digambaras would want to take such extraordinary punitive action against Makkhali must remain a mystery. In any case, the Digambara references to Makkhali Gosāla remain to be studied properly and evaluated for the light they may throw on the deterministic elements in Jainism. Among such elements there is, for example, their doctrine of *bhavyatva* and *abhavyatva* (a doctrine equally accepted by the Śvetambaras) according to which only certain souls are capable of attaining salvation while others, lacking that capacity, are condemned forever to life in *samsāra*.<sup>15</sup> Reference may also be made in this

connection to a doctrine found in the works of Kundakunda, most importantly in his *Samayasāra*. Although rejected by the Śvetāmbaras as heretical work, smacking of *ekāntavāda*, the *Samayasāra* has greatly influenced Digambara thinking for centuries, and has been acclaimed by them as the most profound exposition of the Jaina doctrine. It expounds what is styled "*śuddha-mūcaya-naya*," a doctrine of "pure non-conventional view," according to which the infinite modifications (*pariyāyas*) of any given substance (*dravya*), such as a soul, are fixed in a sequential order (*krama-baddha-pariyāya*) which cannot be altered. In recent years this doctrine provoked a great deal of controversy within the community of the Digambaras, as a result of which a 'debate' (*tattva-carcā*) took place in Jaipur sponsored by prominent Digambara Jaina pandits. The proceeding of this debate have been published in two bulky volumes (a total of 846 pages) entitled *Jaipur Tattvacarcā*<sup>12</sup>. (Jaipur, 1967). Needless to say this book has never been reviewed in the West, a fate it shares with most other works on Jainism written in Hindi.

The limitations of Western scholarship discussed above are evident as well in their work in the field of Jaina society. The research is superficial and an undue emphasis has been placed on the Śvetāmbaras. In examining Jaina society, Max Weber has commented upon the merchant ethics of the Jains and upon similarities between the Jains and the protestants and Jews<sup>17</sup>. Drawing largely on Weber's work an Indian scholar, Nevaskar, has also attempted to compare the Jains with the Quakers.<sup>18</sup>

In *Jaina Yoga*<sup>19</sup> Williams goes beyond such facile observations to discuss the ritualistic and isolationistic nature of the traditional Jaina professions. Williams appears to be the only Western scholar who has seriously compared the Śvetāmbaras and the Digambaras. His work confirms the findings of previous studies of professional choices in Jain society and the resolution of the conflicting values of profit and *aparigraha*. Williams also confirms the theory of Hoernle, put forth in the 1880's, that Jainism survived where Buddhism did not because of the former's attention to the needs of the laity.

The works of these scholars, however, are textual studies, they are not based on field work. It is very peculiar that the extremely ancient tradition of Jainism has not aroused the interest of sociologists and anthropologists to do such field work. Even the opportunity to visit and study the celebrations and rituals connected with the recent 2500th anniversary of the *nirvāṇa* of Mahāvira seems to have been neglected. Probably few people in the West are aware that during this Anniversary year for the first time in their long history the mendicants of the Śvetāmbara, Digambara and Śthānakavasi sects assembled on the same platform, agreed upon a

common flag (Jaina *dhvaja*) and emblem (*pratika*), and resolved to bring about the unity of the community. For the duration of the year four *dharma cakras*, a wheel mounted on a chariot as an ancient symbol of the *samavasarana* (Holy Assembly) of Tirthankara Mahāvira, traversed to all the major cities of India, winning legal sanctions from various state governments against the slaughter of animals for sacrifice or other religious purposes, a campaign which has been a major preoccupation of the Jains throughout their history.

One of the areas to which sociologists have not paid sufficient attention is the possibility of influence on Jainism by a Kṛṣṇa cult. Renou has suggested such a possibility. "Kṛṣṇism seems to have left its mark on Jaina legend, a Kṛṣṇism which we must assume to be an earlier form than that described in the Brahmanical texts"<sup>20</sup> There is no doubt that a large number of canonical stories (*kaṇṇo*) are based on the legends of Kṛṣṇa and Nemi (the 22nd Tirthankara). In the post-canonical period, many Jaina monks composed *purāṇas* on the members of the Vṛṇi clan, and several lay poets (notably Pampa, Ranna and Janna) wrote Kannada *campu-kāvya*s with Kṛṣṇa as the central figure of Jaina adaptations of the Hindu *Mahābhārata*. Modern research on the cult of Kṛṣṇa, including the works by the Sanskritist Edgerton and the sociologist Milton Singer, has shown little or no acquaintance with this material in Prakrit, Sanskrit and Kannada. No one has attempted to investigate the depth or the extent of the influence of the figure of Kṛṣṇa on Jaina consciousness, few indeed are aware of the interesting fact that the Jains have had no hesitation in sending Kṛṣṇa to hell for his deceitfulness and violence, a fate which, according to the Jaina account, also overtook Lakṣmana for killing Ravana.

Many facile remarks have been made about the caste system and Jaina "self-brahmanisation" but no translations or serious studies have been made of the Jaina "law book", the *Mahāpurāṇa* of Jinasena (840 A D), which discusses the origin of the caste system from the Jaina point of view. Here too, Western scholars have remained content with the Śvetāmbara accounts found in the comparatively late works of Hemacandra (such as the *Triṣaṭi-śāstra-purāṇa-carita*). In short, Jaina texts pertaining to the social order have not been fully investigated, Jaina-Hindu modern relations have gone unstudied,<sup>21</sup> and the Digambara society of Mysore, which shows a greater Brahmanisation than the Śvetāmbara society of Gujarat, has never been studied by Western scholars.

Only three or four scholars have ever visited the Jains, and these only the Śvetāmbaras. Jacob, through his search for Jaina manuscripts came in close contact with a few acaryas of the Śvetāmbara community. Renou, who visited a Sthanakavasi community, admits that he knows nothing of the



Digambaras (Renou, p. 123). As for Mrs. Stevenson, whose *Heart of Jainism* is written from a missionary's point of view, her several years with a Svetāmbara community represents the most extensive field work in Jaina studies, but her description of the heart of Jainism as being "empty" of divine power betrays her missionary malice.<sup>22</sup> Her last chapter is a plea to Jainas to accept Jesus, and she shows a total lack of understanding of Indian feelings, particularly Jaina feelings, regarding transmigration, vegetarianism, *ahimsa* and *karma*. Her book, probably the only of its kind to have come out of the Oxford University Press (1915) was never subjected to close scrutiny by Western scholars, and even Max Weber, turning a blind eye to her undisguised prejudices, found it possible to endorse and repeat that "the heart of Jainism is empty" (p. 201). Mrs. Stevenson certainly provoked much opposition in India and J. L. Jaini took her to task for her pretensions to preach to Jainas the value of love and brotherhood.<sup>23</sup> It is rather extraordinary that even after half a century her book has been reprinted in India (New Delhi 1970), without any revision or review.

Similar missionary sermonizing is evident in the Bombay Jesuit priest Zimmerman's preface to Glasenapp's *Doctrines of Karman in Jaina Philosophy*. The fact that the Jainas did not have their own "pagan" gods, yet still refused to accept Christianity, seems to have frustrated missionaries to the extreme. Champat Rai Jain, a Jaina apologist and the founder of a small Jaina Mission in London, responded to Christian criticisms of the Jaina doctrines in his *Jainism, Christianity and Science* (Allahabad 1930), probably the only Jaina work that was specifically addressed to the Christian world and read mainly by the educated Jainas in India.

The history of Western Jaina studies reflects the influence of scholars who looked to Jainism for that which was other than Jainism itself—for Buddhism, Ājīvikism, historical facts, art, linguistics, etc. Pertinent questions essential to an understanding of Jainism have been ignored, questions such as the presence of fatalism and the absence of Mahāyāna, bhakti, yoga or Tantric movements in Jainism. Even the comparisons of Buddhism and Jainism have been limited mainly to their practices of austerities, Jainism being described as "Buddhism's darker reflection" (Renou, p. 111). No attention has been paid to comparative sociology of Jainas and Hindus. The influence of Jainas on general Indian political history has been ignored, as has been the Jaina claim to a share in the philosophy of Gandhi. Renou maintained that there is no dearth of scholars interested in Jaina studies, but that "the chief need of the Jainas is in fact for great spiritual leaders such as Hinduism has produced more than once." (Renou, p. 133). Yet the fact remains that no Western translation has appeared of the massive Gujarati writings of the Jaina saint Rajachandra (1863-1901),<sup>24</sup> whom Sambodhi 5.2-3

Mahatma Gandhi described as one of his "gurus" (together with Tolstoy and Ruskin), and whose influence on the young Gandhi is well known from the latter's autobiography. Thus, in conclusion, there would seem to be considerable justification for the Jaina contention that despite their antiquity, despite the richness of their religious literature, and despite the fact that they represent the sole surviving non-Vedic tradition in India, they have never received the serious attention of the Western scholar.

### Notes

- \* This paper was read before the Annual Meeting of the American Academy of Religion, Chicago, 1975.
- 1 It is ironical that Schubring should say "For a long time research in Europe was known to the Jainas to but a certain degree, that is to say, as far as their knowledge of English allowed. Books and articles in German and other Western languages frequently remained beyond their reach". *The Doctrine of the Jainas*, p. 13 (Delhi, 1962)
- 2 Jacobi found it necessary to apologize for the inclusion of this text in the P.T.S. series: "The insertion of a Jaina text in the publication of the P.T.S. will require no justification in the eyes of European scholars. But it is possible that Buddhist subscribers... might take umbrage at the intrusion, as it were, of an heretical guest into the company of their sacred Suttas" p. vii.
- 3 In fact this Society came into existence in India in 1953 and has published several volumes in its Prakrit Text Series.
- 4 *Jaina Sūtras*, part 2, pp 119-29. See also his earlier article, 'On Mahāvīra and his Predecessors,' *Indian Antiquary (IA)* Vol IX, (June 1880) pp 158-163.
- 5 "Mahāvīra seems to have developed the ethical aspect of Jainism by introducing a fifth axiom which brought a modification in the import of the fourth. Finally, it was he who required his monks to dispense with clothing, setting an example himself, whereas Pārśva's monks were clothed" Renou, *Religions of Ancient India*, p. 115 (London 1953).
- 6 For the controversy generated by Jacobi's work among the Jainas, see articles by Pīran Chand Nahar ('A note on the Śvetāmbara and Digambara sects,' *IA*, Vol. 58, pp 167-8, 'Antiquity of the Jain sects,' *IA* Vol. 61, pp. 121-126) and Kamta Prasad Jain ('A further note on the Śvetāmbara and Digambara sects,' *IA* Vol 59, pp. 151-154), who respectively represent the Śvetāmbara and Digambara traditions.
- 7 *tao naṃ Mahāvīra. paṇcamuṭṭhiyaṃ loyaṃ kareṭṭā savaṇaṃ akaraṇiḷlaṃ pāvaṃ it kaṇṇu sāmāyikaṃ caritaṃ paṭivaḷai* .II, 15, 23. Jacobi's translation of this significant passage reads as follows: "After the Venerable Ascetic Mahāvīra had plucked out his hair and vowing to do no sinful act, he adopted the holy conduct" (*Jaina Sūtras*, I, p. 198.) It is remarkable that no one (including Professor Modi) has noted that Jacobi has here rendered "sāmāyika" merely as "holy," instead of giving the true technical meaning of this crucial term.
- 8 "cavvike saṃjame pannaṭṭe taṃ jahā manasaṃjame, vaḷ saṃjame, kāyasaṃjame, uva-gaṇasaṃjame | Sīhāṅga 385.
- 9 Paddagon's translation of the *Pravacanasūtra* of Kundakunda (Jain Lit. Society Series, Cambridge 1935) would appear to be the sole exception.

- 10 *Religions of Ancient India*, p 119 This observation made in 1956 is still valid to-day. A recent thirty minute videotape on Jainism by David Knipe (Department of South Asian Studies, University of Wisconsin, Madison) devotes less than three minutes to the Digambaras, who constitute more than 40% of the total Jain population
- 11 'Ājīvikas' by A F R. Hoernle in *Encyclopaedia of Religion and Ethics*, Vol I (New York 1913) pp. 259-268.
- 12 *History and Doctrines of the Ājīvikas* (London 1951) pp 181 ff
- 13 Portions quoted from *Bhāvasaṅgraha* in Kanta Prasad Jain's *Bhagavān Mahāvīra aur Mahāmā Buddha* (Surat 1929), p 20 For *Darśanasāra*, see AN 1 dhye's article 'Darśanasāra of Devasena Critical Text,' in the *Annals of B. O. I.*, Vol. XV, 3-4, pp 198-206
- 14 We quote below the relevant portions from the texts of Devasena
  - (a) *Masayari-Pūrana-risṭho uppāno Pāsānāha-tīthammi |*  
*siri-Vṛta-samavasaraṇe agahiya-jhuniṇā śiyattena ||*  
*vāḥṭi-niggahena uttam majjham eṇṇasanga-dhūṛissa |*  
*niggaḥ jhuniṇaṃ na aruho niggaṇṇa viṣṭāva-saṇṇa ||*  
*na munā jīna-kāhiya-suyāṇa sampalā dikkhāya gāhiya Goyamaa |*  
*viṭṭo veyyabhāṇā tamhā mokkham na nānāo || Bhāvasaṅgraha, 76-8*
  - (b) *Siri-Vīraṇāha-tīthe bahussudo Pāsasāṅgha-gaṇi-sso |*  
*Makkaṇḍa-Pūrana-sāhū anāṇama bhāsae loe ||*  
*anānādo mokkho ṇāmaṃ natthi tī mutta-jvāṇam |*  
*pūṇaragamaṇaṃ bhameṇaṃ bhave bhavē natthi jvassa ||..*  
*jīna-magga-bāhiraṃ jam taccam samdarisāṇa pāva-mano |*  
*ṇicca-nigoe patto satto majjesu viṭṭesū || Darśanasāra, 20-3.*
- The Digambara version of Makkhali's fall into the *nitya-nigoda* seems to reflect an ancient and well-known tradition attested in Buddhaghosa's commentary to the *Puggala-paṇṇatti* "sakim nimuggo nimuggo va hotti". *etassa hi puna bhavato viṭṭhāṇaṃ nēma natthi vadanti Makkhali-gosāḍāyā vya heṭṭhā heṭṭhā narakaggaṇaṃ yeva dhārā honti* (71) Also see my article 'On the Saurāntika theory of *bija*,' *BSOAS*, Vol XXII, Part 2 (London 1959) p 248, n 2
- 15 See my article 'Predestination' in Jainism & Buddhism the Doctrines of *bhavyatva* and *abhavyatva*, awaiting publication in the *Bhagavan Mahāvīra and his Teachings*, Bombay
- 16 Edited by Pandit Phoolchandani Siddhantashastra, Shri Todarmal Granthamala, Jaipur.
- 17 Max Weber *The Religion of India* (Tr and edited by Hans H Gerth and Don Martindale), The Free Press, New York 1958, pp 193-204
- 18 Nevaskar : *Capitalists without Capitalism* (The Jains of India & the Quakers of the West), Connecticut 1971
- 19 R. Williams *Jaina Yoga*, London 1963.
- 20 *Religions of Ancient India*, p 114,
- 21 A particularly noteworthy instance of such relations may be found in the Panjāb, where, at the beginning of this century, the Jain community was overwhelmed by the Arya-samaj in their drive for integration of the Hindu Society.
- 22 "The more one studies Jainism, the more one is struck with the pathos of its empty heart. The Jainas believe strongly in the duty of forgiving others, and yet have no hope of forgiveness from a higher power for themselves" (p. 289).
- 23 Jagmanderlal Jaini *A Review of the Heart of Jainism*, Ambala 1925,
- 24 *Sṛmad Rājachandra*, Agas 1951, pp 924

## ON A VERSE CITED BY AGASTYASIMHA

Chandrabbal Tripathi

In the recently published<sup>1</sup> Agastyasimha's Prakṛit commentary (called *Cūṛṇi*<sup>2</sup>) on the *Dasakāhyasutta*<sup>3</sup>, a "senior"<sup>4</sup> text of the Jaina āgama, we meet with many citations,<sup>5</sup> some of them in Sanskrit. Most of them have been identified by Muni Śrī Puṇyavijayaḥ, the able editor of this important work. Amongst the few unidentified citations, there is, on p. 41, the following Sanskrit verse:

kāma janāmi te rūpam	sāṃkalpāt kila jayase
na te sāṃkalpayiṣyāmi	tato me na bhaviṣyasi

While going through this publication, I was fortunate in being able to trace this verse in different sources, which may be recorded below.

Firstly, the pratika of this verse is cited by Jinadāsa gaṇi in his *Niṣṭha-viśeṣasūtra* of *Niṣṭhabhāṣya*, vs. 547: *bhāmyam ca "kāma janāmi te mūlam" sīlogo*. See the *Niṣṭhasūtra* with *Bhāṣya* and *Cūṛṇi*, ed. Upādhyāya śrī Amaraśāstrin and Muni śrī Kanhaiyālalāji, (Agra, Sanmatī Jñāna-piṭha), Vol. II, 1957, p. 22. As a note on this pratika, the editors say, "Mahābhārata".

The full verse appears indeed in the *Mahābhārata*. In the critical edition published by the Bhandarkar Oriental Research Institute, Poona, it is the 25th verse of the 171st Adhyāya of the *Śāntiparvan* (p. 976) and reads:

Kāma janāmi te mūlam	sāṃkalpāt kila jayase
na tvām sāṃkalpayiṣyāmi	sa-mūlo <sup>1</sup> na bhaviṣyasi

However, the *Mahābhārata* passage is not the only place where the verse recurs. The critical edition, loc. cit., remarks, "Cf. *Vṛddhasāṃgatapasṃpti*, vs. 64". As the edition of this *Smṛti*, published in the *Ānandaśrama Skt. Ser.* 48 (Poona, 1905) "*Smṛtiṇām Samuccayaḥ*" is not at hand, I could not verify this remark.

Our verse recurs not only in these Jaina and Brahmanical sources but also in various Buddhist texts<sup>6</sup> which may be equally recorded here.

(1) The Pāli *Jātaka* No. 421 (named *Gaṅgamāla-jātaka*), vs 4 reads;

addasam kāma te mūlam	sāṃkappā kāma jayasi
na tam sāṃkappayissāmi	evaṃ kama na bhisi: <sup>2</sup>

---

1 var. lec.: tato me

2 var. lec.. hohisi.

See Jataka-pāli, ed J[agadīśa] Kashyap (Nalanda Devanāgarī Pāli Series, 1959, two volumes=khuddakaniṅkya, Vol II), pt 1, P. 172.

(2) The Mahāvastu, a Vinaya text of the Mahāsaṃghika-lokottaravādin, has, in a passage running parallel to the Jātaka, a Sanskrit version

kāma jānāmi te mūlam      samkalpāt kāma jāyase |  
na kāmam kalpayisyāmi      tato me na bhaviṣyati ||

See Mahāvastu avadāna, ed. Radhagovinda Basak (Calcutta Sanskrit College Research Ser Nos xx, xxx, lxiii 1963, 1965, 1968), Vol III, p. 258.

(3) The Udanavarga<sup>7</sup>, a Sanskrit anthology of the Sarvāstivādin (and Mūlasarvāstivādin) school<sup>8</sup>, records the Sanskrit version as vs. 1 of the Kāmavarga

Kāma jānāmi te mūlam      samkalpāt kāma jāyase |  
na tvāṃ samkalpayisyāmi      tato me na bhaviṣyati ||

See Udanavarga, ed Franz Bernhard (Göttingen, Abh. Akad. Wiss. Göttingen, Philolog.-Hist Klasse, Dritte Folge, Nr. 54=Sanakrit=texte aus den Turfanfunden, 10 two volumes), vol. 1, p. 112.

(4) In his commentary on Nāgārjuna's Madhyamakakārikas<sup>9</sup>, Candrakīrti cites this verse twice: on MK 18, 5, and on MK 23 1 (samkalpa—prabhavo rāgo... ..):

kāma jānāmi te mūlam      samkalpāt kila jāyase |  
na tvāṃ samkalpayisyāmi      tato me na bhaviṣyati ||

See Madhyamakāśāstra of Nāgārjuna with the commentary Prasanna-pada by Candrakīrti, ed. P.L. Vaidya (Darbhanga Mithila Institute, Buddhist Sanskrit Texts, No. 10 1960), p. 149 and p 197.

As all these sources read *mūlam* at the end of Pāda a, we think that this should have been the original reading of Agastyasimha's source also (which he quoted from memory) Moreover, the Mahābhārata and the Buddhist sūtra<sup>10</sup> cited by Candrakīrti<sup>11</sup> read, like Agastyasimha, *kila* in Pāda b, other Buddhist texts having *kāma* in its place. In Pāda c, *te* of Agastyasimha corresponds to *pāṇi tam*, the Mahābhārata, Udanavarga and Candrakīrti's sūtra record *tvāṃ samka*<sup>12</sup>, in the Mahāvastu only we find *kāmam kalpa*<sup>13</sup>. As far as Pāda d is concerned, *sa-mūlo* of the Mahābhārata is surely secondary, the critical edition in fact records a variant *tato me* which recurs in all other Sanskrit sources (Pāli having *evam kāma*) and thus deserves to be regarded as original The closing word of the verse, *bhaviṣyati* (=Pāli *hohisi*) has been changed to *bhaviṣyati* in the Mahāvastu, probably because of its variants in Pāda c.

These considerations may allow us to presume that the verse was recorded in the first instance by a Buddhist text and that it has later acquired the currency as a floating "Moral" verse, thus appearing in different texts.

#### Footnotes

- 1 Sayyapabhava's Dasakāśhyasūtram with Bhadrabāhu's Niryukti and Agastyasinha's Cūṛṇi, ed by Munī Śrī Puṇyavijayaḥ Varanasi and Ahmedabad Prakrit Text Society Series, No 17 1973
- 2 For the designation Cūṛṇi used for the early Jaina commentaries see Hiralal Rasikdas Kapadia, A History of the Canonical Literature of the Jāinas (Surat 1941), Chapter VI, pp 190 ff — Compare also an explanation of the term cūṛṇa, a type of the granthita-nomāṅkā-bhāṣapada recorded in the Daśavaikālika-Niryukti, vs, 80  

attha-baḥulam mah'attham heu-nivāśvasagga-gambhīram  
 baḥu-payam avvocclunnaṃ gama-naya-suddhaṃ ca cūṛṇa-padam
- 3 The Sūtra is also called Daśavaikāśikasūtra, Dasaveyāliyasūtra, Daśakāśikasūtra, Dasakāśiyasūtra, etc
- 4 For the appellation "senior" used by Schubring and Alsdorf see for instance Ludwig Alsdorf, Ith'pariṇāṣ in Indo-Iranian Journal, Vol II, No 4 1958, p 249.
- 5 See Appendix III (tariyam parasiṭṭham) on pp. 281-2
- 6 Only the recently published editions of these Buddhist texts have been mentioned here as they are easily available For earlier editions see the introduction or bibliography in the publications cited below
- 7 The Udānavarga was translated into Tibetan The Tibetan text has been edited by Hermann Beckh (Berlin 1911) and translated into English by W Woodville Rockhill (London, Trübner's Oriental Ser, 1883, 1892) See F Bernhard, op cit, p 529
- 8 For the connection of these schools with the versions of the Udānavarga see Lambert Schmiedhausen, Zu den Rezensionen des Udānavargah (Wiener Zeitschrift für die Kunde Südasiens, Bd 14 1970, pp 47-124 [specially pp 113-4])
- 9 The work is also called Mūlāmadhyamakakārikā or Madhyamakakāśtra, etc
- 10 On MK 18.5, Candrakīrti introduces the verse with the phrase *uktam ca sūtre* It is unfortunate that Candrakīrti does not record the name of the sūtra.
- 11 See Moritz Winternitz, Geschichte der Indischen Litteratur, Vol II, Part I (Leipzig 1913), p 251, specially fn 3  
 Candrakīrti has generally been assigned to the first half of the 7th century A. D.

## KOLHAPUR AND ITS JAINA ASSOCIATIONS

Jyoti Prasad Jain

Kolhapur, the headquarters of the district of the same name, lying in the south-eastern part of the State of Maharashtra, occupies an eminent place in the history of Jainism in south India. Even at the present day, the Kolhapur district possesses a population of about a lakh of Jaina souls, which constitutes about five per cent of the total population of that district, and is second only to that of the adjoining district of Belgaum of the State of Karnataka, among all the districts of the Indian Union. Numerous Jaina monuments, epigraphs and literary traditions speak eloquently of the glorious Jaina associations of Kolhapur and its neighbourhood. In our own times, Kolhapur has become celebrated on account of the late Dr. Adinatha Neminatha Upadhye (died October 8, 1975), one of the greatest Prakritists and Jainologists of the present century. This Jaina doyen of learning, a pastmaster in the art of critical editing of ancient texts, who, in the words of P. V. Kane, combined in himself 'the best critical methods of the western scholars with deep indigenous learning', won the admiration and esteem of eminent Indologists all over the world.

On the basis of a small inscription discovered from an old mound in the neighbourhood, and ascribed to the 3rd century B. C., the antiquity of Kolhapur is proved to be at least as old. In the 2nd century A. D., the geographer Ptolemy mentioned Kolhapur and its association with the Satavahana ruler Vilavtyakura whose coins have also been discovered in this region. Then, the Kadambas of Vanavasi, the Chalukyas of Vatapi, the Rashtrakutas of Manyakheta and the Silaharas of Kolhapur itself, held sway, successively, over this area. About the middle of the 14th century, the Yadavas seized Kolhapur from the Silaharas, to lose it shortly after to the Muslims. In later mediaeval times, it formed part of the dominion of the Marathas and came to be the capital of the junior branch of Shivaaji's descendants, the one founded by his younger son Rajaram.

In literature and epigraphical records, Kolhapur finds mention variously as Karavira, Kuravira, Koliagiri, Koliapura and Kshullakapura, and its another name is said to have been Padmalaya. Some associated the place with Kollasura, a demon, others with Koliadevi, a goddess worshipped by the aboriginal Kols or Kolis. In later times, the same goddess came to be worshipped as Mahalakshmi. Here she is regarded to be the spouse, not of Vishnu, but of Shiva, and is also called Ambai (Mother), Padma or Padmavati. Now, Padma or Padmavati is a distinctly Jaina goddess who is

also known as Lakṣmī or Mahālakṣmī. She has been the presiding deity of Kolhapur and was the family deity of the Silahara kings of this place. A temple-complex, dedicated to this Mahālakṣmī, stands at the centre of the town, and, although it does not now belong to the Jains, it bears visible traces of Jain influence in its architecture and sculptures, and there is reason to believe that it must have originally been dedicated to the Jain goddess Padmavati.<sup>1</sup> The fort of Panhala near by, built by the Silahara King Bhoja II (1175-1215 A.D.), also seems to have been originally named Padmālaya and to have housed a shrine of Padmavati.<sup>2</sup> There are several other old temples, dedicated to that goddess, in the district, including the big temple at village Badagaon in taluk Hathkangle and built in 1696 A.D. by Adapa Bhuga Shetha, a wealthy and pious Jain layman.<sup>3</sup>

Jatiga I was the founder of the Silahara dynasty of Kolhapur, who started his career, about 940 A. D., as a petty tributary of the Rāṣṭrakūṭa monarchs of Manyakheta. The reigns of his son Nanivarman and grandson Candra witnessed the downfall of the Rāṣṭrakūṭas and the rise, in their place, of the later Cālukyas of Kalyani, and the Silaharas, too, shifted their allegiance to the new masters of the land. Jatiga II (1000-1020 A.D.) son and successor of Candra, added considerably to the power and prestige of the dynasty. He was succeeded by his eldest son Gonka who was followed by another son, Guvala I, whose rule lasted till 1055 A. D. Then came Gonka's son, Marsiggha (1055-1075 A.D.), who was succeeded, one after the other, by his four sons, Guvala II (1075-1086), Ballal (1086-1095), Bhoja I (1095-1110) and Candraditya alias Gaṇḍarāditya (1110-1140). Their sister, Candral Devi, was married to the Cālukya emperor Vikramāditya VI (1076-1126). This alliance raised the status and prestige of the Silaharas very much. Gaṇḍarāditya was succeeded by his son Vijayāditya (1140-1175) and the latter by his son Bhoja II (1175-1215), after whom the Silahara kingdom of Kolhapur was seized by the Yādavas of Devagiri.<sup>4</sup>

All these Silahara rulers of Kolhapur were great patrons of Jainism. They built Jain temples, honoured Jain gurus and gave them munificent gifts. Their family deity was the Jain goddess Padmavati alias Mahālakṣmī, in whose honour they built a fine temple in the heart of their capital. They also patronised many a learned Jain scholar and several important works were written, one of which is the *Śabdārnava-Candrīka*, a commentary on the celebrated *Jainendra* grammar, which was composed in 1205 A.D. by Somadeva in the reign of Bhoja II.<sup>5</sup>

The most celebrated Jain saint, associated with Kolhapur and its Silahara rulers, was Maghanandin Siddhantadeva. He belonged to the Nandi Sangha - Desiyagana - Pustaka Gaccha - Ingulesvara Bali. The inscriptions of the age state that in the line of illustrious Jain saints like Gautama the



Ganadhara, Bhadrabahu the Śrutakevalin, Candragupta (Maurya), Kundakunda, Umāsvatī, Samantabhadra, Pūjyapāda and Akalaṅka, was born Gollācārya, who was, before his renunciation, the ruler of Golladeśa. His disciple was Traikālyā Yogi, and the latter's disciple was Padmanandi Saiddhāntika Kaumaradeva who was the preceptor of Prabhācandra, the famous author of logical works, and Kulabhaṣana. The latter's disciple was Kulacandraadeva whose disciple and successor was this Mandālācārya Maṅghanandi, Siddhānta Cakravartin, the founder of the Jain *tirtha* (religious centre) at Kolhapur, as also of the Rūpanarajin Basati, also known as the Savanta-Basati, of that place. He himself was the head of this establishment which he succeeded in developing into a great centre of Jain learning and culture, no doubt under the generous patronage of the Śilahara kings. This centre imparted education in various branches of learning, not only to ascetics and novices, but also to the sons of laity including nobility and royalty.<sup>1</sup>

Maṅghanandi's junior co-disciple, Śrutakīrti Traividya, was the author of *Rūghava-Pāṇḍaviya* and is said to have defeated in a philosophical debate the great logician Devendra, probably the Śvetāmbara Scholar Devasūri, author of the *Pramāṇa-naya-tattvalokālmkāra*.<sup>2</sup> The pontifical successor of Maṅghanandi was Gandavimukta Siddhāntadeva and among his other disciples were Kanakanandi, Candrakīrti, Prabhācandra, Arhanandi and Maṅṇikyanandi.<sup>3</sup> His royal disciples included, besides the Śilahara kings Bhoja I and Gandarāditya, the Ratta king Karttavīrya of Sauvādatti and his queen Vachaladevi, princess Hāriyabbarasi, daughter of Hoyasala Viṣṇuvardhana, general Bharata and the feudal lords like Kedaranakarsa, Nimbadeva, Vama, deva and Gangavallīya Dasagavunda.<sup>4</sup> Contemporary epigraphical records are full of eulogies for him, which often describe him as the 'Kolhapuriya Maṅghanandi,' probably to distinguish him from his other namesakes, and because Kolhapur owed so much to this guru.<sup>5</sup>

Kolhapur is also the seat of a branch of the Sena Sangha, the generic title of the pontiffs of which is Lakṣmīsenā

#### Footnotes.

- 1 Revised Gazetteer of the Kolhapur District (1960), pp. 63, 868-870
- 2 *Ibid*, pp. 894-895
- 3 *Ibid*
- 4 Altekar, A. S., *The Śilaharas of Western India*, (1936), p. 419 ff., *Kolhapur Gazetteer*, *op. cit.*, p. 60
- 5 Premi, N. R., *Jain Sahitya aur Itihāsa*, pp. 112-113
- 6 *Jain Śilā-Lekha Sangraha*, Pt. I, No. 40/64, Pt. III, Nos. 320, 334, 411
- 7 Devasūri is never mentioned as Devendra-Ed
- 7 *Ibid*, Pt. I, No. 40/64
- 8 *Ibid*, Pt. III, Nos. 308, 320, 334, 411, 524, Pt. II, Nos. 280, 293, 300
- 9 J. R. S., (1901), p. 537, *Kolhapur Gazetteer*, *op. cit.*, p. 60, *Jain Śilālekha Sangraha*, *op. cit.*, Pt. I, No. 40/64

## JAINA STUDIES : JAPAN, EUROPE, INDIA<sup>1</sup>

Kendall W. Folkert

What follows is intended to be an introduction to the current status of Jaina studies in several countries outside of the North American continent. Since none of the contributors could be present at the 1975 Meeting of the American Academy of Religion, it has had to be put together on the basis of communications through the mails, over a relatively brief period of time. The isolation of the contributors from one another has meant that each has examined the problem from his own viewpoint. Therefore, this report does not have a completely uniform character; nor can it pretend to be exhaustive. It should be regarded as a prelude to a more complete account of the present state of Jaina studies, the production of which must remain a desideratum.

Yet the information that it does present may make it possible for scholars and students on this continent to seek advice and resources from specific scholars and institutions outside of North America. Given the conditions under which American students of the Jainas must work, access to aid and information—and, more important, knowledge of where such aid and information might be obtained—can save many hours of frustrating work. Beyond this, it may lead to closer international cooperation in an area of study whose academic population has always been small, and where such cooperation perforce becomes essential to genuine progress,

### I. Japan

To begin with the Japanese is at once curious and appropriate. This is so because, of all the information-gaps that exist in the various fields of the Study of Religion, perhaps none is so wide as that between European-American scholars and their Japanese counterparts. The efforts of the latter over the years have been immense, and yet they often remain unknown on this continent.

This is no less the case in Jaina studies. Individual Japanese, Indian and European-American scholars are often in communication with each other; but scholars outside Japan rarely see the overall pattern of Japanese work on the Jaina tradition. Professor Hajime Nakamura, who has him-

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1 Incorporating material and information furnished by :

Hajime Nakamura (The Eastern Institute, Tokyo)

Ludwig Alsdorf (Professor Emeritus, Universität Hamburg)

Nagin J. Shah (Director, L. D. Institute of Indology, Ahmedabad)

self produced a good deal of work on the Jainas, has recently written an important bibliographic article on the Jainas ("Bibliographical Survey of Jainism," *The Journal of Intercultural Studies* [Intercultural Research Institute, The Kansai University of Foreign Studies, Hirakata City, Osaka], Inaugural Number [1974] : 51-75), which should be perused with care by American scholars. What follows is an account by topic of the Japanese work on several aspects of the Jaina tradition, presented in the hope that American scholars can thereby become more aware of the work of Japanese scholars<sup>2</sup>.

#### (A) Studies of Jaina-Buddhist relationships

Japanese scholars of Buddhism are naturally often involved with subject matter related to the Jainas, in some ways, then, a separate area of studies under this heading is difficult to isolate. Nonetheless, certain scholars and works deserve special mention. Seiren Matsunami, in addition to his work on other aspects of Jainism, has often touched on Jaina-Buddhist relationships (see his *Collected Essays*, passim), and has traced similarities between the archaic Jaina collection of sayings known as the *Isibhasiyam* and early Buddhist texts in an article in *Indogaku Bukkyogaku Kenkyu* 9.2 (1961) : 16ff.<sup>3</sup>

Hajime Nakamura has also produced a number of contributions in this area. In addition to his better-known works, American scholars should be aware of a series of articles published in *The Voice of Ahimsa* (Aliganj, U. P., India Jain World Mission), vols 5-7 (1955-57). Also of interest is Shoko Watanabe's exploration of the parallels between the Jaina *Uttara-jjhayasutta* and Buddhist literature, in *A Commemorative Volume for Dr. [R.] Hikata* (Tokyo, 1964) : 81-95.

#### (B) Jaina scriptures and early Jainism

There is some overlapping between this area and the first heading, particularly in the scholarly work of Matsunami and Nakamura. Several items by these two men should be noted separately, however. First, in addition to his analysis of Jaina Buddhist parallels in the *Isibhasiyam*,

2 Editor's note. In the following discussion, there are some items where bibliographic information is not as full as it should be. It was impossible to clarify each reference in time to have the report ready for the AAR. Even so, the information should be valuable, as it is not duplicated in other bibliographic sources (e.g., Karl Potter's *Bibliography of Indian Philosophies*).

3 The name of this periodical is commonly given in English as *The Journal of Indian and Buddhist Studies*. The standard abbreviation is *JIBSt*, which is used hereafter in this report. The journal is published by The Japanese Association for Indian and Buddhist Studies, Tokyo.

Matsunami has produced a complete Japanese translation of the text, in *Kyushu Daigaku Bungakubu 40 shunen Kinen Ronboshu (Collected Essays in Commemoration of the 40th Anniversary of the Faculty of Letters, Kyushu University, (1966),* and an article "Some Excellent Thoughts of Saint Mahāvīra," *The Voice of Ahimsā* 6 3-4 (1957). Second, Nakamura has translated two sections of the *Isibhāṣiyam* into Japanese, in *JIBSt* 14.1 (1966), and 15.1 (1966), and has discussed some aspects of the text in "Yājñavalkya and Other Upanisadic Thinkers in a Jain Tradition," *Raghavan Felicitation Volume* (Delhi: Motilal Banarsidass, 1973).

Of Japanese accounts of the place of the Jains in the history of Indian religion and philosophy, one should be aware in particular of the works of [Y]ensho Kanakura, especially his analysis of the Jaina scriptures (in Japanese) in his *Indo kodai seishin-shi (The History of Ancient Indian Thought*, Tokyo: Iwanami Shoten, 1939).

Further work on early texts has been done by Kiyooki Okuda (see Part II of this report), who has analyzed the class of canonical texts known as Cheyasutta-s, in *JIBSt* 15.2 (1967) 193-97. The *Isibhāṣiyam* has also been explored by Shunko Sayeki, in *JIBSt* 6.1 (1958) : 170ff. Finally, the section of the *Ayradasāo* (a canonical Cheyasutta) that is known as the *Kappasutta* (widely known in the West because of Hermann Jacobi's early translation of it) has been translated into Japanese by Jūshin Suzuki, in *Sekai Seiten Zenshū* (Tokyo: Kokumin Bunko Kankokai, n.d.).

#### (C) Jaina monastic and lay communities

The Jaina monastic tradition has been given special attention by Kenkyo Fuji, in *JIBSt* 11.1 (1963), and Kyō Yamada, in the *Hikata Commemoration Volume*. Jaina lay-ethics have been discussed by Seiren Matsunami in an article in *Nihon Bukkyo Gakai Nempo (Journal of the Nippon Buddhist Research Association)* 27 (1962). The status of the Jaina community in present-day India has been analyzed by Atsushi Uno in an article (in Japanese) in *Nicchūin Bunko*, vol. 3, and by Hajime Nakamura in *Shukyo to Shakai Rinri* (=Religion and Social Ethics, Tokyo, 1959).

#### (D) Jaina logic and metaphysics

Several Japanese scholars have done significant work in this area, and others have contributed to the study of particular figures and works. In addition to matters covered in his *Collected Essays*, Seiren Matsunami has discussed the Jaina notion of causality in a chapter of the *Ryūki Commemoration Volume*, and has produced a Japanese translation of Kundakunda's *Mokkhaṇḍaka*, in the *Yensho Kanakura Commemorative Volume*. He has also examined the Jaina notion of *samudghāṭa* (one aspect of the body-

soul relationship as conceived by the Jainas) in an article in *JIBSt* 10,2 (1962).

Hajime Nakamura has ordered and enumerated Jaina works on logic, in S. Miyamoto, ed., *Bukkyo no Konpon Shunri* (Tokyo, 1956), and has contributed to the identification of sources quoted by Sgyana Madhava in the *Sarvadāśanasamgraha* chapter on the Jainas, in *Pratidhnam Studies Presented to F. B. J. Kuiper* (The Hague Mouton, 1968).

The relationship between Jaina theories of matter and other Indian atomic theories has been explored by Yuichi Kajiyama, "The Atomic Theory of Vasubandhu, the Author of the Abhidharmakośa," *"JIBSt* 19 2 (1971) The Jaina notion of *karma* as expressed in Kundakunda's *Paṇyanasāra* has been discussed by Atsushi Uno in an article in *Nihon Bukkyo Gakai Nempo* 25 (1960), this particular work of Kundakunda was also thoroughly covered by Yengho Kanakura in *Indo Seishun Bunkano Kenkyū* (1944).

The particularly important Jaina logical tool known as the *syādvāda* has received several treatments by Atsushi Uno, in articles (in English) in *JIBSt* 15,1 (1966), and in Tokai Daigaku Kiyō Bungakubu 12 (1969); and in a detailed treatment in the *Ashikaga Zomba Commemoration Volume*. The latter discussion is particularly related to the development of the *syādvāda* in Malliṣena's *Syādvādamāñjarī*, which Uno translated into Japanese in *Ikiot* 6-7, and discussed in *The Proceedings of the Okurayama Institute* 1. Hemacandra, the author of the text on which Malliṣena wrote the commentary that is the *Syādvādamāñjarī*, has been studied in two articles by Hojun Nagasaki, in *JIBSt* 14,2 (1966); and 16,2 (1968).

In sum, then, there are at least twelve Japanese scholars who have worked on and published materials dealing with some aspect of the Jaina tradition, further, the bulk of this work has been done during the last twenty years. Despite the formidable language-barrier that stands between Japanese and European-American scholars, one of the goals for persons engaged in Jaina studies in the future must be to establish regular avenues of communication and exchange between scholars in these two parts of the world.

## II. Europe

This section focuses primarily on scholars active at the present time, and it must begin with a disclaimer : it cannot claim to be an account of work that may be currently underway in the United Kingdom; further, a genuinely comprehensive report on Jaina studies in Europe would have to take careful account of France, Italy and the Low Countries, areas from which it was not possible to collect information for this project. With

apologies to students and scholars in those regions whose efforts may be overlooked here, mention may still be made of authors and works whose existence should be made known to American scholars.

In the United Kingdom, note must be taken of the work of Robert Hamilton Williams, particularly his *Jaina Yoga*, London Oriental Series 14 (London Oxford University Press, 1963), a masterful source-book on the ethical prescriptions for the lay-Jaina. The work covers the classical sources for such prescriptions, and awareness of its contents is vital for any study that seeks to explore the relationship between the community of lay-Jainas and the larger Hindu tradition in medieval India.

Despite the absence of current information on studies in Italy, it would not be fitting to present a report of this sort without stressing the immensely valuable work done on Jaina materials of all sorts by a generation of Italian scholars in the late nineteenth and early twentieth centuries. Many of the excellent works of F. L. Pullé, Luigi Sualì, A. Ballini, P. E. Pavolini, F. Belloni-Filippi, and others as well, are available only in now-crumbling volumes of the *Giornale della Società Asiatica Italiana* (Firenze), the collection and preservation of these journals should rank high on any list of tasks necessary for building a collection in Jaina studies.

In the Low Countries, Jozef Deleu, of the Faculty of Letters and Philosophy at the University of Ghent, has produced a steady stream of works on the Jainas. His most recent contribution is a detailed analysis of the contents of the fifth *anga* of the Jaina canon *Vijñāpāṇanāṭī* (*Bhagavat*) *Introduction, Critical Analysis, Commentary and Indexes*, Publications of the Faculty of Letters & Philosophy, Rijksuniversiteit te Gent, 151 (Brugge, 1970). Prior to this extremely valuable work, Deleu produced "Lexicographical Addenda from Rājasekhara's *Prabandhakōśa*," *Indian Linguistics, Turner Jubilee Volume II* (Poona, 1959); and two other studies of canonical texts. The first of these is an edition of the first three chapters of the *Mahānīṣīha* (a canonical Cheyasutta), published along with Walther Schubring's edition of chapters four and five of the same text, in *Alt- und Neu-Indische Studien* 10 (Hamburg, 1963), the second is *Nirayavaliṅgīyasuyakkhandha : Uvanga's 8-12 van de jaina Canon*, *Orientalia Gandensia* IV (Lelden, 1969).

A series of important publications has been produced in France by Collette Caillat. *Les expiations dans le rituel ancien des religieux Jaina*, Publications de l'Institut de Civilisation Indienne 25 (Paris, 1965), *Candavejḥhaya Introduction, édition critique, traduction, commentaire*, Publications de l'Institut de Civilisation Indienne 34 (Paris, 1971), and "Notes de bibliographie Jaina et moyen-indienne," *Journal Asiatique* (1972). The first

two are crucial studies for scholars interested in the Jaina monastic tradition; the latter is of particular value as an overview of recent study of the Jainas in Europe and India.

The best information in this report on current scholarly activities in Europe has to do with ongoing work in Germany; this is fitting, if at the same time it runs the risk of being incomplete, for it was at several centers in Germany, notably Berlin and Hamburg, that normative studies of the Jainas were produced. It was at Hamburg that the late Walther Schubring produced his classic studies, and the Seminar für Kultur und Geschichte Indiens at the Universität Hamburg has published the monograph-series *Alt- und Neu-Indische Studien*, containing fifteen vitally important studies of classical Jaina texts and other materials.

Professor Ludwig Alsdorf has carried on the tradition of Jaina studies at Hamburg (where he is now Emeritus); and the scholarly work of persons trained under him at Hamburg now accounts for the bulk of the work on the Jainas being done in Germany. Much of Professor Alsdorf's own work has focused on early Jaina scholasticism, particularly on the early exegetical literature attached to the Jaina canon. An important example of his work is the article "Niksepa a Jaina contribution to Scholastic Methodology," *Journal of the Oriental Institute (Baroda)* 22.4 (June, 1973). This article, along with many other contributions in this area, has been reprinted in his *Kleine Schriften* (Wiesbaden 1974), the publication of which is also an event of note.

Also of great value to students of the Jaina canon is his article (based on a paper read at the International Congress of Orientalists at Canberra), "Jaina Exegetical Literature and the History of the Jaina Canon," to be published shortly in *'Mahavira and his Teachings'* (Bagawan Mahavir 2500th Nirvan Mahotsava Samiti, Bombay). American scholars should also acquaint themselves with his thorough and reflective assessment of Jaina studies as of ten years ago *Les études jaina Etat présent et tâches futures* (Paris: Collège de France, 1965).

Several of Professor Alsdorf's former students are currently engaged in work that should be of interest to Americans. At the Free University of Berlin, Professor Klaus Bruhn is overseeing the compilation of a comprehensive concordance of Jaina canonical and post-canonical metrical literature, when completed, this project will be of immense value for any study of early Jaina literature. Currently at Munich is another former student, Privatdozentin Adelheid Mette, who has produced two valuable studies. One is an edition of a canonical text dealing with the begging practices of the Jaina monk: *Piṇḍasaṃ Da Kapitel der Oha-nijjatti über den Bettelgang*

(Mainz, Abhandlungen der Akademie zu Mainz, 1973), the other is a study based largely on newly examined Jaina materials, *Indische Kulturstiftungsberichte und ihr Verhältnis zur Zeitaltersage* (Mainz Abhandlungen der Akademie zu Mainz, 1973).

Three doctoral dissertations by students at Hamburg should also be noted. The first of these has already been published as number 15 in the series *Alt-und Neu-Indische Studien*, and the other two are also to be published as later numbers of the series. They are: Kiyooki Okuda, *Eine Digambara Dogmatik: Das fünfte Kapitel von Vattakeras Mūlacāra, herausgegeben, übersetzt und kommentiert*, *Alt-und Neu-Indische Studien* 15 (Wiesbaden. in Kommission bei Franz Steiner Verlag, 1975), K. Oetjens, *Śvāryas Mūlārādhana ein Beitrag zur Kenntnis der Sterbefasten-Literatur der Jainas*; and, R. K. Jain, *Pindaśuddhi das sechste Kapitel von Vattakeras Mūlacāra und der āhikamma-Abschnitt der Pindanijjuttī, herausgegeben, übersetzt und kommentiert*.

Finally, there has just been published an excellent catalogue of the Jaina manuscripts collected at Strasbourg by Ernst Leumann, whose work earlier in this century laid the foundation for much of today's scholarship. This catalogue is the work of Chandrabhal Tripathi, and has been published as Band 4 of *Indologia Berolinensis* (Leiden, Brill, 1975)

European Jaina studies, though they range over a number of facets of the Jaina tradition, present some special features. First, they continue the European tradition of insisting on access to reliable versions of ancient primary sources as the *sine qua non* for proper study of the Jainas. Second, the recent doctoral studies at Hamburg expand this tradition by opening up for critical scrutiny two of the most important ancient Digambara texts. This latter point is especially important, for if there is any one significant weakness in Jaina studies, it lies in the fact that Western scholarship has rarely paid serious attention to these older Digambara sources. This is an area in genuine need of scholarly attention, for until much more work has been done on the Digambara literature, virtually everything said about the early Digambara tradition will remain what it has been up 'til now: highly conjectural.

### III. India

This report, which up to this point has concentrated on specific work that is being done or has been done by various scholars outside of India, concludes with a statement whose scope is quite different. What is presented here is an overall statement of the areas in which concentrated work in Jainology will be necessary if the Jaina tradition is to be fully explored. While the several goals stated may seem quite unreachable, given



the number of scholars who might be expected to be engaged in the task in the near future, some such statement of goals is important. This is so because Jaina studies in the past have often been quite idiomatic, taking various directions because of the particular interests of various scholars. It is important that this session should see how the task is viewed by a scholar in India, at one of the major centers of Jaina studies there, the L. D. Institute of Indology, Ahmedabad.

This statement of goals can well begin with the noteworthy words of Professor Erich Frauwallner. He wrote, in the Foreword to his *History of Indian Philosophy*, "I would like to remark that according to my view, there is much scope for further research in the sphere of Jainism, especially concerning the philosophical contents" Frauwallner also had this to say, in his Preface to Y. J. Padmarajah's *Jaina Theories of Reality and Knowledge* :

During the whole period of Indian philosophy Jainism has not been attended to very much by the other systems...One is almost inclined to think of a continuation of this [in that] Jainism [is] likewise inadequately dealt with in modern descriptions of Indian philosophy. As an example I only refer to the extensive history of Indian philosophy by S. Dasgupta .Under these circumstances it is to be feared that Jainism is not being adequately considered in the present-day endeavours of establishing a relationship between Indian and Western philosophy."

Not only in philosophy, but also in various other fields, Jainas have contributed immensely to Indian culture; but their contribution is often not revealed to the world and hence is not properly assessed. Therefore, systematic and constant research by a band of scholars in the field of Jainology is badly needed. The lines on which the work should be carried out are broadly suggested in what follows.

1. Individual studies of the *Āṅga-s* and *Uvāṅga-s* are necessary. These studies should be done with a view to determining different chronological strata. In so doing, one should refer to the manner in which Jaina doctrines are formulated in Umāsvatī's *Tattvarthadhigamaśūtra*. In the light of this standardized doctrine we can relatively fix the chronological order of the doctrines found in the *Āṅga-s* and *Uvāṅga-s*. As the language of the works hardly helps us to determine the various strata, one should resort to this device.

2. A thorough study of the Digambara *Śaṅkhaṇḍagama* should be conducted, and its chronological place determined with relation to the *Āṅga-s* and *Uvāṅga-s*.  
Sambodhi 5.2-3

3. Individual studies of the *Nijjuttī-s* should be taken up next. Some studies of this layer of commentary have already appeared, more are needed.

4. After this, the study of the *Bhāṣa-s* and *Cunṇī-s* should be taken up. Such scholarship should seek to establish as clearly as possible the chronological layers in these commentary-strata.

5. Once the relative chronology of these basic authoritative texts and their commentary-layers has been established, and the texts individually examined, a proper attempt could be made to survey the whole sphere historically, giving an account of religious and philosophical thought, cultural development, various influences that are noticed in the texts, etc.

6. A concordance based on these Āgamic works should be prepared.

7. A dictionary of Jaina technical terms, indicating the development of ideas, should also be prepared. Preliminarily, such a dictionary should restrict itself to the Āgamic technical vocabulary.

8. Umasvatī's *Tattvarthadhigamaśūtra* has attracted the attention of prominent Jaina *acarya-s* from the date of its composition to the present, and has been the subject of a large series of commentaries written in different periods. Since these commentaries clearly reflect the development of Jaina philosophy through all these periods, a full study of the history of Jaina thought should make use of (and have available to it) reliable editions of all these commentaries.

9. Special studies of Vidyānanda's unusual commentary on Umasvatī, the *Tattvarthāślokaṭṭhaka*, and his *Aṣṭasahasī*, should be attempted.

10. A comparative study of the *Tattvarthabhāṣya* (presumed to be Umasvatī's own comments on the text), the *Abhidharmakośabhāṣya*, and the *Yogabhāṣya* could shed some light on common features that would assist in interpreting early Jaina philosophical thought.

11. Individual studies of significant Jaina authors, such as Jinabhadra, Haribhadra, Siddhasena Divākara, Akalanika, and others are badly needed.

12. The fact that the Jainas have produced literary works in Sanskrit, various Prakṛits, and in the formative period of modern regional languages means that Jaina texts in these languages should also receive considerable attention—for their linguistic value, their usefulness as sources of historical and cultural data, their lexicographic possibilities, etc., to say nothing of appreciating them as pieces of literature.

13. Since Jaina literature also encompasses areas like Medicine, Astrology, Astronomy, Mathematics, Prosody, Rhetoric, Music, etc., those inter-

ested in any of these subjects in Indian cultural history should seek to evaluate the Jaina contributions in such areas.

✓4. The Jaina *purāṇa*-s are interesting from various viewpoints. Study of these texts would yield insights into the development of Jaina mythology; and comparison with Buddhist and Hindu materials could suggest many revealing avenues of interpretation.

15. Jaina libraries contain numerous old palm-leaf and paper manuscripts. Some of them are very rare, and contain fine miniature paintings. Some work in this field has been done. What is needed is a well-considered project in collaboration with institutions in India, in which manuscripts would be properly photographed (and perhaps microfilmed), and transparencies made of illustrations. This would enable scholars to have access to these materials, and greatly improve scholarship in these areas.

These fifteen suggested areas of study do not even begin to exhaust the possibilities for useful and creative work on the Jaina tradition. However one might choose to evaluate them as goals for the immediate future, they (and the first sections of this report) make one point unmistakably clear : the lack of work in North America on the Jainas does not exist because of lack of materials or areas in need of work. What is needed now is a fresh commitment of scholarly energy, and a new awareness of the breadth and depth of the Jaina tradition.

THE PRAKRITS OF THE DRAMA · THEIR LITERARY FUNCTION  
AS ILLUSTRATED BY THE *KARPŪRAMAÑJARI*.

G. H. Schokker

I

As is well-known, the Indian plays as a rule are written both in Sanskrit, viz. the standard language of the North-Indian civilization, and in Prakrit which represents the Middle Indo-Aryan vernacular. The Prakrit of the drama has two main varieties, viz. *Māhārāṣṭrī* and *Śaurasenī*<sup>1</sup>. Here we may confine ourselves to these two main kinds of Prakrit. According to Indian tradition, the former is based on the vernacular of the Maratha country in the South-Western part of India,<sup>2</sup> and the latter on the vernacular of Śurasena, viz. the country about Mathura in the central part of North-India.

However, it is questionable whether these two kinds of Prakrit of the drama and the vernaculars of the countries which gave their names to them may be brought into direct connection. From the way in which *Māhārāṣṭrī* and *Śaurasenī* are used in the drama such a connection does not appear. Their use in the drama rather relates to particular roles and literary styles which do not have any geographical implication.

The use of *Māhārāṣṭrī* and *Śaurasenī* in the drama is in fact a literary convention marking the difference in status between those entitled to speak Sanskrit, viz. the sacred language which only the high-class male characters are allowed to speak, and those who are not entitled to do so, primarily the female characters. This difference has, of course, no relation whatsoever to geographical regions.

As to the difference between *Māhārāṣṭrī* and *Śaurasenī*, I shall argue that it is a matter of literary style, the former serving the purpose of a lyric style, and the latter that of a prose style. The difference of style or genre between *Māhārāṣṭrī* and *Śaurasenī* has so far received scant attention. In the present article I intend to illustrate this by drawing attention to the preference given to the present participle or the absolutive in *Māhārāṣṭrī* and *Śaurasenī* respectively.

2

For the purpose of our study special use has been made of the *Karpūramañjarī* which is ascribed to Rājasekhara.<sup>3</sup> According to the prologue of this play,<sup>4</sup> Rājasekhara was the spiritual teacher of Mahendra or Nibbha

though they might be of a high class, women were not entitled to speak Sanskrit, and, therefore, confined to speaking Prakrit, viz the vernacular. Since Sanskrit was especially used for intellectual purposes, it was considered less suited for the expression of sentiments than Prakrit which, owing to the predominance of the "masculine" Sanskrit, was taken to represent the sphere of woman in which the sentiments play a prominent part.

This notion underlies the usual division of function between Sanskrit and Prakrit in the drama. The participation of women in the drama was essential to the main purpose of the drama, viz that of conveying certain sentiments (*rasa*), in particular the sentiment of love (*īṅgāra-rasa*), to the audience. This appears from the fact that Bharata developed his theory of sentiments (*rasa-lāṣṭra*) for the drama, and only at a much later date Rudrata, or Rudrabhatta (circa 10th century A.D.), in his *īṅgaratūlaka* applied it to the non-dramatic poetry (*Kāvya*)<sup>13</sup>

But the participation of women in the drama implied that an important place had to be given to Prakrit in it. Thus the convention of the drama with regard to the use of language by its main characters is that, in view of their status, high-class male characters like the king, who usually is the hero (*nāyaka*), learned Brahmins, ministers, generals, etc. speak Sanskrit. But since they are not entitled to speak Sanskrit, high-class female characters like the queen and her friends (*sakhī*), one of whom is the heroine (*nāyikā*), have to speak Prakrit. They use Śauraseni as their conversational language, while they sing their songs in Māhārāṣṭrī.<sup>14</sup>

But the predominance of Sanskrit implied that Prakrit, when used in the drama, could not be represented in its authentic form but had to be adjusted to the standard language of North-Indian civilization. Rājasekhara, when composing his *Karpūramanjari*, seems to have been well aware of this requirement of the drama. For, when in his prologue he points out that Prakrit is sweeter than Sanskrit, at the same time he assures his audience of the fact that Prakrit practically is identical to Sanskrit:

*Karp. I, 8*

*atthavisesā te cā sadda te cā parinamantā n uttivilseso kavayā  
bhāsa ja hoi sa hau*

"The different meanings remain the same, even though they undergo changes, the words remain the same; a poem is a particular expression, may the language be whichever it is"

In this verse Rājasekhara interestingly points out that in Prakrit the words, though undergoing phonological changes, remain the same as in Sanskrit, while their different meanings also remain the same. On the strength of this close analogy of Prakrit to Sanskrit, Rājasekhara argues that a poem

who is supposed to have been a king of Mahodaya, i. e. Kanauj, about 900 A.D.<sup>1</sup>

The *Karpūramanjari* is the earliest known specimen of a minor type of drama which is called *Sattaka*.<sup>6</sup> As stated by Rājasekhara himself, the *Sattaka* closely resembles the *Natika*,<sup>7</sup> which is intermediate between the *Natika* and the *Prakaraga*, viz. the two main types of the Sanskrit drama.<sup>8</sup> The *Natika* is represented by another play ascribed to Rājasekhara, viz. the *Viddhaśatābhajika*.<sup>9</sup> But the *Natika* is especially known from two plays which are ascribed to king Harṣa of Kanauj (606-647 A.D.), viz. the *Ratnavali* and the *Priyadarśika*.

As regards their contents, the *Sattaka* and the *Natika* are comedies of court-life which deal with the love of a king for a girl who has unexpectedly appeared at the court, the jealousy of the queen and her final acceptance of the girl as a co-wife, on the ground that she is her cousin. In addition to this, Rājasekhara's plays, *Karpūramanjari* and the *Viddhaśatābhajika*, show an interesting feature which is unknown from Harṣa's plays, viz. the fact that the marriage of the king with the girl with whom he falls in love serves the purpose of his becoming a *cakravartin*, i. e. a universal monarch.<sup>10</sup>

In respect of its language the *Karpūramanjari* takes a unique position among the Indian plays which as a rule are written both in Sanskrit and in Prakrit. As seems to be characteristic of the type of the *Sattaka* which it represents,<sup>11</sup> the *Karpūramanjari*, on the contrary, is entirely written in Prakrit. As a result, throughout the *Karpūramanjari* Māhārāṣṭri is the lyric language, and Śauraseni the prose language. On this account, the *Karpūramanjari* offers a good opportunity for comparing Māhārāṣṭri with Śauraseni from a stylistic point of view.

In order to account for the fact that he wrote his *Karpūramanjari* entirely in Prakrit, Rājasekhara in the prologue of this play states that Sanskrit poems are harsh but Prakrit poems very smooth. According to him, the difference which in this respect exists between the two is as great as that between man and woman.

*Karp. I, 7*

*parusa sakkaabandha pūuabandho vi hoī suumāro purisamahilāṣaṇ  
jettlam iṇṭaram tettiṇam imānam*

"Sanskrit poems are harsh, but a Prakrit poem is very smooth, the difference between them in this respect is as great as that between man and woman."<sup>12</sup>

In this respect it has to be taken into consideration that Sanskrit was a sacred language which only high-class men were allowed to speak. Even

(*kāvya*) is so not much characterized by the use of this or that language as by its particular way of expression (*uktamīṣa*).

Rājasekhara's statement shows that the adjustment of Prakrit to Sanskrit in the drama was achieved by taking Sanskrit as a model and pronouncing it in the manner of Prakrit. Without noting Rājasekhara's particular statement in this respect, modern scholars have come to the same conclusion. Thus in connection with the different kinds of Prakrit which are used in the drama, S. Lévi states, that Sanskrit always underlies them and the different kinds of Prakrit are only special pronunciations of Sanskrit.<sup>15</sup>

L. Nitti-Dolci points to the striking fact that Bharata with regard to the recitation of Prakrit in the drama does not give any particulars about the morphology of Prakrit but merely lays down certain phonological rules for its pronunciation.<sup>16</sup> According to her, this is due to the fact that the Prakrit of the drama virtually is Sanskrit in disguise.<sup>17</sup> This may account for the fact that Bharata could confine himself to laying down phonological rules for the pronunciation of Prakrit. As suggested by L. Nitti-Dolci, he may have intended these rules as advices to be given by the stagemanager (*sūtradhāra*) to the actors who know Sanskrit and only had to learn its pronunciation in the manner of Prakrit. Equally the playwrights followed well-established rules which were laid down by the Indian grammarians of Prakrit.

No doubt, the adaptation of Sanskrit for the phonological system which served to represent the vernacular brought about great changes. Nevertheless the Prakrit of the drama remained rather close to its model.<sup>18</sup> This close relation of the Prakrit of the drama to Sanskrit, viz. the universal standard language, rules out the possibility that it was directly connected with any regional spoken form of language.

As for the difference between Māhārāṣṭrī and Śauraseni, this is a matter of style, the former being used for the lyric style of the drama, and the latter for its prose style. This question will be discussed in the next section.

### 3

The Indian grammarians of Prakrit themselves seem to have been well aware of the fact that the use of the different kinds of Prakrit was a matter of style. In this respect L. Nitti-Dolci points out that the main intention of these grammarians in analyzing the different kinds of Prakrit seems to have been to lay down rules for the cultivation of different literary styles.<sup>19</sup> For this reason, they classify the different kinds of Prakrit not according to the nature of the language concerned but according to the style or genre for which it is utilized.<sup>20</sup>

In order to account for the fact that Māhārāṣṭrī was used for the lyric style of the drama, and Śaurasenī for its prose style, it is necessary to take their historical backgrounds into view. It then appears that the lyric use of Māhārāṣṭrī in the drama resulted from the fact that outside the drama it had been standardized as a lyric medium Śaurasenī, on the other hand is only known as a language of the theatre. This fact suggests that Śaurasenī may have been especially devised for the theatre.

The literary cultivation of Māhārāṣṭrī started with the composition of so-called *muktaka*-poetry, a *muktaka* being a detached verse, the meaning of which is complete in itself.<sup>21</sup> The Māhārāṣṭrī *muktaka*-verses, are called *gāthas* "songs" They mostly deal with love in its different aspects, while their scene is usually laid in the countryside. They may have received their inspiration from popular songs, but their refined form shows that they were composed by well-educated poets according to well established conventions.

The Māhārāṣṭrī *gāthas* have come down to us in the form of anthologies. The earliest and most famous specimen of these anthologies is the *Sattasaī* "seven centuries" which is ascribed to Hāla.<sup>22</sup> The Indian tradition considers Hāla as a Śatavāhana king of the Andhrabhrtya dynasty which ruled in the North-Western part of the Deccan, roughly during the first five centuries A.D., and had Pratiṣṭhāna, situated on the river Godavari in the Maratha country, as its capital.<sup>23</sup>

It is unknown whether Hāla himself was a Śatavāhana king or the favourite poet of such a king. But the fact, that Indian tradition connects him with the Śatavāhana kings, suggests that the composition of Māhārāṣṭrī lyrics was favoured by them. This, however, only means that from this association with the Śatavāhana court Māhārāṣṭrī derived great prestige. It does not say anything about its connection with or derivation from the regional spoken language(s) of Māhārāṣṭra.

L. Nitti-Dold points out that the *Sattasaī* formed the basis for the standardization of Māhārāṣṭrī as a lyric language. This appears from the fact that Vararuci, the earliest grammarian of Prakrit, in his *Prakṛtīaparakāṣa* to a considerable degree takes Hāla's *Sattasaī* as a model for his instruction of Māhārāṣṭrī.<sup>24</sup>

Since Māhārāṣṭrī was the standard lyric language, the grammarians of Prakrit consider it the normal form of Prakrit, and mention it not by its proper name but by the general name of Prakrit.<sup>25</sup> The standardization of Māhārāṣṭrī resulted into its use for lyric portions of the drama which were mostly sung by women,



Hence, it is interesting to note that Bharata, in his discussion of the recitation of Prakrit in the drama, nowhere mentions Māhārāṣṭrī by name.<sup>28</sup> According to L. Nitti-Dolci, Bharata's phonological rules for the pronunciation of Prakrit, however, come near to the kind of Prakrit which is known as Māhārāṣṭrī.<sup>29</sup>

This especially seems to be the case of Bharata's rule that in Prakrit the intervocalic consonants *k, g, t, d, y* and *v* are dropped, while intervocalic *kh, gh, th, dh,* and *hh* change into *h*

NS. XVII, 7

*vaccamīl kagatadayavā lopam attham se vhamil sarā*  
*khaghathadhahha una hattaṃ uveṃti attham amumcamā*

"*ka, ga, ta, da, ya* and *va* are dropped, the (remaining) vowels carry their meaning, *kha, gha, tha, dha* and *bha*, however, become *ha* without giving up the meaning"<sup>30</sup>

As is well-known, the dropping of the intervocalic consonants to a high degree characterizes Māhārāṣṭrī.<sup>31</sup> It presents one of the few instances which up to now have been attributed to the use of Māhārāṣṭrī for a lyric style, the dropping of the intervocalic consonants being considered to make the language sound more melodiously.<sup>32</sup> Hence, it cannot be regarded as a peculiarity of the regional spoken language.

If – as suggested by L. Nitti-Dolci – Bharata, when, using the general term Prakrit, means in fact Māhārāṣṭrī, this would be in keeping with the custom of the grammarians of Prakrit who, considering Māhārāṣṭrī the normal form of Prakrit, are in the habit of mentioning it by the general name of Prakrit. But for the moment it seems impossible to come to a definite conclusion on this point.

In contrast to Māhārāṣṭrī, little or nothing is known about Śaurasenī outside the drama literature. Hence, Śaurasenī seems to have been especially devised for the drama. This also appears from the fact that, as noted by L. Nitti-Dolci, the grammarians of Prakrit take all their instances of Śaurasenī from the drama.<sup>33</sup> Hence, in their view Śaurasenī is proper to the drama. Since these grammarians consider Māhārāṣṭrī the normal form of Prakrit, with regard to Śaurasenī they confine themselves to mentioning its differences from Māhārāṣṭrī.<sup>34</sup>

Thus the question arises as to why Śaurasenī was used for the drama. In his discussion of the recitation of Prakrit in the drama, Bharata several times mentions Śaurasenī by name. He reckons it among the seven major vernaculars (*bhāṣā*) which are used in the drama :

Śambodhī 5.2-3

NS XVII, 47

*māgadhy avantīja prācyā śaurasenī ardhamaṅgadā  
bāhlikā dakṣiṇātyā ca sapta bhāṣāḥ prakīrtitaḥ*

"Māgadhi, Āvanti, Prācyā, Śaurasenī, Ardhamaṅgadhi, Bāhlikā and Dakṣiṇātyā are known as the seven major vernaculars"

But among them Bharata seems to assign the first place to Śaurasenī for he discusses it separately in a passage preceding the one quoted above. This also appears from the way in which Bharata in this passage deals with Śaurasenī. After discussing the use of Sanskrit, and Prakrit in general, in the drama,<sup>12</sup> Bharata goes on<sup>13</sup> to state ;

NS, XVII, 45-46

*sarvasu eva hi buddhāsu jñāṣu dvījasattamaḥ  
śaurasenīm samāhṛitya bhāṣāḥ kāryeṣu yojayet  
athava chandataḥ kārya deśabhāṣāḥ prayoktṛbhiḥ  
nanūdeśasamutthān hi kāryaḥ bhavati nāṭake*

"For among all the pure communities there are the Brahmins, in the poems one should assign a language based on Śaurasenī to them (i. e. the pure communities)"

"Or, according to their wish, the actors may use a local language, because in the drama poetry springs from various countries"

According to Bharata, the characters who belong to the pure communities (*buddhajñāṣi*) but – as is implied by the context – do not speak Sanskrit may use either a language based on Śaurasenī (*śaurasenīm samāhṛitya bhāṣā*) or, if they wish, a local language (*deśabhāṣā*). L. Nitti-Dold interestingly points out that, by contrasting Śaurasenī with the local languages, Bharata seems to underline the universal nature of Śaurasenī.<sup>14</sup>

In Bharata's view, indeed, Śaurasenī is not so much as a local language. It only serves to substitute Sanskrit in the case of those characters who, though belonging to the pure communities, are not entitled to speak the sacred language. When he deals with the use of the seven major vernaculars (*bhāṣā*) in the drama, Bharata in particular mentions the characters who speak Śaurasenī. They are female characters of high class like the heroine (*nāyikā*) and her friends (*sakhī*).

NS, XXII, 50 b

*nāyikāṇāṃ sakhīnāṃ ca śaurasenī avirodhini*

"Śaurasenī is suited to the heroines and her friends"<sup>15</sup>

Thus Śaurasenī represents the conversational language of the high-class female characters who are not entitled to speak Sanskrit, viz. the

sacred language which only the high-class male characters are allowed to use. But this special function of Śaurasenī implied that in its form it had to be as close as possible to Sanskrit. This, indeed, is the case. It is generally believed that Śaurasenī in its grammar and vocabulary is closer to Sanskrit than Māhārāṣṭrī.<sup>36</sup>

As regards its phonological system, it is worth noting that in Śaurasenī the tendency to drop the intervocalic consonants which to a high degree characterizes Māhārāṣṭrī is confined to moderate limits. In this respect the most salient point of difference between the two kinds of Prakrit seems to be the treatment of the intervocalic dental consonants. Whereas in Māhārāṣṭrī intervocalic *t* and *d* are consistently dropped, and *th* and *dh* change into *h*, in Śaurasenī intervocalic *t* as a rule is softened to *d*, and *th* to *dh*.<sup>37</sup> For instance, *hol*, Māhārāṣṭrī *bhodi*, Śaurasenī, cf. *bhavati* in Sanskrit.<sup>38</sup>

From a chronological point of view the form *hol* represents a later phase of development than *bhodi*, *hol* being normal in Apabhramṣa and Early Hindi. However, it is unlikely that this difference in the treatment of the intervocalic dental consonants between Māhārāṣṭrī and Śaurasenī as used in the drama reflects one between the vernaculars of the countries from which they are named. Since the Prakrit of the drama represents a literary convention, it would rather seem that the softening of *t* to *d*, and that of *th* to *dh*, in Śaurasenī resulted from its special function of representing a form of Prakrit which should be as close as possible to Sanskrit. On the other hand, it has already been pointed out that the high degree to which in Māhārāṣṭrī the intervocalic consonants are dropped is generally attributed to its use for a lyric style, and not to a peculiarity of the regional spoken language.

Thus the fact, that Māhārāṣṭrī and Śaurasenī are used for respectively the lyric and prose styles of the drama, implies that they cannot be directly connected with the spoken languages of the countries from which they are named. Māhārāṣṭrī was a recognized lyric medium, and, therefore, was used for the lyric style of the drama.

On the other hand, little or nothing is known about a non-dramatic use of Śaurasenī. As stated, in Bharata's view Śaurasenī is not so much as a local language (*detabhāṣā*). The only thing known about it is that Śaurasenī represents a convention of the drama with regard to the conversational language of the high-class female characters who are not entitled to speak Sanskrit. For this purpose Śaurasenī had to be as close as possible to Sanskrit, viz. the language of the high-class male characters.

L. Nitti-Dolci interestingly points out that, according to Bharata, Śaurasenī also serves as the language of the *dhruvās*, viz. the introductory

verses of songs to be sung by women in the course of the dramatic performance.<sup>39</sup> Since its model, viz. Sanskrit, as the universal standard language could be used for any style, at the margin of the drama Śaurasenī may also have been used for lyric purposes. But its proper use was to represent the conversational language of the high-class female characters in the drama.

This close connection between the use of a language and a particular style seems to be characteristic of Indian literature in general. For instance it is well-known from New Indo-Aryan Braj and Avadhī, viz. respectively the Western and Eastern variants of Hindi, received their literary cultivation within the scope of two different styles. Whereas Braj served a lyric style proper to the Kṛṣṇa-cult for which it was used, Avadhī served a narrative-didactic style which in its initial stage was cultivated by the Sūfis in their romances (*premākhyāna*) and at a later stage by the devotees of Rāmā in their Rāmā-epics.

Proceeding on the assumption that Braj, like Śaurasenī, was the vernacular of the country of Mathura, it is generally taken for granted that Braj descended from Śaurasenī. But if the use of a language is a matter of style, Braj no more than Śaurasenī can be directly connected with the vernacular of the country about Mathura. From a stylistic point of view it is also interesting to note that Braj just played the reverse part of that played by Śaurasenī in the drama, Braj being used for a lyric style, and Śaurasenī for a prose style.<sup>40</sup>

#### 4

The difference of style, between Mahārāṣṭrī and Śaurasenī manifests itself in the fact that the former bears the distinguishing marks of its lyric style, and the latter those of its prose style. In the study of Prakrit this important point up to now has hardly received any attention. Since in the drama as a rule the use of Mahārāṣṭrī and Śaurasenī is confined to the high-class female characters, such a difference of style between these two kinds of Prakrit may generally manifest itself only on a small scale. But the *karpūramañjarī* is entirely written in Prakrit, and therefore, offers a good opportunity for comparing Mahārāṣṭrī with Śaurasenī from a stylistic point of view.

Here I may call attention to a striking point in which Mahārāṣṭrī and Śaurasenī as used in the *Karpūramañjarī* differ from each other. This point relates to the fact that they make a different use of the present participle and the absolute. In Mahārāṣṭrī the use of the present participle to a large extent predominates over that of the absolute, the ratio of the present participles to the absolutes being 56.9.<sup>41</sup> On the other hand, Śaurasenī in this respect just gives the reverse picture. Here the use of

the absolutive in great measure predominates over that of the present participle, the ratio of the absolutives to the present participles being 35.15.<sup>42</sup>

This preference which in *Māhārāṣṭrī* is given to the present participle over the absolutive, and that which in *Śaurasenī* is given to the latter over the former, seems to be due to the fact that *Māhārāṣṭrī* is used for a lyric style, and *Śaurasenī* for a prose style. In order to account for this, the distinctive features of the present participle and the absolutive have to be ascertained.

The present participle and the absolutive have the feature in common that they denote an action which accompanies that of the leading verb. But both in their form and in their meaning they differ from each other.

The present participle is a verbal adjective which is declined according to the gender, the number and the case of the noun to which it relates. For this reason, it has a long ending. In the *Māhārāṣṭrī* of the *Karpūramāñjarī* the present participle even thrice occurs in an extended form, cf. *dharantaḥ* and *phurantaḥ*, *Karp.* III, 31b, *mannantaḥ* *Karp.* II, 86.

On the other hand, the absolutive is indeclinable. As regards its ending the absolutive in *Māhārāṣṭrī* shows a distinct difference with that used in *Śaurasenī*. In *Śaurasenī* the absolutive as a rule has a short ending, viz.—*īa* cf., e. g., *uṭṭhīa*, *Karp.* II, 43, 5, *hakkāria* *Karp.* I, 4, 12. But in contrast to *Śaurasenī*, the absolutive in *Māhārāṣṭrī* has a long ending, viz.—*uṇa*, or—*īṇa*, cf., e. g., *daṭṭhīṇa* *Karp.* III, 6a;

This shows that the lyric style of *Māhārāṣṭrī* favours the use of a form with a long ending, and the prose style of *Śaurasenī* that of a form with a short ending. Whereas in *Māhārāṣṭrī* preference is given to the present participle which has a long ending, in *Śaurasenī* preference is given to the absolutive which has a short ending (—*īa*). On the other hand, when the absolutive is used in *Māhārāṣṭrī*, it has a long ending (—*uṇa*, —*īṇa*).

To this another point may be added which relates to the difference of meaning existing between the present participle and the absolutive. Whereas the present participle denotes an action which is simultaneous with that of the leading verb, the absolutive in this respect is neutral, the action denoted by it either preceding that of the leading verb or being simultaneous with it.

For this reason, it is in the nature of the present participle to depict a circumstance which accompanies an action. This nature of the present participle adopts it for the purpose of a lyric style which is mainly descriptive. Whereas the present participle opens up and extends the picture, the absolutive tersely circumscribes the way in which an action is performed.

While the present participle broadens the statement, the absolutive restricts it. Hence, the absolutive is appropriate for a prose style which is mainly of a matter-of-fact nature, while the present participle has its natural place in lyric description.

A clear instance of a verse in which the present participle serves the purpose of a description is presented by *Karp* II, 31. In this verse the king lyrically depicts the swinging of Karpuramañjarī

*uccehitā cūmarehitā dhavaladhāvaḍḍadambariḷḷavalitih  
ghaṇṭhitih vindurillāsurataruvivimānānusūrah lahanā  
pūrah laṅghāntī kunai raavasā unnamantī namantī  
entī jantī a dola jaṇamanaharaṇam budḍaṇubbudḍaṇehitā*

"With (waving) chowries raised aloft, with showy rows of banners dazzling-white, (and) with bells,—assuming a likeness to the resplendent (?) Asura-maidens' cars, (now) mounting the rampart, in its course, ascending, descending, coming and going, the swing captivates the heart of men with its sinkings and raisings"<sup>43</sup>

It is noteworthy that this verse is built on a series of present participles (six in total). This seems to be characteristic of the lyric *muktaka*-verse in general. Out of the 56 present participles which occur in the *Māhārāṣṭrī* of the *Karpūramañjarī*, 33, i.e. more than one half of them, are used in verses which contain more than one present participles.

With regard to Sanskrit, L. Renou in his stylistic analysis of Bhṛavī's *Kīratijunīya* comes to the same conclusion as we do with regard to Prakrit. He notes that in the short descriptive verse of the Sanskrit *kāvya* which forms a unity in itself preference is given to the present participle, whereas the absolutive preferably is the means of the *kāvya* which is written in prose.<sup>44</sup>

But the difference between Sanskrit and Prakrit lies in the fact that Sanskrit as the universal standard language can be used for both the lyric and prose styles. On the other hand, in Prakrit the lyric style is demarcated from the prose style by utilizing *Māhārāṣṭrī* for the former, and *Śaurasenī* for the latter.

As an argument for the preference given to the present participle in the short descriptive verse of the Sanskrit *kāvya* L. Renou adduces the fact that, owing to its nature of being a verbal adjective, the present participle as a connecting element is closest to the personal verbal form. Hence, in the short descriptive verse of the Sanskrit *kāvya* the present participle is preferred as a means of concatenating actions simultaneously attending the main action for the purpose of preserving the structural unit of the verse.

This argument also applies to Māhārāṣṭrī lyrics which, as stated, traditionally consist of *muktaka* poetry. A case in point is the verse of *Karp.* II, 31 which contains 6 present participles. To this it may be added that, except for a few cases,<sup>45</sup> all the present participles in Māhārāṣṭrī either are placed in the nominative or, to a lesser degree, form part of a *bahuvrīhi* compound in the nominative.<sup>46</sup> This means that the present participle in Māhārāṣṭrī as a rule serves to depict a situation of the subject of the main action, and so to extend the main action of the subject

The present participle, though to a far lesser degree, also occurs in the prose style of Śaurasenī. But from what has been said it follows that the prose passage of Śaurasenī, in which present participles occur are of a descriptive nature, and in this respect approach the lyric style of the verses. A striking instance of a prose passage in which the present participle serves to depict a situation is presented by *Karp.* III, 20, 3.

*ta kum ajja vi wekkhīdā ghanaghammena kīlāmmantī muḍḍā  
gūḍhakkadūdadūsaheṇa salīlena sūciḍḍantī kelikukūmapustalā  
chammāsiamottitāṇaṃ taḍḍantī phudantī ekkāvalī gaṇṭhuvāṇakāsurā  
luṇṭṭijantī gandhāharinehiṃ*

"Will he then even today take no notice of his lotus root that is languishing by reason of the intense heat? of his saffron dolly that he has to play with, that is being sprinkled with most intolerably scalding water? of his single string of monster pearls that (now) in a trice is parting? of his meadow of rose-bay, that the musk-deer are plundering?"<sup>47</sup>

In this passage the *vidūṣaka* describes the languishing state of Karpūramajjari by a series of comparisons which all contain present participles. It is significant that out of the 15 present participles which occur in the Śaurasenī of the *Karpūramajjari* 4 belong to this single descriptive prose passage.

The extensive description of this passage is in sharp contrast with the terseness which usually characterizes the prose style of Śaurasenī. The difference between the two styles becomes still more pronounced by the fact that in the prose style of Śaurasenī as a rule no more than one absolutive accompanies the leading verb, whereas the lyric style of Māhārāṣṭrī is inclined to use more than one present participle in one and the same verse (cf. *Karp.* II, 31) In Śaurasenī only once two absolutives accompany the leading verb, cf. *Karp.* II, 43, 2

*ta maragadapuhjādo piavaassam añja tamplavidāvantaridam ihavā  
edam paccakkham karissam*

"Well then, I'll fetch the old man from the Emerald Seat,  
station him where he'll be hidden by the tamala shrub, and let  
him witness the affair with his own eyes"<sup>48</sup>

Another difference between the two styles lies in the fact that in the lyric style of *Mahārāṣṭrī* the subject of the action which is accompanied by the present participle is always third person, and never a first or second person. On the other hand, in the prose style of *Śaurasenī* the subject of the action which is accompanied by the absolutive may be any of the three persons

In 12 cases the subject of the action which is accompanied by the absolutive in *Śaurasenī* is a first person. In 5 of these cases the first person is expressed by the pronoun *aham*,<sup>49</sup> and in 6 cases by the ending of the finite verb,<sup>50</sup> while once the first person is denoted by the instrumental *māe* in a passive construction.<sup>51</sup> In 7 cases the absolutive accompanies an imperative of the second person.<sup>52</sup> To these cases may be added those in which either an active imperative of the third person (once)<sup>53</sup> or a passive imperative of the third person (thrice)<sup>54</sup> as a polite form is used for the person addressed. In 4 cases the absolutive accompanies an action of the third person,<sup>55</sup> and in 8 cases it occurs in a passive construction in which a noun as the logical subject is denoted by the instrumental.<sup>56</sup>

The exclusive use of the third person as the subject of the action which is accompanied by the present participle in *Mahārāṣṭrī* seems to be in keeping with the tendency of lyric description towards abstraction. On the other hand, the fact, that any of the three persons may serve as the subject of the action which is accompanied by the absolutive in *Śaurasenī*, results from the concrete nature of the prose style. In this respect it is interesting to note that the first and second personal pronouns *aham* and *tumam* in general are much more frequent in *Śaurasenī* than in *Mahārāṣṭrī*. Whereas in *Śaurasenī* *aham* occurs 63 times, and *tumam* 49 times, in *Mahārāṣṭrī* *aham* occurs only 15 times, and *tumam* 16 times.

#### Abbreviations

##### Indian texts

- Karp.* . Rājasekhara, *Karpūramanjari*, ed. by S. Konow and transl. into English by Ch. R. Lanman, 2nd issue (Delhi, 1963).  
*Kavyād.* . Daṇḍin, *Kavyadūsa*, ed. O. Bohtlingk (Leipzig, 1890).  
*NS.* Chapter XVII of Bharata's *Nāṭyaśāstra*,  
 ed. M. Ramakrishna Kavi (Baroda, 1934), reproduced by  
 D. Nitti-Dolci, *LGP*, pp. 64-76.



NS., ed. Ghosh Bharata, *Nāṭyaśāstra*, vol. I (Chapters I-XXVII), ed. and transl. into English by M. Ghosh (Calcutta, 1967).

Studies

PS R. Pischel, *Grammatik der Prakrit-Sprachen* (Strassburg, 1900).

LGP L. Nitti-Dolci, *Les grammairiens prakrits* (Paris, 1938).

Journals:

Mh f. d. K d. Morgenl : *Abhandlungen für die Kunde des Morgenlandes* (Leipzig).

Ind. Ant : *Indian Antiquary* (Bombay).

JAS *Journal Asiatique* (Paris).

ZDMG *Zeitschrift der Deutschen Morgenländischen Gesellschaft* (Leipzig).

### Notes

Minor kinds of Prakrit in the drama are Prācya, the language of the *vidūṣaka* and other comic figures, Āvanti, the language of police officers, officers and rogues (*dūrtas*), and Māgadhī, the language of lower characters.

2 Kavyād I, 34

*mahārājaprasrayām bhāṣām prakṛiṣaṁ prakṛiṣaṁ viduḥ  
rājaraḥ sūktirātānāṁ setubandhādī yanmayam*

"The language which is connected with Mahārāja is known as the superior Prakrit, it is an ocean of pearls of wise sayings, and poems like the *Setubandha* are composed in it".

3 For the edition which has been used see under the Abbreviations.

4 Karp. I, 5

*bhāva kaṭṭijau eam ko bhāṇai raṇivallahasthaṇo  
rahuulacūḍmaṇino mahindavālassa ko gurū*

"Your worship, let this be answered, who is called Moon-crowned? and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu?" and

Karp. I, 9-10

*bālakaḥ kaṭṭō nibbhararāssa taha uvajjhāo  
ia jassa paṭhitaṁ paramparāṁ māhappam āraḍhaṁ  
so assa kaḥ sīrīrāsehaṇo tikhavanāṁ pi dhavalenti  
haritānkapāḍḍiddhiṇa ṇikkalanekā gupā jassa*

"He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbharā, [i.e. Mahendrapāla], He is the author of it, the famous Rājalekhara whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon" (translation of Ch. R. Lanman).

5 Cf. Karp. p. 179.

6 For the *Sajjakā*, see A. N. Upadhye, in his introduction to Rudradatta's *Candralekha* (Bombay, 1945), pp. 19-53.

## 7 Karp I, 6

so saṭṭaśa itī bhannaś dūram jo nāṭiṭi; anuṭhara!

kiṭṭa uṭṭa pavesavikkhambhankāṭiṭi kevalaṃ na dīsaṃti

\* Saṭṭaka is the name of a play which much resembles a Nāṭikā, excepting only that Praveśakas, Viśvakambhakas and Ankas do not occur" (Translation of Ch. R. Lanman)

## 8 Cf NS ed Ghosh, XX, 59-63

9 Rājasekhara, *Viddhaśālābhāṣāṅkikā*, in *The Contribution of Women to Sanskrit Literature*, ed. J B Chaudhuri (Calcutta, 1943)

## 10 Karp I, 12

saṭṭavāṭalādharaṇaṭṭaṇko cakkavaṭṭipaṭṭaṭṭaṇmīṭṭaṇ

ettha saṭṭaavare rāsasotte kuntalāhivaṣaṇaṇ parineṭi

"In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Candapala, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala" (translation of Ch. R. Lanman).

See also J. B. Chaudhuri, in his introduction to the *Viddhaśālābhāṣāṅkikā*, pp 5-9

11 Cf A' N' Upadhye, in his introduction to Rudradāsa's *Candralakkhā*, pp 31-32.

## 12 Translation of Ch. R. Lanman

13 Rudraṭa, *Śṛṅgaratīlaka*, ed. R. Pischel (Kiel, 1886), I, 5

prāyo nāṭyaṇ prati prokiā bharaṭāḍyaṇ rāsasāṭṭiṭi

yathāmatī mayapy eṭṭa kāvyam prati nigadyate

.. "Bharata and others generally taught the state of the rāsas only with regard to the drama, but to the best of my knowledge I tell it with regard to poetry (kāvyam)"

14 According to L. Nitti-Dolci, *LGP*, p 118, men speak Śaurasenī only when it is intended to produce a comic effect. Thus the comic figure of the *vidūṣaka* speaks Prakṛt—which is based on Śaurasenī15 H. Lévi, *Le théâtre indien* (Paris, 1891), Appendix, p 23.

"le sanscrit en est toujours la base, et les prākṛits ne sont guère que des prononciations spéciales du sanscrit"

16 Cf L. Nitti-Dolci, *LGP*, p 80, NS XVII, 6-25 (ed Ghosh, XVIII, 6-25).17 *LGP*, p 80 "Le prākṛit des drames est vraiment un travestissement du sanscrit".18 L. Alsdorf, "Die Entstehung der neuindischen Sprachen", *ZDMG*, 91 (1937), pp, 428-432.19 *LGP*, p 127.20 *LGP*, p. 12221 The *muktaka* is a genre in itself, but Dandin in *Kāṭyaḍ* I, 13 incorporates it in the *sargabandha*, i.e. the great poem (*mahākāvya*) which is divided into sections.22 Hala, *Sattasat*, ed A. Weber, *Abh. f. d. K. d. Morgenl.* V, 3 (1876), VII, 4 (1881).23 Cf. A. Weber, in his introduction to Hala's *Sattasat*, *Abh. f. d. K. d. Morgenl.* VII, 4, pp X-XVI24 *LGP*, pp. 42-5025 *LGP*, p 77

## 26 Cf. NS, XVII (XVIII, ed. Ghosh).

27 *LGP*, pp. 76-79, 88.

## 28 Cf. NS, ed Ghosh, XVIII, 7

29 Cf. R. Pischel, *GPS*, par 1230 Cf. A. Weber, in his introduction to Hala's *Sattasat*, *Abh. f. d. K. d. Morgenl.* VII, 4, p. XX, R. Pischel, *GPS*, par 12.31 *LGP*, p. 117.

- 31 *LGP*, p. 5.
- 32 Cf. *NS* XVII, 31-43 (ed. Ghosh, XVIII, 31-43)
- 33 In the intermediate verse of *NS* XVII, 44 (XVIII, 44, ed. Ghosh), Bharata forbids the use of the languages of the Barbaras, Kirātas, Andhras and Draviḍas in the drama
- 34 *LGP*, p. 118
- 35 According to L. Nitti-Dolci, *LGP*, p. 117, Mārkaṇḍeya in his *Prākṛtasaṁvāsa* takes all his instances of Śauraseni from the speeches of women
- 36 Cf. S. Konow, *Ind. Ant.*, XXXII (1903), pp. 181-182, L. Nitti-Dolci, *LGP*, p. 2.
- 37 Cf. R. Pischel *GPS*, par. 22.
- 38 For *hol*, cf. *Karp* I, 7a, 8b, IV, 23a, and for *bhodi*, cf. *Karp* I, 20, 43, 34, 10; IV, 3, 1, 18, 21, 22
- 39 *LGP*, pp. 84-88
- 40 The question of the literary functions of Brāj and Avadhī will be discussed in a forthcoming publication
- 41 Cf. Appendix I
- 42 Translation of Ch. R. Lanman.
- 44 L. Renou, "Sur la structure du Kāvya", *JAs*, 247 (1959), pp. 7-8; 17-18. In this article he gives a detailed account of the features which characterize the two main styles of the *Kīrtīśārjunīya*, viz a descriptive (-narrative) style and a style of the discourses which are mostly monologues, and only rarely dialogues. Since the *Kīrtīśārjunīya* is an epic poem, Renou's analysis is confined to poetry
- 45 Cf. *kunantīgām*, *Karp*, II, 46b, *pañtā*, II, 1d, *pacchantīgām*, II, 30c, *samsamāgām*, I, 27b, *svantā*, II, 27d.
- 46 The verse of *Karp* III, 27 is built on a series of 7 *bahuvrīhī*-compounds which all contain a present participle, cf. also *raṇantamanīśvurāṇa jhānājjhānantahārachagāṇa ... hindolanam*, *Karp* II, 32
- 47 Translation of Ch. R. Lanman
- 48 Translation of Ch. R. Lanman.
- 49 *Karp* II, 32, 2, 43, 2 (here two absolutes accompany the action), III, 3, 18, 34, 9.
- 50 *Karp* I, 4, 12, 20, 31, 34, IV, 18, 4; 19, 17, 18.
- 51 *Karp*, II, 8, 3.
- 52 *Karp*. I 34, 1, 3, II, 43, 5, III, 34, 5, IV, 19, 24, 39; 57.
- 53 *Karp*. II, 41, 2
- 54 *Karp* I, 20, 40, 34, 35, IV, 9, 18
- 55 *Karp*. I, 6, 2; 12, 3, III, 5, 2, 34, 7
- 56 *Karp* II, 9, 1, 11, 3, III, 3, 18, 4, 5, 8, IV, 9, 7; 18, 11; 23.

## APPENDIX I

(1) Present participles in *Mahārāṣṭrī* classified according to the verse in which they occur :

<i>Karp.</i>	I,	4d	<i>deno</i>
		8a	<i>parīṇamanā</i>
		15b	<i>dokhaṇḍāntā</i> , c <i>kunantā</i> , d <i>gumphantā</i>
		16d	<i>pijantā</i>
		21a	<i>gāntā</i> <sup>a</sup>
		27a	<i>nīvesantī</i> , b <i>samsamāgāṇa</i> , c <i>samjamanī</i>
		30c	<i>diḥḥamāna</i>
		33b	<i>pacchantī</i>
		35d	<i>mīlanta</i>

- II, 1d *puḷanta*  
 2a *daḷanta*, b *denṭa*, c *saṃcārenta*  
 8b *maṇṇanta*  
 24b *ūśasanta*  
 27d *suvaṇṇanta*  
 30a *vicchānta*, b *viccholaṇṭa*, c *peṇṇaṇṭa*, *ṇiddaḷanta*  
 31b *laṇṇaṇṭa*, c *laṇṇaṇṭa*, *unmaṇṇaṇṭa*, *naṇṇaṇṭa*, d *enṭa*, *jaṇṭa*  
 32a *raṇṇaṇṭa*, *ḷhaṇṇaṇṭa*  
 33b *raṇṇaṇṭa*  
 35a *°saranta*  
 39b *caṇṇaṇṭa*  
 46b *kunantaṇṇa*  
 50a *kunanta*, b *muṇṇanta*  
 III, 10c *pasaranta*  
 11a *°pasaranta*  
 25c *muṇṇanta*  
 27a *ḷaḷanta*, *diḷanta*, b *laṇṇaṇṭa*, *muṇṇanta*,  
 c *saḷḷanta*, *jaṇṇaṇṭa*, d *°valanta*  
 28a *denṭa*, b *kiranta*, c *kunanta*  
 31b *phuraṇṭa*, *dharanta*  
 IV, 11a *paribbhaṇṇaṇṭa*  
 19b *panta*  
 24a *viḷhuraṇṭa*

## (2) Absolutes in Māhāgāyī .

<i>utthiṇa</i>	, Karp	III, 21a
<i>kaṇḍariṇa</i>	,	III, 17d
<i>kṇṇa</i>	,	II, 8a
<i>daḷḷiṇa</i>	,	III, 6a
<i>moṭṭiṇa</i>	,	III, 3d, IV, 13a
<i>viṇḷḷa</i>	,	I, 13d
<i>soṭṭa</i>	,	I, 35c
<i>hakkariṇa</i>	,	II, 36b

## APPENDIX II

## (1) Absolutes in Śauraseni :

<i>avagāṃ</i>	, Karp.	III, 34, 5, 7
<i>āṇa</i>	,	II, 43,2; III,4,8
<i>āruḷa</i>	,	IV, 9,18
<i>uṭṭha</i>	,	II, 43,5
<i>uḷḷa</i>	,	I, 20,31
<i>uvavisa</i>	,	I, 34,3, II, 41,2
<i>kadua</i>	,	II, 8,3; III, 5,2; IV, 9,7, 18,11, 19,17

<i>gadua</i>	,	IV, 18,4; 19,24
<i>geṇḥia</i>	,	IV, 19,18, 39; 57
<i>ghettūṇa</i>	,	I, 12,3
<i>ṭhāvia</i>	,	II, 43,2
<i>ṇāla</i>	,	II, 11,3
<i>daia</i>	,	I, 20,40; III, 4,5
<i>pariharia</i>	,	I, 6,2
<i>pavisla</i>	,	III, 34,9
<i>pucchia</i>	,	I, 34,1
<i>bhaṇia</i>	,	I, 34,35
<i>bhama</i>	,	I, 20,34; II,9,1· 32,2, III, 3,18
<i>vihasla</i>	,	IV, 18,23
<i>samuppaḍḍa</i>	,	III, 3,18
<i>hakkāria</i>	,	I, 4,12

(2) Present participles in Śaurasenī .

<i>kilammantī</i>	,Karp	III, 20,3
<i>kurukurāntī</i>	,	I, 18,15
<i>kurukurānto</i>	,	III, 2,1
<i>jaraḍhamūna</i>	,	II, 1,5
<i>dhūvantassa</i>	,	I, 18,13
<i>parihīamūna<sup>o</sup></i>	,	III, 8,5
<i>pianto</i>	,	III, 8,4
<i>phudantī</i>	,	III, 20,3
<i>bhaṇantassa</i>	,	I, 20,30
<i>mantaantassa</i>	,	II, 6,15
<i>luṇṭijjantī</i>	,	III, 20,3
<i>vahanto</i>	,	I, 18,2
<i>siṇṭijjantī</i>	,	III, 20,3
<i>hasantīa</i>	,	I, 20,15
<i>hindolaantī</i>	,	II, 29,7

## DHAMMAPADA VERSES IN UTTARAJJHĀYĀ 9

Gustav Roth

1, Svargiya Ācārya-pravara Śrī Ātmaramji Maharāj of the Jaina Sthānak at Ludhiana produced the monumental edition of the Prakrit Uttarajjayana-sutta (=Utt.), Mulasutta 1 of the Jaina Canon, accompanied by a Sanskrit chāyā, translation and commentary in Hindi.<sup>1</sup> In the *prastāvanā* of Vol 1, pp. 22-25, a chapter called "Uttarādhyaṇa aur Dhammapada" is included in which Ātmaramji mentions nine Utt -verses along with their respective Pālī Dhammapada (=Dhp) parallels. In this paper I limit myself to the Utt.-Dhp stanzas which we find in the ninth chapter of Utt., the so-called Nami-pavajjā-nām'-ajjhayanam.<sup>2</sup> Among them, Utt. 9.14 calls our attention first, not noted by Ātmaramji, in connection with its Dhp parallel. It reads

suham vaśāmo jivāmo      yesam mo n' atthi kīncana |  
Mithilāe dajjhamāṇīye      na me dajjhaḥ kīncana ||

Jacobi<sup>4</sup> (p 37) translates. "Happy are we, happy live we who call nothing our own, when Mithilā is on fire, nothing is burned that belongs to me."

This is the answer of the royal Seer Nami which precisely meets with the admonishing question of Indra in Utt. 9.12

esa aggi ya vāṇ ya      eyam dajjhaḥ mandiram |  
bhayam anteusam tenam kīsa nam nāvapekkhaha ||

"There is fire and storm, there your palace is on fire | By this your gynaceum is in danger<sup>5</sup>, why don't you look after it ?"

In Utt. 9.14 only pāda a and b go with pāda a and b of Pālī Dhp 15.4 (200).

su-sukham vata jivāma      yesam no (!) n'atthi kīncanam |  
pitl-bhakkhā bhavissāma      devā abhassara yatha ||

Nearer even to Utt. 9.14 a, b is G Dhp<sup>6</sup> 11.7 (168) a, b .

suhā'i vada jivamu      yesa mu (!) nasti kajani |  
kijaneṣu manuseṣu      viharamu akijana.      ||

In pāda b *mu* draws near *mo* of Utt 9.14b. As a whole, the pādas a-d of Utt. 9.14 have their counterpart in Udanavarga<sup>7</sup> (=Uv) 30.44.

susukham bata jivāmo yeṣāṃ no nāsti kīncanam |  
Mithilāyaṃ dahyamānāyaṃ na no dahyati kīncanam ||

Comparing pāda *a* of Utt. 9.14 with pāda *a* of Pālī Dhṛp 200 and Uv 30.44, the Utt. version betrays a higher degree of antiquity through a diction of more archaic simplicity which can do without the interjection *bata*. It is the original answer to Indra's remarks taken by the poet from the common stock of contemporary gnomic poetry which well suits the context. Therefore I do not follow Aisdorf's words about it (o.c., p. 14, 12-15): "Considering the old fame of this stanza, we shall hardly be wrong in assuming that in this case it is not the answer that fits Indra's words but that these words are composed so as to fit the famous stanza in order to include it into the *sampāda*." It seems to me demonstrably evident that our stanza evolved from a context preserved by the stanzas 7, 9, 10, 12 and 14 of Utt. 9, referring to events in Mithilā in a figurative manner. The occurrence of Mithilā in Uv. 30.44c is based on the above quoted ancient Utt. verses and its context. Many of the Dhammapada verses will have originally been embedded in and evolved from a certain context which we do not have any more. In the Utt.—verses under discussion, leading to the climax of concluding verse 14, such a context is fortunately preserved. It seems to me less likely that these verses were merely construed for the purpose to have the famous stanza safely included, which had wide currency. Thus we also find the Mithilā-verse in MBh XII (17.18; 171.56, 268.4) of the Poona Edition, referred to by Brough, P. 230, under 168. They all stem from a context reflected by Utt. 9.7-14.

2 Ātmāraṃjī, I, p. 364, n 1, invites to compare Pālī Dhṛp 8.4(103) with Utt. 9.34 which reads,

jo sahasaṃ sahasaṃnaṃ saṃgamaṃ dūjjaṃ jīe |  
egaṃ jīejaṃ appānaṃ esa se paramo jao ||

"He may conquer thousands and thousands of (foes) in a battle where victory is difficult to be obtained; this is the highest victory, when he conquers one, himself"

This is the appropriate answer of the king to Indra's words in Utt. 9.32.

I need not quote the Pālī parallel which Ātmāraṃjī has quoted and which is easily accessible in editions of the Pālī Dhṛp.<sup>8</sup>

Let me only quote those parallels which are not easy at hand, (1) Patna Prakṛit, Dharmmapada (=Patna Pk. Dhṛp),<sup>9</sup> XX, Sahasra-vargga, verse 3; 11.

yo sahasraṃ sahasraṇāṃ saṃgrāme māṇuse jine |  
ekam ca paṇḍa-m-(!)ātṭhānam sa ve saṃgrāma-m-uttāmo ||

This is close to Paḷi Dhp except Paṇḍa in pāda c : "he, who conquers one, himself, through insight, this one indeed is uppermost in the battle."

(2) G Dhp 19. 1 (305)=Brough, p. 167,

yo sahasa sahasaṇi sagami manuṣa jini |  
eka ji jini atvāna so ho ssaṃu utamu ||

(3) Mahāvastu (=Mv) III 434, 17-18=Sahasravarga, verse 3 (Ed. Senart) ;

yo śatāni sahyarāṇāṃ saṃgrāme manuṣe jaye |  
yo caikam jaye ātmānam sa vai saṃgrāma-jit varāḥ ||

(4) Uv 23, 3=Bernhard, p. 291

yah sahasraṃ sahasraṇāṃ saṃgrāme dvīṣatāṃ jayet |  
yaś cātmaṇaṃ jayed ekam saṃgrāmo durjayah sa vai ||

Pāda d of this verse goes with pāda b of Utt 9.34 above in particular. A true Variant is only in Patna Pk Dhp 20,30 with its paṇḍa. Both the Utt. and the Patna Pk versions seem to represent the most ancient ones available so far

3. Ātmaramji rightly connects Utt 9. 40 with the Sahasravarga too, the stereotype features of which point into this direction. Yet I am not able to quote parallels which meet with the particulars of this stanza. It reads .

jo sahasaṃ sahasaṇāṃ māse mase gavaṃ dae |  
tassavi saṃjamo so adintassa vi kīpāna ||

Jacobi (p. 39) translates : "Though a man should give, every month, thousands and thousands of cows, better will be he who controls himself, though he gives no alms."

This verse may belong to a Sahasra-varga of a Dhammapada-collection of verses we do not know, or it may have been composed by the poet himself in this particular way on the lines of a stereotyped diction. At any rate, Nami's answer very well fits Indra's exhortation preceding it in Utt. 9. 38.

4. Utt. 9.44, the Dhp-parallel of which has been quoted by Ātmaramji (I, n.1, pp. 372-373). runs as follows

māse māse tu jo bālo kuś'aggaṇaṃ tu bhūṃjase |  
na so sukkhaya-dhammasa kaḷaṃ aggaṇi solasiṃ ||



"An Ignorant man may eat but a blade of Kuśa-grass evry month (for the sake of his penance), he will not counter-balance the sixteenth part (of merits) of him who possesses the well-taught dharma"

Pali Dhṛp 5 11 (70) of Bala-vaggo :

māse māse kuśa-aggrena bālo bhūñjeyya bhojanam |  
na so saṅkhata-dhammānam kalam agghati soḍaśam ||

Patna PK Dhṛp 70 14 of Sahasra-varggaḥ (fol. 2-b 1—2)

māse māse kuśaggrena bālo bhūñjeyya bhojanam |  
na tam sakkhata-dhammānam kalam agghati soḍaśam ||

Uv 24, 20E of P-yālavarga=Bernhard, p 305 .

māse māse Kuśagrena yo hi bhūñjita bhojanam |  
na tat svākhyāta-dharmasya kalam arghati soḍaśam ||

Mv III 435. 19-20 = Sahasra-varge verse 14 in Senart's edition .

māse māse Kuśagrena bālo bhūñjeyya bhojanam |  
na so svākhyāta-dharmānam kalam arghati soḍaśam ||

A survey of these parallels shows that Utt 9 44c and Uv 24, 20E 'draw closer to each other with *sukkhāya-dhammassa* and *svākhyāta-dharmasya* respectively, while the versions of Pali Dhṛp, Patna Pk. Dhṛp, and Mv go together in regard to *-dhammānam* in pāda c We already noticed in § 2 of this article that the versions of Utt. and Uv agree in a particular wording of respective pādas.

The above study has shown that our Utt-chapter contains very ancient material belonging to the common gnomic tradition of Ancient India, crossing sectional boundaries

### Notes

- 1 Uttarādhyayanasttram Samskrta-cohṣya-padārthānveṣya-mūlārthopetam ātma-jāna-prakāśikā-Hindi-bhāṣā-ṭīkā-saṁhitā ca Anuvāḍaka . Śrī Śrī 1008 upādhyāya Śrī Ātmārāma Jī mahārāja Bhūga 1-3 Lahore, 1939, 1941, 1942.
- 2 The Uttarādhyayanasttram edited by J Charpentier, Upsala, 1922
- 3 L Alsdorf, Nampavvajjā Contributions to the Study of a Jain Canonical Legend, in Indological Studies in Honor of W Norman Brown, American Oriental Society, 1962, New Haven, Conn., pp 8-17, included in Ludwig Alsdorf, KLEINE SCHRIFFTEN, herausgegeben von A. Wierler, Wiesbaden, 1974, pp. 215-224.
- 4 Cf Suttāgame Edition II, pp 988-989.
- 5 H. Jacobi, Gāthā Sūtras Translated from Prakrit Part II The Uttarādhyāyana Sūtra . The Sūtrakṛitāṅga Sūtra, Oxford, 1895
- 6 About *bhayaṇam*, see Alsdorf, o c (ref 2) pp 10-11=pp. 217-218.
- 7 The Gāndhārī Dharmapada edited with an Introduction and Commentary by J. Brough London, 1962 (London Oriental Series Volume 7).
- 8 Uddānavarga herausgegeben von F Bernhard, Band I Goettingen, 1965, Band 2, Indices Konkordanzen, Synoptische Tabellen Goettingen, 1968.
- 9 Take the Nalanda Devanagari Edition, pp 17-58
- 10 A photostat copy of the Pk Dharmapada Ms, photographed by R Śāṅkṛtyāyana 1935 in Tibet, has been made accessible to me through the kindness of Prof Dr. Sayed Hasan Akari, then Director of K. P. Jaiswal Research Institute, Museum Buildings, Patna-1.

## A NOTE ON THE GRAMMATICAL PARIBHĀṢĀS OF THE SIDDHAHEMA SYSTEM

J. M. Shukla

Each Sanskrit grammatical system rests on a number of basic works belonging to it. They are a book of aphorisms (Sūtrapāṭha), a book of roots (Dātupāṭha), a book of word-groups (Gaṇapāṭha), a book of instruction about rules of pronunciation (Śikṣā or Varnasūtra), a collection of the rules of interpretation (Paribhāṣapāṭha), a book of accent rules (Phituṣṭrapāṭha) and a book of Unāḍi suffixes (Unāḍisūtrapāṭha). In a majority of cases they are composed by one scholar after whom the system gets its name. For the Pāṇinian school the Aṣṭādhyāyī of Pāṇini is the basic Sūtra work of aphorisms which develop and complete the grammatical system of Pāṇini. The Dhātupāṭha, Gaṇapāṭha and the Śikṣā are fathered on Pāṇini, the Pāṇinīya Śikṣā being understood as composed by a very late Pāṇini-enthusiast who did not mind inaccuracies and misstatements in the face of devotion for Pāṇini. Serious students of Pāṇini explore the problem of the authorship of Dhātupāṭha and Gaṇapāṭha and even the Sūtrapāṭha.<sup>1</sup>

Paribhāṣas or rules of interpretation concern themselves with the relation between sūtras and their applicability and with the enunciation of broad grammatical principles. Pāṇini has included about forty eight paribhāṣa rules as aphorisms in the first Pāda of the first Adhyāya of Aṣṭādhyāyī, without using the term Paribhāṣa in his work. While explaining and commenting on Pāṇini's sūtras Kātyāyana has added a number of Vārtikas which can be understood as paribhāṣas helpful in the interpretation of the Pāṇinian rules. The wording of these Paribhāṣa Vārtikas is akin to Kātyāyana's other Vārtikas. An early work called Paribhāṣāsūcana, a list of Paribhāṣas with a commentary, is fathered on Vyādi who was a contemporary of Pāṇini and who certainly lived before Kātyāyana. Vyādi's pivotal work laid under debt all later Paribhāṣa works composed upto the eighteenth century. It is a perennial fountain from which all Pāṇinian and non-Pāṇinian schools derive their streams of inspiration.

Paribhāṣa rules following the remarks of Kātyāyana and Patañjali went on swelling so that we have now about five hundred and fifty Paribhāṣas in the Pāṇinian and non-Pāṇinian systems. A few of these have been added by non-Pāṇinian schools.

In the Siddha Hema system we have the Sūtra-work Siddhahema-Śabdenuṣṭhāna in seven adhyāyas, the eighth adhyāya giving rules for

1 Von Rober Birwe. Studien Zu Adhyāya III der Aṣṭādhyāyī Pāṇini, Wiesbaden 1966

Prākṛit languages. We have a Dhātupāṭha, a Ganapāṭha and a Liṅgānūśāna. As for the Paribhāṣas Hemacandra's (H) at the end of his *Brhadvṛtti* on *Samarthah Padavindh* (vii 4 122) has added a list of fifty seven Paribhāṣas. He calls them *nyāya* and states that he has selected them from those that are understood from scientific grammatical discussion (*Śāstre sūcītaḥ*) and those that are well-known in general discussion (*lokaprasiddhāḥ*) H. has used the word *Nyāya* in a broader sense and not in the sense of reasoning or argumentation (*nyāya*) or a maxim from ordinary life (*lokanyāya*) as Nageśa has suggested in the beginning of his *Paribhāṣaśāstra* H. has omitted a number of unimportant *Nyāyas* and a few of his *Sūtras* which in his *Brhadvṛtti* he calls Paribhāṣas

A Of these fifty seven Paribhāṣas *Syaṁ rupam śabdasyāśabdasaṁjha* (1) *yathasamkhyamanuśāh samānām* (10) and *ādyantavadekasmin* (5) are Pāṇini's sūtras 1 1 67, 1.2.51, and 1 1 21 respy

B The following *nyāyas* are based on *Vṛttikas* of Kātyāyana.

- 7 ekadeśavikṛtamananyavat |—Vā 4 on Śi. Sa. 2
- 14 arthavadgrahane nānarthakasya |—Vā 11 on VI 4.11
- 15 lakṣanapratipadoktayoh pratipadoktasyaiva grahanam |  
—Vā 2 on VI.2.2
- 16 nāmagrahane liṅgaviśiṣṭasyāpi |—Vā. 29 on IV.1 1
- 19 sannipātālaksano vidhiraṇamitiam tadvigrahasya |—Vā. 3 on I, 1.39
20. asiddham bahiraṅgamantaraṅge |—Vā. 7 on I 1 47 and many more.
23. Kṛtrimakṛtrmayoh kṛtrime |—Vā. 23. on I. 1 23
- 32 niranubandhagrahane na sūnubandhakasya |—Vā. 2 on IV. 1.15
42. antaraṅgam bahiraṅgat |—Vā 3 on I 1 5, Vā. 9 on VI. 1.198,  
—Vā. 8 on I. 4 2; Vā. 5 on VII. 1.6.

C The following *nyāyas* have been selected from ancient lists of Paribhāṣas, like those of Vyādi, Śkatāyana, Candra, Kātānta, Jainendra and Bhoja and are also found in the well-known lists of grammarians later than Hemacandra.

- 6 prakṛtvadanukaranam |
- 7 ekadeśavikṛtamananyavat |
- 13 arthavaśādvibhaktiviparīkṣamāḥ |
- 17 prakṛtigrāhane yanubantasyāpi |
- 22 gaunamukhyayormukhye karyasampratyayah |
- 29 nimittagbhāve naimittakasyāpyabhāvah |
- 30 sanniyogahisānāmekapāyenyatarasyāpyapāyah |
- 32 niranubandhagrahane na sūnubandhakasya |
- 36 purvopavāda anantarān vidhīm bādhante nōttarān |
- 37 madhyepavāda purvānvidhīm bādhante nōttarān |

40 yena nāprāpte yo vidhirārabhyate sa tasyaiva bādhakaḥ |  
Nāgeśa in his Paribhāṣendusekhara does not include no. 13.

D The following are found in lists earlier than that of H. but not in later lists.

- 28 uktārthanāmaprayogaḥ |  
38 yam vidhīm pratyupadeśonarthakaḥ sa vidhirbādhyate |  
39 yasya tu vidhernimittamasti nāsau vidhirbādhyate |

E The following have been accepted from well-known lists :

- 8 bhūtapurvakastādvadupacāraḥ |  
— found in Jainendra (3) and Bhoja (39)  
9 bhāvinī bhūtavadupacāraḥ |  
— found in katantra (14) and Candra (26)  
11 vivakṣataḥ karakaṇi |— found in Candra (68) and Bhoja (46)  
21 na svarānantarye |—This is taken from the well-known  
Paribhāṣa nānantarye bahiṣṭvapraakṛtiḥ |  
24. Kvacidnbhayagatiḥ |  
—This is found in Śakatayāna (36), Jainendra (v) and Bhoja (76)  
25 Siddhe satyārambho niyamarthah |  
—found in Katantra (59), Jainendra (1) and Bhoja (74)  
26 dṛṣṭoḥ svarūpagrahaṇe tatpratyaye karyaviñānam |  
—found in Jainendra (31), Bhoja (75) and Puruṣottamadeva (55)  
28 uktārthanāmaprayogaḥ |—found in Vyādi (51), Śakatayāna (53),  
Candra (28) and Kāṭya (62).  
33 ekaṇubandhagrahaṇe na dvyānubandhakasya |  
—found in all lists except katantra, kāṭya and Nāgeśa.  
35 anityamgamaśāsanam |—found in all except Bhoja and Nāgeśa.  
43 niravakāśam agvakāśat |—found in Candra (50) and Bhoja (94).  
44 varnatprakṛtam |  
—found in katantra (81), Jainendra (72), and Bhoja (95).  
46 upapadavibhakteḥ karakavibhaktiḥ |  
—found in all except Vyādi and Śakatayāna.  
51 āgamat sarvadeśaḥ |  
—found in katantra (41), kāṭya (46) and Bhoja (102).  
52 parānnityam |—found in kāṭya (51).  
53 nityādantarāgam |—found in Jainendra (80) and katantra (93)  
54 antarāgacchnavakāśam |—found in katantra (79) and kāṭya (105).  
55 utsargādapavādaḥ |  
—found in Katantra (63), Kāṭya (48), Jainendra (90), and Bhoja (85)  
56 apavādatkvacidutsargopī |  
—found in all earlier lists except Jainendra, but not found in any later,

F So far as indebtedness to a single paribhāṣa authority is concerned, Hemacandra can be understood to have accepted eight nyāyas verbatim from Bhoja's list :

- 3 rtorvṛddhimadyidhāvavayavebhyah | This is Bhoja No. 107
- 11 vivakṣataḥ karakāni | This is Bhoja No. 46
- 12 apekṣato dhikarah | This is Bhoja No. 48
- 31 nānvācīyamānanivṛttam pradhānasya | This is Bhoja 80
- 34 nānubandhakṛtānyasārūpyānekaśvaratvānekavarṇatvāni |  
This is Bhoja no. 83, Both have followed the wording of  
Vyāḍi (13) and Śakatyana (16)
- 35 samāsāntāgamasamjñajñāpakagananaśūnirīḍṣṭāni anityāni |  
This is Bhoja no. 84
- 48 sarvebhyo lopah | This is Bhoja no. 99
- 57 nānīḍṣṭārtha āstrapravṛtīḥ | This is Bhoja 107.

Hemacandrācārya is not much indebted to Śakatyana (Jr) and Jainendra lists of Paribhāṣas. He has made a judicious use of all the earlier Paribhāṣas and has accepted only those which are indispensable to his system.

The Acārya found the following self-coined nyāyas necessary for the study of his system They are nos 4, 18, 45 and 49. They are simple general statements

Hemahamsagani added sixty five nyāyas to the list offered by H. They have been selected by him from a wide variety of Paribhāṣa lists well-known in his times He also added eighteen more making the total as one hundred and forty He added an auto-commentary to the list

As Hemacandrācārya is very largely indebted to Paṇini for the plan and the structure of his system and as he has accepted a great bulk of sūtras either verbatim or with minor changes from the Aṣṭādhyāyī, the question of examining the validity, authorship and internal plan of his system as consistent with the nyāyas given by him does not arise.



# THE OFFERING OF DISTICS (DOHĀPĀHUḌA)

Translated from Apabhramśa with Critical Notes

Colette Caillat

*Ap* = Apabhramśa

*D* = Delhi ms. of *Dp* (cf. *Pd*, Intr. p. 9f.)

*d* = dohā (a b c d denoting the four pādas)

*Dp* = Dohāpāhuḍa (quoted mostly following *Pd*, infra)

*K* = Kolhapur ms. of *Dp* (cf. *Pd*, Intr. p. 10ff.)

*Ne* = Nāgarī ed. (the text as printed in *Pd*)

*Pd* = Pāhuḍa Dohā of Rāmasiṃha Muni. An Apabhramśa work on Jain mysticism  
Critically edited by Hiralal Jain, Karaṇja 1933 (Karaṇja Jaina Series 3)

*Pkr.* = Prakṛta

*PPr* = Śrī Yogīndudeva's Paramātmaprakāśa (Paramappapayāṇu) An Apabhramśa Work  
on Jain Mysticism. . . and also Yogasāra. . . edited. . . by A. N. Upadhye, Agas  
1973<sup>1</sup> (Śrīmad Rājachandra Jaina Śāstramālika 3) [a preliminary ed. had been published  
in 1934]

*Skr.* = Sarpakṛta

*Tagare* = G. V. Tagare, Historical Grammar of Apabhramśa, Poona 1948 (Deccan  
College Dissertation Series 5)

*v.I.* = varla lectio. In some cases, both variants are translated, (or two possible meanings  
given), and printed on two parallel lines

( ) = added for translation's sake

( / . ), ( / ) = double entendre

Several scholars have recently drawn attention to the mysticism with which the works of some great Jaina philosophers are imbued, they have even listed – to quote Dr. V. Raghavan – “some gems of sayings of Jain saints and mystics”<sup>1</sup>.

The new edition of Yogīndu's Paramātmaprakāśa (Paramappapayāṇu) and Yogasāra<sup>2</sup> will be welcomed by all those who are interested in this trend of thought. In fact, the early and lasting celebrity of both these treatises is not to be denied: the Dohāpāhuḍa, compiled by Rāmasiṃha-muni borrows about one fifth of its dohās from these poems, as shown by Hiralal Jain, in the introduction to the edition of this work – by him entitled

1 V. Raghavan, “Some gems of sayings of Jain saints and mystics”, The Adyar Bull. 38 (1974) Mahāvīra Jayanti Vol., p. 225–228, also A. N. Upadhye, Paramātmaprakāśa (cf. n. 7), p. 43ff, 28ff, Kamal Chand Sogani, “Fundamentals of Jain mysticism”, Vishvashvaranand Indological Journal 3, 2 (1965), 255–272 = Vishv. Indol. Paper Series 155  
2 Śrī Yogīndudeva's Paramātmaprakāśa (Paramappapayāṇu) An Apabhramśa Work on Jain Mysticism and also Yogasāra. . . edited. . . by A. N. Upadhye, Agas 1973<sup>1</sup> (Śrīmad Rājachandra Jaina Śāstramālika 3) — a preliminary ed. having been published in 1934 —

Pāhudaohā, according to one of the two available manuscripts<sup>1</sup> H. Jain's book is now, unfortunately, out of print. But a translation into English of these Apabhramśa stanzas might be useful as a contribution to a wider diffusion of what has been termed "an Apabhramśa work on Jain mysticism".

In fact, Rāmasiṃha's aim is much akin to that of Yogindu's: he exhorts the trained Jain religious, —the muni, or, as he often calls him, the yogin (Ap. *joya*), to make a clear distinction between his soul, *jīva*, and all that is "other", different; moreover, to realize that only the *jīva* is the true Self (*ātman*, Ap. *appū*), "made of knowledge", "free from ageing and death", and that it is fundamentally identical with the Supreme Reality. Thus, the yogin should strive to transcend the empirical world, and should live contemplating the radiant Paramātman. It immediately appears that many of the dohās coined or assembled by Rāmasiṃha bear similarities with developments which are often met with in other strata of Indian religious literature, in the Upaniṣads, Bhagavadgītā.., or Buddhist teachings. But I shall not go into all these possible comparisons here.<sup>2</sup>

Rāmasiṃha signs his anthology in dohā 211, which, as a matter of fact, seems to be the last stanza of his work, the following eleven dohās being most probably spurious<sup>3</sup>: they will not be translated here.

Only a few explanatory notes will be given after the translation. On the other hand, in some dohās, and in a few stanzas written in other metres, it seems that H. Jain's text could be improved in various details (considering the metre, the other forms — doublets — or phrases which are elsewhere met with in the Dp). Therefore, a list of corrections will be added as an appendix. The dohā rhythm has been discussed more than once; in most cases, the Dp conforms to the pattern described by A. N. Upadhye in the introduction to his edition of *Paramātmaprakāśa*. (14+12) × 2 moras<sup>4</sup>. It will be remembered that, in Ap., a nasalized vowel can be short or

1. Pāhuda Dohā of Rāmasiṃha Muni: An Apabhramśa work on Jain mysticism. Critically edited . . . by Hiralal Jain, Karanja 1933 (Karanja Jaina Series 3) — On the title of the anthology, see Intr. p. 9, 11, 13, the second ms. calls it *Dohāpāhuda*, which seems preferable. Cf. A. N. Upadhye, PPr., Intr., p. 69.

2. For such comparisons, see H. Jain, Pd., notes, passim; P. K. Gode, ABORI 20, 1940 p. 188-194, reprinted in *Studies in Indian Literary History*, I pp. 14-21, quoted by V. Raghavan, "The Bhagavadgītā and Jain Literature", *Bhāratīya Vidyā*, 10, 1949 (K. M. Munshi Diamond Jubilee Vol. 2), p. 80-87; A. N. Upadhye, PPr., Intr. p. 37f.; Kamal Chand Sogani, "Comparative study of the expressions of the ethical ideal according to the Upaniṣads, the Gītā and Jainism", *Vishv. Indol. Journal* 2, 1 (1964) = *Vishv. Indol. papers* 102, etc.; C. Caillat, Second World Sanskrit Conference, Torino 1975 (*Indologica Taurinensia* 3, 197x).

3. Cf. A. N. Upadhye, PPr., Intr., p. 69-70.

4. Cf. PPr., Intr., p. 27.



long, and the syllabic quantity at the end of a pāda is ambiguous (-/√). It would be useful to show the exact rhythm of each stanza in case the booklet is reedited, but I deemed it unnecessary, here, to go into all these details, as this sort of adjustment can easily be made by the interested reader

This translation owes much to the late Prof. Dr A. N. Upadhye for his kind help, I would not have had access to the Dohāpāṇḍa. Let me express my gratitude for the time he spared for my benefit, and spent in illuminating explanations and discussions, during my visit to Mysore, in February 1974. I am thankful that he has been such a learned, generous and kind scholar. I also wish to thank my friend Miss B. M. Martin, who advised me when I was rendering the text into English. It was a delight that she took such keen interest in the work, though she, before, had had no contact with Jainism. Finally, I express my heartiest thanks to the editors of Sambodhi who readily accepted this contribution to this special issue of their Journal.

1. The Guru is the (sun) which provides the day-light, the Guru is (also) the refreshing one (the moon), the Guru is light, the Guru is the God,  
He who makes one see the difference between the (real) Self and the other, between the various others.
2. Be satisfied with that bliss which pertains to the self  
in the heart of those who think of bliss coming from other (things),  
poor man, (in their heart) the burning thirst does not disappear.
3. The bliss which (one gets) on having turned his face against the  
(pleasures of the) senses, when reflecting upon one's own Self,  
even Indra does not get that bliss, when sporting with devīs by crores.
4. Those who, though enjoying the bliss of the senses, do not retain them  
in their heart,  
they will quickly/easily get the eternal bliss—  
thus say the great Jinās.
5. Those men who, though not enjoying the bliss of the senses, retain  
their emotion in their heart,  
— just like the miserable śālisikṭha fish, they (will) fall into hell
6. In (case of) difficulty, one babbles and prattles; but it only amuses  
the world,  
(whereas) when the mind is pure and standing unshaken, the higher  
world will be attained,  
Sambodhi § 2-3

7. The whole universe has fallen into the disturbances of business : It creates karmans, unconsciously;

it does not even for one single moment think of Self,—the means of deliverance

8. The Self is wandering about in lakhs of births, enduring misery, deluded by sons and wives, as long as it does not acquire right knowledge and faith.

9. Do not consider as belonging to the Self (what really is) something else, —house, environment, body,—all that you most value.

(this is) depending on the karmans, artificially created [=temporary], (as) has been taught in the Tradition by the yogis

10. Misery has been transformed into bliss, and bliss into misery  
[K,Ne] by you, o soul, who have been submitted to edulsion  
([v.1 D] because), o soul, you have been submitted to edulsion;  
therefore deliverance has not been reached.

11. You do not reach deliverance, o soul, if thinking of wealth, environment...  
therefore think only about That (*mokṣa*) (through which) you will reach  
That, the supreme bliss.

12. Do not judge, soul, that this an abode resulting of misdeed, is just abiding in your (real) home :

a net has been fashioned by death, difficult to be removed,—no doubt.

13. Foolish man, absolutely all is artificial, do not pound evidently empty husks;

take pleasure in the immaculate blissful sojourn quickly leave your house and environment .

14. Delusion dissolves, mind dies, (all distinction between) inspiration and expiration splits,

Omniscience develops for those whose dwelling will be at the top of the world.

15. The serpent abandons its skin sheath, (but) his venom he does not abandon;

(thus) he (who) does not put aside the emotion of enjoyments, (though) he takes the insignia (of a religious).

16. That muni who, having left (the bliss of) the pleasures of the senses, again has a desire for them,

he bears the pulling out of his hair, exposing himself to the burning of the sun—but he wonders to *samāsāra*.

17. The bliss of the senses lasts for (a) day (or) two, in return, there is a series of miseries  
being mistaken, o soul, do not bring an axe against your Self, your trunk,
18. Brush it with powder, anoint it with oil, give it exercise and refined food  
all this (care) for the body is vain, like service done to villains.
19. With this body shaky, soiled, worthless,  
why not take this (course of) action which will become firm, stainless, worthy ?
20. Better (resort) to poison, better to poisonous snake, better to fire, better resort to living in the forest,  
but not living with the heretics,—which is against the Jina's Law.
21. These people have eradicated the radical virtues, and they cling to the additional virtues ·  
just like monkeys having dropped from the branches, they have fallen down violently, and been broken !
22. If the Self has been understood to be eternal, to have omniscience for its own nature,  
then, poor man, how can love still be bestowed on the body ?
23. There is no place on earth, among the eighty four hundred thousands of rebirths  
where this soul has not wandered If it does not come up against the Jina's word.
24. The muni in whose mind knowledge does not flash—(while) creating the cause of karmans,  
he does not reach bliss, (even) if he has in mind all the treatises.
25. Deprived of the knowledge and faith, o soul, you consider as reality the reverse  
you call Self the phenomena built up by the karmans.
26. "I am fair, I am dark, I am different in colour;  
I have a thin body, I am fat" : o soul, don't consider like this.
27. You are not a pundit, nor a fool, nor a lord, nor unsupported,  
nor a guru, nor some student · all these are but a distinction (coming) from the karmans.
28. You are neither cause nor effect, nor a master nor a servant,  
(nor) a brave nor a coward, nor superior nor humble.

29. You are neither merit nor sin nor time either, nor the support of movement, the support of rest, nor a body (of matter)

You are, o soul, not one (of these principles), except (that which is of) the nature of consciousness.

30. You are not fair, nor dark, you are not one single colour,

You are not bodily thin, nor fat :

know this to be your own characteristic

31. "I am (not) a great brahman nor a vaiśya, neither a kṣatriya nor the rest

I am not male, neuter, female" know this to be your characteristic.

32. "I am a youth, an old man, a child—a brave, a divine pundit—a digambara, a buddhist, a śvetāmbara" . don't imagine all this

33. Having seen aging and death of the body, have no fear, o soul,

consider that the Self is the unaging and undying

consider that the Self is unaging and undying—

supreme brahman,

the brahman supreme

34. To the body belong both aging and death, to the body the various colours,

know it is to the body that diseases belong,

to the body the sexes, o friend,

35. There is neither aging or death, nor diseases, sexes, colours.

know the Self from the absolute point of view:

to the soul not a single one (of the previous) designation(s) (will apply).

36. If you call Self the phenomenon relating to the karmans,

then you (will) not reach the supreme sojourn, again you will wander to the saṃsāra,

37. Excepting the Self which is made of knowledge, any other phenomenon is external,

leave that, o soul, and meditate upon your own pure nature.

38. Devoid of colour, made of knowledge, he who realises his own (excellent) nature,

peaceful, immaculate, that man is the (Blissful) Śiva. towards this (the Self) attachment is to be directed,

39. In the three worlds is seen the god Jina, (and) in the great Jina this triad of worlds,

in the great Jina is seen the whole universe. no difference can be made.

- 40 One says "Understand, understand the Jina !"  
Whom else, friend, should one understand  
If the Self has been understood as distinct from the body, as made  
of knowledge?
- 41 One says : "Bow, bow to the Jina !" To whom (else) should one bow,  
friend, on this earth,  
If the ultimate reality has been understood of the (Self) who dwells  
in one's own body ?
42. O yogi, so that (your mind) your camel can graze in the lotus-bed,  
release the halter  
he whose mind had attained the imperishable (and) healthy (state),  
how could *he*— a wise man — take delight in this world ?
- 43 Don't slacken your hold of the five senses ! Restrain two  
restrain one, the tongue; and the second one, (contact with) another  
woman.
44. The five bulls have not been guarded, you have not gone into the  
Nandanavana,  
neither the Self has been known, nor the other, so you have gone into  
homelessness !
45. The affection of your beloved, dear companion, has fixed outside on  
five rivals;  
his return is not seen—the miserable man who has joined with  
another !
46. The mind knows the (real) teaching when he sleeps without preoccu-  
pation,  
he who joins his thoughts with the (Self) who has no thoughts,  
unthinkable (supreme Self),  
then achieves the unpreoccupied state
47. For those who stick to the (right) road, contemplating before (them-  
selves),  
If a thorn pricks their foot,—let it prick !  
they are not culpable.
48. Leave (him), leave (him), quite free; let him go where he thinks,  
let him advance towards the great city of Perfection  
don't feel joy or sadness.
49. The mind has joined the supreme Lord, and the supreme Lord the  
mind;  
both remain having become identical, to whom should I address my  
pūjā ?

50. [v. 1. D.] How is the god attained ? Where has the supreme Lord gone ?

How can *he* be forgotten, who is the Blissful Śiva all permeating ?

51. O dear, whatever is other, that is another,  
another is not the Self

I shall be cremated, but (the Self) will remain :  
he will not turn back to contemplate

52. Foolish man, everything absolutely is a product of karmans, there is nothing which is not karman-produced.

While the soul marches on, the hut has not gone :  
contemplate this allegory.

53. The god who dwells in your body—his temple—,  
accompanied by his Śakti,

who is he, yogi, there, this Śiva with Śakti? quickly search for their difference.

54 He does not age, (or) die, nor is born, he, whoever he is, [v 1. D]  
who is supreme, without beginning,

sovereign of the three worlds, made of knowledge, he is the (Blissful)  
god Śiva—surely

55. Without Śiva the Śakti does not function; on the other hand, Śiva is  
(essentially) without Śakti,

when both are known the whole universe is understood, delusion has  
disappeared.

56 Another thing as long as you have not noticed your nature as being  
composed of knowledge,

your thoughts, being the prey of imaginations and indecisions—(though)  
composed of knowledge—are consumed miserably

57. He who has understood the Self to be eternal, healthy, made of know-  
ledge, with its own nature being of the higher bliss,—

supreme—he has no other thought

58. If we know *one* Jina, we know the infinite god,

on the contrary, he who is deluded by delusion, he stays wandering  
far.

59 He in whose heart dwells the Self made of omniscience,  
he remains free in the three worlds sin does not stick to him.

60 He who, having understood this as the cause of bondage, does not  
think, talk, act,

he is the supreme Self, whose being is shining with Omniscience.

61. If, inside, the thoughts are soiled, what is the use of austerity, outside?  
whoever you are, fix the Immaculate in your thoughts, so that you  
free yourself from dirt.
- 62 That which has fixed on the Immaculate the mind—marching towards  
the (pleasures of the) senses and passions,  
that only is the cause of freedom—not all the rest, fourmulas (and)  
versicles,
- 63 If, eating and drinking, o soul, you reach the permanent freedom,  
why did the Lord Raabha renounce all the bliss of the senses ?
- 64 Your body, (as) a whore, consumes you continuously, poor man,  
while your thoughts have not become immaculate, identical with the  
supreme (Self).
- 65 He whose mind is not irradiated by knowledge, destroying all imagi-  
nations,  
how can he attain eternal bliss, (even) if he expounds all the (religious)  
Laws ?
- 66 He in whose mind dwells the supreme Self,—having renounced all  
occupations,  
he ultimately reaches the supreme course, having destroyed the eight  
karmans.
- 67, Excepting the Self, an abode of virtue, you are meditating another  
meditation !  
(But,) poor man, to those whose composition includes no-science, how  
can Omniscience accrue ?
68. The Self is solely vision, Omniscience; all the rest is profane.  
O yogi, only this is to be meditated on, which is the essence of the  
three worlds.
69. The Self is made of vision and knowledge; all the rest is a trap.  
having known this, o yogi, leave the network of treachery
70. Excepting the Self—the jewel of the universe, if people delight in  
other thing(s) (they are heretics):  
What else (can be said)? Are there horns on the heretic's heads?
71. Excepting the Self—the jewel of the universe—poor fool, don't medi-  
tate upon something else  
for him who really knows the emerald, what is the value of glass ?
- 72 The Law is obtained by the good maturations, poor man—the Law-  
less by the bad maturations:  
the soul who is removed from both these, is not reborn.

73 Karmans have joined spontaneously and have been spontaneously parted, o yogi, no doubt

What else (can be said)? Are villages inhabited by travellers, whose natural habit is nomadic?

74. Don't confuse the soul with what is different (from it), if you fear the misery (of transmigration)

a thorn, even the size of a sesamy husk causes suffering—necessarily.

75. Sin is destroyed instantly by reflection upon the self.

alone, the sun destroys the density of darkness in the twinkling of an eye.

76. O yogi, he in whose heart dwells the one supreme god—

removed from birth and death, he attains the supreme world.

77. He who eliminates the karmans made in the past, (and) does not admit new ones,

he who salutes the supereme Immaculate,

he becomes the supreme Self.

78. As long as one has not become spotless and does not have the Supreme Immaculate (One) in the mind,

he develops sin in the Self, he creates karman, all the while

79. Moreover the Self, which is all vision and knowledge, is the immaculate god, supreme,

The Self is the true path to freedom know this, o foolish man.

80. As long as they go wandering off to false sacred places, they commit treacherous misdeeds—

as long as, through the grace of the Guru, they do not have in mind the god within their body.

81. You are deluded by greed as long as you are mindful of the bliss of the (pleasures of the) senses—

as long as, through the grace of the Guru, you do not receive the (real) unshakable faith and knowledge

82. He knows only outward appearances,

he in whom inclinations are wicked,

although he is possessed of this knowledge

which sheds light on the three worlds,

(but) through which the (special) knowledge (of the Self) does not surge up (in him).



In such circumstances, poor man, very few remember the god (within them.)

104. He whose pleasant mind has halted outside the mind, having broken with the (five) elements,

let him move about as he thinks there will be neither danger nor transmigration.

105. By murdering the living souls, one goes to hell, by offering (them) protection, there is heaven.

the(se) twin paths have been shown (to you): stick to that one where one thinks (it is right).

106. The happiness (of the senses) lasts for (a) day (or) two; in return, there is a series of miseries.

My heart, I instruct you make an enclosure (of) your thoughts.

107 O foolish man, one should not delight in (one's) body, the body is not the Self,

contemplate the Self as distinct from the body (and) made of knowledge.

108. As a small cottage for the breaths, such is your body, my girl.

(/Just as there are cottages, for cāṇḍālas, so there are crows, my girl).

Concentrate your affection, o yogi, in that place where the Lord of breathing (creatures) dwell.

109 He who, having left the main trunk, climbs the branches, how could he practice yoga?

The garment cannot go to the weaving / be woven, poor man, without the cotton having been carded.

110. When all the indecisions have been cut off,—for those who are absorbed in the nature of consciousness,

who stay in the meditation of the Immaculate, the Self plays with the Supreme.

111. Today you will quickly conquer the young camel, having set him (to yourself) as your target:

having mounted [on] the camel all supreme muni has freedom from coming and going (in the saṃskṛa).

112. O camel, graze, as you please, the creeping herb of austerities in the plain of the Jina's virtues,

as long as you do not abolish your uneven / unequal and dangerous course in the transmigration of births.

113. The austerities are the halter, the observances are the harness; equanimity and self-taming are the saddle,

brought up in his house of self-control, the camel has gone towards nirvāṇa.

114. First, you don't know the road, second, you don't ask anyone;

contemplate people striving through jungles and forests, up and down the hills !

115. That noble tree which is far from the road,  
covered with flowers (though it is) has no purpose.

the exhausted traveller has not rested (there), no hand has been brought back with fruit.

116. They have fallen into the disturbances of the six dāśīṇas; the error of their mind has not disappeared;

The one god has been split into six; so, they don't go to freedom.

117. Excepting the Self—who is unique, supreme (from the absolute point of view), (from the profane point of view), there is no other enemy:

(but) He who has fashioned the karmans,  
if anybody (can), He will make them disappear.

118. Though I try to retain him, still he fixes the mind on the other (object), not on the Self.

Because of the (pleasures of the) senses, the soul will bear the misery of hell.

119. O soul, don't think: "I shall have pleasures relating to the Self" such as the fruit of kimpūka, such misery you will prepare for yourself.

120. O soul, you court the (pleasures of the) senses, — for your misery, you have run straight to them,

so one is all in flame, just as the fire (flames) with the ghee,

121. He indeed is an archer who has laid (his arrow on the string of the bow) aiming at the immaterial :

he is without preoccupation he by whom (mind) has been laid in accordance with the blissful Reality.

122. O dear, o friend, what is the use of this mirror in which the image of the Self is not seen ?

The universe appears to me full of disturbances,

though he is in the house, the Lord of the house is not seen !

123. He is known as free

he whose mind — while he is alive — is dead; as also his five senses:

he has taken the path, the nirvāṇa.

83. As is taught (to him), so is carried out (by him);  
he is definitely given a (good) mark.

Or again, he does not roam: his karmans will break of themselves.

84. The savant makes explanations; but he has not given thought to his Self.

as straw bare of ears, but collected in abundance !

85. O pundit of the pundits among the pundits,  
you have left the ears and pounded the chaff;  
you have been satisfied with (superficial) meaning and text, you don't  
knew the supreme Reality: you are a foolish man !

86. Boasting of their textual knowledge, they do not have the (real) cause  
in mind :

like acrobates, expert at (balancing with) the[r] bamboos, achieve nothing  
more than handshakes.

87. Poor man, learn the spark of knowledge—what is the use of a lot of  
instruction ?—

that, when kindled, conflagrates merit and sin immediately.

88. Absolutely everyone struggles to achieve Perfection;  
Perfection [DNe] in the supreme world/[EK] a t t a i n e,  
is attained by purity of the thoughts

89. The whole universe is encountered in the bosom of him in whom  
atays the Omniscient, pure (One), without beginning.

no one can go further.

90. When the Self is established in him Self, nowhere impurity adheres;  
on the contrary, all grave vice that he had becomes excisable;

91. O yogi, if you practice yoga, if you do not fall into the disturbances  
of business,

your body, this hut, disintegrates;

you remain exactly as you are.

92. My d-ar, o mind, o camel, don't delight in the happiness of the  
pleasures of the senses

which do not give uninterrupted bliss;

free yourself from them instantly.

93. Don't be joyful, (or) wrathful, don't get angry:  
anger destroys the Law:

Sambodhi 5,2-3



contemplate the Self as distinct from the body (and) made of knowledge

146. By learning the book(s), how can he attain freedom, he whose mind is impure?

Ready to kill it, the hunter bows, standing at the feet of the deer !

147. He who has true knowledge nowhere contemplates Law (which would be) devoid of compassion:

by much churning of water, the hand does not become buttered !

148. The virtues even of the good are destroyed when they are in contact with evil people;

fire, together with iron, is hammered frequently.

149. It is not that the whiteness of the conch has not been tested in the fire;

(but) it will — surely — disappear if the conch is mixed with khadira wood.

150. The condition of the conch left by the ocean is that

of the creature who has been kissed by the vile hunters after they have taken it by the neck in their hand.

151. when they have abandoned the ocean of qualities, the (conchs) are seized on the heap of (various) valuables.

What is their further destination? They are inflated (with sounds),

152. O miserable bee! you have savoured the voluptuous fragrance of the blossoms of the divine tree

why did your heart not break — not die — now that it searches round the palāśa.

153. He has his head shaven (to be) a shavelling; he has retained the instruction; his desire for the Law has increased;

nevertheless, he has had abandoned the household (only) if desire for other (than the Self) has been abandoned

154. O dear, those who boast of their nakedness.

who have no esteem for those who are shy of it,

they do not release anyone of their bindings,  
external or internal.

155. O dear, stop the mind—elephant—rushing towards the Vindhya:

he will break the park of character, and will fall again in samagra.

156. Those who are well read, the knowledgeable ones,

those who have (earned) respect and consideration,

they, if they fall into the grip of women,  
are rotated like a grinding stone.

157. You have pierced the defence with your fist; you have carressed, you will lick (?) until  
you are exhausted (?)—like the oyster with its many tongues (attached) to the shell.
158. You cut and crush leaves, like the camel that has entered (the pasture); and so you do not know, o deluded one, who cuts and who is cut.
159. Leaves, water, darbha herb, sesamy, know all these to be of the same sort;  
but that which should be trodden (in the path) to freedom, that—the real cause—is something different.
160. Don't cut the leaves, o yogi; don't stretch the hand to (pick) the fruit; he for whom you cut (them), he is the (Blissful) Śiva, there (in your heart): worship (him).
161. In the temple the stone, in the sacred ford the water, in all the books the verses. .  
objects which are seen to be blossoming, all this will become (translatory as) fuel.
162. For those who are wandering from sacred ford to sacred ford, what fruit has there been ?  
The exterior has been cleansed in water, (but) the interior, what has become ?
163. You wander from sacred ford to sacred ford, o foolish man ! your skin has been washed with water,  
(but) how do you wash this your mind, which is soiled by the stain of sin ?
164. O yogi, he is whose mind the unique god does not dwell,  
removed from birth and death,—how does he attain the supreme world?
165. He knows the unique one, he knows no other (than this) : even the gods do not understand this man's behaviour, he who has this experience he alone has knowledge of it to those who can supply a satisfactory answer(?)?
166. That which it is no way possible to write down (or) to ask,  
(if) told, does not stay in anybody's thought.  
But it does stay in the thoughts thanks to the Guru's instruction;  
this stays anywhere when people retain it thus.
167. The water of the stream pulls, (but is) pushed back by the ocean;  
the mighty ship is tossed about by the gale;

124. What is the use of many Scriptures, which,  
with (the passage of) time, go to destruction ?

(That) in consequence of which you are (without scripture/but) imperishable, o muni, (this is what,) for you, poor man, they call freedom.

125. They roar fiercely among themselves because of the text of the six dārśanas.

the cause is unique, is supreme, they believe the opposite.

126. Poor man, there should be no error on the part of those who understand about the Siddhānta, Purāṇa, Veda...

It is only as long as one has started (on the path) with (true) bliss that, o poor man, they call him Perfect.

127. There is union of Śiva and Śakti on the earth in the animal sacrifice.

Though distinct, the Śakti is associated with Śiva :

Very few are those who understand.

128. He by whom the supreme Reality has not been understood to be distinct from their own body,...

—he is a blind man : how can he show the path to other blind men?

129. O yogi, meditate your Self as distinct from the body.

If you imagine the body to be the Self, you do not achieve nirvāṇa.

130. Though he possesses a regal parasol, he is consumed by torments all the time;

though (the Self, the god) dwells in his own body, he has stone brought to his enclosure/precincts

131. Don't harm large fat animals all the time !

though the god dwells in his own body, he resorts to empty cells !

132. Make your friend, o yogi, of him whose thoughts,

on earth, have not been coloured by the clamours of the (scales of ??) passions, the six flavours, the five colours ..

133. Having cut off all the indecisions, fix the mind on the Self;

then you will get the uninterrupted bliss, you will quickly cross the saṃsāra.

134. O friend, o soul, fix the mind on the noble Jina, renounce (Pleasures of the) senses and passions

you will proceed towards the great City of Perfection: give water (and part with) misery.

135. O shaveling of the shavelings among the shavelings !

Your head has been shaved, shaved your thoughts have not been..

He by whom there has been shaving of the thoughts, he has achieved the cutting of samsāra.

136. How will the Self be accomplished of him who remains all-permeated by the Peaceful Being ?

How (is accomplished) the elimination of merits (and demerits) of him, o friend, who wishes (this) for (the sake of) the supreme goal ?

137. He who is far removed from coming and going ( in the samsāra), sovereign in the three worlds,

He has been made a god in the Ganges (supposedly) venerable, according to the point of view) he is endowed with knowledge, devoid of knowledge.

138. Through merit, there accrues great power;  
through power, pride, through pride, delusion of understanding;  
and, through delusion of understanding, hell. let us not have merit !

139. On whom shall I concentrate ? before whom shall I bend ? Whom shall I declare touchable (or) untouchable and shall I (receive or) avoid ?

O dear, o friend, with whom shall I engage a quarrel ? Wherever I contemplate, there is (only) the Self.

140. If one has anger in the mind and there is a quarrel, then, an immaculate ablution shall be made

Wherever I contemplate, there, there is no one, I do not belong to any one nor does any one belong to me.

141. You have been bowed to, o noble Jina, as long as you have not been recognized within one's body;

If you have been recognized within the body, who bows to whom ?

142. Imaginations and indecisions (continue) —though one does not make karmans which create happiness and unhappiness—

as long as Perfection whose very nature is the Self does not radiate within the heart.

143. "He is possessed", people say "he is possessed !"

Possessed (though you are said to be), don't be shaken.

[v.l.K:] proceed to the great City of Perfection, having disrupted delusion.

144. If the imperishable (vow of) not killing is conceived; not the smallest misconduct is done.

Write these in your thoughts, fix your mind on them, and sleep without preoccupation, having stretched your feet.

145. Why babble and prattle abundantly? the body is not the Self;



the ordinary knowledge collides likewise with the superior knowledge-  
then begins the next episode.

163. To the various sounds that are heard in the sky then no evil thought is said for a reply in echo, the mind, together with the five senses, decline (and set)

O poor man, then the supreme Reality stands out clearly.

69 In the imperishable and healthy supreme course (of existence), they do not yet absorb themselves,

the error of their mind has not been broken, (but) thus, the days are counted.

170 O yogi, stop the camel going towards the innate (common) condition; if sent forth towards the imperishable and healthy (goal), he will naturally keep himself in check.

171. In the imperishable and healthy course, throw the mind and let it (go)-  
the creeping herb of coming and going (in the saṃsāra) will be cut off, be sure about it.

172. So is the Self meditated, having fixed one's thoughts immovably;  
it is gone to the great City of Perfection, having destroyed the eight karmans.

173. Studying the character of the letters, inked they have become emaciated;

(but) one point, the supreme point, they have not known,  
where the Self has arisen, where it is absorbed.

174. Having broken their duality, I have made them one, for the sake of the mind, I did not allow to graze the creeper herb.

I am the disciple of this Guru; I have no desire for anything else.

175. In front, behind, in the ten directions, where(ver) I contemplate, there *He* is.

So, my errors have disappeared, inevitably one asks nothing/nobody.

176. Just as salts dissolves in water, so (it is) if the thoughts get dissolved.  
The soul has become identical (with the Self), how can it achieve concentration (with him) ?

177. If you reach be it only one *pada* (foot/sojourn), I will make a remarkable ovation (for you)

(it would be) just as, if a finger or a foot are visible, the whole body (and) the head also (are seen).

Sambodhi 5.2-3

178. For those who wander from sacred ford to sacred ford, the body is consumed by torments;

(but) by self-meditation of the Self, allow (oneself) the sojourn, the nirvāṇa.

179 For him who wanders from sacred ford to sacred ford to contemplate the Lord, o yogi,

Śiva—He who roved with you (though)!—has nevertheless remained inaccessible.

180. The foolish man contemplates the temples which have been made by the people;

he doesn't look at his own body, wherein stand the Blissful Śiva, the Peaceful One !

181. One has hustled about to the left and to the right; in the middle remains the void;

here (and there) are villages, but the lord of the yoga makes another village his dwelling.

182. O god, you are my preoccupation. As midday passes to its end, at twilight,

you will remain having gone into the sleep (of meditation): the hamlet will fall into the void.

183. O Master, give me this instruction

in which the intellect will be cut and crushed, (in which) the mind declines (and sets):

What is the use of others, the gods ?

184. One has not been given the knowledge of the ritual, (nor) of the (symbolic) distinction(s) between water, leaves...

There is no union of the Self and of the (Supreme) Other; the miserable Ganges is worshipped, as a god !

185. There is no union of the Self and of the (Supreme) Other; the coming and going (in the samsāra) has not been broken,

while pounding the husk, time has passed, the rice has not stuck to the hand !

186. Śiva dwells in (your) body, his temple; (but) you are surveying temples (elsewhere);

there is laughter in my mind, you are making the Perfect (Being) wander in search of alms !

187. You wander in jungle, temple, sacred ford..., surveying even the space.

O dear, the wolves have scattered, the flocks – the people – are wandering!

188. Having left the two paths, he goes in between, (without a goal/) miserable.

If he achieves a goal, he obtains the fruit of neither of these two (paths).

189. O yogi, uneven/unequal and dangerous is the course of activities; the mind does not go to the restraint,

to the bliss of the (pleasures of the) senses – his sacred ford — he goes again and again.

190. (The mind,) as long as it is bound, wanders through/to the three worlds (and) does not make a step (to be) free.

(but) see, o yogi, (unbound) the camel does not take a false step.

191. Truth (or) reality is not seen—wandering through the samsarā,  
encircled by the battalions (of the senses), the soul wanders; banished  
in strange jungles.

192. To him who makes the uninhabited places his habitation, and inhabits the empty one,

an offering is to be made, o yogi, to him who has neither sin nor merit.

193. He who eliminates the karmans made in the past; (and) does not admit new ones,

who, day after day, meditates the god Jina, he becomes the supreme Self.

194. He who courts the (pleasures of the) senses, (and) moreover commits numerous sins,

he goes as a host to hell—he takes his karmans as companions.

195. (In hell,) people are consumed by torments

by means of holes filled with the nauseous smell of excrements and urine,  
like a dog through laceration of his skin.

196. Even for the onlookers, o foolish man, o poor man, there is no bliss through love-making;

O dear, it is only a small hole for urine, but no one will forgo it!

197. Meditate the noble Jina, o soul, after you have crushed the (pleasures of the) senses and passions

you will nowhere see misery, o poor man, — after you have become a sojourn/it is the sojourn—with no aging, no death

198. Renounce the (pleasures of the) senses and Passions, o poor man, and fix the mind on the Self,

after you have reduced to powder the four courses of destiny, you will reach the incomparable supreme Self (/sojourn).

199. By having withheld the inflow of the senses, o mind, you will know the supreme Reality

Excepting the Self, made of knowledge, all other treatises are make-believe

200. Do not think of the (pleasures of the) senses, o soul; the (pleasures of the) senses are not beneficial,

when one courts them, sweet, afterwards they cause miseries.

201. Coloured by the (pleasures of the) senses and the passions, he does not dedicate his thoughts to the Self;

having bound the karmans of evil deeds, he wanders long to saṃsāra.

202 Having renounced the (pleasures of the) senses, o poor man, make total renunciation of delusion,

day after day meditate the supreme sojourn, thus, let this be your exercise

203. He has overcome the breathing, his eyes do not blink, he is free from all activity,

(if) he has reached this state...—this is yoga, there is no doubt

204 When all activity of the mind has been cut off,

when also the the presence of passion and wrath has been broken,

when the Self is established in the Supreme Self, there is nirvāṇa.

205 You court the (pleasures of the) senses, o soul, having left your own nature (which is that) of the Self;

you will go to another course of bad destiny: thus, this is your exercise!

206 (Neither) formula or verse, nor fixation nor meditation,

nor is the control of the breath practice practised.

Thus, the muni sleeps (the sleep of) supreme bliss,

this earthly busting is pleasant for no one!

207. After one has practised many sorts of fasts, this is the stopping (of the inflow of karmans),

why ask many questions in detail? there is no question to be asked

208. After one has practised austerities, has practised the fourfold law, preached by the Jina, well famous,

this is the shedding of karmans—o soul—it has been expounded clearly by me to you

209. Realize, o soul, with single mind,

the tenfold Law preached by the noble Jina, the essence of which is love,

—so that you cut off *samsāra*

210 Existence after existence, I wish to practise the right faith, existence after existence (to practise) the pious death,

existence after existence, I wish to have a guru who bans the diseases which surge up in the mind.

211 Having realized with single mindedness soul, the twelve reflexions the muni Rāmasiṃha says thus,—so that you will reach the Blissful City (of Śiva)

# NOTES.

## [A]

- 2(c) *cintantaham* : *cintantāham* (cf. PPr 2,254)  
 5(a) *visaya suha* : *visayasuha* (cf. Dp 4)  
 18(d) *dujjanauvayāra* : *dujjana uvayāra*  
 20(d) *mitthatiya* : *micchattiya*  
 23(b) *-majjhami* : *-majjhammi*  
 42(c) *akkhaini rāmaṇi* : *akkhai rīrāmaṇi* (cf. Dp 169)  
 49(c) *samarasi hui* : *samarasi-hui*  
 50(a) *urāhiḥjai deu* : *urāhiḥjai kṛi deu* (v.1.D)  
 (d) *savvaṃgau* : *savvaṃgayau*  
 55(d) *mohavilīnu* : *moha vilīnu*  
 56(c) *samkappa-* : *sāhappa-*  
 58(c) *nacarisu* : *navasi su* (su, cf. 68 c, 165 a)  
 58(a) *eku* : *ekku*  
 61(a) *abbhīntaracitti vi mailiyaṃ* : *abbhīntara citti mailiyāṇi*  
 66(a) *paramappau* : *paramappau* (?; cf. 193, 198)  
 76(b) *eku ji* : *ekku ji*  
 80(c) *guruhuṃ* : *perhaps prefer* (cf. v 1. D) . 80(c) *-uham* /  
 81(c) *-uham* [cp. 184(c) *appāparahu* /  
 185(a) *-aham*]  
 83(b) *padhiyai* : *padhiḥjai* cf. 6(d) *pāvijjai* ..; or *padhiyai* /  
 (?; cf. 140(a) *kalahijai*), or *padhiyai*?  
 83(c) *gammāgammā* : *gammagammā* (cf. Tagare p. 313 §143)  
 (d) *bhājesahiṃ appunu kammāṃ* : *bhājesahiṃ kammāṃ*  
 85(b) *chāndivi* : *chāndevigū* (cf. 37(c), 151(a), 188(a)) .  
 86(d) *parahatthadā* : *para hatthadā*  
 90(d) *acheu* : *accheu*  
 105(c) *jara la* : *jaraḷa* (cf. PPr Intr. p. 57, corr. Tagare p. 321-2 §150)

- 119(c) *liṃ pākahi*      *liṃpākahi*  
 120(b) *sāhika ena*      *sāhi kaena*  
 127(a) *Sivasattihim*      *Siva Sattihim*  
 130(a) *pai*      *pāvi*  
 131(a) *garuvadā*      : *sugaruvadū*  
 133(a) *toḍṭvi*      *todevi*  
 136(b) *savvaṃgao*      *savvaṃgu*  
 141(b) *dehamajjhammi*      *dehamajjhai*  
       (c) *-majjhammi*      *-majjhai*  
 142 (k only, (b) evidently corrupt)  
       *suḥāsuhājanayaṃ*      *suḥajāṇayaṃ* (cp. 136(c) *puṇṇavisijjaṇu*)  
       (c) *appasavūṇasiddhi*      *appasavūṇā siddhi*  
       (d) *pariphurai*      *parippurai*  
 150(a) *saṃkhasamuddaḥṇ*      *saṃkha samuddaḥṇ*  
 155(a) *ammiya*      *ammie*  
 158(c) *eva ṇa*      *evaṇ nā*  
 160(a) *pattiya*      : *pattiyā*  
 165(a) *suveyai. veyai*      *su veyā : . veyā i*  
 168(d) *mūdhā*      : *vadhā*  
 169(a) *akkhai*      *akkhai*  
 173(a) *akkharacāḍiyā*      : *akkharāvadīyā*  
 176(a) *pāṇiyaham*      *pāṇie* (cf Hc 4,418)  
       (c) *samarasā*      : *samārasā*  
 187(c) *ammiya*      : *ammie*  
 197(b) *visayakasāyahaṃ*      *visayakasāyahaṃ*  
 199(a) *indiyapasaṇu nīvarīyaṃ*      *indiyapasaṇanīvarīyaṃ* (v 1 D)  
 203(c) *eyāiṃ*      *eyāi*  
 205(c) *jāsihi*      *jāsi hi (?)*  
 Pkr, *āryas* : 19, 23, 82, 138, 195, 263, 204

[B]

1. "the various others", especially the empirical "other", and the Supreme 'Other'.

5. On the *jāṇisikā* worm, Pd, notes, p 103f, a tiny worm, which, regretted that he cannot swallow the creatures which he sees in the mouth of a big fish though he has, in fact, eaten none of them, he will, because of his criminal craving, be reborn in the seventh hell.

9. *Joihiṃ*; Ap. *joiya*, Skr *yogin* : the connotation is wider than that of *Jiṇa*, (the title which could have been expected).

It will be noted that *joiya* and the verb *joel* (*dyotayati*) often appear in the same d. (as if to establish a sort of etymological or semantic connexion between the two, cf. 96. ).

21. *mūla-guṇa*, *uttara-g*, etc. For all technical terms, cf. Pd Notes ad locum, or, the case being, Walther Schubring, *Die Lehre der Jainas*....., Berlin Leipzig 1935 (*Grundriss der Indo-ärischen Philologie und Altertumskunde* 3,7), *The Doctrine of the Jainas. Described after the old sources*... translated .. by Wolfgang Beuxien. Delhi . [1962].

29. Enumeration of the *tattvas* recognized by the Jaina doctrine; hence, perhaps, H. Jain's translation *nahu*, "*nabha*". But the list is neither exhaustive nor systematic. Of the first *tattva*, the *jīva*, first a negative, then the positive definition is given.

72. There are three *pariṇāmas*, *śubha*, *aśubha*, *buddha*; the *jīva* should be "beyond *punya* and *pāpa* (compare *Dhammapada* 39, 267; 412, *Kauṭṭika* Upaniṣad 1, 4, etc; cf. Kamaṣawar Bhattacharya, *L'atman-brahman dans le bouddhisme ancien*, Paris 1973, App. 1 "Par delà le bien et le mal", p. 143 ff.).

86. *vaṃśa-vihatiṭṭhā*, H. Jain "*vaṃśavibhina*"; but cf. Sheth, *Pāśa-sadda-mahannavo*, s. v. *vihatiṭṭhā* 2: "*kuṣāḷa, dākṣa*".

96. For the syntax, compare d. 203.—A partial definition of *yogic* experience is given here.

105 d, adapted from PPr 2,127. d: *jāhīm rucal* (v.l. *bhāvahi*) *tahī laggu*.

168 Evocation of *yogic* experience,

177-d. Cf. the legends referred to by. Gustav Roth, JOI 24, 1974 (Special issue to celebrate 2500th year of Nirvāṇa of Bhagavan Mahāvīra) p. 181 ff., ubi alia.

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I, Nagin J. Shah, hereby declare that the particulars given above are true to the best of my knowledge and belief

Nagin J. Shah

*Signature of Publisher.*



## ADINATHA NEMINATHA UPADHYE

### I Life Sketch

Dr A. N. Upadhye was born (1906) in a village, Sadaiga, District Belgaum, in a family of priests by tradition but agriculturists by profession. After finishing his primary education in the village, he went to Belgaum for his high school education. After passing the matriculation examination, he completed his college education in the Rajaram College, Kolhapur, and the Willington College, Sangli. He passed his B A examination in Honours Division with Sanskrit as the special and Ardhamagadhi (Prakrit) the second subject, in the year 1928. He was appointed a Fellow in the Willington College, Sangli. For the second year of his M. A., he studied in the Bhandarkar Oriental Research Institute, Poona, where he attended the post-graduate lectures of Dr S. K. Belvalkar, Dr. V. S. Sukthankar and Dr. P. L. Vaidya. His contacts with these professors stood him in good stead in his academic career later on. At his M. A., he had Prakrit as a principal and Sanskrit as a subsidiary subject. He passed his M. A. of the University of Bombay in the first class in 1930. He was initiated in his Prakrit studies by Dr. P. L. Vaidya.

He was appointed a Lecturer's post in Ardhamagadhi at Rajaram college, Kolhapur, and he served there for 32 years. He retired as Professor in 1962.

Dr. A. N. Upadhye has, to his credit, more than 100 research papers dealing with Prakrit and Sanskrit studies, Jainism, Indian Culture, etc. They are all published in different Oriental Journals (see his "Books and Papers", Bombay, 1956). He has brought out authentic editions of nearly 30 Sanskrit, Prakrit and Apabhramsa works, many of which have been critically edited and published by him for the first time, along with learned introductions and thus saved from oblivion. In 1939, he got the D. Litt. Degree of the University of Bombay. He was Springer Research Scholar of the University of Bombay 1939-42. He was the President of the Prakrit, Jainism, Pali and Buddhism section at Hyderabad Session of the All India Oriental Conference, 1941. He was honoured with the title of Siddhantakarya at the hands of his Excellency the Governor of Bihar on the occasion of the Diamond Jubilee of the Jaina Siddhanta Bhavana, Arrah, in 1963. He was elected as the General President of the All India Oriental Conference at Aligarh Session, 1966. He was the General President of the Kannada Sahitya Sammelan, 46th Session, Shravana Belgola, 1967. He was the Emeritus Professor, 1962-1971, getting U. G. C. Grant for retired teachers. He was the Dean, Faculty of Arts, Shivaji University, Kolhapur Sambodhi 5,2-3

(1962-72) As a delegate of the Government of the India, he attended the 28th International Congress of Orientalists at Canberra (Australia), 1971, and the 29th at Paris, 1973. He was invited to work as Professor and Head of the Post-graduate Department of Jainology and Prakrits, University of Mysore, Mysore. He worked in this capacity till 1975. He attended the Second World Conference of Religion and Peace at Louvain, Belgium.

Along with Dr. Hiralal Jain he was associated with the edition of *Dhavalā* in sixteen volumes, he was the General Editor of *Mūrtidevī Jain Granthamālā* and *Manikchandra Granthamālā* published by the Bhāratīya Jñānapīṭha, Delhi and Jivaraja Jain Granthamālā, Sholapur.

Member of the Editorial Board of the Kannada Nighantu, Bangalore, and of the Project Committee of the Sanskrit Dictionary, Deccan College, Poona,

Dr. Upadhye's work 'Siddhasena's Nyāyavātara and other works' (with a bibliographic review) is published by the Jain Sahitya Vikasa Mandala, Bombay. This book got the Golden Jubilee Award of the University of Mysore in 1975. He was given the Certificate of Honour (along with five other Sanskrit Scholars) by the President of India on the Independence Day, 1975.

This great man of Learning passed away on 8th Oct. 1975. What a severe blow to Jainological research! And the Upadhyes lost an affectionate shelter. He left behind him his wife (Mrs Sundarbai A. Upadhye) and four children (Mr Gopal, Mr Jaypal, Mr Nemlnath and Miss Kanchana).

## II Works

### I Books

*Jāmbūdvīpa-pannatti-saṅgaho* of Paumanandi, Authentically edited for the first time with various readings, appendices etc, by A N Upadhye and Hiralal Jain, with an introduction in Hindi on the mathematics of Tiloyapannatti by Lakshminchandra Jain, and with the Hindi paraphrase of Balchandra Shastri. Double Crown, pp 16-152-254-32, Jaina Sanskrit Samrakshaka Sangha, Sholapur, 1958 (Jivaraja Jaina Granthamālā, 7)

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[ The list of Dr. Upadhya's works is supplied by Dr. A. N. Upadhya Memorial Committee, Kolhapur. We are grateful to the Committee.

—Editors ]

## REVIEW OF 'JAINA SECTS AND SCHOOLS'

J. C. Sikdar

Dr. Muni Uttam Kamal Jain has worked on Jaina sects and schools by giving an outline of the traditional Jaina belief, the life of Parivāṇatha, the religious, social and political conditions of India prevailing from the time of Parivāṇatha to that of Mahāvira, the schisms in Jaina church, the account of *ganadharas* of Mahāvira, the Śvetāmbara-Dīgambara split, the divisions, sub-divisions, and modern schools of the Śvetāmbaras and those of the Dīgambaras.

The author has scrapped the traditional Jaina belief in the historicity of the first twenty-two Tirthaṅkaras as mythological legend shorn of historical truth, although he has admitted the existence of Jaina-dharma anterior to the time of Parivāṇatha. There is reason to believe that the Śramaṇic tradition has been in existence for several thousand years before Parivāṇatha and primitive Nirgrantha-dharma and Nirgrantha-sect consisting of Vataśāṇa Munis<sup>2</sup> were coeval with the early Vedic culture itself or rather they were anterior to it, since social life is a condition without which the evolution of the Śramaṇic culture could not conceivably have taken place.

Dr. Jain has not traced the origin of Jainadharma and Saṅgha—the two institutions under which the Jaina world in the ages past had been living in a nascent form. The study of the history of Jaina church in different ages of Indian society, like other social activities, is governed by the dominant tendencies of the time and place. History of Jaina church requires to be comprised of sustained chronicle of its tradition.

As regard the historicity of Parivāṇatha and the account of Parivāṇa-patiyas the author has thrown light in short in less methodical way. He has given the stereotyped account of the number of members of his Saṅgha on the basis of the record of the Kalpasūtra without critical verification of it in the light of historical facts. It is to be noted in this connection that his reference to Puṣpacūḍā as the leader of nunnery of Cāturvidha Saṅgha of Parivāṇatha is subject to historical verification whether the ladies were admitted to the Saṅgha or not prior to the time of Mahāvira and the Buddha. The author has treated the topic 'The religious, social and political

1 *Jains Sects and Schools* by Muni Uttam Kamal Jain, Published by Concept Publ. Co., Delhi, 1975 pp 5+162, Price Rs. 50/-

2 RV. 10, 136, 28, Bhāgavatapurāṇa 5.3.20.  
Nyāyamañjarī Kāśī edition, p. 247 ; Nyāyamañjarī Granthibhāṇṇa p. 115.

cal conditions of India' as prevailing from the time of Paśīvanātha to that of Mahāvīra with scanty historical acumen and touched upon the account of Mahāvīra and the stereotyped number of members of his Caturvidha Saṃgha on the basis of the record of the Kalpasūtra without going deep into the historical facts as preserved in the Āgamas to find out the total number of 1417 members, consisting of 1331 Śramanas, 31 Śramanis, 26 Śramaṇopāsakas, 13 Śramaṇopāsakas, 14 Śrāvakas and 2 Śrāvikas. Dr. Jain has treated the 'Schisms in Jaina Church' with some historical perspective and thrown a good deal of light upon the final crisis in it, leading to the Śvetāmbara-Digāmbara split, by tracing the historical development of this split on the basis of both Śvetāmbara and Digāmbara traditions. In dealing with the divisions, sub-divisions and modern schools of the Śvetāmbaras and those of the Digāmbaras the author has furnished some valuable informations from literary and epigraphic records. He has not critically traced the origin and development of various Jaina sects and schools in proper chronological order, except in some cases, in the process of evolution of Jaina Saṃgha from the post-Mahāvīra period upto the present day with the spatial- and time-extension. In exploring the spatial extension of Jaina sects and schools which once included four quarters of India one finds that they were the events in the life of Indian society of which they were only parts. When the extension of Jaina sects and schools in time is explained in the process of tracing their history backwards towards their origin, one strikes upon the last plane of another society of the same kind the origin of which evidently lies considerably further back in the past.

Thus the conclusion regarding the age and origin of Jaina Saṃgha carries with it a corollary regarding the continuity of the history of Jaina Saṃgha with its sects and schools as the continuity of history is the most attractive of all the conceptions.

Jaina church has undergone gradually orderly changes with the march of time since its beginning as a result of its evolution. The process of its evolution has not ceased. In the last few hundred years many gāṇas, gacchas etc. have become extinct and others have arisen. The characteristics of the present living Jaina sects and schools are such that they can be fitted into a hierarchical scheme of well-defined categories. Jaina Saṃghas, gāṇas, gacchas, kulas, śākhās, etc. can best be interpreted as indicating evolutionary relationship.

It is to be appreciated that the value of the work of Dr. Jain lies in the fact of his first attempt to give historical outline of Jaina sects and schools,



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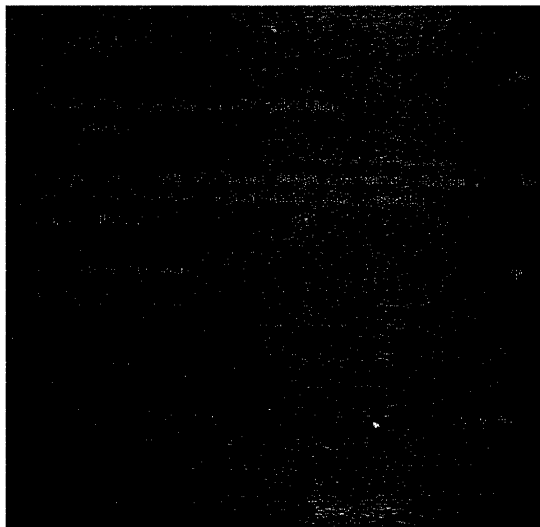
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## THE BHĀṢĀ-LAKṢANA CHAPTER OF GĪTĀLĀṆKĀRĀ

H C Bhayani

( Dedicated to the memory of Dr. A. N. Upadhye )

### 1. Introduction\*

The *Gīṭālaṅkāra*, traditionally ascribed to Bharata, is a work on music. It has been edited by Daniélou and Bhatt from a single manuscript.<sup>1</sup> The date of the work is not known. The editors are of the opinion that the *Gīṭālaṅkāra* is an ancient work, much earlier than the *Nāṭyaśāstra* of Bharata, but the view considering it as a very late work is well-founded.

The last chapter of the *Gīṭālaṅkāra* numbered fifteenth and called *Bhāṣālakṣaṇa*, gives a long list of Prakrit dialects and devotes one Gāthā to each of them to illustrate a few of their characteristic words. The dialect list is in Sanskrit (like all the earlier chapters), but the illustrative verses are in Prakrit.

It was S. M. Katre who first pointed out in 1939 the importance of this chapter of the *Gīṭālaṅkāra*.<sup>2</sup> He presented a list of the names of Prakrits given in the *Gīṭālaṅkāra* and published the text of the fifteenth chapter. Now we have an edition of the whole work.

The text of the fifteenth chapter of the GT., especially that of its Prakrit portion is very badly preserved in its only available manuscript. It is highly corrupt and full of serious errors, so much so that neither Katre nor Daniélou and Bhatt could attempt a translation or even a summary of the contents of the illustrative verses.<sup>3</sup> The text as it stands appears mostly chaotic. On the face of it, it does not seem possible to make out any connected sense even from single lines or their portions. Under the

#### \* Abbreviations used \*

ABH. Hemacandra's *Abhidhānacintāmaṇi*, edited and translated in Gujarati by Vijayakastūra Suri, 1957. DB. The text of the Prakrit portion of the *Gīṭālaṅkāra* as given by Daniélou and Bhatt. DN. Hemacandra's *Deśanāmāli* edited by R. Pischel, second edition by P. V. Ramanujaswami, 1938. GT. *Gīṭālaṅkāra*, Guj. Gujarati. H. : Hindi. IAL. : Turner's *Comparative Dictionary of Indo-Aryan Languages*. MW. : Monier Williams' *Sanskrit Dictionary*. PL. : Dhanañjī's *Pāṭalacchinnāmāli* edited by Bühler, translated in Hindi by Becharadas Doshi, 1960. PS. : *Prākṛta-sarvasva* of Mārkaṇḍeya, edited by K. C. Acharya, 1968. PSM. : H. Sheth's *Pāṭasaddamahāṇava*. R. : The reconstructed text of the Prakrit portion of the *Gīṭālaṅkāra*. SH. : Hemacandra's *Prakrit Grammar* (=the eighth chapter of the *Siddhahemastabdānuśāsana*) edited by P. L. Vaidya, 1958. SK. : Sanskrit. SMP. : A critical study of *Mahābhārata* of Puṣpadanta by R. N. Shriyan, 1969.

Śaṃbhoḍhī 5.4

circumstances, any attempt to make word division is also in danger of being considered nothing but futile guesswork.

The present effort of conjecturally reconstructing the text; in so far as it could be done has a very limited aim of making out something from a nearly hopeless text. Quite obviously such guesswork is always highly risky and subjective, and the results are patently disproportionate to the time and effort involved.

The first six verses of ch. XV of the GT. give the list of Prakrit dialects, said to have a total of fortytwo. Most of the first verse and a part of the second verse are missing. Daniélou and Bhatt have tried to restore tentatively the missing portion on the basis of indications found in the subsequent part of the chapter. The text of the first six verses along with that of the seventh verse which introduces the subsequent illustrative section is reproduced below after Daniélou and Bhatt. (The obviously incorrect Ms readings are given in the footnotes).

महाराष्ट्री किराटी च [सोराष्ट्री मागधी तथा  
 लाटी गौडी च काश्मीरी पोरस्त्या पश्चिमोत्कला ॥ १  
 पाञ्चाला चापि पैशाची] म्लेच्छी चैव तुरा[नि]का ।  
 सोमकी चोलकी काञ्ची मालवी काशिसंभवा ॥ २  
 वेदिका<sup>१</sup> च कुशावर्ता तथात्या<sup>२</sup>सुरसेनिका ।  
 मोची<sup>३</sup> च गूँरी चैव रोमकी भेदसंभवा ॥ ३  
 मारवी<sup>४</sup> कानमूली च देवकी पञ्चपत्तना ।  
 ऐन्धवी कौशिका भद्रा तथात्या भद्रभोजिका ॥ ४  
 कुन्तला कोसला<sup>५</sup> पारा यावनी कुर्कुरी तथा ।  
 मध्यदेशी च कम्बोजी [मलया चा]न्त्यमा स्मृता ॥ ५  
 द्वाचत्वारिंशतिः प्रोक्ता एता भाषाः प्रसंख्यया ।  
 एता विमृश्य कर्तव्यं गीतं गीतविचक्षणैः ॥ ६  
 लक्षणानि च सर्वेषां कथयिष्ये यथाक्रमम् ।  
 संक्षेपेण समस्तं तु न शक्यं निदर्शयि ॥ ७

This is followed by the Prakrit verses with the introductory remark अथ देशी. At the end of the chapter the title is given as भाषावलक्षणाध्याय.

In the course of our examination of the illustrative section below we shall see that in their attempted restoration of the names of the dialects, Daniélou and Bhatt are on quite uncertain grounds. Regarding the names लाटी, गौडी, उत्कला, पैशाची, तुरानिका and मलया. Probably पाञ्चाली is ninth in the order and पाश्चात्या (or पश्चिमा) is eleventh, but Daniélou and Bhatt have assumed the reverse of that order. So the last Pada of the first verse has to be something like प्राच्या (or पूर्वा) पाञ्चालिका.

1. वेदिका. 2. सुरसेनिका. 3. वौची. 4. मोद<sup>०</sup>. 5. मालवी. 6. कोशाला.

Further the fourteenth name is in all probability दुषारिका, and not दुरानिका; the Ms has actually दुखरिका in v 2, and दुरवारा (i. e. दुक्खारा) in v 21. The last name is most probably ओझा (or ओझिका) and not मलया. कानमूली is very much suspect and possibly it is a corruption of कान्यकुब्जा.

The number of languages is given as fortytwo (v 6). The subsequent verses 8 to 48 present a few lexical characteristics of each of these Prakrits. As there are *fortytwo* languages, but *fortyone* characterising verses, we have to assume that either somewhere two languages are accommodated in one verse or alternatively, one verse is missing. Daniélou and Bhatt think that v 40 illustrates in its two halves मद्रा and मद्रभोजिका respectively. Further they understand v. 47 also deals in similar fashion with two languages, namely काम्बोजी and मलया. They take the last verse, numbered fortyeight, as topically not forming a part of the माषालक्षण, but rather as a conclusion to the work as a whole, disregarding the patent fact that the language of the verse is Prakrit while the whole work excepting the verses illustrating the dialects is in Sanskrit. In fact the *whole* of v.47 illustrates the काम्बोजी dialect and the last verse of ch. XV illustrates the ओझा dialect. We think that one verse illustrating मद्रभोजिका is missing after v. 40, even though the Ms. does not indicate any gap at that place.

A critical consideration of the text of the Prakrit verses of the GT. as preserved in its single Ms. reveals the following facts about its corruptions and lapses. There are numerous lacunae in vv 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 28, 36, 39, 42, 41, 44, 45, 46 and 47. The copyist of the Ms. (or of its prototype), besides omitting or adding letters, has misread or confused numerous letters ल for ख, रय or य for ख, ह for अ, क for म, म for त, ह for द, ख for ग, हो for ओ, म for र, रय for छ, ध for ग, ज for छ, र for ङ, ङ for र, व for च, च for व, र for प, पु for उ, ह for अ, व for त, त for व, य for म, ज for ग, य for प, च for छ, ह for द, प for य, व for य, ग for झ, द for ह, य for ह, व for उ, ह for व, व for च, क for व, उ for द, म for न, व for प, द for ङ, दूँ for हु, म्ह for न्म, ल for य, द for ज, स for म, न for ग, र for व, क for ज and उ, addition or transposition of Anusvara, single letter for the double ones, etc. are other frequent errors.

In what follows the text of each verse and the observations on it are presented in the following order . name of the dialect, text according to Daniélou and Bhatt, reconstructed text, notes, the Deśya items identified. We have checked the text of Daniélou and Bhatt with the original manus-

cript and the few places where we differ from them in the reproduced text are indicated by portions enclosed in parantheses. The missing letters are indicated in the original Ms. by the corresponding number of dashes, which are shown as so many crosses in the text reproduced here.

## 2. The Text and Notes

### [१. महाराष्ट्री]

- DB. रत्नेली मल्लो सीहो कइया तिणतहियधिणे यथा(वा) ।  
 तह हलिओ(ओ) विडु(डु) वग्घो पाइयो पदमभासा(स)ए ॥८  
 R. पुल्ली<sup>1</sup> भणिओ सीहो कइयातिण<sup>2</sup>तहियकिख<sup>(1)</sup> गायव्वा ।  
 तह अलि<sup>3</sup>अलिह डु वग्घो गायव्वो पदम-भासाए ॥

- Notes* 1. DN. 6, 79 : वग्घ-सीहया पुल्ली.  
 2. The latter portion of the first line except the last word is obscure.  
 3. DN. 1, 56 अलिअल्ली मिथमए अ वग्घे अ.

- Items identified* 1 पुल्ली=सीहो 'lion'  
 3. अलिअल्ली=वग्घो 'tiger'.

\*

### [२. किराई / किराती]

- DB. जिज्जाइय अन्ने दि(हि)दठे मंषिटठज्जुअं मुलाययं ।  
 तह गुरिथ(च्छ)ओ पहदठो सुदिये रीण किराई(इ)ए ॥९  
 R. जिज्जाइ<sup>1</sup>अअं दिदठे मंषिटं मंजुअं<sup>2</sup> तु पायव्वे ।  
 तह गन्विओ पहदठो<sup>3</sup> सुदिये<sup>4</sup> रीण किराईए ॥

- Notes* 1. SH. 8-4-6 has noted जिज्जा- in the sense of दर्शन. According to PSM. जिज्जाइअ- = दृष्ट-.  
 2. The Kashmiri word for मञ्जुष्ठा 'the Indian madder' is monzu, derived from Pk. मंजुव्वा, Sk. मञ्जुका. See IAL. 9717, 9720.  
 3. DN. 6, 9 दरिअम्मि पहदठो. Pk. दरिअ- (= Sk. हप्त-) = Pk. गन्विअ- (Sk. गर्षित-).  
 4. DN. 8, 36 सुदियो संते. Pk. सत (Sk. श्रान्त-) = Pk. रीण-. रीण is frequent in Apabhramśa. See, SMP., item No. 1194.

- Items identified* 1. जिज्जाइअ = दिदं 'seen'  
 2. मंजुअं = मंषिटठ 'bright red'  
 3. पहदठो = गन्विओ 'arrogant'  
 4. सुदिये = रीण 'exhausted'

\*



### [३. सोरद्विया / सौराष्ट्रिका]

DB. दुल्लखं अजल(अल)जुत्त गाहुडिगाहो तरी मढो ।

सोरद्वियाए भणिओ त दोहयीहओ णासो ॥१०

R. 'दुल्लगं अजजुत्त' गाहुडि गाहो [तहा] तरी बेडो<sup>३</sup> ।

सोरद्वियाए भणिओ यडो [त]ह यीणओ<sup>४</sup> णाओ ॥

- Notes* 1. DN. 5, 43 दुल्लगं अवडमाणम्मि अजजुत्त=अजुक्तम् For the negative prefix अज- see SH. 8-2-197.
2. DN. 2, 89 . गाहम्मि गाहुली. गाहुडि is either a corruption of गाहुलि or is a derivative based on an alternative diminutive suffix -ड- as in Ap. वप्पुड- from वप्प.
3. DN. 6, 95 बेडो तरीह Mod Guj बेडो 'boat'.
4. DN. 5, 30 . णिणोह-दय-दरिएसु यिणो, PSM. has noted यीण- as a variant of यिण-. It derives from Sk. स्त्रयान- and like यद्ध- (<Sk. स्तब्ध-) has developed a metaphorical sense Note PL. 129 . उत्ताणा उत्तणुवा यिन्ना यद्धदा य गन्विआ दरिआ

- Items identified* . 1 दुल्लगं=अजजुत्त 'improper'.
- 2 गाहुडि=गाहो 'crocodile'.
3. बेडो=तरी 'boat'
4. यीणओ=यडो 'puffed up'.

\*

### [४. मागह-भासा / मागधी]

DB. अणकं दोअलसमओ मागहे भासाए पट्टमा(ला)रयली ।

साहाला कंकली भूवहुं (रूवहुं) तामरं भणियं ॥११

R. अणकडो(?) अलसमओ(?) मागहभासाए पट्ट<sup>२</sup>ला(?) रयणी ।

साहालो(?) ककेल्ली<sup>३</sup> रूवडअ तामरं<sup>४</sup> भणियं ॥

- Notes* : 1. The first item is quite obscure
2. पट्टला is otherwise unknown in the sense of रयणी 'night' रयली in the Ms. seems to be a corruption of रयणी.
3. According to DN. 2, 12 ककेल्ली means the Aśoka tree, साहाला possibly stands for साहालो, which is noted in PSM. In the sense of a tree in general. It corresponds to Sk. शाखाल- (f. s. शाखिन-) but it is not known in the sense of अशोक.
4. DN 5, 10 . रम्मम्मि तामरो, Apabhraṃśa and Old Gujarati रूवडअ (Mod. Guj. रुड्ड, Hindi रुडा) means 'beautiful'. It is a

considerably late word, derived from SK. रूप- with Ap. suffix  
-इअ-

Item identified : तामर=हवडअ 'beautiful'.

\*

### [५. सुत्था(?)]

DB सुत्था एसा लट्ठी विरह कुसुमज वरय(य) ।

हुल्लघ अणजुत्त तुंगी रयणी घवो भत्ता ॥१२

R. सुत्थाए(?) सा<sup>1</sup> लच्छी विरह<sup>2</sup> [मणइ] कुसुमज वरय ।

हुल्लग<sup>3</sup> अणजुत्त तुंगी<sup>4</sup> रयणी घवो<sup>5</sup> भत्ता ॥

Notes : The first word gives the name of the dialect. It is in the locative singular. Possibly we have to read सुम्हाए सुद्ध - (Pk सुम्ह- under SH 8-2-74) is wellknown as the name of a country in West Bengal. But the name of the dialect is definitely not Lātī as assumed by Daniélou and Bhatt.

1 For सा=लक्ष्मी see SMP, item no. 1278.

2. DN. 7, 91 विरहो रह-कोद्धु'मेधु and 7, 68 कोसु'भयम्मि विरहाले. Homa-candra has paraphrased कोसु भ' with कुसुम्भरक्त धलम्. The latter part of the first line is short by four Mātras. So मणइ is supplied conjecturally.

3 For हुल्लग see note no. 1 under verse 10 above.

4. DN. 5, 14 तुंगी रयणी.

5. घव- is quite an old Sanskrit word, current also in Prakrit.

Items identified 1 सा=लच्छी 'wealth' 'Goddess of wealth'.

2. विरह=कुसुमिअ वरय 'bright red cloth (dyed with the Indian madder)'

3. हुल्लग=अणजुत्त 'improper'.

4. तुंगी=रयणी 'night'.

5. घवो=भत्ता 'husband'.

\*

### [६. गोल्हा]

DB. जाइल्लो जोइइया पल्ली वगवो परं सुवो सहो ।

आलासो विसकीबो रथा(च्छा)रो विरिवोअ गोलाए ॥१३

R. छाइल्लो<sup>1</sup> जोइइयो पुल्लो<sup>2</sup> वगवो पडसुवो<sup>3</sup> सहो ।

आलासो<sup>4</sup> विसकीबो येरो<sup>5</sup> विरिवो अ गोलाए ॥

- Notes :** 1. DN. 3, 35 : छाङ्गलो अ पईवे and 3, 49 : जोङ्गलो दीवम्मि.  
 2. DN. 6, 79 : वग्गसीहिया पुल्लि.  
 3. Cf SH. under 8-1-88, 26, 206 पईसुआ=प्रतिश्रुत्=प्रतिशब्दः, प्रतिश्रुतिः 'echo' (PSM).  
 4. DN 1, 61 : विंचुअम्मि आलासो. Pk विसकीडो is Sk विषकीटः 'poisonous worm'. So 'scorpion' seems to be a specialized sense. आल- means 'animal poison' and *Abhidhānaśāstramāṇa* gives आलास्य- as a synonym of नक्क- 'crocodile'.  
 5. DN. 5, 29 : येरो के, com येरो ब्रह्मा.  
 The name of the dialect is गोह्ला and not गौडी as surmised by Deniérou and Bhatt. Golla country, as a part of Mahārāṣṭra is well known in medieval literature For example MW notes the word from Hemacandra's *Parīkṣaparvan*, and PSM. from Malayagiri's *Āvaśyaka* commentary.

- Items identified :** 1. छाङ्गलो=जोङ्गलो 'lamp'  
 2. पुल्लि=वग्गो 'tiger'  
 3. पईसुवो=सदो 'sound' (i.e. possibly 'echo').  
 4. आलासो=विसकीडो 'poisonous worm'.  
 5. येरो=विरिचो 'God Brahma'

\*

### [७. कासीरी / काश्मीरी]

- DB कासीरी अपयटो मोरो केलो नरा हिवो दुंगो ।  
 विच्छेय दु विलासो तह सूरु पूरणो भणिओ ॥१४  
 R. कासीरीय पइदटो मोरो केलो<sup>1</sup> नराहिवो दुंगो<sup>2</sup> ।  
 विच्छेओ<sup>3</sup> दु विलासो तह सुप्यो पूरणो भणिओ ॥

**Notes :** कासीरीय पइदटो=काश्मीरीय प्रदिष्टः ('indicated') or प्रदष्टः ('seen').

- 1 केलो मोरो 'peacock' is otherwise unknown is this possibly a corruption of चोरो येणो ?
- 2 दुंगो meaning नराहिवो 'prince' is also otherwise unknown. Names of many Rāṣṭrakūṭa kings ended in -दुङ्ग.
3. DN 7, 90 . विलास-अपणेषु विच्छेओ.
4. DN. 6, 56 पूरण सुप्ये According to PSM. सुप्य- is also masculine.

**Items identified :** 3. विच्छेओ=विलासो 'dalliance', 'amorous sport',

4. पूरणो=सुप्यो 'winnowing basket'.

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## [८. पुष्पा / प्राप्ता(१)]

DB. पुष्पा तासु पुरिसो दिदठ भणिव(य) महीसजा(ज्जा?) ।

तह पुर हिल्लं खिच्च अत्तासा सहरो हीरो ॥१५

R. पुष्पा तासु<sup>१</sup>(१) पुरिसो दिदठ<sup>२</sup>(१) भणिव मही<sup>३</sup>(१) सज्जा<sup>३</sup>(१) ।

तह उर<sup>४</sup>पुल्ल खिच्च अत्ता<sup>५</sup> सासु हरो हीरो<sup>६</sup> ॥

Notes : पुष्पा is probably a corruption of पुष्पा.

1. The first Desya item cannot be made out.
2. सिद्धं (<Sk. सिद्धम्, past passive participle of शास् 'to tell') is quite frequent in Prakrit (SH 8-4-2 : साद्-==कृ-), though according to PSM दिदठ- (<Sk. दिष्ट-) means 'said'.
3. The Desya item and its gloss remain unidentified. Can these be सही अज्जा ? cf. DN. 1, 50 अज्जा=असती, शुभा, नववधू, तवणी and एषा.
4. DN 1, 134 उरपुल्लो अपूव-खिच्चेसु.
5. DN. 1, 51 . माह-पिउच्छा-सासु-सहीसु अत्ता.
6. DN. 8, 70 Com. : हीरशब्दः ..हरवाचकस्तु हरशब्दमयः.

Items identified : 4. उरपुल्लं=खिच्च 'a dish of rice and pulse', 'khichri'.  
5. अत्ता=सासु 'mother-in-law'  
6. हीरो=हरो 'God Śiva'.

\*

## [९. पंचालिया / पाश्चालिका]

DB. मेहुणिहं तह भणिय तीरोपवलो अयंजुलो नउलो ।

अपचायाय मोरो रीहो×× ××××× मकारो ॥१६

R. मेहुणिवा<sup>१</sup> बहु-भरणी तीरो<sup>२</sup> पवलो<sup>२</sup>(१) अ मगुसो<sup>३</sup> नउलो ।

पंचालियाय मोरो रीहो<sup>१</sup>(१)..... मकारो<sup>१</sup>(१) ॥

- Notes : 1. DN. 6, 148 Com. : मेहुणिआ पल्या भगिनी मातुलात्मजा च.  
2. तीरो पवलो is unclear. It is possibly a corruption of नीनो पवलो. cf. DN. 1, 7 . पयलो नीने.  
3. DN. 6, 118 : मंगुस-मुगुसु-मुगसा नउले. Hindi and Marathi have मागुस.

अपचायाय is taken as corrupt for पंचालियाय. Daniélou and Bhatt take it to be equivalent to पश्चिमभाषा.

Items identified : 1. मेहुणिवा=बहु-भरणी 'wife's sister',

3. मंगुसो=नउलो 'mangoose'.

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[१०. —]

DB गिरियं लिथे विषोसं तु × पीवरो तदा भणियो ।

सारंगो तह भसलो सारो सय उक्कवला ॥१७

R. गिरिपल्लिया वि घोसं<sup>१</sup> तु<sup>२</sup>... पीवरो तदा भणियो ।

सारंगो तह भसलो<sup>३</sup> सारोसय<sup>४</sup>उक्कवला<sup>(१)</sup> ॥

- Notes . 1. Cf *Abhidhanacintamani*, 1002 : घोषस्त्वामीरपल्लिका.  
 2. The Deśya item is lost. There is a gap of five Mātras after ५.  
 3. भसल (=Sk भ्रमर-) is quite common in Prakrit. PSM. has given भ्रमर- as one of the meanings of सारंग,  
 4. This last portion is quite obscure and it is also metrically defective. Most likely it contained a Deśya item with its gloss and also the name of the dialect. Daniélou and Bhatt assume that the name of the dialect is उक्कल But It is uncertain. उक्कल्लाय, उक्कलीए or उक्कलिआए is metrically untenable in the final position. They violate the structure of the Gāthā.

Items identified : 1. घोसं=गिरिपल्लिया 'mountain-village'.

3. भसलो=सारंगो 'bee'

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[११. पच्छिम-भासा / पाश्चात्या]

DB. पंचमभासो भणिया मयण × × × × × रो तीरं ।

गीय गुदठावद्ध×उ बाबाल वत्य व ॥१८

R. पच्छिम-भासा-भणिए मयण<sup>१</sup>. . रो तीरं ।

गीय गुदठावद्ध<sup>(१)</sup>. उज्जवालं<sup>(१)</sup> वत्य<sup>(१)</sup> व ॥

- Notes The name of the dialect is unclear There is no support for taking it to be equivalent to पाञ्चाली as is done by Daniélou and Bhatt. पंचय-भासा is possibly a corruption of पच्छिम-भासा.  
 1. 2 There were possibly two Deśya words with their glosses in the latter portion of the first line. The last word seems to be the gloss of the preceding Deśya word which is lost.  
 3. गुदठावद्ध is otherwise unknown in the sense of गीय 'song'.  
 4. The last Deśya item and its gloss are not clear. DN. 1, 135 notes उज्जवालं ददे दीदि १. ० in the senses of बलारुक्ता- and दीदि-

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## [१२. —]

DB. तह बोळिया सहारो मल्लइ पिसु × × × × सव्वेय ।

पिंगळ(त) त नारी कदार इत्तेहो ॥१९

*Notes* Nothing can be definitely made out of this passage except that मल्लइ is a corruption of मण्णइ. Daniélou and Bhatt have suggested पिसाइय नेय as an emendation of पिसु....सव्वेयं in the first line. But there is nothing to support this guess. It is more likely that पिसु... stood for पिसुणो or पिसुणिय. It can be also suggested that the second line began with सव्वेयं (or सव्वेय); the second line as it is, is short by five Mātrās. There is also nothing to support the word division given by Daniélou and Bhatt with the exception of the word मल्लइ (i.e. मण्णइ). The name of the dialect also cannot be made out. It is likely to have been in the lost portion. Or is it given in the beginning?

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## [१३. मेच्छी / म्ळेच्छी]

DB. म्ळे(मे)च्छीए पुल भणिओ तप्पिलि च्हारा × × × × ।

गुण्णीतेल आद्वी चहा पुल्ल ॥२०

*Notes* : The name of the dialect is मेच्छी i.e. म्ळेच्छी. The first portion is to be read मेच्छीए पुण भणिओ. No Deśya item or its gloss can be identified from the rest. The second line also is metrically defective and it is short by some eight Mātrās.

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## [१४. तुक्खारी / तुषारी]

DB. तुरवाराप स सघो सत्थारो भदिओ तहा कण्हो ।

इ × × × × इत्त पुक्ककाओओ आभणिआ ॥२१

R. तुक्खारीए य सेळा 'सत्थारो भदिओ' तहा कण्हो ।

इ.....इत्त<sup>३</sup>(?) पुक्कका(?) कोठवा<sup>४</sup> भणिआ ॥

*Notes* : तुरवार is a corruption of तुक्खारी (i.e. the dialect of the तुषार country or Tokharistan). The anusvara signifies gemination of the following consonant, and रवा stands for र्वा. In verse 2 also the Ms. reads तुक्करिका which is to be taken as तुषारिका (or तुक्खारिका) and not as तुरानिका as wrongly guessed by Daniélou and Bhatt.

1. सत्थार- (Sk. संस्तार-) and सत्थर- (Sk. सस्तर-) are commonly used in Prakrit in the sense of bed,

2. DN. 6, 100 : मद्दिओ कण्ठे. There मद्दिओ is noted as a variant reading for मद्दिओ, and that is the correct form of the word, because we find मद्दिओ and not मद्दिओ used to signify Krishna in the Apabhramśa epics of Svayambhu and Puṣpadanta.
3. and 4. Nothing can be definitely made out from the second line. If the fourth item is कोलया it is recorded at DN. 2, 48 in the sense of करीषावेन, and पुंजुआ (if it is corrupted as पुंजुआ in the text) is also noted with the same sense at DN. 6, 84.

Items identified 1. सरयारो=सजा 'bed'.  
2. मद्दिओ=कण्ठो 'Krishna'.

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### [१५. सोमकी]

DB. इंदवहु ईदो ओदासा लोहरिलो × × ।

[सो]मया हि ओ भ × × × ॥२२

R. इंदवहु ईदोओ दासालो(?) हरियो . ... ।

....मयाहिओ भ..... ॥

- Notes . 1. In very late Sanskrit इन्द्रवधू- is known in the sense of इन्द्रगोप-. See for example the *Hindī-Śabda-Sagar*. We have in Prakrit इंदगोव-, ईदोव- (DN. 1, 81) and इदोव- (*Samdeśasaka*).
2. The second item is obscure The gloss is possibly हरियो. Metricaly the latter part is defective and short by several Mātrās.

In the second line one lacuna is at the beginning and another at the end. Daniélou and Bhatt assume that the name of the dialect was given in the beginning of the second line and hence they supply the letter सो before मयाहिओ. But मयाहिओ is Sk. मृगाक्षिपः and as such it seems to be the gloss for the Deśya item that possibly followed it in the last portion भ suggests भण्ण or भण्णए after which appeared the Deśya item If, as in the Mahābhārata, the Deśya word for lion was here also पुल्ली, then the latter part of the second line can be reconstructed as मयाहिओ भण्णए पुल्ली. The name of the dialect was contained in the lost portion either at the end of the first line or at the beginning of the second.

Item identified . इंदवहु=ईदोओ 'a kind of rainy insect'.

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## [१६. चोली / चोलकी]

DB. ए गरणणाहो भल्लह बहलो सुराहिओ मसलो ।

वसुआ बदि हुसुक सई पुण पुरी इयत्य ॥२३

R. [चोली]ए गरणाहो भण्णह <sup>१</sup>बहलो(?) सुराहिओ <sup>२</sup>मसलो(?) ।

वसुआइदं<sup>३</sup> हु सुक्कं <sup>४</sup>सई (?) पुण पुरी इयत्य ॥

*Notes :* The first line is short by four Mātrās and the name of the dialect is also missing. The name चोली is to be supplied in the beginning before the ए of the locative.

1. बहल- is otherwise unknown in the sense of गरणाह-.
2. मसल is otherwise unknown in the sense of सुराहिअ-.
3. SH. 8-4-11 उद्गातेरोदम्मा वसुआ; वसुआइय-<sup>३</sup>सुक्क- (PSM.).
4. सई- is otherwise unknown in the sense of पुरी. DN. 6, 1 gives गामहाणे पई.

*Item identified :* वसुआइदं=सुक्क 'dried up'.

\*

## [१७. कंची / काञ्ची]

DB. रलि ञ्जामो असमत्यो कंचीए पट्ठवमणो तुंङ् ।

स्वखयण अरिपल्ली भणए वग्घो ॥२८

R. निरथामो<sup>१</sup> असमत्यो कंचीए पट्ठव<sup>२</sup>मणो (?) ।

तुंङ्<sup>३</sup> स्वर-वयण अरियल्ली भणए वग्घो ॥

*Notes :* 1. PL. 470 ओल्लमो निरथामो and DN 1, 164 com. ओल्लमो सेवको निरथामो निरथामा चेति व्यर्थ<sup>१</sup>, निरथामो obviously derives from Sk. निःस्थामन्-.

2. पट्ठवमणो is obscure and the text here is also metrically defective.
3. तुण्ड- is quite familiar in Sanskrit (and Prakrit) with the meanings 'a beak, snout (of a hog etc.), trunk (of an elephant), the mouth.'
4. DN. 1, 24 : अरियल्ली सद्धे.

*Items identified :* 1. निरथामो=असमत्यो 'weak', 'lacking strength'.

2. तुंङ्=स्वर-वयण 'snout of a hog'.

3. अरियल्ली=वग्घो 'tiger'.

\*



[१८. मालवि / मालवी]

- DB ररथा(रुछा)×× असुल्लहो कूलम्बोणोअ ×× भणिओ ।  
 उडधं तणय कुडीरं मालविण मेयलो विंणो ॥२५  
 R रुछा<sup>१</sup>[मओ] अ सुणहो <sup>२</sup>कूल सेणा अ भणिओ ।  
 उडधं<sup>३</sup> तणय-कुडीरं मालविण मेयलो<sup>४</sup> विंणो ॥

- Notes* · 1. DN. 7, 4 · रुछामओ=साणो.  
 2. For कूल सेणा see note no 1 on verse 30 below.  
 3. उडध- is a regular tadbhava from Sk. उटल-, तणयकुडीर=तणकुटीर-.  
 4. मेयल-, Sk. मेकल- is the name of a mountain in the Vindhya range. Sanskrit lexicons give मेकलकन्यका and मेकलविजा as synonyms of the river Narmada

- Items identified* : 1. रुछामओ=सुणहो 'dog'  
 2. कूल=सेणा 'army'  
 3. उडधं=तणयकुडीर 'grass hut'.  
 4. मेयलो=विंणो 'the Vindhya mountain'.

\*

[१९. कासी / काशीसंभवा]

- DB. लपि उच्चा तह चोरी कासीए पिंडरी चोरी  
 वे(चे)छ पट्ट वा(वो)र नाहणी ×××× ××××× ॥२६  
 R. लपिक्खो<sup>१</sup> तह चारो [मण्णह] कासीए पिंडरी<sup>२</sup> चोरी ।  
 चेल<sup>३</sup> पट्ट उवोरे<sup>(१)</sup> नाहणी... . ॥

- Notes* · 1. DN 7, 19 लपिक्खो तह चोरे.  
 The first line is short by four Mātrās So मण्णह is supplied conjecturally.  
 2. पिंडरी is otherwise unknown in the sense चोरी. But Sk. पिण्डार-, Pk. पिंडार- (पिंडार- according to DN 6, 58) 'buffalo-herd' has acquired the meaning of 'free-booter', 'marauder' in many NIA. languages, e.g. H. पिंडारा, G. पीडारो, पीडारो, P. पिंडारा. See IAL 8172.  
 3. चेल- and पट्ट- are commonly used in Sanskrit and Prakrit in the sense of garment. The rest of the verse is obscure and defective.

- Items identified* · लपिक्खो=चोरो 'thief'  
 2. पिंडरी=चोरी 'theft'.  
 3. चेल=पट्ट 'garment'.

\*

## [२०. वेदि / वेदिका]

- DB. छट्ट' (द) मोसो भणियं वेदीए कुरमरी तहा बंदी ।  
 हेर'बो तह पडहो येणो चोरो चल पील ॥२७  
 R. 'छट्ट' भणियं मोसो वेदीए कर्<sup>२</sup>मरी तहा बंदी ।  
 हेर'बो<sup>३</sup> तह पडहो येणो<sup>४</sup> चोरो <sup>५</sup>बल पीण ॥

- Notes : 1. Sk. छुट्ट-; छुट्ट-; Pk. छुट्ट-; छट्ट. 'to plunder', 'to rob', Pk. छट्ट-  
 'robbed'; Guj. Hindi लूट 'booty'. See IAL 11078.  
 2. DN 2, 15 . कर्मरी बंदी (=हठहता स्त्री).  
 3. DN, 8, 76 हेर'बो. डिडिमे वेअ.  
 4. येण- is a regular tadbhava from Sk स्तेन-.  
 5. cf DN. 6, 88 बलिओ=पीणो.

- Items Identified 1 छट्ट'=मोसो 'booty'  
 2. कर्मरी=बंदी 'woman imprisoned in war'.  
 3. हेर बो=पडहो 'drum'.  
 4. येणो=चोरो 'thief'.  
 5. बल=पीण 'fat'

## [२१. कुसवत्तय-भासा / कुशावर्ता]

- DB. कुसुमवत्तय भासा×तह च्छुरीच्छुरिया मुणेत्या ।  
 पिडचलो × × दयगो कूहवाहापि अंजाला ॥२८  
 R. कुसवत्तय-भासिए तह ....'छुरी(र) छुरिया मुणेत्या ।  
 पिडचवो<sup>२</sup> तह खगो <sup>३</sup>कूवं बाहावियं जाण ॥

- Notes : The text of this verse is marginally added in the Ms  
 1. कुशावर्ता (verse 3) suggests कुसवत्तय as the proper Prakrit form here, which also preserves the metre. It seems that after तह there is a lacuna of four Mātrās, otherwise the structure of Gāthā is violated. Possibly the Deśya word corresponding to छुरी or छुरिया filled that place.  
 2. DN 6, 59 gives पिडचवो=खगो. We assume that the text here is a corruption of पिडचवो तह खगो. The Mss often confuse च with व, and वगो can well be a corruption of खगो.  
 3. कूवार- in the sense of बाहा 'cry for help when in distress' is frequently used in Apabhramśa. See SMP. no. 882 (for बाहा see SMP. no. 128). For बाहाविय- see PSM.

Items identified : 2. पिंडधवो = खगो 'sword'.

3. कूयं=वाहाविषं 'cry for help in distress'.

\*

### [२२. सूरसेणी / शूरसेनिका]

DB. संगा भल्लइ वग्गा सा पंतिक्क च सूरसेणाए ।

भाइल ओ(ओ) वर उर ओ(ओ) अरिया असई मुणे अत्थ ॥२९॥

R. संगा<sup>1</sup> भण्णइ वग्गा सायं<sup>2</sup> तिक्खं च सूरसेणाए ।

भाइलओ<sup>3</sup> वर नुरओ अदया<sup>4</sup> असई मुणेअव्वा ॥

Notes : 1. DN. 8, 2 . संगा सडी वग्गा,

2. सायं=Sk. घातम्=तीक्ष्णम्,

3. DN. 6, 104 भायलो=वच्चनुरंगो.

4. DN. 1, 18 अदया=असती.

Items identified : 1. स'गा=वग्गा 'reins'.

2. सायं=तिक्खं 'sharpened'.

3. भाइलओ=वर-नुरओ 'a horse of good breed'.

4. अदया=असई 'unchaste woman'.

\*

### [२३. भोजी]

DB. कुलं सेणा वच्छं पुंढीए अंविंयं च विवरीरं ।

भोजीका इरपुरिसो भडिलो अखई करीनाजी(ऽरी) ॥३०॥

R. 'कुलं सेणा वरयं<sup>2</sup> मुंडी पर्यवियं(१)<sup>3</sup> च विवरीरं ।

भोजिए काइर-पुरिसो भडिलो<sup>4</sup> अखई करीनारी<sup>5</sup> (१) ॥

Notes . 1. DN. 2, 43 कुलं=वलपच्छा=सैन्यस्य पक्षादभागाः

2. DN 6, 133 मुंडी गिरगी, (cf. DN. 4, 31 com गिर'गी तथा गीर'गी शिरोवगुण्ठनम्). Here मुंडी is given in the general sense of garment.

3. पर्यवियं is likely to be a corruption of पच्छवियं (or पच्छट्ठियं, पच्छट्ठियं)=Sk. पर्यस्तम् cf SH. 8-4-200 पर्यसः पलोह-पल्लह-पल्लहराः. For विवरीर- see the illustration under SH. 8-4-424.

4. of Sk. भडिल- 'a servant'; भडिल- is coupled with भंद- 'a pump' at 5-96-11 in the list of Deśa words given in the Prakrit chapter of Kramadīvarṇa's *Saṃskṛtīyastara*.

5. The Deśya item given here with the meaning of असती remains unidentified. PL. 91 gives अहिसारिया (Sk. अभिसारिका)=दुःशीला i.e. असती.

- Items identified* : 1. कूल=सेना 'army'.  
 2. मु'डी = वरय 'garment',  
 3. मडिलो=काहर-पुरिसो 'coward'.

\*

### [२४. गुज्जर-भासा / गुर्जरी]

- DB. छिमु(च्छ) विमलह गुज्जरभासाए माहरं संगे ।  
 बाछु कि ह(म्)डियाजत सं घास खल जुसं(स) ॥३१  
 R. छिछइ<sup>१</sup> मण्णह असई गुज्जर-भासाए <sup>२</sup>नाहरं सिंवे ।  
 बाछुकी<sup>३</sup> चिम्मडिया जवसं<sup>४</sup> घासं खलं जुसं<sup>५</sup> (?) ॥

*Notes* : 1. DN. 3, 16 छिछओ देह-जारेसु, SH. 8-2-174 छिछइ=पुअली; PSM.

छिछइ=असती

2. cf. Hindi, Rajasthan नाहर 'lion', tiger; Gujarati नार 'wolf', 'a wolf-like animal'. Not attested in Prakrit or Apabhramśa. It seems to be a very late word. In the text the accusative is irregularly used for the nominative.
3. According to ABH चिर्मिटी (or चिर्मिटी) and बाछुकी are synonymous. बाछुक्क- is used in Hemacandra's *Paritōṣa-parvan* (MW.). In Prakrit बाछुकी is attested from Hala's *Saptatataka* (PSM). For NIA, derivatives of चिर्मिट- etc. (in Lahanda, Panjabi, Sindhi, Konkni and Marathi) see IAL. 4826. There Guj चीमड्, चीमडी also should be included IAL. has not noted any derivatives from बाछुकी.
4. जवस- derives from Sk यवस- (m n.) and is a commonly used Prakrit word.
5. This item and its gloss are doubtful

- Items identified* 1. छिछइ=असई 'an unchaste woman'.  
 2. नाहरं=सिंघे 'lion'  
 3. बाछुकी=चिम्मडिया 'cucumber'  
 4. जवसं=घास 'grass', 'fodder'

\*

### [२५. रोमय-भासा / रोमकी]

- DB. रोमयभासा भणिओ पावी सचो सहारवो बढवो ।  
 चंगं तह अकलकं विसल सज्जं वियाणेहि ॥३२  
 R. रोमय-भासा-भणिए पावो<sup>१</sup> सण्यो सहारवो<sup>२</sup>(?) बढवो(?)।  
 चंगी<sup>३</sup> तह अकलकं विसलं<sup>४</sup>(?) सज्ज वियाणेहि ॥

- Notes**
1. DN. 6, 38 पावो सप्ये.
  2. सहारवो वडवो is unclear. The last word should be rather वडव् (unless वडवो stands for वडवाम्नि). Even if we take सहारवो as a corruption of महारवो (or महारवा) it is no help, because neither महारवो is known in the sense of वडवाम्नि, nor महारवा in the sense of वडवा.
  3. DN. 3, 1 : चग चाव'.
  4. विसल is otherwise unknown in the sense of सज्ज 'quickly', or 'ready'. Can it be वसण मज्ज' (i.e. व्यसन=मद्य-).
- Items identified**
1. पावो=सप्यो 'snake'.
  3. चंग=अकलकं 'spotless'.

\*

### [रद. मेय-भासा / मेद-संभवा]

- DB. गदी मंगल्लर् जगर' कवचं मुण्यत्थ ।  
परिवो परिवारो कल्लि कंठं च मेयमासाप ॥३३॥  
R. गंदी' मंगल्लर् 'जगर' [तह] कवचं मुण्यत्थ ।  
'परिवो परिवारो कल्लि कंठं' मेय-मासाप ॥

- Notes :**
1. In Pāli and Buddhist Hybrid Sanskrit गंदी means 'gong'.
  2. जगर- =कवच- is common to Sanskrit and Prakrit. See Hemacandra's remarks under DN 3, 41. Hence he has included जगर- in his ABH.
  3. Pk. परिगहो = परिवारो 'king's retinue'. Pk. परिगहो, Ap. परिगहो has developed in Old Gujarati as परिगु and later it appears as परहु. Occurrence of such a late word among the Deśya words of the Gṛāṃyāṇa is quite significant.
  4. In Prakrit and late Sanskrit वड- and वड- are known in the sense of eunuch. See IAL. 9124 and 7717.

- Items identified**
1. गंदी=मंगल्लर् 'trumpet etc. played on auspicious occasions'.
  2. जगर=कवच 'armour'.
  3. परिवो=परिवारो 'king's retinue'.
  4. वड' (or वंठे, वड')=कल्लि 'eunuch'.

\*

## [२७. मारव-भासा / मारवी]

DB मारवभासा भणिओ धवलो सूरु अमंगलो अगगी ।

चंप तह विद्रु पुच्छ(च्छं) पुरिसो कलो मली धुसिड'(ओ) ॥३४

R मारव-भासा-भणिष्ट धवलो<sup>1</sup> सूरु अ मंगल<sup>2</sup> अगगी ।

छिप्यं<sup>3</sup> तह वि द्रु पुच्छ पुरिसो कलोमली<sup>4</sup> धुसिड'(?) ॥

*Notes* . 1. धवल is otherwise not known in the sense of सूर- ('sun' or 'brave').  
DN. 5, 57 gives धवल- = यो यस्या जातावुत्तमः. So with some stretching धवल- can mean हूर-.

2. PSM. has given अग्नि- as one of the meanings of मंगल- (n.). According to the *Gṛhyasūtras* मंगल- (m.) is a name of Agni (MW.). The *Rajasthan Sabad Kos* of Sitaram Lalas has noted मंगळ, मगळा, मगळि 'fire' from Old Rajasthan literature.

3. DN. 3, 36 . छिप्यं भिकखा-पुच्छेसु.

4. The last part of the second line is obscure. Possibly we should reconstruct as पुरिसो तह तोलणो भणिओ, cf. DN. 5, 17 : पुरिसम्म तहणो तोलणो अ.

Actually the DN. form तोलणो is based on a questionable MS. tradition. It should be दोलणो, cf. दोल्लो in Apabhramśa, Rajasthan, Panjabi etc. and दोलणो in Panjabi in the sense of नायक 'hero', 'lover' or later 'bridegroom'.

*Items identified* . 1. धवलो=सूरु 'brave'.

2. मंगलो=अगगी 'fire'.

3. छिप्यं=पुच्छ 'tail'.

\*

## [२८. कानमुखी(?) ]

DB. इन्हो तह यषलहो हरिसो चंदो अकाचपओ ।

साहील सुपउत्त मंक दिस(य)ह द्रु लावंदी ॥३५

R. <sup>1</sup>इन्हो तह य षणइहो <sup>2</sup>हरिसो(?) चंदो अ काचपओ(?) ।

साहीण द्रु <sup>3</sup>पउत्त(?) मंक(?) दियह(?) द्रु लावंदी(?) ॥

*Notes* : 1. PL. 194. अड्डा इन्मा घणिणो; ABH. 357 : इम्य आळ्यो धनीश्वरः. In the specialized sense of वणिक् only, Hemacandra has treated इन्म- as a Deśya word (DN. 1, 79).

2. हरिसो is otherwise unknown in the sense of चंदो 'moon'.

काचपओ is perhaps a corruption of काणमूहीए (or कणउभीए?).  
Metrically the end portion of the first line is short by three  
Mātrās.

3. पउत्त- is otherwise unknown in the sense of साहीण-(i.e. स्वाधीन-).  
DN. 6, 66 gives पउत्त- with the meanings घर- and पवसिअ-.
4. मंक दियह is obscure. मक- is otherwise not known in the sense  
of दियह- 'day'. DN. 8, 2 gives संखो with the meaning माराव-(Pk.  
माराह-).  
तुलावदी is perhaps a corruption of तु णायति.

Item identified . 1. इम्मो=कणङ्गदो 'rich'

\*

### [२९. देवकी]

DB. हयमीए × × × मा(ता) लच्छी फलो (फारो) कुओ सुहासिअं सेल ।

उहासो संताओ चखेणअं लज्जियं मणियं ॥३६

R. देवइए(!) सा<sup>1</sup> लच्छी<sup>2</sup> फारो(!) कुओ सुहासिअं<sup>3</sup> सेल(!) ।

उहासो<sup>4</sup> संताओ चेलणअं<sup>5</sup> लज्जियं मणियं ॥

Notes : On the basis of verse 4 हयमीए is to be taken as a corruption of  
देवइए, but the difference between the letters is such as does not  
inspire any confidence. If some letters are missing, the verse as  
it stands would have several Mātrās in excess.

1. For सा=लच्छी see note 1 on verse no. 12, PSM. has noted सा also  
in the same sense.
2. 3. फारो कुओ and सुहासिअं सेल are obscure. Neither the Deśya items  
nor their glosses can be definitely made out.
4. DN. 1, 99 . उहासो तावे and in the commentary उहासो संतापः
5. DN. 7, 65 . लजाइ चिलिअ-विदूणा वेदूणा तथेअ वेल्हणा and in the comm-  
entary केचित् वेल्हणयं लज्जेत्याहुः.

Items identified : 1. सा=लच्छी 'Goddess of wealth'.

4. उहासो=संताओ 'heat'.

5. चेलणअं=लज्जियं 'shame', 'being ashamed'.

\*

## [३०. पंचपट्टणी / पञ्चपत्तना]

DB. आहृच्च अस x x x सील हससिअ व पचपट्टली भणिण ।

मंडलओ तह सुणओ ताही लिथणि सालिदा ॥३७

R. <sup>1</sup>आहृच्च अचत्थ(१) <sup>2</sup>सील(१) हसिअ(१) पंचपट्टणी-भणिण ।

<sup>3</sup>मंडलओ तह सुणहो <sup>4</sup>ताहीलिथणिसालिहदा(१) ॥

Notes : 1. DN. 1, 62 आहृच्च अचत्थे But what follows आहृच्च in the text seems to be considerably different from अचत्थ.

2. The second Deśya item cannot be made out.

3. DN. 6, 114 : मंडलो साणे.

4 This part of the second line is completely obscure.

Item identified . 3. मंडलओ=सुणहो 'dog'

\*

## [३१. सिंधुय-भासा / सैंधवी]

DB. सिह(द्ध)यभासा भणिण तहापचलो भुपियासिओ हेरो ।

दोल व ओ महो सहउ(ओ) गवल अवसेहिस भलिय ॥३८

R. सिंधुय-भासा-भणिण तह पचणो <sup>1</sup>ह(१) पियासिओ(१) हेरो<sup>2</sup> ।

<sup>3</sup>दोलवओ(१) महोसहओ(१) गवल अह सेहिर' <sup>4</sup>भणिय' ॥

Notes . 1. cf. DN. 7, 24 : लूआ मयतण्हाए; Hindi, Guj. लू 'hot wind'.

2. पियासिओ is obscure. For हेरो, cf. Sk. हेरक-, हैरिक-'spy' and IAL. 14165.

3. Nothing can be made out of the first portion of the second line. Metrically too it is defective. Can it be रोलवओ भमरओ ? cf. DN. 7, 2 : भमरे रसाठ रोलवा.

4. DN. 8, 44 com. : सेरिमो महिपेऽपीत्यन्वे; Sk. सेरिभ-, Ap. सेरिह-'wild buffalo'. See SMP item no. 256, 257. सेहिर- is due to metathesis

Item identified : 4. सेहिरं (सेरिह'१)=गवल 'wild buffalo'.

\*

## [३२. कोसिया/कौशिका]

DB. तहा कासिया भल्लह दुहिया xxxx हसो ।

[सो]हि णवो पिंढारो मडली शूणी पथमचारै (पथोमज्जे) ॥३९

R. तह कोसिया[ए] भण्णह दुहिया<sup>1</sup>...<sup>2</sup>हसो ।

[म]हिखीवो पिंढारा<sup>3</sup> बिअली<sup>4</sup> शूणा पथामज्जे(१) ॥



- Notes* : 1. The Deśya item corresponding to the gloss बुद्धि and possibly another Deśya item and its gloss are lost.  
 3. cf. DN. 6, 58 com. पैढारो महिषीपाल इति देवराजः and DN. 7, 41 com. : बच्छीवो गोपः. DN. 6, 130 माहिलो महिसिवालमि also is worth considering  
 4. DN. 4, 9 द्विअली यूणा and PL. 360 यूणा दिअली.

- Items identified* : 3. पिढारो=महिषीवो (or माहिलवो) 'buffalo-herd'.  
 4. द्विअली=यूणा 'post'.

\*

### [३३. भद्रा/भद्रा]

- DB. भ(स)ह भणाए तह(हं)....वि(चि)यगो रोगी ×× सीसं ।  
 जलणं भल्लह दीणं हत्यो साहापवो ईवा ॥४०  
 R. भद्रा-भणिण तह...वि'यगो(१) रोगी(?)××सीसी<sup>२</sup> ।  
<sup>१</sup>जयणं भण्णह जीणं हत्यो साहा<sup>२</sup> य णायव्वा ॥

*Notes* . Denléou and Bhatt suppose that the first line of verse 40 illustrates the Bhadrā dialect and the second line illustrates Bhadrabhojika in accordance with verse 4. But there is no mention of Bhadrabhojika or any other name in the second line of verse 40. So it seems that the whole of the verse 40 illustrates only Bhadrā and the verse for Bhadrabhojika is missing.

- 1-2 As the text has gaps here, no Deśya items can be made out. Possibly the last two letters suggest that the second Deśya item was समसीसं which according to the DN. means सहस्र- and निर्मेर- and according to the PL. समसीसी means सादस्य-.  
 3. DN. 3, 40 जयणं हय-कवचमि; PSM. जीण- 'saddle'; Sk. जयन- 'armour for cavalry'(MW.), जीन- 'leather bag, woolen cover'(MW.). Hindi जीन, Guj. जीन (from Persian *zīn*) 'saddle'.  
 4. One of the meanings of Sk. शाखा is 'arm'.

*Items identified* : 3. जीणं=जयणं 'horse's armour'.

4. साहा=हत्यो 'arm'.

\*

### [३४. भद्रभोजिका]

[The verse is possibly missing]

\*

## [३५. कुंतला/कुन्तला]

DB कुxxxxxव इयहीरा लज्जा खलो कोणो ।

पासंडे नि(मि)तुवेदव् धीओ पद्दो स इ सन्नी ॥४१

R. कुंतल]...<sup>1</sup>वइल(?) हीरा<sup>2</sup> लज्जा [तहा] <sup>3</sup>खलो(?) कोणो ।

<sup>4</sup>पासंडे मितुवेद(?) <sup>5</sup>वचीआ(?) पद्दो(?) मइ <sup>6</sup>सन्ना ॥

- Notes* . 1. The beginning portion of the first line is defective, so the Deśya item and its meaning cannot be recovered
2. cf. DN 8, 67 हित्त-हीरणा लज्जा and हिरी (Sk. ह्रीं)=लज्जा.
- 3 खल- is otherwise unknown in the sense of कोण- 'corner'; or कोण- is also not known in the sense of 'rogue'.
- 4 The text is quite obscure. Possibly we should read पासंडे मिच्छत्<sup>1</sup> i.e. पाषण्ड- =मिच्छात्-.
5. वचीओ पद्दो is metrically defective. Whether we have here वंदी=महीरी or वपीओ (DN 7, 33)=वातक- nobody can say.
- 6 Pk. सन्ना (Sk. संज्ञा) has मति- as one of its meanings.

*Items identified* : 2. हीरा=लज्जा 'bashfulness'.

6. संज्ञा=मह 'intelligence'.

\*

## [३६. कोसला/कोशला]

DB. तह कोस(म)ल्य भणिओ सुखो ठेरो असीविओ साही ।

गोला भणई नाई येरो कसरो मओ न हरो ॥४२

R. तह कोसलाय भणिओ उइदो(?) ठेरो<sup>1</sup> अ सीविआ<sup>2</sup> सई(?) ।

गोला<sup>3</sup> भणइ गाई चोरी(?)<sup>4</sup> कसरो मओ(?)नहरो(?)<sup>5</sup> ॥

- Notes* : 1. ठेरो (<Sk. स्थविरः)=वृद्धः (PSM) or येरो=ब्रह्मा (DN, 5, 29). It is not known in the sense of सुख- (i.e. मूर्ख-) Hence we may take सुखो as a corruption of either उइदो or ब्रह्मा.
2. DN, 8, 29 has सईह सिब्बि-सिब्बिणिआ. साही has the sense of रथ्या 'street' (DN, 8, 6; PSM.). There is a late Pk. word सेरी, Guj सेरी 'street' Its diminutive would be सेरिआ. Hence if सीविआ is correct साही is a corruption of सईह, and if साही is correct सीविआ is a corruption of सेरिआ.
3. DN, 2, 104 gives गो as one of the meanings of गोला.

4. According to DN, 2, 4 कसरो=अहम-बहुलो It is not known in the sense of धेरो i.e. बुद्धः or ब्रह्मा But Sk रथौरिन् (ABH. 1263) or रथौरिन् (MW.) means an ox. So धेरो may be a corruption of योरी.
5. मओ नहरो is obscure. नहरो means 'nail' and मओ means 'deer', 'beast'. So it seems the text here is corrupt.

- Items identified*
1. ठेरो=बुद्धो 'old man'.
  2. सीविआ=सुई 'needle'.
  3. गोला=गाई 'cow'.
  4. कसरो=योरी 'ox', 'an ox of low breed'.

\*

### [३७. पारा]

- DB टिपी भणइ विलओ पूसोकीलो पलेविअं सरिअ ।  
मल्लणियाय जणणी पाराए अइकिया बहिणा ॥४३॥
- R. टिपी<sup>1</sup> भणइ तिलओ पूसो<sup>2</sup> कीलो पलेविअं सरिअ<sup>3</sup> ।  
मल्लणिया<sup>4</sup> य जणणी पाराए अकिया<sup>5</sup> बहिणी ॥

- Notes* : 1. DN. 4, 3 टिपी टिकं तिलए. cf Guḍḍī टीपकी in the same sense.
2. DN. 6, 80 पूसो हल-सुगेसु. कीलो=कीरो (Sk. कीरः).
3. DN. 6, 18 gives परेवयं=पादपतनम्. And as कीरो became कीलो so परेवय might have become पलेवय. But the gloss सरिअं=सृतम् 'passed', 'gone'. Alternatively Pk. पलेविअं=परीतम्, ज्वलितम्. Thus neither quite fits here.
- 4 cf. DN, 6, 112 : मम्मी मल्लणी मामा य मामीए. As the words माइ, माडआ 'mother', and मामी 'maternal uncle's wife' were secondarily used to mean friend (see DN 6, 147 and SH. 8-2-195), so मामी and its synonyms acquired the secondary sense of 'mother'
5. DN. 1, 6 : अक्का बहिणी

- Items identified*
1. टिपी=तिलओ 'ornamental forehead mark'.
  2. पूसो=कीलो 'patrol'
  - 4 मल्लणिया=जणणी 'mother'.
  5. अकिया=बहिणी 'sister'.

## [३८. जावण-भासा/यावनी]

DB. बारणभासा×××ओ गोडुसिली तहा वेसा ।

×छिरि मछई स सवो कुडुणी रथा[च्छा] महो जत्ता ॥४४

R. जावण-भासा[-भणए पा]ओ गोडु<sup>१</sup> केली<sup>२</sup> तहा वेसा ।

[सि]छिरि<sup>३</sup> भणह मसओ कुहिणी<sup>४</sup> रच्छा महो<sup>५</sup> जत्ता ॥

*Notes* : 1 गोड-, गोडु=पाद- (PSM.) See also IAL, 4272.

2. cf. DN 2, 44 केली असई.

3. DN. 3, 62 : चीहि-मसएसु सिछिरिआ.

4. DN. 2, 62 कुहिणी कुपर-रच्छासु.

5. मह- meaning 'festival' (religious or secular) is quite common in Prakrit. It can well signify दाम्ना 'religious festival or procession'

*Items identified* : 1. गोडु=पाओ 'foot'

2. केली=वेसा 'prostitute'.

3. सिछिरि=मसओ 'mosquito'.

4. कुहिणी=रच्छा 'street'

5. महो=जत्ता 'religious festival'

\*

## [३९. कुक्कुरी/कुर्कुरी]

DB. ××××× सुणह वाकुरी एसेदडी...होतवो ।

अछ अंगो कलपनो सवलो णचलो फरोक...॥४५

*Notes* . The manuscript reads हल्लिवा(१)पु(१)र (or रे) after सेदडी. कुक्कुरीए and णायवो are obvious emendations. But nothing can be made out of the Deśya items or their glosses.

\*

## [४०. मञ्जिम-भासा/मध्यदेशी]

DB. ××भणहं विररा(सा) मञ्जिमभासाए वारिअं पीअं ।

लंबोसा ×× ठ ठ ठ ठ (० ० ० ०) कुदठिल्लिहो लासर×××॥४६

R. — — भणह वीअ(?) मञ्जिम-भासाए वारिअं पिअं ।

लंबो सालवव ×× कुदठिल्लिहोलासर(१) ××× ॥

*Notes* : After लंबो in the second line the MS. reads सालवव. What is read by Danielsou and Bhatt as ठ ठ ठ ठ are only small circles,

Only the item at the end of the first line can be made out. DN 6, 46 gives जले पिचं. For पिच Pischel has noted पिच' and पिचं as variant readings. That the correct form is पिचं and not पिचं or पिच is established by the occurrence of that form in Puṣpadanta's *Nayakumāracarīya* (5-10-21). See SMP item no. 1352. For कुदठे लिहोला we may suggest that perhaps it is a corruption of कुदणि दोदा. In Bhoja's *Śrngāraṃajjarikāthā* Dhondhā occurs as the name of a bawd. (Index of proper names, p. 92).

*Item identified* : पिच = चारिअ 'water'.

\*

### [४१. कंबुजाई/काम्बोजी]

DB. ....भणइं<sup>१</sup>रा] रो ओकडोव कंबुजाईप ।

संलो वदीह जीहो गावोकसलो मलोयिले(लो) ॥४७

R. ———भणइ रोवो कडो<sup>२</sup> य कंबुजाईप ।

संलो य दीहजीहो<sup>३</sup> गावो कसलो<sup>४</sup> बलो<sup>५</sup> पीणो(?) ॥

*Notes* : The first line is short by six Matras in the beginning. One Deśya item and its gloss were possibly contained in that portion. Daniélou and Bhatt have wrongly assumed that the first line of this verse illustrates the Kāmbojī dialect and the second line illustrates the Malayā dialect. They interpret the following verse as the concluding statement or summing up of the whole chapter. But the whole of the verse under discussion illustrates only one dialect, viz., Kāmbojī, and the last verse illustrates the Audri dialect. The derivation of the form कंबुजाई is unclear. It appears to stand for काम्बोजकी or काम्बोजिका.

1 The first item and its gloss are missing.

2. DN. 2, 51 gives 'weak', 'afflicted' and 'foam' as the meanings of कडो. The meaning 'disease' given here differs from them.

3. DN. 5, 41 : सखस्मि दीहजीहो.

4. For the meaning 'ox' for कसल. i.e. कसर- see note no. 4 under verse 42 above.

5. For बलो पीणो see note no. 5 under verse no. 27 above.

*Items identified* : 2 कडो=रोवो 'disease'.

3. दीहजीहो=संलो 'conchshell'.

4. कसलो=गावो 'ox'.

5. बलो=पीणो 'fat'.

\*

**Samboqhi 5-4.**

## [४२. उड्डा/औड्री]

DB. xxxxxउदाये नेयं भल्लं(ल) सुकलं तुली वीणा ।

तोलो तह यपसरो सुदधानयलो भणिअ(ओ) ॥४८

R. xxxxxउड्डाप नेयं मण्णइ<sup>२</sup> सुकलं तुणी<sup>३</sup> वीणा ।

तालो(?) तह य 'पसारो(?)<sup>१</sup> सुदधा(?) नयलो(?) भणिओ ॥

Notes : The first line is short by six Mātrās in the beginning

सुकलं meaning नेय 'song', पसारो meaning तोलो (i.e. तोणो 'quiver') and the last item (represented by other सुदधा or नयलो) are either obscure or otherwise unknown. For तुणी=वीणा cf. DN 5,16 com, तुणओ छ'खासयत्तुपिरोषः.

Item identified 3. तुणी=वीणा.

\*

## 3. Concluding Remarks

At the end of this article we have given an alphabetical index of all those Bhāṣya words from the Prakrit portion of the GT. which we could isolate and identify with reasonable certainty. Their number is about ninety-six. About three fourths of these are recorded as Deśī words, with the same form and meaning, in Hemacandra's *Deśināmāla*. A few words are such as have made their earliest appearance in late Apabhramśa or in the early stage of New Indo-Aryan, and a few others are not Deśī words at all, but quite regular Tadbhavas, deriving from Sanskrit.

Many of these words are familiar to us from Prakrit and Apabhramśa literatures. They form a part of the common stock of the literary vocabulary and there is nothing regional or dialectal about them. अउथा, अत्ता, अरियल्ली, इम्मो, उड्डअं, करमरी, कसरो, कुहिणी, गंडी, घोस, चंगं, चेल, छिछ्छं, जवसं, ठेरो, गिड्ढाहअं, तुंगी, थेणो, थेरो, घषो, पिच्चं, पुल्लो, पूभो, भहिओ, भगलो, मलो, गेकलो, मेहुणिआ, लंपिक्खो, थाल्लंकी, सत्थारो, सा, सुद्धियं, सेहिर are found in the Prakrit and Apabhramśa works irrespective of the regions of their authors. Moreover, in a few cases the same word is said to be characteristic of more than one dialects (e.g. अरियल्ली or अलियल्ली, कलं, दुल्लगं, ब्रल). It is true that in a few cases the regional affiliation of the word can be clearly supported. वेडो (सौराष्ट्री), मंगलो and perhaps दोल्लो (मारवी), परिधो (मैथी if we take it to be connected with मेदपाट or Mewar), नाहर (गुजरी), मेसुमो (पाञ्चाळी) are a few examples, as shown by us by drawing attention to the correspondences from the NIA languages. But against this we have several cases in which a word known to be peculiar to a particular NIA language is here

said to be peculiar to some altogether different dialect. For example, derivatives corresponding to मंजुवं (किराती), टिप्पी (पार), मेहुणिसा (पाञ्चालिका) are found characteristically in Kashmiri, Gujarati and Marathi respectively. Besides, quite-usual Prakrit words are said to be characteristic of Dravidian dialects like चोलकी and काञ्ची or foreign dialects like तुषारी, रोमकी and यावनी.

On the whole we are left with the strange impression that somebody arbitrarily selected two hundred and odd traditional Deśya Prakrit words and arbitrarily distributed them among the dialect names based on an exhaustively compiled regional list. For there seems to be very slight connection between the particular dialects and the Bhaṣa-words given under them, though it should be conceded that the text being considerably defective, we have before us only a mutilated picture, and hence it would be hazardous to draw any definite conclusion in this matter. Moreover we know that there was a tradition of long standing to define colloquial regional speech forms on the basis of very few (about two, three or so) phonological or lexical features popularly felt to be differential. Bharata's *Nāṭyaśāstra* tells us about the characteristic frequency of certain sounds in accordance with the particular regions. Uddyotana's *Kuvalayamālā* (779 A.D.) enumerates and illustrates eighteen regional dialects. Bhoja's *Śṅgāraprakāśa* (11th cent. A.D.) illustrates several regional varieties of 'Apabhraṃśa'. The *Rāulavela*, composed probably a century or so later, gives a glimpse of eight different forms of contemporary dialects and Mārkaṇḍeya enumerates after an earlier authority<sup>4</sup> twenty one varieties of 'Apabhraṃśa' besides the three main types defined by him and others. Eastern grammarians also mention them.

Lastly, it is not unrewarding to make some speculation about the source utilized by the author of the *Gīṭāṅkara* for his *Bhaṣalakṣaṇa* chapter. From our identifications it is quite clear that numerous Deśya words were known to Hemacandra and the author of the GT. in the same form and in the same meaning. However, in several cases the actual expressions used to gloss the Deśya items, though synonymous, are different in the two works. The difference is much more than what we can account for by assuming adjustments enforced by metrical necessity. Hence we have to rule out Hemacandra's *Deśināmamālā* as a direct source for the *Bhaṣalakṣaṇa* of the GT. This leaves us with the alternative that both the DN. and the GT. have used the same Deśya lexicon as one of their sources. Incidentally this provides a fresh and strong authentication also for the *Deśināmamālā*.

## 4 Index of the identified Bhāsā words

अक्रिया ४३ बहिणी sister	बीण ४० जयन horse's armour.
अइया २९ असई unchaste woman.	बिखिरि ४४ मसओ mosquito.
असा १५ सास mother-in-law.	टिप्पी ४३ तिलओ ornamental or aus-
अरियछी २४ बगो tiger.	picious forehead mark.
अलियछी ८ बगो tiger	ठेरो ४२ बुड्डो old man.
आलासो १३ विसकीडो poisonous worm.	डिअली ३९ थूणा post.
इंदबहु २२ हंसोओ a rainy insect.	णिक्साइअं ९ दिदं seen.
इन्मो ३५ घणहुदो rich.	णिरथानो २४ असमत्थो weak, lacking
उइअ २५ grass-hut,	strength.
उड्डासो ३६ संताओ heat.	तामरं ११ रुवडअं beautiful.
उरुपुछं १५ लिन्चं dish of rice and	तुगी १२ रयणी night.
pulse, khichri.	तुडं २४ सुवर-वयण hog's snout.
कडो ४७ रोओ disease.	तुणी ४८ बीणा lute.
करमरी २७ वंदी woman imprisoned in	थीणअ १० थडो puffed up.
war.	थेणो २७ चोरो thief.
कसरो ४२ थोरी ox.	थेरो १३ विरिओ God Brahmā.
कसलो ४७ गावो ox	दीहबीहो ४७ संलो conch-shell.
कुहिणी ४४ रच्छा street	दुछगं १०, १२ अणजुत improper.
कूतं २५, ३० army.	बयो १२ भत्ता husband.
कूयं २८ भाहाविअं cry for help in dis-	नाहरं ३१ सिंच lion.
treas.	पंढ ३३ किलिवे eunuch
केलो ४४ वेसा prostitute.	पडंसुवो १३ सहो sound.
गडी ३३ मंगलतूरं trumpet played on	परिवो ३३ परिवारो king's retinue.
auspicious occasions.	पहदटो ९ गव्विओ arrogant
गाहुडि १० गाहो crocodile.	पावा ३२ सण्यो snake.
गोड्डो ४४ पाओ foot.	पिंडरी २६ चोरी theft.
गोला ४२ गाई cow.	पिंडारो ३९ महिसीवो buffalo-herd.
गोलं १७ गिरियछिया mountain village.	पिचं ४६ वारिअं water.
चंग ३२ अकलंकं spotless.	पुछी ८ सीहो lion.
चेलं २६ पट्ट garment	पुछी १३ बगो tiger.
छाइलो १३ जोइकलो lamp	पूरणो १४ सुण्यो winnowing basket.
छिछइ ३१ असई unchaste woman.	पूलो ४३ कीलो parrot.
छिप्यं ३४ पुच्छं tail	बलं २७ पीणं fat.
जगरं ३३ कवचं armour.	बलो ४७ पीणो fat.
जवसं ३१ घासं grass, fodder.	बेडो १० तरी boat.



भड्डिलो ३० काहर पुरेसो a coward.  
 भड्डिओ २१ Kriṣṇa  
 भसलो १७ सारंगो bee  
 भाइलओ २९ वर-तुरओ a horse of good  
 breed  
 मंगलो ३४ अगगी fire.  
 मंगुसो १६ नउलो mongoose.  
 मंजुअं ९ मंजिटठ bright red  
 मडलओ ३७ छुणहो dog.  
 मछागिया ४३ जणणी mother.  
 महो ४४ जत्ता religious festival.  
 मेयलो २५ विंझो the Vindhya moun-  
 tain.  
 मेहुगिया १६ वहु-भइणी wife's sister.  
 रच्छामओ २५ सुणहो dog.  
 अणिवसो २६ चोरो thief  
 छुट्ट २७ मोसो booty.  
 वसुआइद २३ सुक्क' dried up.  
 वाळुंकी ३१ विन्मडिया cucumber.

विच्छेओ १४ विहासो dalliance, amo-  
 rous sport  
 विरहं १२ कुसुमिअं वरव bright red cloth  
 (dyed with the Indian madder).  
 वेलगअं ३६ लविजय shame, being ash-  
 amed  
 संगा २९ बल्गा reins  
 सत्थारो २१ सेज्जा bed.  
 सज्जा ४१ महु intelligence.  
 सा १२, ३६ लच्छी wealth, Goddess  
 of wealth.  
 सायं २९ तिकल sharpened.  
 साहा ४० हरथो arm  
 सीविआ ४२ सूई needle  
 सुदिये ९ रीण exhausted.  
 सेहिर ३८ गवल wild buffalo  
 हीरा ४१ लज्जा bashfulness.  
 हीरो १५ हरो God Śiva.  
 हेरंथो २७ पडहो drum.

### Notes

- 1 *Le Guṇalākṣara*, par Alain Daniélou and N. R. Bhatt, Pondichery 1959
- 2 S. M. Katre, 'Names of Prakrit dialects', *A volume of Indian and Iranian studies presented to E. Denison Ross*, edited by S. M. Katre and P. K. Gode, 1939, pp. 192-197.
- 3 In the *Inquiries into the spoken languages of India* (= *Census of India 1961*, Vol. I, Part XI-C(i)), R. A. Singh, while attempting a critical survey of Middle Indo-Aryan languages and dialects, has also made use of the fifteenth chapter of the *Guṇalākṣara*. He has tried to locate the various Prakrit dialects listed there on the basis of their names and has reproduced the text after Daniélou and Bhatt. But he too has not attempted its interpretation.
- 4 See PS, introduction, p. 104-105

# A COMPARATIVE STUDY OF DHVANI-KĀVYA AND VARIOUS RĀGAS IN MUSIC, IN THE PRODUCTION OF THE SENTIMENTS

(RASA-NIṢPATTI)

Miss Roopa Kulkarni

‘The word ‘Dhvani’ has been used by Grammarians, Rhetoricians, and Musicians in three different contexts. Sanskrit Grammarians hold that every word has got two forms the outer non-eternal physical sound, formed by perishable syllables that we hear, and the permanent eternal form which flashes on our mind, i.e. Sphota. Grammarians call the ‘Śrūyamāṇa’ letters as Dhvani, which suggest the sense in the form of Sphoṭa

In this theory of Grammarians, Ānandavardhana, the founder of the Dhvani school found a clue of the suggestive potentiality of language and declared that the conception of Dhvani in Poetics is based on the views of Grammarians. Thus, he stated in the *Dhvanyāloka*<sup>2</sup>—

“Grammar being the source of all branches of learning, Grammarians are the foremost among the learned. They use the term ‘Dhvani’ for the letters that are (spoken and) being heard. In the same way, the critics (viz. the Dhvani-theorists), too, have formulated their theory of Dhvani on the analogy of the Sphota theory of Grammarians. They apply the self-same term Dhvani to the words and the expressed sense that severally and jointly suggest the implied sense, (*pratyamāṇārtha*), and they used the term ‘Dhvani’ in a technical sense, viz. as a “Particular type of Poetry”, perhaps for the first time.

Musicians also use the term ‘Dhvani’ to express the meaning ‘sound’ which has got three characteristics, namely Timber, Pitch and intensity. Such musical sound (*Saṃgīta-dhvanī* or *Nada*)<sup>3</sup> can induce certain feelings

- 1 प्रतीतस्यार्थो लोके ध्वनिः शब्द उच्यते । तद्यथा — शब्द कुरु, मा शब्दं कार्षीः, शब्द-कार्यं माणवकः इति ध्वनिं कुर्वन्नेवमुच्यते । तस्माद् ध्वनिः शब्दः ।

—*Vyākaraṇa Mahābhāṣya*, 1.1.1.

- 2 प्रथमे हि विद्वावो वैयाकरणाः व्याकरणमूलत्वात् सर्वविद्यानाम् । ते श्रूयमाणेषु वर्णेषु ध्वनिरिति व्यवहरन्ति । तथैवान्यैस्तन्मतानुसारिभिः स्मृतिभिः काव्यतत्त्वार्थदर्शिभिः वाच्य-वाचक-सम्मिश्रः शब्दात्मा काव्यमिति व्यपदेशयो व्यञ्जकत्वसाम्याद् ध्वनिरित्युक्तः ।

—*Dhvanyāloka*, Uddyota I

also,

वृक्षैः वैयाकरणैः प्रधानभूतस्फोटरूपव्यङ्ग्यव्यञ्जकस्य शब्दस्य ध्वनिरिति व्यवहारः कृतः । अतस्तन्मतानुसारिभिः अन्यैरपि न्यग्मातितवाच्यव्यञ्जनक्षमस्य शब्दार्थद्वुगलस्य ।

—*Kāvya-prakāśa*, Ullāsa I,

- 3 गीत नादात्मकं वाद्यं नादव्यक्त्या प्रशस्यते ।

तद्द्वयादुगतं द्रुतं नादाधीनमतस्वयम् ॥—*Saṃgīta Ratnākara* 1.2.1

In the minds of the hearers A combination of certain musical sounds has the power to create a certain atmosphere around a listener or a group of listeners. In short, the principle of Vyañjanā, which was already there in Sanskrit Grammar and which was introduced for the first time in Sanskrit Poetics by Ānandavardhana, works also in music<sup>4</sup>

In fact Vyañjanā is revelation—an effective way of revelation, and that is the base of the best type of poetry, i.e. *dhvani-kāvya*. It can be said to obtain in all other arts including music, sculpture, painting, dancing etc. Only the means of suggestion would differ. In poetry, it is words which have the power to suggest, in Sculpture, it is the contours of a figure-line, in painting, the colours and in music, the melodious notes. Music, more than any other art, is nearer to Poetry in many ways. This essay tries to compare these two, viz. *kāvya* and Music, from only one point of view, viz. '*rasa-niṣpatti*'.

We all know that, of all the varieties of Dhvanīkāvya, 'Rasadhvani' is regarded to be the best. That is to say—

"That meaning (the meaning in the form of Rasa) is the soul of poetry. It was the feeling of sorrow, experienced by Ādikavī Vālmīki on seeing the cruel separation of the krauñca-couple and gushed forth in a "Śloka-form"<sup>5</sup>.

"No meaning can prevail without Rasa"<sup>6</sup>. The word 'Rasa' is formed from the verb '*rasana*'<sup>7</sup> 'to enjoy or to find pleasure in' and the process of realisation is described as '*carvaṇa*' 'relishing'. This principle of '*carvaṇa*' is common to all the nine sentiments in poetry. Mammata has, therefore, called the poetic creation as charming on account of sentiments<sup>8</sup>.

According to Bharatacārya, the basic sentiments are only four, namely, Śṛṅgāra, Raudra, Vīra and Bībhatsa, all these having Hāsyā, Karuṇā,

Ānandavardhana and Music—

अथ च वाच्यवाचकलक्षणमात्रकृतश्रमाणा काव्यतत्त्वार्थभावनाविमुखाणा स्वरश्रुत्यादिलक्ष-  
णनिष्ठाप्रगीतानां गान्धर्वलक्षणविदामगोचर एवासावर्थः ॥—*Dhvanyāloka*—Uddyota I.

5 काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा । कौञ्चवृन्दवियोगोत्थः शोकः श्लोकस्वमागतः ॥

*Dhvanyāloka*, Uddyota 15

6 न हि रमादृते कश्चिदप्यर्थं प्रवर्तते ।—*Nāṭyaśāstra*—VI.

7 रस इति कः पदार्थः ? उच्यते—आस्वाद्यत्वात् ।—*Nāṭyaśāstra* VI धातुपाठे धातु—  
१९३२ रस आस्वादनस्नेहनयोः ।

8 नियतिकृतनियमरहितं हृद्यदैकमयीमनस्परतन्त्रम् । नवरसचिरा निर्मितीमादधती मारती कवे-  
र्जयति ॥ *Kāvyaaprakāśa*, 11.

Adbhuta and Bhayānaka as their respective subsidiary sentiments.<sup>9</sup> Among the four main sentiments, Śṛṅgāra and Vīra form one group, while Raudra and Bibhatsa form the other. They are described in the Nāṭyaśāstra as having their peculiar colours and figures. Śṛṅgāra is described as "having very bright attire"<sup>10</sup>

'Its colour is bluish and its deity, Viṣṇu'. Vīra is a companion of Śṛṅgāra with yellowish white colour. The rival group is of exactly adverse nature. Bibhatsa and Raudra respectively dark blue and red with Kālādeva and Yama as their deities. The subsidiaries of all the four principal sentiments are also mentioned with their specific colours, i.e. Hāsyā is white, Adbhuta is yellow, Bhayānaka is black and Karuṇa is grey.<sup>11</sup>

These various sentiments create specific mental states.<sup>12</sup> Rasa-rajā Śṛṅgāra is described as sweet on account of being highly delightful.<sup>13</sup> This delight is characterised by the melting of the spectator's heart. This melting of the mind is named as 'druti'. It is, no doubt, created by the quality of pleasantness which is always present in Śṛṅgāra.<sup>14</sup> A connoisseur can feel the impact of this emotion as soon as he reads or sees some particular depiction of the Śṛṅgāra sentiment. It is, mainly the description of Vibhāva, Anubhāva and Vyabhicārībhāva, i.e. the primary meaning which suggests a particular sentiment.<sup>15</sup> In addition to this primary meaning,

9 तदेषां रसानामुत्पत्तिवर्णनदेवतनिर्दर्शनान्यभिप्रायस्यास्यमः । तेषामुत्पत्तिहेतवश्चत्वारो रसाः । तद्यथा—शृङ्गारो रौद्रो वीरो बीभत्स इति । अत्र

शृङ्गारादि भवेद्भासो रौद्राच्च करुणो रसः ।

वीराच्चैवाद्भुतोत्पत्तिर्बीभत्साच्च भयानकः ॥—Nāṭyaśāstra, VI 39.

10 तत्र शृङ्गारो नाम रतिस्थायिमावप्रमदः । उज्ज्वलवेषारमकः ।—Nāṭyaśāstra, VII 6

11 इयामो भवति शङ्कारः सितो हास्यः प्रकीर्तितः । कपोतः करुणश्चैव रक्तो रौद्रः प्रकीर्तितः ॥४२ गौरो वीरस्तु विषेव कृष्णश्चैव भयानकः । नीलवर्णस्तु बीभत्सः पीतश्चैवाद्भुतः स्मृतः ॥४३

शङ्कारो विष्णुर्देवत्यो हास्यः प्रथमदेवतः । रौद्रो रुद्राधिदेवत्यः करुणो यमदेवतः ॥४४

बीभत्सस्य महाकालः कालदेवो भयानकः । वीरो महेन्द्रदेवः स्याद्भुतो ब्रह्मादेवतः ॥४५

—Nāṭyaśāstra, VI.

12 माधुर्यमार्द्रता याति यतस्तत्राधिकं मनः ॥—Dhvagyaloka II, 8

13 शृङ्गार एव मधुरः परः प्रह्लादको रसः ॥ Ibid—II 7.

14 आह्लादकरव माधुर्यं शृङ्गारे द्वितिकारणम् ।—Kāvyaṇṭhaśāstra, VIII 68

15 तत्र अष्टौ भावाः स्यान्निः । त्रयस्त्रिंशद्द्वयमिचारिणः । अष्टौ सार्विका इति भेदाः । एवमेते काव्यरसामिन्त्यक्तिहेतवः एकोनपञ्चाशद्भावाः प्रत्यवगन्तव्याः । एभ्यश्च सामान्यगुणयोगेन रसा निष्पद्यन्ते ॥—Nāṭyaśāstra, VII

विभावा अनुभावास्तत् कथ्यन्ते व्यभिचारिणः । व्यक्तः स तैर्विभावाद्यैः स्याथी भावो रसः स्मृतः ॥

—Kāvyaṇṭhaśāstra, Ullāsa IV.28.

specific letters help in bringing out this intended result. E.g. Mammaṣa states in Kāvya-prakāśa.

"The characteristics of various sentiments like sweetness, vigour and clearness are suggested by appropriate letters but of course they are not solely dependant upon the letters.<sup>16</sup>"

Not only the letters but the compounds and the poetical style also are important factors for the production of sentiments in the dhvani-kāvya.<sup>17</sup> For example, the group of Śṛṅgāra, Karuṇa, Vipralambha and Śānta is suggested by following certain construction<sup>18</sup> of letters, compounds etc.

This power of words in the suggestion of Rāsa can be seen in the works of great authors like Kālidāsa, Bhavabhūti, Bhaṭṭaṅkara and others. In the following verse, the effect of Vipralambha Śṛṅgāra is heightened by the repetition of the letter 'r'—

अपसारस्य घनसारं कुरु हारं हार एव किं कमलैः ।  
अलमलमालि मृणालैरिति वदति दिवानिधा बाह्य ॥<sup>19</sup>

or, the sentiment of Karuṇa is highly effective due to the words and short sentences used here in Bhavabhūti's verse :

त्वं जीवितं त्वमसि मे हृदय द्वितीय  
त्वं कौमुदी नयनयोरस्मृतं त्वमह्ने ।  
इत्यादिभिः प्रियवतैरनुबध्य मुग्धा  
तामेव शान्तमथवा किमिहोत्तरेण ॥<sup>20</sup>

In the same manner, the realisation of Raudra, Vira and Adbhuta sentiments cause 'blooming and burning i.e. 'dīpti'. Such sentiments have the quality of Ojas and it is suggested by following a certain arrangement of letters<sup>21</sup>. The following verse from the *Veṅiśaṃhāra* is a fine example of Raudra rāsa—<sup>22</sup>

16 माधुर्यादयो रसधर्माः समुचितैः वर्णैः व्यञ्ज्यन्ते न तु वर्णमात्राभ्याः ।

—Kāvya-prakāśa, Ullāsa VIII, वृत्ति on the 66th verse.

17 वर्णाः समासो रचना तेषां व्यञ्जकतामिताः ॥ —Kāvya-prakāśa, Ullāsa VIII. 73.

\* Also see

18 मूर्ध्नि वर्णान्यथाः स्पर्शा अरवर्गा रणौ लघुः अक्षुत्तिर्मध्यक्षुत्तिर्वा माधुर्यं घटना तथा ॥

—Kāvya-prakāśa, Ullāsa VIII. 74.

19 Kuṭṣaṭmatam of Dīmodaragupta, 102,

20 Uttararāmacaritam, III. 26.

21 योग आद्यतुलीयान्धामन्थयो रेण तुल्ययोः । टादिः शष्पौ वृत्तिर्द्वैर्ध्वं शुष्पं वद्धत ओजसि ॥

—Kāvya-prakāśa, Ullāsa VIII. 75.

22 *Veṅiśaṃhāra*, Act I, See *Dhanyaloka* Uddyota II. 9 and *Kāvya-prakāśa* Ullāsa VIII. for illustration of Raudra Rāsa and Dīpti.

चञ्चदशुच्चमितचण्डगदाभिषातसर्जितोर्युगलस्य सुयोधनस्य ।  
स्यनावनलपनशोणितशोणपाणिः लससविष्यति कचास्तव देवि भीमः ॥

All these verses are given as examples of best type of poetry—even best among Dhvani-kavya varieties.

Here, the means of suggestion were mainly words and their primary meanings. The words did not convey only the logical meaning, but, by their associations and sounds, evoked in the reader a certain state of mind. The same function of suggestion or *Vyañjana* works also in Music. Only the means are different. A musician uses notes i.e. 'Svaras',<sup>23</sup> instead of words. There are seven *suddha* notes and five *vikṛta* notes in Indian Music<sup>24</sup> but, by various combinations, hundreds of *Rāgas* are created. Music has somewhat peculiar a place among all other fine arts, because it is solely *Śravaṇa-gocara* 'audible'. A great Marathi critic and poet, Late B.S. Mardhekar has given the foremost position to music among all fine arts (as *Vibuddha kalā*) because of "its quality or power by virtue of which a sense-impression attracts a person independently of any meaning"<sup>25</sup>

Śārṅgadeva, the author of *Saṅgīta-Ratnākara* which is a well-known treatise on Music, has classified Music in two types namely *Gandharva* and *Gāna*.<sup>26</sup> *Gandharva Saṅgīta* was the music of Gandharvas and had an age-old tradition while *Gāna* is the music of the people on this earth and is sung in the *Deśī-Rāgas*. To-day, music is classified in three classes, viz. classical, light classical and light. Again it is divided into vocal and instrumental types. Bharatamuni has mentioned these two varieties in his *Nāṭyaśāstra*.<sup>27</sup> Both these varieties can be used in pure as also in applied form. Instruments are fourfold as stated by Bharata, namely—

23 श्रुत्यनन्तरमावी यः स्निग्धोऽनुरणनात्मकः । स्वतो रञ्जयति श्रोतुचित्तं स स्वर उच्यते ॥

—*Saṅgīta Ratnākara*, 1-1-24.

24 ततः शुद्धाः स्वराः सप्त विकृता द्वादशाध्वमी । *Saṅgīta Ratnākara* 3-3-24.

श्रुतिभ्यः स्युः षड्जर्धमगांधारमध्वमाः । पञ्चमो षष्ठश्चाय निषाद इति सप्त ते ।  
तेषां संज्ञा सरिगमपधनीत्यपरो मताः । Ibid- 1-3-23

25 *Arts and Man*, by Dr. B. S. Mardhekar (Popular Prakashan, Bombay) p. 67 — 'On mediums' Also see his article on "Poetry and Aesthetic Theory" p. 90 in *Arts and Man* where he has compared value of sound in Poetry and music

26 रत्नकः स्वरसन्दर्भो गीतमित्यभिधीयते । गान्धर्वं गानमित्यस्य मेदद्वयमुदीरितम् ॥१  
अनादिसम्प्रदायं यद्वन्धर्वं सम्प्रयुज्यते । नियतं श्रेयसो हेतुस्तत्रान्धर्वं जगुर्बुधाः ॥२  
यत्तु वाग्येकारेण रचितं लक्षणाश्रितम् । वैशीरागादिषु प्रोक्तं तद्वान्न जनरञ्जनम् ॥३

—*Saṅgīta Ratnākara* IV.

27 द्व्यविष्टानाः स्वराः वैशाः शारीराश्च प्रकीर्तिताः ॥—*Nāṭyaśāstra*,—XXVIII १२,

- (1) stringed instruments
- (2) drum
- (3) bell or gong
- (4) wind-instruments.<sup>19</sup>23

All these instruments can be played in solo performances. But many a time they are used as accompaniments in vocal performances, dramas, operas and they add to the effect of the main song, act or scene.<sup>20</sup>

Here, we have to take into consideration music in its pure classical form and the effect of various musical notes in the context of a particular Raga. It is now agreed by all that musical notes can induce certain feelings, as given in the *Samgita Ratnākara*<sup>21</sup>—

“The notes *Ṣa* and *Re* evoke *Vira* and *Adbhuta* Rasas, *Dha* invokes *Bibhatsa* and *Bhayaṇaka*, *Ga* and *Ni* are to be found in *Karuna* Rasa while *Ma* and *Pa* are for *Hāsa* and *Śrāgara* Rasas.”

The *Śrutis* are also named according to their effects like *Dīptā*, *Āyātā*, *Madhyā*, *Mṛdu* and *Karūṇā*.<sup>22</sup> *Samgitācārya* Pt. Bhṛtṛkhaṇḍe<sup>23</sup> says that all *Rāgas* can be divided into three groups or pairs—

- (1) Those taking the *komala Re* and *Dha*—invoke *karūṇa* and *Śānta* Rasas,
- (2) Those taking the *Śuddha Re* and *Dha*—invoke *Śrāgara* Rasa,
- (3) Those taking the *komala Ga* and *Ni*—invoke *Vira* and other Rasas.

For example, *komala Re* and *Dha* are found in almost all *Sāndhiprakāśa* *Rāgas* ‘Rāgas which are sung at twilight’. It can be experienced by everyone that these *Rāgas*, namely *Bhairava*, *Jogiyā*, *Toḍi*, *Purvī*, *Māravā*

28 तत चैवाववानन्दं च घनं सुषिरमेव च ।

चतुर्विधं तु विज्ञेयमातोचं लक्षणान्वितम् ॥—*Nāṭyaśāstra*, XXVIII 1.

29 बाधं गान सनेपथ्यमेतत्त्वयं प्रयत्नतः । गीतवादिनतालेन कलान्तरकलासु च ॥

—*Nāṭyaśāstra*, XXVII, 81.

30 सरी कीरेऽद्भुते रोद्रे धो वीभर्त्से भयानके । कार्बीं गनी तु करुणे हास्यदृष्टारयोः मयी ।

—*SamgitaRatnākara*,—29-1-3.

31 दीप्ताऽऽयता च करुणा मृदुर्मध्येति जातयः । श्रुतीनां पञ्च तासां च स्वरेष्वेव व्यवस्थितिः॥

—*SamgitaRatnākara* 31-3-27

32 हिंदुस्तानी सङ्गीत पद्धति में रागों के तीन मुख्य वर्ग अथवा सद्बुदाय स्थूल रूपसे माने जाते हैं, वे इस प्रकार हैं :—

(१) कोमल रे, य स्वर लगने वाले राग ।

(२) तीव्र रे, य स्वर लगने वाले राग ।

(३) कोमल ग, नि स्वर लगने वाले राग । —हिंदुस्तानी सङ्गीत पद्धति—क्रमिक पुस्तक—

मालिका भाग २, पृ १६

Puriya, Dhanasri, Sri, create an atmosphere of some mystic longing. They make one feel anxious and uneasy, as if one is missing something. Generally, these Ragas suggest pathos, devotion and sometimes Vipralambha Śṛṅgāra. Catura Dāmodara, in his *‘Sahgita Darpaṇa’* describes some Ragas and Raginis in Sanskrit. Raga Bhairava is described thus<sup>33</sup> : “Victorious is the Raga Bhairava who holds the river Ganges and the new moon as an auspicious mark on his forehead, who is having three eyes and who is clad in elephant-skin, with snakes as ornaments, who is luminous with Trishala in hand, who wears garland of human skulls round his neck and who is clad in white garments”.

This description shows the devotional aspect of this Raga. Feeling of devotion towards the Almighty is generally suggested from the combination of avaras in this Raga. Raga Todi is described as “The Todi who holds Viṇa in her hands looks very charming while entertaining the God Hari in the woods. She has a figure and lustre like dew drops and Kunda flowers, besmeared with saffron camphor.”<sup>34</sup>

Besides Bhakti and Karunya, Todi suggests Vipralambha Śṛṅgāra which is absent in Bhairava. On the contrary, the Ragas, taking *Śuddha Ra* and *Dha* are invariably suggestive of Śṛṅgāra rasa. For example, Hindaola, Hamra, Kodara, Kamoda, Chāyānata, Gauḍasaraṅga, Kāphī, Bhīmapālāsa, Haṇsakinkinī, Bageirī, Khamāja, Tīlāṅga, Jayajayavantī, Pahādī, Deśa etc.

Dāmodara describes Raga Pahādī which is sung in the T̥humarī-Tappa style, as follows—“Pahādī, who is clad in red garments is seated under a beautiful Kadamba tree on a Śricandana mountain is singing on Viṇa. She is the beloved of the Raga Śrī.”<sup>35</sup>

The third group of Ragas is of those which suggest Vira rasa. Prominent among them are Raga Mālkaumsa, Mārava, Aḍāṇa etc. The description of Raga Mālkaumsa is as follows. “Raga Mālavakaushika, who has red complexion, who has white stick in hands, who is surrounded by

33 गङ्गाधरः शशिकव्यतिलकालिनेत्रः सर्वैर्विभूषिततनुः गजकृत्तिवासाः ।

भास्वः निश्चलकर पथ वृमुडधारी शुभ्राम्बरो जयति भैरव आदिरागः ॥

—*Sahgita Darpaṇa*, Verse 197.

34 तुषारकुन्दोज्ज्वलवेह्यष्टिः काश्मीरकर्पूरविलिप्तवेहा ।

विनोदयन्ती हरिण वनान्ते वीणाधरा राजति टोडिकेशम् ॥ Ibid.—Verse 212.

35 वीणोपगायत्यतिसुन्दराङ्गी रक्ताम्बरा मण्डुद्धममूले ।

श्रीचन्दनाम्नी स्थितिकारिणी सा श्रीरागकान्ता कथिता पहाडी ॥

—*Sahgita Ratnākara*, Verse 281.



warriors and wears a garland of skulls of his enemies is the best hero among all.<sup>36</sup>

This description is quite sufficient to show its power of suggesting Vira Rasa. Those Rāgas which take *Komala Ga, Dha, Ni* are generally suggestive of Vira Rasa. Being aggressive by nature, they are forceful, mighty and create an atmosphere of the heroic.

In this manner, *svaras* have this independent capacity of suggesting a rich variety of Rasas.

There are some additional factors which determine the relation between Rāga and Rasa :—

(1) Even if particular Rāgas have the same combination of *svaras*, their effect is not the same. Because of rhythm (*laya*), the main note (*Vādī Svara*), the subsidiary note (*Sahvādī svara*), because of the importance given to former half (*Pūrvāṅga*) or latter half (*Uttarāṅga*) and because of the ascending (*Ārohi*) and the descending (*Avārohi*) scale of notes (*calana*) of the Rāga, the sentiment in it is changed e.g. Rāga Darabārī, Kṛṣṇaḍā and Aḍana, Rāga Bhāpālī and Desakāra, Rāga Pūriyā and Māravā—These pairs have the same combinations, but in every pair the former creates serious and sublime atmosphere and the latter, brisk and exhilarating one.

(2) In the same way, the *Uttarāṅga pradhāna* Rāgas are of dominating and aggressive nature. They have a flow towards Tāra — Śaḍja, e.g. Vāsanta, Sohanī, Desakāra, Parājā etc. On the contrary, those who have '*avārohi calana*' are of emotional type, e.g. Pūriyā, Mūlātārī, Bihāga, Yamaṇa, Pūriyā Dhanāśrī etc. In the west also, poems are classified into two groups —

- (1) Tender-minded poems.
- (2) Aggressive-toned poems.

(3) The principle of transposition changes the main sentiment for a while, as the singer takes you away from the leading note (*Netī-svara*). This is noticed in *Ṭhumsarī*-style.

In this way, a musical sound is highly suggestive of various emotions. Of course it is an art which has got direct results. Its impact can be realised only when it is being heard. But the quality of suggestion is the same both in music and poetry. Just as the threads reveal the texture of a cloth words and notes reveal the texture of poetry and Rāga respectively.

36 आरक्तवर्णो धृतगौरयश्चिर्वीरः सुवीरेषु कृतश्रीरः ।

वीरेर्दूतो वैरिक्पोलमात्ममाली मतो मालवकौशिकोऽयम् ॥ Ibid. Verse 210.

This Rasa-Rāga relation should be established with a more firm and scientific basis. The old text books on Music like *Saṅgīta-Ratnākara* and *Saṅgīta-Darpaṇa* give descriptions of various Rāgas, but they do not bring forth all the characteristics of them. Many times, they are rather poetic than scientific and that is why they do not offer sufficient criteria determining the exact feelings in a particular Rāga. Prof. Ganesha Hari Ranade<sup>87</sup> has done a commendable work by giving a list of some Rāgas along with their sentiments. But that is to be proved more scientifically. Music has got practical side. If we succeed in reaching some definite conclusions in this sphere, it will certainly help to solve a very important problem in Sanskrit Poetics, i. e. the role of a poet or a dramatist in the aesthetic experience caused by various sentiments in his own works.

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87 "संगीताचे आरंभचरित्र अथवा सुशिक्षितांचे संगीत", गणेश हरी रानडे सांगली १९३३, पृष्ठे ७८-९७

## A REVIEW OF PINDĒSANA<sup>1</sup>

J C Sikdar

Dr. Adelheid Mette has brilliantly edited 'Pind'esaṇā' (the chapter of *Oha-nijjuttī* on the begging custom of the Jaina monks) by making a critical study of the position of *Oha-nijjuttī* in the Jaina canons, the relation between *Oha-nijjuttī* and *Ogha-niryukti-Bṛhadbhāṣya*, the different courses of the original text and dealing with the contents of *Oha-nijjuttī*, the construction of *Pinda-nijjuttī*, *Pinda-nikṣepa*, *gavesanā*, *grahana* and *ghaṇa* and presenting a synopsis of Prakrit *Pind'saṇā* rules corresponding to their sequence in *Oha-nijjuttī* and the text of *Pind'esaṇā*, placing reciprocally some important specimens of the texts of the *Nijjuttī* (*Mūla*) *Bhāṣa* and *Ogha-niryukti-Bṛhadbhāṣya* for easy comprehension with a comparative look into them and last of all the Index of *Pind'esaṇā* under the sequence of strophes corresponding to the traditional distribution on *Nijjuttīs* and (*Mūla*) *Bhāṣa*.

She has thrown light on the position of *Oha-nijjuttī* in the Jaina Canons by tracing the chronology of the ten classical *nijjuttīs* appertaining to one canonical text, *Āvassaya-nijjuttī*, *Acārāṅga-nijjuttī*, *Dasaveyāliya-nijjuttī*, *Pinda-nijjuttī*, etc. in the introduction, with her literary and historical acumen. In her view the comparable *Oha-nijjuttī* and *Pindanijjuttī* are considered to be independent works and traditionally classified in the group of *Mūlasūtras*, but each of them has, however, also a firm place within one of the ten classical *nijjuttīs*. Besides, *Oha-nijjuttī* as the constituent part of *Āvassaya-nijjuttī* stands in internal coherence with *Āvassaya* and its environs

Dr. Mette has critically dealt with the relation between *Oha-nijjuttī* and *Ogha-niryukti-Bṛhadbhāṣya*, a recently discovered anonymous *Bhāṣya* of it, besides the *Vṛtti* of Dronācārya in its interpretation by tracing the different courses of the original text of *Oha-nijjuttī* as corrected, harmonized, changed and inserted by the author of *Ogha-niryukti-Bṛhadbhāṣya* in this commentary

She has methodically treated her theme - *Pind'esaṇā* by making a survey on the contents of *Oha-nijjuttī* with an analysis of the three large chapters of it on *padllehaṇā* (inspection) *pinda* (alma) and *uvāhi* (outfit)

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1. *Pind'esaṇā* - edited by Dr. Adelheid Mette, Akademi der Wissen Schaffen und der Literatur, Mainz, West Germany, 1974,

on the background of the old canonical commented *sūtras* of *Dasa-Vya-*  
*liya* V.1 and 2 and *Āyuraṅga* II. 1. in clear coherence and on the basis  
of the comparative study of the formative and significant agreements  
offered by *Piṇḍa-nijjuttī* with a flying survey of its superstructure and  
contents prescriptions on (1) *gavesanā uggama*, *uppiyānā*, (2) *gahana-*  
*esanā* and (3) *paribhoga-ghāsa . saṃyama*, *paṃāṇa*, *īmṇā*, *dhūma* and *kṛāṇa*.

She has discussed *Oha-nijjuttī* in relation to *Piṇḍa-nijjuttī* by showing  
the distinct representation of both the works with a critical analysis in  
the course of their mode of development in a systematic way. Besides, she  
has touched upon the synopsis of a practical *Piṇḍ'esanā* prescriptions  
answering their sequence in the *Oha-nijjuttī*.

Dr. Mette has utilized all the available editions and manuscripts of  
*Oha-nijjuttī*, etc. for the restoration of the text of her theme *Piṇḍ'esanā*  
with great interest and critically dealt with its orthography, speciality,  
text variants and the survey over the succession of its strophes corres-  
ponding to the traditional distribution on the *Nijjuttī* and (*Mūla*) *Bhāṣa*  
at great length.

Thus she has successfully torn open the stiff deck of the Jain dog-  
mas in regard to *Piṇḍ'esanā* as far as possible to obtain a relative chro-  
nology of the text of *Oha-nijjuttī* by peeling what is historically true from  
a mass of confused tradition.



અને બૌદ્ધધર્મમાં અનેક સ પ્રદાયો ભિન્ના થયા. તેમાંનો એક સ પ્રદાય તે શ્રવણને નામે ઓળખાય છે. આ શ્રવણવાદ શબ્દ એવો બ્રામક છે કે જે શબ્દ જ એ સ પ્રદાય વિષે વિરોધીને તેના વિષે બ્રમ ફેલાવવાની પૂરી તક આપી છે.

આમ તો સ્વયં યુદ્ધે પણ શ્રવ્ય શબ્દનો પ્રયોગ કરીને પોતાના મતબંધને રજૂ કર્યું હતું — “ જે તે દુષ્ક્રાંતિ તથાગતમાસિતા ગમ્મીરા ગમ્મીરત્થા લોકુત્તરા સુબ્બતપવિસુત્તા ” ઇત્યાદિ. અર્થાત્ તથાગતનો ઉપદેશ ગમીર છે, લોકોત્તર છે અને શ્રવ્યતાથી યુક્ત છે ઇત્યાદિ. (સંયુક્તનિકાય—ભાગ ૪ મહાવગ્ગ, સ ૫૧, છુલ્લ પૃ ૩૪૮) એટલે શ્રવ્યની ચર્ચા નવી નથી પરંતુ નાગાર્જુને તેને દર્શનનુ રૂપ આપ્યું ત્યારે તે શબ્દના અર્થનો ધણો વિકાસ થયો. અને દાર્શનિક ક્ષેત્રે તેણે મોટો બ્રમ એ ભ્રમો કર્યો કે શ્રવ્યવાદી એ કશામાં માનતા નથી. પરંતુ વારંતવિકતા એવી નથી. બધા જ બૌદ્ધ સંપ્રદાયોમાં બીજા બંને તે મતભેદો હોય પણ પ્રતીત્યસમુત્પાદ વાદનો સિદ્ધાંત સર્વસ્વીકૃત છે અને નાગાર્જુને તો પ્રતીત્યસમુત્પાદ અને શ્રવ્યતા એકાધિક છે એમ સ્પષ્ટ કર્યું છે એટલે સર્વશ્રવ્યનો અર્થ એ તો નથી જ કે નાગાર્જુને મતે જગતમાં કશું જ તત્ત્વ નથી પરંતુ એ છે કે જે કાંઈ છે તે પ્રતીત્યસમુત્પન્ન છે

બૌદ્ધ સંપ્રદાયનો વિકાસક્રમ જાણીને તો તે આ પ્રમાણે છે—ભગવાન યુદ્ધે બધી જ વસ્તુઓ ક્ષણિક છે એમ કહ્યું ત્યારે તેમની ફલીલ એ હતી કે બધી જ વસ્તુઓ તેના આત્માથી શ્રવ્ય છે અહીં આત્માથી શ્રવ્યનું તાત્પર્ય એ હતું કે કાંઈ પણ વસ્તુમાં કશું જ સ્થાયી કહી શકાય એવું તરત નથી, એટલે કે દ્રવ્ય કે ધર્મો નથી પણ તેના પરિણામો કે ધર્મો છે. આમ ધર્મ-ધર્મોમાંથી ધર્મોનો વિચ્છેદ યુદ્ધે કર્યો અને માત્ર ધર્મોનું અસ્તિત્વ સ્વીકાર્યું. આ અર્થમાં યુદ્ધ અનાત્મવાદી છે. બૌદ્ધોનો હીનયાન એ ધર્મવાદ છે. અને ધર્મોનો નિષેધ કરે છે. અભિધર્મપિટકમાં આ ધર્મો કયા છે તેનું વિસ્તારથી નિરૂપણ થયું છે આપણે પ્રવાહ બોધે તેને નદી એવું નામ આપીએ છીએ વસ્તુતઃ એ બિન્દુઓનો પ્રવાહ છે. આથી બિન્દુઓ અસ્તિ છે પણ નદી અસ્તિ નથી નદી એ તો માત્ર આપણી કલ્પના છે તે જ પ્રમાણે પ્રતિક્ષણ ઉત્પન્ન થતા નવાનવા ચિત્તો એ જ આત્મપ્રવાહ છે કે ચિત્ત-સંતતિ છે આમાં ચિત્તો એ અસ્તિ છે પણ આત્મા એવું કશું નથી આમ પ્રથમ તળજ્ઞામાં ધર્મશ્રવ્યતાનો સિદ્ધાંત સ્થિર થયો. ધર્મોમાં નામ અને રૂપ—એવા બે મુખ્ય ભેદો પડ્યા અને આપણે ચેતન-જડ એવું નામ આપી શકીએ આમ આંતર અને બાહ્ય ધર્મોનું અસ્તિત્વ પ્રથમ તળજ્ઞામાં સ્વીકારાયું. આનું બીજું નામ છે પુદ્ગલનૈરાત્મ્ય અથવા ધર્મિનૈરાત્મ્ય

અભિધર્મપિટકમાં આ ધર્મોનો ધણો બધો વિસ્તાર કરવામાં આવ્યો અને તેમનાં પણ કાંઈક સ્વભાવ છે એવું નિરૂપણ કરવામાં આવ્યું અને તે તે ધર્મના તે તે સ્વભાવ બેદને કારણે તે તે ધર્મો જુદા જુદા મનાયા. આમ સર્વાસ્તિવાદને નામે એક પ્રકારે સ્વભાવવાદ ભ્રમો થયો. પરંતુ તે કાળે ભારતીય દર્શનોમાં સ્વભાવના સ્વરૂપ વિષે જે ચર્ચા થઈ તેમાંથી એ ફલિત થયું કે વસ્તુનો સ્વભાવ એ કાંઈ પણ કારણે ઉત્પન્ન થતો નથી એ તો સદૈવ વિશ્વમાન હોય છે જે કાંઈ કારણથી ઉત્પન્ન થાય તે સ્વાભાવિક કહેવાય નહિ તેથી સ્વભાવ એટલે નિત્ય એવું સમીકરણ થયું આથી નાગાર્જુને બધા ધર્મોને પણ નિઃસ્વભાવ

માન્યા એટલે કે સ્વભાવશૂન્ય માન્યા એટલે કે પ્રતીત્યસંયુત્પન્ન માન્યા

ચ: પ્રતીત્યસમુત્પાદ: શૂન્યતા તા પ્રવક્ષ્યમેહૃતે ।

સા પ્રજ્ઞવિરુપાદાય પ્રતિપત્તૈવ મધ્યમા ॥ મ. ૨૪-૧૮

આમ શૂન્યવાદનો પુરસ્કર્તા નાગાર્જુન મનાયો નાગાર્જુનના આ નિરૂપણ કરનાર એ પુસ્તકો છે—વિગ્રહવ્યાવર્તની અને મધ્યમકશાસ્ત્ર આમ પુરૂષલૈશાત્મ્યમાર્થી ધર્મૈશાત્મ્ય સુધી નાગાર્જુને બૌદ્ધદર્શનની પ્રગતિ કમળી એટલે આભાસ એવો ઊભો થયો કે નાગાર્જુન તો ધર્મ પશુ જ્ઞાનતા નથી અને એ જ માન્યતાને આધારે તેનું નિરાકરણ કરવામાં આવ્યું. એટલે બૌદ્ધધર્મમાં વિજ્ઞાનવાદે શૂન્યવાદમાર્થી આગ ૬ પ્રસ્થાન કર્યું. તેનું મતબ્ધ એવું હતું કે બાહ્યધર્મનું અસ્તિત્વ કે તેનો સ્વભાવ ભલે ન હોય કારણ તેના અસ્તિત્વનો આધાર આપણા પોતાનું જ્ઞાન છે અને જ્ઞાન તો સ્વાનુભવસિદ્ધ છે માટે બાહ્યધર્મો ભલે ન મનાય પણ આતરધર્મ—વિજ્ઞાન—ચિત્ત એનો તો ઇન્કાર થઈ શકે તેમ નથી. માટે વિજ્ઞાન સત્ છે, બીજુ મિથ્યા છે એવી માન્યતાનો પ્રચાર વિજ્ઞાનવાદે કર્યો

શૂન્યતાવાદની જેમ વિજ્ઞાનવાદના મૂળ પશુ લોકાવતારમાં મળી આવે છે પણ તે તે વાદના નિરૂપણના સ્વતંત્ર મથો પછીથી લખાયા તેમા શૂન્યવાદ અને પછી વિજ્ઞાનવાદ એવો ક્રમ છે આમ બૌદ્ધધર્મની અનેકવિધ જે દાર્શનિક પ્રગતિ થઈ તેનાં આ સોપાનો છે.

હવે આપણે નાગાર્જુનના શૂન્યવાદ વિષે થોડી વધુ ચર્ચા કરીએ. અન્ય દાર્શનિકોના વિવિધ તર્કોનું નિરાકરણ કરવામાં નાગાર્જુને ૨૫૪ કથું છે કે મારી કોઈ પ્રતિજ્ઞા નથી જેને સિદ્ધ કરવાની મારી જવાબદારી હોય. માત્ર કાચું તો અન્ય દાર્શનિકો જે તર્કને આધારે પ્રમાણ અને પ્રમેયની ચર્ચા કરે છે તે ફેટલો ભૂલો છે તે દર્શાવવાનું છે—

યદિ કાચન મમ પ્રતિજ્ઞા ત્યાન્મે તત્ત્વ એવ મેવેદ્ દોષ: ।

નાસ્તિ ચ મમ પ્રતિજ્ઞા તસ્માન્નેવાસ્તિ મે દોષ: ॥ વિગ્રહ. ૨૯.

પણ આનો અર્થ એ પણ નથી કે તેને દાર્શનિક રીતે કથું જ માન્ય નથી. આનું ૨૫૪ીકરણ કરવા નાગાર્જુને એ પ્રકારના સત્યની વાત કરી છે એક સત્વૃતિ સત્ય અને બીજુ પારમાર્થિક સત્ય—

ત્વે સત્યે સમુપાગ્રિત્ય બુદ્ધાનાં ધર્મવેશના ।

લોકસંવૃતિ સત્ય ચ સત્ય ચ પરમાર્થત: ॥ મ. ૨૪.૮

સ વૃત્તિસત્ય એટલે જેને વેદાન્તિએ વ્યવહારનું સત્ય કહે છે તે છે અને પારમથિક એટલે વસ્તુની શૂન્યતા, સ્વભાવશૂન્યતા, પ્રતીત્યસંયુત્પન્નતા.

ચન્દ્રકીર્તિએ સ વૃત્તિસત્યની વ્યાખ્યા કરી છે કે—મંડી૦૨૪.૮

- (૧) સમન્તાત્ વરણ સંવૃતિ: । જ્ઞાનમ્ હિ સમન્તાત્ સર્વપર્યવર્તત્ત્વાવજ્ઞાનનાત્ સવૃત્તિરુચ્યતે ।  
અજ્ઞાન એ સમગ્ર પદાર્થના તાત્ત્વિકસ્વરૂપનું સર્વપ્રકારે આવરણ કરે છે તેથી તે સ વૃત્તિ છે.
- (૨) પરસ્પરસમબંધં વા સવૃત્તિ. અન્યોન્યસમાશ્રયણેત્યર્થ: ।  
એકબીજાનો એકબીજાથી સબંધ=ઉત્પત્તિ=અગ્નિત્વ એ સ વૃત્તિ છે.

(૩) સવૃત્તિ. સકેતો લોકવ્યવહારઃ । સ ચ અભિધાનાભિધેયજ્ઞાનદ્વેયાવિલક્ષણઃ ॥

સ ક્રેત વડે ચાલતો લોકવ્યવહાર એ સંવૃત્તિ છે. એટલે કે આ શબ્દનો આ અર્થ, આ જ્ઞાન અને એનો આ વિષય—એ પ્રકારનો જે કાંઈ લોકમાં શાબ્દિક વ્યવહાર છે તે સવૃત્તિ છે

આ ત્રણે પ્રકારનો લોકમાં વ્યવહાર છે તે લોકસવૃત્તિ કહેવાય છે આ લોકવ્યવહાર પારમાર્થિકસત્ય નથી. અને વચનવ્યવહારથી જે પર છે અને સામાન્ય રીતે જ્ઞાન-ચેષ્ઠનો જે બેઠ કરીને વ્યવહાર ચાલે છે તેથી પણ પર પારમાર્થિક સત્ય છે—“કુત તત્ર પરમાર્થે વાચાં પ્રશ્નિ. કુતો વા જ્ઞાનસ્ય ? સ હિ પરમાર્થો અપરપ્રત્યય” શાન્ત. પ્રત્યાત્મવેદ્યઃ આર્યાણા સર્વપ્રપન્નાતીત । સ નોપવિરચતે ન વાપિ જ્ઞાયતે”—મ ટી. ૨૪૮

જે આપણી નજરે ચડે છે તે પારમાર્થિકસત્ય નથી પણ વ્યવહારનું સત્ય છે. પારમાર્થિક સત્ય તો શૂન્ય છે—

સર્વ ચ યુજ્યતે તત્ત્વ શૂન્યતા યસ્ય યુજ્યતે ।

સર્વ ન યુજ્યતે તત્ત્વ શૂન્ય યસ્ય ન યુજ્યતે ॥ મ૦ ૨૪.૧૪

શૂન્યતાને સિદ્ધ કરવા નાગાર્જુને વિગ્રહવ્યાવર્તિની ત્રય લખી પ્રમાણના લક્ષણોનું પરીક્ષણ કર્યું. દાર્શનિક જગતમાં પ્રમેયની સિદ્ધિ પ્રમાણને આધારે થતી હોઈ નાગાર્જુને પ્રથમ તો એ સિદ્ધ કરવા પ્રયત્ન કર્યો કે દાર્શનિકો જેને પ્રત્યક્ષાદિ પ્રમાણ માને છે તે ખરેખર પ્રમાણ નથી કારણ પ્રમાણ પોતેજ સિદ્ધ નથી અને એવા અસિદ્ધ પ્રમાણથી પ્રમેયની સિદ્ધિ કેવી રીતે થઈ શકે—વિગ્રહવ્યાવર્તિની ૩૧-૫૨ નાગાર્જુનની આ બાબતનું અનુસરણ તરવોપ્પલવના કર્તા બદ્ધ જ્વરાસિએ કર્યું છે.

આ પ્રમાણે નાગાર્જુને તર્ક કે ન્યાયની પ્રણાલી ઉપર જ સર્વપ્રથમ પ્રહાર કરી તે કેવી પાગળા છે તે બતાવી આપ્યું અને દાર્શનિકોને સાવધાન કરી દીધા. અને આપણા વ્યવહારના જે જ્ઞાનો છે તે તત્ત્વગ્રહણમાં કારગર નથી. પણ તે સૌથી પર એવી પ્રજ્ઞા જ પરમાર્થનું ગ્રહણ કરવા સમર્થ છે એમ બતાવી આપ્યું. આપણને શબ્દોથી થતું અને ઇન્દ્રિયો તથા મનથી થતું જ્ઞાન વસ્તુના મર્મને પહોંચી શકતું નથી પણ અવાચ્ય એવા તત્ત્વને આપણી નિર્મળ પ્રજ્ઞા જ પામી શકે છે. આ બાબત નાગાર્જુને વારે વારે કહી છે. નાગાર્જુન પૂર્વે તાર્કિક રીતે આપણી મતિ અને ઇન્દ્રિયશક્તિ તથા શબ્દશક્તિ વસ્તુતત્ત્વનું જ્ઞાન કરાવવામાં કેવી પાગળા છે, તેનું તર્કપુરસ્કર નિરૂપણ થયું ન હતું એટલે નાગાર્જુને તે કરીને એક નવે માર્ગે દાર્શનિકોને દોરી જવા પ્રયત્ન કર્યો. કાંઈ જ જાણી નથી શકાતું એમ પણ નહિ અને બધું જ આપણે સામાન્ય જ્ઞાન વડે યથાર્થ જાણી શકીએ છીએ એમ પણ નહિ, પરંતુ નિર્મળ પ્રજ્ઞા હોય તો તત્ત્વના સ્વરૂપ સુધી પહોંચી શકાય છે એવો મધ્યમ માર્ગ નાગાર્જુને બતાવ્યો. આવું કરવા જતા નાગાર્જુન વિષે તેના વિરોધીઓમાં એક જમ્બળ જીભી એ થઈ કે નાગાર્જુન તો સર્વશૂન્યવાદી છે અને બીજી તરફ એના અનુયાયીઓ એમ માનતા થઈ ગયા કે નાગાર્જુને બધા જ દર્શનોનું ખડન કરી નાખ્યું છે—બધા જ તત્ત્વજ્ઞાનનો વિલોપ કરી નાખ્યો છે. પણ ખરી વાત એમ ન હતી. એનો તો એટલો જ પ્રયત્ન હતો કે જે તર્કને અતિમ માનીને આપણે



ચાલીએ છીએ તે તકે કેવે નબળો છે અને તેની નબળાઈ તર્ક દ્વારા જ તેણે બતાવી છે માટે જ એ કહે છે—

સર્વદષ્ટિપ્રહાણાય ચઃ સર્વધર્મમવેશયત્ ।

અનુકમ્પામુપાદાય ત નમસ્વામિ ગૌતમમ્ ॥ મ૦ ૨૭-૩૦.

અને તેણે યથાપેલ શૂન્યવાદ વિશે પણ ચેતવણી આપવામા આવી છે કે—

વિનાશયતિ દુર્દૃષ્ટા શૂન્યતા મન્વમેષસમ્ ।

સર્વે યથા દુર્ગુહીતો વિદ્યા વા બુદ્ધસાધિતા ॥ મ૦ ૨૪-૧૧

એ તો સર્વ જેવો છે જો તેને ઠીક રીતે પકડવામાં ન આવે તો પકડનારનો નાશ કરે છે. વળી બધા મતવાદનું નિરાકરણ શૂન્યવાદથી થાય છે એ સાચું પણ જો શૂન્યવાદને પકડીને બેસી રહેવામાં આવશે તો તેનો સ સારમાંથી નિસ્તાર છે જ નહિ.

શૂન્યતા સર્વદૃષ્ટિના પ્રોક્તા નિઃસરણ જિનેઃ ।

યેષાં તુ શૂન્યતાદૃષ્ટિ તાન્ અસાધ્યાન્ ધર્માધિરે ॥ મ૦ ૧૩-૮

માટે પ્રમા પામવા માટે પ્રયત્નશીલ થવું એ જ જરૂરી છે અને એટલા માટે જ શૂન્યવાદનું નિરૂપણ કરવામા આનંદુ છે વળી જુઓ મ. ૨૨.૧૧, ૧૨.

સર્વમાન્ય પ્રમેયેનું નિરાકરણ કરવા માટે નાગાર્જુને માધ્યમિકકારિકા લખી અને તત્ત્વ તે ચતુષ્કોટી મુકત છે તેમ નિરૂપ્યું. નાગાર્જુન સર્વશૂન્યવાદી એટલે સર્વથા અભાવવાદી નથી એ તો તેણે કરેલા તત્ત્વના લક્ષણથી સિદ્ધ થાય છે

અપરપત્યય શાન્ત પ્રપચ્ચેરપ્રપચિત્ ।

નિર્વિકલ્પમનાનાર્થમેતત્ તત્ત્વત્વ લક્ષણમ્ ॥ ૧૮ ૯

તત્ત્વ એ પરપ્રત્યય નથી એટલે કે બીજે આપણને તેનું જ્ઞાન કરાવી શકે એ શક્ય નથી. એનું જ્ઞાન તો જાતે જ કરવું રહ્યું. પ્રપચ્ચ—એટલે કે વાણી—શબ્દ વ્યવહારથી તેનું વર્ણન થઈ શકતું નથી, નિર્વિકલ્પ છે, તેના નાના અર્થ છે નહિ અને તે શાંત છે.

એ ભાવ, અભાવ, ભાવાભાવ અને ન-ભાવ-ન-અભાવ—એમ ચાર કોટીથી પર છે, માત્ર પ્રત્યાર્થ છે અને જુદાં તેનું વર્ણન કોઈ રીતે કરી શકે તેમ છે નહિ. જે પોતાના અસ્તિત્વ માટે અન્ય ઉપર આધાર રાખે છે તે ખરી રીતે અસ્તિ કહેવાય જ નહિ. તેથી શૂન્ય છે, અને પરમાર્થ દૃષ્ટિએ અનુત્પન્ન પણ છે. જે સત્ છે તે સદૈવ ઉપલબ્ધ થાય છે, અને તેથી ઉપલબ્ધ થતા હોવાથી સાપેક્ષ પદાર્થ કોઈને કોઈ રીતે સત્ છે જ. આમ શૂન્યતા એ સર્વશૂન્યતાના અર્થની બોધક નથી જ એટલું જ કહી શકાય કે તે પારમાર્થિક સત્ નથી અને પ્રપચ્ચ પણ નથી મ. ૧૫.૬, ૭, ૧૦; ચતુ.શતક ૮.૨૦.

પણ આ શૂન્યતાની સમજ આપવી હોય તો વ્યવહારનો આશ્રય લેવો અનિવાર્ય છે. કારણ પરમાર્થ અવાચ્ય હતા તેની સમજ તો શબ્દોના આશ્રય વિના આપી શકાતી નથી, અને શબ્દો વ્યવહાર એ પારમાર્થિક નથી પણ વ્યવહારિક છે.

વ્યવહારમનાશ્રિત્ય પરમાર્થો ન દેયન્તે । પરમાર્થમવાગમ્ય નિર્વાણ નાશ્નિમ્યતે । મ૦ ૨૪-૧૦

જગતમાં કશું જ વારનાવિક નથી એ સિદ્ધ કરવામાં અન્ય દાર્શનિકોનાં મતોએ જેવા કે કાલ, આકાશ, ગતિ, હેતુ-પ્રત્યય, આત્મા ઇત્યાદિની જેમ સ્વયં બૌદ્ધોની સ્થિતિ માન્યતાઓ જેવી કે ચાર આયસત્ય, સસાર, નિર્વાણ અને શુદ્ધ પણ્ય—

પ્રપન્થતિ ચે ભુદ્ધઃ પ્રપન્થાતીતમબ્ધયમ્ । તે પ્રપન્થહતાં સર્વે ન વચન્તિ તથાગતમ્ ॥ ૨૨.૧૫  
તથાગતો નિઃસ્વભાવો નિઃસ્વભાવમિમ જગત્ ॥ મૃ ૨૨ ૧૬

આણુ બધું જ પારમાર્થિક સત્ય નથી, પણ વ્યાવહારિક સત્ય છે એમ બતાવી આપ્યું છે.

સંસારમાં કશું જ પરમાર્થતત્ત્વ નથી. આ જગતને કેવલ વ્યાવહારિક સત્તા છે. વસ્તુઓ ક્ષણિક પણ્ય નથી, નિત્ય પણ્ય નથી, તે ઉત્પન્ન થતી નથી, નષ્ટ થતી નથી, તે તે બધી અભિન્ન છે એમ પણ નહિ, ભિન્ન છે એમ પણ નહિ. માત્ર આપણને તે ઉત્પન્ન અને નષ્ટ થતી દેખાય છે આપણા મનથી તેના ગુણધર્મો અને સખ ધો કલ્પીને એક કાદ્દપનિક જગત આપણી સમક્ષ આપણે ખડું કરીએ છીએ સસારના પદાર્થો સાપેક્ષ છે, એકબીજાને આધારે રહેલા છે અને તેથી જ તે પ્રતીત્યસમુત્પન્ન છે, પારમાર્થિક નથી નિઃસ્વભાવ છે, શૂન્ય છે.

સ્વભાવશૂન્ય કે નિઃસ્વભાવનું સ્પષ્ટીકરણ ચન્દ્રકીર્તિએ કહ્યું છે. તેમાં સ્પષ્ટપણે તેણે સમીકરણ કયું છે કે પ્રતીત્યસમુત્પન્ન = શૂન્ય = સાપેક્ષવ્યવહાર = મધ્યમાર્ગ. પ્રતીત્ય સમુત્પન્નની સ્પષ્ટતા એ છે કે વસ્તુની ઉત્પત્તિ સ્વાભાવિક નથી અથવા સ્વભાવથી વસ્તુનો ઉત્પાદ નથી અને જે સ્વભાવસિદ્ધ નથી તેની સત્તા પણ નથી, તેનું અસ્તિત્વ પણ નથી, તેનો ઉત્પાદ પણ નથી અને જેનો ઉત્પાદ નથી તેનો નાશ કેમ હોય ? તેનું નાસ્તિત્વ પણ કેમ હોય ? માટે તેને શૂન્ય કહેવું કે સાપેક્ષ કહેવું એ જ ઉચિત ગણાય. આમ વસ્તુના એ અત ઉત્પત્તિ અને વિનાશ એ નહિ પણ વસ્તુ મધ્યમાર્ગી છે. તે નથી ઉત્પન્ન કે નથી વિનષ્ટ પણ શૂન્ય છે, પ્રતીત્યસમુત્પન્ન છે, મધ્યમાર્ગી છે

આ રીતે શૂન્યવાદીઓએ વસ્તુવિચારના એ છેડામાં જે વિરોધ છે તેનું જ સ્પષ્ટીકરણ કર્યું છે—એ એ છેડા આ છે—એક એવું વિધાન છે કે જે કાર્મ સત્ છે તેનો સ્વભાવ હોવો. જોઈએ અને બીજું વિધાન છે કે બધી જ વસ્તુઓની ઉત્પત્તિ અન્યથી થાય છે. આ બંને વિધાનોમાના પ્રથમથી એ ફલિત થાય છે કે જે કાર્મ સત્ છે તે સ્વાભાવિક હોઈ તેની ઉત્પત્તિ સંભવે જ નહિ, કારણ સ્વભાવનું નિર્માણ થઈ શકતું નથી માટે તે ઉત્પન્ન થતા નથી અને નષ્ટ પણ થતા નથી માટે કહેવું જોઈએ કે સ્વભાવ એ નિરપેક્ષ છે અને પરિણામ કે પરિવર્તનથી શૂન્ય છે. બીજા વિધાનનો ફલિતાર્થ એ છે કે જગતની બધી જ વસ્તુઓ અન્યથી ઉત્પન્ન થાય છે અને નષ્ટ થાય છે અર્થાત્ બધી જ વસ્તુઓ સાપેક્ષ છે, પરિવર્તનશીલ છે. આમ બંને પરસ્પરવિરોધી વિધાનોનો વચ્ચે ભાગ માધ્યમિક સ્વીકાર છે કે બંધું જ શૂન્ય છે, કશામાં કોઈ સ્વભાવ નથી.

વિગ્રહવ્યવર્તિનીમા નાગાર્જુન પોતાનાં મતોએ સાર આપી દે છે કે—

યથ પ્રતીત્ય ભાવો ભાવાના શૂન્યતેતિ સાક્ષુષ્કા । યથ પ્રતીત્ય ભાવો ભવતિ હિ તસ્યાસ્વભાવત્ત્વમ્ ॥૨૨॥

આ શૂન્યતાનું પ્રયોજન શું ? તેનું સ્પષ્ટીકરણ નાગાર્જુને કહ્યું છે કે—

કર્મફલેશ્વકાયાન્મોક્ષ કર્મફલેશા વિકલ્પતઃ । તે પ્રપન્થાત્ પ્રપન્થતુ શૂન્યતાયાં નિરુદ્ધયતે ॥ મૃ ૧૮.૫

પ્રપંચની વ્યાખ્યામાં ચન્દ્રકીર્તિએ લૌકિક પ્રપંચ કેવો છે તે બતાવ્યું છે—

તે ચ વિકલ્પાઃ અનાદિમત્સસારાભ્યસ્તાત્ જ્ઞાન-ક્ષેય-વાચ્ય-વાચક-કર્તા-કર્મ-કરણ-ક્રિયા-  
ષટ-પટ-સુકૃટ-રથ-રૂપ-વેદના-સ્ત્રી-પુરુષ-લામ-અલામ-સુખ-દુઃખ-યશો-ડયશો-નિન્વા-પ્રશ્નસાદિલક્ષ  
ળાદિચિત્રાસ્પ્રપચ્ચાત્ ઉપજાયન્તે ॥ મં.ટી.૦૧૮.૫

સંસાર એ વ્યાવહારિક કે સાહિત્યિક સત્ય છે એનો અર્થ એવો તો નથી જ કે તે વસ્થાપુત્ર જેમ સર્વથા અવાસ્તવિક છે એ સંસારમાં રહીને જ મોક્ષને પ્રાપ્ત કરવાનો છે તે સંસારની વ્યાખ્યા કે વિચારણા તકંથી થઈ શકતી નથી. તેના સ્વરૂપનો નિર્ણય કે તે સત્ છે કે અસત્ થઈ શકતો નથી માટે તે તકંગિયર છે. એ જ રીતે નિર્વાણ પણ જે પારમાર્થિક છે તે પણ તકંગિયર તો છે જ આમ એ બંનેના સ્વરૂપમાં કાંઈ ખાસ ભેદ નથી અને અવાચ્ય છે, જ્ઞાનના અંગિયર છે આથી નાગાર્જુને કહ્યું કે—

ન મસારસ્ય નિર્વાણાત્ કિંચિદસ્તિ વિશેષણમ્ ।

ન નિર્વાણસ્ય સસારાત્ કિંચિદસ્તિ વિશેષણમ્ ॥

નિર્વાણસ્ય ચ યા કોટિ કોટિ સસરણસ્ય ચ ।

ન તયોરન્તર કિંચિત્ સુલક્ષ્મમપિ વિચતે ॥ મં. ૨૫ : ૧૬-૨૦

સંસાર અને નિર્વાણમાં કશો જ ભેદ નથી કારણ કે

સર્વં તથ્ય ન વા તત્થ તથ્ય વાતથ્યમેવ ચ ।

નૈવાતથ્ય નૈવ તથ્યમેતદ્દુઘ્ઘાનુસાસનમ્ ॥ મં. ૧૮.૮

અગવાન છુદ્ધ લોકોનું અનુકરણ કરીને તેમને સન્માર્ગે લાવવા માટે કદીક આ બધું તથ્ય છે એમ કહે છે કારણ કે છુદ્ધનું વચન છે કે—

લોકો મયા સાર્થં વિવદતિ, નાહ લોકેન સાર્થં વિવદામિ ।

યજ્ઞોકે સમત તન્મમાપિ અસ્તિ સમત, યજ્ઞેકે નાસ્તિ સમત, મમાપિ તન્નાસ્તિ સમતમ્ ॥ મં.ટી. ૧૮.૮

આ રીતે લોકોની ભાષામાં જ તેમની જ સમજનો આધાર લઈને તેમણે ઉપદેશ આપવો શરૂ કર્યો એટલે તેમણે કહ્યું કે હા, તમે જેને તથ્ય કહો છો તે તથ્ય છે જ પણ જુઓ એનો અન્યથાભાવ પણ થાય છે તે તો તમે જોયું ને માટે તેને અતથ્ય પણ જાણવું. આથી આગળ જઈને તેમણે સમજાવ્યું કે જુઓ બાલજન જેને તથ્ય સમજે છે તેને આર્થજન અતથ્ય સમજે છે આમ તથ્ય એ અતથ્ય પણ છે—તથ્યાતથ્ય છે અને એથી આગળ વધીને જેની શુદ્ધિમાં માત્ર જરાક અવારણ્ય રહી ગયું છે તેને એમ ઉપદેશ છે કે ભાઈ, આ તથ્ય પણ નથી અને અતથ્ય પણ નથી. જેમ વસ્થાસુતને શ્યામ પણ ન કહી શકાય અને અવદાત પણ ન કહી શકાય તેમ આ બધી જ વસ્તુને તથ્ય કે અતથ્ય પણ ન કહી શકાય. આમ કમે કરી શુદ્ધ શિષ્યોને તત્ત્વરપર્શી માર્ગે લાવે છે. મં. ૧૮.૬

પ્રતીત્યસમુત્પાદ વિષે થોડી વધારે ચર્ચા કરવી જરૂરી છે નાગાર્જુને પ્રતીત્યસમુત્પાદ માટે પ્રારંભમાં જ નિષેધપરક આઠ વિશેષણો આપ્યા છે—

અનિરોધમનુત્પાદમનુચ્છેદમણાશ્વતમ્ ।

અનેકાર્થમનાનાર્થમનાગમમનિર્ગમમ્ ॥

ચઃ પ્રતીત્યસમુત્પાદ .. ... । મં. ૧.૧,૨,

આ આદેય નિષેધપરક વિશેષણો એવા છે જેના દાર્શનિક મૌલિક વિવિધ માન્યતાઓ અને કલ્પનાઓનો સમૂહ ઘર્ષીત્વ છે. તે કહે છે— વસ્તુ ઉત્પન્ન નથી, વિનષ્ટ નથી; ન્તોને ઉત્પન્ન નથી, તે શાશ્વત નથી, તે અભિન્ન નથી કિન્ન નથી, તેનો આગમ નથી અને નિર્ગમ પણ નથી.

ચન્દ્રકાર્ત્તિએ સ્પષ્ટીકરણ કર્યું છે કે પ્રથમ જો ઉત્પત્તિ જ નથી—એ જો નિશ્ચિત થાય તે આકાંક્ષા જે પ્રતિષેધો છે તેને સમજવામાં સરલતા પડશે એટલે જ નાગાર્જુન સૌપ્રથમ ઉત્પત્તિની કલ્પનાનું નિરાકરણ કરે છે—

ન સ્વતો નાપિ વસ્તો ન દ્વામ્યા નાપ્યદ્વેતુત ।

જ્વલ્લા જાતુ વિશન્તે માવાઃ, કલ્પન કેવન ॥ મં. ૧ ૩

સ્વતઃ ઉત્પત્તિ નિરર્થક જ ઠરે તેથી લાભ પણ શું તે પોતે વિદ્યમાન છે જ, પછી ઉત્પન્ન થવાનો શો અર્થ? માટે સ્વતઃ ઉત્પત્તિ ઘટે નહિ વળી તેમ માનવા જતા અનવસ્થા પણ થાય.

પરથી પણ ઉત્પત્તિ થતી નથી કારણ ‘પર’ એ સિદ્ધ જ નથી અને સિદ્ધ હોય તો પણ અપેક્ષિત એક સિવાયના બધા જ પર છે, તો તેથી જો ઉત્પત્તિ થતી હોય તો સ સારના સમગ્ર ‘પર’ જનક માનવા પડશે. બધું જ બધા પદાર્થોથી ઉત્પન્ન થાય છે એમ માનવું પડે, કારણ—

‘તુલ્ય પરત્વમસિદ્ધેડજનકેડપિ ચસ્માત્ ।’ મધ્યમકાવતાર ૬ ૧૪.

અજનક મનાતા એવા બધા જ ‘પર’ રૂપે સમાન છે. તો બધા જ અજનકો ‘પર’ હોવાને કારણે જનક બની જશે.

અને સ્વ અને પર એ બંનેથી પણ કાંઈ ઉત્પન્ન થઈ શકે નહિ, કારણ એ બંનેમાં દોષોનું દર્શન કરાવ્યું જ છે.

અહોત્પત્તિ પણ કાંઈ ઉત્પન્ન થાય નહિ. હેતુ ન હોય તો કાર્યકારણ એવો વિભાજ જ ન બને. વળી જો હેતુ વિના કશુંક ઉત્પન્ન થઈ શકતું હોય તો વધ્યાપુત્ર, ગગનકુસુમ— એ બધું પણ ઉત્પન્ન થઈ જાય.

આમ વસ્તુનો ઉત્પાદ ઘટતો નથી. (મં. ૨૧ ૧૨) અને જેનો ઉત્પાદ જ નથી તેના નિર્દોષની ચર્ચા જ વ્યર્થ છે. (મં. ૧૧૧, ૭.૨૬)

આટલી ઉત્પાદની ચર્ચાથી નાગાર્જુનની દલીલો કેવી છે તે વિશે આપણે બાકી શકીએ છીએ.

આ સૂન્યવાદ વિશે દાર્શનિકોને ધણી કહેવાનું છે પણ તે વિશે ફરી કોઈ વાર

### સંદર્ભગ્રંથો

નાગાર્જુન—મધ્યમકશાસ્ત્ર, ચન્દ્રકાર્ત્તિકૃત ટીકા સાથે—વિચલબ્યાવર્તિની, પ્ર૦ બૌદ્ધ સંસ્કૃત મથાવલી—૧૦

આચાર્યદેવ—ચતુઃશતક, આલોક પ્રકાશન, નાગપુર

શાંતિદેવ—બોધિચર્ચાવતાર અને શિક્ષાસમુચ્ચય, પ્ર૦ બૌદ્ધ સંસ્કૃત મથાવલી—૧૧-૧૨

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દ્રવ્યના બદલામાં છોડવાનો નિષ્કર્ષ પ્રસ્તાવ : તરંગવતીનો વિલાપ

મેં પેલા ચોરને કહ્યું, ‘કૌશાભીનગરીના સાથવાહનો આ એકનો એક પુત્ર છે, અને હું ત્યાંના શ્રેષ્ઠીની પુત્રી છું (૧૦૦૬). તારે જેટલાં મણિ, મુકતા, મુવણ’ કે પ્રવાહની ઇચ્છા હોય તેટલા અમે તને અહીં રહ્યાં છતાં અપાતીશું’ (૧૦૦૭). તમારો ફાર્મ માણસ અમાર. લખેલા પત્ર લઈને બંનેને ઘરે જાય અને તમને દ્રવ્ય મળે તે પછી તમે અમને બંનેને છોડજા. (૧૦૦૮) એટલે તે ચોરે કહ્યું, ‘અમારા સેનાપતિએ તમને બંનેને કાત્યાયનીના જગ માટેના મહાપશુ કરાવ્યા છે. (૧૦૦૯) તેને આપવાનું અમે ન આપીએ તો તે ભગવતી અમારા પર રહે, એની કૃપાએ તો અમારી બધી કામના પૂરી થાય છે (૧૦૧૦) કાત્યાયનીની કૃપાથી અમારા કામમાં સિદ્ધિ, મુકમાં વિજય અને બધી વાતનું સુખ થશે, એટલે અમે તમને છોડવાના નથી’ (૧૦૧૧). ‘એ સાંભળીને તથા ગરહન અને હાથન પીઠ તરફ વાળીને બાધવાને કારણે પ્રિયતમના સરીરને મરડેલું જોઈને હું વધુ જોરથી રુદન કરવા લાગી. (૧૦૧૨) હે શુદ્ધવામિની, પ્રિયતમના ગુણ અને પ્રેમાનુરાગરૂપી મેરીથી બધાયેલી હું ત્યાં અતિ કરુણ રુદન કરતી, વિવશ અને વિવશ્ય બની રહી (૧૦૧૩) હું લોકોના ચિત્તને ઉત્તપ્ત કરીને બચિત કરતું (૨) બદિનીઓને પણ આસુ આવે તેવું કહ્યુંસત્તુ રુદન કરવા લાગી (૧૦૧૪) આંસુથી ગાલ, અધરોજ અને સ્તનપૂઠને બીજવતી હું પ્રિયતમને છોડાવવા માટે (૨) લગાતાર રહી રહી. (૧૦૧૫) હે શુદ્ધવામિની, કૂટતી પીટતી, વાળ ખેંચતી, હું ત્યાં ખાકાટકરાવાળી ભોંય પર આજોટવા લાગી. (૧૦૧૬) ‘જાણે કે સ્વપ્નમાં જોયો હોય તેમ તું ગુણુષ્ણ તો મને પ્રાપ્ત થયો. તેથી કરીને (૨) મને આ રુદન આવી પડ્યું’ (૧૦૧૭) : હે શુદ્ધિથી, પ્રિયના આવી પડનારા દુઃસહ નિરહના શોકે ઘેરાયેલી હું એવાં એવાં કંટુણ વચને વિલાપ કરવા લાગી. (૧૦૧૮)

અકસ્માત પ્રોતસાહક ગીતનું શ્રવણ

તે વેળાએ ત્યાં પીકામાં મેઢેસા કેટલાક સુબોટાએ શ્રવણને સુખ સુમધુર ગીતવાદન સાથે આ પ્રમાણે ગાયું (૧૦૧૯) :

આવી પડેલી આપતિની અવગણના કરીને સાહસકર્મ આદરનાર પુરુષને કાં તો વિપત્તિ મળે, કા તો સિદ્ધિ મળે. (૧૦૨૦). પ્રવ્રતિ આદરનાર પુરુષને કા તો લક્ષ્મી પ્રાપ્ત થાય અથવા તો મરણ, પરંતુ પ્રવ્રતિ શરૂ ન કરનારને મરણ તો અવશ્ય આવવાનું અને લક્ષ્મી પણ નહીં મળવાની. (૧૦૨૧). મૃત્યુ સૌકાઈને આવતું હોય છે, માટે પોતાનું પ્રિય તરત

सवस्स एइ मरूचू तूरह पियमप्पणो लहुं काउं ।  
 पुण्ण-मणोरह-तुट्ठस्स होइ मरणं पि किर सहलं ॥१०२२॥  
 न विसाओ कायव्वो सुट्ठु वि वसण-विमुहेण पुरिसेण ।  
 हंदि चइऊण पुणो खणेण पच्चामलह(?) लच्छी ॥१०२३॥  
 विसम-दसमस्सिएण वि पुरिसेण विवण्ण-पुरिसकारेण ।  
 दुक्खं पि य विसहेउं पियाए समयं सुहं होइ ॥१०२४॥

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एवं सोऊण पिओ घरिणी गीयत्थ-चोइओ इणमो ।  
 भाणइ(?) य पीणसोणी सुण ताव वि पिए इमं वयणं ॥१०२५॥  
 पुव्व-कय-कम्म-निव्वत्तियस्म कंते निंगूढ मंतस्स ।  
 कसण-मिउ-दीह-के।स(?) न पलाइउं सक्का ॥१०२६॥  
 किं वग्जे तो(?) वि पिए अवसो पावइ वसं कयंतस्स ।  
 नहु उज्जयं निवारेइ कोइ पहरेसु ल्हक्कंतो ॥१०२७॥  
 नक्खत्त-चंद गह-नायगस्स जइ ताव अमयगब्भस्स ।  
 चंदस्स एइ वसणं न(?) सोगो पायय-जणम्मि ॥१०२८॥  
 अप्प-कय-कम्म-विवाग(?) खेत्त-द्व्व गुण-काल-सज्जुत्तो ।  
 सुह-दुक्खस्स विवागो नवरि निमित्त परो होइ ॥१०२९॥  
 तं मा होहि विसण्णा सुंदरि सव्वेण जीव-लोयम्मि ।  
 सुह-दुक्ख-विसेस-करं न विहाणं लंघउं सक्का ॥१०३०॥

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तो तत्थ अहं घरिणी पियस्स सण्णवण-वयण-गहियत्था ।  
 पिय-वयण-समासाइय-मउइय-सोया पुणो जाया ॥१०३१॥  
 अच्छामि रुण्ण-पिडिय-बंदी-जण(?) विमण-मण-विरुद्धा ।  
 बद्धा पयया मुद्धा पइणा समयं मिगी चेव ॥१०३२॥  
 काउं य तत्थ मज्झं कलुण-विल्लवाणियंसुवेगाओ ।  
 संभरिय-नियय पक्खा चिरं पि रोयंति बंदोओ ॥१०३३॥  
 काओ सभाव-वच्छल-मउइय-हियया वसण समुदयं अग्गह ।  
 वट्ठूण परुण्णाओ अणुक्कंपा-कंपियंगीओ ॥१०३४॥

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ओरुण-लोयणाओ बंदीउ भणंति पच्छियं(?) कत्तो ।  
 किह वेत्थ अणत्थ-घर तक्कर-हत्यं इमं मत्ता ॥१०३५॥

થાય તેમ કરવાની ઉતાવળ રાખે, પોતાના મનોરથ પૂરા થવાથી સંતુષ્ટ મનેલા માણસનું મરણ સફળ કહેવાય છે (૧૦૨૨) અત્યંત સકટગ્રસ્ત પુરુષે પણ વિધાન પામવેા નહીં. લેા । છાડીને ચાલી ગયેલી લક્ષ્મી વડીલમાજ પાછી આવી મળે છે (૧૦૨૩) જે વિવશ દશા બોગવતો હોય અને જેનો પુરપાથ નષ્ટ થયા હોય તેવા પુરુષને સહેવું પડતું હું; પણ પણ તેની પ્રિયતમાના સગમા સુખ થાી જાય છે. (૧૦૨૪)

### કર્મકળની અર્પવાચતા

હે શુદ્ધવામિની, એ પ્રમાણે સામાજીને મારો પ્રિયતમ એ ગીતના ભાવાર્થથી પ્રેરાઈને મને કહેવા લાગ્યા (૧૦૦૫) 'હે વિજ્ઞાણ નિત્યવાળી પ્રિયા, તુ મારા આ વચનો પ્રત્યે ખ્યાન આપ : હે કાળા, સુવાળા, લાગા દેશસ્થાપવાળી પ્રિયા, જેનું રહસ્ય નિગૂઢ છે તેવાં પૂર્વે કરેલાં કર્મોના પરિણામથી નાસી છૂટવું કાર્મ રીતે શક્ય નથી. (૧૦૨૬) અને ત્યાં નાસી જનાર પણ, હે પ્રિયા, કૃતાતને વશ અવશ્ય થાય છે, પ્રકારથી સંતાવાનું કરનાર કાર્મ પણ માણસ પ્રારબ્ધ કર્મકળને અટકાવી શકતો નથી. (૧૦૨૭) જે મહેા અને નક્ષત્ર-ગ્રહના સ્વામી અમરતગર્ભ યદને પણ આપત્તિ આવી પડતી હોય છે, તો પછી સામાન્ય માણસનો તો કયા શોક કરવો ? (૧૦૨૮). પોતે જ કરેલા કર્મનું પરિણામ ક્ષેત્ર, દ્રવ્ય, શુષ્ક અને કાળ પ્રમાણે, સુખદુઃખના કળ ડપે પ્રાપ્ત થાય છે, તેમાં બીજો કાર્મ તો માર નિમિત્ત બને છે (૧૦૨૯) તો હે સુફરી, તુ વિધાન ન ધર, આ જીવલોકમા કાર્મ કરતાં કાર્મથી પણ સુખદુઃખ પાપિત ડરાવનારું વિધિનું વિધાન ઝોળાગી શકાતું નથી.' (૧૦૩૦). આમ, હે શુદ્ધવામિની, એ દશામા પ્રિયતમના સમજવડનાં વચનોનો મર્મ પામીને, એ પ્રિય વચનોથી પ્રાપ્ત થયેલા આશ્વાસને કરીને મારો શોક હજવેા થયેા. (૧૦૩૧)

### સમજાવી બંદીઓ આગળ વીતક કથાનું વચ્ચુંન

મારા રુદનથી ત્યાં એકઠી થયેલી બંદીઓ અત્યંત ઉદ્વેગ પામી. પોતાના પતિની સાથે બંધન પામેલી સ્વભાવથી બોળી(૧) મૂગલી જેવી મારી દશા હતી(૨) (૧૦૩૨). મારો કંટુણ વિલપ સાંભળીને જેમના આસુ ઉભરાઈ આવ્યાં છે તેવી તે બંદીઓ પોતપોતાના સ્વજનોને સાંભળીને કંવાંય સુધી રુદન કરતી રહી. (૧૦૩૩) તેમની જે કટલીક તેમના સ્વભાવગત વાતસહયને ક્રોધ સુક્રમાર હૃદયવાળી હતી તે અમારા પર આવી પડેલું 'સંકટ બેઠીને અનુકંપાથી અંજ કપિત થતી મૃસકે મૃસકે રડવા લાગી. (૧૦૩૪) રડેલાં નેત્રે તે બંદીઓ પૂછવા લાગી, તમે કયાથી, કઈ રીતે આ અનર્થના ધર સમા ચોરોના હાથમા આવી પડયા ? (૧૦૩૫) એટલે હે શુદ્ધવામિની, તે ચક્રવાક તરીકેના બવનો સુખોપબોગ,

तं चक्रवाय-जाई सुहोदयं मज्जनं च हृत्थिस्स ।  
 वाहेण चक्रवाओ वहिओ जह ह् अणुमया य ॥१०३६  
 जह य पुणो आयाया माणुस-भावम्मि वच्छ-नयरीए ।  
 जह तत्थ एकमेको नाओ चित्तोवदेसेणं ॥१०३७  
 जह जाइया न दिण्णा अहय जह पेसिया य पिय-वसहि ।  
 चेडी सारसिया मे जह य पल्लयाणि नाचाए ॥१०३८  
 भागीरहीए पुलिणे जहा य गहियाइ तेहि चोरेहि ।  
 तं सर्व्वं रोयती घरिणी साहेमि बंदीणं ॥१०३९

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एयं सोऊण महं सो चोरो निग्गओ पढालीओ ।  
 ऊणइ अणुकंपमाणो ऊसासिय-बंधणं रमणं ॥१०४०  
 अह ताओ करमरीओ निव्वभच्छिय-तज्जिया तहि तेण ।  
 मेघानजिय-मीय व्व मय-वहूओ पल्लणाओ ॥१०४१  
 तासु य गयासु तो भणइ पिययमं तक्करो सणीयाय (?) ।  
 मा भाहीय अहं ते मरणाओ अह विमोइस्सं ॥१०४२  
 सव्व-त्थामेण सव्वहा वि पाणे य परिचइत्ताणं ।  
 पाण-परिरक्खणं मे काहं पाणे य दाऊणं ॥१०४३  
 एयं निसम्म वयणं तस्स मुहा निग्गयं तहि अम्ह ।  
 मरणुत्तास-विणासो परिओसो उत्तमो जाओ ॥१०४४  
 अच्छहु अम्हाण जीवियं ति तो जिणवरे पणमिऊणं ।  
 पचक्खाणा कीरस्स(?) पारणा तस्स कासीय ॥१०४५  
 तो पत्त-पत्तलीए मंसं काऊण तक्करो अम्हे ।  
 जेमणमिणं ति मुंजह भणंतो दूरं खु गतव्वं ॥१०४६  
 अम्हेहि नेच्छियं त अम्हाण अणुइयं ति भणिऊण ।  
 उत्ताणय-करयल-संपुडेहि उदयं तहि पीय ॥१०४७

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संपइ नह-पयावो रज्ज-परिभट्ट-पत्थिवो चेवं ।  
 सूरु लंघिय-नायणो वलेज्ज पुण्णो मुइदुत्तु(?) ॥१०४८  
 संकुइय-पन्नगो व्व वच्छ सूर्यंति दिवस-निप्पेढा ।  
 वासंत-गेग-सउणया निय-निलउलत्तय(?) बहुलया ॥१०४९  
 अह एवं अम्हाणं वियहो अइ दीहंतो रुयंताणं ।  
 मरण-भय-वेविराणं घरिणि तहा सो अइक्कंतो ॥१०५०



દાવીનું મન, આધ વડ થયેલા ચક્રવાકનો વધ કઈ રીતે અનુભવેલ નથી, કઈ રીતે હું મનુષ્યભાવ પામીને વતસતગરોમાં જઈ, કઈ રીતે ચિત્ર દ્વારા અમે એકમેકની ઝોળાખ રોળવી, કઈ રીતે માધુ માયુ નાખ્યા છતાં મને ત દીધી, કઈ રીતે મે મારી ચેટી સ્પારિકાને મારા પ્રિયતમને ઘરે મોકલી, કઈ રીતે અમે તાવમા નાસી ગયા અને કઈ રીતે ભાગીરથોના પુલિત પર એ ગેરોએ અમને પકડ્યા—એ અધુ જ મે રડતા રડતાં તે અદિનીઓને કહી સભળાવ્યું (૧૦૩૬-૧૦૮૯).

**અનુકંપા પ્રગટતાં ચોરનું અધનશુક્ર કરવા વચન**

મારો એ કથની સાગળીને પેલો ચોર પડાળીનાથી બદાર આવ્યો અને અનુકંપાથી તેણે મારા પ્રિયતમના અધન તે સરખો શ્વાસ નઈ નકે તેટલા હીવા કર્યો (૧૦૪૦).

પછા તેણે પેની બદિનાઓને ધુત્કારી-ધમકારી, જેથી મેધગજ નાથી ભયભીત બનેલી હમ્બીઓની જેમ તેઓ ત્યાથી પલાયન કરી ગઈ. (૧૦૪૧)

તેઓ ગઈ એટલે તે ચોરે ધીમે નરે મારા પ્રિયતમને કહ્યું, 'તુ ડરોશ નહી, હું તને મોતમાથી મચાવીશ (૧૦૪૨) મારો સર્વ સંકિતથી, સર્વે હિપાય અજમાવીને, મારા પ્રાણત્યાગ કરીને પણ હું તમારૂં પ્રાગઠ્ઠાણ કરીશ તે મારે હું પ્રાણ આપવા પડશે તો પણ આપીશ' (૧૦૪૩). તના મોમાયી નીકળેલુ આજ વચન સાંભળીને અમારો મરણનો સંત્રાસ નાટ થઈ ગયો, અને અમને એકદમ નાતા થઈ (૧૦૪૪) અમારું જીવિત કુશળ રહે એ ભાવ માથે અમે જિનવરોને વંદન કરીને, લીધેલા પ્રત્યાખ્યાનનું પારજી કયું. (૧૦૪૫)—તે વેળા પાદડાની પતરાવળીમા માસ લઈને, 'આ તમારે મારેનું જમવાનું છે, તો બાઓ, આપણે ધણે દુઃખ વાનું છે' એમ તે ચોર કહેવા લાગ્યો. (૧૦૪૬). 'અમને એ ખવડું તમી' એમ કહીને અમે તે લીધું નહી, પણ ખોખો જિયો કરીને અમે તે વેળા પાણી પીધું (૧૦૪૭).

**નિશાનું આગમન**

તેટલામાં રાજ્યબ્રહ્મ રાજાની જેમ જેના પ્રતાપ નવ્ત થયો છે તેવો સૂર્ય ગળન પાર કરીને. ..(૧૦૪૮). દિવસ આશ્રમના, ક્ષોભાં પાન સ કાચાયા, તેમના માળામા અનેક પક્ષીઓ પાછાં ફરીને કયવ કરવા દાગા(૧) (૧૦૪૯) હે ગહરવામિની, મરણુભયે ધુજતા એવાં અમારો એ અતિશય લાખો દિવસ રડતાં રડતાં એ રીતે વીધો. (૧૦૫૦).

अह तिमिर-निवह-सामा संपत्ता जीव लोग-निस्सा ।  
 कोसिय-पिय नेवत्ती(?) गयण-तल-पसाहिया रत्ती ॥१०५१  
 सायर-कय-विद्धो-वियासो(?) जणस्स उट्टेइ ।  
 नह-संचारिम तिलओ कुंद-कुसुम-पंडुरो चंदो ॥१०५२  
 उक्कुट्टि-हसिय-छालिय(?) पडु-पडह-निनाय-गीय-सहाला ।  
 पल्ली मत्त-पणच्चिर-चोरेक्क-रस-जणा जाया ॥१०५३  
 तो जेमण-वक्खित्ते जणम्मि सो तक्करो पियं मुयइ ।  
 भणइ य मा भाहि तुमं एह अहं ते पलाएमि ॥१०५४  
 तो तेण नीणिया मो सउतायं(?) केणई अ-नज्जंता ।  
 विजय-हारेणम्हे पल्लिवती-गेह-रूरेण(?) ॥१०५५  
 रु दत्तणेण सुचिराहिं निग्गया समहिय तुरता य ।  
 किच्छाहिं निग्गया मो कास-सर-कुडीर-मज्जेण ॥१०५६  
 तो तेण पुब्ब-वाहिय-परिचिय-दरि-घवर-मुणिय-परिमाणो ।  
 गहिओ निचट्ट-मुहिओ अहवो-सीमंतओ पंथो ॥१०५७  
 तो तत्थ निरिक्खतो पुरओ पासेहि मग्गओ य पुणो ।  
 बहुसो य निसामंतो अट्ठाणय-चिट्ठिओ सवं ॥१०५८  
 गहियावरण-पहरणो जप्पीलिय-धणिय बद्ध सण्णाहो ।  
 वच्चइ पयदसाणो(?) पंथं मोच्छूण पासेणं ॥१०५९  
 भणइ जइ वहुइ कोई पभाहि(?) तो तं इमेण पंथेण ।  
 जो ताव मरण-क्कामो चोरो होइहि वारेमि(?) ॥१०६०

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गतूण चिरं तह उप्पहेण पंथ पुणो समोइण्णा ।  
 चोरेण वरेण समया संजाय-भएण तह निहुया ॥१०६१  
 पम्भजमाण वण-सुक्क-पत्त सदाणुकारिणो केइ ।  
 पक्खे पप्फोहंता पक्खी रुक्खाहि उट्ठीणा ॥१०६२  
 वण-महिस-वग्घ-दीविय-तरच्छ-पुल्लीण तह बिरात्तणं ।  
 सुणिमो सउण गणाणं च तत्थ नाणाविहे सहे ॥१०६३  
 भवियव्वया अम्हं महाभए तत्थ वट्टमाणाण ।  
 अणुलोमा आसि तया खेमा मिग-पक्खिणो सव्वे ॥१०६४  
 वणहत्थि-हत्थ-पल्लहत्थियत्थ(?) लुय-फल-किसल्लय-पवाले ।  
 गोद्धिय-विडवे विडिमे कत्थइ पासामि हं पडिए ॥१०६५

ગગનતળે શીખાવતી, તિમિસ્રુદે કાળી, જીવલેખના અવસાન સમી ધૂવડને ત્રિય અતી  
ગત જીવલેખ પર ઉતરી (૧૦૫૧) સાગરનો વૃદ્ધિવિકાસ કરનારા, આઝાદના ગતિમાન  
તાલક સમો, કુદકુસુમ સમો, સ્વેત ચદ્ર ઉગ્યો (૧૦૫૨)

### બ ધનચુકિત અને ચોરપલ્લીમાથી પચાયન

ચોરપલ્લીમા ફાળ્યેનો શોરમકોર, ધમધમતા ઢોલના નિરાદ ને મીતના શબ્દ, તથા  
મદમત ગળિને નાયતા ચોગિના રગરસ હવાઈ ગયા (૧૦૫૩) તે વેળા જ્યારે લોકો  
જમવામાં રોકાયેલા હતા ત્યારે તે ચોરે મારા ત્રિયનમને છોડ્યો, અને તેને કહ્યું, 'તું ઢનીશ  
નહી, હવે હું તને નસાડવાનું કડું છું' (૧૦૫૪) પછી તે કોઈને જાણ ન થાય તેમ અમને  
પલ્લીપતિના ધરના વિજ્ઞાનમાં થઈને દઈ ગયો (૧૦૫૫) તે વિરતીથી હોઈને અમને  
નીકળી જતા ઘણી વાર લાગી પછા ઘણી ઝડપથી ચાલતા અમે યદુ મુરદેલીએ કાગ-  
તણના સાકાર(?) યૂ પડીઆમાંથી પસાર થયા (૧૦૫૬). તે પછા તેણે જવા-આવવાથી  
પૂર્વપરિચિત જાણીતા અતરવાળો અને મુખે પાર કળી શકાય તેવા જ ગલની સરદને  
પહોંચતો માર્ગ લીધો (૧૦૫૭). તે વેળા આગળપાછળ અને આજુબાજુ નિરીક્ષણ કરતો  
અને માથે પર ચોભીને અવાજોને સાંભળતો, આવજા અને ફથિયાદી સજ્જ અને બરાબર  
કચકચાવીને અખતર માથેલો તે ચોર મુખ્ય માર્ગ છોડીને આગળ વધતો હતો. (૧૦૫૮-  
૧૦૫૯) તેણે કહ્યું, 'જે જીવતો મજસૂ ચોરના જાસૂસોને ફાથે(?) મરવા ઇચ્છતો હોય  
તે આ રંગેથી પસાર થાય' (૧૦૬૦) એટલે ઘણી વાર સુધી આડે માર્ગે ચાલીને પછી  
અમે તે ચોરને ભયભીત બનાવે અનુસંગા, ગૂપચૂપ મુખ્ય માર્ગ પર આવ્યા (૧૦૬૫).

### વન્ય માર્ગોને જોખમભર્યા પ્રવાસ

વનના સૂકા પાંડા કચગતા થતા અવાજથી કેટલાક પક્ષીઓ પાખ ફેફડાવતાં, વૃક્ષો  
પરથી છીડી ગયા. (૧૦૬૨) જંગલી પાંડા, વાઘ, દીપડા, જરખ અને સિંહના ચીંકારો  
તથા કવચિત્ પક્ષીઓના અવાજો એમ વિવિધ શબ્દો અમે સાંભળતા હતાં. (૧૦૬૩).  
ભારે ખતરા વચ્ચે હોવા છતાં અમને ભાવી અનુકૂળ લાગતું હતું, અને અંધા પશુપક્ષી  
કુશળકાંઠક હતાં. (૧૦૬૪) કચક જંગલી ફાળીની સૂઢના પ્રહારે જેના ફળ, ફૂલો ને  
ડાળીઓ તોડ્યા છે તેવા, ટૂલોના કાંડા મારા જોવામાં આવ્યા. (૧૦૬૫).

एते अण्णे य वद्द तत्थ अवत्थतरे तरुमाणे(?) ।  
ण पासमंता(?) तं कतारंतरं तरिमो ॥१०६६

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अह भणइ तक्करो णेमि कंतारं ति मा हु भाइत्था ।  
अह गामा अब्भासे वच्चह एत्तो अवरहुत्ता ॥१०६७  
अहमवि गच्छामि उ(?) खमहि य जं सामियस्स आणाए ।  
अण्णाणएण य मए बद्धा य ह्या य पलीए ॥१०६८  
सरल्लं महुरं संरायं मियक्खर भणइ त सहीयंतो ।  
अह तक्करं गुणकर पिओ पियंतो व दिट्ठीए ॥१०६९  
तुम्हे आणाकारी तुम्भे उवयार-कारिणो अम्हं ।  
ज पे अवत्तवाणं(?) जीविय-दाणं इमे दिण्णं ॥१०७०  
अम्हाणमसरणाण अम्हाण जीविण निरासाणं ।  
उव्वद्धयाणं अम्ह छिण्णासाणं तुमे वीर ॥१०७१  
अहयं वच्छपुरीए पुत्तो धणदेव-सत्थयास्स ।  
नामं च पउमदेवो त्ति मज्झ जो को वि साहेज्ज ॥१०७२  
भणिओ य एहि तहियं अत्थं दाहामु ते सुविउल पि ।  
सो भणइ ह(?) जाइ महं तत्तो गंतुं इतो गच्छं ॥१०७३  
जइ होज्ज समावत्ती-गमणं मे तत्थ कारणेणं(?) ।  
सो मा हु मं न दच्छिह एत्थ मए साविओ सि तुमं ॥१०७४  
न हु सका पडिक्काउं केणइ सव्वम्मि जीव-लोयम्मि ।  
जिय-लोय-सव्व सार जीविय-दाणं पदेत्तस्स ॥१०७५  
अम्हं अणुगहत्थ नणु तुम्भेहे वहु-माण-पीइ करो ।  
आसण-परिग्गहो निग्गहेण कायवओ होइ ॥१०७६  
सो भणइ एथ भणिओ नणु ह धण्णो अणुगहियओ य ।  
सव्वं च मे कयं एव होइ ज मे त्थ परितुट्ठा ॥१०७७  
सो एवं जंपमाणो वच्चह तुम्भे त्ति भाणिऊण्ण्हे ।  
वच्चइ उत्तरहुत्तो अम्हे वि गया अवरहुत्ता ॥१०७८

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निजिणप्फाद्ध-विगलेन्तो(?) माणेय वाय संरंभा ।  
किच्छाहि उव्वहामो उपह-पहद्ध-मिण्णव(?) ॥१०७९  
अतिवेगागय-गमणा घरिणी तण्हा-छुहा-किलंता हं ।  
वायं(?) भय-परिसुक्कोद्ध-कंठ-जिम्भा पारखलंती ॥१०८०

ઝોરની વિદાય : આભારદર્શન

આવા પ્રકારની અનેક વિવિધ પંગિચિત્રિતઓ વંતતા જોતા અમે તે જગલ પસાર કર્યું. (૧૦૬૬). એટલે તે ચોર ઓઢ્યો, ‘આપણે જગલ પસાર કરી ગયા, એટલે હવે તમે સહેજ પણ ડરશો નહીં ગામેો અહીં નજીકમા જ છ. તમે ‘અહીંથી આથમણી નિશા તન્હ જાઓ. (૧૦૬૭). હુ પણ પાછો ફરુ છુ માલિકના હુકમથી મેં પદ્મીમા તમને બધિયા અને માર્યા તે મટે મન માફ કરશો’ (૧૦૬૮). એટલે ઉપકારી ચોર પ્રત્યે મિત્રભાવ પ્રગટ કરતાં, દષ્ટિથી જાણું કે તેને પીતો હોય તેમ, મારા પ્રિયતમે, ગદ્ગદસ્વરે તેને થોડાંક મધુર વચન આ પ્રમાણે કહ્યા (૧૦૬૯) ‘તમે તમારા માલિકના આસાકારી છે, પણ અમારા તો તમે ઉપકારક છો, કેન કે હે વીગ, અત્રાણુ, અશરણુ, બંધનમા ગહેલા અને જીવવાની આશા તજ દીધેના અને તદ્દન નિરાશ બનેલા એવા અમને તમે આ રીતે જીવતદાન દીધુ (૧૦૭૦-૧૦૭૧) હુ વસપુરીના ધારદેવ સાર્થવાહનો પુત્ર છુ. માડુ તામ પદ્મદેવ છે તારા કહેવા લી જે કોઈ ત્યા આવીને મને મળ્યો તેને તાન માટે હુ પુષ્કળ દ્રવ્ય આપીશ તુ મને આ પ્રમાણે વચન આપ તોજ હુ જઈ’ (૧૦૭૨-૧૦૭૩). વળી કોઈ કારણે તમાડુ ત્યા આવવાનુ થાય, તો તમને સોગદ છે કે તમારા દર્શન ન થાય એવુ ન બને. (૧૦૭૪) જીવલોકના સર્વસારરૂપ જીવતદાન દેનારનુ ત્રણુ ચુકવવુ આ સમગ્ર જીવલોકમાં શક્ય નથી (૧૦૭૫) અને બીજુ, અમારા પ્રત્યેના તમારા આદર અને પ્રેમને કારણે, અમારા પર અનુગ્રહ કરીને તમારે સ્થાન-પરિગ્રહનો સંયમ પાળવો પડશે’ (૧૦૭૬). આ પ્રમાણે કહેવામાં આવતા તે ઓઢ્યો, ‘હુ ખરેખર ધન્ય અને અનુ-ગૃહીત થયો છુ તમે મારા પર પૂરા પ્રસન્ન છો તેમાં જ તમે માડુ બધું કર્યું છે.’ (૧૦૭૭) એ પ્રમાણે ઓઢ્યોને, ‘હવે તમે જાઓ’ એમ કહીને તે ઉત્તર તરફ વળી ગયો, અને અમે પણ પશ્ચિમ તરફ ચાલવા લાગ્યા (૧૦૭૮).

વસાતી તરફ અચાણુ

પગ ફાટી જતાં, ત્રણુમાથી વહેતા લોહી સાથે આડવાટે અમે મહા સુશીળતે આગળ વધી રહ્યાં હત્યાં. (૧૦૭૯) બહુ ઝડપથી ચાલવાને લીધે હુ ભૂખ અને તરસથી થાકીને લોથ થઈ ગઈ. શ્રમથી (?) અને બાકથી માડું ગળુ અને હોઠ સુકાઈ ગયાં અને હુ લથડવા લાગી. (૧૦૮૦). ચાલવાને અશક્ત બનેલી એવી મને મારા પ્રિયતમે પીઠ પર બિચકી લેવા

अचयंती गंतुं जे पीढम्मि निवेसिउं पिओ महइ ।  
तो तं परिहरमाणी बल्य वि पाण्हि वच्चामि ॥१०८१  
अह मं अणुपालंतो भणइ पिओ सणिययं पि वच्चामो ।  
पेच्छह ताव मयच्छी पथिरल-कट्ट-वणुहेसं ॥१०८२  
गोउल-पयार-मल्लिया पथिरल-तण-गहण-गोमया य पुणो ।  
साहति वियाण-भूमी गामकभासं भय मुंच ॥१०८३  
नहं झत्ति भयं मे तुट्ठी य समुट्ठिया महं घरिणि ।  
लोगस्स मायरो त्थं(?) ददूणं ता[उ] गावोओ ॥१०८४

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असण-कय-कण्णपूरे [य] पेच्छिए लट्ठियाहिं खेळंते ।  
दुद्धोतपिय-चाले(?) बाले गोयालए तत्थ ॥१०८५  
अह तेहि पुच्छिया मो कत्तो उम्मग्गएण एह त्ति ।  
तो भणइ अब्जपुत्तो वयंस पंथो पणट्ठो णे ॥१०८६  
किंनामओ जणवओ इणमो किंनामयं च नगरं ति ।  
किंनामओ च्च गामो केत्तिय-मेत्ते इओ होइ ॥१०८७  
ते बेंति गामओ णे आसण्णे एस खायगं नाम ।  
सेसं तु न जाणामो वण-विवर-विवइडिया अम्हे ॥१०८८  
गंतूण य तो अम्हे कमेण हल-विलिहियं गया भूमिं ।  
अह मं पुणो वि पिययमो इमाणि वयणाणि भाणीय ॥१०८९  
वण-पण्ण-ल्लवियाओ वरोरु पेच्छाहि गाम-जुवतीओ ।  
पण्णुच्छंग-पदंसिय-थिर पिंजर-पीवोरुओ ॥१०९०  
एयाणि य अण्णाणि य तत्थ पिओ मे पियाहं जंपंतो ।  
सोग-परिस्सम-वक्खेव-कारणत्थं पदंसेइ ॥१०९१  
अच्छोदग-पडहत्थं मच्छ-घरं फुडिय-कुमुय-पपूरियं ।  
गामस्स तं तल्लयं नच्चासण्णं समणुपत्ता ॥१०९२  
अच्छं फल्लिह-सरिच्छं फुडिय-कुमुय-गंधियं भय-विमुक्का ।  
पाणीहिं वाणियं से(?) गाम तल्लए तहिं पीयं ॥१०९३  
(तत्थ) अवगाहिरुण सलिले सीयल-जल-वाय-वीजिदगा ।  
विस्संता भय-मुक्का घरिणी गच्छामु तं गामं ॥१०९४

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ચાલું, પરંતુ તેથી ગયવા હું પરાણે પગણ પગે ચાલવા લાગો (૧૦૮૧) મારી સાગ્યભાણ કરતાં મારા પ્રિયતમે કહ્યું, 'આપણે આરતે આરતે જઈએ. હે મૃગાદી, તું પડીક આ કચ્ચિત અહીં તકી પડેના કાકડા વાગી વનપ્રવેશ તરફ દષ્ટિ કર (૧૦૮૨) ગાયોની અવરજવરથી કચરાયેલા અને આઝા તુચ્છ અને છાલુવાળાં ગોચરો પરથી જળાય છે કે માત્ર નજીકમાં જ છે, તો તું હર તજી દે' (૧૦૮૩) એટલે હે ગૃહસ્થામિની, લોકભાતા સમી ગાયોને જોતાં મારો હર એકદમ દૂર થયા અને મને અત્યંત પ્રસન્નતા થઈ (૧૦૮૪)

### ક્ષાયક ગામમાં આગમન

ત્યાં તો અસનપુષ્પોના કર્ણપૂર પહેરેલા, લાઠીથી ખેલતા, દૂધે ચમકતા ગાલ (૧) વાળા, ગોવાળના છોકરાઓ નજરે પડ્યા. (૧૦૮૫). તેમણે અમને પૂછ્યું, 'તમે આ આડે રસ્તે કયાથી આવ્યા છો?' એટલે આર્થપુત્રે કહ્યું, 'મિત્રો, અમે રસ્તો ભૂલ્યા છીએ. (૧૦૮૬). આ પ્રદેશનું નામ શું છે? આ નગરનું નામ શું? કયા નામનું ગામ અહીંથી કંલે દૂર હશે? (૧૦૮૭). તેમણે કહ્યું, 'પાસેના ગામનું નામ ક્ષાયક છે. પશુ અમે વધુ કશું નથી જાણતા, અમે તો અહીં જ ગલની સરહદમાં જ મોટા થયા છીએ,' (૧૦૮૮) પછી આગળ ચાલતાં ક્રમે કરીને અમે હળથી ખેડેલી ભૂમિ પાસે પહોંચ્યા. એટલે પ્રિયતમે મને ફરીથી આ પ્રમાણે વચન કહ્યાં (૧૦૮૯), 'હે વરોડ, વનના પાદડા ચૂટી લાવતી આ આગીશ્વ યુવતીઓ જો, પાદડાનો ખોળો ભરેલો હોઈને તેમના દંડ, રતાશ પડતા, પુષ્ટ સાથળ ખુલ્લા દેખાય છે' (૧૦૯૦) પ્રિય વચનો કહેતો મારો પ્રિયતમ, મારો શોક અને પરિશ્રમ ઓછો કરવા આ તેમ જ અન્ય વસ્તુઓ મને બતાવતો જતો હતો (૧૦૯૧).

### ગામનું તળાવ

તે પછી થોડે દૂર જતાં અમે ગામના તળાવ પાસે જઈ પહોંચ્યા તે સ્વચ્છ જળે બરેલું હવું, અદર પુષ્કળ માછલીઓ હતી ચોતરફ કમળોના ચૂક વિકસ્યા હતાં (૧૦૯૩) તે ગામના તળાવમારી અમે સ્વચ્છ, વિકસિત કમળની સુગંધવાળું પાણી બચસુકળ મને જોએ જોએ પીધું (૧૦૯૩) હે ગૃહસ્થામિની, પછી પાણીમાં નાહીને, જળથી શીતળ બનેલા અને પવનથી વીજળી નખાતા અંગે, લયમુગ્ધ બનેલા અમે તે ગામમાં પ્રવેશ્ય: (૧૦૯૪).

दीसती वोद्रहीओ स बलथ-बाहु-परिणद्धकं-ठेहि ।  
 कडि-तड-निवेसिएहि कुडेहि उदग ओबहंती ॥१०९५  
 चितेमि कि नु विहिय कुडेहि जं जुबति-सोणि-कडएसु ।  
 स-बलय भुओवगूढा जह पिय-पुंस वव अच्छति ॥१०९६  
 ताओ वि विम्हय-वियाणिएहि अच्छोहि णं अविस्सामं ।  
 पेच्छण्ह(?) विम्हियाओ चिरं पि घोलायमाणीओ ॥१०९७  
 तो गामं वर-वति महिलियाहि तुं व वियड-त्थणीहि तयं ।  
 रूढाहि(?) ममवगूढं तह पत्तामो दुयग्गा वि ॥१०९८  
 अन्हे लद्धत्तण-विम्हएण अच्छीहि 'अमुयमाणीहि ।  
 अण्णोण्ण-रहस-पेत्तण-पसंगओ गाम-तरुणीहि ॥१०९९  
 भग्गा तत्थ वईआ कत्थ व कडकडकडस्स किडिका वि ।  
 तरुणीहि पेच्छियव्वय-अण्णोण्ण अहिजिणंतीहि ॥११००  
 षड्-भंजण-सरेण य येरा हि(?) उव्विग्गया[गया] रत्थ ।  
 भुक्कुमुक्कुमंति कत्थ य उद्ध-मुहा पिडिया मुण्हा ॥११०१  
 अतिरेग-सिडिल-बलयाओ पंडु-मइल दुच्चलंगीओ ।  
 जर-वाहिया वि पेच्छति का वि पमया तहि अन्हे ॥११०२  
 मसिण-पडु-पारग-नियंसणाहि कडि-गहिय-चेडरूवाहि ।  
 घर-निग्गयाहि घरिणी गहवई-घरिणीहि मो दिट्ठा ॥११०३  
 अणुमार्षिविय-गेव्वे तत्थ अवत्थंतरे बहू अन्हे ।  
 वज्जंता पेच्छता रच्छा य अहच्छिया सणियं ॥११०४  
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 वण-गमण-चलण-वणिया तण्हं च छुहं समं च अगणंती ।  
 जीएव्वय-लोमिस्सा कहिण्णा(?) तहं अडवि ॥११०५  
 नट्ट-भया अत्थि गइ त्ति गत्त-चलण वियणा-मसिण गामा(?) ।  
 ताहे परिस्समं हं चितीय छुहं च तण्हं च ॥११०६  
 तत्थ य बेमि पिययमं पहियत्तण-कारणेण निदोस ।  
 कत्थइ छुहावहार आहारं तो गवेसामो ॥११०७  
 तो मं बेइ पिययमो तक्कर-परिमुट्ट-मोल्ल-सव्वस्ता ।  
 कहिं परस्स घरं अणज्जमाणा पविस्सामो ॥११०८  
 वसण-परिपीडिएण वि कुल-माणमणूणं वहतेण ।  
 देहि त्ति कलुण-भावेण दुक्खमुवत्थाइवं(?) लोप ॥११०९



## ઉત્કૃષ્ટ આમીજી તરુણીઓ

ત્યાં ઘડાને કાઢે બહોવાવાળો હાથ તાટાળીને તે વડાને કટિપ્રદેશ પર ગમ્પાને વાણી વહી લાવતી જુવાનીઓને અમે જોઈ (૧૦૯૫) અને થયું, આ ઘડાઓએ શુ પુણ્ય કર્યું હશે કે પ્રિયતમની જેમ યુવતીઓ તેમને કટિતટે રાખ્યાને બહોવાવાળી જુગ્મઓ વડ આલિંગન દે છે ? (૧૦૯૬). તેઓ પણ રિમ્મ થઈને, વિમિમ્યથી પહોળા થયેલા નેત્ર, ફરી ફરીને, અવિરતપણે કથાય સુધી અમને જોઈ રહી (૧૦૯૭) તૂ નહા રૂપી વિપુલ સ્તનવાળી, સરસ ઓઢ વાડો રૂપી મહિનાઓથી અલિંગિત તે ગામમાં અમે અને પહોંચ્યા. (૧૦૯૮) અમારા સૌ દર્શથી રિરિમત થયેલી, અમને આખથી અળગા ન કરતી, ઉતાવળના ગસસા એકબીજાને ધક્કેલતી તે આમનડુણીઓએ કેટલેક સ્થળે તો જોશું જોવાની એકબીજા સાથેની ચડસાચડસીમાં, વાડાને કકકડાટ કરતી પોતી પાકી. (૧૦૯૯-૧૧૦૦)

વાડો ભાગવાના અવાજથી ત્રહો ચિતાતુર બનીને બહાર રરતા પર નીકળી આવ્યા કેટલીક જગ્યાએ ફૂતરાઓ ટેળે મળીત જોયું મોઢું કરી ભસતા હતા (૧૧૦૧). અતિશય હીલા બહોવાવાળી, શીકા મેલા ને દૂગળા દેહવાળી, ધરડી તેમ જ માદી રૂઝીઓ પણ અમને જોવા નીકળી હતી. (૧૧૦૨) હ ગૃહસ્થામિની, સુવાળી, જાયા કાપકની ઓઢણી ઓઢણી, કેડ પર છોકરા લઈ ઘર બહાર નીકળી આવીત ગૃહસ્થની રૂઝીઓ પણ, અમને જોતી હતી (૧૧૦૩). એ રીતે અનેક પ્રકારની પરિસ્થિતિઓનું અટકળે અહણ કરતા, ચાલતા ચાલતા 'હું જોતા અમે તે માર્ગ પસાર કર્યો. (૧૧૦૪)

## આહારની તપાસ

વનની ફેરીએ ચાલવાથી ન તા પગમાં છાલા પડી ગયા છે તેવી હું જીવના રહેવાની ઝ ખનામાં જુખતરસ અને થાકને ન ગણતી, ત્યારે જ બલને પાર કરી ગઈ, ત્યારે હવે લાયસુકત થઈ હોવાથી, અને બચી જવાનો માગ મોકળો થયો હોવાથી અને પગ અંતે અન્ય ગાત્રોની પીડાનું, થાકનું અને જુખતરસનું જાન થયું. (૧૧૦૫-૧૧૦૬). આથી મે પ્રિયતમને કહ્યું, 'આપણે હવે જુખ સમે તંવા પર્ય અને નિર્દોષ આહારની કથાક તપાસ કરીએ.' (૧૧૦૭) એટલે પ્રિયતમે અને કહ્યું, 'ચોરોએ આપણું સર્વત્વ અચિત્રી લાંધુ છે, તો અજાણ્યા ને પારકા ધનમાં આપણે શી રીતે પ્રવેશ કરી શકીએ ? (૧૧૦૮). કુલીનપણાના અતિશય અભિમાનોને માટે, તે સકટપ્રસંગ હોય ત્યારે પણ કટુણુભાવે 'મને કાંઈક આપો' એમ કહેતા, લોકોની પાસે જવું ધણ મુશ્કેલ હોય છે. (૧૧૦૯) હે માનિત્રી, લગ્નવનારી, માનવિનાશક, અપમાનજનક, હલકા પાંડનારી ચાચના કુ કેમ કરીને કરું ? (૧૧૧૦). ૬૦૫ ગુપ્તાવાથી અસહાય બનેલો, એકલો પડી ગયેલો (૧), અને અત્યંત

लज्जावणयं माण-पडिसामगं परिभवस्स जं मूलं ।  
 कत्थ लहुत्तण-करपं माणिणि पणयं अहं काहं ॥१११०  
 अत्थ-परिहीण-विगलो कओ वराक-सत्थ-मुहम्मि<sup>(१)</sup> विजणम्मि ।  
 सुदट्ठ वि किलिस्समाणो हवह न पणहं-परो सुयणो ॥११११  
 मं<sup>(१)</sup> पणएण धट्ठा दीण-वयण-जंपणेसु कय-निग्गमा ।  
 जिब्भा असब्भरहिया देहि त्ति न पच्चला वोत्तुं ॥१११२  
 . . . . . सव्वं माणमणगघयं पमोत्तूणं ।  
 तुब्भत्थे नत्थि महं किंचि अकायव्वयं नाम ॥१११३  
 वीसम ताव मुहुत्तं रच्छामुह-भूसणम्मि एयम्मि ।  
 देवकुलम्मि विलसिणि ता काहं भत्त-वित्तं ॥१११४



छण-विषसेच्छण-संपिडियत्त पामर-जुवाण-सत्थत्त ।  
 विविह-कहाणं ठाणं चल्म्महुं चत्थंभं ॥१११५  
 तत्थ य पहियावसहं समागमुप्पायगं गहवईणं ।  
 गामेल्ल-चेह-मोहण-घरं य सीया-घरं पत्ता ॥१११६  
 नमिऊण सव्व-सम्मतीए<sup>(१)</sup> लोयम्मि विस्सुय-जसाए ।  
 वसरह-मुण्हाए . एगपत्तीए सीयाए ॥१११७  
 हरिओसारिय-सुद्धम्मि भूमि भागम्मि तो दुयग्गा वि ।  
 तत्थ निसण्णा सालि-कणिसे व्व पव्वे वित्तम्मि<sup>(१)</sup> ॥१११८  
 पत्सामो य जुवाणं सव्वावत्तय-विसुद्ध-गत्तोणं ।  
 सिंघव-कुले निवत्तोण अत्त-पत्तोण आयत्तं ॥१११९  
 पडिसण्ह-धवल-खोमय कुप्पासग-खोम[य] चळणिय समयं ।  
 पुरओ तुरिय-पहाविय-तडवडिर वीर परिवारं ॥११२०  
 नागर-तरुणो प्ति अहं म<sup>(१)</sup> लज्जिऊण य परत्सही<sup>(१)</sup> जाया ।  
 सीयाघरत्त कोणे अट्ठंस संसिया अच्छं ॥११२१



अह सो कुम्मासहत्थी पयाहिणं देवलं करेमाणो ।  
 ददट्ठण अज्जपुत्तं हयाहिओ धाहओ सहसा ॥११२२  
 पडिओ य अज्जवत्तत्त तत्थ पाएसु सत्सर-परुणो ।  
 भणह अह संति आसी तुम्हं रोहे चिरं कालं ॥११२३

કષ્ટ ભોગવતો હોવા છતાં પણ સજ્જન માગણી બનવાનું ખસેડ નથી કરતો. (૧૧૧૧) યાચના કરવા કૃપા બની દિન વચન બોલવાને સજ્જ થઈ, અસમ્મતાના ડરથી ચુકત બની ‘મને આપો’ એવું બોલવા મારી જીભ સમર્થ નથી (૧૧૧૨) એક અણુમોત માનના ભગને બાદ કરતાં, બીજું એવું કશું નથી જે હું તારે માટે ન કરું. (૧૧૧૩) તો, હું વિલાસિની, ઘુ ધડીક આ મહોદલાને નાકે શોભી રહેલા દેવળમાં વિસામો લે, તેટલામાં હું ભોજનનો કરીક પ્રખ ધ કરું. (૧૧૧૪).

### સીતાદેવીના મંદિરમાં આશ્રય

અમે ઉત્સવદિનની ઉજવણી જોવા એકઠા થતા ખેડૂત જીવાનો વાતચીત કરવાનું સ્થાન, પ્રવાસીઓનું આશ્રયસ્થાન, ગૃહસ્થોનું મિલનસ્થાન અને માગીણ જીવાનડાઓનું સંકેતસ્થાન એવા ચાર ગતિ અને ચાર દ્વારવાળા ત્યાંના સીતાદેવીના મંદિરમાં જઈ પહોંચ્યાં. (૧૧૧૫-૧૧૧૬). લોકવિખ્યાત યજ્ઞવાળી, સર્વની આદરણીય, દશરથની પ્રતિવધૂ અને રામની પતિવ્રતા પત્ની સીતાદેવીને પ્રણામ કરીને અમે બેને લીલોતરીરહિત, શુદ્ધ ભોય પર એક તરફ એકાં—પર્વ પૂરું થતાં વેરાચેલાં જાળના ફૂડાની જેમ (૧) (૧૧૧૭-૧૧૧૮) તે ઘેળા અમે એક જીવાને બધાં અંગોમાં રક્તિવાળા અને વિશુદ્ધ, સૌંધવ જાતિના હિતમ અશ્વ પર આરૂઢ થઈને આવતો જોયો. (૧૧૧૯), તેણે અત્યંત ગ્રીણ અને સ્વેત ક્ષોમનું પહેરણ અને ક્ષોમનું કટિવસ્ત્ર પહેર્યાં હતાં તેની આગળ ઝડપથી દોડતા તરવરિયા સુભટોનો પરિવાર હતો (૧૧૨૦) એ નગવાસી તરુણને જઈને લજ્જનવશ હું એ સીતામંદિરના એક ખૂણામાં એક અણકોણ રત બને અદેલી, સંકોચાઈને રહ્યાં (૧૧૨૧)

### પ્રત્યાગમન

શોધમાં નીકળેલા સ્વજન સાથે મિલન : ઘરે બનેલી ઘટનાઓ

પછી તે કુદમાપહરતી નામે જીવાને દેવળની પ્રદક્ષિણ કરતાં કરતાં આર્ધપુત્રને જોયા, અને એકાએક ઘોડા કરતાં પણ અધિક વેગે દોડીને મોટે સ્વરે રડતો રડતો તે આર્ધપુત્રના પગે પડ્યો. પછી બોલ્યો, ‘હવે તમારે ઘરે ચિરકાળ શાંતિ થઈ જશે’ (૧) (૧૧૨૨-૧૧૨૩).

नाओ य अज्जपुत्तेण धणियमवगृहिओ य ।  
 [भणिओ य] किमागमणं ति देहि साहेहि मे सिग्घं ॥११२४  
 अवि कुसलं सत्थाहो अंथा भत्त-वग्गो य ।  
 × × × × × तो मुहुत्ताग ॥११२५  
 तत्थ विदिण्ण(?) निविट्ठो भूमितले माहए पिययमस्स ।  
 वामकरंगुलि-निवह दाहिण-हत्थेण घेत्तूण ॥११२६  
 सेट्ठि-भवणम्मि कण्णा गय त्ति अह निम्मले पहायम्मि ।  
 तो किर दासीयइ णे कहिओ भे पुव्व-संबंधो ॥११२७  
 रत्ति च अवक्कमणं चोरिय-गमणं च सयण-पक्खस्स ।  
 कहियं जहानुभूय सव्वं भे दास-चेडीए ॥११२८  
 भणिओ य सत्थवाहो घरमागंतूण सेट्ठिणा कल्लं ।  
 सत्थाह खमाहि महं जं सि कड्डुइओ मए कल्ल ॥११२९  
 मग्गिज्जउ मे जामाउओ ल्हुं एउ मा य वीहेउ ।  
 किं काहीइ उ पुत्तो विदेस-वासे पर-धरेसु ॥११३०  
 तुब्भं च पुव्व-जाइं सव्व साहीय आपुपुव्वीए ।  
 सत्थाहस्स गह्वई जह कट्ठिय दास-चेडीए ॥११३१  
 तुब्भं च विप्पओगेण वच्छल्ल पर-जणं रुयावेंती ।  
 रोच्छीय कलुण-सरयं सोग-भर-पेल्लिया अंथा ॥११३२  
 भरिया य वच्छ-नयरी तत्तो वहु-जण-परपर-मुईए ।  
 सत्थाह-सुओ जाईसरो त्ति सेट्ठिस्स य सुय त्ति ॥११३३  
 तो सेट्ठि-सत्थवाहेहि तत्थ देस-नगरागर-सएसु ।  
 संपेसिया मणुत्सा समंततो मग्गिअं तुब्भे ॥११३४  
 अहमवि पणासगं पेसिओ मि तुब्भे गवेसिअं कल्लं ।  
 अज्ज य पत्तो वि तहि न य तत्थ सुणं पविस्सि ते ॥११३५  
 चित्तेमि खीण-दव्वा धणिय-परद्धा कयावराहा य ।  
 पच्चंतासयंता(?) पुरिसा दुरहीय-विज्जा य ॥११३६  
 परिपुच्छिरुण निवणं तओ तहि निरिक्खिअं इहमागओ ।  
 देवा य मे पसण्णा जं मे सफलो समो जाओ ॥११३७  
 तुब्भं च इमे दिण्णा सत्थाहेहि समयं गहवतीहि ।  
 लेहा स-हत्थ-लिहिय त्ति वणिया तेण पणएण ॥११३८

આર્થપુત્રે પથ્ય તેને ઓળખ્યો, અને ગાઢ આસિંગન હઈને તેને પૂછ્યું, 'અરે, તારે અહીં કેમ આવવાનું થયું તે મને જલ્દી કહે (૧૧૨૪) સાથવાહ, માતા અને એકા સૌ કુશળ તો છે ને?' એટલે એક ધડી. તે બાજુમાં બોધ પર મેસી, પોતાના જમણા હાથમાં મારા પ્રિયતમના ડાબા હાથની બાગળીએ પકડીને કહેવા લાગ્યો (૧૧૨૫ ૧૧૨૬), 'કન્યા નાસી ગઈ એમ જ્યારે શ્રેષ્ઠીતા વગમાં નિર્મળ પ્રભાતકાળે જાણ્યું થઈ, ત્યારે દાસીએ અમને તમારો પૂર્વસ બધ જણાવ્યો રાત્રીના નીકળીને ચોરીપૂપીથી તમારું પ્રયાણ વગેરે તે દાસીએ તમારા મળ બીઓને જે પ્રમાણે પોતે જોયું હતું તે પ્રમાણે બધું જ કહ્યું. (૧૧૨૭-૧૧૨૮). પ્રભાતસમયે શ્રેષ્ઠીએ સાથવાહને ઘરે જઈને કહ્યું, 'સાથવાહ, મેં ગઈ કાલે તારું મન કડવું કર્યું તે માટે અને ક્ષમા કર. (૧૧૨૯). મારા જમાઈની શોધ કરો. તે કર ન રાખે અને જલ્દી પાછો આવે. તમારો પુત્ર પરદેશમાં અને પરધરે રહીને શું કરશે?' (૧૧૩૦), વળી તમારા પૂર્વજન્મનો જે વર્તાત દાસીએ જે પ્રમાણે જણાવ્યો હતો તે બધો શ્રેષ્ઠીએ કમશ સાથવાહને કહ્યો. (૧૧૩૧) તારી વત્સલ માતા તારા વિરોગમા શોકાવેશે રુન કરતી આસપાસનાને પણ રડાવી રહી (૧૧૩૨) તેટલામાં તો સાથવાહના પુત્રને અને શ્રેષ્ઠીની પુત્રીને તેના પૂર્વજન્મનું સ્મરણ થયું છે એવી કલોપિકર્ણ પ્રસરેલી વાતથી આખી તત્સાગરી ભરાઈ ગઈ (૧૧૩૩) તે પછી શ્રેષ્ઠી અને સાથવાહે તમને ખોળવા માટે સેકડે, દેશ, નગર, ખાણ વગેરે સ્થળોએ ચોતરફ ખાણસો મોકલ્યા. (૧૧૩૪). અને પછી ગઈ કાલે તમારી શોધમા પ્રજ્ઞાશક મોકલ્યો આજે હું ત્યાં આવી પહોંચ્યો, પથ્ય ત્યાં તમારા કથા સમચાર મળ્યા નહીં (૧૧૩૫). એટલે મેં વિચાર કર્યો કે તૈસે ઘસાઈ ગયેલા, અત્યંત પીડિત પનિત, અપરાધી અને કષ્ટવિધિ વાળા ભોડા સીમાવર્તી ગામમાં આશરો લઈને રહેતા હોય છે. (૧૧૩૬) આથી ત્યાં સર્વત્ર પૂછપરછ કરીને તપાસને માટે હું અહીં આવ્યો. મારા પર દેવોની કૃપા થઈ જ્યાં કરીને મારો શ્રમ સફળ થયો (૧૧૩૭). સાથવાહે અને શ્રેષ્ઠીને પોતાને હાથે લખેલા આ પત્રો તારે માટે આપ્યા છે' એ પ્રમાણે કહીને તેણે પ્રજ્ઞામપૂર્વક તે પત્રો ધર્યાં (૧૧૩૮).

अह पणमिऊण गहिया लेहा ते तत्थ अज्जपुत्तोण ।  
 संदिट्ठादिट्ठा य ततो निसामंतो (?) ॥११३९  
 उग्घाड-करेण य पिययमेण अणुवाइया सणिय-सणियं ।  
 होज्ज हु रहस्स वयणं इह त्ति पच्छाययंतेण ॥११४०  
 तो ते पयास लेहा गहियत्था तत्थ अज्जपुत्तोण ।  
 अह वाइया स-सह सुणावणत्थ पुणो मज्झ ॥११४१  
 रोस-वयणेहिं रहिया पसण्ण-विस्सास-सुयणा लिहिया ।  
 एह त्ति स-सवह-परा लेहत्था मे सुया दो वि ॥११४२  
 एवं सोऊण महं सो सोओ अवगओ य सयरहं ।  
 परितोस पेसिएण य हिययं पुण्णं 'च हासेण ॥११४३  
 अइ निबिड-बंध-अहरेग-पीडिए गाढ-विसमिप सुणे ।  
 हत्थे पियस्स ददूण भणइ कुम्मासहत्थी सो ॥११४४  
 साहसु को भूयत्थो जं ते वर-हत्थ-हत्थ-संकासा ।  
 स-वणा य विसम सूणा बाहा रिउ-मंथण समत्था ॥११४५  
 कहियं जहाणुभूयं तस्स लहुं चेव उत्तमं वसणं ।  
 अम्हेहि ज कयं घरिणि तत्थ दुभि कृतं तुरिन्हि (?) ॥११४६  
 कुम्मासहत्थिएण य एयं सोऊण जेवणं अम्हं ।  
 तगाम-माणणिज्जे बंभण-कुलए समाढत्त ॥११४७  
 तं तत्थ बंभण-कुलं उण्णय-बंभत्थलेणइगया मो ।  
 निव्वम्मि चेय लंवावियय करग गल-मुयंत-जल-बिदुं ॥११४८  
 कय-पाय-स्सोयाणं गोसाल-पंतहिं निविट्ठाणं ।  
 सुद्धोदगं च दिण्णं हत्थ-प्पक्खाल्लं अम्हं ॥११४९  
 (तह) निपण्ण रसोइए सिद्ध सरस-निद्धन्न तोसिया अम्हे ।  
 अहरेग-रोयमाणं जिमिया अमयं व तं घरिणि ॥११५०  
 अह घोय-हत्थ-मुहया अवणिय-उब्बिट्ठ-भायणा विक्का (?) ।  
 घय-मक्खिय-चलण-वणा अभिवाइय त कुलं नीमो ॥११५१

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कय-पज्जंता संता अह आसं दो-वि समारूढा ।  
 कुम्मासहत्थि-भट्ट-चडगरेण परिवारिया पविट्ठा ॥११५२  
 देसचयंस-भूयं सिरीए आवासयं गुण-समग्गं ।  
 नयरं पणासयं मो सोगस्स पणासय पत्ता ॥११५३  
 नावाए उत्तिण्णा तत्थ नदिं तो पभूय-पाणीयं ।  
 तुंग-तढ-कडय-विसमं गंगाए ययंसियं तमसं ॥११५४

## વડીલોનો સંદેશ : ભોજનવ્યવસ્થા

એટલે આર્યપુત્રે પ્રજ્ઞામ કરીને તે પત્રો લીધા તે ઉઘાડીને તેમાંના સંદેશ અને આદેશ તેણે ધીરે ધીરે, કથાક રહસ્યવચન હોય તો તેમને ગ્રુમ રાખવા, મનમાં વાંચ્યા (૧૧૩૯-૧૧૪૦). તે પછી તેમનું અર્થગ્રહણ કરીને આર્યપુત્રે મને સમજાવવા તે પત્રો ખોટેથી વાંચ્યા. (૧૧૪૧) 'અને પત્રમાં લખેલો ગ્રાપવચન વગરનો, પ્રસન્નતા અને વિશ્વાસ સૂચવતો, 'પાછા આવી જાઓ' એમ શપથ સાથે કહેતો સંદેશો મેં' સાંભળ્યો. (૧૧૪૨). એ સાંભળીને મારો શોક તુરત જ અદૃશ્ય થયો, અને સતોપથી પ્રગટેલા ક્રોધે માટું હૃદય બરી દીધું. (૧૧૪૩) તે વેળા, મારા પ્રિયતમના બાહુને તસતસતાં બંધનોથી અતિશય પીડા પામેલા, ધણા વિકૃત બની ગયેલા અને મૂઝા ગયેલા—એવી દશામાં જોઈને તે કુદમાપકૃતી બોલ્યો. (૧૧૪૪), 'સાચી વાન કહે, ગજવગ્ની મૂઢ સમા અને શત્રુનો નાશ કરવાને સમર્થ આ તારા બાહુઓ કેમ કરતા વિકૃત, મૂળેલા અને વાર્નાવાળા થઈ ગયા છે?' (૧૧૪૫) એટલે અમે બંનેએ જે બારે સંકટ ભોગવ્યું, જે મરણની વાટી આવી અને જે કાર્મકર્મ તે બંધુ' યથાતથ તેને કશું. (૧૧૪૬) એ સાંભળીને કુદમાપકૃતીએ તે ગામના આદિત્યીય બ્રાહ્મણ કુટુંબમાં અમારે માટે ભોજનની વ્યવસ્થા કરાવવા માડી (૧૧૪૭) જો આ રક્ષાન પર રહેલા બ્રાહ્મણવાડામાં થઈને અમે તે બ્રાહ્મણના વરમા પ્રવેશ કર્યો છતમાંથી લટકાવેલા કળશના ગળામાંથી ત્યા જળમિદુ દ્રવ્યકતા હતા (૧૧૪૮) પણ ધોઈને અમે ગૌશાળાની નિકટમાં એકાં હાથ ધોવા માટે અમને શુદ્ધ જળ આપ્યું (૧૧૪૯) રસોઈ તૈયાર હોઈને અમને સુપકૃત, સરસ, ત્રિગુણ અન્નથી તૃપ્ત કરવામાં આયા. હે ગૃહસ્થામિત્રી, અમૃત સમે અત્યંત રુચિકર આહાર ત્યા અમે લીધો (૧૧૫૦) તે પછી હાથમે ધોઈ, અણકાં વાસણ ખસેડી લઈ, પગે પડેલા જોડરડા પર ઘી ચોપડી, તે કુટુંબના લોકોને નમસ્કાર કરીને અમે ત્યાંથી નીકળ્યાં (૧૧૫૧).

## અણ્ણાશકનગરમાં વિધાતિ

પછી અતિશય થોડેવા અમે બંને થોડાં પર 'સવાગ થયા. કુદમાપકૃતી અને તેના સુમદપરિવારથી ત્યાં જોઈને અમે ન પ્રવેશના આશુપણરૂપ. કક્ષીના વિવાસસમા. સમરત ગુણવાળા, શોકવિનોશક પ્રજ્ઞાશક નામના નગરમાં પહોંચ્યાં. (૧૧૫૨-૧૧૫૩) ત્યાં ગંગાની સખી સુખી, જ્યાં કોતરોને ઘીધે વિષમ કાઠાવાળો, જળભરપૂર તમસા નહીં અમે નૌકામાં એસીને પાર કરી (૧૧૫૪), ગંગા અને તમસાના

गगा-तमस-समागम पुंडक चूडामणि बिपणि-पुण्ण ।  
 पत्ता पणासयं मो ति-भाग-सेसम्मि दिवसम्मि ॥११५५  
 कुम्मासहत्थि-पेसिय-मणुस्स-संपाडिण जाणेण ।  
 तत्थ पविट्ठा तुट्ठा मित्त-घरं अंति-वासिस्स ॥११५६  
 मज्जण-जेमण समालहणाहि पडिबग्गित्था तहि सुदुट्ठ ।  
 पज्जत्त-लद्ध-निहा तं रत्ति मो सुहं वुत्था ॥११५७  
 धोय-मुह-हत्थ पाया अभिवाइय-देवया तहि गोसे ।  
 सम-भय-खुहा विमुक्का पुणो षि सेज्जासु अच्छामो ॥११५८  
 सुमुट्ठत्तकत्स तत्तो पिएण कुम्मासहत्थि-सहिण्ण ।  
 एमो त्ति कुच्च-घराणं कोसंवि पेसिया लेहा ॥११५९  
 अक्कंगण-परिमंढण-अच्छायण-विविह-काय सोक्खेहि ।  
 पाणेहि भोयणेहि य पडिक्कीलता तहि वसिमो ॥११६०  
 वसिऊण केइ दिवसे ओहरिय परिस्समा तहि घरणि ।  
 पडिलेह लंभ-तुट्ठा कोसंधि उस्सुया गंतुं ॥११६१  
 पंथ-परिव्वय-मेकां आणीयं तेहि हिरण्यं तत्तो ।  
 अच्छायणं च विविहं अह यवायं(?) च रत्तां च ॥११६२  
 काहावणग-सहत्सं विण्णं मित्त-घर-चेडरूवार्ण ।  
 खज्जग-भोल्लं ति मया महिल्लहि निवारयंतीहि ॥११६३  
 लज्जीय तं पिययमो दाउं पणय पडिसाहणे भीओ ।  
 पच्छुवगार-निमित्तं अप्पो दाउ त्ति काऊण ॥११६४



आमंतिथो थ अवयासिया य सव्वा मए महिल्लियाओ ।  
 मित्त घरत्स य पुरिसा पिएण आमंतिथो य मए ॥११६५  
 मित्त-घर-जणत्स तहि जहारिहं महरिहं सुमरणत्थं ।  
 अच्छायणं च विविहं आमंतताण मे विण्णं ॥११६६  
 सव्वोसहि संजुत्तं गहियं ता तत्थ घरणि पच्छयणं ।  
 पंथम्मि अणेग विहे जोगक्खेमे गणेंतेहि ॥११६७  
 जाती-जव-संपण्णं अह आसं पवर-लक्खण-समगं ।  
 आरुढो मे रमणो पवहण पट्ठीए सो मज्झ ॥११६८  
 सत्थाह-गाहवती-पेसिएण बहुणा जणेण परिक्किणो ।  
 कुम्मासहत्थिएण य समकं परिवार सहिएण ॥११६९  
 बहु-समर-करण विकम-उक्कामिय-ताम-त्तिगाय-पुग्गान्ना ।  
 पुरिसा आउह-हत्था आरक्खा अम्ह आउक्खा ॥११७०



સ ગમ રૂપી તિલકગ્રથાને ગોખતા ચૂડામણિ સમા, હાટોથી સમ્રઠ એવા પ્રણય શક નમનમાં  
 ફિલસોના ત્રીજા ભાગ બાકી રહ્યો હતો ત્યારે અમે પહોંચ્યા (૧૧૫૫) કુદમાપદગ્નના  
 મોકલેલા માણસે સ પડાવેલા વાહનમાં બેસીને અમે ત્યાં ભાગેળે નહેતા એક મિત્રના  
 ઘરમાં સુખેથી પ્રવેશ કર્યો (૧૧૫૬) ત્યાં રનાન, બોજન, અ ગણેપન આદિ યજ્ઞયજ્ઞ શુ શ્રુષા  
 પામી, નિદ્રા લઈને અમે સુખપૂર્વક રાત ગાળી (૧૧૫૭) સત્ત્વ હાથપગ અન મો ધોઈ,  
 દેવતાને વદન કરી, શ્રમ, ભય અને ભૂખથી મુક્ત મનેલા એવા અમે ફરી રાધનમાં આનામ  
 કર્યો. (૧૧૫૮). તે વેળા સારુ મુદ્દન જઈને, ‘કુદમાપદરતી સાથે અમે આવીએ છીએ’  
 એ પ્રમાણે પ્રિયતમે અમારા ઘરે કૌશાંભી પત્ર પાઠવ્યા. (૧૧૫૯). અબ્બય ગ, વસ્ત્રાભૂષણ.  
 અન્ય વિવિધ શારીરિક સુખસગવડ અને ખાનપાનથી આનંદ કરતા અમે ત્યાં રહ્યા.  
 (૧૧૬૦) હે ગુહસ્વામિની, એ પ્રમાણે કેટલાક દિવસ ત્યાં નિવાસ કરી, થાક ઉતારી, પત્રોના  
 પ્રત્યુત્તર આપતા પ્રસન્નતા અનુભવતા અમે કૌશાંભી જાતે ઉત્સુક બન્યા (૧૧૬૧).  
 અમારે માટે વાટખરચી પૂરતું સોનું, અને વિવિધ વસ્ત્રો કાવવાનાં આન્યા (૧૧૬૨)  
 તે મિત્રના ઘરની જીઓના નિવારવા જન્યિ મે અમારા બોજનપેટે તેમના છોકરાઓના  
 હાથમાં એક હળર ક ધોપણ આપ્યા. (૧૧૬૩) નેહનો અવટિત પ્રત્યુત્તર તામવાના ભયે  
 પ્રિયતમને, તે આપતા, ‘ઉપકારના પ્રત્યુપકાર પે’ આપણે આ તે વજ્ર અહ્ય આપીએ  
 છીએ’ એવી શાગણીથી લજામ આપી હતી (૧૧૬૪)

### પ્રજ્ઞાશકમાંથી વિદાય

સૌ જીઓને બેઠીને મે તેમની વિદાય લીધી. મિત્રના ઘરના સૌ પુરુષોની પક્ષ  
 પ્રિયનમે અમે વિદાય લીધી (૧૧૬૫) વિદાય લેતી વેળા મિત્રના ઘરના લોકોને મે  
 બાગીચી લેખે યથાયોગ્ય વિવિધ પ્રકારના ફામની વસ્ત્રો ભેટ આપ્યા (૧૧૬૬). પછી  
 તાપી અમે રસ્તાના જનજમતના જોખમોની ગણતરી કરીને, હ ગુહસ્વામિની, બધા ઔષધો  
 સહિત ભાગુ સાથે સર્વ લીધું (૧૧૬૭) મારે પ્રિયનમ ઉત્તમ સંસ્કૃતવાળા, જાતવાન અને  
 વેગીલા અશ્વ પર સવાર થઈને મારા વાહનની પાછળ પાછળ આપતો હતો (૧૧૬૮).  
 સાર્થવાહ અને શ્રેષ્ઠીએ મોકલ્યા કુદમાપદગ્નની સંહિતાના કાદ્દસાથી તે વાટગાળેલા હતા  
 (૧૧૬૯). અનેક યુદ્ધોમાં ભાગ લઈ, પરાક્રમ કરીને જેમણે નામ ઝણુ છે અને જેમનો  
 પ્રતાપ જાણીતો છે તેવા હથિયારધારી પુરુષો અમારા રક્ષક તરીકે રહેલા હતા, (૧૧૭૦).

इद्वि-समिद्धी-गुण जाययं बहु-जण करेमाणा ।  
 नीमा पणामकाओ बहु-विपणि-समिद्ध वीहीओ ॥११७१  
 अप-च्छन्द-सुहेण य गच्छता तत्थ राय-मग्गमि ।  
 दीमंता अनि दूर जणेण दिट्ठी-सहस्सेण ॥११७२  
 मित्त घर-मोतण य जणेण निट्ठेण तत्थ अणुवद्धा ।  
 इड्ढीए अण-जण-दुल्लहाए निहम्मिया बाहिं ॥११७३  
 ठवियं तु पवहणं सारहिणा वयणेण अज्जउत्तस्स ।  
 आरुहइ य पिओ वि तहिं तो सो संपत्थिओ तत्तो ॥११७४  
 पेच्छामि पाउहारीउ सालि-वण-मंडलाणि तुंगाणि ।  
 असोय मणहारे मभा-पवाओ य पेच्छता ॥११७५

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विट्ठि-पेत्थियं च पंथे ओवरियंत्तेल(१) काम-वासारिं ।  
 भेमंडलिछया व सणियं पत्ता वासालिय-ग्गाम ॥११७६  
 पत्तल-विस्साल मालं सामय-गिरि-कूड-सण्हं तत्थ ।  
 पडिक्क-जण-अवमहय-कर वास-घर पक्खि-संघाणं ॥११७७  
 बड पायवं महल्ल पेच्छामो लट्ठियं ति काऊण ।  
 अह तत्थ अति-वासी इमाणि वयणाणि भाणीय ॥११७८  
 ईनेग्गंध-धम्म-तत्थम्म देसओ सील-संवर-नियत्थो ।  
 छउमत्थो परिबुत्थो एत्थं किर वद्धमाण-जिणो ॥ ११७९  
 वासाआलमिह ज आसी ओवत्थिओ महावीरो ।  
 वामालियं ति तो किर गामं सानिबसियं नाम ॥११८०  
 अमर-नर-जक्ख-रक्खस-गधव-खयर सहस्स पणिबइओ ।  
 जिणवर भचोए इमो ता पूयं पावइ वडो त्ति ॥११८१  
 माऊण तस्म एय ओइण्णा पवहणा दुयग्गा वि ।  
 साहट्ट-रोम-कूवा हासुस्सुय माणसा अहियं ॥११८२  
 पक्खत्वं व जिणवरं मण्णंता वत्तमाए भत्तीए ।  
 सीसेण वंदमाणा वडस्स मूले निवइया मो ॥११८३  
 वाम य णं पजल्लया तरुवर धण्णो सि तं कयत्थो य ।  
 जं ते इह ज्ञयाए अच्छीय जिणो महावीरो ॥११८४  
 अच्छेऊण वडं तं काऊण पयाहिणं च तिवसुत्तो ।  
 पवहणमारुढा मो पुट्ठिं तुट्ठिं च वद्धमाणा ॥११८५  
 वट्ठूण वंदिऊण य नीसिड्ढियं तत्थ वद्धमाणस्स ।  
 मेवेग जाय-हासा मण्णामि कयत्थमप्पाणं ॥११८६

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મહિ, સમૃદ્ધિ અને યુક્તો વડે અનેક સેનાની ચાલના મળવાના અમે અનેક બળનાથી સમૃદ્ધ નીચાઓવાળા પ્રધાનક જામખાંડી પ્રવાણ કર્યું : તારાતે અને અમારી અનુકૂળતા પ્રમાણે રાજમાર્ગ પર થઈને જતા અમને હજારો પોદા દૂર દૂર સુધી જોઈ રહ્યા હતા (૧૧૭૧-૧૧૭૨) મિત્રના પરના માથાસો સ્તંભને લીધે અમને વળાવવા આગ્રહ્ય હતા. એ રીતે બીજાઓને માટે દુર્ગમ એવા કપાલનાથી અમે રામની બાહ્ય ન કહ્યા (૧૧૭૩). આમ પુત્રના કહેવાથી સારથિએ વાહન બિલુ રાખ્યું, પ્રિયતમ પછી તેના ચઢી બેઠો અને વહન પાછું બિપશ્યુ (૧૧૭૪) મુગધી, નાનકડો લેના કીચી કીચી કાગળના ખેરોને બદલવારીએ મારા જોવામાં આવી ચાલનાઓ અને પગેના જોતા જોતા અમે જતા હતા (૧૧૭૫)

### વાસાલિય ગામમાં આગમન

અનિકમીને અમે ધીરે ધીરે વાસાલિય ગામ પહોંચ્યા (૧૧૭૬) ત્યાં અમે એક રમણીય, પ્રયત્ન વટક્ષ જોયું : નિવૃત્ત શાખાઓ અને પર્ણધટાવાળું, મેરુપરિત્તના શિખર સમુદ્ર, પક્ષીગણોનું રહેઠાણ અને પ્રવાસીઓ. તો નિમ્નચકારક તેની પડાવમાં રહેનારાઓ અમને આ પ્રમાણે તા કરી (૧૧૭૭-૧૧૭૮) 'કહ્યું તો છે કે નિર્મય ધર્મનીચના ઉપદેશક શી અને સવરથી સજ્જત ધર્મ માનવિત તેમની છદ્મય બાસ્થામાં અહીં તમે રહ્યા હતા. (૧૧૭૯) મહાવીર બહી વર્ષાકાગમાં વાસા રહેલા તેથી અહીં આ 'વાસાલિય' નામનું ગામ વસ્તુ (૧૧૮૦) દેવ, મનુષ્ય, પક્ષ રાજસ, ગાધર્વ અને વિદ્યાધરોએ જને વહન કર્યો છે તેવું આ વટક્ષ નિવૃત્તવગ્ની ભક્તિને લીધે પૂજનીય બન્યું છે.' (૧૧૮૧)

તેની આ વાત સાંભળીને અમે બાને વાહનનાથી કીતયા. અત્યંત સહ્ય અને ઉત્સુક નને, રામાય અનુભવના, તે વડન પ્રત્યક્ષ જિનવર સમો ગગીને ઉત્તમ ભક્તિપૂર્વક મસ્તક નમાવાને અમે તેના મુળ પાસે હવલ પ્રણામ કર્યો (૧૧૮૨-૧૧૮૩). હાથ જોડીને હું યોસી, 'હે તતુવર, તુ ધન્ય છે, કૃતાર્થ છે કે તારી હાથામાં મહાવીર જિન રહ્યા હતા.' (૧૧૮૪) વડની પૂજા અને ત્રણ ગાર પ્રદક્ષિણા કરીને અમે પુષ્ટિ અને તુષ્ટિ ધરતાં વાહનમાં બેઠાં (૧૧૮૫). વર્ષામાત્ર જિનની એ નિસીદિયા (=અધ્યાવધિ વાસસ્થાન)નાં દર્શન અને વંદન કરીને હર્ષ અને સવેગ ધરતી હું મારી જતને કૃતાર્થ માનવા લાગી (૧૧૮૬)

तो तत्थ पिण्ण समं सोक्ख गुण कुलहरस्स माणंती ।  
 एगागिहत्थि-गामं अइच्छया कालि-गामं च ॥११८७  
 वासाय अइया मो नगरिं साहंजणिं जणाइण्ण ।  
 भवणेहि मेह-रुभएहि . . . भारहि ॥११८८  
 कविलास-तुंग-सिहरोवमस्मि नयरी पमाणुण(१)-करस्मि ।  
 तत्थ निविट्ठा तुट्ठा मित्त-घरे अंति-वासिस्स ॥११८९  
 तत्थ य मज्जण-जेमण-उत्तम-सेज्जा-विहाण-कय-पूया ।  
 जेमाविय-सन्व-जणा पडियगिगय-पवहण-वइल्ला ॥११९०  
 तत्थ सुह चिय वुत्था कल्लं विच्छलिय-हत्थ-मुह-पाया ।  
 तं कुलमामंतेऊण निग्गाया उग्गाए सूरे ॥११९१  
 गाणा-विहग-गणाणं सरेण य भमर महुयुरि-गणाणं ।  
 गुरुजण-मिहो-कहाहि य गयं पि पथं न-याणामो ॥११९२  
 कुम्मासहत्थि-कहिए गाम-पुराराम-कित्तण-समूहे ।  
 पंथस्स य उहेसे चेइय-रुक्खे य पेच्छामो ॥११९३

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अह हरिय-पत्त-सामं धित्तसामं तत्थ पडिय-जुहाणं ।  
 रट्ठपह चिध-पट्टं भूमीए व पओहरं थोरं ॥११९४  
 कोसंवि सीम मउडं घण-निषिद्ध-महल्ल-साल-वित्थरयं ।  
 सउण-गण-उत्थरंतं कुम्मास-वडं समणुपत्ता ॥११९५  
 निग्गलिय-धवल-जलहर-विधाण-लीला-विलंबकं तत्थ ।  
 वर सुरभि-सरस-पुण्णोवयार-चिंचेलिलिय-पएसं ॥११९६  
 कय वंदणमालोया-सोत्थिय विधिण्ण पुण्ण-नव-कलसं ।  
 पढमं घरं गया मो सयण-परियणाकुलं रम्मं ॥११९७  
 आसण्ण-निट्ठ-बंधव-अब्भरिहिय मित्त-सत्थ पच्चइया ।  
 कुम्मासवडे कोउय-सएहि ण्हविया दुयग्गा वि ११९८  
 ण्हाया कय पढिकम्मा पउग्गा-चिंचेलिलिया दुयग्गा वि ।  
 ससुर-कुलघरासण्णं नीया परितुट्ठ-भज्ज-गया ॥११९९

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अहमवि य जाण सहणं(१) वरगारूढा तय समणुगच्छं ।  
 तत्तो य निग्गायाहिं धाईहिं समं स सारसिया ॥१२००  
 वरिसधर-थेर-मयहर-दासोजण-तरुण चक्खवालेण ।  
 अण्णिज्जमाण-भग्गा पुरओ वक्कामि य पियस्स ॥१२०१  
 अण्णं सुवण्ण-वर-भंड-मंडियं तत्थ मे पिययमो वि ।  
 तुरग-वर-समारूढो स-वयंसो सो समन्नेइ ॥१२०२

એ પ્રમાણે તે વેળા મારા પ્રિયતમના સંગમા જાણે કે પિયરનાં સુખસાતા માણતાં માણતાં મેં એકાકીહસ્તીઆમ અને કાલીઆમ પસાર કર્યાં (૧૧૮૭). રાતવસો રહેવા અમે શાખાજની નગરીમાં પ્રવેશ કર્યો. એની વસતી ગીચ હતી, ભવનો વાઘોને રાખી રાખે તેવાં હતાં. (૧૧૮૮). ત્યાં અમે ભાગેળે રહેતાં એક મિત્રના ઘરે ઉતારો કર્યો તે કૈલાસના શિખર સમુદાય, જાણે કે નગરીનો માનદ હોય તેવું હતું (૧૧૮૯) ત્યાં રનાન, ભોજન, ઉત્તમ શય્યા વગેરે સગવડો વડે અમારો આદર કરવામાં આવ્યો. બધા માણસોને પણ જમાડવામાં આવ્યા અને વાહનના બળદોની પણ સારસલાખ લેવાઈ. (૧૧૯૦). ત્યાં સુધે રાતવાસો કરી વળતે દિવસે સૂર્યોદય થતાં અમે હાથપગ અને મોં ધોઈને અને ઘરના લોકોની વિદાય લઈને આગળ ચાલ્યાં. (૧૧૯૧). જાતજાતનાં પંખીગણોના કસરતી, જામરવદના ગુન્નરવદી અને વડાલો વિશેની પરસ્પર કહેવાતી વાતોથી અમને પંથ કેમ કપાયો. તેની ખબર પણ ન પડી. (૧૧૯૨) કુલ્માલકાંતી ગામો, નગરો, ઉછાનો, કીર્તિરમારકો, ચૈત્યવૃક્ષો અને રસ્તાઓના નામ અમને કહેતાં જતાં હતાં અને અમે તે સૌ જાતે જાતે જાતે. (૧૧૯૩)

### કૌશાંબીના પાદરમાં પ્રવેશ

ક્રમે કરીને અમે, લીલાં પહોંચી લીલાહમ દેખાતા, પશ્ચિમના વિસામારપ, રાષ્ટ્રીય માર્ગ ૧૧ કેવુ સમા, ધરતીના પુષ્ટ પરોધર સમા, કૌશાંબીની સીમના મુકુટ સમા, પુષ્કળ ધાટી અને પ્રચંડ શાખાઓમાં વિતરેલા અને પંખીવૃદ્ધી છવાયેલા એવા કુલમાલવડ પાસે આવી પહોંચ્યાં. (૧૧૯૪-૧૧૯૫). ત્યાં રહેલા, નિર્જળ સ્વેત જલધરના ચંદ્રવાની શોભાનો ઉપહાસ કરતા, ઉત્તમ પ્રમારના તાજ સુગંધી માગલિક પુષ્પોથી શોભતા આંગણા વાળા, લટકતી વંદનમાળા, અને મોટા સાથિયા વચ્ચે મૂકેલા નવા પૂર્ણ કલશવાળા, રમણીય તથા સ્વજનો અને પરિજનોથી ઉભરાતા એવા પ્રથમ ઘરમાં અમે પ્રવેશ કર્યો. (૧૧૯૬-૧૧૯૭). નિકટવર્તી રનેલીઓ, ગ્વજનો, આદરણીયો અને મિત્રોના વૃદ્ધી ત્રિધરત બનેલા એવાં અમને બંનેને સેંકડો માગલિક વિધિઓ સાથે કુલમાલવડ નીચે રનાન કરાવ્યું. (૧૧૯૮). રનાન કરીને પ્રસાધન અને ઉચિત આકરણ્યથી સજ્જ બનેલાં અમને બંનેને પ્રસન્ન ગ્વજનોના વૃંદ વચ્ચે શ્વશુરગૃહ અને પિયરધર તરફ લઈ જવામાં આવ્યા. (૧૧૯૯).

### નગરપ્રવેશ

હું પણ ઉત્તમ વાહનમાં ચડીને પાછળ ચાલી (૧). મારા ધરેથી બહાર નીકળેલા ધાત્રી, સારસિકા, વર્ષધરો, વૃક્ષો, બ્યવસ્થાપકો, જુવાનિયાઓ અને દાસીજનથી અનુસરતી હું પ્રિયતમની આગળ પ્રયાણ કરી રહી હતી. (૧૨૦૦-૧૨૦૧). સોનાનાં આભૂષણથી શણગારેલા ઉત્તમ અન્ન પર બેઠેલા મારો પ્રિયતમ તેના મિત્રો સહિત મારી પાછળ આવતા હતા. (૧૨૦૨)

भाउञ्जाया य महं ददुं जे निग्गया स-परिवारा ।  
 ता वि य वर-जाण गया अइति तगरि मए समयं ॥१२०३  
 वसणुत्सव-दोस-गुणा गमणागमणं पवेस-निक्खमणं ।  
 अहियं पहाण-पुरिसस्स सव्व-जण-पायडा होंति ॥१२०४

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पुण्णाह-सउण-दाहिण पसत्थ-बहु-मंगल निमित्ता ।  
 कोसंबिमइगया मो देव ह्यारेण तुंगेण ॥१२०५  
 आसीय(?) समुह-पंडर-सुगंध-पुष्कोवयार-चिचइयं ।  
 नर-नारि-वसणुसुय-समुयत्थिय रुद्ध-पेरंतं ॥१२०६  
 उभओ-पास-समुट्ठिय-महंत-पासाय-पंति सोभंतं ।  
 रायपहमइगया मो बहु-विपणि-पसाहिय पएसं ॥१२०७  
 वाय-परियत्तिपक्कमुहियं व पंकय-वणं जहा फुल्लं ।  
 तह जण-मुह-पउम-वणं च अम्ह-हुत्तं तहिं जायं ॥१२०८  
 आबद्ध-पंजलि समुज्जओ जणो तत्थ राय-मग्गम्मि ।  
 अवयासेइ व कंतं पेम्मुप्फालाहिं दिट्ठीहिं ॥१२०९  
 ददुं न तिप्पति जणो पियं पवासाहि आगयं संतं ।  
 घण-संकेय-विमुक्कं चंदमिव समुट्ठियं सरए ॥१२१०  
 घट्ठावण-आसीसा जणस्स स-व्वंभणस्स राय-पहे ।  
 अंजलि-पाहुल्लगाणि य न पहुप्पइ गिण्हिउं रमणो ॥१२११  
 वंभण-सवण-गुरु वया ठिएण(?) सीसेण नमइ पंजलिओ ।  
 अवयासेइ वयंसे सेसं आभासइ जणं च ॥१२१२

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सो एस चक्कवाउ त्ति बे'ति केई स-विम्बिया पुरिसा ।  
 जो सेट्ठि-चित्तपट्टे वाहेण हओ मओ लिहिओ ॥१२१३  
 जा चक्कवाय-जुवती चक्कायं अणुमया तहिं लिहिया ।  
 सा गह्वइस्स धूया जाया भज्जा य एयस्स ॥१२१४  
 सत्थ-विहाण-विणिम्मिय-चित्त-पणट्ठा(?) इहं पुणो किह ता ।  
 सु-समाहियं जुवलयं देव्वेण अहो इमं सुट्ठु ॥१२१५  
 सग्घो त्ति केइ लट्ठो त्ति केइ अहो विणीओ त्ति केइ सूरु त्ति ।  
 अभिजाओ त्ति य केई बहु-विउज्जो सच्चइज्जो(?) त्ति ॥१२१६  
 सो एव रायमग्गे पसंसिओ पिययमो बहुजणेणं ।  
 निययं भवण-विमाणं कमेण पत्तो मए समयं ॥१२१७  
 तत्थबुमुट्ठिय-परितुट्ठ-परियण-उवणीय-अग्ग-कय-पूओ ।  
 कय-चुडुली-मंगलओ आसी-वयणे परिच्छंतो ॥१२१८

મારી ભોળઈએ તમના પરિવાર સાથે મને મળ્યા આવેલા તેઓ પશુ ઉત્તમ વાહનોમા-  
એસીને મારી સાથે નગરપ્રવેશમા જોડાઈ. (૧૨૦૩). મોટા માણસોનાં સહને ઉત્સવ, દોષ  
ને ગુણ, જવું ને આવવું, પ્રવેશ અને નિર્ગમન લોકોના સર્વવિદિત બનતા હોય છે. (૧૨૦૪)

## સાઝેયું

માગલિક તુર્ક, શુભ દક્ષિણ શકુન અને અનેક મ ગળ નિમિત્ત સાથે અમે ઉન્નત દેવ-  
દ્વારમાં (પૂર્વદ્વારમાં) થઈને કોશાળીનગરીમાં પ્રવેશ કર્યો. (૧૨૦૫). તે પછી માગલિક સ્વેત,  
ચુગ ધી પુખ્તોથી શણગારેલા, જેવાના કુતુહલવાળા નરનારીના ટોળાની બને આજુ ભીડવાળા,  
અને આજુ બીચા પ્રાસાદોની શ્રેણીથી સહિત અને હાટોનાં જોળાથી શૈક્ષતા રાજમાર્ગમાં  
અમે પ્રવેશ્યાં. (૧૨૦૬-૧૨૦૭). જેમ નિકસિત કમળવન પવનના ઝપાટે એકે તરફ મુખ  
ત્રાળે, તેમ લોકોનાં મુખપદ્માનો સમૂહ અમારા તરફ પળેલા હતા. (૧૨૦૮). ઉત્સુક લોકો  
હાથ જોડીને પ્રેમે ઉભરાતી દષ્ટિ વડે મારા પ્રિયમતને જાણે કે ભેટી રહ્યા હતા. (૧૨૦૯).  
પ્રવાસેથી પાછા આવેલા પ્રિયતમને જોતાં લોકો ધરાતા ન હતા—જેમ મેધસં સર્ગથી મુક્ત  
બનેલા શરદ્યદ્રતા ઉદયને જોતાં ન ધરાય તેમ. (૧૨૧૦). રાજમાર્ગ પરના પ્રાસાદોની  
આશિષ તથા અન્ય લોકોની વધામણી અને હાથ જોડીને કરાતુ અભિવાદન સ્વીકારવામા  
મારો સ્વામી પહોંચી શકતો ન હતા. (૧૨૧૧) તે પ્રાસાદો, શ્રમણો અને વડીલોને હાથ  
જોડી મસ્તક નમાવીને વદન કરતો હતો, મિત્રોને ભેટતો હતો, તો બાકીના સૌ લોકોની  
સાથે સંબાલણુ કરતો હતો. (૧૨૧૨).

કેટલાક લોકો જોણતા હતા : શ્રેષ્ઠીના ચિત્રપટમા જે ચક્રવાક વ્યાધથી વીધાઈને મૃત્યુ  
પામેલો ચીતર્યો હતો તે આ પોતે જ છે (૧૨૧૩), ને તરબુચકવાકી ચક્રાંકની પાછળ  
મૃત્યુને કેટલી ચીતરી હતી તે જ આ નગરશેઠની પુત્રી તરીકે અવતરી અને પેલાની પત્ની  
બની. (૧૨૧૪), શાઓકત વિધિ પ્રમાણે બનાવેલા ચિત્રતા એ પરસ્પર અતુરપ મુગલને ફરી  
પાછું દેવે કેવું સરસ જોડી આપ્યું ! (૧૨૧૫). કેટલાકે તેને સ્લાધ્ય કંઠો, કેટલાકે સુંદર,  
કેટલાકે વિનીત, કેટલાકે શરો, કેટલાકે અભિજ્ઞાન, કેટલાકે અનેક વિદ્યાનો જાણકાર તો કેટલાકે  
સાચો વિદ્યાવંત—એ પ્રમાણે રાજમાર્ગ પરના અનેક લોકોની પ્રથ સા પામતો મારો પ્રિયતમ  
મારી સાથે પોતાના દેવલિમાન સમા પ્રાસાદમા આવી પહોંચ્યો. (૧૨૧૬-૧૨૧૭). આનંદિત  
પરિજનો ભેળે તેનો સામે આવ્યા અને લાવેલી પૂજાસામગ્રીથી તેની પૂજા કરી; જીભાડિયા  
વડે જોળણેળ કરવામા આવ્યું અને આશીર્વાદ ઉચ્ચારાયા. (૧૨૧૮). ફક્ત, લાભ અને

बहि लाय-सुख-पुप्फेहि तत्थ कय-विडल-देवयां पूयं ।  
 विरइय-वंदणमालं स कमल-कलसुज्जल-हारं ॥१२१९  
 तं सो भवणमइगओ सहसा बीय कोट्ट-लट्ठे(?) ।  
 पुण्ण-भणोरह-सुमणो मए समयं समुत्तिण्णो ॥१२२०  
 अप्प-कय-दोस-लज्जिय-विजंभिया तो तहिं अइगया हं ।  
 ससुर-कुलस्स विसालं जणाकुलं अंगणं रम्मं ॥१२२१

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सव्व-कुलेण-समग्गो तत्थ य पुव्वागओ गहवई मे ।  
 सत्थाहेण समं अच्छइ य पवरासण-निसण्णो ॥१२२२  
 अह अम्हे संभंता तेसि पच्चक्ख-देवभूताणं ।  
 पाय-कमलेसु निवडिया अम्हे आलोयमाणाणं ॥१२२३  
 तेहिं य मो अवगूढा सीसे अग्घाइऊण य सुविट्ठे ।  
 आणंढ-अंसू-विगंधिणहिं अच्छीहिं तं वेलं ॥१२२४  
 अम्मा-सायय य पायएसु निवडंतया समवगूढा ।  
 अहियमणाह-परुण्णाहिं पण्हयं सुंचमाणीहिं ॥१२२५  
 अहयं च भाउगाणं जह-कमं विणय-नमिय-सिर-कमला ।  
 पाएसु निवडिया मो बाह-जल भरिय-अच्छीणं ॥१२२६  
 अण्णो य जो जणो मे अंजलि करण संभासिओ सव्वो ॥  
 सव्वो य पेस-वग्गो पडिओ पाएसु तत्थम्हं ॥१२२७  
 धाइ य पुव्व-धरियं बाहं सुंचइ य सा य सारसिया ।  
 ताहे निप्परिहासं तुसार-सलिलं ल्याड व्व ॥१२२८  
 गहवइ-सत्थाहाणं च तत्थ मुह-धोषणं गय-मुहेणं ।  
 भिंगारेणुवणीयं ज पुण य(?) कंचण-मुहेण ॥१२२९  
 सव्वेणम्हे बंधव-जणेण संजाय-कोवहुल्लेण ।  
 तत्थासीणा सत्था पुव्व-भवं पुच्छिया धरिणि ॥१२३०  
 तेसि साइइ रमणो रमणिज्जं चक्काय-जाइं तं ।  
 सव्वं जहाणुभूयं मरणंतं विप्पओगं च ॥१२३१  
 तं चित्त-कम्म-कारण-समागमं तह घराड निग्गमणं ।  
 नावाए अवक्कमणं उत्तरणं चोर-हरणं च ॥१२३२  
 जीयस्स य संवेई पल्लीए वि य व(?) तं मज्झ ।  
 तत्तो पलाणमणुपाल्लणं च तं तक्करेण कयं ॥१२३३  
 अट्ठवीओ निग्गमणं गाम-पवेसं च आणुपुव्वीए ।  
 कुम्मासहत्थि-संदंसणं च कहियं पिययमेण ॥१२३४  
 सोऊण य वुत्तंतं कहियं तं अम्ह अज्जलएण ।  
 सोएण दो-वि पक्खा अम्हाणं तो परोइसु ॥१२३५

❀



પવિત્ર પુષ્પો વડે દેવતાઓની મોટ પાયા પર પૂજન કરવામાં, એટલે જ્યાં વંદનમાળાઓ જલકાવવામાં આવી છે અને દ્વાર પર કમળવાળા ઝળહળતા કળસ મૂક્યા છે તેવા અને કરતા કોટથી શોભતા તે મહાલયમાં, પૂજા થયેલા મનોરથને કાંતણે પ્રસન્ન એવા મારા પ્રિયતમે પ્રવેશ કર્યો અને અમે બંને ત્યાં જીતયાં (૧૨૧૯-૧૨૨૦) પછી, કૃષ્ણ અપગ્રાધને રીધે લજ્જા પ્રકટ કરતી એવી મેં પશ્ય લોકોનાં ભારે ભીડવાળા જ્વસ્વગુહના વિશાળ ને સુ દ્વ પ્રાગણ્યમાં પ્રવેશ કર્યો. (૧૨૨૧).

### સ્વામી અને પુનર્મિલન

ત્યાં ધરના બધા માણસોની સાથે આવીને શ્રેષ્ઠી સાર્થવાહનો સાથે જિંચા આસન પર બેઠેલા હતા (૧૨૨૨). એટલે અમને જોઈ રહેલા, સાક્ષાત્ દેવ સમા એ વડીલોના ચરણકમળમાં અમે હાંફાઈ રાહ જોઈ નથી પડ્યા (૧૨૨૩) તેમણે અમને આલિંગન દીધું, અમારું મસ્તક સૂઝ્યાં, અને આંસુની ગતિ બાંધે તે વેળા અમને કથાય સુધી તેઓ નેતા રહ્યા (૧૨૨૪) પછી મારાં સાસુજીના પગમાં અમે પડ્યાં. અદ્વૈત અસુ સામતા, પાતે મૂકતાં તે અમને બેઠ્યાં. (૧૨૨૫) તે પછી હું વિનવથી મસ્તક નમાવીને અનુક્રમે, આસુભરી આંખોવાળા મારા ભાઈઓના ચરણમાં પડી (૧૨૨૬). બીજા સૌ લોકોને પણ અમે દાથ વેડીને બોલાવ્યા, તથા સૌ પરિચારકવર્ગ અમારા પગે પડ્યો. (૧૨૨૭). ધાત્રી અને સારસિકાએ, રોકી રાખેલાં આંસુને જહેવા દીધા—વેલ પરથી ઝાકળાળિ કું ખરે તેમ તે ખરી રહ્યા. (૧૨૨૮) પછી શ્રેષ્ઠી અને સાર્થવાહને માટે મો ઘોવા ગજમુખના આકારવાળી સોનાની ઝારીમાં જળ દાવવામાં આવ્યું (૧૨૨૯).

હે ગૃહસ્થામિની, સ્વસ્થ થઈને ત્યાં અમે બેઠા એટલે અમારું સૌ બાધવોએ કુતુહલથી અમારા પૂર્વભવ વિશે પૂછ્યું. (૧૨૩૦). તેમને માગ પતિએ ચક્રવાક તરફકેતો અમારો સુ દર ભવ, મરણ્યથી થયેલો વિશેષ, ચિત્રના આલેખન દ્વારા સમાગમ, ધરમાંથી નાસી જવું, નૌકામાં બેસીને રવાના થવું, નૌકામાંથી કાઢે જીતરવું, ચોર દાગ અપહરણ, ચોરપક્ષમાં પ્રાણ્યસ કટ, ત્યાંથી ચોરની દેખભાળ નીચે પલાયન થવું, જ ગલમાંથી બહાર નીકળવું, કમશ વસતિમાં પ્રવેશ અને કુદમાવહસ્તી સાથે મિલન—એમ બધું જ પ્રમાણે અનુભવ્યુ દદુ તે પ્રમાણે કહી બતાવ્યું. (૧૨૩૧-૧૨૩૪). આવી પુત્રે કહેણ તે અમારું વૃત્તાંત સંજીવની અમારા બંને પક્ષોએ શોધથી રૂઠન કર્યું. (૧૨૩૫).

ताएण य णे भणियं कीस महं पुब्बमेव नो कहियं ।  
 होति न आवई भे न य छायाघं इमं होतं ॥१२३६  
 थेवं पिय उवयारं अहियं सुयणो कयण्णु-भावेण ।  
 मण्णइ रिणं पिव जहा पच्चुवगार अ-काऊणं ॥१२३७  
 उववार-भरकंता उवयार-रिणेहि धद्धमाणेहि ।  
 किह उस्ससंति पुरिसा पच्चुवयारं अ-काऊणं ॥१२३८  
 मंदर-गिरि-गुरु-भारं भवे भरं मत्थए कयं वहइ ।  
 सुयणो कओवयारो जाव न दुगुणं पडिकरेइ ॥१२३९  
 तं सफल पुरिसं(?) काहामि आगमेऊणं ।  
 तुभं जीविय-दाणेण जेणम्ह जीवियं दिण्णं ॥१२४०  
 एयाणि य अण्णाणि य गह्वइणा तत्थ जंपमाणेण ।  
 तह अणुणोया अम्हे घरिणी सत्थाह-सहिएण ॥१२४१

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तुट्ठो सयण-परियणो तत्थागमणेण णे पर-जणो य ।  
 सिग्धा य आगया णे पिय-पुच्छणयम्म सा नगरी ॥१२४२  
 दिज्जइ इच्छा-इच्छिय-धडियमधडियं सुवण्णयं कथं ।  
 तालायर-मंगल-वायगाणं पिय-पुच्छयाणं च ॥१२४३  
 कुम्भासहत्थियस्स पि दिज्जइ तोसेण कणय-लक्खं ति ।  
 एक्काभरणं च पुणो दिण्णं मह सव्व-सयणेहि ॥१२४४  
 कइवय दिवसेसु तथो कुलधर-विभवाणुरुय-रमणीयं ।  
 वत्तं विवाह-कम्मं अणण्ण-सरिसं पुरवरीए ॥१२४५  
 तं च अणण्ण-सरिच्छं कमेण वत्तं महसवं अम्हं ।  
 पेच्छणयमणोवमयं आचिक्खणकं वटु-जणस्स ॥१२४६  
 अम्हं दो-धि कुल-घरा पीइ-निरंतर-सिणेह-संबद्धा ।  
 एक्क-कुलं पिव जाया सम-सुह-दुक्खेण य गुणेण ॥१२४७  
 पंच अणुव्वयाइं महव्वए(?) मह पिओ गहेच्छीयि ।  
 अवगाढो य विसालं जिण-वयण-सुइं अमयभूयं ॥१२४८  
 सव्व-मणोरह-परिपूरग च पुण्ण-मणोरहसि मए ।  
 उज्जमियं जह भणियं तवयं आर्यबिलट्ट-सयं ॥१२४९  
 भणिया य चेडिया भे जइया पिय-संगया गया अहयं ।  
 का आसि वट्टमाणी तुज्जे च घरे च णे तइया ॥१२५०

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પિતાજીએ અમને કહ્યું, ‘ તમે પહેલાં મને આ વાત કેમ ન કરી ? તો તમને આવી આકૃત ન આવત અને આવો અપવાદ ન લાગત (૧૨૩૬). સંજ્ઞન પોતાના પરનો ઉપકાર થોડો હોય તો પણ, જ્યાં સુધી તે પ્રત્યુપકાર ન કરે ત્યાં સુધી, ઋણીને જેમ, કૃતગ્રહાણે તેને ધણી મોટો માને છે. (૧૨૩૭). ઉપકારના કારે ચ પાતા પુરુષો ઉપકારના વૃદ્ધિ પામતા ઋણી નીચે, પ્રત્યુપકાર કર્યો વિના કઈ રીતે ઉચ્છવાસ લઈ શકતા હશે ? (૧૨૩૮) કરેલા ઉપકારનો જ્યાં સુધી પોતે જમણો બદલે ન વાળી શકે ત્યાં સુધી સંજ્ઞન મદરપવર્તનના જેટલો કારે બોલે પોતાના મરતક પર વહે છે (૧૨૩૯). જેમણે તમને જીવિતદાન આપીને અમને પણ જીવિતદાન આપ્યું તે માણસને હું ન્યાલ કરી દઈશ (૧૨૪૦) એવાં અનેક વચનો કહીને, હે ગૃહસ્થામિની, શ્રેષ્ઠી અને સાચાંવાહેં અમારા મન મનાવી લીધાં (૧૨૪૧).

અમારા સ્વજનો, પરિજનો તેમજ છતરજનો અમારા પ્રત્યાગમનથી ધણા રાજ થયા. નગરીના લોકો તે જ વેળા અમારુ કુણ પૂછવા આવ્યા. (૧૨૪૨). કુણ પૂછવા આવનારાઓને તેમ જ મગળવાદકો અને મગળપાઠકોને સોનું તથા સોનાના આભૂષણની યથેચ્છ મેટ આપવામાં આવી. (૧૨૪૩). કુલમાપહરતીને પ્રસન્નતાપૂર્વક એક લાખ સોના-મહોર અને મારા સૌ સ્વજનોના તરફથી એક એક આભૂષણ આપવામાં આવ્યું. (૧૨૪૪)

### વિવાહોત્સવ

કેટલાક દિવસ પછી મારા કુલીન કુટુંબના વૈભવને અનુરૂપ અને નમરમા અપૂર્વ એવો અમારો સુદર વિવાહોત્સવ ઉજવાયો. (૧૨૪૫). અમારો તે અનુપમ વિવાહમહોત્સવ લોકોને માટે અસાધારણ દર્શનીય અને સૌની વાતનો વિષય બની ગયો. (૧૨૪૬). અમારા બે કુલીન કુટુંબો નિરંતર પ્રીતિ અને રનેહથી બંધાયેલાં અને પરસ્પરનાં સુખદુઃખના સમભાગી બનીને એક જ કુટુંબ જેવાં બની ગયાં. (૧૨૪૭)

મારા પ્રિયતમે પાંચ અણ્ણમત તથા ગ્રાણ્ણમત લીધા અને અમૃતરૂપ જિનવચનોના અગાધ જળમાં તે મગ્ન બન્યો. (૧૨૪૮). મારા બધા મનોરથ પૂરા થયા હોવાથી મેં પૂર્વે કરેલા, સર્વ મનોરથ પૂરનારા એકસો આઠ આબેલના તપત્ત ઉજ્જમણુ કર્યું. (૧૨૪૯).

પછી મેં દાસીને પૂછ્યું, ‘પ્રિયતમની સાથે જ્યારે હું ચાલી ગઈ તે વેળા અમારા ઘરમાં અને તારા સંબંધમાં શું થયું હતું ?’ (૧૨૫૦)

तो जंपइ सारसिया भूषणमाणेहि पेंसिया अहयं ।  
 तुब्भेहि निय-भवणं पढविया तो गया अहयं ॥१२५१  
 पेच्छं वक्खित्त-जणं दारं च अशंगुयं अणारक्खं ।  
 तो भवण-मज्झ-पत्ता अप्प-भय-ससंक्रिया अहयं ॥१२५२  
 तत्थ य ते गम्भहरे सव्वाभरण-भरियं गहेऊण ।  
 वर-नगर-सार-भूयं करंडयं तो नियत्ता हं ॥१२५३  
 तत्थ य अ पेच्छमाणी तुब्भं परिमग्गिऊण सव्वत्तो ।  
 रयण-करंडय-हत्था घरं विसण्णा नियत्ता मि ॥१२५४  
 हा मज्झ सामिणि त्ति य पुणो गम्भहरयं पळेर्यंती ।  
 तत्थ पढिया मि हियए तल-प्पहारं च दाऊण ॥१२५५  
 पञ्चागया य जाहे कमेण एक्कल्लिया विल्लमाणी ।  
 चित्तेउं आढत्ता इमाणि हियएण हं तत्थ ॥१२५६  
 चित्तेमि य तत्थ महं काही कण्णा-कएण सिद्धि त्ति ।  
 तीसे परम-रहस्सं जइ से(?) एयं न साहिस्सं ॥१२५७  
 साहामि सा वि होही निच्छिन्ना दीहराप रत्तीए ।  
 मज्झ वि य दाणि होही कहिए ळुओ इमो दोसो ॥१२५८  
 एयाणि य अण्णाणि य अणुचित्तंतीए एव हियएणं ।  
 सयण-वरए गया मे निहा-वंझा ततो रत्ती ॥१२५९

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सेट्टिस्स मया सिट्ठं पहाय-कालम्मि पाय-वड्डियाए ।  
 तं तुह जाइ-स्सरणं गमणं च समं पिययमेणं ॥१२६०  
 एयं सोऊण य से कुलमाणमणूणं वहंतस्स ।  
 राहु गहिओ व्व चंदो मुह-चंदो निप्पभो जाओ ॥१२६१  
 धी धी अहो अक्खंति गहवती करयलं विहुणमाणो ।  
 तणइय कुल-वंसो णो हा जइ अयसेण ढज्झिज्ज ॥१२६२  
 सयमागय रहंगस्स (?) नत्थि दोसो उ सत्थवाहस्स ।  
 सच्छंद-कज्ज-तुरियाए एस दोसोम्ह धूवाए ॥१२६३  
 सल्लि-परियत्त-मुले पाढेंति सए तढे जइ नदीओ ।  
 पाढेंति दुसीलओ तइ कुल-माणे महिल्लियाओ ॥१२६४  
 दोस-सयाण करणी मल्लिणी विउलस्स घर-कुलुंबस्स ।  
 धण्णस्स जीव-लोए कुलम्मि धूया न जायंति ॥१२६५  
 जं पयइ-भइयस्स वि अवसस्स वि सव्व-बंधव-जणस्स ।  
 विणिवाइय-चारित्ता जावज्जीवं कृणइ दाहं ॥१२६६

સારસિકાએ આરેલો ધરનો કુનાંત

એટલે સારસિકા બોલી, “તું મારા ધરેણી સર્થ આવ—એ પ્રમાણે તેં મને મોકલી એટલે હું આપણા ધરે ગઈ (૧૨૫૧). ધરના લોકો કામકાજમાં વ્યગ્ત હતા. કાર ખુલ્લુ અને ચોકી વગરનું હતું; એટલે સહેજસાજ કરતી હું મહાસયની અંદર પડોંચી. (૧૨૫૨). ત્યાં અતઃપુરના ઝોરડામંથી બધા અત્યંત મૂલ્યવાન આમૃતજોષી ભરેલો કરંડિયો લઈને હું પાછી ફરી. (૧૨૫૩) તંત્ર ન જોતા મેં ત્યાં બધે શોધ કરી, અને પછી વિષાદપૂર્ણ ચિરો હાથમાં રત્નકર કક સાથે હું ધરે પાછી ફરી. (૧૨૫૪).

‘હાય મારી સ્વામિની !’ એવા વિલાપવચન સાથે અતઃપુરને નિહાળતી, જાતી ફૂટતી હું ભોંય પર ઢળી પડી. (૧૨૫૫). જ્ઞાનના આવતાં, એકલી એકલી વિલાપ કરતી હું ત્યાં આ પ્રમાણે મારા મનમાં વિચારવા લાગી (૧૨૫૬), ‘જો હું જાતે જઈને કન્યાની આ અત્યંત ચુસ્ત વાત નહીં કહું તો મને તે બદલ શિક્ષા થશે. (૧૨૫૭). તો મારે વાત જણાવી દેવી જોઈએ લાંબી રાતને અતે તે પશુ દૂર છટપી ગઈ હશે, અને કહી દેવાથી મારો અપરાધ પશુ હળવો થશે’ (૧૨૫૮) મારા મનમાં આપુ આપુ ચિંતવતા અનન્ય મેં એ નિદ્રારહિત રાત વિતાવી. (૧૨૫૯). પ્રભાતકાળે મેં શ્રેષ્ઠીના પગમાં પડીને તારા પૂર્વજન્મના અમરણની અને પ્રિયતમ સાથે નાસી ગયાની વાત કરી (૧૨૬૦).

શીઠળું દુઃખ અને શૈષ

એ સાંભળીને અત્યંત કુલાભિમાન ધરતા એવા તેનો મુખઅંદર રાહુઅરના ચંદ્રની જેમ નિસ્તેજ બની ગયો. (૧૨૬૧). ‘ધિક્કાર છે ! ધિક્કાર છે, અરે કેવું ન કરવાનું કશું !’ એ પ્રમાણે શ્રેષ્ઠી હાથ ધ્રુણાવતો બોલવા લાગ્યો. ‘હાય ! અમારું કુલીન જાત અપકીર્તિ થી હાસની જેમ સળગી જશે. (૧૨૬૨). તે પોતે તેને ઘેર ગઈ, એટલે આમાં સાથ વાહનો કશો વાંક નથી. પોતાનો સ્વછદી હેતુ પાર પાડવા ઉતાવળી થયેલી અમારી દીકરીનો જ વાંક છે (૧૨૬૩). જેમ જળપ્રવાહના ધુમરાવાથી નદીઓ પોતાના તટને તોડી પાડે છે, તેમ દુઃશીલ સ્ત્રીઓ કુલના અભિમાનને નષ્ટ કરે છે. (૧૨૬૪). સેંકડો દોષ જીલા કરનારી, મોહાદાર કુટુંબને મલિન કરનારી પુત્રી આ જગતમાં જેના કુળમાં ન જન્મે તે જ ખરો લાઝમશાળી (૧૨૬૫), કારણ કે પતિત ચારિત્ર્યવાળી પુત્રી સ્વભાવે બધા અને પરવશ એવા સૌ બાંધવોને જીવનભર હૃદયઘાત અર્પે છે. (૧૨૬૬). કપટથી

कह्गास्त उ वीसर्भं कह्यथ-चहुयारियाण महिल्लणं ।  
 दप्पण-गयं व रुवं दुग्गेब्बं जो होहि सयं ॥१२६७  
 भणियं च तेण कीस हु एयं पुब्बं न ते मह कहियं ।  
 तस्सेव य दिज्जांती नेयं विच्छायण होतं ॥१२६८  
 तो बेमि तीए फिर साविया मि नियएण जीविएण च्ति ।  
 रक्खह रहस्समेयं जा ताव मिलेमि तस्स च्ति ॥१२६९  
 समयं च रक्खमाणी अब्बो मए भय-वसाए नो कहियं ।  
 जं न हु निवेइयं भे तस्स पसीयंतु भे पाया ॥१२७०

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सोऊण पयमर्थं च सेट्ठिणी सा गया तद्वा मोहं ।  
 छायणं च गण्ठी सामिणि तुब्ब विओगं च ॥१२७१  
 ददूण य तं पडियं सहस्रं रोपति विस्सुरं दीणं ।  
 गरुल-पवेविरं पिव नाग-कुले(?) ॥१२७२  
 पच्चागय-पाणाए तत्थ विल्लव-करणं अणेग-विहं ।  
 घर-सामिणीए रुणं रोयावणयं बहु-जणस्स ॥१२७३  
 सव्वे य भावया ते स-कलत्ता परियणा वि केई य ।  
 रोयंति कलुण-कलुणं सामिणि विरुं तुहं तद्वाया ॥१२७४  
 रौतूण य स-विल्लवं धूआ-नेहेण मव्व-द्विययाए ।  
 अब्भत्थिओ य सेट्ठी विण्णविओ तत्थ अम्माए ॥१२७५  
 सीलेण विसुद्धाणं जस-लुद्धाणं पि जाइया धूया ।  
 दो आणेइ अणत्था धूअ-विओगो य अयसो य ॥१२७६  
 पुव्व-कय-कम्म-निव्वत्तएण सव्वं विहाण विहिण्ण ।  
 हवइ सुभं अमुयं वा सव्वो सव्वस्से व अव्वस्से वा ॥१२७७  
 न हु दोसो दायव्वो तीसे सील-विणएण कलियए ।  
 कुडिलेण जीवलोए सा तद् नीया कयंतेण ॥१२७८  
 जइ से जाती सरिया जइ पुव्व-पइं च अणुगया निययं ।  
 अप्पो हु होइ दोसो आणिज्जव वालिया मे च्ति ॥१२७९  
 सुक्कमाळिया तणुइया सुद्ध-दियं बहु जणस्स मण-हरणिं ।  
 नो जीविणं समत्था खणं पि धूयं अ-पेच्छंती ॥१२८०  
 इय सेट्ठिणीए पाय-वडियाए कलुणं भणंतीए ।  
 नेच्छतो तो मि बल्ल तद् च्ति मण्णाविज्जो सेट्ठी ॥१२८१

મીઠું મોલીને અન્યને વિશ્વાસ ઉપજાવતી રીતે ૨૩૫ દર્પણમાંના પ્રતિબિંબની જેમ દુર્ગાએ હોય છે.' (૧૨૬૭).

પછી તેણે મને પૂછ્યું, 'તે' મને આ વાત પહેલા કેમ ન કરી? તો હું એને જ તેનો હાથ સોંપત અને તો આ કલક તો ન ચોટત' (૧૨૬૮). એટલે મેં કહ્યું, 'તેણે મને પોતાના જીવતરના સોમદંદ દઈને કહેલું કે હું જઈને તેને ન મળું' ત્યાં સુધી તારે મારું' આ રહસ્ય જાળવવું. (૧૨૬૯) તેને આપેલા વચનનું પાલન કરવા અને કરના માર્યા હું કહી ન શકી. તમને આ વાત નિવેદિત ન કરી તે અપરાધ બદલ હું તમારાં ચરણની કૃપા ચાચું છું.' (૧૨૭૦).

### શેઠાણીનો વિલાપ

આ વાત સાંભળતાં શેઠાણી અપ્રકૃષ્ટિત્વા અને તારા વિચારોના વિચારે મૂર્છિત થઈ ગઈ (૧૨૭૧) તેને એકાએક ઢળી પડેલી જોઈને ધરના બધા માણસો ગ્રસ્તી જતા નાગકુળની જેમ દીનભાવે ચિત્કાર કરી રહ્યા હતા. (૧૨૭૨). બાતમી આણતાં શેઠાણી અનેક પ્રકારે વિલાપ કરતી રહ્યા હાગી, જેથી અનેક જણને શેઠા આવી ગયા. (૧૨૭૩). તે વેળા તારા સૌ બાઈઓ, તેમની પત્નીઓ પ્રથમ કેદલાક પરિજનો પછી, હે સ્વામિની, તારા વિશેજે અતિ કરુણ રુદન કરવા લાગ્યા (૧૨૭૪). પુત્રી પ્રત્યેના રોહિતે કારણે કરુણ રુદન કરના કરતાં કેમળ હૃદયવાળી તારી અપ્રમાણે શેઠને વીતવણી કરીને આ પ્રમાણે અભ્યર્થના કરી (૧૨૭૫), 'વિશુદ્ધ શીલતાળા અને કુળિયા યશસાં લુપ્ત લોકોને પુત્રી જન્મીને એ અનર્થનું કારણ બને છે. પુત્રીવિયોગ જીને અપયશ. (૧૨૭૬) પૂર્વે કરેલા કર્મના પ્રતિજ્ઞામરૂપ ને બહુ વિધાન વિહિત હોય તે પ્રમાણે શુભ કે અશુભ શ્રાવ કે સૌ કોઈ રત્નક કે જ્યેષ્ઠ અને. (૧૨૭૭). શીલ અને વિનયશુદ્ધ મારી પુત્રીને કોષ દેવે બદલે નથી. કુલિલ વિધિથી જ આ સસારમાં તે દોહાર્ધ છે. (૧૨૭૮). જે તેને પોતાનો પુત્રજન્મ સાબરો, અને પોતાના પૂર્વજન્મના પતિની પાછળ તે ગઈ, તો તેમાં તેના કશો મોટો વાક થયો નથી તો મારી બચ્ચીને તમે પાછી લઈ આવો. (૧૨૭૯). એ કુમળી, પાતળી, નિર્મળ હૃદયની, અનેકની તૃહ્ણથી સારી દીકરીને જોવા વિતા હું એક પ્રજા પ્રજા જીવી નહીં શકું.' (૧૨૮૦) એ પ્રમાણે અત્યંત કરુણ વચનો કહેતી, પણ પડતી શેઠાણીએ શેઠની અનિચ્છા છતાં તેને મનાવીને 'સાડું' એમ કહેવાડું, (૧૨૮૧).

तो भणइ एष भणिओ आसस आणेमि बालियं ते त्ति ।  
 सत्थाइ-कुले उवलभामि (?) ॥१२८२  
 अह नियओ गह-वइयरमिणमो आगओ पवहणेणं ।  
 चा(?)वाहिणण समयं तुम्ह काहीय आगमणं ॥१२८३  
 कीस तुमे सा नीय त्ति मज्झ गहवइ-कुलेण रुठेण ।  
 दिण्णो रोसुम्मीसो वयण-पहारो विणयणत्थं ॥१२८४  
 जे मग्गिअं गयम्हे पुरिसा सोऊण तुम्ह आगमणं ।  
 ते परितुट्ठा सुंदरि तत्तो सव्वे परिणियत्ता ॥१२८५  
 एषं वित्थरियत्थं धरणी परिपुच्छियाए संतीए ।  
 सव्वं जहाणुभूयं सारसियाए मई कहियं ॥१२८६  
 तं तुरिय-गमण-कारण-निम्मायं मंत-कारण-निमित्तं ।  
 तीसे वि मए कहियं सामच्छं अज्जवत्तस्स ॥१२८७

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कइवय-दिणाण तत्तो छेयायरिय-उववेस-निम्मायं ।  
 निप्पुरिस-नाडयं पिययमस्स ससुरेण से विण्णं ॥१२८८  
 तो गे सणिद्ध-बंधव-अरुभरिहिय-मित्त-सत्थ-परिकिण्णा ।  
 रमिमो भवण-वर-गए पडम-सरे चक्काय व्व ॥१२८९  
 हियएहि सुरय-वइयर-पीवर-पणयाणुराग-वध्वेहिं ।  
 न चपमो मोत्तु जे मुहुत्तमेत्तां वि अण्णोण्णं ॥१२९०  
 कालं तं अप्पं [पि हु] पिण्ण-रहिया चिरं व मण्णामि ।  
 कालं निरंतर-लुट्ठा रमियव्वय-चिक्कणे लग्गा ॥१२९१  
 मज्जण-जेमण-भूसण-सयणासण तह(?) सरीर-भोगेहिं ।  
 दिअय-सुहाहि रमेता नाडयं पच्छा य पेच्छंता ॥१२९२  
 आबद्ध-मल्ल-बामा चुण्ण-सुगंधेहि परिमल-समेया ।  
 एगंतरय-पसत्ता सुहमच्छामो निस्सिक्कमा ॥१२९३

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एष सुहेण गओ गे इच्छिय-विसय-सुह-सायर-गयाणं ।  
 सरअ गुण संपुण्णो निम्मल-गाह-वंद-नक्खत्तो ॥१२९४  
 पत्तो य सीय-विदुत्तुय-वियंभियायाम-दीह-राईओ ।  
 तुरिय पइइय-सुरो सिसिरो बहु-वाय-संघाओ ॥१२९५



## તરંગવતીની શોધ અને પ્રત્યાનયન

શોધાણીના અતુરોદયથી તેણે કહ્યું, 'તું ધીરજ ધર, હું તારી દોકરીને લાવી આપું છું, સાર્થવાહને ઘેર તેના કથા સમાચાર હોય તો હું મેળવું છું (૧૨૮૨-૧૨૮૩).

'તું' શા માટે તેને બહાર લઈ ગઈ? એ પ્રશ્નને ધરના બધા માણસોએ મને પાઠ શીખવવા રોષપૂર્વક વાઝાપાણી વીંધી (૧૨૮૪). આપણા જે માણસો તારી શોધમાં ગયા હતા, તેઓ સૌ તું પાછી આવી રહી છે. એવા સમાચારે, હે સુંદરી, આનંદિત થઈને પાછા ફર્યા. (૧૨૮૫)" એ પ્રશ્નને, હે ગૃહસ્થામિની, સારસિકાને પૂછતાં તેણે જે રીતે બહુ બન્યું હતું તે મને વિસ્તારપૂર્વક કહ્યો બતાવ્યું (૧૨૮૬) મેં પણ આપણની સલાહથી, ગુપ્તતા જાળવવાના હેતુથી, (તેની વાટ જોવા વિના) ઉતાવળે નાસી જવાનો નિર્ણય લીધેલો એ ખુલાસો તેની પાસે કર્યો (૧૨૮૭)

## કંપતીને આનંદવિનોદ

પછી કેટલાક દિવસ વીતતાં, સસરાજીએ મારા પ્રિયતમને, વિદગ્ધ આચાર્યોની દેખ રેખ નીચે પૂરુષપાત્ર વિનાતું નાટક તૈયાર કરાવવાને આપ્યું. (૧૨૮૮) અમે અમારા રનેહીઓ, બાધવો, પૂજ્યો અને મિત્રોના સમૂહથી વીટળાયેલાં, ઉત્તમ નકાલયમાં વસતા, કમળાસરોવરમાં ચક્રવાકો સર્માં, ક્રીડા કરતા હતા (૧૨૮૯) પ્રેમકેલીના પ્રસંગોથી પ્રુષ્ટ બનેલા ઉત્કટ અતુરોદયથી અમારા હૃદય બંધાયેલા હોઈને અમે એકબીજાને એકાદ ધડી માટે પણ છોડી શકતા ન હતા (૧૨૯૦) પ્રિયતમના સગ વિનાનો અદ્ય સમય પણ મને બહોળા ક્ષણો લાગતો, અધો સમય અમે નિબિડ પ્રેમક્રીડામાં નિરંતર રમ્યાપર્યા રહેતા. (૧૨૯૧). સ્નાન, ભોજન શણગાર, શયન, આસન વગેરે હૃદયાહલાદક શારીરિક ભોગોમાં અમે રમતાજી રહી પછી નાટક જોતા (૧૨૯૨). સુખથી અગરાગ લગાવી, પુરુષમાળાઓ પ્રહેરી પરંપરમાં આસક્ત એવા અમે તદ્દન નિશ્ચિત મને સુખમાં દિવસો વિતાવતાં હતાં. (૧૨૯૩).

## ઋણબંધ

એવા પ્રકારના સુખમાં, યથેષ્ટ વિષયસુખના સાગરમાં સહેલ કરતા, અમે નિર્મળ મહા, ચંદ્ર અને નક્ષત્રોથી શોભતી, અનેક ગુણયુક્ત એવી શરદઋતુ પસાર કરી. (૧૨૯૪) તે પછી જેમાં કહીને જિખવ હોય છે, વધુ ને વધુ લાગ્યા થતી રાત્રીઓ હોય છે, સૂરજ જલદી નાસી જતો હોય છે અને ખૂબ પવન ફૂંકતો રહે છે તેવી શિશિર ઋતુ આવી પહોંચી. (૧૨૯૫). ચંદ્ર, ચંદ્રલેપ, મણિ અને મોતીના હાર તથા કંકણ, તેમ જ લોમના

चंदो चंदण-पंको मणि-मोत्तिय-हार-बल्य-बलया(?) ।  
 खोम-दुकुल्लं-चीणंसुयं च दोहगयमुविति ॥१२९६  
 सोयमइच्छिण पुणो(?) उड-गुण-विबरीय-विसय-सोक्खेहिं ।  
 हिम-गुण-बल-विककतो हेमंतो कंत-सहियाणं ॥१२९७  
 सहयार-पुप्फ-मासो सीय-विणासो जणस्स सुह-वासो ।  
 कामस्स कम्म-मासो वसंत-मासो य अणुपत्तो ॥१२९८  
 निहया अजुव्वमाणा बद्धा तुरियं च अणवरत्तंता ।  
 एत्तो बह्विं य तद्वा वरत्त-अंदोलया धरिणि ॥१२९९  
 जत्थ य पिय-बल्लणो(?) दीणाणुग्गह् रओ जणो सव्वो ।  
 अंदोलए सुतुट्ठो बद्धेसु अणावराहेसु ॥१३००

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अच्छेरय-पेच्छणके पमयवणे मयण बाण-कोसंवे ।  
 रमिमो अणण-सरिस्सं देवा विय नंदण-वणम्मि ॥१३०१  
 तरु-ल्लय-विलया-पुप्फच्छिअं ऊणं(?) पक्कचयं उववणाणं ।  
 पुप्फमइमुत्तयाणं चंदयराहूयमंसमरं (?) ॥१३०२  
 एवं संदरिस्संतो कंतो लब्ध-चड्डयारओ मज्झ ।  
 अण्णोण्णे य सुगंधे कुसुमे केसेसु मे कुणइ ॥१३०३  
 एते अण्णे य बहुं तत्थ अवत्थंतरे दुम-गणाणं ।  
 पेच्छंता पीइ-करा मुदिय-मणा दो वि वियरंता ॥१३०४

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पेक्खामो य [प]विस्सं समण तत्थ सुमण सिल्लवट्ठे ।  
 डेढामुडे पवित्ते निस्सोयमसोय-रुक्खस्स ॥१३०५  
 केस-कलावे कुसुमाणि भासिओ(?) पाउयाणि अंगाणि(?) ।  
 तिलक-विसेसक-मुह-चुण्णओ य मे पुंछिओ तत्थ ॥१३०६  
 एवं पिपण वि कयं विसज्जिया पाउया य कुसुमो य ।  
 उज्जल-वेसेण गुरुं अमिगंतुं जं न जुत्तं ति ॥१३०७  
 तो विणय-नमिय काया संजमिया स-तुरिया अत्तंभंता ।  
 अ-परिमियं रयणाणं निहिं व वददूण परितुट्ठा ॥१३०८

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પટકૃતિ અને રેશમી વસ્ત્રો હવે અરુચિકર બની ગયાં. (૧૧૯૬) શિશિર વીતતા, વિપય-સુખ માટે પ્રતિકૃતિ, પતિના સંગમાં રહેલી સ્ત્રીઓને હિમરૂપી બળ ને પરાક્રમે ડરાવતી (?) હેમત ત્રક્તિ આવી લાગી. (૧૨૯૭). તે પછી જેમાં આત્મવૃક્ષોને નજરે મેલે છે, ત્યાં શીતનો નાશ અને લોકોનો સુખવાસ છે તેવા કામપ્રવૃત્તિનો માસ વસંતમાસ આવ્યો. (૧૨૯૮). એ સમયે, હે ગદસ્વામિની, યુદ્ધમાં લાગ ન લેવા છતાં જેમને બાધવામાં આવ્યા છે, તેવા દેવતાના દ્વિવિકા ધણી લોકોએ લટકાવ્યા. (૧૨૯૯), તે વેળા દુઃખીઓ પર અનુગ્રહ કરવા તત્પર (?) એવા સૌ લોકો વણુઅપરાધે બંધનમાં રાખેલા હોડાળા પર પ્રિયજનના સંગમાં પરિતોષપૂર્વકે શૂંભતા હતા (૧૩૦૦)

### ઉપવનવિકાર

અદ્ભુત પ્રેક્ષણકલાળી પ્રમદવનમાં તથા મદન, બાધ અને કોણાખવૃક્ષોવાળા નદન-વનમાં દેવ સમા અમે અનુપમ કાંઠાઓમા રત રહેતાં હતાં. (૧૩૦૧). ઉપવનમાં તટુલતા-ઉપી વનિતાનો પુષ્પનો શબ્દગાર, ચંદ્રકિરણોનો પશુ પરાભવ કરતું અતિસુકત લતાનું પુષ્પ વગેરે અને મંદર અને ગિરિ વચ્ચેના સાથે બતાવતા મારા પ્રિયતમે મારા કેશમાં જાત-જાનનાં મુગધીં ફસાયા ગૂંધ્યા. (૧૩૦૨-૧૩૦૩) ત્યાં વિકાર કરતા અમે આ પ્રકારે એ વૃક્ષોના વિવિધ રૂપરંગ અને આકારપ્રકાર પ્રીતિસભર અને સુદિત અને નિહાળતા હતાં (૧૩૦૪).

### અમણનાં દર્શન

તે વેળા ત્યાં અમે અશોક વૃક્ષ નીચે શુદ્ધ શિલાપટ ઉપર શોકસુકત અને નિર્મળ ચિત્તે મેઢેલા એક પવિત્ર અમણને જોયા. (૧૩૦૫). કેશકલાપ પરનાં કુસુમો અને પગની પાદુકાઓ કાઢી નાખીને એ તે વેળા મુખ પરનું ચૂસું, પતલતા અને તિલક બૂંસી કાઢ્યા. (૧૩૦૬). પ્રિયતમે પણ એ જ પ્રમાણે પાદુકા કાઢી નાખીને પુષ્પો દરે કમી. કારણ કે શુરની પાસે ભયકાંદાર વેશે જવું યોગ્ય નથી. (૧૩૦૭). તે પછી વિનયથી સ્થિર નમાવીને, સંયમપૂર્વક, ત્વરે સાથે જનાં આકૃતિ બન્યા વિના અમે અસંખ્ય રતોના નિધિસભા તેનાં દર્શન કરીને પતિતોષ અનુભવ્યા. (૧૩૦૮).

अहं तं धम्म-गुण-निर्हिं माया-मय-मोह-वज्जियमसंगं ।  
 ज्ञाणोवओग-पडिसिद्ध-काय-वडं(?) उवगया मो ॥१३०९  
 सिर-विरइय-कर-कमलंजलीए विणएण परम-भत्तीए ।  
 खण संजम-मज्जायं कत्तुं सामाइयं पत्ता ॥१३१०  
 उग्ग-उवसग्ग-सहं अव्वग्ग-मणा तर्हिं दुयग्गा वि ।  
 काउस्सग्ग काऊण य स-समग्गं गुण-समग्ग ॥१३११  
 सव्वावस्सग्ग-मुहं(?) कम्म-विहेट्ठगं निसुद्धिऊण ।  
 तिविहेण विणय-कम्मं किति-कम्मं तस्स कासि म्हे ॥१३१२  
 काऊण य किति-कम्मं विसेसओ नीयं-भोय-अप्पायं ।  
 फासु-विहारमविरघं च पुच्छिओ णे तव-गुणेसु ॥१३१३  
 तो भणइ सव्व-दुक्ख पमोक्खणं खविय-सव्व-विसय-मुहं ।  
 पावइ अव्वावाहं अतुल-मुहं अक्खयं मोक्खं ॥१३१४  
 सीसेइ पडिच्छेऊण तस्स वयणं कयं अ-सावज्जं ।  
 धरणिथलम्मि निविट्ठा पइट्ठ-भणसा दुयग्गा वि ॥१३१५  
 तं पि य सुदुवउत्ता विणय-भरोणमिय-जंतिया अम्हे ।  
 पुच्छामु निच्छय-मुहं जर-भरण-निवारणं धम्मं ॥१३१६  
 अहं समय-निउण-परमत्थ-वित्थरं बंध-मोक्ख-पायडणं ।  
 इणमो सवण रसायण-मणोहरं भणइ सो समणो ॥१३१७  
 पच्चक्खं उवमा आणा य जिणवरुडिट्ठा ।  
 चत्तारि साहणाहं भणियाहं बंध-मोक्खस्स ॥१३१८  
 इंदिय-गुण-संजुत्तं आसणं विट्ठ-दोस-गुण-सारं ।  
 जं सव्व-भोम-सिद्धं तं दठ्ठं जाण पच्चक्खं ॥१३१९  
 जं दव्वमविट्ठ-गुणं गुणेगदेसेण दिट्ठसारमिणं ।  
 गुण दोसेणुगाम्मइ तं दव्वं जाण अणुमाणं ॥१३२०  
 पच्चक्खेण परोक्खं दव्वं दव्वेण जं सु-सरिसेण ।  
 उवमिज्जइ निदोसं तं उवमाणं वियाणाहि ॥१३२१  
 पच्चक्ख-परोक्खाणं दव्वाणं तिथिह-कल-जुत्ताणं ।  
 जं सुय-न्नाण-गाहणं तं उवदेसं ववइसंति ॥१३२२



वण्ण रस-रूख-गंधा(?)सइ-फरिस-गुण विरहिओ निन्चं ।  
 जीवो अणाइ-निहणा जिणवर-दिट्ठो निरवसेसो ॥१३२३  
 [सो] सासओ अजोणो अणिदिओ इंदियत्थ-परिहीणो ।  
 अप्पा अणाइ-निहणो विण्णाण-गुणो य णायव्वो ॥१३२४  
 जो चिट्ठइ काय-गओ जो सुह-दुक्खस्स वेयगो निन्चो ।  
 विसय-सुह-जाणओ वि य सो अप्पा होइ णायव्वो ॥१३२५  
 उवओग-जोग-इच्छा वियक्क-ताण-गुण-चेट्ठिय-गुणेहिं ।  
 [अप्पा] अणुमायव्वो अग्गेज्जो इंदिय-गुणेहिं ॥१३२६  
 चित्ता-वेयण-सण्णा विण्णाण धारणा [य] बुद्धी य ।  
 ईहा मई वियक्को जीवरस उ ण्य लिगाई ॥१३२७  
 जो चित्तेइ सरीरे अत्थि हु जीवो त्ति सो'हु सो अप्पा ।  
 न हु जीवस्मि अ-संतं संसय-उत्पायओ अत्थि ॥१३२८  
 रोयइ हसइ य भूसइ वोहेइ झाइ वित्तसइ ।  
 उक्कंठइ रमइ पुणो जीवो कम्माणुभावेण ॥१३२९  
 अग्घाइ सुणइ पासइ रसमानायइ य वेदए फरिसं ।  
 इंदिय-गुणेहिं पंचहिं काय-गओ बुद्धि-यारेहिं ॥१३३०

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परिणामेण निबंघति जीवो कम्मं सुभं व अ-सुभं वा ।  
 तिविह-पओग-पवुत्तो मण-वयसा-काय-जोगेहिं ॥१३३१  
 रत्तो विरयइ कम्मं जीवो मुंचइ विरागथं पत्तो ।  
 एसो जिणोवदेसो समासओ बंध-सोकव्वस्सा ॥१३३२  
 सो अण्णत्तो मुंचइ अण्णत्तो बज्जइ य बहुयरेण ।  
 कम्मेण गूढ-सत्तो मंथो विघ गागरुम्मंथे ॥१३३३  
 अण्णत्तो मुच्चत्तो गेण्हंतो कम्म-रासिमण्णत्तो ।  
 संसार-जंत-जुत्तो भमति घडी-जंत-जोगेणं ॥१३३४  
 सुभ-जोगो देव-गतिं वच्चइ मज्झिम-गुणेहिं माणुस्सं ।  
 मोहेण य तिरिय-गतिं नरथं पुण पाव-बहुलेणं ॥१३३५  
 राग-द्वेस-अनिग्गह-समुट्ठया वसि(?)णिया जिणवरेहिं ।  
 तस्स(?) समुट्ठिहा य आगमा कम्म-बंधस्स ॥१३३६  
 पाणवह-सुसंवाया अदत्त-मेहुण-परिरगाहा कोहो ।  
 माणो माया लोभे [मओ] भयमरइ दुगुंछा य ॥१३३७  
 मण-वयण-काय-जोगे य मंगुले मिच्छ-वंसण-पमाआ ।  
 प्रिसुणत्तणमण्णाणं अभिग्गहो इंदियाणं च ॥१३३८  
 एते अज्झवसाणेण सजुया वण्णिया जिणवरेहिं ।  
 अट्ठ-विहस्स वि कम्मस्स बंध-हेऊ संसासेण ॥१३३९

## શ્રવણ

જીવ સર્વદા વર્ણ, રસ, રૂપ, ગંધ, શબ્દ અને સ્પર્શ ગુણોથી રહિત અને આદિ-અત વિનાના હોવાનું જિન વસ્તુ ચીન છે. (૧૩૨૩) તે આત્મા રાશ્વત છે, અયોનિ છે, ઇન્દ્રિયરહિત છે, ઇન્દ્રિયાર્થોથી રહિત છે, અનાદિ અને અનત છે અને વિજ્ઞાનગુણવાળો છે. (૧૩૨૪). જે નેદન્ય હોઈને સુખદૃષ્ટિ અનુભવે છે, નિત્ય છે અને વિપક્ષસુખનો યાતા છે તેને આત્મા જાણવો. (૧૩૨૫) આત્મા ઇન્દ્રિયગુણોથી અપ્રાણ છે, ઉપયોગ, યોગ, ધમ્મ, વિતર્ક, જ્ઞાન અને ચેષ્ટાના ગુણોથી તેનું અનુમાન કરવાનું હોય છે. (૧૩૨૬). વિચાર, સવેદન, સંગ, વિજ્ઞાન, ધારણા, યુદ્ધિ ઈલા, મનિ અને વિતર્ક એ જીવના લિંગો છે (૧૩૨૭). શરીરમાં જીવ રહેલો છે કે કેમ એનો જે વિચાર કરે છે તે જ આત્મા છે; કેમકે જીવ ન હોય તો સગય કરનાર જ કોઈ ન હોય (૧૩૨૮), કર્મના સામથ્યથી જીવ રહે છે, દમે છે, ગળગાર મળે છે, બીએ છે, વિચારે છે, ત્રસન અને છે, ઉત્ક્રાંતિ અને છે, કીડા કરે છે (૧૩૨૯) અગ્રીરમા રહેલો જીવ ભુદ્ધિથી સયુક્ત પાંચ ઇન્દ્રિયોના ગુણથી ગધ લે છે, સાધન છે, જુએ છે, રસાન્વાદ કરે છે અને સ્પર્શ અનુભવે છે. (૧૩૩૦). મન, વચન અને કાયાના ત્યાપારરૂપ ત્રણ પ્રકારની પ્રવૃત્તિથી પ્રવૃત્ત થવાના પરિણામે જીવ શુભ કે અશુભ કર્મ પામે છે. (૧૩૩૧). આસક્ત થઈને જીવ કર્મ કરે છે, અને વિરક્ત થતાં તેને ત્યજી છે—સંસારમા આ જ જિનવરે આપેલો બધ અને મોક્ષનો ઉપદેશ છે. (૧૩૩૨). કર્મ વડે જેનું સ્વરૂપ કાર્ત્તિ ગયું છે તેવો જીવ, ગાગરમા મથન કરતા. રૂપ્યાના નેમ, વાવગ અલી બધાય છે તે તક્કા છોડાય છે. (૧૩૩૩) ક્વચિત્ કર્મ-દાશિન નજતો, તે કવચિત્ તેનું ચદન કરતો અને એમ સસારત્રયા જૂતેલો જીવ, નદદા માદદ પ્રમણ કરા કર છે, (૧૩૩૪) શુભ કર્મના યાગે તે હેવગતિ પામે છે, મધ્યમ ગુણ મનુષ્યગતિ, માલવી નિર્ધન્યગતિ અને ઝાઝા પાપકર્મથી નરકગતિ. (૧૩૩૫)

## કર્મ

ગણદ્વેષના અનિશ્ચયથી કર્મ ઉત્પન્ન થાય છે—તેમને જિનવરે કર્મન થતા ઉદ્ધારાવક કલ્યા છે. (૧૩૩૬). પ્રાણિવધ, શ્રીવાદ, અદત્તાવન, મેયુન, પરિચ્છ, કૌંધ, માન, માયા, લોભ, મદ, ભય, અરતિ, જુશુસા, મન વચન અને કાયાના અશુભ યોગ, મિથ્યાદર્શન, પ્રમાદ, પિશુનતા, અજ્ઞાન, ઇન્દ્રિયોનો અભિચ્છ—આ સૌ સકલપથી યુક્ત થતા આઠ પ્રકારના કર્મના બધેલું હોવાનું જિનવરે નિર્ણય છે. (૧૩૩૭-૧૩૩૮) જેમ શરીર

नेहृभंगिय-गतस्स रेणुओ लग्गण जहा अंगे ।  
 तह राग-दोस-नेहोल्लियस्स कम्मं मुण्येयव्वं ॥१३४०  
 परिणामेइ बहुविहं तं सो दोसग्गिणा महंतेण ।  
 उदरग्गिणा व पुरिसो जह पच्चक्खं च ते जीवो ॥१३४१

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ओराणिए सरीरम्मि × × × × × × × ×  
 भ्रमेव जीवं(?) चत्त(?) कम्म-सरीरो वि नायव्वो ॥१३४२  
 नाणस्स दंसणस्स य आवरणं वेयणिज्ज-मोहं च ।  
 आउय-नामं गोयं च अंतरायं च कम्माइ ॥१३४३  
 एते अट्ट विहाणाए लय भेया हवति परिमियया ।  
 गहणे, य, पएसग्गे निति, अणुभागे विभागे य ॥१३४४  
 जह बीयाणि महियले बहु-प्पगाराणि विप्पइण्णाणि ।  
 नियय-गुण-पुप्फ-फल-कारणेण नाणत्तणमुवेति ॥१३४५  
 तह पाव-कम्मं जोरोण निबद्धं एक्कओ असाय-गुणं ।  
 कम्मं, विविह-विवागत्तणेण नाणत्तणमुवेइ ॥१३४६  
 वृत्तं खेत्तं कालं भवं च भाव च तह समासज्ज ।  
 तस्स समासुद्धिदो उदओ कम्मस्स पंच-विहो ॥१३४७  
 × × × × × न अणवयगं परीति संसारं ।  
 संसार-निमित्तं पि य भवं भवोवहुओ लहति ॥१३४८  
 भव-पच्चइए देहं देह-निमित्तं च इंदिय-विसेसं ।  
 इंदिय-विसय-निमित्तं मणं मणाहि विण्णाणं ॥१३४९  
 विण्णाण-निमित्तं पि य वेदणमणुभवइ वेयण-निमित्तं ।  
 सारीर-माणसाणि य पावइ दुक्खाइ तिक्खाइ ॥१३५०  
 दुक्ख-विणोयण-वेवं सुहमिच्छू बहुयरं कुणइ पावं ।  
 पावेण, तेण छुबभइ, जम्मण-मरणारहट्टम्मि ॥१३५१  
 नरयं तिरिक्ख-जोणि माणुस-भावं च देव लोगं च ।  
 कम्मेहि भमाहिज्जइ जह-कम्मं आणुपुव्वीए ॥१३५२  
 चंडाल-मुट्ठिय-पुल्लि-वाह-सग-जवण-वच्चरादीसु ।  
 जायेति य अणुकम्मा विविहासु मणुस्स-जाईसु ॥१३५३  
 इंदिय-सरीर-विमलत्तणं च पडिपुण्णयं च एतेसु  
 वसत्तं(?) सामित्तं वत्तो सोभग्ग-दोहग्गं ॥१३५४  
 संजोग-विप्पओगे लुच्चा-गोयं च नीय गोयं च ।  
 आइय-परिभोग-वुट्ठि खयं च अत्थं अणत्थं च ॥१३५५  
 एते अण्णे य बहु-सुह-दुक्खे तत्थ जम्मण-निमित्तं ।  
 पावइ अणंत-खुत्तो खुत्तो नियएसु कम्मेसु ॥१३५६



તેલનો અભ્યગ કરેલા ૧૧ અગ પર ૨૦૪ ચોટ છે તેમ રાગદ્વિધી તેલથી ખરકાયેલાને કર્મ ચોટ છે એમ જાણવું. (૧૩૪૦). મહાન દ્વેષાગ્નિ વડે તેને જીવ વિવિધ રૂપે પરિણમાવે છે—જેમ જરૂરાગ્નિ પ્રત્યક્ષપણે પુરુષના ઔદારિક શરીરમાં વિવિધ પરિણામ લાવે છે. એ પ્રમાણે કર્મશરીર યુક્ત (૧) જીવને જાણવો (૧૩૪૧-૧૩૪૨) જ્ઞાનાવસ્થીમ, દર્શનાવસ્થીમ, વેદનીય, મોહનીય, આયુષ્ય નામ, જોત અને અતરાય—એમ આઠ પ્રકારના કર્મોના છ પરિમિત ભેદ અને પ્રકાર, પ્રદેશ અને અનુભાગ પ્રમાણે વિભાગ થાય છે (૧૩૪૩-૧૩૪૪) જેમ ભોયે વેરેલા વિવિધ પ્રકારનાં બી તેનાં વિવિધ ગુણ અનુસાર પુષ્પ અને ફળરૂપે અનકચિત્તા પ્રાપ્ત કરે છે, તેમ યોગથી આધેસુ અને અશાન વેદનીય ગુણવાળું એક નવું કર્મ વિવિધ વિપાકરૂપે અનેકા પ્રાપ્ત કરે છે (૧૩૪૫-૪૬) દ્રવ્ય, ક્ષેત્ર, કાળ, ભવ અને ભારને અનુલક્ષીને કર્મનો ઉદય પાંચ પ્રકારે નિર્દેશ્યો છે (૧૩૪૭).

## સંસાર

(તે કર્મને કારણે જીવ) અપરિમિત સંસારમાં પરિભ્રમણ કરે છે સંસારને કારણે ભવનો ઉપદ્રવ થતાં તે જન્મ પ્રાપ્ત કરે છે, જન્મને કારણે શરીર, શરીરને કારણે ઇન્દ્રિયવિશેષ, ઇન્દ્રિય અને વિષયને કારણે મન, મનને કારણે વિજ્ઞાન, વિજ્ઞાનને કારણે તે સંવેદન અનુભવે છે અને સંવેદનને કારણે તે તીવ્ર શારીરિક અને માનસિક દુઃખો પામે છે (૧૩૪૮-૧૩૫૦). આ દુઃખ દૂર કરવા માટે સુખની હિચ્છાવાળો તે પાપકર્મ આચરે છે અને તે પાપને કારણે જન્મમરણના ચક્રમાં તે ફંદાવે છે. (૧૩૫૧). તેના કર્મો તેને ઉત્તરેાત્તર એકએક કરીને નરક, તિર્થંચ, મનુષ્ય અને દેવની યોનિમાં ભમાડે છે. (૧૩૫૨). કર્મોનુસાર ચાંડાલ, સુષ્ટિક, પુલ્લિદ, વ્યાધ, શક, યવન, અર્જુન વગેરે વિવિધ મનુષ્ય જાતિઓમાં તે જન્મે છે. (૧૩૫૩). ઇન્દ્રિયો અને શરીરની નિમજ્જતા અને પૂર્ણતા, પરવશતા અ-પ્રભુત્વ, સૌભાગ્ય અને દુઃખાન્ય, સંયોગ અને વિયોગ, ઉચ્ચ કન્યાત્વ જોત, આયુષ્ય અને ભોગોની વૃદ્ધિ કે ક્ષય, અર્થ અને અનર્થ—જન્મને કારણે પોતાનાં કર્મોમાં ખૂપેલાં તે આ પ્રકારના તથા અન્ય અનેક સુખદુઃખ અનંત વાર પામે છે. (૧૩૫૪-૧૩૫૬)

जवरं एत्थ विसेसो माणुस-भावस्मि होढ जीवाणं ।  
 जं सव्व-दुक्ख-मोक्खं मोक्खपयमिओ हि संकमइ ॥१३५७  
 अण्णाण-रुक्ख-गोहणे संसार-महावणे जिणधरेहि ।  
 निव्वान-महापथो विज्जा चरणं च उधइट्ठो ॥१३५८  
 संजम-ओग-निरुद्धस्मि आगमे तथ-धिसोहिण सेसे ।  
 खीणस्मि सव्व-कम्मे कम्म-विमुद्धो भइइ सिद्धो ॥१३५९  
 एक्क-समएण वरुचइ स इतो हि परम-पयं अणावाहो ।  
 संसार भय-विमुक्को लहइ सुहं अक्खय मोक्खं ॥१३६०  
 इह नाणा-भव गति-कारणेहि कम्महिं विप्पमुक्को सो ।  
 उद्धं सभाव-सिद्धं सिद्धस्म गती अमंगस्म ॥१३६१  
 उवरि अणुत्तराणं तहियं अज्जुण-सुवण्ण-संख निभा ।  
 तेलोक-मत्थयत्था छत्त रयण मंतिया पुढवी ॥१३६२  
 सिद्धी सिद्धि क्वेत्तं परमं च पय अणुत्तर-पयं च ।  
 चंभपदं(?) लोग-थूमिय त्ति वि मीय त्ति नामाइ ॥१३६३  
 इसीपवभाराए सीयाए जोयणम्मि लोयंता ।  
 तत्सुवरिमे ति-भागे सिद्धाणोगाहणा भणिया ॥१३६४  
 जाणतो सव्वे भावे य अचित्तं सिद्धो(?) ।  
 जं खविय-राग-दोसो तो तेण ण लिप्पइ पुणो वि ॥१३६५  
 जं संठाण इहइ भवं चयंतस्स चरिम-समयम्मि ।  
 आसीय पदेस घणे तं संठाणं तहिं तस्म ॥१३६६  
 सो आगासे सिद्धालयम्मि सिद्ध-गाहणम्मि ओगाहो ।  
 अविरुद्धो तेहिं तहिं समं अणंतेहिं ॥१३६७  
 एव भणंतं समणं चरिणो साहइ-तणु रुहा अम्हे ।  
 इच्छामो अणुसट्ठि ति वेमि सीसे निहिय-हत्था ॥१३६८  
 भणिओ य पिययमेण सो साहू वेळिऊण विणण्ण ।  
 लद्धा हु ते सुलद्धा जं तारुणे विगय-संगो ॥१३६९  
 माइह अणुवरोहेण मज्झ कह तं सि लद्ध-सामण्णो ।  
 अणुकंपं काऊणं भयवं कोऊहलं मज्झं ॥१३७०  
 तो तथ महुर-सगय-भियक्खरं निव्वियार-मज्झत्थं ।  
 इणमो कइइ सु-मणो जिण-वयण-विसारओ समणो ॥१३७१

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चंपाए अवर-जणवयासन्ने अडवि-मंसिए देसे ।  
 भिग-महिस्-गेग-दीविय-वणहत्थि-कुल्लवत्तिणम्मि ॥१३७२

## મોક્ષ

પરંતુ મનુષ્ય બધા પૂરતી જીવે માટે એટલી વિશિષ્ટતા છે કે સર્વ દુઃખોમાંથી મુક્તિ અપાવનાર મોક્ષપદમાં અહીંથી જ જઈ શકાય છે. (૧૩૫૭). આગામરૂપી વૃક્ષોથી ગીચ એવા સંસારરૂપી મહાવનમાં જિનવરોએ જ્ઞાન અને ચમત્ત્વને નિર્વાણ પહોંચવાના ધોરી માર્ગ રૂપે ચીંધા છે (૧૩૫૮) કર્મની પ્રાપ્તિને સયમ અને યોગ વડે અટકાવીને અને બાકીનાં કર્મની તપ વડે શુદ્ધિ કરીને—અને એ રીતે સર્વ કર્મનો ક્ષય કરીને કર્મવિશુદ્ધ થયેલો જીવ સિદ્ધ બને છે (૧૩૫૯) એક સમયની અદ્ભુત તે અહીંથી આધારહિન પરમપદમાં પહોંચે છે. સંસારના બધાથી મુક્ત બનેલો તે અક્ષય સુખવાળો મોક્ષ પામે છે (૧૩૬૦). અનેક ભવશ્રમણ કરનારા પ્રાણીઓમાંથી મુક્ત બનેલો તે નિઃસ્વગ સિદ્ધોની સ્વભાવ-સિદ્ધ કાંઈ જાળિન પામે છે. (૧૩૬૧) અનુત્તર દેવલોકની ઉપર ત્યાં ત્રણ લોકને મથાળે અજીન મુવળ અને નખ સમી શ્વેત, હરિતવર્ણી પૃથ્વી છે (૧૩૬૨) સિદ્ધિ, સિદ્ધિ-દ્યોત, પદ્મપદ, અનુત્તરપદ, ઘસાપદ, લોકરૂપિકા અને સીતા એવા તેના નામ છે (૧૩૬૩) આ મંદિતપ્રાજ્ઞાના ૩ મીનાથી એક યોજન પર લોકાત છે તેના ઉપલા ત્રીજા ભાગમાં જ સિદ્ધાંતુ અવસ્થાન હોવાનું કહેવું છે (૧૩૬૪) સર્વ ભાવોને વચાર્થ રૂપમાં જાણતો સિદ્ધ, તેજ શયનરૂપને અપામ્યા હોવાથી તેમનાથી ફગી ખરકાતો નથી. (૧૩૬૫). આ બધાનું છાડતા અતિમ વેળાએ તેનું જ પ્રદેશીના સચ્ચવાણુ સંસ્થાન હોય તે સંસ્થાન તેનું સિદ્ધાવસ્થામાં હોય છે. (૧૩૬૬) તે આકાશમાં, સિદ્ધોથી ભરેલા સિદ્ધાલયમાં, અન્ય અસખ્ય સિદ્ધોના સાથે અવિરુદ્ધ ભાવે વસે છે. (૧૩૬૭)

આ પ્રમાણ તે શ્રમણે વૃષ્ટેશ આપ્યા, એટલે, હં શુદ્ધિભૂમિ, હર્ષથી રોમાચિત થયેલાં અમે મન્તક હિપ્ત અગ્નિ રચીને તેમને કહ્યું, ‘તમારું અનુશાસન અમે ઇચ્છીએ છીએ’, (૧૩૬૮) પછી તે સાધુને વિનયપૂર્વક વદન કરીને મારા પ્રિયતમે કહ્યું, ‘તમે ભરંજુવાનામાં સંગ તાજ્યો તથા તમ લીધેલી દીક્ષા ધન્ય છે કૃપા કરીને મને કહો તમે કઈ રીતે શ્રામધ્ય લીધું ? હં ભગવાન, મારા પર અનુકંપા કરીને કહો, મને ધણ જ કુટુહલ છે.’ (૧૩૬૯-૧૩૭૦). એટલે તે પ્રત્યક્ષ મન વાળા અને જિનવચનોમાં વિચારદ શ્રમણે સમુદ્ર, સમત અને મિત ગચનામાં, નિરિકારપણે અને મધ્યસ્થભાવે આ પ્રમાણે કહ્યું (૧૩૭૧)

## અમણનો જુનાંત

અંપાની પશ્ચિમે આવેલા એક જનપદની ગાળુનેા અટવીપ્રદેશ અનેક મૃગ, મહિષ, દીપડા અને વનજાતોથી સભર હતો. તેમાં જ ગલમ ઊંડે, જંગલી પશુઓના કાળરૂપ અને નિહા કર્મ કરનારા વ્યાધીની એક વસાહત હતી (૧૩૭૨)

रणोवगृह्य(?) अथ तत्(?) गरहिअ-क]म्मस्स ।  
 वाहाणं संवासो सावय-कुल-काल-पुरिसाणं ॥१३७३  
 सुक्खंत-सरम-वल्लूर-मंस-चम्म-वसमोत्थया जत्थ ।  
 संशायंते च सया वाह(?) -कुडि-मुह-पणसा ॥१३७४  
 वल्लूर-सरस-गट्ठय-सरुहिर-सुक्खंत-भरिय-नेव्वाओ ।  
 दीसंति रत्त-कंवल-कय-पावरणाव वाहीओ ॥१३७५  
 वाहीहि जत्थ कीरइ, बरहिण-पिच्छ-कय-पावरियंसीहि ।  
 सवत्थ मुसल-कम्मं कलभाण दंत-मुसलेहि ॥१३७६  
 अहयं अणंतर-भवे इओ य आसीय, दत्थि-पडिहत्थी ।  
 मय-जीवियावहारो मासाहारो ताहं वाहो ॥१३७७  
 लच्चो-दढ-पपहारी पड-दिण-अन्भास-धणु-गुण-विहण्णु ।  
 कंड-समज्जिय-कित्ती अमोहकंडो त्ति नामेणं ॥१३७८  
 तस्स य अचुक्क लक्खो दढ-पपहारी स कम्म विक्खाओ ।  
 वाहो आसि पिया मे कुंमसीहो(?) सीहओ नामं ॥१३७९  
 पिण्णो मज्झ बहु-मया माया मे वाह-बालिया आसि ।  
 अडवि-भयमाण-वेसा अडविसिरी नाम नामेणं ॥१३८०  
 जाव य अहं वयत्थो हत्थि पाडेमि, एक्क-कंडेणं ।  
 ता मं भाणीय पिया सुण कुल-धम्मं इमं अम्हं ॥१३८१  
 वाह-कुल-कोस-घर-रक्खओ सया वीय-पाडण-समत्थो ।  
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