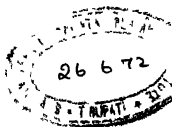




1520

SAMBODHI

(QUARTERLY)



VOL. 1

APRIL 1972

NO. 1

EDITORS

DALSUKH MALVANIA

DR. H. C. BHAYANI



L. D. INSTITUTE OF INDOLOGY AHMEDABAD 9

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THE PROBLEM OF A HISTORICAL EVALUATION
OF THE ANCIENT JAINA TEXTS

K. K. Dixit

26.6.72

A historical evaluation of the contents of the ancient Jain texts is a task beset with several serious difficulties. The most formidable of them is the circumstance that we do not know for certain as to which of the Jain texts - or text-portions - are really ancient. Of course, this particular difficulty is not peculiar to the students of Jain literature, for even in the case of an allegedly ancient Brahmanical or Buddhist text the question almost invariably arises as to whether it is really ancient. Hence it is one of the foremost tasks of the students of ancient Indian literature - Brahmanical, Buddhist or Jain - to decide upon the criteria for determining the chronology of the texts sought to be evaluated. In this connection we may speak of an external criterion and an internal one. By external criterion is to be understood a specific reference made to the text under study by a document - archeological or literary - that is of known date, by internal criterion is to be understood the specific character exhibited by this text - in respect of its form or in that of its contents. The two need separate treatment.

Since hardly any ancient Indian text is of known date there is little question of such a text referring to the text under study; at the most we can say that a text making reference to another one must be posterior to the latter - thus on the supposition that the reference in question is not a later interpolation (which it well might be). Again, it is in extremely rare cases that an archeological document makes reference to a literary text. An Aśokan inscription mentioning certain Buddhist scriptural texts is one such case and the same might in a way be said of a certain ancient sculptured relief - of known date - depicting certain Jātaka stories. But on the whole, this class of evidence just like the class just mentioned is virtually unavailable to a student of ancient Indian literature. Thus deprived of what we have called the external criterion for determining chronology he is bound to fall back upon what we have called the internal such criterion. And it is to this latter that we turn next.

Light might be thrown on the chronology of a text by the study of its form as also by that of its contents - these being two aspects of the application of the internal criterion for determining chronology. By the form of a text are to be understood its language, its metre, its style of composition

and in the case of each it is often possible to distinguish between an old type and a recent one. However, an allegedly ancient text might have an archaic linguistic usage, metre or style of composition not because it is really ancient but because a recent author has deliberately resorted to archaisms. Similarly, an allegedly ancient text might be free from all distinctly recent linguistic usage, metre or style of composition not because it is ancient but because a recent author has deliberately refrained from resorting to novelties. It is only in case a text exhibits a distinctly recent linguistic usage, metre or style of composition that we can legitimately conclude it is not ancient—again on the supposition that the passage in question is not a later interpolation (which it well might be). All this means that the criterion of contents is the most crucial criterion for determining the chronology of an ancient Indian text. But the application of this criterion has its own difficulties and pitfalls. For in order to be able to apply the criterion in question we must be in a position to say that certain problems were raised in an ancient period but not in a recent one—or vice-versa. How are we to say this except as a result of studying those very texts? But we intend to subject to the criterion in question? In a word, we are here apparently faced with a vicious circle. The way out is to broaden our source of information and enhance our power of generalization. The broadest possible consulting of sources and a boldest possible drawing of generalizations should form the basis of our saying as to what problems were or were not raised in an ancient (or in a recent) period.

These preliminary remarks should facilitate one's comprehension of the historical evaluation of the contents of the ancient Jain texts that follow.

Jainism—like Buddhism—is a monastic religious sect—that is, a sect in which intellectual and moral leadership is exercised by monks. By way of contrast we may think of Brahmanism which is a religious sect where intellectual and moral leadership is exercised by the Brahmins usually leading the life of a householder. Now in broad outlines this seems to be the situation since long and one tends to think that in all details such it has been since ever. In point of fact, however, the whole thing is the result of a long course of evolution and it is this course of evolution that deserves serious study in a correct perspective.

Taking Brahmanism first, it is obvious that it took its rise within the fold of the Vedic Aryan society which, to begin with, was unfamiliar with the fourfold division into *Brahmins* (correctly *Brāhmanas*), *Kṣatriyas*, *Vaiśyas* and *Śūdras*, a division—the celebrated *Varna* system—which is the hallmark of Brahmanism and which was resorted to under certain specific conditions. For it so happened that when the Vedic Aryans—for long confined within

borders of the present day Punjab and North-West Frontier regions—started the process of an all-round 'colonization' of the country, they—at least, a good number of them—felt the need for having a hereditary warrior class and a hereditary working class—the working class being again subdivided into an upper grade and a lower grade. It was the hereditary warrior class which was designated '*Kṣatriya*', the hereditary upper-grade working class which was designated '*Vaiśya*' and the hereditary lower-grade working class which was designated '*Sūdra*'. Besides there stood the hereditary priest class designated '*Brahmin*'. Much of all this information concerning the social conditions then prevalent we glean from the texts called '*Brahmanas*' which the Brahmins thought fit to compose in order to serve their priestly purposes. However, Brahmanism was not merely—not even primarily—a social phenomenon. For essentially and primarily it was a religious phenomenon. Certainly, in the subsequent course of history perhaps nowhere and never were the provisions of Varṇa system followed in all strictness. But the theological twists and turns which the Brahmins took care to introduce now and then profoundly influenced the religious scene of the country. Thus the Vedic Aryans were accustomed to offer collective worship by means of simple ceremonies to their numerous gods—mostly the personifications of natural powers. But the *Brahmana* texts recommend the performance of highly complicated rituals at which the Brahmin officiates and which the client pays for. Later on these rituals were treated in a rather summary but systematic fashion in the texts called '*Śrautasūtras*' but it was at the same time realised that the period of these rituals was well-nigh over. And so were composed the texts called '*Gṛhyasūtras*' which recommend numerous but simple rituals—mostly needing the assistance of a Brahmin priest and to be performed by a householder on all sorts of occasions arising in his everyday life.

All this multifarious striving in the fields social and religious was in the air when Buddha appeared on the scene. Buddha was born and he had his movements in the midst of Aryan colonizers. Of course, the Aryan colonies always included some amount of aboriginal population and may be in Buddha's time and in his part of the country this amount was comparatively larger. Again, the Aryan colonizers were more or less lax in following the precepts of Brahmanism and may be in Buddha's time and in his part of the country they were particularly so lax. In any case, Buddha thought it possible to substitute for the Brahmanical social ideal one of his own conception and to lay the foundation of a community that subscribed to the latter. Thus in the eyes of Buddha the ideal man was not one who led the regular life of an ideal Brahmin, Kṣatriya, Vaiśya or Sūdra but one who took leave of the regular society and led the austere life of an ideal monk. It is difficult to fathom Buddha's motive in its entirety but he seems to have been overwh-

elmed by the lust for worldly well-being that he found raging all around himself in society. So in order to mitigate the evil he thought it necessary to place before society an ideal group of persons — the monks of his persuasion who renounced all such lust and reduced their worldly requirements to minimum. But just like Brahmanism Buddhism too was not merely — even primarily — a social phenomenon, for essentially and primarily it was a religious phenomenon. Perhaps with the aboriginal population of Buddha's part of the country it was an article of faith that one who led the life of self-imposed austerities comes to develop miraculous powers — other words, it had faith in what we nowadays call 'Shamanism'. In any case, Buddha seems to have been of that view. Again, with the aboriginal population of Buddha's part of the country the transmigration of soul is perhaps another article of faith. In any case, Buddha did believe that such transmigration takes place there — this notwithstanding his nominal opposition to the doctrine of soul. So when Buddha declared that man's summum bonum was to put an end to his transmigratory cycle — positively speaking to attain *nirvāṇa* — and that the sole possible means for it was the life of an ideal monk, he was in effect saying that the pursuit of an ideal generates in a monk the miraculous power to put an end to his transmigratory cycle. Thus viewed Buddha's central religious preaching seems to be a natural evolution out of the preceding thought-current available to him — just as the theological tenets of contemporary Brahmanism were a natural evolution out of the preceding thought-current of the Vedic Aryas. One point of similarity between the two needs emphasis. The entire rit of the Brahmin was a more or less powerful act of miracle while the doctrine of the transmigration of soul he came to embrace at a fairly late date and in a rather stray fashion. As a result, one has the impression as if Brahmanism is all miracle-working and its faith in the doctrine of transmigration but skin-deep. On the other hand, the Buddhist texts speak much of transmigration and *nirvāṇa* while they are comparatively reticent about the miracle-working capacity of a monk. As a result, one has the impression as if Buddhism is all *nirvāṇa*-working and its belief in miracle, but negligible. As a matter of fact it took no time for Brahmanism to develop a very deep faith in the doctrine of the transmigration of soul and for Buddhism to develop a very deep interest in the problem of miracle-working. This takes us to the next stage in the evolution of Indian religious thought.

The aboriginal population of India, in the midst of which the Vedic Aryans had spread out their 'colonies', seems to have had some tradition of a polytheistic idol-worship. Brahmanism now took up the thread and began to develop a cult of idol-worship based on a polytheistically tinged monotheism. Thus various theological sects — each believing in the efficacy

idol-worship and each advocating the necessity of an attitude of devotion (*bhakti*) towards its chosen deity which it declared to be the supreme deity—came to be fostered within the fold of Brahmanism. All these sects held out to their adherents the prospect of a success in worldly endeavours now and a cessation of the transmigratory cycle in the end. The same sort of influences affected Buddhism as well. But in this case idol-worship took a rather round-about course. Of course, nothing new was offered to the monk, but the lay-follower of Buddhism was asked to pay homage to the *stūpas* (funerary mounds) erected in the honour of holy men. Thus devoted circumambulation around a Buddhist *stūpa* promised to a Buddhist layman almost all that devoted worship of a Brahmanical temple deity did to a Brahmanist layman. For some time Buddha in an anthropomorphic form was not made an object of worship—so much so that even sculptured reliefs decorating the exterior of a *stūpa* would, in the case of need (as for example, while depicting a Jataka story), represent Buddha in a symbolic rather than anthropomorphic form. But soon enough the attitude was given up and the anthropomorphic representation of Buddha began to find place in Buddhist sanctuaries. Nay, the Buddhist now chose to worship not one Buddha but the numerous ones—and the numerous Bodhisattvas in addition. Thus the second stage in the evolution of Indian religious thought culminates in a phase where almost the only thing that distinguishes a Buddhist layman from his Brahmanist counterpart was the name of the deity worshipped. But that was after all a minor distinction, and in that respect even one Buddhist layman might differ from another or one Brahmanist layman from another. By the end of this stage Brahmanism received its classical form—its standard 'Purāṇic' form—and it is in this form that it made all subsequent progress which was fairly considerable. For Buddhism in spite of—perhaps because of—its Tantric innovations (which too had their Brahmanical counterpart but of meagre significance) was now definitely on the downgrade and gradually left the scene for good.

It is in this background that we have to assess the vicissitudes undergone by Jainism as a religious sect. An enquiry into the origins of Jainism is a matter of much controversy and much idle speculation and let us not enter into that. Instead it will be profitable to establish—on the basis of the tangible evidence at hand—a relative chronology of the several trends exhibited by the corpus of Jaina tenets as we find it today. Thus certain texts throw significant light on the motives that impel one to embrace monkhood. The problem is of the first-rate importance and was in a way touched upon also by the Buddhists when they, in the course of elaborating the fourfold Noble Truths, contended that desire is at the root of all one's worldly miseries—the implication being that a monk's life of desirelessness is an

effective antidote to the root-cause of these miseries. But the Budd explication of what constitutes the life of worldly desires is rather jejune. By way of contrast the Jaina texts in question undertake a vigorous denunciation of the life of hankering after worldly possessions and of indulgence in violence for the sake of the same. One is left in no doubt that on Jaina's showing one embraced monkhood in order to protest against the spirit of acquisitiveness and the consequent spirit of violence that were malaises felt in certain social circles in the times of Buddha and Mahavira. A casual reader – or even a thorough reader – of the Jaina texts may not be convinced of all this at once. It will, therefore, be advisable to cite that a most clear-cut instance of the type of texts we have in mind occurs in the *Ācārāṅgasūtra* I *Śrutaskandha* 11 *Adhyāyana* entitled *Lokavijyā*. A very fact that this trend of argumentation is almost or entirely absent in the other Jaina texts argues the antiquity of the *Ācārāṅga* passages in question. Of course, the trend was not forgotten in toto. For in these passages acquisitiveness or *parigraha* and violence or *himsā* (for which a more usual Jaina term is *ārambha*) turn out to be the root-evils and the tradition of treating them persisted for some time (it is evident at other places in the *Ācārāṅga* I *Śrutaskandha* as also in the *Sūtrakṛtiṅga* I *Śrutaskandha*) is particularly noteworthy because *parigraha* and *ārambha* are just two of the five *avaratas* (i.e. indiscretions) so well known to the students of Jainism. The idea is that the texts dealing on the 5 *avaratas* as root-evils must be chronologically posterior to the just mentioned texts dealing on *parigraha* and *himsā*, nay, even after the doctrine of 5 *avaratas* gained full currency *parigraha* and *ārambha* were attributed a special significance by being incorporated in the 11st (rather in one of the two lists) of 5 *kriyās* (i.e. evil deeds). The items of the 11st are *ārambha*, *parigraha*, *māyā*, *apratyākhyāna*, and *muti-darśana*. Of course, the list as such has not played much important role in the evolution of Jaina thought but it is this list that stands at the basis of the celebrated scheme of the *guṇasthānas* as will become obvious if the traditional order of items is changed into the following *mithyādarśana*, *apratyākhyāna*, *parigraha*, *ārambha*, *māyā*. Then it can be seen that the swavastika the first item extends upto the 3rd *guṇasthāna*, that of the second upto the 4th, that of the third upto the 5th, that of the fourth upto the 7th, and that of the fifth upto the 10th. Thus the trend of argumentation exhibited in the above *Ācārāṅga* passages led to the formulation of the doctrine of 5 *avaratas* on the one hand and to that of the 14 *guṇasthānas* on the other. However, the latter doctrine also incorporates the tradition of several other trends and let us consider them in turn.

(The Jains had a tradition of cataloguing evil mental states and admitting that an ideal monk is free from them all. In the course of

four of these got crystallized under the technical general name *kaṣṭya*, they were *krodha* (anger), *māna* (pride), *māya* (deceit), *lobha* (greed) In the *gunasthāna* scheme it is conceded that even a monk – nay, even a monk who has given up violence altogether – might still be under the sway of *kaṣṭyas* Thus the monk free from all violence has to traverse the *gunasthānas* 8th to 10th just with a view to getting rid of *kaṣṭyas*

Similarly, the Jainas had a tradition of submitting that an ideal monk attains *mokṣa* at the end of his life But in the course of time it began to be added that a monk who is to attain *mokṣa* at the end of his life first becomes omniscient and that he does so as soon as he gets rid of *kaṣṭyas* Thus the monk who has got rid of *kaṣṭyas* in the 10th *gunasthāna* automatically reaches the 12th and becomes omniscient

Again, since long had the Jainas been speaking of one under the sway of *kaṣṭyas* and one not under their sway But in the course of time a distinction began to be made between one who has got rid of *kaṣṭyas* (called-*kṣīnakaṣṭya*) and one who has only suppressed them (called *upaśāntakaṣṭya*) And it was argued that it is only a *kṣīnakaṣṭya* who becomes omniscient and attains *mokṣa* in this life while an *upaśāntakaṣṭya* must fall back to a state vitiated by *kaṣṭyas* before he can make progress again Thus one who only suppresses *kaṣṭyas* in the 10th *gunasthāna* reaches the 11th and then falls back to a lower one

Lastly, since long had the Jainas been speaking of an ideal monk attaining *mokṣa* but they did not conceive of some ritual necessarily preceding *mokṣa* Of course, it was laid down that a monk who, owing to old age or the like, is not in a position to strictly follow the rules of monasticism ought to put an end to his life (presumably in order to ensure his *mokṣa*) but that is a different matter However, in the course of time it began to be maintained that a brief-duration ritual in the form of entering a state of absolute motionlessness must necessarily precede the attainment of *mokṣa* It is this ritual – called *saṁśikharana* – that is to be performed in the 13th *gunasthāna* while *mokṣa* itself is attained in the 14th

The full-fledged scheme of 14 *gunasthānas* is to be found in certain texts which prove to be of rather late origin precisely because a good number of other texts, even while containing what might be called steps immediately preparatory to this scheme (some of the most important of these steps being hinted in the above paragraphs), are innocent of this scheme itself A veritable mine of the latter type of texts is the *Bhagavatsūtra* But the texts collected in the *Ācārāṅgasūtra* I *Śrutaskandha* and *Sūtrakṛtāṅgasūtra* I *Śrutaskandha* (also certain texts collected in the *Uttarādhyayanāsūtra*) are representative of an even earlier stage – not only because they are innocent of the so many technical

terms which even the *Bhagavatsūtra* employs (to say nothing of the late texts with finally standardized technical terms) but also because of the general outlook on life. This leads us to consider a question of very great importance.

Today it seems obvious that the Jaina church should be divided into a class of monks and a class of laymen. But there exist certain Jaina texts to which such division is perhaps foreign. There we find the class of monks confronted with the regular society as a whole – undivided into a Jaina sect and a non-Jaina one. The reason is that in the time of Buddha and Mahāvīra and in their part of the country the regular society collectively stood host to the mass of monks grouped in the form of numerous fraternities. Not that every monk was welcome at every door. For people had the freedom to make choice of the particular monks they would like to entertain as also the freedom to refuse alms to a monk. But they were not grouped in the form of various lay communities owing allegiance to the respective fraternities of monks. All this of course means that the society in question felt the necessity of having in its midst so many monks – and the monks so many persuasions. The necessity was substantially of the same kind as was served by the Brahmin – that is to say, essentially and primarily a religious kind of necessity. Nay, the Brahmin himself was present by the side of these monastic fraternities and found himself almost in the same situation as the latter – that is to say, he too was without a fixed clientele. He and why the situation took such a turn is a matter for investigation but that it did so seems certain. Gradually, however, the regular society did get divided into several lay communities owing allegiance to Buddhism, Jainism, Brahmanism etc. But since most of the Jaina texts now before us postdate this religious subdivision of the society an impression is created as if there was no period when the Jaina monks catered to the needs of the society as a whole rather than to those of a subsector thereof. But a careful reading of the *Ācārāṅga* I *Śrutaskandha*, *Sūtrakṛtyāṅga* I *Śrutaskandha* (as also certain chapters of the *Uttarādhyayana*) should convince one that these texts do envisage the possibility of there being a fixed community of Jaina laymen. Here contrast is constantly made between the life of a monk and that of a householder – the former something to be commended, the latter something to be condemned. In this connection the later texts make use of the crucial concept of *braddhā* (abbreviation for *samyak-braddhā* and having for its synonyms *samyakto*, *samyagdṛṣṭi*, *samyagdarsana*) and they tell us that what distinguishes a Jaina householder from the non-Jaina is that *braddhā* is present in the former and absent in the latter. Again, these texts detail a number of ethical-religious performances which a particular Jaina householder undertakes and which set him midway between an ordinary Jaina householder

and a Jaina monk. Thus we hear of the twelve vows of a pious Jaina householder and of his eleven *pratimās*. In the *gunasthāna* scheme a kind of final seal was put on the whole development and we are told that the *gunasthānas* 1st to 3rd cover a person in whom even *braddhā* is absent, the 4th a householder in whom *braddhā* is present but who undertakes no additional pious performances, the fifth a householder in whom *braddhā* is present and who undertakes additional pious performances, (the *gunasthānas* 6th onward cover the various grades of Jaina monks but we need not consider them in the present context). Of all this multifarious preoccupation with the problems of Jaina laity there is virtually no hint in texts like the *Ācārāṅga* I *Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* and the conclusion is inescapable that they represent the earlier stratum of Jaina ethical speculation just as the texts delineating the *gunasthāna* scheme in its final form represent its latest stratum, (a large mass of texts representing the intermediate stratum is to be found in the *Bhagavatsūtra* – but a good number elsewhere too). In terms of absolute chronology the society's subdivisions into numerous lay communities was complete nearabout the time of Aśoka whose policy of religious tolerance was partly a cause and partly a consequence of this subdivision. For Aśoka must have seen that the mutual antipathies of the rival religious sects had the sinister possibility of marring the peace of society, on the other hand, each such sect, as a result of being allowed the freedom of propagation, must have found itself in a position to contribute its maximum to the wellbeing of society and thus win permanent adherents. In any case, ever since the problem of laity entered the thought-horizon of Jaina authors ever new themes and motifs began to characterize Jaina texts. For example, texts like *Ācārāṅga* I *Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* assured to a monk the prospect of *mokṣa* and nothing but *mokṣa*. But a householder, however pious, could not be promised *mokṣa* and yet he had to be promised something. He was promised the life of a god in some heavenly region, and then it was added that a monk too, in case his conduct was somewhat short of the ideal, would be next born as some similar god. This in its turn led on the one hand to an elaboration of a complete cosmography incorporating an account of numerous heavenly regions and on the other hand to a composition of legends describing how a pious householder or a Jaina monk came to earn the title to be born in one of these heavenly regions. This, for example, is the motif present in a large majority of legends that have been collected in the *Bhagavatsūtra*. Again, thus was given an impetus to the composition of independent stories narrating how a character received - in this life or in another - the good or bad consequence of his corresponding deeds. Thus, for example, came into existence the stories collected in the *Jñāṇādharmakathā*, *Upāsakadaśā*, *Antakṛdāśā*, *Anuttaraupapāṭikadaśā*, *Vipākāśrūta*, *Nirayāvalukā* – texts which stand at the head of that mighty and magnificent stream of story-literature produced by the later Jaina authors. Particularly

noteworthy in this connection are the biographies – often covering numero rebirths – devoted to what came to be designated *mahāpuruṣas* or *śalāk puruṣas* (i.e. mighty personages). These include 24 fundamental preache of Jainism (*Tīrthankara*), 12 universal monarchs (*Cakravartin*), 9 triplets of tv heros (*Baladeva* and *Vāsudeva*) and one villain (*Pratiwāsudeva*). Lastly, the nec was felt for providing the Jaina householder with a daily short-service, ar it was promptly devised. To judge from the *Bhagavatsūtra*, *samāyika* w its name and it consisted of a temporary mental renunciation of all one worldly possession (though we can form no idea of the procedure in all i details). But later on, this service came to consist of six steps – viz *Samāyik Gatirimsatistava*, *Vandana*, *Pratikramana*, *Kāyotsarga* and *Pratyakhyāna*, steṛ collectively called *Āvāyika* and described in the *Āvāyikasūtra*. Curious the texts seldom touch upon the question of *stūpa*-worship, idol-worship or tl like, though the archeological evidence definitely proves the prevalence of these modes of worship among the Jainas of the post-Aśoka period. Th *Bhagavatsūtra* describes *samāyika* as being performed in a place calle *īramanopāśraya* and it gives the name *paṇḍhatala* to the place where th householders undertake special pious performances – but neither of these seem to be the description for a *stūpa*-house or a temple. It is in connectio with the cosmographical accounts that the texts speak of *stūpa*, *cātīya-vṛkṣ* and *jinalaya* – as adorning the various heavenly regions; nay, in this conte we even hear of the bones-of-a-Jina placed in a basket and hanging from a peg attached to a column. From this we might suppose that the author of these texts were having in mind the fact that the contemporary Jain community was used to the worship of *stūpas*, *cātīya-vṛkṣas*, *jinalayas*, th bones-of-a-Jina. In any case, these modes of worship were specificall suited to the requirements of a householder and a monk had little use fo them. That is to say, the impetus in this direction too came from the circi mstance that a body of householders had come to form a part and parc of the Jaina Church.

The developments detailed just above had their repercussion in the vei organisational method of the Jaina monks themselves, and that deserves close study. In the time of Buddha and Mahāvira and in their part of th country the cult of wandering ascetics had become a recognized institutio. Most emphatically is it indicated by Aśoka's bracketing together of *Śramaṇa* and *Brahmanas* as the two types of holy men flourishing in his regime. Fo *Śramaṇas* are none else but these wandering ascetics and their being place on a par with the Brahmins is significant. Of course, the *Śramaṇas* ha their own differences on questions of theory and practice but that follow from the very fact of their being grouped in the form of various sects an is a different matter. In any case, the Jainas were one of the various *Śramaṇ* sects of those times and they are the only such sect to survive in the cou

try upto this day There exist number of Jaina texts that deal with the organisational principles of the life of an authorized monk The picture of such life that emerges from the texts like *Ācārāṅga* I *Śrutaskandha* and *Sūtra kṛtiṅga* I *Srutaskandha* is one of extreme austerity Thus while incidentally mentioning where a monk was to be found seated the *Ācārāṅga* speaks of the cremation-ground, the root of a tree, the open sky, the quarter of a potter – the implication being that these are the only places where a monk might seek shelter By way of contrast we might refer to the texts which lay down as to what type of quarters with a householder a monk might accept for residence and what type of them he might not But even these texts do not speak of a regular quarter specially meant for the residence of monks – not because residence in such quarters posed no problems but because it involved the violation of certain scruples Thus one of the most conspicuous injunctions addressed to a monk is that he should not accept food, clothing, begging-bowl etc that are specially prepared for his sake And this means that he could also not seek residence in quarters that are specially prepared for his sake But archeological evidences definitely prove that since pretty old days had the Jaina monks been putting up in quarters specially built for themselves We have already referred to the *Bhagavatsūtra* mentioning *śramaṇopāśraya* and though the context does not decisively settle the issue the probability is that we are here hearing of the residence-quarters sheltering the monks Another evidence is also perhaps relevant in this connection In the narrations of the *Bhagavatsūtra* Mahāvīra is usually described as taking shelter in a *caitya* and the point seems to be that the Lord was in the practice of putting up at a public place but at a public place that was not specially built for his sake Be that as it may, Jaina monasteries came into existence in all those parts of the country where Jainism found support – just as Buddhist monasteries came into existence in those where Buddhism did A monastery was usually equipped with a shrine so that the laity would then have an occasion both to listen to the sermon and to worship the deity, (the *Bhagavatsūtra* accounts of Mahāvīra's public addresses are perhaps but a prototype for this state of affairs) In later times, when constructing independent temples became a widespread practice the residence-quarters of the monks began to be built in utter separation from the temples Thus a historical study of the Jaina monk's quarter of residence is bound to throw interesting light on the ideal envisaged for him by his spiritual guides For the rest we have got special texts devoted to the problems of monastic life and they are broadly divisible into two sets viz (i) the problems of how a monk has to behave in relation to his fellowmonks – to those senior to him in status, to those equal to him, to those junior to him, (ii) the problems of how a monk has to behave in relation to the laity – while begging for food, clothing, shelter and the like. For the former

set of problems the basic text is the *Vyavahārasūtra*, for the later the *Kalpasūtra* (plus the *Paryuṣaṇakalpa* of the *Daśāśrutaskandha*), the *Nisīḥasūtra* is a somewhat peculiar sort of compilation of both the sets of problems. The problem of expiation – to be incurred in the case of the violation of monastic rules – is also dealt with in the *Vyavahārasūtra* (while the peculiarity of the *Nisīḥasūtra* lies in its arranging its entire material in terms of the expiations to be thus incurred). The problems of begging etc. discussed in the *Kalpasūtra* etc. are not arranged in a systematic fashion but a definite step in that direction is taken in the *Ācārāṅga* II *Śrutaskandha* I and II *Adhyāyanaś*. For in this text we stand almost on the doorstep of the celebrated doctrine of 5 *saṃtis*. The 5 *saṃtis* are the five items in connection with which a monk has to be well vigilant, they are (i) *śaṇā* (begging) (ii) *īryā* (movement) (iii) *bhāṣā* (speech) (iv) *ādāna-nikṣepa* (receiving things and putting them at a proper place) and (v) *uccāra-prasrāva* (evacuation and urination). As can be seen, the first three items are of the utmost importance and they receive a considerable detailed and systematic treatment in the text in question, (the fifth item too is here touched upon but the fourth is conspicuous by its absence). This proves that the text, though fairly late, was yet earlier than the date of the formulation of this doctrine of *saṃtis*. Lastly we may take note of the popular-didactic texts devoted to these very problems which are the province of the texts like *Kalpa*, *Vyavahāra*, *Nisīḥa*. The most important text belonging to this class is the *Dasavaikātikasūtra* but certain chapters of the *Uttarādhyāyanaśūtra* and many of the *Daśāśrutaskandha* fall in the same category.

In the end one more facet of the activity of the Jaina authors deserves consideration. It pertains to their preoccupation with ontological problems. In a text like *Ācārāṅga* I *Śrutaskandha* the one ontological tenet to be treated at length is the noteworthy Jaina doctrine of the six classes of living beings. According to this doctrine, a living being might belong to one of the following six classes: earth, water, fire, air, plant, mobile being. Of course, the text also throughout presupposes that a soul resides in a body which it leaves at the time of death in order to take up another one – unless it has earned the right of *mokṣa*. But the ontological queries connected with this whole doctrine are not raised here. In fact, it is in the *Bhagavatisūtra* that most of the fundamental tenets of Jaina ontology are mentioned at a greater or lesser length. Considering the logic of the situation it appears probable that the following has been the order of these tenets engaging the attention of the theoreticians.

- (i) the nature of soul
- (ii) the nature of body
- (iii) the nature of matter in general

- (iv) the nature of *akāśa*, *dharma*, *adharma*
- (v) the nature of *kāla*

Thus we have arrived at four viewpoints for tracing the historical evaluation of the contents of Jaina texts viz

- (i) the viewpoint of a systematic treatment of ethical problems
- (ii) the viewpoint of a reference to the problems pertaining to laity
- (iii) the viewpoint of an elaboration of the rules of monastic life
- (iv) the viewpoint of a full-fledged treatment of ontological problems

Additional clues for determining the chronology of Jaina texts are provided by a consideration of their form – that is, their style of composition, their metre, their language. As for style of composition, the earlier Jaina texts seem to have been of the form of ethical exhortation such as we find in the *Ācārāṅga* I *Śrutaskandha*, *Sūtrakṛtāṅga* I *Śrutaskandha*, *Dasavaikālika* and *Uttarādhyayana*. The *Uttarādhyayana* also contains stories and parables which too seem to be rather old as is to be judged from an assessment of their contents. A new form of composition is introduced in the *Dasāśrutaskandha* – viz a number-wise cataloguing of entities, a form whose classic efflorescence is to be seen in the *Sthānāṅgasūtra* and *Samavāyāṅgasūtra* which, however, contain material from all ages. This was a form of composition suited to the most elementary level of theorization, but a more advanced such form appears in the *Bhagavatsūtra* where a question is posed, an answer to it is proposed and the reason stated for the same. Really speaking, what we have here is the seed-form of the later commentary literature where too the reasoned statements are made in support of a theory under consideration. Then there are texts which contain pure descriptive accounts such as the *Ācārāṅga* I *Śrutaskandha* ballad in praise of Mahāvīra and the portions of *Jvālābhīṣamasūtra* and *Jambudīpapravṛṇāpti* which seek to work out an elaborate cosmographic scheme. Sometimes theoretical matters too appear under the form of a descriptive account and a classic such case is the *Prajñāpanasūtra*. But this text is to be viewed rather after the manner of the Brahmanical sūtra texts to which a commentary was to be provided orally. That is to say, in the *Prajñāpanasūtra* theses are put forward but reasons in support of them are left to be understood with the help of a commentary–oral or otherwise.

As for metre, the Jaina texts are composed in Prakrit and the standard Prakrit metre is *Ārya*. But *Ārya* is a later metre and we have before us texts which contain no *Ārya* simply because they belong to an age when *Ārya* was yet to make its appearance. Thus the *Ācārāṅga* I *Śrutaskandha*

contains (besides prose) *Anuṣṭubh*, *Triṣṭubh*, *Jagati*, old *Āryā*, the *Sūtrakṛtāṅga Śrutaskandha* contains *Anuṣṭubh*, old *Vaitāṭhya*, *Vauṭhiya*, old *Āryā*, *Daśavakalika* and *Uttarādhyaṇa*; mostly contain *Anuṣṭubh* (and rarely old *Vaitāṭhi* and old *Āryā*) That is to say, in all these texts (mostly composed in verse *Āryā* in its later standard form is conspicuous by its absence. It is in the *Niryuktis* which represent the earliest stratum of the commentary literature that *Āryā* in its later form comes to be employed rather exclusively and the tradition is continued by the subsequent versifiers.

As for language, the Jaina texts exhibit an almost regular uniformity but this is because they are mostly composed in prose and so in the course of transmission even in the older texts the archaic linguistic forms come to be replaced by their standard counterparts. It is only in the case of the *Ācārāṅga* I *Śrutaskandha* that we find archaic linguistic forms present in prose as well as verse. The *Sūtrakṛtāṅga* I *Śrutaskandha*, *Daśavakalika* and *Uttarādhyaṇa* are exclusively in verse and they contain a good number of archaic linguistic forms.

Lastly, a word about a bit of external evidence useful for determining the chronology of Jaina texts. The Jainas are unanimous in maintaining that the twelve texts classed as *Āṅgas* are the composition of Mahāvīra's immediate disciples. The Digambaras further maintain that these texts are all lost but the Śvetāmbaras are in possession of what they consider to be 11 of them; that is, all of them minus the *Drṣṭivāda*. A close study of these 11 texts should convince one that they are not the composition of one time, it is even difficult to point out to a nucleus that was composed at one time and later on filled up with much extraneous material to give us these texts as ours. That is to say, the orthodox tradition regarding the composition of Jaina texts is a later growth and substantially unsound. Under these conditions what alone remains to be done is to establish the relative chronology of Jaina texts—*Āṅgas* and the rest—on the basis of an examination of their contents and form—particularly the former. On all counts the *Ācārāṅga Śrutaskandha* and *Sūtrakṛtāṅga* I *Śrutaskandha* contain the oldest material and fairly old material is preserved also in the *Daśavakalika* and *Uttarādhyaṇa*. A close study of these four texts should form a good starting point for a historical evaluation of the ancient Jaina texts.

ON SOME SPECIMENS OF CARCARI

(A type of verse Composition in Classical Sanskrit, Prakrit, Apabhramsa and Old Gujarati)

H C Bhayani

1 Onwards from about the seventh century, we find in Sanskrit and Prakrit works numerous references to *Carcari* or *Carcarikā* (Prakrit forms *caccari*, *caccariā*, Early New Indo-Aryan forms *cāṃcari*, *cācari* etc) as a type of dance associated with the Spring Festival. The dancing parties which, on these occasions, were taken out in procession, or wholly performed in the public park, were also called *Carcari*. The dance was accompanied by music and song. We find numerous references to *Carcari* in above-noted senses in classical works e.g. Harṣa's *Ratnāvalī*, Haribhadra's *Samarāṅgadhā*, Uddyotana's *Kuvalayamālā*, Rājasekhara's *Karpūramahārī* and other works including several Apabhramśa and Early New Indo-Aryan poems.

2 Further, we find the terms *Carcari*, *Carcarikā*, *Cācari* etc used also in one of the following meanings -

- (1) a type of musical composition (used in the *Carcari* dance)
- (2) different types of metres (mostly Apabhramśa)
- (3) a type of *Laya* or *Tāla*
- (4) different types of literary compositions

Obviously these meanings are interconnected. In fact the history of the character, form and structure of *Carcari* over the long period stretching from about the sixth to the sixteenth century has multifarious aspects, and it requires to be worked out from very widely scattered bits of information that are mostly to be gleaned from vague descriptions and casual references.

3 The present paper, however, has quite a limited aim. It seeks to give some idea of the form and character of *Carcari* songs on the basis of a few actual specimens traced in Prakrit, Apabhramśa and Sanskrit works. One considerably complicating factor in this matter is the fact that *Carcari* seems to be closely allied to some other *Uparūpa* types like *Rāsaka*, *Halīsaka* and *Nāṭyarāsaka*. All these had quite obviously several features in common, so much so that at times one of the types is said by some of the *Alamkāra* authorities to be the same as some other one. *Rāsaka* is identified with *Halīsaka* or *Carcari*, *Carcari* is identified with *Nāṭyarāsaka*, etc. In fact there has been considerable confusion and uncertainty about the shared and exclusive features of these types - especially in later writings, which had

no direct contact with a living tradition. This state of affairs appears more or less irremediable, because there is very little that is available by way of actual specimens of these literary types.

4 Now we shall examine the following passages from some Prakrit and Sanskrit works for the light they can throw on the form and features of *Carcari*.

- (1) The *Carcari* song at *Kuvalayamālā*,¹ § 9, p. 4, l. 27 to p. 5, l. 7
- (2) The *Carcari* song at *Kuvalayamālā*, § 235, p. 145, l. 7-8
- (3) The *Carcari* song at *Caupannamahāpurīṣacarīya* ² p. 1, 91
- (4) The *Rasa* song at *Upamitibhava-prapañcūkathā*,³ pp. 272-273
- (5) The *Rasa* song at *Prabhāṣakacārīṭa*,⁴ p. 60, ll. 11-15 and *Prabandhakosa*⁵
- (6) The *Carcari* description at *Karpūramahājari*,⁶ iv, vv. 16-19

THE CARCARI SONG AT KUVALAYAMĀLĀ, p. 4-5

5 At *Kuvalayamālā* §9 (pp. 4-5) Uddyotana narrates how Sudharmasvamin enlightened five hundred robbers by performing before them a *Rasa* dance during which he sang an instructive *Carcari* song.⁷ Fortunately for us, Uddyotana has also given this song.⁸ It consists of four stanzas (*Vastukas*) and a refrain (*Dhruvaka*). It begins with the *Dhruvaka* which is repeated after each of the *Vastukas*. If we symbolize the *Dhruvaka* by D and the *Vastuka* by V, the arrangement is like this: D V₁ D V₂ D V₃ D V₄ D.

6. The metre of the *Dhruvaka* is to be identified as *Magadhī* or *Magadhikā*,⁹ in spite of slight difficulty in the third and the fourth *Pada*. It is a *Mātrā*-metre with the scheme 4 + 4 + √ - √ - (14 *Mātrās*) for the odd *Padas*, and 6 + 4 + √ - √ - (16 *Mātrās*) for the even *Padas*. The rhyme scheme is a, b, c, d. The text of the third and the fourth *Pada* seems to be defective, as it is short by one *Mātrā* in the later part. The metre of the *Vastukas* is *Mahjari*.¹⁰ It is a Prakrit metre of the *Khaṇḍaka* class with the scheme 3 + 3 + 4 + 4 + 4 + √ - (21 *Mātrās*) for each of its four *Padas*.

7. From the typical pattern of arrangement of the *Dhruvaka* and the *Vastukas* in this *Carcari* of the *Kuvalayamālā* we can easily identify its structure as *Dvīpadi*. A *Dvīpadi* according to *Virahāṅka* consists of four *Vastukas* each of which is followed by a *Gītika*. Between a *Vastuka* and a *Gītika* we can interpolate, if we choose, any one of the following four: a *Vīdārī*, a *Dvīpāthaka*, an *Ekaka*, a *Vīstāntaka*. But when the intervening *Vīdārī* is a *Dhruvaka*, i.e. it is used as a refrain to be repeated after each *Vastuka*, the following *Gītika* was to be omitted. This means that in the latter case the *Dvīpadi* consisted of four *Vastukas* each of which was followed by the *Dhruvaka*. This structure of *Dvīpadi* is given by *Virahāṅka* on the authority of reputed prosodists Kambala and Aśvatarā, Satavāhana and Harivardha.¹¹

The *Janātrayī*¹², composed towards the end of the sixth century A.D., defines *Dvipadī* as a complex of a *Bhaṅga-dvipadī* and a *Gītika* in that order. At times a *Vidārī* was interpolated between the two. Each one of the four lines of a *Bhaṅga-dvipadī* stanza consisted of three to seven *Ganas* of either the *Caturmātra* or the *Pañcamātra* type. Each one of the four lines of a *Vidārī* stanza contained fourteen *Mātrās*. The commentary on *Janātrayī* 5.44 says that *Dvipadī* was among that class of metres which was in vogue with the common people.

8 Moreover there is also some other significant information that we gather from *Virahāṅka*. According to VJS IV.50 one class of the *Rāsaka* type of Prakrit compositions was characteristically made up of *Dvipadīs* that had *Vastukas* followed by *Viśāritakas* or *Vidārīs*. The *Carcari* song at *Kuvalaya-mālā* §9 closely resembles this class of *Rāsakas* composed in *Dvipadīs*. The difference between them was possibly this that as against the longer *Rāsaka*, the *Carcari* song was made up of only one *Dvipadī* that contained four complex units. The *Janātrayī* too has treated the *Rāsaka*¹³ along with the *Dvipadī*.

9 The form of the *Carcari* at *Kuvalayamālā* §9 perfectly fits in the scheme of *Virahāṅka*'s *Dvipadī*. In the absence of definite illustrations the precise character of the latter has remained considerably obscure. The metrical form of this *Kuvalayamālā* *Carcari* provides us with a clear instance of the *Dvipadī* and this fact enhances its importance.

10 We may digress here a bit and note that at *Caupannamahāpurīṣacarīya* p. 186, st. 90-97, for the description of the leave-taking of warriors prior to a march, Śīlāṅka has employed a *Dvipadī*. The eight verses in the passage are made up of four metrically identical units, each of which has two constituents, viz. a stanza in *Maṅjarī* (or *Khaṇḍaka*) followed by a stanza in *Gītika*. Similarly we have on pp. 190-191 (st. 137, 139) of the same work two instances of the *Maṅjarī-Gītika* combination and it is significant that here the subject of description is spring season. As already noted, the *Janātrayī* defines *Dvipadī* as made up of a *Bhaṅga-Dvipadī* followed by a *Gītika*.

11 Thus our examination of the *Carcari* song at *Kuvalayamālā* §9 has yielded the following facts about the form and function of *Carcari*:

- 1 *Carcari* was a song in Prakrit sung while performing the *Rāsa* dance.
- 2 It could be in the form of a *Dvipadī* which consisted of four *Vastukas* accompanied by *Dhruvaka*. This type of *Dvipadī* has been described by *Virahāṅka* on the basis of an earlier prosodic tradition.

- 3 One class of the *Rāsaka* type of Prākṛit poems closely resemble the *Carcari* in form
- 4 The four-partite *Dvīpadi* is not treated by some well-known prosodic authorities like Svayambha and Hemacandra. But they do treat its basic units under the *Dvībhāṅgikā* and *Tribhāṅgikā* the *Śīṛṣaka* class of metres. Actually their scheme of metrical classification has a different basis, while the VJS prosodic tradition appears to be based on a type of Prākṛit poems that went out of vogue during the later times. The *Caupannamahāpurīṣacarīya* has specimens of both the uses of *Dvīpadi*.

THE CARCARI SONG AT *KUVALAYAMĀLĀ*, p. 145

12 At *Kuvalayanāla* § 235, p. 145, ll 7-8 we have another specimen of a *Carcari* song.⁴ Prince Dappaphallha, who was drugged and out of his mind, described there as dancing a *Carcarikā*, which did not have any connected meaning or acceptable grammar. This nonsensical *Carcarikā* song is in slightly Prakritized Sanskrit and it is made up of a rhymed stanza in the *Chitaka* or *Toṭaka* metre¹⁵ (Each line has four *śa-gaṇas* i.e. $\sim \sim - \times 4$). Unlike the *Carcari* at *Kuvalayamālā* § 9, this instance has no connection with the Spring Festival. The language of the song is modified Sanskrit and not Prākṛit. The song has only one stanza and its metre is such as is common to Sanskrit and Prākṛit.

THE SONG AT *UPAMITIBHAVAPRAPAÑCĀKATHĀ*, pp. 272-273

13 King Ripudāraṇa is described at *Upamitibhavaṇaprapañcākathā* p. 272-273 as forced to dance a *tri-talaka Rāsa* and the accompanying song is given in st. 438-442. From the two *Carcaris* of the *Kuvalayamālā* discussed above we know that the song accompanying the *Rāsa* dance was called *Carcari*. So even though the song in the above-given context of the *Upamitibhavaṇaprapañcākathā* is not actually called *Carcari*, we may take it as the same functionally. And a formal analysis of this song justifies our assumption. The song consists of four *Vastukas*, each of which is followed by *Dhruvaka*. But here the *Vastukas* and the *Dhruvaka* are in the same metre, while the prosodists seem to prescribe different metres for them. This deviation apart, the metre of the song is significantly the same as employed in the *Vastuk* of the first *Carcari* of the *Kuvalayamālā*, viz., *Maṇḍari*. Even though it has been given the appearance of a Sanskrit *Yitta*, and as such it has the form *Ra + Na + Bha + Bha + Ra* (i.e. $\sim \sim \sim \sim \sim \sim \sim \sim$), which would define it as the metre called *Sundara*, *Ramanīya* or *Manubhūṣana*,¹⁷ really speaking its structure is intended to reflect the moraic form $3+3+4+4+4+4$. Employment of rhyme (clear rhymes in 438 a, b, 439 a, b, 441 a, b, c,

442 a, b) too gives out the Prakritic source of the metre. We can therefore take this song as a Carcarī with a *Dvipadī* structure

THE SONG AT PRABHĀVAKACARITĀ, p 60

14 In the *Vṛddhavādī-prabandha* of the *Prabhāvakacaritā*, Vṛddhavādin is described as composing extempore a *Rāsaka* song in Prakrit and giving a dance performance on the basis of that song, before a group of cowherds. The actual song is also given¹⁸ (p 60 ll 11-15). This incident is narrated also in the *Prabādhakośa* (p 16) with some variation. There the song is said to be in *Ghṛṇinī* metre. No metre of this name can be traced in the available manuals of Prakrit metres. Actually the metre of the stanza can be identified as *Chittaka* (with some irregularity in the third line). And we know that the second Carcarī of the *Kuvalayamālā* is in this very metre, which is also found in one of the Apabhramśa songs in the fourth act of the *Vikramorviśyā* and is treated by Virahāṅka¹⁹. So we see that for using the metre *Chittaka* for Carcarī songs there was a well established tradition.

THE CARCARĪ DESCRIPTION AT CAUPANNA MAHĀPURISACARIYĀ, p 191

15 So far we have considered some passages which either contain a Carcarī song so specified or a song that was used in the *Rāsaka* dance. Besides these, we have to note a few passages which indirectly throw some light on the character of the Carcarī songs. These passages purport to describe the performance of a Carcarī dance or simply a Carcarī at a spring festival, but the mode of description seems to have implications that are useful for our present purpose.

16 First we take up the description of Carcarī occurring at *Caupanna-mahāpurisacariyā*, p 191 (st 143 and 144). This forms a part of the description of the Spring Festival for which purpose the author has commonly used the *Gāthā* metre, but as a significant variation, twice (in st 137 and 139) he has used *Dvipadī*²⁰ and in the two stanzas under discussion, he has used a special *Sama-Catuṣpadī* metre of twentyfour *Matras* per line. The language of these stanzas is mixed with Apabhramśa. From the available works on Apabhramśa metres I have not been able to identify this metre. But it seems to be a variation of the *Rāsaka* with two *Matras* added in the beginning and with the final syllable lengthened. The general structure and rhythm is very close to those of the *Rāsavalāya* (21 *Matras* per line divided as 6+4+6+— ∪ ∪ with some variations²⁰, which was the standard metre of the Apabhramśa *Rāsabandha* and which is also used by Jinadattasūri for his *Jinavallabhasūri Carcarī* in Old Gujarati, composed in the beginning of the twelfth century.

THE CARCARI DESCRIPTION AT *KARPŪRAMAÑJARI*, IV, 16-19

17 Similarly in the vivid and detailed description of *Carcari* given by the *Viḍūṣaka* in the fourth act of the *Karpūramañjarī* (vv 10-19), we find that the metre for the first six stanzas is *Upajñī* of *Indravarjā* and *Upendra-varjā* while that for the remaining four stanzas is *Śvāgata*. The latter is defined as *Ra+Na+Bha+Ga+Ga 1 0* ~~~~~~. As a *Varnavṛtta* it resembles the metre employed in the *Rāsa* song of the *Upamitiḥhavadprapañcākaṭha*²¹ in that if we cut down the last four syllables of the latter and treat the eleventh syllable (now final) as long we get *Śvāgata*. Looked upon as a *Māira* metre its structure and rhythm are those of the very widely used Apabhramśa metre *Vadanaka* (scheme 6+4+4+2, the last four *Māiras* having the form ~~~ or - -)

LATER DEVELOPMENTS IN THE FORM OF CARCARI

18 Thus our examination of the Sanskrit and Prakrit passages from various texts having some direct or indirect bearing on determining the formal character of *Carcari* songs has shown that in the earlier period *Dvīpadi* was used for composing these songs, but other metres also like *Chlitaka* and perhaps *Rāsāvalaya*²² and *Vadanaka* were employed for this purpose

19 *Carcari* became established in later Apabhramśa and Early Vernacular literatures as a literary type or genre. And here also we can see how the Prakrit studies are quite indispensable for a thorough understanding and assessment of Early New Indo-Aryan literatures. In many a matter of language and literature there has been a continuous tradition without break from Prakrit through Apabhramśa to Early New Indo-Aryan, and much of the last cannot be even properly understood without help from the other two

CARCARI IN APABHRAMŚA AND OLD GUJARATI

20 We know about two *Carcari* poems from the Apabhramśa literature. One is the *Caccari* composed in the twelfth century by Jinadattasūri to eulogize Jinavallabhasūri²³. It consists of fortyseven stanzas in the *Rāsāvalaya* metre²⁴. It is the same metre in which the Apabhramśa poem *Saṁdēśarāsaka* is principally composed²⁵.

The other *Caccari* is known to us only by its name. While giving his personal account Vira, the author of the Apabhramśa poem *Jambūsantīriya* (11th cent.) informs us that one of the four poems composed by his father was *Saṁsīnāḥsaccari*²⁶ i.e. a *Carcari* about the Jain *Tīrīhankara* Śāntīnātha. Nothing more is known about it.

21 Some six *Caccarīs* or *Cacarīs* are known to us from Early Gujarati literature. They were composed in the 14th Century. Some details about them are given below:²⁷

Title	Author	Form and extent	Subject
<i>Carcarīkṛ</i>	Solāṇa	38 <i>Dohās</i>	Pilgrimage to Mount Girnar
<i>Caccarī</i>	Anonymous	30 "	"
<i>Dharma-Caccarī</i>	"	20 "	Jain religious practices and vows

Besides, *Jinacandrasūri-carcarī* by Hemabhūṣṇa (25 *Dohās* about the greatness of *Guru*), *Jinaprabodhasūri-carcarī* by Somamūrti (a eulogy in 16 *Dohās*) and a *Caccarī* by Jinaprabhasūri are still in the manuscript form.

22 These *Carcarīs* in Apabhramśa and Early Gujarati were didactic works composed by Jain authors on the model of contemporary popular and purely literary compositions. They indicate that during its long course of evolution *Carcarī* got transformed from a short festive lyrical song to a substantial poem with some narrative and descriptive content. The connection with the festival and dance also altered substantially and the original metrical form and structure too changed beyond recognition.

23 These general observations about *Carcarī* with some inevitable elements of surmise can be verified only when huge gaps in our information are filled up, and that depends upon finding out actual specimens of *Carcarī* from classical texts belonging to the period between sixth to the thirteenth century. It was also a part of the purpose of the present paper to show that a close scrutiny of published Prakrit and Apabhramśa works is likely to be rewarding in such matters.

APPENDIX

1 *Kavyamamāla* § 9, p 4, 25 5, 4

अहा तेण केवल्लिणा अरण्ण पविसिज्जण पच चोर-सयाइ रास-णच्चण च्छलेण
महामोह-मह-गहियाइ अक्खिविज्जण इमाए चच्चरीए संबोहिया । अवि य —
संबुज्झह कि ण बुज्झह, एत्तिए वि मा किंचि मुज्झह ।
औरउ अं करियव्वयं, पुग दुक्कह तं मरियव्वय ॥ इति ध्रुवय ।

कसिण-कमल-दल-लोयण-चल-रेहतओ
पीण-पिहुल-धण-कडियल-भार-किंलंतओ ।
ताळ-चल्लि-वळयावल्लि-कल्यल-सईओ
रासयम्मि जह लम्भइ जुवई-सत्थओ ॥ संबुज्झह०
असुइ-मुत्त-मल-रुहिर-पवाह-विरुवयं ।
वंत-पित्त-दुग्गधि-सहाव विलीणय * ।
मेय-मज्झ-वस-फोप्पस हज्ज करं कयं
कम्म-मेत्त-पच्छायण-जुवई-सत्थयं ॥ संबुज्झह०
कमल-चंद-गील्लप्पल-कति-समाणयं
मूढएहि उवमिज्झइ जुवई-अगय ।
ओचयं पि मण कत्थइ जइ रमणिज्जयं
असुइयं तु सव्वं चिय इय पच्चक्खय ॥ संबुज्झह०
ओणिकण पर्यं चिय एत्थ असारए
असुइ-मेत्त-मज्झ-वस-कय-वावारए ।
कम्म-मेत्त-मो लम्भइ मेत्त-सय-कारए
विरुव विरम मा हिंइह भव-ससारए ॥ संबुज्झह०

2. *Carpenter's Purisacariya*, p 186, ॥ 15 27

तओ उक्खरवमायणिकण पडिबुद्धो सयलो वि सामततलवगसंदोहो त्ति ।
उजो य कि काटं पयत्ता * अवि य —

* The word is recorded in the form विलीणय as well as विलीणय The former seems to be the correct form. See H. C. Bhayani, 'Studies in Hemacandra's *Deśanāmāli*', 1966, p. 22, s. v. विनिर्दिष्ट, R. N. Bhayani, *A Critical Study of Mahāpurāṇa of Puṣpa*, 1966, pp. 855,

सिद्धिलिङ्ग दइय पियगुदलसालयं, कोइ सिहिणवणफलहरवञ्छविसालय ।
 णदण व विरहुगयतावपणासयं, सामिकजि बहु मण्णइ णवर पवासय ॥९०
 अण्णाए कंठवलइय, मोइज्जइ कह वि ओसुहेल्लय पि ।
 सुहइण सामिकज्जए, दइयालइयसिणेहपासय व ॥९१
 विल्लियसिद्धिलकेसचटुलीकयचचलवाल्यं, सठवेसु देवरतणुतरल्यवाल्य ।
 भणइ कोइ मह सुन्दरि । मुय माणल्लय, वयणय च मा वुम्भउ बाहजलोल्लय ॥९२
 उप्पतीए कवय, कीए वि रक्खासह ति दइयस्स ।
 आलिगिज्जइ बहुसो, गुणाण रज्जइ जणो ण रूवस्स ॥९३
 जंतदइयमवयञ्छिय कीए विसालय, उण्णवेवि मुइमुम्भडजणियविओलयं ।
 दुण्णिमित्तसकाए विसायवमुम्भए, बाहओ पहोलिज्जइ लोयणमज्झए ॥९४
 सुपडित्थिरपरिसप्पय, को वि समारुहइ ससए वि मिल्लियाण ।
 ववसायं पि व तुरययं, सहाययं आवईए ससियाण ॥९५
 को वि गलियकरडयडपलोडियदाणय, गुरुविपक्खमेयक्खमदीहविसाणय ।
 णिययपुरिसयार पिव परभडभंजयं, आरुहेइ गुरुमयगलमइदप्पुज्जय ॥९६
 कीए वि गओ चि दइयओ, विरहमयाहित्थवेविरगयाइ ।
 अविलम्बियाइ तुरियय, वयसियाए व्व णवर मुञ्छयाए ॥९७

3 190, Ibid, p ॥ 25 28

अवि य —

सुरहिपरिमल्लदामपलोडियदाणओ बूयमजरीजालविणित्तविसाणओ ।
 गयवतीण वित्थारियविरहुदुहासओ वारणो व्व पवियम्भइ माहवमासओ ॥१३७
 कयगुरुविरहुव्वेयय, भमतभसल्लियासमीवयम्मि ।
 पहिपहिं सभमाउल, पलोइया कुवियकालसकलो व्व ॥१३८

Ibid, p 190, last line — p 191, ॥ 1-3

एत्थतरम्मि य पडिय बदिणा ---

उञ्छलन्तकलच्चरिउजियरसणओ धवलमल्लिउम्मिल्लियदीहरदसणओ ।
 चड्डलपल्लवुव्वेल्लिरतरलियजीहओ महुणिहाइ । पवियम्भइ माहवसीहओ ॥१३९
 जइ जइ दाहिणपवणओ णराण परिमुसइ मासल्लमायाई ।
 मयणगिणा समदियं तह तह संतावियाई हिययाइ ॥१४०

4 *Kuvalayamāla*, § 235, p 145, ll 5 8

कइया वि कहिं पि परिभममाणो हूम असबद्धक्तरालावरइयं चच्चरिय
णच्चमाणो । अवि य —

यदि कश्चि विपश्चि न जातु सखे यदि सर्कर सर्करला न भवेत् ।

यदि चन्द्र सुनीन्द्रमनङ्ग चित यदि सोऽस्ति नमोऽस्तु नमोऽस्तु तत

5 *Upamutbhava prapācākaṭhā*, p 272-273, vv 439 442

नानाव नालारव कर्तुम् । समवतारितोऽह रासमध्ये । ततो मां नाटय-
ढातुम्, कथम् ? ।

बाधकं च जगतामनृत च वदिष्यते ।

अपुनोत निजपापभरेण भृश जन ॥ध्रुवक ॥

*

पश्यतेह भव एव जन' कुतूहल, शैलराजवरमित्रविलासकृत फलम् ।

य पुरैष गुरुदेवगणानपि नो नत , सोऽथ दासचरणेषु नतो रिपुदारण ॥यो हि

* * *

शैलराजवशवर्तितया निखिले जने, हिण्डितोऽहमनृतेन वृथा किल पण्डित ।

भारिता च जननी हि तथा नरसुन्दरी, तेन पापचरितस्य ममात्र विडम्बनम् ॥यो हि
योऽत्र जन्ममतिदायिगुरूनवमन्यते, सोऽत्र दासचरणाधतलैरपि हन्यते ।

यस्त्वलीकृवचनेन जनानपतापयेत् , तस्य तपननृप इत्युचितानि विधापयेत् ॥यो हि
नो नतोऽसि पितृदेवगण न च मातर, किं हतोऽसि रिपुदारण पश्यसि कातर-
वृत्त्य नृत्य विहिताहति देवपुरोऽनुना, निपत निपत चरणेषु च सर्वमहोभुजाम् ॥यो हि

6 *Prabhāvakacārta*, p 60, ll 11-15

सूरयस्तत्सदभ्यस्तगीतहुबडकैस्तदा । भ्रान्त्वा भ्रान्त्वा ददानाश्च तालमेलेन तालिक
प्राकृतोपनिबन्धेन सद्य सम्पाद्य रासकम् । ऊक्षुस्तत्प्रतिबोधार्थं तादृशमीदृगौचित
तथा हि —

नवि मारिअइ नवि चोरिअइ पर-दारह अत्थु निवारिअइ ।

थोवाह वि थोवउ दाइअइ तउ स गि दुगुदुगु जाइअइ ॥

The texts of the song as given in the *Prabhāvakacārta* and the *Prabandha* (6, p 1 8) slightly differ from each other The context of the eve differently given in the latter There the line preceding the song is as folls

ततो वृद्धवादी कालञ्ज कञ्छां दढ बध्वा । धीन्दिणिच्छन्दसा व्रीडति ।

7 *Caupannamahāpurisacarīya*, p 191, ll 15-19

पेच्छई य चच्चरि । सा य केरिसा ? —
 अलिउलचलपम्हउडवियासियसुमणदलो
 उम्मडमहुमासो वि वियम्भइ भूसियसुवणयलो ।
 उम्भिण्णचूयणवपल्लवफिसलस्यसदलए
 'को पिउ वज्जेवि वच्चइ ?' कूविउ कोइलए ॥१४३॥
 जइ दइयविओए विवज्जइ ता कहे दुच्चरिउ
 इय चित्तएतो कलयठिण 'तुह तुह' उच्चरिओ ।
 इय एव वियभियमणहरबहुविहवच्चरिओ
 गिसुणतु जणइणो लीलए वियरइ सच्चरिओ ॥१४४॥

8 *Karpūramahāri*, IV, vv 16 18

का-वि बाइअकरालहुडुक्का रम्ममदलरवेण मअच्छी ।
 दोल्लभाहि^१ परिवाडिचलाहि चलिक्कम्मकरणम्मि पभट्टा ॥१६॥
 किञ्चिणीकअझणज्झणमण्णा कण्ठगीह्लअजन्तिअतालं ।
 जोइणी व लअणच्चणलील तारणेउररव विरअन्ति ॥१७॥
 कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।
 कालवेसवमहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥१८॥

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Notes

- 1 Date of composition, 878 A.D
- 2 Date of composition, 869 A.D
- 3 Date of composition, 906 A.D
- 4 Date of composition, 1278 A.D
- 5 Date of composition, 1349 A.D
- 6 Date of composition, first quarter of the 11th Cent
- 7 A.N. Upadhye has suggested that the source of this episode is an almost identical incident given by Nemicandra in his commentary on the eighth chapter of the *Uttarajjhāya* which is attributed to Kapila. The latter is said to have converted five hundred robbers by dancing before them and singing a song which was the same as *Uttarajjhāya* VIII.
- 8 For the text of the song see the Appendix
- 9 Ch. 3, 62, KD 2, 18

- 10 See Ch 4 61 K.D. 2 22 Commentary AN Upadhye, the learned editor of the *Āṇandamālā* identifies the metre of the *Vastukas* as *Galitaka* (with the Gana scheme 5-5 4+4 4+3=21 Mātrās). But *Yamaka* one of the defining characteristics of the *Galitaka* is absent from the *Vastukas* under discussion.
- In this connection it may be noted that the metre of the *verac* expressly associated with *Caccari* dances at *Vikramorvaśya* IV 11 (Sahitya Akademi edition) is *Mañjari*, though the initial C Mātrās of the fourth *Pāda* (here are not divisible as 3+3).
- Further we may also note that the *Tribhāṅgi* illustration at Ch 4, 89 I has *Mañjari* as its form.
- 11 See VJS 2 4-8
- 12 *J nātari* 5, 63-63
- 13 *J nātari* 8 69-72
- 14 For the text see Appendix
- 15 For the text of the *Caccari* see Appendix
- 16 In the connection we may note that the metre of *Vikramorvaśya* IV, 14 is also *Chittaka*. In the stage direction that precedes it the associated *Laya* or the specific *Tāla* characterizing the rhythmic dance movement is termed *Bhinnaka*. VJS IV, 54 treats the *Chittaka* and the metre treated next, with the form -vv x 3 + - -, is called *Plutaka* which may well stand for *blinnaka*.
- 17 For the text of the song see Appendix
- 18 Ch 2 25 Jayakṛti's *Chandanasūśana*, 2 191
- 19 For the text of the song see Appendix
- The word *ghuṇḍat* (v 1 *ghuṇḍat*) occurs in a thirteenth century old Gujarati poem, *Chandanasūśana*, to be shortly published. There it is used in the sense of a circular dance movement connected with the *Rās* dance.
- 20 See note 22
- 21 See p 18
- 22 See Ch 5 26 *Sanidesarāsaka*, Introduction pp 53-55 and the sources indicated there
- 23 See *Apabhraṃśakāvyaṭrayī*, ed by L B Gandhi
- 24 See note 22
- 25 The commentator of the *Caccari* has wrongly identified the metre as *Kunda* (*Apabhraṃśakāvyaṭrayī* p). According to Ch 5 6 the Gana scheme of *Kunda* is 4 + 5 + 5 + v - v + - - and this is different from the Gana Scheme of the *Rāsāvalya* (Ch 6, 26), viz 6 + 4 + 6 + 5 (the last three Mātrās to be all short).
- 26 *Caccariabandhi* *viratī sarasv gāujai Sānti tāraṇa*, *Jambhāsāmlīcariya* I, 4, 6
- 27 Of these the first two are published in the *Prācīn Gurjar Kāvya Saṃgrah*. The third is being published in the forthcoming *Prācīn Gurjar Kāvya Saṃgrah* (L D Institute of Indology).

*

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ŚABDA-VILĀSA OR PĀRASĪNĀMAMĀLĀ OF MANTRI SALAKṢA
AND
MAHĪPA-KOŚA OF SACIVA MAHĪPA

U P Shah

The *Pārasiprakāśa*, a bilingual kośa of Persian and Sanskrit, composed by Kṛṣṇadāsa, a contemporary of Akbar, is well-known and was published long ago, in V S 1923 (= A D 1866) by Pandit Mannalal of Varanasi.¹ Some more works of this type have since then been found in different manuscripts collection.²

One such work is found in the collections of Śrī Nīlīvijaya Jaina Puṣṭakālaya, Cambay. It is a manuscript on paper, size 9 7 x 4 1 in., and has 20 folios. Folios 1-8 contain the *Apavarga-nāmamālā* of Jinabhadra sūri, while folios 8-20 contain *Sabdevilāsa*, also called *Pārasīnāmamālā*. The beginning is as under -

Folio 8a

॥ र्द ॥ ॐ नम श्री सर्वज्ञाय ।
नम श्री सोमनाथाय सोमाकाराय शंभवे ।
भवेद्यस्य गुणान्वक्तु न क्षमाऽपि श्रुतिर्मदात् ॥ १ ॥
या विभूषयति विश्वमशेष यत्नतो नरपति शुचिवेषम् ।
देवताशमिह साऽभिभजन्ती शर्म वो दिशतु वाग्विलसन्ती ॥ २ ॥
सर्वभाषासु कौशल्य के नेच्छन्ति नरोत्तमा ।
यतो हि विज्ञतासपत् प्राप्यते राजससदि ॥ ३ ॥
सर्वदेशप्रसिद्धा ये सर्वगात्रविशारदा ।
न ते कस्या हि भाषाया जायन्ते दोषभाषिण ॥ ४ ॥
ऊचे वराहमिह(हि)रो मिह(हि)रोत्तमश्री(श्री)
स क्रैयताउरिमुखान्यवनेशवाचा ।
मेषादिभिः सुविदितान्ज(ञ्ज)नतोपकृत्यै
क स्यान् वाचि कुशली खलु विश्वदृष्टा ॥ ५ ॥

1 A Weber also Published *Pārasī-Prakāśa* Das Kṛṣṇadāsa (Berlin 1877, Glossary), (1889, Grammar).

2 A manuscript of *Pārasī-Nāmamālā*, composed by Vedāṅgarāya, preserved in the Oriental Institute, Baroda. Vedāṅgarāya says that he has highly favoured by Shah Jahan.

सञ्ज्ञेन्द्रियो गहाविदां वरेण्यो वरेण्यवाचोऽयमपि प्रपंच ।
निश्चिन्त्य चैव गिरमारबीं स प्रतापभट्टोऽल्लिखदप्यवोचत् ॥ ६ ॥

सर्वज्ञतेति पदमस्त्विह चेत्प्रसिद्धयै
नाज्ञानुताज्ञानुता(नाज्ञानुता)ऽपि विषये विदुषः क्व भातु ।
उत्तेरितीलवर्णेश-हरिभ्रमस्य
नामालिमाथु तनुते सचिवः सलक्षः ॥ ७ ॥

ग्राम्या पौरजन जडाश्च सुजन जाल्माश्च विद्वज्जनं
न्यूना विज्ञजन खला गुणजन दीना वदान्य जनम् ।
सम्या सन्यवर निरर्गलगिरो निन्दन्ति सर्गः कळे-
रेव सत्यपि तावदस्त्विह गिरां गुम्फोऽयमारम्यते ॥ ८ ॥

The author's Praśasti at the end is as follows -

Folio 20 a

एवं देवमनुष्यकाण्डयोरेकविंशति ।
वर्गा सत्पुवाणाढ्या श्लोकाः सर्वाङ्कतोऽभवन् ॥ १ ॥
अस्मिन् रुद्रमहालये प्रथमदिग्द्वारे प्रवेशे यातां(यता १) ।
दक्षागस्य(क्षाक्षस्थ)गवाक्षपक्षदृषदि श्रुत्यङ्गवृत्तान्वितम्(तै))
पङ्क्त्यर्थैर्विवृत च षट्शतमितैर्ग्रन्थैर्विरच्योत्तम
श्लोक स्रग्धरया सुधी सुविबुधाऽभीष्ट सलक्षोऽल्लिखत् ॥ २ ॥
सोऽयं स्रक्तिलतामलङ्कृतिचयः, वाग्देवतायाः स्तवं
भाष्यं सूर्यशतस्य, चातिविशदा वृत्तिं ततश्छांदसीम् ।
वेरी-लेपमय स्वरार्थरचित पथ च चित्रार्णवं
कृत्वा शब्दविलासमप्यरचयद्विद्वत्प्रमोदप्रदम् ॥ ३ ॥
वर्षं यत्समभूच्चतुर्दशशतं श्रीविक्रमार्कान्तृपा-
दद्वाविंशत्यधिकं मघोः समुदये सवत्सरेऽस्मिन्नुभे ।
श्रीविद्यानिलयेलदुर्गनगरे राज्ञो हरिब्रह्मणो
भूमीन्द्रस्य निदेशतो विरचितो नात्रां निधिः सान्वय ॥ ४ ॥

Folio 20 b

इतिशब्दविलासाङ्के(साख्ये) यावने शब्दवैभवे ।
द्वितीयो मानव काण्ड साङ्कोपाङ्को निरूपित ॥ ५ ॥

इति शब्दविलासाख्या पारसीनाममाला समाप्ता ॥ शुभं भवतु कल्या
णमस्तु ॥ ६ ॥ सवत् १६७० वर्षे फाल्गुन सुदि १३ दिने तपागच्छाधिराज
श्री श्री श्री सोमविमलसूरिशिष्यपंडितश्रीमाणिक्यविजयगणेशिष्य प लक्ष्मीनन्दि-
गणेशिष्याणुना उदयनन्दिमुनिना लिखिता । श्रीपूज्यसोमविमलसूरिराजकृते

The author pays his respects to Somanātha, the Śiva at Prabhāsa-Pāṭan or Somanāth in Saurashtira, and requests Vāk or speech for happiness In the third verse, and the following verses, the author tries to defend his composition of a lexicon of names in a foreign language by showing that the learned always desire to have proficiency in various speeches in order to obtain a place of honour in different royal courts In the fifth verse, he cites the example of the famous astronomer Varāhamihira, who was resplendent like the sun (*muhra*), referred to the various *rāsis* like *meṣa* etc, in *yaṣana* terms like *kriṣa*, *tāuri* (*taurus*) etc Hence Pratāpa Bhaṭṭa wrote and spoke in the Arabic language We do not know of the Arabic work or works composed by Pratāpa Bhaṭṭa

The seventh verse is not quite clear, and there may be some scribal error but it suggests that due to a remark of Haribhrama (Guj Harabhama), king of Ilavarāna (modern Idār, Iladurga), the minister Salakṣa composes this list of names, i.e., Parasīnāmamālā The name Haribhrama is spelt Haribrahma in verse 4 at the end and this seems to be a Sanskritization of Harabhama or Harabhāmji, the name of a local ruler

Ilavarāna must be regarded as the same as Iladurganagara referred to in verse 4 at the end Idār was called Iladurga *

Verse 2 at the end, suggests that the wise (*mbudha*, learned) Salakṣa had composed and (got) written (i.e. engraved) on the stone slab (or slabs) on the side (or sides) of the gavākṣa on the south while entering the eastern-gateway of the Rudramahālaya - a śloka in the sragdhara metre, which had a commentary in six different metres, the extent of the commentary being 600 granthas or perhaps 106 granthas It may be difficult to imagine such a long text of 600 granthas (18200 letters) inscribed on one or both sides of the gavākṣa Perhaps *śaṣṣaṣṭaitaḥ* has to be interpreted here as *ṣaṣṭadśikaḥ ṣaṣṭam* śloka can here refer to a Stuti or Stavana, a hymn of praise (composed in the Sragdhara metre)

According to verse 3, Salakṣa had composed a *Sūkti-lāṭā*, an *Alamkāra-caya* (which was probably called *Alamkāra-samuccaya* ?), a *Vāgdevatā-stavana*, a *bhāṣya* on the *Sūrya-śataka* (of Mayura!), lucidly written work called *Chandovṛtti*, and a poetical work called *Citrānava*, which latter was full of *beri* (?) - *śleṣa* and then he composed the *Śabdavilāsa*

3 See Rāsamālā (Gujarati, 3rd ed.), Vol I, p 411,

In the verse 4, the author says that in the year 1422 of Vikrama era, in the beginning of the month of Caitra, he composed this corpus (*mdhā*) of name. (ie this *Pīrasamamālā*) at the desire of king Haribhramha in the city of Idargu, which was the residence of both Śrī (Prosperity) and Vidyā (Learning)

Thus according to our author Idar was a seat of learning and a prosperous city in VS 1422 (= A D 1365) when this work was composed. The author's claim does not appear to be wholly unwarranted, since he himself had composed several works

We do not know anything about the history of king Haribrahma (Harabhamji) or Haribhrama. However, it would be interesting to note here that one Rīmadēva Vyāsa, who composed three *Chāyā-nīti*akas (namely *Subhadra-parinaya*, *Rāmābhyudaya* and *Pāṇḍavābhyudaya*), was patronised by king Haribhrama and his grandson king Rānamallā. Rāma Lavi refers to Haribhrama as his patron in his *Subhadra-parinaya*, but to "Rānamallā the grandson of Haribhrama" as his patron in the *Pāṇḍavābhyudaya*. A manuscript of *Pāṇḍavābhyudaya* is preserved in the India office Library (no 2353), from which, Shri Khiste has quoted relevant passages in the introduction to his edition of *Subhadra-parinaya*.

In *Subhadra-parinaya*, the author clearly says that his patron was Rāstraudha-cūḍāmanī, i.e. a scion of the Rāthod family

We know that King Rānamallā, a ruler of the Rāthod family of Idar was a valiant king who is the hero of the famous old Gujarātī poem "Rānamallā-Chanda" composed by one Śrīdhara, and who (Rānamallā) lived around A D 1390 — A D 1400. Muslim historians have referred to the successive attack on Idar and the fights with the king or kings of Idar, especially Rānamallā who refused to pay tributes voluntarily. Rānamallā is certainly a historical figure. But authentic genealogy of his predecessors is not yet known.

The *Rāsamālā* (3rd ed., Guj. ed. pp 415, 432) gives the following genealogy of the Rāthods of Idar —

Rāva Sonāngajī
 |
 Ehemalajī,
 |
 Dhavalamalajī,
 |
 Lūnakaranajī,
 |
 Kharehatajī,
 |
 Rāva Rānamallā

Thus it is likely that Lūnakaranajī was probably also called Haribhrama or Haribrahma But the above genealogy may not be absolutely reliable and more research is necessary

Salakṣa or Salakhana is a name known from Praśastis of Jaina donors, and it is not unlikely that Salakṣa was of Bania-caste

A manuscript (no 12121) of a lexicon (Śabdaratnākara) called *Mahīpakōṣa*, preserved in the Oriental Institute has the following entry at the end of the first kāṇḍa (folio 10 b) -

इति सचिवमहीपकृतौ महीपकोशनाम्नि शब्दरत्नाकरे साङ्गोपाङ्गं स्वर्गादिप्रथमं
काण्डं परिसमाप्तं ॥

At the end of the second kāṇḍa, we have, on folio 38 b, -

इति नंदपद्रेन्दुसभासरोजिनीमरालस्य सचिवमहीपस्य कृतौ महीपकोशनाम्नि
शब्दालङ्कारे भूमिकाण्डो द्वितीयः ॥

Then, at the end of the fourth and the last chapter, we have on folio 42b-

पाणिन्यमरहेमादिशास्त्रेभ्यः शब्दसंग्रहम् ।

समहीपः समतनोप्राग्वाटनरपुंगवः ॥ १५ ॥

इति सचिवमहीपकृतौ महीपकोशनाम्नि शब्दरत्नाकरे सामान्यकाण्डचतुर्थः ॥

× × × × स १४९२ वर्षे अश्विन शुदि १३ गुरौ लिखिता पुस्तिका ॥

Thus Mahīpa, a scion of Prāgvāta family was a minister in the court of the ruler of Nandipadra which may be identified with Nāndod (also called Rajpipla in modern times) in Broach district

But at the end of chapter 3, on folio 39b, we have

इति सचिव-सलक्ष्मात्मज-महीपकृतौ महीपकोशनाम्नि शब्दरत्नाकरे पाताल-
काण्डस्तृतीयः परिसमाप्तः ॥

So minister Mahīpa was the son of minister Salakṣa Now the manuscript of Mahīpakōṣa is dated in V S 1493 = A D 1436 The work was probably composed some years earlier The known date of composition of Salakṣa's *Śabdavilāsa* is A D 1365 It is, therefore, highly probable that minister Mahīpa was the son of minister Salakṣa, the author of *Śabdavilāsa* Both father and son were learned scholars and ministers in different courts That there was considerable literary activity at Idar in this age can be also gleaned from the fact that the Jaina monk Gunaratna sūri composed his *Kṛtyaratnasamuccaya* in Idar in V S. 1466 = A D 1400 There seem to have been Jaina manuscripts libraries here from olden days, at

present there are two Bhāṇḍāras, one Digambara and the other Śvetāmbara, the Śvetāmbara collection has a well-known palm-leaf manuscript with illustrations, painted in c 14th century A D. The Digambara collection also contains some illustrated manuscripts, recently discovered by Shrimati Sarayu Doshi, which go to prove continued and considerable art activity at Idar even in the fifteenth and sixteenth centuries.

It may further be noted that Mahīpa the author of *Anekārtha-Tīlaka* (Kośa)⁴ can now be identified with confidence with Mahīpa, the author of *Śabda-Ratnākara* or Mahīpakōśa referred to above. At the end of the *Anekārtha-Tīlaka* we find the following verse

श्रीमान्सोमभवः सलक्षसचिवो वाक्पटुर्भूषाङ्गभू-

त्सप्रासूत सुतं महीपमसल सौभाग्यदेवो च यम् ।

सकोणाल्य इहोज्ज्वल समुचिते विद्वद्भिरा पूर्णता

ग्रन्थे तद्वचितेऽसमे यमभजत्काण्ड⁵चतुर्थ परम् ॥ २१३ ॥⁵

The editor of *Anekārtha Tīlaka*, in his Introduction, has missed the real name of the father of Mahīpa. He writes : "In the verse, he (i.e. Mahīpa) states that he was the son of Soma (or of Lunar Race) and that his mother's name was Saubhāgyadevi".⁶ Now we can see that the father of Mahīpa was Salakṣa-Saciva (i.e. Minister Salakṣa) born of Soma (i.e. son of Soma or of Lunar Race). It seems that Salakṣa was called Sarasvatī-kanṭhabharana (Vṛkkanṭhabharaṇakabharaṇa).

M M Patkar the editor of *Anekārtha-Tīlaka*, has shown that the earliest ms. utilised by him was copied in Samvat 1490 = 1434 A D. He also notes that Stein (in Cat. of Kashmir and Jammu mss. p. 52) records the date of composition of *Anekārtha-tīlaka* as Samvat 1430 = A D 1374, on the basis of a ms. existing in the library at Jammu.

Since the known date of composition of *Śabdavīlāsa* by Minister Salakṣa the father of Mahīpa is 1365 A D, it is not unlikely that Mahīpa composed his *Anekārtha-Tīlaka* in c 1374 A D and the *Śabda-Ratnākara* or *Mahīpakōśa* in about 1375 A D or even little later, but it is certain that *Mahīpakōśa* was composed before 1436 A D and the *Anekārtha-Tīlaka* before 1434 A D.

It is important to note that according to the *Yavananāmamālā* of Salakṣa referred to above, some more parts of Rudramahālaya were in situ around A D 1365.

⁴ *Anekārtha-Tīlaka* of Mahīpa, Critically edited by Madhukar Mangesh Patkar, publ. by the Deccan College Post Graduate Research Institute, Poona (1947).

⁵ *Anekārtha-Tīlaka* p. 88.

⁶ *Ibid.* Intro, p. 2.

FRESH LIGHT ON BHĀMAHA-VIVARANA

V M Kulkarni

Till recently Udbhata's commentary on the *Kāvyaśāhikāra* of Bhāmaha, generally known as *Bhāmaha-vivaraṇa* (BV) was presumed to have been lost beyond recovery. In 1962, however, Gnoli published some fragments from this commentary¹. Gnoli's identification of his publication with BV was doubted by Dr Raghavan². In his paper on Punaruktavadbhāsa³ Dr K. Krishnamoorthy came to the conclusion that the published fragments do represent the genuine *Bhāmaha-vivaraṇa* of Udbhata himself.

The study of *Kalpalañvika*⁴ (KLV), however, throws some interesting light on this controversy, and goes a long way in support of Gnoli's claims. Numerous passages of the commentary published by Gnoli are, beyond any shadow of doubt, the source of numerous passages in KLV. They shed abundant light on some of the obscure, ambiguous and knotty verses in chapter V (Nyāyanirṇaya) of Bhāmaha's *Kāvyaśāhikāra*. It borrows most of the passages from BV when treating of *doṣas*. A good many of its *pratikas*, referring to Bhāmaha's text, present variant readings from the printed texts. Some of them are convincingly genuine readings. The text of BV bristles with uncertain and doubtful readings, it is often mutilated as syllables, words, phrases and occasionally sentences are partly or entirely lost. I quote below about a dozen passages from KLV which throw light on and render the corresponding passages from BV intelligible.

(1) Fr 16 (a) II 2-B These lines which treat of anyārtha doṣa (Bhāmaha I 40) could be restored with the help of the following passage from KLV⁵

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- 1) Udbhata's commentary on the *Kāvyaśāhikāra* of Bhāmaha, Roma, Istituto Italiano per il Medio Ed Estremo Oriente, 1962
 - 2) Presidential Address, The Twenty-first All India Oriental Conference, Srinagar, October, 1961
 - 3) Punaruktavadbhāsa and Genuineness of the published Fragments from Udbhata's *Bhāmahavivaraṇa*, *The Journal of the Karnatak University VIII* 1964
 - 4) L D Series No 17, Lalbhai Dalpatbhai Bharatiya Sanskriti Vidyamandira, Ahmedabad - 9
 - 5) Vide p 7 II 17-28

ननु चैव गव्दहीनेऽस्यान्तर्भाव । विषयान्तरप्रयोगेऽप्यपशब्दो भवति न केवल लोपागमवर्णविकारादीनामयथाकरणे । तथा च—

“अस्वगोण्यादय शब्दा साधवो विषयान्तरे” [वाक्यपदीय १ १४९] इति तेन विपूर्वो हरति पादविक्षेपे प्रसिद्धसम्बन्ध, अस्य च परिमोषप्रयुक्तावपशब्दतैव । अपशब्दस्य च त्वनेऽप्यप्रयोगान्तित्यदोषमध्येऽस्य पाटो न सबद्ध इत्याह— उपसर्गवगेनेत्यर्थे । वीत्त इति । “अच उपसर्गात्” [पाणिनि७-४-४७] इति तत्त्वम् । विदत्तगव्दे तु न दृश्यते तत्त्वमिति विशब्दस्यात्र निपातत्वमिति सिद्धम् । विद्धत च इति विजडुति । विहरण च तत् पादविक्षेपलक्षणाया कोटायाम् प्रसिद्धम् न त्वपहरण इत्यर्थे प्रसिद्धार्थ इति प्राप्तोऽर्थे पादविक्षेपलक्षणादि ।

(2) Fr 19 11 5-8 The commentator, when commenting on Bhāmaha II 8 treats of the figure *Punaruktābhāsa*⁶ and distinguishes it from *Yamaka* and *Lāṭānuprāsa* The following extract from KLV is based on these lines of BV

अयमभिप्राय । सारूपाणां स्वरव्यञ्जनसमुदायानां विन्यासे पुनरुक्ताभासतैव सगच्छते, को ह्यनुमत्त पुनरुक्त ब्रूयादिति । तत्र चार्थभेदेऽपि तात्पर्यभेदश्चेत्तदा लाटीयोऽनुप्रास उतार्थभेदस्ततो यमकालङ्कार इति कुत पुनरुक्तदोषप्रसङ्ग, कथं च लाटानुप्रास-पर्यनुयोग इति । पुनरुक्ताभासतापि शब्दसारूप्येऽर्थैकत्वनात्वाद्यो शब्दसारूप्याभावेऽपि अर्थैकत्वाभासे भवतीति त्रिविधा । अवान्तरभेदापेक्षया तु बहुप्रभेदा वक्ष्यते । अत एव च पुनरुक्ताभासेषु लाटीयोऽनुप्रास तदपवादद्वारेण च यमकालङ्कारश्च भवतीत्येतदेव वक्तुं न्याय्यमित्यर्थे ।—पृ १८६ प २४—
पृ १८७ प ४

(3) Fr 27 a 11 3-4 In the context of Bhāmaha II 43 the commentator endeavours to show that the *upamā-dosa*, called *Hinatā*, is, really speaking, no defect at all The following passage from KLV which is, no doubt, adopted from BV makes these lines intelligible to a great extent

‘हीनता’ इति अत्र विकल्पद्वयम् । उपमानोपमेययोर्यो सामस्येन साधर्म्यं तयोरेवोपमेति वा । उपमेये वा याति पदानि तान्युपमानोपमेयविशेषणभूतानि साधर्म्यवाचीनि कर्तव्यानि । तत्रापि पक्षमधिकृत्याह—सर्वे सर्वेण [भामह २.४३] इति । न च पक्षान्तरमस्तीति न हीनतालक्षणो दोष इत्यर्थे ।
—पृ २४५, प. २५—पृ. २४६ प. ९

6) Read in this connection Prof Krishnamoorthy's paper, mentioned in fn 3, *supra*

Gnoli has correctly hit on the right reading *vikṛpadoṣa* in his fn 2 (p 25)

(4) Fr 39 (b) 11 6-7 : Gnoli discusses this passage in his Introduction (p XXXVI, paragraph no d where he mentions this Fragment twice as fr no 27, which is clearly an error. The topic, discussed here, is about the figure *śiṣṭa* (that is *śeṣa*). A perusal of this entire fragment produces a strong impression that the commentator has introduced here a discussion of the famous doctrine 'Arthabhedena tāvat śabdā bhūdyante'. For restoring these lines the following passages from (Hemacandra's) *Kāvyaanukāsana* and *Kalpalatāviveka* should prove useful श्रुत्यैक्यग्रहणं लोकप्रतीति-
तुल्यत्वपरिग्रहार्थम् । तेन दन्त्यौष्ठचोष्ठचकारवकारादिवर्णभेदे लघुप्रयन्तराललघु-
प्रयन्तरकृते च भेदे यमकबन्धो न विरुध्यते ।^v — p 299 ॥ 14-17 And,
अयमाशयः । वाक्यान्तरप्रतिभा वा [V L वाक्यार्थान्तरप्रतिभा वा] इति ।
अलङ्कारान्तरपर्यवसायित्वेनालङ्कारान्तरप्रत्याशया संगृहीताप्युपक्रमावस्थायामलङ्कारान्त-
रस्याप्रतीतेर्वाक्यार्थान्तरप्रतिभा पृथगुपदर्शिता । — p 258 ॥ 3-7

The two lines of the fragment when restored would read as यत्र तु
शब्दानामत्यन्तसरूपाणामपि दन्त्यौष्ठेचलघुप्रयन्तरकृतो भेदोऽस्ति तत्र वाक्यार्था-
न्तरप्रतिभा । तथा लङ्कारान्तरे वाक्यान्तरे वा प्रतिभोत्पद्यते ।

(5) Fr 45 (b) 11 5-6 The commentator intends this passage to serve as an introduction to Bhāmaha V 2. In a corresponding passage from KLV we have all the words of this fragment in fact, which fact clearly indicates that the author of KLV has adopted the passage from BV. The passage runs as follows

ननु किमिति सुगतसिद्धान्तप्रमाणयोरेव विचारणम् । सर्वसिद्धान्तानुवर्तनपरो
हि काव्यप्रवाहत्वेन क' पक्षपातो बौद्धसिद्धान्तं प्रतीत्याह—प्रायेण

[Bhāmaha V 2]

(6) Fr 47 (a) The text of this fragment is, on the whole, quite intelligible. This fragment may, however, be read with profit along with KLV (pp 57-59). A few expressions and lines of this Fr, however, need correction

1 2 शब्दाभिव्यक्ति × × × should be read as शब्दाभिव्यक्तिवादिन प्रति^s
अन्यतरसिद्ध [

7) In the *Sanketa* commentary of Māṇikyaśaṅkara on *Kāvyaaprakāśa* we have almost an identical passage in the same context. Probably they have adopted the quotation from a common source and this source was possibly the *Bhāmaha-vivaraṇa*.

8) vide KLV p 57 l 18

1 3 : should be read as साधयितुमिष्टो यो धर्मस्तदनुगमने य सदृश पक्ष स संपक्ष । तत्र च य सन् स हेतुरित्यर्थ⁹ ।

1 5 सामान्यमिह सवृतिसद्धिनाभिप्रेतम् from this line should be read as सामान्यमिह सवृतिबुद्धिरभिप्रेता¹⁰ ।

1 8 should be read as त च दर्शयितुमाह—इति द्वयैकानुगतिव्यावृत्ती लक्ष्य—साधुना ॥ V 25 ॥ इति सा पूर्वोक्तया भङ्ग्या¹¹ × [

(7) Fr 50 (a) 11 2-3 This passage is easy to restore with the help of the following passage from KLV

‘सो अज्ञानो दोषः’ इति । असिद्धत्वमित्यर्थः । ततो हि साध्यस्य ज्ञान नास्ति । इमे दोषाः इति । इत्थमेव समासो युक्तः । ये पुनरज्ञानं च सशयज्ञानं च विपर्ययथेति समस्य तान् कुर्वन्तीत्यज्ञानसशयज्ञानविपर्ययकृत इति व्याचक्षते तेषामज्ञानस्य ज्ञानप्रागभावस्यानुत्पाद्यमानत्वात् तत्करणविरोध¹² ।

(8) Fr 50 (a) 1 6 The following passage from KLV¹³ throws some light on this line

ननुपमानमेवास्त्विति । उपमाने खलु बिम्बप्रतिबिम्बोपम्यासो दृष्टः । चन्द्र इव मुखमित्यत्र मुखस्य बिम्बता, चन्द्रस्य तु तत्प्रतिबिम्बत्वम् । दृष्टान्तेऽपि च ‘तनुरियं क्व विलोचनहारिणी’ इत्यादौ बिम्बप्रतिबिम्बभावो विद्यते, तत् कथमुपमाया-मन्तर्भावोऽस्य न स्यादित्यर्थः ।

(9) Fr 53 (a) 17 The following line from KLV¹⁴ should help us in restoring this line :

उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्च ।

When restored it would read साम्यमिवादिप्रयोगश्च । ‘तद्दृष्टान्ते नास्ति’ इति नोपमायामन्तर्भावोऽस्याशङ्कनीयः ।

(10) Fr 50 (a) 1 8 The following passage from KLV¹⁵ throws some light on this line न चैवविधौ लक्षणं ‘तनुरियं क्व विलोचनहारिणी’ इत्यादौ दृष्टान्ते न विद्यते । तनुतापसयोर्यथाक्रमं नवमालिकाकुशगुणाम्या सहोपमानोपमेय-भावस्याशान्दत्वात् ।

9) Vide KLV p 57 ll. 21-22

10) Vide KLV p. 57 l. 22 11) vide KLV p. 58 ll. 23-24

12) Vide p 70 ll. 4-7

13) Vide p. 70 ll. 8-11

14) Vide p 71 l. 1

15) P 70 ll. 18-19

The line “तनुरिय” forms a quarter of a stanza, possibly the stanza occurs in the poem *Hayagrīvanavadha*, now lost¹⁶

(11) Fr 50 (a) 11 3-5 These lines are easy to restore with the help of the following passage from KLV¹⁷

किं पुन कारण साध्यसाधनोपन्यास उपमाने न क्रियते । मुखमिन्दुरिवेत्यत्रेति ।
एतदुक्तं भवति । उपमाने कुत्सित साध्यसाधनोपन्यास सद्दयद्वयहरणभ्रंशप्रस-
ङ्गात् । यथेव क्रियते मुखमिदमाह्लादकर कान्तिविशेषातिशययोगादिन्दुरिवेति तदा
क्लिष्ट काव्य स्यात् । यथेद वक्ष्यमाणमुदाहरणम् । एतदेव दर्शयति—तदाह इति ।

These numerous passages, which have their source in “*Udbhaṭa's Commentary on The Kāvya-lamkāra of Bhāmaha*” clearly suggest that *Bhāmaha-vivarana* itself must have been ready at hand for the author of KLV¹⁸

Finally, I refer to one passage from KLV which unambiguously corroborates this inference The author of KLV (pp 70-71) comments at length on *Bhāmaha V 56* In this comment we read

“तदुक्तम्—

इवादेरप्रतीतापि शब्दसंस्कारतः क्वचित् ।

उपमा गम्यतेऽन्यत्र केवलार्थनिबन्धना ॥ इति ।

यस्वत्र विवरणकृता उपमानोपमेयभावविवक्षा साम्यमिवादिप्रयोगश्चेति त्रितयमु-
द्घोषितं तद् बाहुल्याभिप्रायेण न तु लक्षणतया । ”

Now, the quotation “*ivaderapratiṭāpi*” etc is found introduced in his *Laghuvy-
tti* (p 29, Banhatti's edition) by Pratiharendurāja with the words “*tadāhuḥ*”
The author of KLV identifies this quotation as originating from *vivaranaḥ*,
i.e. *Udbhaṭa*, the author of (*Bhāmaha*-)*Vivarana* and thus indicating that
he must have had *Bhāmaha-vivarana* in front of him

16) This surmise is based on the context supplied by KLV (p 78 ll 8-13) On a festive occasions Hayagrīva sends his son to bring Narakāsura with him He goes to his capital but learns from the subjects of Narakāsura's death at Kṛṣṇa's hands, and his daughter's departure to forest on account of her bereavement He then proceeds to meet her in the forest with a view to offering condolences to her, seeing her practising austerities he is struck with love and points out the great disparity between her tender youthful body fit for love's joy and her hard penance

But there is one serious difficulty which prevents us from making such a surmise And it is the metre in which the two verses (1 तनुरिय etc and 11 नव-ययसि etc on p 78) are composed The quarter, however, unmistakably, reveals the influence of *Kālidāsa* (*Kumārasmābhava*, canto v 4)

17) p 71 ll 9-12

18) So it was to Hemacandra who quotes some passages from it For a contrary view, however, vide Kane's *History of Sanskrit Poetics* (p 127, 1951 ed)

IN THE VESTIBULES OF KARMA

T G Kalghatgi

I "The sage Jabali turned round and looked at me," said the parrot Vaiṣampāyana skilled in the *Śāstras*, "with an effort to recognise something that he had known before spoke gently thus 'this one too is reaping the fruits of his own misconduct'" The *Kādambarī* is a story of action and their fruits in the successive lives of living beings *Yaśodharacarita* presents a story of Yaśodhara and his mother Candramatī who suffered the effects of their misconduct in a series of births The sage Sudatta said Yaśodhara and his mother had to undergo countless suffering in successive births for having sacrificed a cock made of flour paste Similar stories bound in earlier Jaina romances like *Samarāuccakāhā* In the Buddhist literature we get narratives of this type It is reported that the Buddha described the previous life forms of men closely connected with him The Buddha as the Bodhisattva, passed through numerous previous births, as a lion, and Sumedha The Pali canon relates an account of a Brahmin, who was able to assess by seeing only the skull of a being, where his previous possessor was reborn¹ Apart from the interest in these accounts from the point of view of romance and literature, they present a deep-rooted concept of man, his actions and his destiny The concept of Karma and rebirth have been woven in the very texture of Indian thought and society

It appears that such prophecies of Karma and consequent rebirths were pronounced by intuition It is not only in India we have such experiences, but there are evidences to show that the beliefs in future births existed in other people like the Greeks and the Jews

The belief in life after death has been present in varying forms in the writings of Khalil Gibran The early stories indicate a belief in the doctrine of reincarnation that seems more than a literary device In the *Nymph of the Valley* there is a story of two lovers who meet again after two thousand years in the ruins of the Astarte² But later, Gibran joined the Neoplatonists in their belief in the return of the individual soul to God

Karma and rebirth are the basic concepts which cannot be considered in isolation The two concepts present a chain of causation, perhaps two sides of the same coin The two have been woven in the texture of Indian belief The stories concerning Karma and rebirth in literature and mythology present the foundation of Indian thought and society "The common feature of all the religious systems of India is the dogma of retribution, causality of the

1 W Geiger *Samyutta Nikāya* Part I p 289

2 *A tear and smile* Introduction by Robert Hilsiger

deed (*karma*) and conditioned by this, the beginningless chain existences following one another"³

Life in this planet is inexplicable in many ways. Happiness and misery are facts of life. Fleeting moments of joy are interspersed by moments of pain. In his Sermon at Banaras the Buddha said to his disciples that the first noble truth is the tyranny of pain. "Birth is painful, decay is painful, disease is painful, death is painful, union with the unpleasant is painful, painful is the separation from the pleasant." "What think, ye disciples whether is more, the water which is in the four great oceans or the tears which have flown from you and have been shed by you while you strayed and wandered on this long pilgrimage?" Kant while refuting the optimism of Leibniz, said "Would any man of sound understanding who has lived long enough and has meditated on the worth of human existence care to go again through life's poor play?" Schopenhauer was exasperated with the false optimism of the modern philosophers, as man is essentially a creature of pain. Life is but a pendulum swinging between pain and pleasure, desire and boredom. Happiness is negative state and only positive state is pain. In such a scheme of things there is no place for hope. But there were others who saw that the world is a pleasure garden. And man is the central figure in the drama of life. With Robert Browning they said that "God is in heaven and all is right with the world." These are the alternating emphases on life and its vicissitudes.

Happiness and misery are distributed in equal ways, some are happy and some miserable. All seek the pleasant things of life, but only some get them while others eat the bitter fruits. Very often we find good men suffer while evil men prosper in this life. King Harikandra suffered untold misery for his truthfulness. *The book of Job* presents the life of Job which is at once noble and profoundly miserable. In modern society incorruptible men suffer immensely and the dishonest prosper. This kind of personal and social inequities have been a perennial problem of provident and social injustice.

Attempts have been made to find suitable philosophical solutions to this problem. In the garden of Eden Eve ate the fruit of knowledge that was man's first disobedience and the fruit of that forbidden tree whose mortal taste brought death into this world and all our woe.⁴

3 Glasenapp *Immortality and Salvation in Indian Religion* Trans. E. T. J. Payne (Sushila Gupta 1904) Author's Preface

4 Oldenberg *Buddha* pp. 216-17

5 Kant *Failure of every philosophical attempt in Theodicy* Article

6 Milton (John) *Paradise Lost* I

Fatalists have tried to explain away the problem by referring to fate The moving finger having writ moves on and not a word can be changed of it

"And that inverted Bowl we called the sky,
Lift not thy hand to it for help – for It
Rolls as impotently on as Thou or I"

"Yes, the first Morning of Creation wrote
What the Last Dawn of Reckoning shall read"

There are philosophers who have made both physical and moral evil, from the highest point of view, nonexistent The Universe is perfect and everything is good in so far as it exists, as Augustine put it Spinoza identified reality with perfection Regarded sub specie eternitatis everything is good To Hegel also evil is unreal existing from partial point of view

But all such theories of evil considering it as unreal cannot satisfy the craving minds of the individuals who do suffer and suffer unequally "Pain is a terrible reality to him who experiences it, and the higher point of view of philosophic wisdom is untrue to facts if it ignores the experienced reality of pain"⁷ There were others who blinked at the misery of life and its inequalities in the quietistic optimism, as in the attitude of Robert Browning Attempts were also made to relieve God of the responsibilities for evil by the Dualistic theory of making good and evil independent co-eternal realities Philosophic justification of evil has come from another side Evil is flavour to the sauce and

"Our sincerest laughter,
With some pain is wrought"

And "Mere enjoyment is not our adequate end of creative purpose, nor is God (if there be a God) to be thought of as a kind of Santa clause whose one business is to make his creatives happy"⁸ "Do you not see", asked Keats, "how necessary a world of pain and trouble is to school an intelligence and to make a soul?" To the question why one man has to suffer for another's wrong doing, "we can only say that this seems to enhance morality, for it tends to bind men together in the bonds of social solidarity and helps them to realise that the life of all is involved in the life of each."⁹ Christianity has set the symbol of vicarious suffering But the problem of

7 *Rubaiyat* of Omar Khayyam L II L III

8 Miall Edward *Philosophy of Religion* (Progressive Publication, 1953), pp 245

9 *Ibid*

10 *Ibid*

moral evil associated with physical evil has been a mystery and attempts to solve this mystery have not all been satisfactory Why should the Good suffer and evil prosper We do not know

The theories of accident and Necessity (*Niyatvāda*) have failed to satisfy the enquiring minds The advancement of empirical knowledge in the field of sciences has given command over nature but has not pointed to any solution of the problem We may have to say with Omar Khayyam

"Myself when young did eagerly frequent Doctor and Saint, and heard great Argument About it and about but ever more came by the same door as in I went"

If we survey the ancient Indian thought, the doctrine of Karma has been suggested as a possible solution to this problem and it is intimately connected with the doctrine of the reincarnation of soul It is, therefore, necessary to study the problem of unequal distribution of misery and happiness in this life in the light of this theory and to see whether we can justify the ways of man to man and of God to man

There are evidences to show that belief in future birth existed in other people like the Greek and the Jewish People

Karma and rebirth are the two concepts which cannot be considered by themselves in isolation The two are causally connected They present the foundation of Indian thought and Society "The common basis of all the religious systems of India is the dogma of retribution, causality of the deed (*Karma*) and conditioned by this the beginningless chain of existence following one another"¹¹ "The notion of retribution governs all the great metaphysical systems in India so much, that Indian authors see in it the common fundamental assumption of every religious world view in general For all the great Indian systems Karma is foundational principle operating in the universe and is the driving force that keeps every individual existence permanently at work The Indian systems of Philosophy could explain the mystery of the inequality of existence and all that is enigmatic in existence by the concept of Karma

"Oh Gautama, just as a sprout has a seed for its *hetu*, as there is a *hetu* for happiness and misery, since it is a *Kārya* That *hetu* is the Karma"¹² "Misery comes in unequal ways, this difference cannot be without any *hetu* which is not seen This very unseen *hetu* is Karma"¹³

In the *Mahābhārata* there is emphasis on the force of Karma The *Upaniṣads* have envisaged a theory that all creatures are bound by Karma and

11 Glasenapp *Immortality and Salvation in Indian Religions* p 28

12 *Vīśeṣāyāyābhūṣya Gaṇadharavāda* 1611-12 and commentary

13 *Ibid*

are released by wisdom ¹⁴ Some times Karma of the fore-fathers affects even their descendents ¹⁵

The doctrine of Karma is one of the most significant tenets of Indian thought It has profoundly influenced the life and thought of the people in India ¹⁶ It is the basal pre-supposition of Hinduism, Jainism and Buddhism "One finds an unanswerable truth in the theory of Karma, - not necessarily in the form the ancients gave to it, but in the idea at its centre, - which at once strikes the mind and commands the assent of the understanding Nor does the austerer reason, distrustful of first impressions and critical of plausible solutions, find after the severest scrutiny that the more superficial understanding, the porter at the gateways of our mentality, has been deceived into admitting a tinsel guest, a false claimant into our mansion of knowledge There is a solidity at once of philosophic and of practical truth supporting the idea, a bed-rock of the deepest universal undeniable verities against which the human mind must always come up in its fathomings of the fathomless, in this way indeed does the world deal with us, there is a law here which does so make itself felt and against which all our egoistic ignorance and self-will and violence dashes up in the end, as the old Greek poet said of the haughty isolation and prosperous pride of man, against the very foundation of the throne of Zeus, the marble feet of Themis, the adamantine bust of Ananke There is the secret of an eternal factor, the base of the unchanging action of the just and truthful gods, *de.ānām dhruvāratam*, in the self-sufficient and impartial law of Karma "¹⁷

As man sows, so does he reap Our actions have their effects These effects cannot be destroyed They have to be experienced and exhausted If we cannot exhaust the effect of our actions in this life, "we have to complete the cycle of births and deaths to earn the fruits of all that we have done No man inherits the good or evil of another man The doctrine of Karma is thus closely associated with the reincarnation of soul Every evil deed must be expiated and every good deed must be rewarded If it is not possible to reap the fruits in one single empirical existence, it must be experienced on earth in a fresh incarnation Plato has made a reference to this theory in the *Laws* perhaps under the influence of Orphic mysticism, and refers to the tradition which is firmly believed by many, and has been received from those who are learned in the mysteries ¹⁸ In Indian thought, the doctrine of Karma has been developed on philosophical and scientific

14 "Karmāṇāḥ badhyate jantum vidyayā tu pramucyate"

15 *Sānti Parva* 240

16 Cave (Sedney) *Living Religions of the East* p 31

17 Aurobindo *The Problem of Rebirth*, (Pondicherry, 1952), p 84

18 *Ibid* p 85

bases "This truth of Karma has been always recognised in the East in one form or else in another, but to the Buddhists belongs the credit of having given to it the clearest and fullest universal cunciation and the most insistent importance. In the West, too, the idea has constantly recurred, but in external, in fragmentary glimpses, as the recognition of a pragmatic truth of experience, and most as an ordered ethical law or fatality set over against the self-will and strength of man"¹⁹ The Jainas have developed the doctrine of Karma on a scientific basis

Karma etymologically means whatever is done, any activity. It got associated with the after-effects of action, both physical and mental. Every *jiva* (living being) is constantly active, expressing the activity in the three fold functions of body, speech and mind. It leaves behind traces of after-effects in the physical and psychic forms. Every action, word or thought produces, besides its visible, invisible and transcendent effects. It produces under certain conditions potential energies which forge the physical effects in the form of reward or punishment. As in the case of a bond which continues to operate until, but loses its validity on, the repayment of the capital, so does the invisible effect of an action remain in potential form after the visible effect has disappeared. Actions performed in this life would be the causes.²⁰ And the present life is the result of actions performed in previous lives. So is the chain of life connected in the series of actions and their effects realised. The Karma doctrine involves the idea of eternal metempsychosis.

Karl Potter in his *Presuppositions of Indian Philosophy*²¹ has tried to interpret Karma as a form of habit. Human being faces challenges from many sides which have to be met by birth, social action and by the application of scientific techniques in order to be free from the bondage in life. But the more subtle challenges lie underneath the surface, and arise from habits themselves, which continue after the conditions that engender them have been removed, and which engender new habits which in turn must be removed somehow. This round of habits breeding habits is a part of what is called in Sanskrit *Samsāra*, the wheel of birth, which is governed by Karma, the habits themselves. Karma is described in the Jaina Philosophy as a kind of dirt which accretes to the otherwise pure *jiva* by virtue of one's actions. In the *Bhagavadgita* the dirt is described as of three kinds. "One may think of these as types of habits"²² I have not been able to

19 Ibid p. 85

20 Glasenapp (Von H.) *The Doctrine of Karma in Jaina Philosophy* (German Edition 1942) Preface

21 *Presuppositions of Indian Philosophy* (Prentice Hall, 1963)

22 Ibid

understand how Potter interprets Karma as a type of habit. Psychologists tell us that habit is a learned activity that has become almost automatic, and habit has the same relation to learning as the secondary automatic reaction has to the reflexes. The function of habit is to simplify the movements required to achieve a given result, to make the actions more accurate and to diminish fatigue, because we have a structure weak enough to yield to an influence but strong enough not to yield at once. Karma is least to be considered as habit in this sense. I cannot understand Potter's interpretation. I can only say one must be steeped in the Indian tradition in order to understand the nature and significance of Karma.

C. J. Jung, while distinguishing, Personal and the Collective Unconscious, hints at the possibility of comparing the archetypes of the Collective Unconscious to the Karma in Indian thought. The Collective Unconscious stands for the objective psyche. The personal layer ends at the earliest memories of infancy, but the collective layer comprises the pre-infantile period that is the residue of ancestral life. The force of Karma works implicitly and determines the nature and development of personality. The Karma aspect is essential to the deeper understanding of the nature of an archetype.²³ Although it is possible to say that Karma has essentially a reference to individual differences and hence a personal acquisition, yet each individual has a common heritage which he shares with the community and which shapes his being. The archetypes refer to the common heritage. To this extent they refer to the Karma aspect. However, Jung was primarily concerned with interpretation of dreams and fantasies in presenting his theory of the Collective Unconscious. 'Had he developed the archetypes of the collective unconscious, he would have reached the doctrine of Karma, the store-house of the physical and psychical effects of the past.'²⁴

Fundamentally, "the meaning of Karma is that all existence is the working of a universal Energy, a process and an action and a building of things by that action, - an unbuilding too, but as a step to farther building, - that all is a continuous chain in which every one link is bound indissolubly to the past infinity of numberless links, and the whole governed by fixed relations, by a fixed association of cause and effect, present action the result of past action as future action will be the result of present action, all cause a working of energy and all effect too a working of energy." The moral significance is that all our existence is a putting out of an energy which is in us and by which we are made and as is the nature of the energy which is put forth as cause, so shall be that of the energy

23 Jung (C. J.) *Essays in Analytical Psychology* (Personal and Collective or Transcendental Unconscious) p. 78 Footnote

24 Radhakrishnan (S.) *Indian Philosophy* Vol. I (1941) pp. 109-110

which returns as effect, that this is the universal law and nothing in the world can, being of and in our world escape from its governing incidence. That is the philosophical reality of the theory of Karma, and that too is the way of seeing which has been developed by physical science.²⁵

If it is difficult to say when and where the concept of Karma originated in India. Some traced the origin of Karma in the principle of *Rta*. *Rta* is the cosmic principle. It prevades the whole world, and gods and men must obey it. It is the anticipation of the law of Karma. The concept of *Rta* must have been originally suggested by the regularity of the movement of the sun and the moon and the uniformity in the phenomenal world. The vedic *Rtus* think that *Rta* exists before the manifestation of all phenomena. "The *Manus* come from the seat of the *Rta*" *Vishnu* is the embryo of the *Rta*, and heaven and earth are what they are by reason of *Rta*. It is difficult to say that Karma must have originated from *Rta*. The doctrine of Karma does not appear in the old hymns of the *Rgveda*. The vedic seers were mainly interested in the good of this life, and when death came they went the way of their fathers to the world where *Yama*, the first to die, ruled. The doctrine must have developed against a number of other doctrines about creation. Some regarded time as the dominant factor of creation. Others believe in nature (*Svabhāva*) as the prominent factor. There were other theories as well. Some, like the Jainas, rejected these views and said that even time and *Svabhāva* are determined by Karma.²⁶

The concept of Karma must have existed atleast a thousand years, before the beginning of the Christian era and has since become the basis and centre of religions.²⁷ It is probable that Karma and Rebirth must have been pre-Aryan doctrines which were important in the *Śramana* culture and later assimilated in the Aryan thought by the time the *Upaniṣads* were clearly formulated.

The Indian view of Karma was doubtless of non-Aryan province and it was a kind of natural law.²⁸

The doctrine of Karma for the first time appears in the *Upaniṣad* and was considered a secret doctrine conveyed only to the initiates.²⁹ It is possible that the concept of Karma was taken over from the pre-Aryan inhabitants of India, as it has been established that a high culture existed in the

25 Sri Aurobindo *The Problem of Rebirth*, pp. 88-89.

26 Tatia (N) *Studies in Jaina Philosophy* (1951) p. 220.

27 Glasenapp (N on H) *The Doctrine of Karma in Jaina Philosophy* Preface to the German Edition.

28 Nandan Smart *Doctrine & Argument in Indian Philosophy* (Allen & Unwin 1964) p. 163.

29 *Bṛ. Upaniṣad* 3.2.13.

Indus Valley before the invasion of the Aryan conquerors "Therefore a hypothesis could be advanced that the Indo-Aryans arrived at their doctrine of metempsychosis in a manner similar to that of the Celtic Druids who also appear to have taken it over as a sacred doctrine from the pre-Aryan people."³⁰ Karma was closely associated with the doctrine of reincarnation of soul. With the gradual emphasis of asceticism under the influence of *Sramana* culture, came the awareness of one's responsibility, here and hereafter. Karma was linked up with the doctrine of reincarnation of soul.

However, Karma doctrine has been widely accepted in the ancient Indian thought except by the *Cārvāka*. Karma theory has been expressed in a variety of ways from the most extreme realism which regards Karma as a complexity of material particles infecting the soul to the most extreme idealism, where it is a species of newly produced invisible force, in its highest unreal. In the *Sanyāsa Upaniṣad* we are told that *jīvas* are bound by Karma.³¹ A man becomes good by good deeds and bad by bad deeds.³² And while we thus live we fetter ourselves with the effects of our deeds. In the *Mahābhārata* the emphasis is on the force of Karma. Of the three kinds of Karma, *Prārabdha*, *Sañcita* and *Āgāmi*, mentioned in the *Bhagavadgītā*, *Āgāmi* and *Sañcita* can be overcome. Karma theory was gradually being developed in the *Bṛhadāraṇyaka* and other Upaniṣads. It has received prominence in the *Mahābhārata*. However fast man proceeds, the Karma of the past life always follows. It is there when he sleeps, when he gets up and when he walks about. He has to experience the fruits of the Karma of the actions.³³ Karma is accreted due to *vāsana* and *vāsana* is created and intensified due to the force of Karma, and there is thus the beginningless cycle of causation.³⁴ Karma as the after-effect of action has been intimately linked up with the Karma as action, as the effects of action have been primarily referred to the actions of the individuals. Manu has divided the actions of men into bodily (*kāyika*), verbal (*vācika*) and mental (*mānasika*) as, for instance, murder and threat are *kāyika*, speaking untruth is *vācika* and desiring wealth of another is *mānasika*.³⁵ Karma as act has also been differentiated as *sāttvika* (right), *rājasa* (charged with emotions) and *tāmasa* (ignorant). But regarding the effects of action Karma gets *sañcita*, *prārabdha* and *āgāmi* distinctions. The distinction between *sañcita* (accumulated), *prārabdha* (operating) and *āgāmi* (in future) is also important. *Sañcita* has to be

30 Glasenapp (Von H.) *Immortality and Salvation in Indian Religions* (Sushil Gupta, 1961) p. 22

31 *Sanyāsa Upaniṣad* II, 18

32 *Br. Upaniṣad* III, 2, 13

33 *Śānti Parva* 181

34 *Ibid.* 211

35 *Manusmṛiti* 12.67

exhausted and it cannot be experienced at once as some portion of it may bear bad and some good effects. For instance, some may produce effect in the 'sarga' and some in the 'naraka' and therefore they have to be experienced at different times but all that Karma has to be exhausted. That part of the *Samskāra Karma* which begins to operate is called 'Prārabdha Karma'. The *Vedānta Sūtra* mentions the distinction between *prārabdha* and *anārabdha karmā*. The Karma which has started operating and which an individual has brought with him out of *Samsāra* needs to be exhausted. The *anārabdha Karma* can be destroyed by *jñāna*. However, one who has attained *jñāna* has also to await till the *prārabdha Karma* that he brought with him at the time of birth gets completely exhausted. But if he forcibly decides to give up his life before the *prārabdha Karma* is exhausted he has to be reborn to experience the fruits of the remaining Karma.³⁶

In Buddhism there is no substance as soul. What transmigrates is not a person but his Karma.³⁷ When the series of mental states which constitutes the self resulting from a chain of acts ends, there would still be some acts and their effects which continue and the *vyākāra* projects into the future due to the force of the effects of Karma. The Buddhists distinguish acts accompanied by *āsrava* (impure acts) from pure acts which are not accompanied by *āsrava*. *Samsāra* is the effect of Karma. Our present happiness and misery are the fruits of what we have done in the past. Operation of Karma can be considered as a principle of moral life, as a force limiting and particularising personality and as a principle of conservation of energy in the physical world. Buddhism also accepts the principle that inequalities in life are due to the accretion and operation of Karma in individuals. In the *Miṇḍa Pañhā* "venerable Nagasena", asked the king, "why are men not all alike, but some short-lived and some long, some sickly and some healthy, some weak and some strong, some poor and some rich, some base and some noble, some stupid and some clever?"

"Why, your majesty", replied the Elder, "are not all plants alike, but some astringent, some salty, some pungent, some sour, and some sweet?"

"I suppose, your Reverence, because they come from different seeds."

"And so it is with men." They are not alike because of different Karmas. As the Lord said "Beings each have their own Karma. They are born through karma, they become members of tribes and families through Karma, each is ruled by Karma, it is Karma that divides them into high and low."

"Very good, your Reverence!"³⁸

36. *Vedānta Sūtra* 4.1, 13-15.

37. *Abhidhamma Kosā Bhāṣya* iii 24.

38. *Miṇḍa Pañhā* (Trenckner), p. 65.

In Buddhism Karma has an extensive function as it determines not only his individual qualities, the circumstances of his life and fate, but also creates an external world to be experienced by the being in question³⁹ According to *Sarvāstivādins*, the sun, the mountains and the rivers are only contents of my consciousness determined by Karma Not only the fate of all earthly communities but those of an entire world system are determined by the Karma of all the apparent individuals who were born in it⁴⁰ The fruits of retribution of acts include not only the sensation but also everything that determines sensation Three kinds of acts produce agreeable (*sukha-vedantiya*), disagreeable (*dukkha*) and indifferent sensations Similarly, some acts produce immediate effects because their retribution cannot be interrupted by an act allowing the fruit in another existence as, for instance, matricide, patricide and murder of an *arhat* etc In other cases the retribution may be arrested by an acquisition of spiritual stage called *kṣānti* (patience), *anāgāmi* (quality of a saint) and arhatship An existence is projected or caused by Karma and human existence cannot be projected except by good Karma The fruits of Karma may be of general kind as for instance towards the end of a cosmic period (*antarakalpa*) plants are crushed by rains and stones and they bear little fruits The creation of Karm is the result of Karma

The idea of the pollution of the soul due to karma has been largely allegorical in other religious philosophies in India, while the Jainas 'have adopted it in the real sense of the word' and have worked out into an original system⁴¹ The Jaina conception of Karma must have been completely developed after a thousand years of Mahāvīra's *nirvāṇa* The *Sihānāga*, *Uttarādhyāyanaśūtra* and the *Bhagavatsūtra* contain general outline of the doctrine and the details have been worked out in the *Karmagrantha*, *Pañcasāṅgraha* and the *Karmaprakṛti* In working out the details, there have been two schools of thought 1) *Āgamika* and 2) *Karmagranthika*

Jainism is, in a sense, dualistic The universe is constituted of the two fundamental categories *jīva* (living) and *ajīva* (non-living), soul (*jīva*) has been described from the noumenal and the phenomenal points of view. From the pure and ultimate point of view, *jīva* is pure and perfect It is characterised by *upayoga*, the formic energy It is simple and without parts It is immaterial and formless⁴² It is characterised by *cetanā* It is pure consciousness From the phenomenal point of view *jīva* is described as possessing four *prāṇas* It is the lord (*prabhu*), limited to his body

39 Yamakami Sogen *Systems of Buddhist Philosophy* (1912), pp 50-66

40 Glasenapp *Immortality and Salvation in Indian Religion* p 29

41 Glasenapp (Von H) *The Doctrine of Karma in Jaina Philosophy* p 15

42 *Dravyasaṅgraha* 2

(*dehamātra*), still incorporeal, and it is ordinarily found with Karma⁴³ The *jīva* comes in contact with the external world, *ajīva* The *jīva* is active, and the activity is expressed in the threefold forms—the bodily, in speech and mental This is called *yoga* Yoga brings its after-effects in the form of Karmic particles, which veil the pure nature of the soul The souls are contaminated by the Karma which is a foreign element, and are involved in the wheel of *samsāra* This contamination is beginningless, though it has an end It is difficult to say how the souls got involved in the wheel of *samsāra* Caught in the wheel of *Samsāra* the soul forgets its real nature and the efforts to search for the truth are obscured by the passions The inherent capacity of the soul for self-realisation is also obstructed by the veil of Karma⁴⁴ It is subjected to the forces of Karma which express themselves first through feelings and emotions, and secondly, in the chains of very subtle kinds of matter invisible to the eye and the instruments of science It is then embodied and is affected by the environment, physical and social and spiritual We, thus, get various types of soul existence

Karma, according to the Jainas, is material in nature It is matter in a subtle form and it is a substantive force It is constituted of finer particles of matter The kind of matter fit to manifest Karma fills the universe It has the special property of developing the effects of merit and demerit By its activity due to the contact with the physical world, the soul becomes penetrated with the particles of Karmic body (*Karma-jarita*) which is constantly attached to the soul till it succeeds to be free from it 'Nowhere has the physical nature of Karma been asserted with such stress as in Jainism'⁴⁵ A moral fact produces a psycho-physical quality, a real and not merely a symbolic mark, affecting the soul in its physical nature This point of view has been worked out in detail in the form of mathematical calculations, in the *Karmagrantha*

The Jaina tradition distinguishes two aspects 1) the physical aspect *dravya-karma* and 2) the psychic aspect (*bhāva-karma*) The physical aspect comprises the particles of Karma (*Karma-pudgala*) accruing into the soul and polluting it The psychic aspect is primarily the mental states and events arising out of the activity of mind, body and speech They are like the mental traces long after the conscious states experienced vanish The physical and the psychic Karma are mutually related to each other as cause and effect⁴⁶ The distinction between the physical and the psychic

43 *Tattvārtha-sūtra* 6.1

44 *Ibid*

45 Glasenapp (Von H.) *The Doctrines of Karma in Jaina Philosophy* Foreword by Zimmerman

46 *Aśvaśāstrī* (N. S. Press, Bombay, 1915), p. 51

aspects of Karma is psychologically significant, as it presents the interaction of the bodily and the mental due to the incessant activity of the soul

This bondage of the soul to Karman is of four types, according to nature (*prakṛti*), duration (*sthit*), intensity (*anubhāga* or *rasa*) and quantity (*pradeśa*)⁴⁷

Even as a pudding (*modaka*) having ingredients used for curing gastric trouble cures the ailment, as does the pudding having ingredients removing biliousness or phlegm, so also the Karmic particles which have become *Jñānāvarāṇṭya* Karma veils knowledge, *darśanāvarāṇṭya* veils *darśana*. Similarly the effect of one *modaka* is restricted to one day and another for two days so the duration of Karma working for long time like Thirty *Sāgaropamas* or short time of forty-eight minutes. In the case of varied intensity, as the pill measuring a *prastu* or two, so have the Karma particles under the influences of passions (*Kāṣāyas*) due to *Yoga* (bodily, speech and mental activity) the soul attracts Karmic matter (*Karma pudgala*) which is then associated with the soul. As a lamp with its wick draws in the oil and converts it into the flame which is its body, so does the soul attract, due to attachment etc. the material aggregates and transforms them into Karmic matter⁴⁸

Karma can be distinguished into eight types: 1) *Jñānāvarāṇṭya*, that which obscures right knowledge, 2) *darśanāvarāṇṭya*, that which obscures right intuition, 3) *vedanṭya*, arousing affective states like feelings and emotions, 4) *mohanṭya*, that which deludes right faith, 5) *āyu-karma*, determining the age of the individual, 6) *nama karma*, which produces various circumstances collectively making up an individual existence like the body and other special qualities of individuality, 7) *gotra karman*, which determines the family, social standing, etc. of the individual, and 8) *antarāyakarma* which obstructs the inborn energy of the soul and prevents the doing of good actions

Each kind of Karma has its limits in time within which it must exhaust itself. The accumulated Karma brings a transcendental hue or halo to the soul which is called *leśya*. There are six *Leśyas*. These *Leśyas* have predominantly a moral resultant.

Karma is a substantive force. It has the property of developing the effects of merit and demerit. The Karmic particles build up a special body which is called *Karma-śarīra* which does not leave the soul till its emancipation. Karma has its psychic effects also. *Bhāva-Karma* is immediate to the *Jīva*, while *Dravya-karma* belongs to the body. Five classes of Karmic conditions are mentioned. On account of the rise (*udaya*), suppre-

47 *Karma grantha*, 32

48 *Tattvārtha Sātra Bhāṣya* Ṭīkā (pt I)

ssion (*upasana*), annihilation (*laya*), suppression-and-annihilation, (*kṣaya pasama*) and psychological effect (*parinama*), the soul has five conditions of thought and existence⁴⁹ In the usual course of things, Karma takes effect and produces results The soul is said to be in *audayika* state Karma may be prevented from its operation for sometime In this state it is still present, like fire covered by ashes The soul is in the *aupasamika* state When karma is annihilated, it is in a *Kṣayika* state The fourth state is the mixed state The last, unconditioned, state leads to *mokṣa*

The distinction between the types of karma is based on the types of *mūlaprakṛti* and a number of *uttaraprakṛti* They in turn get into smaller divisions Of these we have eight *mūla prakṛtis* and 148 *uttara-prakṛtis* On the basis of the five categories of knowledge, there are five types of *jñāna taranīya karma* The first four produce greater or less degree of obscuration But the last one destroys omniscience altogether There are nine types of *darsanāvaranīya karma* The first four (1) *caḥṣu* (2) *acakṣu*, (3) *avadhu* and (4) *ketala* obscure intuition The effects of the remaining intuition obscuring karma are felt in (1) sleep (*nidrā*), deep sleep (*udrā-nidrā*), (3) sleep while standing (*pracalā*), (4) sleep while walking (expressing bodily action) (*stya-nagradhā*) This is analogous to somnambulism They produce psycho-physical conditions which exclude all possibility of perception The *vedanīya karma* has two types (1) causing pleasant feeling (*sātva-vedanīya*) and (2) unpleasant feeling (*asātva-vedanīya*) In gods and men *sātva-vedanīya* is predominant *Mohanīya Karma* has two groups (1) those deluding the right intuition, and there are three of them (i) *mithyātva-vedanīya*, (ii) *saṃhyaktva-vedanīya*, (iii) *misra-vedanīya* The second group *cāritra-vedanīya* has two sub-groups (i) *kaṣāya-vedanīya* and (ii) *nokaṣāya-vedanīya* There are sixteen *kaṣāya-vedanīya* based on the four passions and four degrees of intensity of each passion The second group has nine types based on six quasi passions (*nokaṣāya*) like laughter etc and three sexes The *Āyu Karma* has four subtypes which determine the life span of an individual in bell, plant and animal life, human life and celestial world

The *Nāma Karma* has a large number of subtypes according to the various forms of embodied existence, with reference to *gati*, *jāti* and *śarīra* *Gotra Karma* determines the status of an individual as of high and low *Antarāya-Karma* is of the following types :

- (1) that which obstructs the inclination of giving gifts
- (2) that which prevents the enjoyment of things
- (3) that which lasts only for the period of enjoyment
- (4) that which prevents the enjoyment of things that lasts for some time and
- (5) that which prevents the free expression of energy

Of the eight main types of Karma, the four *jñānāvaranīya*, *dāriyāvaranīya*, *mohaniya* and *antarāya* are *ghāti Karma*, as they obscure the capacity of knowledge and intuition, delude the soul into wrong ways and obstruct its inherent energy. Some of them are completely obscuring (*sarva-ghāti*) and others are partially obscuring (*deśa-ghāti*). But even in this the soul still retains an element of right knowledge and intuition, as a very dark and dense cloud cannot completely cover the lustre of the sun or the moon. In that case it would mean the conversion of spirit into matter.⁸⁰ The infinitesimal part of the pure and perfect knowledge ever remains, as a rule, uncovered in any form of existence of the soul.⁸¹ For example, Karma which covers *Kevalajñāna* is regarded as *sarva-ghāti* while other subtypes of *Jñānāvaranīya Karma* are considered as *deśa-ghāti*. Same is the case with Karma covering *Kevala-dāriyāna* and that which covers other types of *darsana*. The predilection for untruth (*mithyātva*) completely obscures the desire for truth. Still the desire and capacity for knowing the truth about worldly things remains unobscured. The analogy of the cloud is useful here also.⁸² The soul, thus, cannot lose all its characteristics even if it is infected by *sarva-ghāti Karma*, otherwise it will be matter. *Deśa-ghāti Karma* obscures knowledge partially. It also obstructs in the same way intuition and energy. For instance, even the least developed organism has the minimum necessary energy for the process of metabolism and movement of individuals into different births due to *antarāya Karma*.

The *aghāti Karma* (non-obscuring) consists of all the sub-types of (1) *vedantiya*, (2) *nāma* (3) *gotra* and (4) *āyu Karma*. They do not obscure any fundamental quality of the soul. They only appear like *ghāti karma* when experienced along with them.⁸³

Karma has also been classified into (1) auspicious (*śubha*) and inauspicious (*aiśubha*) types. Those which lead to enjoyment of pleasure are auspicious and those which lead to suffering are inauspicious. However, perfect state is to be realised when all activities, auspicious or inauspicious, are stopped. Thereby both types of Karma are not accreted to the soul. Such activities lead to influx of *Karmāśrava* by which Karma matter flows into the soul.⁸⁴

The Buddhists have classified Karma on the basis of different principles. There are four types of Karma on the basis of the functions they

⁸⁰ *Karma Grantha*. 2

⁸¹ *Nandī Sūtra* 2

⁸² *Ibid*

⁸³ *Ibid*

⁸⁴ *Tattvārtha Sūtra* VI 1-2,

perform (i) Karma which conditions birth after death, (ii) that which sustains other Karma but does not itself cause rebirth, (iii) Karma which obstructs and weakens other Karma and (iv) Karma which obstructs and overpowers other weak Karma. On the basis of the priority of fruition we get four types: (i) serious Karma like killing the mother, (ii) that which is just before death, (iii) Karma which is repeatedly done and (iv) Karma which is of a light kind. According to the time of fruition, we get (i) Karma which gives its effect in this life, (ii) that which gives effect in the next life, (iii) Karma giving effect in some later life and (iv) that which is ineffective. On the basis of the plane of the life of fruition there are (i) inauspicious Karma producing misery, (ii) auspicious Karma producing better life of desire (*kāmaśānta bhūmi*), (iii) moral Karma which produces its effects in the plane of form (*rūpāśānta*) and (iv) that which produces Karma in the formless plane. But Buddhism maintains that involuntary actions whether of body, speech and mind, do not constitute Karma and therefore cannot bring about the results accruing to Karma. It only means that unwilled actions do not modify character. Viśubandhu says that an act is karmically effective to the full extent which has been willed and carried out and which is approved after completion. If for instance, the carrying out of an action is omitted or the completed action is regretted, then the karmic effect is thereby lessened. In Buddhism the motive of the action is also important for determining the extent of creation of Karma of an individual.

We shall now briefly analyse the classification of Karma as mentioned by the Yoga School. The traces of action (*Karmāśaya*) fructify into enjoyment and sufferings and these are the merits and demerits. The passions of (i) lust, (ii) greed, (iii) delusion and (iv) anger produce the traces. On the basis of the nature of fruition of Karma, Yoga has classified Karma determining the nature of the next life as (i) various kinds of birth like human, subhuman and divine, (ii) different spans of life and (iii) various enjoyments and suffering.⁸⁵ These can be compared to the *nāma*, *āyu* and *vedanīya* Karma of the Jainas. These karma fructify either in this life or in the life to come hereafter. Yoga also gives a four-fold distinction of karma based on the consideration of the nature of the activity that produces it.⁸⁶ The cruel activities are under the grip of passions and they give rise to the dark Karma. There are also mixed activities which give rise to dark and white Karma. Similarly, white karma traces are generated by moral activities, and the colourless karmic traces are produced by activities which are neither motivated by selfish nor by worldly desires. Only the ascetics can express such activity. The colourless karmic activity leads to emancipation. The

⁸⁵ *Yoga Darśana* II

⁸⁶ *Ibid*

Yoga classification of karma traces on the basis of the colour of the action of the individual souls can be compared to the Jaina conception of the influx of Karma (*Karmāśrava*) into the soul and consequent colouration of the soul

III It is difficult to give logical proofs for the principle of Karma as producing the effects for the cycle of birth and death. Discursive and rational argument cannot be put forward for the proofs of Karma and its effects. The inequality in the status of individuals is an evidence to show that there are some reasons which must have produced these inequalities.

In the absence of the belief in the Karma operating in the individuals as a consequence of good or bad actions, it is difficult to explain the variety of living beings and their varying states in this empirical world. Ideas of fate and necessity cannot explain the predominant inequality in the status of individuals.⁵⁷

The doctrine of Karma is a self-evident principle which cannot be proved nor need it be proved. It is a postulate which no philosopher has found it necessary to prove.

For all the great Indian systems Karma is just the all-ruling principle operating in the whole universe, the driving force that keeps every individual existence permanently at work. Even the theistic systems have never ventured to dispute the force of Karma that operates with iron necessity. God is not able to rule arbitrarily without the law of Karma, on the contrary, Karma is the guiding force to which he must conform for the creation and the governance of the world.⁵⁸

The real proof of the truth of Karma theory is to be found in the words of the revealed scriptures or in the utterances of the great enlightened ones. These revelations and utterances have been handed down for centuries to posterity. In them they seek the really unshakeable foundation of their faith, just as Christian theologians derive the unassailable certainty of the immortality of the soul not from rational proofs, but from the revelations.⁵⁹

The logical justification for the doctrine of Karma, the Jainas say, is not possible from the ultimate point (*niscaya-naya*). It is the expression of the highest knowledge and experience of the seers. We must accept it as authority. Similarly when the ascetic, named Kaśhadevala, saw the newborn Siddhartha Gautama he was at once delighted and sad, delighted because

⁵⁷ *Saṅkhyā Sūtra* V, 20, VI, 41, *Karma Grantha* I

⁵⁸ Glaseranapp *Immortality and Salvation in Indian Religions* p. 34,

⁵⁹ *Ibid*

he saw the vision of Siddhārtha as one to be the Buddha, and sad because he saw that he would not live to see that glorious day. This need not be taken as mere fable. It has a great significance in presenting the experience of a seer. And, "Oh Agnibhūti, Karma is *pratyakṣa* to me, the omniscient being, just as your doubt is *pratyakṣa* to me"⁶⁰

IV The problem is how to escape from the bonds of Karma. In ancient India philosophers referred to it in various ways. The Mīmāṃsā school has found out a way for obtaining the release from the bonds of Karma by giving instructions for performing certain types of acts. Acts are divided into three types: (1) *Nitya* (daily acts), like *Sandhyā*; (2) *Naimittika* (occasional) like performance of rituals and worships on special occasions. Both these kinds have to be performed. (3) *Kāmya* are actions motivated by desires and impulses. Then there are acts which are to be prohibited *niṣiddha* as they are motivated by desires and impulses. By performing the *kāmya* actions one has to take a series of births according to the effects of Karma accrued and has to experience the effects in these births. These also should not be performed as they bring the influx of Karma. One has to balance the effects of Karma by performing some actions like *Nitya* and *Naimittika* and avoiding *Kāmya* and *Niṣiddha* actions. The *prārabdha* karma is exhausted by it being experienced in this life. When suffering in this world, in heaven and hell are exhausted, the *Ātman* reaches the state of release. This is the *karma mukti*, and *naikarmya siddhi*. But the Vedāntins do not think that by *naikarmya* one succeeds in reaching the goal as *Naikarmya* does not result from abstinence of actions nor does one obtain release by giving up actions.⁶¹ Moreover, *sañcīta* Karma cannot be exhausted in this way because of the effects of two contrary *sañcīta* Karma like heavenly happiness and suffering in hell, and it is not possible to experience both at the same time. Sometimes meritorious actions previously performed by a man wait for fruition until he has escaped from the pain of this worldly life. Therefore, the Vedāntins say that by the Mīmāṃsā way the release is not possible, nor is it possible to give up action altogether as no one can even for a single moment escape *karma* (action) in the world altogether.⁶² The only way to escape from the wheel of life is by *jñāna*, knowledge in the sense of the realisation of the identity of the self and the absolute. In this sense *karmanā vidyate jantuh, udayā tu pramucyate* is to be understood. All Karma is reduced to ashes in the fire of knowledge.⁶³ As the seed which has been burnt does not take root, so the Karma which has been destroyed by *jñāna*

60 *Vīṣṇusāmyaka Bhāṣya*, *Ganadharavāda*, 1611-1612

61 *Bhagavadgītā*, 3.4

62 *Ibid*

63 *Ibid*

does not fructify ⁶⁴ One who has acquired knowledge is not defiled by Karma as the lotus leaf does not hold water ⁶⁵ The Absolutist philosophy does preclude the possibility of detailed instructions of how to realise this state of release on the basis of the attainment of *jñāna* Some of the paths to be pursued would be *yoga* of Patañjali, meditation on the absolute and self, *bhakti* (devotion) and renunciation of the fruits of efforts

The impact of the Karma theory was so profound in Indian thought that detailed and casuistical attempts were made to calculate the fruits of Karma experienced by individuals in the cycle of births In the *Manusmṛiti* we get the description of the fruits of Karma one experiences due to various activities that he performs For example, one who steals gold will be afflicted in the next life with poor nails He who takes alcohol will have black teeth He who kills a Brahmin will suffer from consumption One who is unchaste with the wife of his teacher will have skin disease ⁶⁶ One who steals the property of a good man or Brahmin descends into the hot hell of *pāṇḍakunda* for as many years as there are hairs on his body, he is then reborn three times as a tortoise and so on ⁶⁷ And for good actions he who digs a pond or improves an old one reaches the heaven of the gods He who gives food obtains good memory and other mental gifts in the next life The story of Yeśodhara and Amṛtamātṛi is a narrative of the long series of effects of Karma in their chain of existences The Buddha narrates the successive life story of a man who was greedy and was reborn as an elephant ⁶⁸

Such statements cannot be interpreted literally They can be understood in the sense that a definite deed has a tendency to mature and fructify in a definite Karmic effect This tendency is strongly modified more or less by the effects of other actions The Indian doctrine of Karma is not merely, like the doctrine of retribution in western religions, a theory of rewards and punishments which we have to expect in the future for our deeds in this existence, but it will show the causes why we are in our present life precisely as we are in our present life and why we have the fate that we are experiencing ⁶⁹ Schopenhauer said that the moral meaning of metempsychosis in all Indian religions is not merely that in a subsequent rebirths we have to atone for every wrong we commit, but also that we must regard every wrong befalling us as thoroughly deserved through our misdeeds in a

64 *Mahābhārata Vanaparva*, 199–206

65 *Chāṇ Upaniṣad* 4.14.3

66 *Manusmṛiti* XI.49 and *Yājñavalkya smṛiti* III.209

67 *Devībhāgavata Purāṇa* IX. ch. 33

68 *Anguttara Nikāya* 10. M.177

69 Glaseranapp *Immortality and Salvation in Indian Religion*, p. 30

former existence.⁷⁰ This gives the double character of Indian doctrine of Karma as presenting retribution and also explanation for the present state of existence of an individual.

The analysis of Karma and the involvement of *jīva* in the wheel of *samsara* due to the impact of Karma on it raises a fundamental question as to how the soul which is immaterial and simple is affected by the karmic particles which are material in nature. Some think such a contact between contradictory entities is difficult to accept. But Indian philosophers have discussed the problem of relation of the spiritual and the non-spiritual from different points of view. The relation of the spirit and the non-spirit is responsible for worldly existence. Apart from the gross body, there is the subtle body (*śukṣma śarīra*) which links the spiritual. The Nyāya-Vaiśeṣika and the Mīmāṃsā regard the unseen potency (*adrṣṭa*) as a quality of the soul and is responsible for the formation of gross body with the help of the mind (*manas*). According to Sāṃkhya-Yoga *linga śarīra* is the subtle body and it is formed due to the perversion or the affliction (*klesha*) of the principle of *buddhi* which is an evolute of the *prakṛti*. With the Sāṃkhya-Yoga *puruṣa* is immutable and it undergoes no change and the *prakṛti* and its evolutes are changing. The subtle body of the Jaina is a karmic body. It has a number of potencies. The nature of karmic body is determined by this integrated existence of the soul which is at any moment of existence is an integration of these potencies. Due to its relation with karma the soul gets passions (*kaṣṭhas*). This relation is beginningless. And the question why the pure soul should come to be invested with the impurity of matter is one of fact as ultimate as its own existence. We find that the soul is not free and perfect which the demands of logic makes us accept as the indubitable presupposition. As the soul is immortal and timeless, so also is matter. "It is not profitable to question the possibility of a fact. It is there."⁷¹

According to the Nyāya-Vaiśeṣika the conditions of bondage like *pāpa* and *punya* inhere in the soul as qualities and in the absence of the bondage the soul becomes free. The Sāṃkhya-Yoga believes that the world process and their conditions belong to *prakṛti*. The conscious principle, *puruṣa* does not belong to it although it is involved in the world process. The Vedānta distinguishes the spiritual from the material. But this distinction is empirical and karma belongs to the world of illusion and is not something belonging to the spirit. But the Jainas do not accept the quality of distinction between Spirit and Matter. The Jaina presents the relation of identity and difference between the spiritual soul and matter. They become somehow identical in the state of worldly existence. The material (*mūrti*) can affect

70 *Parerga* II, para 188

71 Taina N. *Studies in Jaina Philosophy* (Banaras) p. 223

the spiritual (*amūrtā*) The existence in this world is a concrete association of the spiritual and the material, as consciousness which is non-material is affected by intoxicating drugs which are material In the state of worldly existence, the soul, in common with karmic matter, gets material form (*mūrtatva*) which is regarded as only a characteristic of material form ⁷² Jainas distinguish between material karma (*dravya karma*) and psychic aspect (*bhāva karma*) *Dravya karma* and its psychic aspect are mutually related as cause and effect, each of other ⁷³ The Jainas believe in the concrete identity of the soul and the karmic matter in the state of bondage The karmic matter mixes with the soul in much the same way as milk mixes with water or fire with iron In the stage of bondage the soul gets a kind of susceptibility to establish relation with the non-soul and this susceptibility is a state of the soul in conjunction with matter The influx of karma (*āśrava*) and the bondage (*bandha*) into the soul are due to the inherent activity (*yoga*) and passion (*kaṣāya*) The intensity (*anubhāga*) and the duration (*sthiti*) of the bondage of the soul with karmic matter depends on the passions In the case of *aśubha karma* the stronger the passion the longer and the more intense are the duration and the fruition of karma. But the intensity of fruition of *śubha karma* varies inversely as the strength of the passion ⁷⁴ The Jainas have given a fabulous mathematical calculation of the duration and the intensity of karma ranging from thirty *sāgaropama koṭikoṭi* years of the maximum for *antarāya karma*, seventy for deluding (*mohanīya*) karma and thirty for *āyu* and *nāma karma* The minimum duration is 48 minutes The intensity of karma depends on the depth of the pleasurable and painful experience In the case of *aśubha karma* the depth of suffering varies directly with the intensity of the function of karma and the gradation of intensity is of four degrees, (1) *eka sthānika*, (2) *dvi sthānika*, (3) *tri sthānika* and (4) *catursthānika* The first intensity group consists of those intensity classes (*rasa sparśhaka*) whose groups have atoms of less intensity than in those of the second group Similarly less intensity will get the second as compared to the third group and so on ⁷⁵ The stronger of the passions (*anantānubandhi*) leads to bondage of the fourth degree group The second type of passions (*apratyākhyānāvaraṇa*) belongs to the second intensity *Pratyākhyānāvaraṇa* has the third intensity and *saṃyojana* belongs to the first group of only seventeen types of *aśubha karma* as (1) 5 *antarāya karma*, (2) first four *jñānāvaraṇīya karma*, (3) first three *darśanāvaraṇīya karma*, (4) karma that arouses urge for male sexes, (5) and four types of karma giving

72 *Dharma Saṃgraha Gāthā*, 626

73. *Ajñāsaṃgraha*, p 51

74 *Karma Grantha* 2

75. *Ibid.*

rise to fourth type of *sanyalana kaṣāya* ⁷⁶ In the case of *śubha karma* the bondage is reverse The *anantānubandhi kaṣāya* leads to the second degree of bondage of *śubha karma*, as there is no bondage of the first ⁷⁷ The Jains have worked out the analysis of the bondage of intensity (*anubhāga-bandha*) of karma

The influx of karmic matter into the soul is incessant due to the activities (*yoga*) of the soul The bondage of the soul with reference to the volume of karmic matter and the space of the soul occupied by it is called *pradesa bandha* The volume of karmic matter entering the soul varies directly as the measure of the activity of the soul The function of *yoga* is two-fold, (1) *pradesa bandha* and (2) *prakṛti bandha*, which determine the nature and type of bondage like *jñānāvaranīya* etc But the nature of the activity is determined by the types and intensity of *kaṣāya* However, although *mithyātā* (perversity), *avīratī* (non-renunciation) and *kaṣāya* (passion) are absent, the *yoga* alone produces *pradeśa* (space) occupied by the karma particles around the soul *Prakṛti bandha* of the *vedanīya* in some spiritual stage gives subsidence (*upasama*) of karma

76-77 Ibid

હોથલ નિમાગરી અને ઓઠો જમ તથા ઉર્વશી-પુરુષ

પુષ્કર ચ દરવાકર

સૌરાષ્ટ્ર, કચ્છ અને રાજસ્થાનમાં હોથલ અને ઓઠો જમની પ્રેમકથા ખૂબ લોકપ્રિય અને જાણીતી છે તે તે પ્રદેશની લોકગોલીમાં આ લોકકથા આને ય અનેક લોકોને વિહ્વાલ છે અને તે તે પ્રદેશની લોકગોલીમાં તેને ગ્રથસ્થ પણ કરવામાં આવેલ છે

હોથલ પદમણીની લોકકથાના મહત્ત્વના એ પાઠો ગુજરાતી ભાષામાં સાપે છે તેમાં એક છે સ્વ શ્રી ઝવેરચંદ મેઘાણી સંપાદિત કથા 'હોથલ'માં અને બીજો પાઠ મળે છે સ્વ. શ્રી જીવરામ અજરાર ગોર સંપાદિત 'ઉઠો કેર અને હોથલ નિમાગરી'માં

આધારબીજની વિચારણા માટે આ બંને પાઠો મહત્ત્વના છે આ બંને પાઠોવાળી વાચકની કથા વાર્તાવાનાના-Trait study-તુલનાત્મક અભ્યાસ માટે ખૂબ ઉપયોગી બની શકે તેમ છે લોકભોગ્ય બનાવવા માટે જરૂરી ફરકાર કરેલ લોકકથાનું કાઠું કેવું ટાપી શકે, વતે માટે સ્વ શ્રી ઝવેરચંદ મેઘાણીની કથા 'હોથલ'નો અભ્યાસ કરવો સવિશેષ જરૂરી છે, જ્યારે સ્વ શ્રી ગોરની લોકકથા 'હોથલ નિમાગરી અને ઉઠો કેર' આધાર બીજના ઉકેલ માટે વિશેષ ખપમાં લાગી શકે તેમ છે પુરાણકથા અને દત્તકથાના બેઠને પામવા માટે પણ આ કથા ઉપયોગી બની શકે તેમ છે ડૉ સિદ્ધ થોમ્પસને બતાવેલા લોકવાર્તાના બ્યાર્તક લક્ષણોને નજર સામે રાખી લોકવાર્તાનો અભ્યાસ કરવા માટે પણ આ બંને પાઠો ખપમાં લાગી શકે તેમ છે આમ, આ લોકકથાઓ અનેક દૃષ્ટિએ લોકશાસ્ત્રને અભ્યાસ સામગ્રી પૂરી પાડી શકે તેમ છે

પણ વ્યક્તિ માત્ર આધાર-બીજના અભ્યાસ માટેની જ ચર્ચાવિચારણા કરવાની છે અને માટે સ્વ. શ્રી ગોરની લોકકથાનો પાઠ વધુ ઉપયોગી બને તેવું લાગે છે વાર્તા-સાર આ પ્રમાણે છે.

હોથલના પાલક પિતાનું નામ સાગણ નિમાગરો વતની કચ્છનો (ગામનું નામ નથી મળતું.) હોથલ તેને જ ગલમાંથી મળી હોથલ રૂપવતી હોથાથી સૌ માનતા કે તે ખાન-દાન કુકુંબની કન્યા હોવી જોઈએ હોથલના રૂપના કારણે તેને ઇન્દ્રની અસર કહેતા તેને ફેવી સ્ત્રી પણ માનતા તે દેવાગનામાં ખપતી

હોથલ વયમાં આવી ત્યારે તેના માટે અનેક માગા આવવા લાગ્યા, પણ તેણે પોતે જ તેના પાલકપિતાને લગ્ન અંગેની અનિચ્છા પ્રકટ કરી

હોથલ રાપર તાલુકાના સર્ધ ગામની નૈઋત્યે આશરે એક માઈલ પર હોથલ પરાના ડગરમાં કાતરી કાઠેલ બોયરાના ધરમાં કેટલાય દિવસ સુધી એકાંતમાં રહેતી, તેણે હોથી નિમાગરો નામ ધારણ કર્યું તે ધલુડાના સરદાર બાબલિયા સખાની યોથ વાળવા નીકળેલ, વારે રસ્તામાં તેને બાઈએ દેશવટે કાઠેલ ઓઠો જમનો તેના રસવા સાથે બંટો થયો આ જાણે હોથલે વેશવધો કરી પુરુષનો વેશ સન્ન્યો હતો, તેણે બંને મળીને ગાબલિયાની યોથ વાળી અને આઠેક દિવસ સાથે ગાળ્યા તેથી પરસ્પર પ્રેમભાવ જન્મ્યો

તેઓએ છૂટા પડતી વખતે કુળ અને વેદના અનુભવના આદેશ નિરસથી મનાવ નહીં
 યુ દોસાવી તાવન નડાસન મગવરમા વન્ઓ ઉતારોને નહાવા પડી

આમ એકના વાના નીકળ્યો તેનો યોડા ક્યાં દૂર નીકળી ગયો હતો, તેથી તેની
 ભાળ મળવવા ત નિ વ્યાજવાળી જગ્યા-તળાવની પાળ પર ચઢ્યો તેણે હોથલના યોડાને ઝાડ
 સ વે માવન નતરા તેના વન્ઓને ઝાડ નીચે પડવા જોયા અને હોથલને તળાવના પાણીમા
 તન્તી નમે નેતર આદા જમ ઝાડ નીચે આવી હોથલના વસ્ત્રો પર ભેસી ગયો, ત્યારે
 દાવન તન વન્તા છાડીને જવા ડુલુ, પણુ આદા જમ તે ન માન્યુ ત્યારે જરા ક્રોધમા
 મ્ચુ 'તમે દાન અદા થી આદા જમ્ઓ, પડીથી આપણે વાતચીત કરોશુ'

ત્યાર આદા જમ કહ્યુ તુ મને પચણુનાનુ વચન આપ તો હુ તને કપડા આપુ '

તે દાન હોથલે કુહો કહ્યો ઉદા અરગોથી સે, લગે સરવર પાર,
 કધાસુ, મેજ ગાવ, જિકો તોજે મનમે !

"હે આદા, તુ સરોવરની પાળ ઝોળગી આવેા જા, પછી આપણે તારા મનમા જે
 વિચાર છે, તે કરોશુ અર્થાત્ પચણુશુ "

પછી હોથલે આદા સામે શરતો મૂકી

(૧) આપણા નમ થયા પછી હુ નમારી સાથે તમારા ઘરે નહીં આપુ, પણુ જ્યા
 હુ રહુ ત્યા નમારે પણુ રહેતુ પડશે,

(૨) હુ કોણુ છુ, મારુ નામ શુ, આ વિગતો કોઈને કહેવી નહીં,

(૩) આ શરતોના ભંગ થશે કે તત્ત જ હુ તમને ત્યજી જઈશ.

આદા જમ આ શરતોના સ્વીકાર કર્યો અને તેઓ પરજ્યા તેઓ કુ ગરની ગૃહમા
 દુશ્કે વય રથા જખરા અને જેસગ નામના બે પુત્રો થયા એક ક્લિસે આદો જમ તેના
 બે પુત્રો સાથે કુ ગરની પત્થરનિયા પર બેઠો હતો, ત્યારે મોરે ડોકના ત્રણ કડકા કરીને ઝીગારવ
 કર્યો, જખરાએ મોરના માથે પાણુડાનો ધા ર્યો ત્યારે આદા જમ જખરાને કહ્યુ કે મોરસો
 નિમરાયેલ સગાવહાવાઓની યાદ તાણ કરાવે છે તો તેને મારીએ નહીં આદાને તે ક્ષણે
 વહાનુ જનન અને સગાવહાવા યાદ આવ્યા તે ઉદાસ બન્યો તે જ ધરીએ તે સ્થળે હોથલ
 આવી વહી, તે આદા જમને ઉદાસ જોઈને કારણુ પૂછ્યુ ત્યારે આદા જમ કહ્યુ કે વતનની
 યાદ ઉદાસી બનાવે છે, સગાવહાવાનો વિયોગ હવે સાલે છે

બને રન્ય કાળી વાતચીત થઈ અને છેવટે નક્કી કર્યુ કે આદા જમના વતનમા
 જતુ ખડુ, પણુ વતનમા હોથન કોઈ પુરુષ કે સ્ત્રીને મળશે નહીં અને આદા જમ હોથલ
 અજેની કોઈ વાત કોઈને કહેવી નહીં

તેઓ વતનમા ગયા હોથાએ નાના ભાઈનો સ્વીકાર કર્યો તેની પત્ની મીણાવતી
 મ્ચુ પામી હતી તેથી આદાના કુ ખતુ હવે કોઈ કારણુ ન હતુ હોથીએ આદાના હોથમા
 રાજ્યની લગામ સોપી આદો જમ મેડીવાળા મૂળ મહેલમા હોથલ સાથે રહેવા લાગ્યો,
 હોથન કોઈને મળતી નહીં, તેથી હોથલના અંગે સગાઓ વારેવારે આદાને પૂછા કરતા
 પણુ તે મો બહાર એક વેણુ પણુ કાઢતો નહીં, આથી લોકોમા વાતો થવા લાગી કે આદા

જામે કોઈ અનુભવી જાતે નરના રાખી છે, ને લોકો ઝોઢા જામની અને હોથલની નિદા કરવા લાગ્યા કે ખબર નથી કે તે હવથી જી કાણ છે ?

ઝોઢા જામ એક વખતે નશામાં ચક્રચુર હતો ને લોકો તેની અને તેની સ્ત્રી હોથલની નિદા કરવા લાગ્યા, પૃચ્છા પણ કરવા લાગ્યા, ત્યારે ઝોઢાએ કહ્યું કે મારા ઘરમાં અનેક સિદ્ધિઓને વરેલી ગર્વગતી દેવાગતી અને બાલભાણીસરના ધલુડા સોદા સામે બહારવટુ કરનાર પ્રસિદ્ધ સાગળી નિમાગતી પાળક પુત્રી છે અને લગ્નથી બેડાયેલ છીએ

આમ, ઝોઢા જામે ગુપ્ત વાતને પ્રગટ કરી દોવી તે સમાચાર હોથલના કાને આવ્યા કે તરત જ તેણે ચાર ચિઠ્ઠીઓમાં જુદું જુદું લખ્યું

- (૧) તમે કમ્બલ ડરેલ શરતોનો ભગ કર્યો છે, તેથી તમને તજુ છુ
- (૨) હુ તમને નિત્ય જોઈ શકીશ, પણ તમે મને નહો જોઈ શકો
- (૩) હુ તમારી અને બંને પુત્રોની કાળજી અતરિક્ષમાં રહીને રાખીશ
- (૪) આપણા બંને પુત્રોના લગ્ન વખતે તેમને પોખવા આપીશ

આ ચિઠ્ઠીઓ આપીને તે ચાલી ગઈ ઝોઢાને જ્યારે આ ખબર પડી ત્યારે તે વિચેગના લીધે ગાડા જેવો બની દિવસો કાઢવા લાગ્યો

ઝોઢા જામના પુત્રો વચમાં આવ્યા અને થળના બે સોદા સરદારોની ખુબસૂરત કન્યાઓ સાથે બંનેના સગપણ ને વિવાહ થયા બંને કુવરો પરણી ખોરડે આવ્યા, ત્યારે તેમને પોખવા હોયન હાજર રહો મોટી વહુએ સાસુ પાસેથી નવલખો હાર માગ્યો, જે હોથલે આપ્યો પણ નાની વહુએ સભાળ અને નિરતર સામીપ્યની માગણી કરી

હોથલે તેનો સ્વીકાર કર્યો અને પછી કાયમ ઝોઢા જામ સાથે હોથલ રહી

અંતની ભૂમિ પરની આ દત્તકથા ઝગવેદ કાળ જેટલી જૂની છે ઝગવેદમાં ઉર્વશી પુરુરવાની કથા છે, તેની સાથે આ કથાનો અનુબંધ છે ઉર્વશી-પુરુરવાની કથા સાથે આ લોકકથાને ઘણું મળતાપણુ છે ૫

પુરુરવા પૃથ્વી પરનો મર્ત્ય માનવ છે, જ્યારે ઉર્વશી આપસરા છે, હોથલ પણ આપસરા હતી,^૭ તેવું દેહેવું છે બંને ગધર્વ લગ્નથી પરણે છે, અને પરણતી વખતે ઉર્વશી ત્રણ શરતો મૂકે છે (૧) દિવસમાં ત્રણથી વધુ આલિંગન ન લેવા (૨) નગ્ન દેહે પુરુરવાએ ઉર્વશીને દષ્ટિ સમીપ ન થવું (૩) ઉર્વશીની ઇચ્છા વિરુદ્ધ સહચયન ન કરવું અને જે આમાંથી કોઈ શરતનો ભંગ કરવામાં આવશે કે તરત જ ઉર્વશી પુરુરવાનો ત્યાગ કરી ચાલી નીકળશે પણ લગ્ન પહેલાં જ પુરુરવાએ આ શરતોનો સ્વીકાર કર્યો હતો જ

સ્વર્ગ મૂકીને પૃથ્વી પર આવેલ ઉર્વશીનો વિચેગ ગાધર્વો ન સહી શક્યા, તેથી તેઓએ શરતભંગ કરાવવા માટે યુક્તિઓ લગાવીને પુરુરવા નિર્વસન સ્થિતિમાં ઉર્વશી સમીપ ઉપ-સ્થિત થયા, અધકારને વિદ્યારવા વિશ્વતને પણ ચમકાવી અને ઉર્વશીની નમ પુરુરવા પર દષ્ટિ પડતા તેને શરતભંગ થયો લાગવાથી ઉર્વશી, હોથલની જેમ, ચાલી નીકળી અને પુરુરવા ઉર્વશી વિના પાગલ બની ગયો હસડપે રનાન કરતી ઉર્વશીએ કુરુક્ષેત્રના સરોવર તીરે પુરુરવાને જાણે તેને દયા ઉપજી અને ઉર્વશીરૂપે તે પુરુરવાની સમીપ થઈ ત્યારે પુરુરવાએ ઉર્વશીને વિનવણી કરી કે તું પાછી આવ

અતે દેવોના વરદાનથી પુરુરવાએ ઉર્વશીની પુન પ્રાપ્તિ કરી,

આમ નાનકડાનું વપ ન્હોતી પુરાણ-થા-Myth-સાથે હોથલ પદ્મભૂમિના નાતો ફીટ
 ની નાટકીય દ્રશ્ય છે. ઉર્વશી-પુરુવાની કથા અતિ પ્રાચીન પ્રેમકથા છે. તેનો કના-
 પદ્મ તેા અમન બાદે તવા બળતરે એ વળી આ કથા પ્રતીકાત્મક પણ છે. ઉવશી-
 પુરુવાની સાખી સમજી કયા સ્વયંદેશી મળતી નથી, પણ શતપથ બ્રાહ્મણમાંથી સાપેડે
 ૧૪ મ્હવદ મા માન બદલ નવાદાનક મૂતો મળે છે પણ આખી કથા 'શતપથ બ્રાહ્મણ'ના
 ૪૬ સંસ્કરણના મત પ્રમાણે મહાભારત નિપવુપુરાણ અને અન્ય પુરાણોમાં પણ આ કથા મળે છે.
 ઉર્વશી-પુરુવાની મ્થાના આટલા મુદ્દાઓ તુનનાત્મક દષ્ટિએ ઉપયોગી છે.^{૧૦}

- (૧) 'અમન' નાનું માનવને રહે છે
- (૨) નમ નાટ નીકારવાની રાતો દેવાગના માનવને કહ્યું છે
- (૩) નમનમ જ થાય છે અને દેવાગના માનવનો ત્યાગ કરે છે
- (૪) દેવાગના દસક્રમારો કેપે પરિવર્તનને પામે છે
- (૫) દેવાગના એકાત્મક સેવે છે
- (૬) અશિત માનવ પ્રત્યે દેવાગનાને અનુકંપા જન્મે છે અને છેવટે

(૭) પુન મિત્રન

હોથલની લોકકથા નીચેના મુદ્દાઓ પરવે જ ઉર્વશી-પુરુવાની પુરાણ કથાને મળતી છે

- (૧) દેવાગના જેવી હોથલ-નાગીનુ ઓઢા જામ સાથે લગન
- (૨) લગન અગેની હોથલની ગરતો
- (૩) રાતનમ જ અને ઓઢા જામનો ત્યાગ
- (૪) હોથલનો એકાત્મક વાસ
- (૫) પુનગમન અને ઓઢા જામ સાથેનો કાયમી વાસ

આમ ઓઢા જામ અને હોથલની દત્તકથા સ્વયંદેશી અને શતપથ બ્રાહ્મણની ઉર્વશી-
 પુરુવાની કથા સાથે અકલ્પ્ય સામ્ય બતાવે છે

ઉર્વશી-પુરુવાની કથા પુરાણકથા Myth છે જ્યારે 'હોથલ'ની કથા સ્થાનીય
 દત્તકથા-Local Legend બનવા પામે છે. તે કથામાંનો પ્રસંગ નવમી સદીનો હોવાનું
 કહેવાય છે, તેમ જ તેના રાજવંશ, કુળ પિતાબ્રાતાના નામો, વસવાટ મથળો, બ્રમણુરથળો
 ઇત્યાદિના નિશ્ચિત નામો મળે છે. આમ બ્રમણુરીલ અને પાખાળી પુરાણકથા દત્તકથા
 બનેલ છે, પણ મળેલા તેા ઉર્વશી-પુરુવાની કથા જ છે, કેમ કે આ બંને કથાનું આધાર-
 બીજ એક જ છે, પેન્ડર લખે છે કે આ આધાર-બીજ હ સ્વનમારી (Swan-Maiden)
 નું છે, અને તે પ્રાચીન સંસ્કૃત સાહિત્યમાં જડે છે.^{૧૧}

સંસ્કૃત સાહિત્યમાં આ પુરાણકથા પૂર્ણપણે વિકસી અને રૂપને પામ્યા પછી તે
 ભારતીય અન્ય ભાષાઓ અને બોલીઓમાં લોકબોલ બની^{૧૨} અને તેમ બનતા કીક કીક
 સમય પણ વ્યતીત થઈ ગયેા.

એ કે ઉર્વશી-પુરુવાની પુરાણકથાના પૂર્વ અને પશ્ચિમના દેશોમાં અનેક રૂપાંતરો
 મળે છે.^{૧૩} ગ્રીસમાં તે કથા ક્યુપિડ અને સાઇકની^{૧૪} કથાના નામે, જર્મનીમાં 'સ્વાન
 મેઇડન'^{૧૫} ના નામે, ફાસમાં મેલુસિનાની^{૧૬} કથા તરીકે, સ્કોટલેડમાં 'ધ સીલ ગુમન'^{૧૭}
 તરીકે અને બિસ્સીઓની લોકકથાઓમાં 'ધ વિન્ડ મેઇડન'^{૧૮} તરીકે ઓળખાય છે. 'કથા
 સરિતસાગર'માં મરુતિની કથા છે, તે પણ આજ આધારબીજની કથા છે.^{૧૯} ભાગવત

પુરાણના કૃષ્ણ ગોપીઓના વસ્ત્રોનું હરણ કરે છે, તે પ્રસંગ પણ આવો જ છે, તે પણ અત્ર નોધવો રહ્યો ૧૦ આમ ઋગ્વેદમાથી જન્મેલ આ કથા ભારત ભૂમિ પર લખાયેલ શતપથબ્રાહ્મણ, વિષ્ણુપુરાણ, ભાગવતપુરાણ અને અન્ય પુરાણોમા વિકાસ પામી આ ધરતી પર લાલન પાલનને પામે છે ૨૧

યુરોપની પ્રાચીન મૂળ લોકકથામા 'હસકુમારી'ના આધાર-બીજનો જરાય અણસારો મળતો નથી તે કથા અને તેના આધાર-બીજ ભારતવર્ષમાથી યુરોપના ૨૨ દેશોમા આવેલ છે ૨૩ આ જ રીતે આ પુરાણકથા આફ્રિકાના અને મધ્ય એશિયાના દેશોમા પ્રસારને પામેલ છે, ભારત પર થયેલ મુસ્લિમ-આક્રમણોને લીધે ૨૪

પૂર્વના દેશોમા પણ આ પુરાણ-કથા અને તેનું આધાર-બીજ ધૂમતું જોવા મળે છે જપાનમા ઉર્વશી-પુરુરવાની પુરાણ કથાએ નામ બદલ્યું અને ત્યાં તે જાણીતી છે હિકે-હોહો-ડેમીના નામે ૨૫ મહાભારતમા શાતનું અને ગંગાની પુરાણકથા પણ આ જ આધાર-બીજની કથા છે રાજસ્થાનમાની ધાધળની ઢથા પણ આનું જ પરિવર્તન લાગે છે

આમ, આ પુરાણકથા, ખૂબ વ્યાપક, વૈશ્વિક છે, ૨૬ દેમ કે તેનું કથાવસ્તુ અતિ મોહક છે જગતના વાર્તા સહિત્યમા આવું અદ્વિતીય કથાવસ્તુ લાગે જ જોવા મળે છે એ કથાવસ્તુ છે માનવ અને દિવ્ય તરવ વચ્ચેના પ્રેમ સબધનું

આવી કથાઓના લક્ષણો અને આધાર બીજની ચર્ચા સ્થિત થોમ્પસને વિગતે કરી છે ૨૭ અને સારરૂપે તારવ્યું છે કે દેવાગના જોડે માનવ પુરુષ શરતોના સ્વીકાર કરી લગ્ન કરે છે અને શરત ભંગ થતા દેવાગના પુરુષને ત્યજીને ચાલી જાય છે ૨૮ દૂકમા, બે પ્રેમીઓ લગ્નથી ગદાય છે પણ તેમની વચ્ચે શરતો છે અને શરતોના ભંગ થતા દેવાગના ચાલી જાય છે સ્થિત થોમ્પસને જાણે હોથલ અને ઝોઢા જાનની વાર્તા જાણી હોય અને તેના પર જ લખતા હોય તેવી અદાએ કથાવસ્તુનું માળખું આપતા કહે છે નાયક દેવાગનાને વરે છે અને સુખમા દિવસો નિર્ગમે છે ૨૯ કોઈ એક પ્રસંગે નાયકને વતનમા જવાનું યાદ આવે છે પત્ની તેના માટે સમતિ પણ આપે છે અને રત્ની નાયકને કડક જાહેરમા કહે છે કે જો શરતભંગ ન થાય, તેની પૂરેપૂરી કાળજી લેજે તે પણ કહે છે કે તેના મોઝેથી તેનું નામ ન ઉચ્ચારાય કે તેની જીભથી તેના નામનો સાદ પણ નહીં દે ! નાયક વતનમા જાય છે અને પોતાની પત્ની અંગેની ડકાશ હાકે છે, ત્યારે તે તેની પત્નીને ગુમાવે છે પતિ પોતાની પત્નીની શોધમા નીકળે છે અનેક મુશ્કેલીઓમા આવી પડે છે તેને તે પાર કરે છે, છેવટે બંનેનું પુન મિલન થાય છે

હોથલ અને ઝોઢા જાનની આ જ લોકકથા છે તેનું આધાર-બીજ પણ 'શરત-ભંગ અને ત્યાગ'નું છે સ્થિત થોમ્પસ તેના માનક (Type)નો ક્રમાંક ૪૦૦ આપે છે ૩૦

હોથલ અને ઝોઢા જાનની સ્થાનીય ફતકથાનો માણકતતુ આમ, જગતની અનેક લોકકથાઓ સાથે જોડી શકાય, અને જગતની લોકકથાઓના ડાયરામા તેને પણ માનવતુ સ્થાન જરૂર મળે

હોથલ અને ઝોઢા જાનની ફતકથામા વચનભંગના આધાર-બીજ ઉપરાંત પણ બીજા અનેક આધાર-બીજો સમાવિષ્ટ છે, જેના માટે એક અલગ લેખ લખવો જરૂરી બને !

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सागरचंद-रइउ

सीयाहरण-रासु

संपादक

प्राध्यापक हरिवल्लभ चू. भायाणी

प्रास्ताविक

अपभ्रंशोत्तर कालकी एक विरल रासकृति

जो ताड़पत्रीय हस्तपत्र से यद्वा पर प्रस्तुत सागरचन्द रचित 'सीयाहरण-रासु' का सम्पादन किया गया है उसका वर्णन इस प्रकार है

स्थान एव स्वरूप

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छन्द संख्या ८०

सागरचन्द ने अपने को सरवाल गच्छ के 'वर्षसूरि' (=वर्षमानसूरि) का शिष्य बताया है। सरवाल गच्छ की उत्पत्ति विक्रमीय १२वीं शताब्दि के आरम्भ में राजस्थान के श्रीमाल या मिणमाल नगर से मानी गई है। उस गच्छ के आचार्यों के ईसवी १२ वीं-१३वीं शताब्दी के लल्लेख प्राप्त हैं। मुनि कान्तिसागर के जैन धातुप्रतिमालेख (प्रथम भाग १९५०) में यि से १२८६ के एक प्रतिमा लेखमें सरवाल गच्छ के वर्षमानसूरि के शिष्य जिनेश्वरसूरि का निर्देश मिलता है (पृ० ३) वही हमारे सागरचन्द के गुप्त ये या उससे भिन्न यह निश्चित रूप से नहीं कहा जा सकता। गणरत्नमहोदधि के कर्ता वर्षमानसूरि का समकालीन पण्डित 'सागरचन्द ईशवी बारहवीं शताब्दी का गण्य मान्य विद्वान् होनेका निर्देश मोहनलाल दलीचन्द देशाई के जैन साहित्य के सक्षिप्त इतिहास' में पाया जाता है (पृ २२४, २५४)। यह सागरचन्द्र गुजरात के चौलुक्य रूपति सिद्धराज के मन्त्री उदयन का पुत्र था। यह सीयाहरण रासु के कर्ता से भिन्न ज्ञात होता है। भाषा दृष्टि से हम देखें तो 'सीयाहरण रासु' की भाषा ईसवी १२ वीं १३ वीं शताब्दी की जान पड़ती है। यह भाषा उस समय की है जब साहित्य भाषा में अपभ्रंश से प्राचीन गुजराती में संक्रमण हो रहा था। इन सब के आधार पर हम 'सीयाहरण रासु' का रचना काल १२ वीं १३ वीं शताब्दी के बीच रख सकते हैं। इस समय में रची हुई कृतियाँ बहुत कम पाई गई हैं। रामायण-विषयक प्राचीन रास कृतियाँ भी अत्यन्त विरल हैं। इस दृष्टि से 'सीयाहरण-रासु' का महत्व स्वयंप्रतीत है। इसकी ओर की कृति 'सीयादेशि-रासु' भी इसके पश्चात् प्रकाशित की जायगी।

सम्पादक

सागरचन्द-रहस्य

सीयाहरण-रासु

[1B]नवकारिवि सुयएवी सुय-रयण-विहसिय
पोत्थय-कमल-धरीया कमलसणि सठिय ॥

*

[१ संबुक्क-विहाणउं]

पमणउं रासु गुरूण नमेविणु
अहो जण निसुणहो कन्नु घरेविणु ॥
पुच्छिउं गोयम-सामी सेणिय-राएण
'भयव सीया-हरण कहि महु-रसरेण' ॥१
तावहि पमणइ गोयम-सामी
सासय-सिव-सुह-सिद्धिहि गामी ॥
अत्थि पुरी मण-हरणा सावत्थिय-नामा
मणि-कचण-धण-धन्ना बहु-रयणहँ जम्मा ॥२
सा पुरि पालए दसरह-राओ
उम्मड-भड-परिवारिय-काओ ॥
सयलंतेउर-सारा तसु तिन्नि पहाणिय
केगइ अवर सुमित्रा वर गेहिणि राणिय ॥३
अवरह राउँ सुमिच्छह लक्खणु
केगइ-जायउ भरहु स-लक्खणु ॥
केगइ वर-लद्धाप भणियउ दसरह-निवु
'भरहइ दीजइरज्जु पिय होइ महा-निवु' (१) ॥४
वणि पट्टवियइ रासु स-लक्खणु
सीयहँ सहियउ मं करि कु-वि खणु' ॥
हक्कारिउ पउमामो लक्खण-भर-सहियउ
आसणु देविणु ताण परमत्थु वि कहियउ ॥५

मूल के पाठ : ६० ॥ नमो वीतरागाय ॥ प्रारंभ : पोषय ११. कंड. ३४ तिपहा-
णीय ४१. जायओ. ४.३ लवा
६४ हुन्ति ७४ गओ, पउमामु ५ पावउआ ८१ विमिवि. ९.१ लछने. ९
सिमिवि, ५ लखणु ६ भाहिणए रने.

‘पडिवन्नउ वर हुतउ अग्नेहि’

सो मगिउ केगइ सुणि तुम्हिहि ॥

अवितह-वयणारंभा नर हुति जि सिद्धा
[2A] तेण मई वण-गमणे तुम्हि सिद्धा इट्ठा’ ॥६

तावहँ पभणइ राहुवु वयणु

‘रक्खेवउ मई पियरह ऊणउँ’ ॥

सीया-लक्खण-सहिओ वणि गउ पउमामो
दसरहु छेइ पवज्जा महि सुजइ भरहो ॥७

गय-गंडा-हरि-सरह-भरीए

पत्ता विग्नि वि तहिँ अडवीए ॥

एत्थतरि पउमेण वुच्चइ सोमिची
‘अच्छहुँ भाय सुदेण छच्चिय पिय-सुची ॥८

बहु-गिरिवर-तरुयर-सऊन्ने

अच्छहुँ तिन्नि वि डडारन्ने’ ॥

गय-गजिय हय-वोरे वणि अच्छइ पउमे
लक्खणु चवल्-सहावो माहिँडइ रन्ने ॥९

कत्थइ खेलावइ भिभल करि

कत्थइ पुणु उत्तासइ केसरि ॥

कत्थइ कलुण-गिएणं मोहइ सारगा

कत्थइ करिण कलाए दमिया मार्यगा ॥१०

कत्थइ पुणु उम्मूलइ तरुयर

मुट्ठि-पहारिहिँ चूरइ गिरिवर ॥

कत्थइ मज्जण सलिले सेच्छाइ रमेइ

कत्थइ भिल्ल-पुल्लिदा सगामि जिणेइ ॥११

कत्थइ सीया-राम-गुरूणं

भाणइ वण-फल छेवि तरूण ॥

एव विह लीलाए वणि अच्छइ लक्खणु ।

तेत्थु पुणु सवुक्को साहइ विज्जा खणु ॥१२

१०. १ कच्छइ २३ ४ कथइ ११ १ हुमूलए तरुयर २ चुरए ३ कथइ मज्जण
४ सेछाए ५ कथइ १२ १. कथइ, पुल्ल २. तरुण ४. अच्छइ लक्खण ५ संपुक्को,
१ बीजा

खरदूसण अनु चंदनहाए
 अगरुहो भूसिउ विज्जाए ॥
 पइसिउ वण-जालीए ज[2B]सि साहइ रन्ने
 लक्खणु तेत्थु पराओ सवुकासन्ने ॥१३
 तावह तहिँ रवि-किरण-सहस्सु ।
 देक्खइ लक्खणु खग-पहासु ॥
 त लेविणु हत्थेहिँ वाहिउ वण-जालिहिँ ।
 छिन्नित सिरु सवुका सिद्धउँ फल आसिहिँ ॥१४
 देक्खेविणु तहिँ सिरु रुहिरारुणु
 चित्तइ लक्खणु 'कि एउ दारुणु' ॥
 अगणिय-सत्तु भवोहा गउ राहव-पासे ।
 पणमिवि खग-करगो साहइ वित्त से ॥१५
 'विरुयउ भाइय पई किउ कञ्जु
 आवेसइ को गविसउ अञ्जु' ॥
 एत्थतरि तसु माया आवइ लेवि भत्तु ।
 ता देक्खइ महि-बट्टे गय-जीविउ पुत्तु ॥१६
 सा देक्खइ संवुक्कह मरण
 रोयइ चदनही अइ करुण ॥
 'हा हा पुत्त स-रूया गुण-निहिँ सवुका
 केण तुमं मारंते मारेविणु सुका' ॥१७
 पुणु पुणु रोयइ करुण-पलावे
 सुमरती सवुक्क दुहावे ॥
 वियल्लिय-सोगत्ताए लगिय पय-मग्गे
 'केण पुणु महु पुत्तो पट्टवियउ सग्गे' ॥१८
 केत्तिय-मग्ग-गया सा देक्खइ
 विन्नि कुमर कीडंता पेक्खइ ॥
 पिच्छवि काम-सरूवा सुरवर-सठाणा
 चदनहिय स-वियारा सचल्लिया पाणा ॥१९

१३ १ चंदनहाए २ भुक्षिक ३ साहइ ४ तसु. ५ संवुक्का १४. १. किरिण,
 देक्खइ ५ संवुक्का ६ सिद्धं १५ २ चित्तए ३ स १६ १ कञ्जु, २. अञ्जु,
 पुत्तइ १७. २ यइ ३ सरूया १८ ६ पट्टवियजो सग्गे १९. १ विन्नि.

ता किञ्जइ विज्जाइ वळेण
 तरुण-तरइउँ रूउ स्वणेण ॥
 आधो-गव-कर-जुयला [3A]विहसिय-नयणुला
 नव-जोयण-संपन्ना ससहर-वयणुला ॥२०
 आइ(१)वि चदनहा स-वियारा
 ता समासिय वे-वि कुमारा ॥
 कोइल-कल-कठेण पभणिज्जइ रामू
 'मुंजि मई वर-तरुणी सफलउ करि जम्मू' ॥२१
 एत्थंतरि वुच्चइ रामेण
 'न य मुंजउँ पर-तिय नियमेण ॥
 जो मुंजइ पर-नारी विसयामिस-लुद्धउ
 सो नरु नरइ पबेइ कस-घाय-समिद्धउ' ॥२२
 जाबेविह-वयणहिँ वारिय
 ताव पओहर नहिहिँ विदारिय ॥
 तोडिय-सिर-केसाप तणु नहिहिँ विवारिय
 गय रोयत नहेण खरदूसण साहिउ ॥२३
 'सामिय पई नाहेण अनाहो
 महु मारिउ संवुक्कु गुणोहो ॥
 दसरह-नाय-सुपहिँ लच्छीहर-रावहिँ
 मारिउ असि-छट्टिपहिँ अइ निम्मय-पावेहिँ' ॥२४
 तोडिय केस नहेहिँ विदारिय
 तिण रोयंती एत्थु पराइय' ॥
 रोसारुण-मुह-नयणी थिउ भीसण दूसण
 इकारिउ दहवयणो मारेवउ लक्खणु ॥२५
 खरदूसण चउरस-वळेण
 सच्चवियउ ईतउ रामेणे ॥

२०. १ कीज्जाए, कीज्जाए; 'वळेण' छप्पार कर 'वळेण' ५ संपत्ता २१. १ चदनहा
 २२. १. परसिह. २. मुंजइ ४ लद्धया ५. नरए २३ नहिहि ६ साहिउ २४ ५
 २५. १. विदारिय २. तेण, एत्थ पराइय. ६ मारेवउ.

‘लक्खण जो तहँ वहियो तसु केरउँ सेन्नु
 आवह गयणयलेण भाइय आसन्नू’ ॥२६
 [3B] तावहँ लक्खणि वुच्चह रामो
 देव जिणेवउ महेँ सगामो ॥
 अच्छि तुम रक्खतो सामिय बइदेही
 सीह-नीनाउ मुपसु जइ जीतु वरीहि’ ॥२७
 षावह तावहँ खग-करगो
 जुत्तिहिँ लक्खणु पर-वलि लग्गो ॥
 उम्मूलह गिरि-तरुणो मारह गय-तुरया
 मुट्ठि-पहार-मुयाहि सचूरह रहिया ॥२८
 जुञ्ज करेविणु तेत्थु पहुत्तु
 मारिउ खरइसणु बलवत्तु ॥
 अक्खिउ सेणिय तुञ्जु सवुक्क-विहाणउँ
 निसुणह सीया-हरणु ज वीत्तु चिराणउँ ॥२९

*

[२. सीया-हरण]

एत्थतरि लंकापुरि-नाहो
 बहु-मड-चडयर-वीर-सणाहो ॥
 पुप्फ-विमाणारूढो चारण-धूवतो
 आवह गयणयलेण देक्खह सीय इंतो ॥३०
 ‘किं सगह हुतिय वण-वासे
 भाइय अछर बम्मह-पासे ॥
 ता किं महु रूवेण विञ्जा-लच्छीए
 जइ एवविह-रूया न रमउँ सुहछीए ॥३१

२६ १ खरदुसण, पलेण २ रामेण ४ सेन्नु ५ यलेण ६. आवह, २८ १. करगु, २ परपलि ५ पहाह २९ १ खरदु ४ विहाणउ ३० ४-६. मारिज नें ही गई हैं ५ वलेण ३१ १ दुत्तिय.

आमागिणि वीजा-नाणेण

जाणइ रावणु सच्चु खणेण ॥

दसरह-सुउ एहो रामो अनुविजिय सीया

ओ जुअइ सगामे लक्खणु अमइया (१) ॥३२

अरिय कियउ दोहिं वि सकेओ

सीह-निनाइ जाणित मेओ ॥

मुअइ सीह-निनाओ रावणि कवणेण

गउ राहवु वेगेण लक्खण-नाएण ॥३३

कारिवि विअए रुयउँ अतरु

नीजइ बइदेहो देसतरु ॥

रा[4A]हवि अनु सुह-सीले सा निरु नेहाउल

हीरती विलवेइ गुरु-विरह-भयाउल ॥३४

‘हा हा राहव हा सोमिती

केणइ हउँ हीरउ विलवती ॥

निमुणिवि सीय-पलावा अइ-निदुदुर घोरा

रोयहिँ अमु-जलवा वण-देवय-नियरा ॥३५

मावु मुणिवि विलवइ हीरती

सीलारक्खणि दइ-निय-विती ॥

बहुविइ सीय-पलावा निमुणिवि भारडु

पहणइ कंचु-पहारे दहवयणु पयडु ॥३६

जा निहणइ कंचु-पहारेण

ता मारिउ सो पलि खणेण ॥

‘अहव न जौयसि सुहए लोयण-जुयलेण

ता’ जेअए दहवयणो ‘पहणिसु पाएण’ ॥३७

एअ भणेणिणु चळिउ जावहँ

तमु विज्जाहरं सम्मुह तावहँ ॥

रयणजहिं नामेण

आमंडल भीचो

निय-सामिहिँ निरु भत्तो

विदुरि वि नोसिओ ॥३८

३२ १ श्री. ३४ ५ विलवेइ ३५ १ सोमिती, ‘हीरउ’ मार्जिन में दिया है
३३ १ अ. ३७ १. पहारेण, ५ तां ३८ १ भणेणिणु

तक्खणे सीय-पलाव सुणेह
 विज्जाहर तावहँ चितेह ॥
 'का पुणु विलवए नारी एह करुण-सरेण'
 जाव नियह जा दिट्ठा ता सीय खणेण ॥३९
 'एह महु सामिहि' भहणि निरुत्ती
 को पुण एहो अवहरह तुरंती ॥
 ता पेच्छह दहयणो काम-सरहि' विद्धउ
 चितह 'पर-तिय-हरणो एहो चोरु पसिद्धउ ॥४०
 अच्छउ सामि-पासि जाएवउँ
 एउ मई निय-पहु-कज्जु करेवउँ'
 एउ चितेवि मणेण सो हक्कह रावणु
 किर पत्तउ वेगेण सीहह पचाणणु ॥४१
 'रे रे पाव हयास सुणेही
 कहि' चछिउ हरेवि वइवेही ॥
 एह राहव-[4B]वर-भज्जा मामडल-भहणी
 सोमिचिहि' भउजाया अम्हहँ पुणु पहुणी' ॥४२
 एव भणिउ सो तसु आहिहइ
 जिह गय-कलहु गहंदह लुक्कह ॥
 विणिह-वि वज्ज-सरीरा निय-जाणहि' चडिया
 जुज्झहि' पडिपहरेहि' गुरु-मच्छर-भरिया ॥४३
 एक्कु बलवँ वनु समर-वियक्खणु
 तह-वि हु दससिरु पाडिउ तक्खणु ॥
 सो जंपिज्जए तेण 'किर तुहुँ बलवँतउ
 किं पक्खहि' पहरेण मुच्छा सपत्तउ' ॥४४
 पुणरवि × × खेउ करेवी
 उट्ठाविउ दससिरु विजेवी ॥
 'किर तुहुँ रक्खसनाहो भरहह[ह] सामिउ
 विज्जा-लद्ध-पयावो तह-वि हु ओहामिउ ॥४५

३९. १ चितेहँ ५ नियए ४०. १ अवतरए ४ पेच्छए ५ चितए परित्तियहरणे
 २ ३ वरह ४३ १ आहिहर, ३ विणिहवि ४ चवेया ४४ १ पक्ख. ३. तेणु,
 संपत्ताओ. ४५ ३ रक्खस.

निमुणिवि उट्टइ कोह-पलितउ
 विज्जा छेउ करह तुरंतउ ॥
 रयणजडी हिय-विज्जो सो फिउ पय-चारी
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 तेण सीय उववणि मेल्लेविणु
 मदायरि आइट्टु हसेविणु ॥
 'तुहुँ फिरि विज्ज-गुणोहा मिउ वयण-वियक्खण
 तिह करि जिह एह भज्जा महु होइ स-लक्खण' ॥४७
 मदायरि तसु वयणु सुणेवी
 पत्ता सीय पासि विहसेवी ॥
 पुंवि सभासेवी बुच्चइ वइदेही
 सहि बहु-गुणु हित पाथु महु वयणु सुणेही ॥४८
 सहि लंकाहिउ विज्ज-सणाहो
 भरहद्ध वहु-खयरहँ नाहो ॥
 जि लद्धउ रणे इदो दिगुपालाहेँ सहि[5A]यउ
 नव गह हुय वसि जासु सुर-खयरहिँ नडियउ ॥४९
 जसु वर-विज्जहँ तिन्नि सहस्सा
 सिद्धा हुय जिह किकर-दासा ॥
 जो सोहग्गह खाणो लावन्नह कौटुउ
 रह-रमणिहि मण-हरणो सहि पहाँ सइ दिट्टुउ ॥५०
 जो तिहुयण-आणंदणु सच्छउ
 सो तुह दससिरु आण-वडिच्छउ ॥
 तम्हा सो तुहुँ इच्छे सुहु माणह कामो
 अम्हहँ सामिणि होही करि सफलउ जम्मो' ॥५१
 सा तसु तणउँ वयणु निमुणेप्पिणु
 भणइ सीय मणि हासु करेप्पिणु ॥
 मदायरिं तुह धन्ना जा निय-पइ-मत्ती
 उज्जालिय सइ-लीहा पइ अज्जु तुरती ॥५२

४६ १ पलित्तो २ करेए तुरततो ४७ १. सय, वियक्खण, ६ सलक्खण, ४९ ५ 'रगाह-
 ५०.१, विनि. ५१. ६ जम्मो,

ज पहुँ रामण-चेट्ट पवन्नी
 त महु चीति भति ऊपन्नी ॥
 कि एह असइहि वसे राँवण-चरिएण
 ती मयरायह तणया लक्खउँ भणिएण ॥५३
 हउँ छउँ राँवण सर जालहि^५
 रण-मुहे चक्क कुत-करवालहि^५ ॥
 सिर-छेओ जिय-नासो राहव-हत्थेण
 छच्छीहर-सहिएण कि बहु-मणि[5A]एण ॥५४
 महु भत्तारु रासु जिणु सरणु
 मन्नु न मञ्जु जइ-वि जिय-हरणु ॥
 तह-वि न वयणु करेमी मदोयरि तुञ्जु
 छंदि एहु तुहु गाहो एहु नीछउ मञ्जु ॥५५
 ज बीचए (१) दसरह-निव-तणयहँ
 त अक्खउँ सुणि सेणिय सुहयहँ ॥
 दीसइ लक्खणि^५ रामो निय पुरउ सुसठिउ
 'सीह-निनाउ न मुक्को कि राहउ आइउ' ॥ ५६
 एउ चित्तिवि तिं वुच्चइ भाइउ
 'विरुयउँ एहु फिउ ज तुहुँ आइउ' ॥
 पडिवोछइ 'हउँ पत्तो तुहु सीह-सरेण
 'तो मई वर पु(१)हु मुक्को' 'फिउ केण ते ण' ॥५७
 'जाहि तुमं रक्खहि यइदेहि
 अहवा कौ-वि हरेविणु नेहौ' ॥
 तेत्थु न देखए सीया सपत्तउ रामो
 ऊवसिहुयउ ताम तसु इदि[य]-नामो ॥५८
 'हा हा सीए दइए सुह-लक्खणे
 केण हरिय कहि^५ गइय वियक्खणे ॥

५३ १. ऊपनी ५५ १ रामव २ अजु, जिहयरण ५ छंदि ५६. ३ लक्खणि ५७

१. वरयउ, ६ केण ५८ ३ तेथु न देखए,

कमलाणि सुह नेत्ते घण-पीण-पओहरि
'सुंदरि सुहवे मुरूवे तिवलिय-खामोयरि ॥५९

किं मइ निट्ठुर-हिय नीकरुण्णै
सारस चक्र विओइय मि[5 B]हुण्णै ॥
किं सुर-खयर-जुगाइ विहडिय दुक्खत्तइ
किं लय-वळि-गणाइ ऊलणिय फलत्तइ ॥६०

हा हा रे रे विहि अ-वियक्खण
जइ महु दीन दइय सुह-लक्खण ॥
ता अवहारिय कौस हय सुक्ख अयाणा
किं तुहु सयण न वैधु सुहि मञ्छ समाना ॥६१

सेणिय तासु विळाव अणता
को सक्कइ वन्नेवि महता ॥
जा आवइ सोमिती मारिउ खरदूसणु
ता देखइ निय भाया सीयह विणु दूमणु ॥६२

करुण पलाव करेविणु तत्था
गय पायाल्लक सु-विसत्था ॥
वत्त सुणेविणु ताण वानर-सुगीवो
आवइ चळण-पणामे छड्डिवि निय दीवो ॥६३

चळण नमिवि पमणइ कवि-नाहो
'निमुणहु वयणु अम्ह पउमाहो ॥
अरिथ पिया महु तणइ तारा नामेण
साहसगइ-कुमारेण ऊदालिय तेण ॥६४

करेवि विज्जाइ वि महु रूवो
सुजइ तारा वलि(१) सुग्गीवो ॥
अप्पावहि महु देव तुह आणा-किंकरु'
पुणु वि य जपप वयणु सुग्गीव-महानरु ॥६५
नि[6A]मुणहु सामिय वयणु महारउँ
जं नेमिच्चिइ कहिउ सु-सारउँ ॥

जो मारेसइ समरे खरदूसणु राखसु
राहव साहसगईण मरणउँ हथिहिँ तसु ॥६६

खरदूसण लक्सणि वावाइउ
तेण समीवि तुम्ह हउँ आइउ ॥
सत्त-दिणहँ जि न मञ्जे सिय-वत्त लहेमी
तो जालावलि-जलिप हुयवहि पइसेमी' ॥६७

ताव गया केकिधे नहेण
मारिउ साहसगइ कुमरेण ॥
सुंजइ रञ्जु सुगीवो सहियउ ताराए
राहव-हियप न सोक्खो सीयह वाहाए ॥ ६८

पट्टविया सुग्गीव-निवेण
गविसा वन्नर खयर नहेण ॥
रयणजडिय खयरेण सुगीवि कहिञ्जइ
'नीया रावणिँ सीया राहव किँ किञ्जइ' ॥ ६९

तावहँ वन्नर-खयर-जुयाणा
सजाया समउल्लिय-वयणा ॥
भवरोप्पठ जपती वानर भड मिल्लिया
'अम्हहँ पहु खय-कालो जम-राएँ मिल्लिया' ॥ ७०

अग्नि भणति 'कु वीहए तासु
जो रामणु पर-तिय-अहिलासु' ॥
ता पभणइ जपंतो 'निसु[6B]णहो महु वयणू
देव न जीपए समरे अम्हहँ दहवयणू ॥७१

जि ऊपाडिउ गिरि कविलासू
गिरिवरि पाणिउ हूय हयासू ॥
निजिउ दुञ्जय-राओ रिउ रास(१)खयकर
भूय पिसाय वेयाला असुराण भयकर ॥७२

६६ ६ मरणउ ६७ २ भमीवि, आइउ ६८ १ तावा ३ सगीवो. ४ सहियउ
६९ १ पट्टवेया २ वन्नर ७० २ तिय ७१ ६ वयणु. ७२ १-४. 'इ गिरि'
से 'खयकर' पर्यन्त मञ्जिन में विद्या गया है ।

वल्लउ जेण जिणेविणु इंदो
 नव गह खइह पाठ स इंदो ॥
 भाइ विहीसणु जामु अन्नु वि कुभयन्तो
 घण वाहण-इदइया पुत्तेहि सउन्नओ ॥७२
 जो विज्जाण सहस् धरेइ
 जमु जमु जगि पयडतु भवेइ ॥
 जामु पुरी वर लका नव-जोयण-पिहुला
 दीहत्तहिं सा तीसा मणि-रुचण-साला ॥७४
 एवविह-वल-जुत्तउ रावणु
 दुज्जउ वहरिय-भड-भजावणु ॥
 तावच्छउ रणु दूरे जो नर तहिं जाए
 पत्थु न देक्खवि सो-वि राहव सुणि भाए ॥७५
 एक्कु मुयवि पवणजय-पुत्तो
 विज्जाहरु बलियउ हणुयंतो' ॥
 हक्कारिउ सिरिसेलु पट्टवियउ लकह
 'जाह जिणे तुहुं समरे विज्जाहर बहुए ॥७६
 सपत्तउ लंका-पुरि पारे
 वेयाल्लिय जीत्तिय पुणु समरे ॥
 पइठउ लकह मग्गे हणुयउ नदन-वणि
 सा देखइ वइदेही ज्ञायती रघु-मणि ॥७७
 नावइ पउमिणि रवि-अत्थवणे
 नावइ सा रयणी[7A] सप्ति-विरहे ॥
 विरलिय-केस-कलावा मल्लियसुय-धारणि
 सयलाहरण-विमुक्का तह-वि हु मण-हारिणि ॥७८
 पुणु पणमइ हणुयउ पइसेवी
 सभासइ सीय वि विहसेवी ॥
 'खेमु कुसल रे हणुया पिय-माय-सपुत्तहिं
 कहि कुसलं सुइ-वयणो लच्छोहर-जुत्तह' ॥७९

७३. १ गह खट्ट २ 'सा' सुधार कर 'स' ६ सउतओ. ७६ १ पवणजय

'अच्छिहँ कुसलहँ राहव-लकखण
 देवासुर-नर-नयणाणदण ॥
 सामिणि चडि महु खवे गम्भइ आवासे
 जेण मुहुत्तह मग्गे नेमि राहव-पासे' ॥८०
 तावुच्चइ सीयाए हणुउ वि
 'अगि न लग्गइ महु नरु को-वि ॥
 एक्कु जि मेल्लिवि रामो दसरथ-निव पुत्तो
 विहसिय-सयवत्ताभो सुल्लिय-गुणवतो' ॥८१
 नियमु लएविणु सीयाएवी
 जिण-सिद्धाहँ सक्खिकरेवी
 'ज[इ] राहवह मिलेसु तो महु गिहि-धम्मो
 'अह न मिलइ वय-गहणे तो स सेलउ (१) जम्मो' ॥८२
 एत्थतरि सिरिसेलु स-वइरि
 ऊपइयउ पुणु भजए नयरी ॥
 चूरइ धवलहराइ घर-देउल-सिहरा
 पण्ह-पडार-भुयाहिँ पाडइ पायारा ॥८३
 वियरइ नदण-वणि कीडाए
 उम्भूल्ल तरुयर लीलाए ॥
 रामा-यणु तासेइ[7B] मोडए गय-खंभा
 ताँवहँ रावण-सुहडा धावहिँ सारंभा ॥८४
 सम-रथिउ तसु ईदइ धावइ
 हणुवँतो अण्णउ वधावइ ॥
 नीजइ रावण-पासे हणुयउ सुहवेहिँ
 सभासइ दहवयणो निट्ठु-वयणेहिँ ॥८५
 किं रे हणुया तहँ बवहरिउ
 ज समाणिउ त वीसरिउ ॥
 सुहुँ धुया-पइ होवी विलोदसि दुचरियहँ
 अवस न जायउ पवणि लक्खिज्जसि चरियहँ' ॥८६

८० १ 'णदण' ८१ ३ मेल्लिवि ८२. १ सीयाएताँ (१) २ सल्लि ३ मिल्लु.
 ६ तमेलजो ८४ २ उम्भूल्ल ८५ १ तसु २ पधावइ ४ हणयणो ८५ १ बवहरेरे.
 ३ सुह ५ दुच्च' ८६ ६ लक्खि'

ता हणुयउ पभणइ वयणाइ
 'किं रावण जपह कडुयाइ ॥
 सुणि दससिग महु वयणु ससहग कर-धवलउं
 महलिउ कुल अ-कलकु रयणासव-केरउं ॥८७
 अवस न जायउ तुहुँ रयणासविं
 ज छविसि पर-नारि[य] तुहुँ न-वि ॥
 अज्जि-वि किं न गय ते अप्पहि वइदेही ॥
 लच्छीहर-रामेहिं सहुँ सधि करेही ॥८८
 अचिउसि भुजतउ निय-रज्जु
 तुह समरगणि* मरणि न कज्जु ॥
 अहव न दोयह सीया लका-परमेसर
 नित्तुल मरह असरणु पर-महिला-तक्कर ॥८९
 जावेवविह वयणहि कोविउ
 ता हणुयउ रावणि माराविउ ॥
 तोडिभि सकल-वधा रावण-धवलहरू
 चूरइ वाहु-वलेण मणि-कंचण-पवरू ॥९०
 वइसज्जि* पुणु लेक देहेवी
 गउ हणुयउ रावणु कोवेवी ॥
 सियए दीना[8A]सीसा हणुयत नहेण
 जाइवि पणमह पाया राहवह खणेण ॥९१
 स-हरिसु राहलु भणइ तुरंता
 'कहि रे हणुया सीयहे वचा' ॥
 'सामिय तुहु विरहेण सीया सुसियंगी
 निय-जुहह परिमट्टा नाबइ सारगी ॥९२
 नवि सा रमइ न बोछइ सामिय
 नीद पणट्टिय तेजोहामिय ॥
 मंदोयरि-पमुहाहि कोमल-भासाहि
 मन्नावीजइ वयणु रावणह प्रियाहि ॥९३

८८ २ छविधि, वृह. ६ महु ८९ २ वृह ९० २ हणुयमो, ५ तुरए, पलेण,
 ९१ २. हणुयमो, ५ पणमह ९२ ५ जज्जुहह परमह ९३ १ पोलह ५ मना

तो वि न मन्नए दढ-चारित्ता
 तुह विरहे सामिय दुक्खत्ता ।
 अछइ पइ समरती तव-सोसिय देही
 एह चूडामणि देवा पेसिय स-सणेही ॥९४
 लंक स-तोरण पजालेविणु
 हउँ आइउ रावणु कोवेविणु ॥
 को फिर वीहइ तासू सामिय दहवयणह
 हट्ट-चरित्त-अणज्जा- अइ-निघिण-कम्मह' ॥९५
 इत्थतरि पमणइ पउमाहो
 'के दूरे लकापुरी-नाहो' ॥
 'दाहिण-लवण-समुदे जोयण-सय सत्ता
 लधिवि रक्खस-दीवो लका सु वि भत्ता' ॥९६
 राहवि^१ वुच्चइ ता कवि-नाहो
 'देक्खेवउ मई लंका-नाहो ॥
 पमणइ अवसरु जाणे निवु वानर-नाहो
 'निसुणहु महु बयणाई सामिय पउमाहो ॥९७
 अन्नु ज गेमिच्चिदै^२ परिकहियउँ
 त अम्हह एवहैं समरियउँ ॥
 कोडि-[8B]सिला सुर-सहिया जो उप्पाडेसइ
 तसु हत्थहि^३ जज्जरिउ दहवयणु मेरेसइ ॥९८
 एउ चित्तिउ गउ कोडि-सिलाहिं
 उप्पाडइ लक्खणु वाहाहिं ॥
 कहियउँ सीय-विहाणु तुहु सेणिय-राया
 एवैंह सुणि सगामो दोह पि महाया(८) ॥९९

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१ ९४ १ मन्नए ३ अछइ ४ देवी ९५ ६ निघिण कम्मह ९६ ३ समुदे ५ रक्खस
 ९७ २ देक्खेवउ ९८ १ अन्नु ज गेमि, 'कहियउ २ समरे' ३ 'सु' के पश्चात् दण्ड
 ५ हत्थ हि जज्जरिओ ९९ १, चित्तिउ गओ २ लक्खणु पाहाहिं ३ कहियउँ

[३ राम-रावण-संगाम]

सिल ऊपाडिय लक्ष्मणि^१ जावहँ
 जाया वन्नर रण-मुह तावहँ ॥
 पृथ्वरि स विलासा समरगण-केरी
 अफालहि ससुद्रा पवरगण मेरी ॥१००
 मेरिहि सदु सुणेवि मिलंती
 नल नीलाड-मड आवती ॥
 पवणजउ हणुमतो भार्मंडलु राया
 जयसेणु बि सह-पुत्ता रवि-रिक्ख पराया ॥ १०१
 अगय कुमय-अर्णन-परक्कम
 जयवतय-जववंत स-विक्रम ॥
 हय-गय-रह-जोहेहि बहु-मड-फोडीहि
 वद्धइ राहव-सेनू जिँव चदु कलाहि ॥१०२
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 दिव्व बिमाणारूढा लच्छीहर-राहव
 सुग्रीवेण समणा नज्जति सुराहिव ॥१०३
 जेति नहेण[9A] स-सयणा वानर
 अफालिय-वर-सूर महा-भर ॥
 हय-गय-रह आरूढा पहरण-सपुण्णा
 लंरुह वाहिरियाहि जाइवि अवहण्णा ॥१०४
 निमुणवि पर-वल्ल वारि पराइउ
 ताव विहीसणि बुब्बह भाइउ ॥
 राहव लच्छीहराण सुग्रीव-समाणा
 मिलिया वन्नर राया एक्केक्क-पहाणा ॥१०५

१०० १ ऊपाडेय लक्ष्मणि २ वन्नर ३ एव^१ ५ अफा^२ १०१ १ छडु
 १ नीलाड, आवती ६ रिख १०२ २ जयवतय जववंत १०३ १ वन्नरलक्खा.
 १०. सुखा १०४ १ अफा^३ ६ अवहणा १०५ १ पारि ६ एक्केक्क.

आवहिँ निव संगामि न मंती
 कि-वि होइ न-वि जाणहुँ अती ॥
 रक्खि कुल-क्खल देव अप्पह बइदेही
 अखलिउ भुजह रज्जु महु वयणु करेही ॥१०६
 ताँवहँ तसु सो आवइ धायहिँ
 पहरतउ धरियइ कुँभाइहिँ ॥
 'अवसहिँ छीजइ जीहा वोछँतह एव
 पाव विहीसण तुच्छ बहरिय-सिरु जे'व' ॥१०७
 पुणरवि सुह-वयणहिँ बुझावइ
 हिउ जि वयणु तसु विसु जिह भावइ ॥
 मणइ विहीसणु 'देव परिहरि पर-नारी
 इह-लोए अयसो हो[इ] पर-भवि दुह-कारी ॥१०८
 सुणिवि दसाणणु असुहउँ जपइ
 अमरिस वसहिँ निरारिउ कपइ ॥
 'रे रे पा[9B]बह पासा पमाइ दुवोछिउ
 न सुणउँ वयणु वि तुच्छ गच्छहि मोक्कछिउ' ॥१०९
 देक्खेवि हीणत्तणु निय पहुणो
 कियउ विहीसणिँ राहुवु सुयणो ॥
 कोवानल-पज्जलिओ ता पभणइ दससिरु
 'ताडावहि रण-मेरी लेवउँ बइरिय-सिरु' ॥११०
 तावहँ ताडिय मेरी तुरती
 गुरु-सदहिँ दस-दिसि पूरती ॥
 मेरिहि सद सुणेवी केइ-वि भड भीया
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 आवहिँ गयण-तलेण ते स-हरिस ॥
 सुय-सारण-मारीची अनु हत्थ-पहत्था
 वज्जसुह-वज्जकखा वेलधर-पत्था ॥११२

१०६ ३ 'जउ १०७ २ पहरतओ १०८ ४ नरी १०९ ६ मोक्कछिउ
 ११०. १ देक्खेवि २ कियओ १११ २ सदहि ३ सद ११२ ४ हत्थ ५ वज्जओ,
 ६ पत्था

रणकुंडल-रणगीव महावल
 एवं-विह मिलिया वहुवे भड ॥
 प्हाओ कय-बलि-कम्भो वर-वत्थ-विहसिउ
 सिय कुसुमाभरणेहि^१ दहव[य]णु अलंकित ॥११३

आरुढउ करिवरे दहवयणो
 पुज्वंतउ चारणि^२ गुण-गहणो ॥
 चळियउ लकह हुंतो सो लका-नाहो
 धणबाहण-इदइया [10A] पुत्तेहि सणाहो ॥११४

तावहैं छिन्निउ मग अहीणउँ
 हय हीसहि गय गज्जहि^३ दीणउँ ।
 बरिसहि^४ जलहर रहिरो अइ-निदुदुर-धारउ
 नइ-मगहि पुणु सरो दुहुँ भायहि^५ जाओ ॥११५

निदुदुर-सदहि^६ सिव फेकारइ
 षण-देवय अइ-करुणउँ रोयइ ॥
 पडियउँ रावण-छलु सहुँ राय-करीण
 विफुरइ दाहिण-अंगो रावण नारीण ॥११६

एतभंतरि वुच्चइ मतीहि
 'देव न गम्मइ अवसउणेहि' ॥
 ताव मणइ दहवयणो 'किं जपह भीया
 को अवसउण गणेइ जलुय-वदे चळिया' ॥११७

सपत्तउ पर-वल-आसन्नो
 जाणाविह-मड-घड-संपुन्नो ॥
 एतउँ देक्सिउ नियडे वलु रावण-केरउँ
 जेम जलहि उत्तलो वानर-भड-सिविरउँ ॥११८

ता सन्नदहैं वे-वि वलाइ
 आवडियहैं अवरोप्यर ताहैं ॥

११३ १ पदवे ३ 'कम्भो' ४ पद ११४ १ धुवतजो ११५ १ छिन्निव,
 १. विहुर. ५ भाग्याहि ११६. १. सव. ११७ ३ ताप

आलगउ सगामो दोहिं पि बलाहं
हिंसिय गजिय घोरा हय-हृदि-भडाण ॥११९॥

तहि^५ अप्फालिय तूर-धणाइ
क[10B]नि पडियउं [न] मुम्मह काई ॥
उच्छलियउ रण-रोलो सहुँ धूलि-रवेण
न-वि दीसइ पहरंतो सुहडो सुहडेण ॥१२०॥

रोस-महाभर-भरिय भिडंती
उच्चारिय कुल-नाम मरंती ॥
आबडिया कवि-सेन्ने भड हत्थ-पहत्था
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भगउं वीहि^५ वि बानर-सेन्नु
ओसरियउं दूरेण विसन्नु ॥
एत्थतरि नल-नीला बानर-सोडीरा
उट्टहि^५ समुहा ताण बहु-रोस-सरीरा ॥१२२॥

जुअहि^५ विन्नि-वि तुरयारूढा
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असि-मोग्गर-सर-कुता बहु-पहरण-लक्खहिं
हत्थ-पहत्था विहया नल-नीलहि^५ दक्खहिं ॥१२३॥

ताबंतरि बहु-सुहडाहिद्विय
सुय-सारण-मारीवि समुद्विय ॥
जुअहि^५ पह[11A]रिय रोसा समरगणि ते-वी
मारिय सर-निवहेहिं नल-नीला बे-वी ॥१२४॥

हय-गय-रहवर-गण-सजुत्तउं
रक्खस-सुहडहि^५ किउ परहुत्तउं ॥

११८ १. संपत्तवो, आसंनो २ संपुनो ३ देखेउ ५ वयस्लो. ११९. १. बलाह
४. दोहि, १२०. १. ताहि अफलेय २ कवि, छुमह ४ सहु १२१. ३ सेने ४ हथ-
पहथा ५. बाणा १२२ १ वीहि, सेन्नु, २ ओसरें, विसन्नु १२३ १ तुरमा ३
मोगर ४ लक्खहि ५ हथपहथा ६ दक्खहि १२५ १ रमभर २ रक्खस

देविसिखि-मगाउँ सेन्नु उट्टइ हण्यंतो
 बहु पहरण मेलतो सुहडा घायतो ॥१२५
 के वि हया दद-मुट्टि-पहारहि
 अन्न मुया तमु निव्वर घायहि ॥
 वहु-पहरण जग्जरियउ देविसिखि निय-सेन्नु
 धणवाहण ईदइया उट्टइ कुभयन्नु ॥१२६
 जुग्गहि ते रक्खस अइ-वल्लिया
 तावह नासहि वन्नर भीया ॥
 तावुट्टइ सुग्गीवो वहु-वन्नर-लक्खहि
 भामडल-कुमुणहि पवणाह-सपक्खहि ॥१२७
 जुग्गहि अवरोप्पर मच्छरिया
 निय कित्तिहि खंडण-भय-भीया ॥
 आवहििया पसरता असि-[11B] तोमर-घायहि
 सखल-कुत-सुसिहि मोगार-संघायहि ॥१२८
 तावह ताहि उच्छलियउ रेणु
 अच्छाइउ गयणीयले भाणु ॥
 मयगल हत्ति-भडाण तुरया तुरयाण
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 छेदहि महियलि गय तोणीरा ॥
 न्नि सणि खगाह सरो हण हण मणुयाण
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 जुग्गहि अज्ज-वि पहु-सम्माणिय ॥
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 १२७ ४ वन्नर-लक्खहि १२८ १ कोत्तिहि., ३. पसरता ५ ज्जवेहि ६ मोगार.
 १२९. १ तहि लक्खेयवो १३० २. णीरा. ३ सरो. १३१ १ संमाणिय
 ४ कोहि.

के-वि दीसहि कर-छिन्निय-पाया
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 कथइ दीसहि^३ रुड-निकैरा
 कथइ अगोवगह नियरा ॥
 मस-रसालुद्धाओ सिव-निवह रडती
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 दस-दिसि भूय निनाय सुयती
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 तावहँ सुग्गीवेण वज्झइ इंदइ-भ[12 A]डु
 भामडलि कुभयन्तो हणुयएँ धणवाहणु ॥१३४
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 वद्धा देक्खिवि भग्गँ^४ सेन्नु ॥
 अवहत्थिय-रिउ-दप्पो स-परक्कम राओ
 रण-रस-वस-फुरियगो अवयरइ नहाओ ॥१३५
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 अधारिय दिसि-निवहा नइ अवुहरेण ॥१३६
 खुहिया नहे सुर खयर-नरिंदा
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 नइ तिहुयणु मिलि[य]^५उं एगट्ठा
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१३२ १ छिनिय २ मोगर १३३ १ कयइ ६ नठे गिध १३४ १ रक्खस
 १३५ १ कुभयनो २ देक्खिवि, सेनु १३६ ६ नए १३७ हुया ३ वयल्लओ.
 १३८ १ मिलेओ (?) २ वनर

मेल्ह सर जालाओ रावणु अइ-चलियउ
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SAMBODHI

(QUARTERLY)



VOL. 1

JULY 1972

NO 2

EDITORS

DALSUKH MALVANIA

DR. H. C. BHAYANI



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KARMA—ITS OPERATION AND AN APPRAISAL

T G Kalghatgi

I. We have so far given* a brief analysis of the functions of *yoga* and *kaṣṭha* in determining the intensity and the type of karmic bondage of the soul. It is not relevant for us to go into details about the problem.

The karmic matter undergoes different processes due to its quantitative aspect. The Karma atoms may be found together divided into categories called *karma-vargaṇās*. The Karma atoms bound together are *skandhas* (aggregates). *Jīva* assimilates Karmic matter within its own *pradeśas* as fire seeks inflammable material which is lying within its reach. Every part of the soul is filled with Karma particles, which, if necessary conditions are fulfilled, adhere to the *Jīva* as dust to the body besmeared with oil. The *Jīva* seizes a Karma particle with all its part, because an exceedingly close connection exists between all the *pradeśas* of a *Jīva*, as with links of a chain.

The karmic particles absorbed by the *Jīva* develop into eight species of Karma, as food consumed at a meal changes itself into blood and other ingredients of the body. The *Karmagrantha* gives the detailed analysis of the assimilation of Karma particles into the *Jīva* in respect of the *pradeśa*, *sthiti*, etc.

Karma pursues its course inexorably. The work is rewarded whether it is good or bad. There is no annihilation of Karma.¹ Man becomes pure or impure by his own acts.² Yet there is the possibility of removing the effects of karma. It can increase or decrease in intensity or can be prematurely realised. As a damp cloth when it is spread out dries quickly than when it is rolled, the effect of Karma can be increased or decreased.³ The man who is initiated can cause his Karma rapidly used up. Effects of Karma can be neutralised by such methods as meditation, penance and confession.

It is also suggested that Karma of one can be transferred to others, when a man 'shakes off' Karma, he can let his friends have the good Karma and his enemies bad Karma. According to Manu there accrues to the king a 6th of the transcendent merit of his subjects when he protects them properly. He gets a 6th of their transcendent guilt when he reigns very badly.⁴ It is also stated that merit of a man acquired in a

* *Sambodhi* Vol I No 1, pp 41-62

1 *Mahābhārata* XII 292

2 *Dhammapada* 165

3 *Yoga sūtra Bhasya* 115 22

4 *Manusmṛiti* VIII 904

hundred existences, who has borne false evidence is put down to the person wronged.⁵ *Mahānāgāya Purāṇa* relates the story of King Vipasciti who presents his good works to the dwellers of hell so that they are released from their punishment. In Buddhism also we find similar ideas. *Milinda Panhā* recognises theory of 'Pattidāna' the transfer of good to others. But Buddhism does not recognise such transfer of guilt, as the field with sea water cannot be fertilised.

The karmic matter undergoes different processes due to the various conditions of activity and these processes have been classified into eight types.

(1) *Bandhana* is the karmic process responsible for bondage. The Karma particles float into the soul and they are assimilated into different types of Karma. This process of bondage is without beginning, but it has an end in the emancipation.

(2) *Samikramana* (transformation). It is the transformation of one type of Karma into another in respect of (i) nature, (ii) duration, (iii) intensity and (iv) strength of karmic matter. For e.g., *asāra vedanīya Karma* can be transformed into the *sāra vedanīya Karma*. Similarly a person having right faith, (*samyakdr̥ṣṭi*) transforms the *mithyāśva Karma* into *samyagnmityāśva* and *samyakṭva*.⁶ But any Karma cannot be transformed into any other Karma. Mutual transformation is not possible in the case of *darśanamohaniya* and *cāritramohaniya Karma* nor between any two of the four subtypes of *āyu Karma*, similarly with any two among the main types of Karma. Transformation is possible between the subtypes of a particular type of Karma except in the cases mentioned above. A person having wrong belief (*mithyāśva*) cannot easily transform the *mithyāśva* into the mixed or *samyakṭva* as it requires great energy. A person of right belief is pure and it is not easy for him to fall back into the Karmic state of wrong belief.

(3) *Udārtana* (increased realisation) and (4) *ṭpavartana* (decreased realisation) are concerned with the transformation of *sthiti* (duration) and *anubhāga* (intensity of fruition) of Karma. The Jainas have worked out a complicated scheme of transformation of *sthiti* and *anubhāga* of Karma. The most important *ajavartana* is that of *āyu Karma*. The increased realisation of *āyu Karma* is not however possible with all beings, with celestial and infernal beings and with human beings in their last existence, with *Cakravartī* and *Tīrthanāṭakas*.

(5) *Udīrtana* is the premature realisation of Karma. Karma does not immediately bear fruit as soon as it is bound. It rises after this period of non production (*abādha kala*). And it continues to operate till it fructifies fully.

5. *Yīrjñānāṅkya Saṁhitā* II 77

6. *Karma Prakṛti*

But it is not possible to attract the karmic particle much earlier to the time of their *udaya* and hasten fructification

(6) We now come to subsidence of karmic matter (*upasama*) It is the process by which the rise, premature fruition and other processes are operating The soul gets a glimpse of reality when *mohantiya Karma* is held up Then it gets the inherent love of truth The subsidence of Karma will be only temporary because in the end it has to exhaust itself completely, before it reaches the final goal Then there is the combined process of subsidence and destruction (*kṣayopasama*) In this process some portion of Karma is destroyed and some portion is held in abeyance

(7) *Nidhanti* is a process by which Karma is made incapable of all process except *udartana* and *opavartana*, increased and decreased realisation Under certain conditions the Karma particles are so intimately glued to the soul that it becomes impossible to affect them in any way except by increased or decreased realisation

(8) In the *Nikāṇa* even these processes are impossible In this case the duration, intensity and strength of Karma are determined by the very time of bondage of Karma⁷

Yesovijaya compares these processes with some concepts of Karma in the Patañjali Yoga The five afflictions of nescience, egohood, attachment, repulsion and the will to live are the particular states of rises (*udaya*) of *mohantiya Karma* *Prasupta* state of Karma can be compared to *abādha kālā* and *tanu* state is compared to the state of subsidence of Karma Yoga recognised a state of Karma in which some traces may perish before fruition or they may merge into a more powerful Karma They may remain ineffective forever being overpowered by the more powerful Karma This may be compared to the Jaina view of *Samkramana* The Jainas have worked out an elaborate and scientific analysis In fabulous mathematical details of the processes of the operation and fruition of Karma⁸

Having given these astounding elaborations, the Jaina seers have said "*alam vistarena*"

To seek freedom from the miseries of this life, to seek deliverance we have to free ourselves from the Karma that has already been accumulated and to see that no new Karma is added The soul gets bound by the constant flow of Karma This is called *Bandha* Mental states, like passion, attachment and aversion, which prepare the ground for the binding of the soul by Karma are called psychic bondage (*bhāvabandhana*), and the actual binding by the particles of Karma is called *dravya-bandha* When passions overcome us, the particles get glued to our souls and bind them just as a

7 *Karma Prakṛti Bandhana Kāvya*

8 Tatia *Studies in Jaina Philosophy* p 260

heated iron ball when immersed in water, absorbs water. But the first steps to the realization of the self is to see that all channels through which Karma has been flowing have been stopped so that no additional Karma can accumulate. This is *sanvara*. There are two kinds of *sanvara* *Bhāva-sanvara* which is concerned with mental life, and *dravya-sanvara* which refers to the stopping of inflow of Karmic particles. This is possible by self-control and freedom from attachment. The practice of vows (*vrata*), carefulness (*samiti*), self-control (*gupti*), observance of ten kinds of *dharma*, reflection (*anuprekṣā*) and victory over the various obstacles like hunger and thirst and passion, will stop the inflow of Karma and protect us from the impurities of fresh Karma. Here, right conduct (*cāritra*) is of help.

The next important task is to remove the Karma that has already accumulated. The destruction of Karma is called *nirjara*. *Nirjara* is of two types: *bhāva-nirjara* and *dravya-nirjara*. The Karma may exhaust itself in its natural course when the fruits of Karma are completely exhausted. This is called *saṃpāka* or *akāma nirjara*, where no efforts would be required on one's part. The remaining Karma has to be removed by means of penance. This is *aupāka-nirjara*. The soul is like a mirror which looks dim when the dust of Karma is deposited on its surface. When the Karma is removed by *Nirjara*, the soul shines in its pure and transcendent form. It then attains the goal of *Mokṣa*. The *Chali Karma* is first removed. Still, the *Aghati Karma* like *āyu*, *nāma*, *gotra* and *vedantiya* have to disappear. Last of all is the final *ayogi* state of *Kevala*.

The influx of Karma affects the soul and brings bondage. The soul's activity (*yoga*) is due to its inherent energy (*virya*). The infinite energy of the soul gets imperfect expression by which Karma accumulates and affects the soul, and this imperfect expression of energy is responsible for the various processes of the karmic matter.

Karmic matter undergoes various processes due to the different types of activity. The *Pañcasāhgraha* describes eight processes of expression of energy of Karma in its limited form. These processes lead to corresponding karmic processes. The soul activates karmic matter at every moment of its worldly existence and assimilates it with different types of Karma which express themselves in due course and bring the disabilities and defilement of the soul.

The influx of Karma (*Āirava*) into the soul and the consequent bondage involve certain process like (i) transformation (*sahkramana*) of one type of Karma into that of another, (ii) endurance of Karma for a certain time (*satva*), (iii) endurance without producing the effect (*abadhā*) and (iv) coming into effect (*udaya*). Transformation is a process by which the soul transforms the nature, duration, intensity and extensity of Karma into those of another.⁹

This transformation is generally restricted to the change of one sub-type of Karma to another sub-type of the same kind as we mentioned earlier. For instance, in the *Vedanīya Karma*, soul can transform the Karma producing pain (*asāta vedanīya*) into that producing pleasure (*sātāvedanīya*). In the *Jñānāvaranīya Karma* it can transform *cakṣu-darsana* into *acakṣu-darśana*. A person having right intuition (*sanyag darśana*) can either transform the Karma leading to perversity (*mithyāiva*) to that leading to partially right and wrong intuition (*samyagmithyāiva*)¹⁰. But we are told any Karma cannot be transformed into any other. One cannot transform Karma obscuring intuitive experience (*darśana moha*) with the Karma obstructing conduct (*cāritra-moha*) into that of any Karma (determining life duration).

The explanation is scientifically plausible and logically acceptable. We find that electrical energy can be transformed into heat or light energy. Transformation of one Karma into another requires energy and this energy is determined by the degree of the purity of the soul. A person having perversity of attitude (*mithyāiva*) cannot convert, cannot change the *mithyātā-karma* into the mixed or *sanyaktva*, because the person with wrong belief is not pure and not capable of such transformation.

Transformation of Karma may also effect increase (*udvartanā*), decrease (*apavartanā*), duration (*sthiti*) and intensity of the function (*anubhāga*) of Karma¹¹. The Jñānis have worked out a scientific and detailed analysis of these processes with a view to explaining the process of the operation of Karma.

Karma may be made to express its effect prematurely. By this process the souls attract back the karmic particles which are to fructify later. Karma is made to realize its effect prematurely. Through gradual destruction of Karma, the soul reaches the state of perfection wherein all the Karmas are removed; the soul gets perfect expression. It is possible that one who is free from energy-obstructing Karma may still continue to act in this world. The enlightened one is perfect. He may continue to work for the welfare of all creatures. But his is a purely detached activity and therefore free from any contamination leading to the colouration of the soul (*leśā*).

II. The influx of Karma affects the soul in various forms and produces certain types 'aura' or colouration about it. This colouration is the *Leśā*. But this colouration does not affect the soul in its pure nature. The colour of the reflection does not belong to the soul. When the soul becomes free from karmic matter and reaches the Siddhahood, it becomes free from this foreign element of colouration.

¹⁰ Ibid.

¹¹ *Kar maprakṛti* *Bandhanakaraga*

Lesya is of two kinds *dravya leśyā* and *bhāva leśyā* *Dravya leśyā* refers to the Karminic material affecting the organism and radiating the colour, which may be called transcendental colouration. Thus, the effect of Karma is two-fold *Dravya leśyā* is due to the operation of the Karma in matters affecting the nature of the organism. It may probably refer to the colour of the body. We are told that the denizens of hell are black in colour. Celestial beings get different colours on the basis of the impact of different Karma. So is the case with human beings. This distinction may be referred to the racial colours and the innumerable distinctions in the individual shades of colour. *Bhāva leśyā* refers to the psychic conditions affecting the individual in creating an aura round the organism. The psychic conditions create reflexes, and they, in turn, may give rise, through some form of radiation, to some kinds of colouration round the organism. This may not be ordinarily visible to the eye, but only to persons disciplined in Yoga.¹²

Further distinctions are made in *leśyā*. Six types of primary colours are suggested. Three of them refer to evil minded persons. The six *leśyās* are - (1) black (*Arjuna*) (2) blue, (*nīla*), (3) dove-grey (*Kāpota*), (4) yellow (*pīta*), (5) pink (*Padma*) (6) white (*Śukla*). For instance a man who is wicked and cruel gets the black *leśyā*. A man who is affected by anger and envy and who loves pleasure gets the blue *leśyā*. One who is disciplined develops the red *leśyā*. One who has subdued the passions has yellow. One who is engrossed in meditation of the 'dharma' and truth has the white *leśyā*. But the fully liberated souls have no *leśyā* at all.¹³ The ethical significance of this doctrine has been emphasized in this distinction. The *leśyās* are treated as an index of temperament of character. *Leśyās* have a moral bearing.¹⁴ The Jains give the example of six travellers in the forest. They see a tree full of fruits. They want the fruits of that tree. But their ways of securing them widely differ. The man with a black *leśyā* intends to uproot the tree, that with a blue, to cut the trunk, that with a grey, to cut the branches, that with a yellow, to take the twigs only, the man with the pink *leśyā* intends to pluck the fruits, while the one who has a pure white *leśyā* is content to take whatever fruits have fallen on the ground.¹⁵

There are degree of expression of *leśyā* in terms of time and intensity. We are told in the case of black *leśyā* the duration varies from half a *mahūrta* to thirty-three *sāgaropama*. The effect of the blue *leśyā* varies from half a *mahūrta* to ten *sāgaropama* plus one *palyopama* and part of *asamkhyeya*. So is the variation in the duration of other *leśyās*.

¹² Gomma,asūra Jīva Kaṇḍa XV also Uttarādhyāyana Sūtra XXXIV

¹³ Uttarādhyāyana Sūtra I ect XXXIV SBE Vol. II Footnote

¹⁴ Radhakrishnan (S) Indian Philosophy Vol I p 320 Footnote

¹⁵ Gomma,asūra Jīva Kaṇḍa Ch XV-V 507-509

Colour and sense qualities are associated with Karmic matter flowing into the soul. Karma is a subtle type of matter, and soul is associated with it from beginningless time. Karma matter produces a form of subtle body known as the '*Karma śarīrā*'¹⁶. We have seen that the immediate impact of Karma throws a reflection on the soul, as a coloured flower does on a crystal. The colour does not form part of the crystal, so *leśyā* is not part of the soul. It may also be noted that the liberated soul is free from karmic matter and also from any form of *leśyā*.

Thus, the conception of *leśyā* is closely associated with the Karma theory.

In Buddhism too, Karma is classified according to colours: (1) Black, (2) White, (3) Black-and-White, and (4) not-black-and-not-white.¹⁷ Similar classification was adopted in the Yoga school. We have referred to it earlier. But these systems do not accept the material nature of Karma. Therefore, Dasgupta suggests that the idea of the black and white Karma in the Yoga philosophy was probably suggested by the Jaina view.¹⁸

It is possible to interpret the *leśyā* theory in terms of modern psychology, especially of parapsychology. The *Bhāva leśyā* has a psychological significance. It is an aura created round the soul due to psychic effects and yoga. It is dependent on the activity of the mind. The six primary colours are effect of the karmic influx arising out of mental states and events. Every psychosis brings some after-effects which are both physical and psychic. It is possible to show, by proper analysis and investigation, that such psychic phenomena exist and are detectable. The effects of psychic states are transformed, through some form of radiation into the 'aura' of colour spreading round the organism, like the halo surrounding a prophet. We have heard that the gods and the prophets, like Jesus and the Buddha, had a halo round them. The Jains have said that the enlightened ones still living in this world get a white halo around them. Such aura, or colouration may not be visible to the eye, nor discernible by the ordinary instruments of science. But men disciplined in the yoga and those who have developed an extra-sensory capacity can see it. We may perhaps find some methods pertinent to parapsychology by which we may discover the possibility and existence of such phenomena. It would, therefore, be a problem for the parapsychologists' research.

We may also point out that some have suggested a resemblance between *leśyā* doctrine and the theosophical view of the transcendental colours in the individual.¹⁹ We may refer to the theosophical writings of Mrs Besant,²⁰

16 *Pravacanasūtra* I 55-56 II 40

17 *Dīgha Nikāya* III 20

18 Dasgupta *History of Indian Philosophy*, Vol I p 74

19 Jaini (J L) *Outlines of Jainism* p 45

20 *Thought forms by Mrs Besant & C W Leadbeater* 1906

The Jainas say that the soul is immaterial, consciousness and its states are also immaterial and colourless. Colour is in matter, and matter certainly acts and reacts on the soul by the inflow and bondage (*bandha*) of the karmic matter due to passions and modification in the mental states.

III The soul has the inherent capacity for self-realisation. But self-realisation is a long process. In the course of its eternal wanderings in various forms of existence, the soul at some time gets an indistinct vision and feels an impulse to realise it. The soul has to go through the various stages of spiritual development. These stages are called *gunasthāna*, and they are linked up with stages of subsidence and destruction of the karmic veil. These are fourteen stages of spiritual development. The first stage is characterised by the presence of *mithyādr̥ṣṭi* (perversity of attitude). We accept wrong belief and are under the false impression that what we believe is right. This is caused by the operation of *mithyātvā-karmaṇ*. However, we are not entirely bereft of a vision, though indistinct, of the right. Still, due to perversity of attitude we do not relish the truth, just as a man suffering from fever has no taste for sugarcane.²¹

The next stage is called *sāsvādanasamyagdr̥ṣṭi*. It is a halting and transitory stage in which one may get the vision of truth but is likely to fall back on falsehood due to the excitement of passions. In the third stage, of *samyag-mithyādr̥ṣṭi* we have a mixed attitude of right and wrong belief. There is neither a desire to have true belief nor a desire to remain in ignorance. It is like mixing curds and treacle.²²

Next comes the stage of right attitude, *samyagdr̥ṣṭi*. One gets a glimpse of the truth. Yet one has not the spiritual strength to strive for the attainment of it. In this stage we have attained knowledge, but we lack moral effort, as we have not yet developed self-control. From the next stage onwards there is gradual expression of self-control. We may compare these four stages to the state of the persons in Plato's parable of the cave. The prisoners in the cave would see their own shadows and the shadows of other men and of animals. And they would mistake the shadow for realities. This is the stage of *mithyātvā*. If one were to be released, the glare of the light would distress him, and he would persist in maintaining the superior truth of the shadows. This is the stage of *sāsvādana*. But once he gets accustomed to the change, he will be able to see things, and gaze upon the light of the moon and the stars and the spangled heavens. And once he gets the clear vision, he will realize the folly of his fellow prisoners and pity them.²³

²¹ *Upaniṣads*, 17

²² *Ibid* p. 22

²³ Plato *The Republic* VIII,

Deśavratasamyagdr̥ṣṭi is the next higher stage of spiritual development, in which we get partial efforts for self-control in addition to the possession of the knowledge of truth. There is a partial destruction of karmic matter which produces passions.²⁴ Full practice of virtues would not be possible because there is the possibility of the influence of passions.

In the next stage, the moral effort takes a more definite shape, although it is not always successful. A person has a more or less steady glimpse of the truth, and he tries to develop self-control. But even here, the moral life and the spiritual struggle are not fully successful, owing to moral and spiritual inertia. This inertia is called *pramāda*. And *pramāda* is overcome in the seventh stage of *apramatta-samyā*. Efforts to reach moral excellence take definite shape. The operation of Karma preventing perfect conduct is very feeble, and minor passions are also subdued. The process of *adhahpravṛtti-karma*, by which the soul on a lower level can rise higher, operates in this stage.²⁵

The eighth stage is called *apūrvakaraṇa*. It leads to greater and more definite self-control. The self attains special purification and is capable of reducing the intensity and duration of Karma. The *Gommatasūtra* gives a detailed description of the process of *apūrvakaraṇa* operating in this stage. One is affected only by the mild affective states. It is possible to develop a stoic attitude. In the stage of development called *anīlortti-bādara-samparāya*, it is possible to overcome even the milder emotional disturbance with greater confidence and ease. Some times slight emotional afflictions are, here, possible. In the tenth stage of *Sūkṣmasamparāya*, only greed disturbs us, and that too slightly. Except for this disturbance, one is passionless and calm. This subtle greed can be interpreted as the subconscious attachment to the body even in souls which have achieved great spiritual advancement.²⁶ But one is free from even the slightest passions in the eleventh *Guṇasthāna*, of *upaśāntamoha*, still the affections are not altogether eliminated. They are only suppressed through the pressure of moral effort. We are mostly free from the baneful influence of the Karma, except the deluding Karma (*mohantya-Karma*). This state is called *chādmastha*. It is also called *vitārāga*, as one is able to remain calm and undisturbed through the suppression of Karma. In the next stage, of *kṣīṇa-moha* there is annihilation of *ghāti* Karma and not mere suppression. And when all the passions and the four types of *ghāti karma* are destroyed one reaches the thirteenth stage of spiritual development, called *sayoga-Kevali*. One is free from the bondage of *ghāti Karma*, yet is not free from activity and bodily existence as the *Aghāti Karma*, *ayukarma* etc.

²⁴ *Gommatasūtra-Jyākāṇḍa*, 30 and commentary

²⁵ *Ibid* 48, 49

²⁶ Tata (N) *Studies in Jaina Philosophy*, p. 27.

are still to be exhausted. In this stage, we find omniscient beings like *Tirthankaras*, *Ganadhara*s and the *Sāmānya Kevalins*. They attain enlightenment, but still live in this world preaching the truth that they have seen.

This stage can be compared to the stage of *Jīvanmukta*. The *Vedāntasūtra* describes this stage as that of the enlightened and liberated men who are yet alive. Though they may appear to be active in this world, they are inactive, like the man who assists a magician in a magic show yet they know that all that is shown is illusory.²⁷ Zimmer compares the attitude of the Kevalins in this stage of the function of a lamp lighting the phenomenal personality solely for the maintenance of the body, not for the pursuit of any gratification of sense of any goal.²⁸

The final stage of self-realization is the stage of absolute perfection. All empirical adjuncts, like the bodily functions, are removed. The soul enters the third stage of *Sukladhyāna*. This state lasts only for the period of time required to pronounce five short syllables.²⁹ At the end of this period the soul attains perfect and disembodied liberation. It is described as the state of *Parabrahma* or *Nirāṅjana*. It is not possible to give, as Radhakrishnan says, a positive description of the liberated soul.³⁰ It is a state of freedom from action and desire, a state of utter and absolute quiescence. Zimmer shows that, in this state, the individuality, the marks, the formal personal features are distilled away like drops of rain that descend from the clear sky, tasteless and emasculate.³¹

IV Karma theory has been found by some to be an inadequate explanation for the prevalent inequalities in life. It is suggested that the theory suffers from serious defects.

(1) Karma leads to the damping of the spirit and men suffer the ills of life with helpless equanimity of attitude simply because they get the awareness that it is beyond their power to change the course of their life as it is determined by Karma. Karma leads to fatalism. It does not give any incentive to social service. The general apathy of an Indian towards the natural, social and political evils is mentioned as an example of the impact of Karma on our life. The famous temple of Somnātha was destroyed, and there was no visible resistance because the common man in India was overpowered by the belief that everything that happens is the result of Karma.

But this is more an over-statement of a fact, if not a mis-statement.

27 *Vedāntasūtra*, 219

28 Zimmer (H) *Philosophies of India* (Ed Campbell), p. 446

29 *Dhyānaśāstra*, 82

30 Radhakrishnan (S) *Indian Philosophy* Vol. I p. 233

31 Zimmer (H) *Philosophy of India* p. 260

It is not true to say that the Karma theory does not give any incentive to social service. The *Upaniṣads* enjoin social service and sacrifice, although on the highest level one has to transcend social morality. The five vows to be observed by an ascetic and the layman (*śrāvaka*) imply the recognition of dignity and equality of life. Schweitzer maintains that the attitude in the ancient Indian thought was that of world and life-negation. Still the problem of deliverance in the Jaina and the Buddhist thought is not raised beyond ethics. In fact, it was the supreme ethic. The deliverance from reincarnation is possible through the purity of conduct, 'and the soul cleanses itself from the besmirching it has suffered and altogether frees itself from it. What is new then, in Jainism is the importance attained by ethics'. An event full of significance for the thought of India.³² And Karma is not a mechanical principle, but a spiritual necessity. It is the counterpart in the moral world of the physical law of uniformity.³⁴ Unfortunately the theory of Karma became confused with fatality in India when man himself grew feeble and was disinclined to do his work.³³ Still the importance of Karma as after-effects of our action and determining the course of life cannot be easily underestimated. Karma has to be looked at as a principle involving explanation of action and reaction. Fatalistic theory of life was presented by Makkhali Gōṣālā, a contemporary of Mahāvira. He considered himself a rival of Mahāvira. He said that happiness and misery are measured to one as it were in bushels. The duration of life and the transmigration of souls have their fixed forms. No human effort can change them. Mahāvira and the Buddha opposed Gōṣālā most vigorously.

2. The theory of Karma explaining the inequality of human life and behaviour as fruits of Karma has been interpreted as determinism and fatalism. It is, therefore, necessary to study the problem of determinism and human freedom and to justify the ways of God to man and of man to man.

Determinism is a general philosophical theory which asserts that all events are caused. Everything that happens is determined by preceding conditions. (i) The development of physical sciences in the seventeenth and eighteenth centuries inspired the philosophers to deterministic theories. All events are determined by preceding conditions. Neither moral consideration nor the will of God determines human actions, but like other events they are determined by eternal and immutable laws of Nature. (ii) With the advancement of psychology in specialised directions like Psycho-analysis and Psychiatry, the determinists have gained added strength. All events

32 Schweitzer *Indian Thought and its Development*, pp. 82-83

33 Radhakrishnan (S.) *Hindu View of Life*, p. 73

34 Radhakrishnan *Indian Philosophy*, Vol. 1, p. 224

35 Radhakrishnan *Hindu View of Life*, p. 76

including voluntary acts are caused. Psychiatrists speak of specific unconscious fears, defences and hostilities. The Psycho-analyst traces all human actions, including the willed ones, to the repressions and sex drive. They trace the origin in the dungheap of the Unconscious. And consequently man is not free and is not morally responsible. The issue of Freedom is not philosophical but an empirical fact. This is hard determinism (ii). The Socratic dictum that virtue is knowledge and vice is ignorance has been the foundation of moral determinism. Seeking the good is determined by the knowledge of the good. If one knows the good one seeks it. If one seeks something else it can be because he is pursuing the apparent, and he does not really know what is good. Plato thought similar reasonings apply to any choice whatever. This ethical intellectualism so central to Platonism is deterministic by implication.

The determinists have constantly felt uncomfortable in the face of the problem of reconciling the determinism and moral freedom. The consistent determinists do not shrink from such words as fatality, bondage of the will, necessity and the like. William James called them 'hard determinists'. Robert Owen, Schopenhauer and Freud were hard determinists. But some determinists do not find any contradiction between determinism and human freedom. Neo-Hegelians, Hobbes, Hume and Mill hold this view. Freedom consists in the choice of actions which are free from constraint. Such actions are not uncaused, as every action is not uncaused. But the difference lies in the kind of causes that are present. On such occasions human beings act in a certain way because of their own unimpeded efforts, because they have chosen to act in these ways. Thus, Determinism is compatible with Freedom in this sense, and hence, compatible with moral responsibility.

The problem of Determinism and Freewill has been shelved in the museum of Philosophy in recent times by the linguistic approach to the problems of analysis of peripheral issues. Wittgenstein's criticism that Philosophers do not know what it means to call something action has created problems in this field. Philosophers have been unable to analyse the distinction that some bodily actions are considered actions and others are not. As long as ignorance prevails, it is contended, that there is little point in discussion whether men's actions are free. Gilbert Ryle, in his *The Concept of Mind* has maintained that volitions are fabrications of philosophy, corresponding to nothing that has existed. The concepts of desire, motive and choice have been similarly subjected to criticism. This is the philosophical sea-saw of Determinism and Freedom. Karma works as the inexorable law of causation, in its essentially mechanical way. The theory in its entirety cannot escape the charge of determinism. In this there is no human freedom, nor is the choice possible for man. And men are to gods, like flies to wanton boys. The Universe is all a chequerboard of nights and days.

Where destiny with men as pieces plays
 Hither and thither moves, and mates and slays,
 And one by one in the closet lays

But determinism is here interpreted in a narrow sense as a mechanical operation of Karma to produce its effects, as does law of gravitation

The question, now, is whether Karma theory implies determinism. We have seen that determinism emphasises that events are caused. An event is so connected with some preceding event that unless the latter has occurred the former would not have occurred. The principle of causality operates in life. This has been accepted by the Karma theory also. Our actions are determined by the Karma theory also. Our actions are determined by the Karma that accumulates due to the previous actions. The after-effects of action in the form of Karma have to be experienced and exhausted. In this sense, it is deterministic. But the choice of action is with us. In this connection we may mention the distinction drawn by some regarding the levels of judgement of action. On unreflective level a person's action is distinguished on the basis of the fact whether it is due to impact of emotions or imbalance of mind or that it has been acted in accordance of unimpeded rational desire. Yet considered from the plane of reflection, each rational desire is rooted and determined by the total character and personality of man, and the total character is formed by the total life and the environmental factors. In this sense, the individual is free. The individual's ability to be free is not impaired by the fact that his being is determined by Karma. And moral choice, like thought and act, moves on different causal levels. It achieves freedom just as they do, only when it is determined by its own appropriate necessity. We are determined by the past and we can determine the future. For the bondage we have so far suffered and for the kindly light of awareness of the power of self-realisation, we can say to God, with Omer Khayyam, 'forgiveness give and take'

3 It is also said that the Karma theory is inconsistent with individual freedom of the will. It does not guarantee true freedom to the individual which is essential to his moral progress.³⁶ And in the background of caste system, the boon of individual inequality becomes a curse, 'if Karma had not to work with caste, a *varṇāśrama-dharma*, a wrong idea of the self and transmigration, we might reconcile Karma with freedom. The charge of 'determinism' from the point of view of higher morality holds good.³⁷ Older Buddhism and Jainism were much concerned to defend self-regulative character of Karma, salvation was essentially through self-reliance, and there was fear of the antinomian tendencies of the notion of reliance of other (e.g.

36 Paul (C. S.) *The Suffering God* (1932), p. 60

37 *Ibid* p. 60

th. Lord)³³ The answer to the charge of fatalism was that by our own efforts we can annihilate the existing Karma and neutralise its effects

But it is difficult to determine the nature of this objection. We are told that from the point of view of higher morality Karma theory cannot escape the charge of determinism. Yet, the objection is determined by and based on the individual's status in a particular caste. It is more a sling against caste system than a criticism of Karma theory. The objector appears to confuse the essential from the accidental. It is a fallacy of *Ignoratio Elenchi*. Caste system is a sociological problem, and it is not essential for understanding the nature and operation of Karma. In fact determinism is, here, interpreted in a narrow sense as a mechanical operation of Karma to produce its effects, as does the law of gravitation³⁴. The present condition and nature of an individual is determined by the past Karma, yet the individual is free to act in such a way as to mould his own future by reducing or destroying the existing karma. The present is determined, but 'the future is only conditioned'³⁵

In general, the principle of Karma reckons with the material in the context in which each individual is born³⁶. 'But the spiritual element in man allows him freedom within the limits of his own nature'³⁷. There is room for the lowliest of men even of animals to rise higher and purify their selves. Attempts were made to reconcile the law of Karma with freedom of man. Karma is compared to a fire which we can, by our own effort, fan into a flame or modify it.

Human effort can modify Karma. Such a saving of the soul is possible by one's own efforts. Grace of God has no place in Jaina ethics. Self-effort in the direction of purification of the soul is the one way towards perfection. A thief, for instance, undermines his own character and being every time he commits theft. No amount of prayer and worship will erase the taint that has been accumulated, although it may create a mental atmosphere for eliminating such future possibilities.

Shri Aurobindo says "It has to be recognised knowledge and ignorance are not absolute contraries, and liberty and the compulsion of Karma are not unbridgeable opposites. It is demanded of a man a choice between the right and the wrong way, between the will to an impermanent existence and the will to an absolute spiritual being. As such there is something in

33. Smart Naman. *Doctrines and Argument in Indian Philosophy*, p. 164

39. *Ibid* p. 164

40. Radhakrishnan. *Hindu View of Life*, p. 75

41. *Ibid*

42. *Ibid*.

the individual being which has some real freedom of will, some power of choice

"The world of matter seems to know nothing about freedom, everything there appears as if written in syllabic laws on tablets of stone. We can think of no presence of soul in natural things." But matter is not all. On the plane of mind there appears consciousness of possibilities and of choice. And from this arises the idea of a free and infinite Will, a Will of illimitable potentialities. Therefore absolute freedom of a Spirit and Power is not determined by Karma, but it determines Karma. On this basis we may understand the relation between Karma and freedom. 'The soul of man is the power of the self-existence which manifests the universe and it is not the creature and slave of mechanical Nature. Mind, life and body and its functions are subject to the action of Karma. Man in himself, the real man is free, rather Karma is his instrument. He is using it always from life to life for the shaping of a limited individual, which may be one day a divine and cosmic personality. There is the individual power of the spirit and we have only to see why here I am at all under the dominion of Karma. I appear to be bound by the law of an outward and imposed energy only because there is a separation between my outward nature and my inmost spiritual self, and I do not live in that outwardness with my whole being, but with a shape turn and mental formation of myself which I call my ego. There is still the feeling of relative freedom, and this freedom and power are influences from the soul.

"But the real freedom comes from the personality to the person. The first stage of this is passive liberty, liberty of assent, but the assent is to the will of the Spirit. There is the higher state of consciousness in the supra-mental range. In that stage, the soul is one with the Supreme in its essence of consciousness and expressive act. There "Karma itself becomes rhythm of freedom and birth a strain of immortality." ⁴³

4. It has been objected that the Karma theory connects actions and its consequences in a rather mechanical way. In its mechanical aspect, it mistakes the means for the end. In this, it is presumed that repentance is the end and paying the due penalty is only a means. It is said that Karma theory over-emphasises the retributive aspect of punishment.

But, here again, we find a confusion between ends and means. Repentance has its place in life, but it is not the end to be achieved. Repentance does purify the mind and has the effect of a catharsis. This would be a means for the future development of an individual. Even as a means it is

⁴³ Sri Aurobindo *The Problem of Rebirth* (Pondicherry, 1952) Ch. IX. *Karma and Freedom*

not all. The Jaina theory of Karma emphasises that by individual efforts at moral and spiritual development we can reduce the intensity of Karma, suppress its effects or even annihilate. We have seen that one can, by suitable efforts, transform the energy of one form of Karma into that of another⁴⁴ as we can transform electrical energy into that of heat and light. Repentance is not to be taken as the final end. It only creates an atmosphere for moral efforts towards self-realisation. It is at best a powerful psychological means which would help us in the attainment of spiritual perfection. If repentance were sufficient to lead to purification, the after-effects of past action cannot be accounted for, nor can they be explained away, as that would be contrary to the laws of physical and moral nature.

5 Karma doctrine implies that sin is a finite offence that can be made good by private temporary punishment. It presupposes that we can make good our sin which is entirely beyond our power.

It is also said that the dominant impression that one gets of the Karma doctrine is that the individual is in the grip of power, which, heedless of his own wishes, is working out a burden of an immemorial past.⁴⁵

Pringle-Pattison shows that the whole emphasis of the Karma theory is on retribution. There is nothing redemptive in its operation, and the process becomes an endless one, leading to no goal of ultimate release. He quotes Deussen and says that expiation involves further action which in turn involves expiation, and thus the process is endless. The clock work of requital, in running down, always winds itself up again, and so in perpetuity.⁴⁶ Accumulation of merit may ease a future life, but it would not suffice to effect a release from the wheel of life. Even when a new world follows after the deluge in the cycle of worlds, it does not start with a clean balancesheet, as the operation of will proceeds from the point where it was suspended.⁴⁷ Karma only perpetuates the curse of existence.⁴⁸ So, the Karma doctrine 'seems open to the criticism to which the vindictive theory of punishment has been subjected in modern times'.⁴⁹ To conceive this universe as primarily a place for doling out punishment is to degrade it to the level of a glorified police-court.⁵⁰ The dominant note in the objection is that to make good our sin is beyond our power and the emphasis on the retribution element in the doctrine of Karma makes this world frightful.

44 *Karma Grantha* II

45 Sigfrid Ekblom *The Christian Doctrine of Salvation* (1958), p. 68

46 Pringle-Pattison (A. Seth) *The Idea of Immortality* (1922) p. 115

47 *Ibid.*

48 *Ibid.*

49 *Ibid.* p. 119

50 *Ibid.*, p. 120

and miserable, 'as a glorified police court' But this is far from truth It is not beyond our power, as we said earlier, to improve our states of existence The Jainas have shown that self-effort can shape the future The present is with us and the future is in our hands

Retributive theory is a more consistent theory of action and reaction and not merely of punishment, than Reformatory theory Man gets what he merits to get, and to withhold it would be injustice to him, unless he makes his own efforts to modify the effects of his actions Reformatory theory may be full of noble and soft sentiments, It may be comforting to be told that by the grace of God, we would be better But that destroys the individuality and dignity of an individual and he would become a tool in the hands of a Higher Power or his agent in this world We refuse to be treated as things Moreover, it is good to tell men, though it is unpleasant to do so, that they are alone responsible for their present state To put the responsibility on the individual is hard truth And Radhakrishnan says that Karma is not so much a principle of retribution as one of continuity⁵¹

6 Some have said that the doctrine of Karma leads to unbridled individualism It fails to see that we all belong to a community, that there is what is called 'joint Karma' corporate sin or guilt It allows the fortunate ones to boast of their 'self-merited happiness'⁵² Explanation for the inequality is referred to the 'vicarious suffering' The ethical justice is to be found in the crucifixion of Christ, and the Cross is a symbol of taking over the sufferings of men upon oneself so as to lighten the sufferings of men

But according to the Jainas, as also in other Indian thought, except in the Cārvāka, self-realisation is to be attained through a moral effect which is essentially social in its content We have seen that the Indian ethics is essentially social in its significance Mokṣa is to be attained through the practice of goodness, charity, compassion and humility, although the Mokṣa is attained by one who practises the virtues and three-fold noble path It is therefore, more accurate to say that Karma theory awakens a man to his responsibilities to himself and to others, and does not make him isolated and self-centred

We may also add that Karma does not imply a hedonistic outlook In life Reward for pleasure is not a life of pleasure nor is the punishment for sin, pain The theory is not to be confused with hedonistic or a judicial theory of rewards and punishments⁵³ Pleasure and pain are determinants

51 Radhakrishnan (S) *Idealist View of Life*, (1961), p 216

52 Sigfrid Eastborn *The Christian Doctrine of Salvation* (1958), p 70

53 Radhakrishnan (S) *Idealist View of Life*, p 219

of animal experience, but for human life the end to be attained is nothing short of perfection. His efforts are to be directed to the attainment of this highest end. The universe is, in the words of Tennyson, 'a vale of soul-making' and not a pleasure garden.

7 (a) Objections have been raised against the theory of Karma on the basis of the theistic conception of God and the dispensation of justice by him. It is said that if God as a creator is omnipotent, must be partial and cruel as he makes some people suffer and some enjoy pleasures in this life. Śaṅkara in his commentary to *Brahmasūtra* replies that God cannot be considered as partial and cruel because he acts with reference to Karma of every individuals. If he were to act without taking into consideration the Karma, he would be thought of as being partial and cruel. But God should be looked upon as the rain. The rain is the common cause for the growth of rice and wheat etc. Similarly, regarding the inequalities among men in their status and enjoyment, the specific Karma of each individual is the cause. We get a similar argument in the *Bṛhadāraṇyaka Upaniṣad* (3.2.13) which states that a man becomes meritorious by his good actions and sinful by his bad actions.

(b) It is objected that prior to creation there was no Karma, so how can it lead to differentiation? But it has been stated that the *samsāra* is *anādi* (beginningless). Like the seed and the sprout the cycle of life and action goes on. Just as in the case of a seed with its potentialities for becoming a tree, there is the need of rain, so also has God to depend on the Karma for determining the status of an individual in this life.

Rāmānuja shows that the inequality of creation depends on the Karma of a particular individual. He quotes references from *Bṛhadāraṇyaka Upaniṣad* mentioned above and *Vīṇu Purāṇa*.

(c) It has also been objected that prior to the creation there were no beings at all. So there can be no Karma, then how can we account for the inequality? But it is stated that the individual souls and their deeds form the eternal stream. Prior to the creation souls abide in subtle condition. Nāṇārka adds that Karma done by the beings in the earlier creation have, again, their antecedents. Similarly, Vallabhācārya follows the same line of argument. All the *jīvas* merge into the Brahman along with their Karma in minute form and when creation starts they are born with their Karma.

Our happiness and suffering in this life are determined by our actions in the earlier life and those of that life are determined by the actions of still earlier life. So the chain goes on endlessly. However, it is beyond the power of individual mind to know how a particular soul started living. In this sense Karma is called *anādi*.

It is however significant to note that the sprout comes into existence due to the seed and the same sprout develops the seeds for the future sprouts. Similarly the Karma of an action leads to further Karma and it leads to further actions. But if the seed is roasted the sprout will not grow from it. Similarly if Karma is annihilated through *tapas*, *bhakti* or through *ātma dhyāna* the soul becomes pure and reaches the highest perfection.

Shri Aurobindo states that we have not been able to see the philosophical reality of Karma, for two errors—first, it is the strenuous paradoxical attempt to explain the supraphysical things by a physical formula and a darkening second error of setting behind the universal rule of Law and as its cause and efficient the quite opposite idea of the cosmic reign of Chance.

In the theory of Karma, there is first assurance that in the mental and the moral world, as in the physical universe, there is no chaos, fortuitous rule of chance of mere probability, but an ordered Energy at work which assures its will by law and fixed relations and steady succession and the links of ascertainable cause and effectuality. To be assured that there is an all-pervading mental law and an all-pervading moral law, is a great gain—a supporting foundation. That in the mental and moral, as in the physical world, what I sow in the proper soil, I shall assuredly reap, is a guarantee of divine government, of equilibrium, of cosmos, it not only grounds life upon an adamant underbase of law, but by removing anarchy opens the way to a greater liberty. 'Karma theory teaches us that the soul enters this life, not as a fresh creation, but after a long course of previous existences on this earth and elsewhere, in which it acquired its present inhering peculiarities and that it is on the way to future transformations which the soul is now shaping. It claims that infancy brings to earth, not a blank scroll for the beginning of an earthly record, nor a mere cohesion of atomic forces into a brief personality soon to disclose again into the elements but that is inscribed with ancestral histories some like the present scene and most of them unlike it and stretching back into the remotest past. The current phase of life will also be stored away in the secret vaults of memory for its unconscious effect upon ensuing lives.'

Karma is what we have done, and we have to enjoy the karmic results. Therefore it follows that the future is only the past. It should therefore be possible to predict the future. The astrologer feels, by means of his art, the unexpended Karma and tries to read it. Planets therefore simply indicate the results of previous Karma and hence there is nothing like fate or destiny in its absolute sense controlling the spiritual self. The ego accumulates a fund of individual character which remains as the permanent thread stringing together the separate lives. The soul is therefore an eternal water globule, which sprang in the beginningless past from mother ocean.

and is destroyed after an unreckonable course of meanderings in cloud and rain, snow and steam, spring and river, mud and vapour, to at last return with the garnered experience of all lonely existences into the central heart of all

That we have forgotten the causes producing the present sequences of pleasures and pains, talents and defects, successes and failures is no disproof of them and does not disturb the justice of the scheme. For temporary oblivion is the anodyne by which the kindly physician is bringing us through the darker wards of sorrow into perfect health.

The law of Karma provides a graded sanction or reason for right living. It proves that men are in essence one, and that any deed which hurts one's neighbourhood or the common weal is an injury to oneself. Above all, it reveals a plane of consciousness where right becomes the utmost law of being and a man does right not because it pays nor because it avoids self-injury, but because, beyond all argument, he must. Karma destroys the cause of envy and jealousy and the consequent ill-will. It removes impatience. It largely removes the fear of death for where there is the inner conviction of reirth and by the law of affinity reunion with those one loves, there is nothing to worry.

The belief in the theory of Karma and reincarnation scattered through the philosophic writings of India reproduce the scientific theories of the revolution and evolution of elements.

According to Shri Aurobindo Karma is a Universal energy working in all existence, a process, an action and a building of things by that action—an unbuilding too but as a step to further building—it is continuous change—that is the philosophical reality of the theory of Karma, and that too is the way of science which has been developed by physical science but its seeming has been handicapped in the progress to the full largeness of its own truth by two persistent errors, as mentioned earlier, first, the strange paradoxical attempt to explain supraphysical things by a physical formula, and a darkening of vision and error of setting behind the Universal rule of Law and the quite opposite idea of the Cosmic reign of Chance.

Shri Aurobindo presents the four pillars of the theory of Karma. (1) There is an all-pervading mental law and an all-pervading moral Law and in these fields, as in the Physical, what we sow we reap. That gives the guarantee of the divine Government, an equilibrium and a cosmos. But if this energy were all I may only be a creation of an imperative force and my acts will be determined. That would resolve everything into predestination of Karma.

(2) Here comes the second step of the Theory of Karma. It is the Idea which creates all relation and all is the expression and expansion of the Idea.

Then I can by the will, the Energy of the Idea in me, develop the form of what I am and arrive at the harmony of some greater idea than is expressed in my present mould and balance. I can aspire to a nobler expansion. Still the idea is a thing in itself without any base but its own spontaneous power.

(3) But 'I am soul developing and persisting in the Paths of Universal Energy and that in myself is the seed of all creation. What I have become I have made myself by soul's past idea and action, its inner and outer Karma, what I will be, I can make myself by the present and future idea of action.'

(4) Finally there is this supreme liberating step that both Idea and its Karma may have their origin in the free spirit and by arriving at myself by experience and self finding, I can exalt my state beyond all bondage of Karma to spiritual freedom. These are the four pillars of the complete theory of Karma.⁵⁴

Therefore the Karma theory is an explanation of the moral justice in the Universe. It is the conception of an all-controlling law of natural retribution which links together the successive earth lives of each individual soul. It 'satisfied my sense of justice and threw light on the problem of unmerited suffering'.⁵⁵ For the modern European, Karma theory 'is not the mechanical idea of an identical soul substance passing from body to body, but the mystical idea of suffering with and for others', and that forms the real attraction of the doctrine. And perhaps that may be the true explanation of its ascendancy in the East as well.⁵⁶

Judged by the historic standards, the Karma theory did much to raise man's status and to wean him from coaxing gods through sacrifice and prayer. It insisted on individual expiation, and emphasised the moral continuity of life here and hereafter.⁵⁷

Karma is in fact a striking answer to the 'fathomless injustice to the nature of things' and it appeals 'to the overpowering sense of the necessity of justice'. The conception of an all controlling 'law of natural retribution which links together the successive earth lives of each individual soul, both satisfied my sense of justice and threw light on the problem of seemingly unmerited suffering'.⁵⁸

54 Sri Anubindo *The Problem of Rebirth* (Pondicherry, 1962), p. 115

55 Pringle-Pattison (A. Seth) *The Idea of Immortality* p. 122

56 Paul (C. S.) *The Suffering God* (1929) p. 67

57 Holmes (Edmond) *The Quest of an Ideal* p. 98, as quoted in the *Idea of Immortality* by Pringle Pattison, p. 120

58 Warren (H. C.) *Buddhism in Translations* (1922) p. 48

Having discussed the arguments and counter arguments of the logical justification of the doctrine of Karma, we may say that, from the real point of view *niscaya-naya* logical justification of the doctrine is not possible nor necessary. It is the experience of the seers. And "Oh, Agnibhuti, Karma is *pratyakṣa* to me, the omniscient being just as your doubt is *pratyakṣa* to me"⁵⁹

59 *Vivekavajaya Bhāṣya, Gaṇadhara-vāda*, 1611-1613

JAINA THEORY OF SOUND (ŚABDA)

J C Sikdar

Introduction

The Indian philosophical schools which have invented, developed and adopted the theory of sound by their speculations may be placed in five groups. The first group is represented by the Sāṃkhya-Yoga, the second one by the Vaiśeṣika school of the Buddhists, the third one by the Nyāya-Vaiśeṣika, the fourth one by the Mīmāṃsakas of the Bhāṭṭa school and the fifth one by the Jains.

According to the Sāṃkhya-Yoga¹, Śabda (sound) is *tanmātra* (Infra-atomic or potential energy) which generates *ākāśa* (ether or space) because of being a radicle or centre encircled by masses (*Bhūtādi*), while the Vaiśeṣika school² of Buddhism maintains that Śabda (sound) as an object of hearing is one of the fifteen kinds of *Rūpa* (Matter). The Nyāya-Vaiśeṣika³ conceives *śabda* as quality of *ākāśa* (space).

The Mīmāṃsakas of the Bhāṭṭa school⁴ accept *śabda* as a substance on the basis of the fact that it is perceived independently and directly, it exists as a self-subsistent real and it does not have the criterion of quality of being perceived invariably as dependent upon a substance – substratum.⁵

The Mīmāṃsaka view of dependence is refuted by the Nyāya-Vaiśeṣika on the ground that the perception of the substance is not an essential precondition of the perception of the quality and the dependence of quality upon the substance is not exclusive criterion of a quality because every positive real except an eternal substance is dependent upon some substratum for its very existence.⁶ The Nyāya-Vaiśeṣika maintains the view that whatever is possessed of a universal (*jñanai*) and is cognizable by some external sense other than the visual sense is a quality.⁷ Therefore, sound is a quality.⁸ It is not an incomposite substance nor a composite one, for the incomposite substance, e.g. atom, or space, or time, or soul, is intangible to the external sense.⁹ It is eternal because of being uncaused, but sound is non-eternal, for it is generated under specific conditions.¹⁰

It is stated to be the product having *ākāśa* (ether or space) as its constitutive substratum. But the idea that "Substance produced by and inhering in a single substance is inconceivable, since one of the conditions of production, viz. the conjunction of constitutive factors, which is the *asamavāyikāraṇa* (non-material cause), is lacking."¹¹ Hence sound is not

a substance. According to the Nyāya-Vaiśeṣika, it is the specific quality of *ākāśa* (space or ether).

In Jain philosophy *śabda* (sound) is conceived as the manifestation of Matter.¹ The cause of it-natural or artificial, has been pointed out to be the striking of molecules (*skandhas*) against one another, i.e. "sound is generated by molecules when they strike one another, which may be natural or artificial but sound may be indirectly associated with atoms also."²

The seed of the theory of sound of the Jainas is embodied in the *Jaina Agamas*. In the post-Āgamic age Umāsvatī¹⁴ had sown the seed of its metaphysical aspect on the basis of its āgamic conception, while Ācārya Kundaḥadī¹⁵, Ācārya Puṇyapīḍī,¹⁶ Akalanka,¹⁷ Vidyānanda¹⁸ and other later Ācāryas gradually developed it in the light of the theories of sound of other Indian philosophies. They organized the entire system of the problem on the theory of sound of the Sāṃkhya-Yoga, the Buddhists, the Nyāya-Vaiśeṣika and the Mīmāṃsākas. The Jaina thinkers have retained the Buddhist tradition of manifestation (*pariṇāma*) of *Rūpa* (Matter) by accepting sound as manifestation of *Paṇḍita* (Matter), while discarding other traditions in formulating their theory of sound.

It appears that the speculation on the theory of sound marks a stage of emergence and development of subtle thought in the field of Indian philosophy of the *agamicāla*, *agamottarikāla* (post-āgamic age) and *darsanikāla* (age of Indian metaphysics). In this speculation the Sāṃkhya-Yoga, the Buddhists, the Nyāya-Vaiśeṣika, the Mīmāṃsākas and the Jainas have attacked this problem in their respective manners. The Sāṃkhya-Yoga philosophy is the advocate of Prakṛtvāda (Doctrine of the fundamental cause of the material universe, nevertheless, it gives place to *śabda* (sound) as *tanmātra* (infra-atomic or potential energy) which generates *ākāśa* (ether or space), while the theory of sound of the Vaiśeṣika school of the Buddhists is based on *kṣanikavāda* (Doctrine of momentariness) as sound is conceived by them as momentary. The Nyāya-Vaiśeṣika has propounded the theory of sound on the basis of *dravyavāda* (substantiality) and *guṇavāda* (attributiveness), hence its theory of sound stands on *Dravyavāda* (Principle of Substance) and *guṇavāda* (Principle of attribute or quality). The Bhūta school of the Mīmāṃsākas has admitted the theory of sound on the basis of substantiality. Jaina philosophy has conceived it on the principle of substantiality and modality, as three potent factors or laws, viz. origination (*utpāda*), destruction (*vyaya*) and permanence (*dhrāuvya*), operate in the material world by bringing about transformation in it through the forces of external and internal causes.

Thus the Jaina theory of sound makes a synthetic view of the theories of sound of all other Indian systems of thought from the aspects of substantiality and modality

Jaina Theory of Sound

According to Jaina metaphysics, sound is conceived as the manifestation of Matter. This view is identical with that of the physical sciences on the theory of sound, as it is conceived by them as energy of Matter, i.e. manifestation of it. It "usually originates in vibrating bodies through the surrounding elastic medium, usually air, as wave motion of the longitudinal type. When the compressional sound waves are passing through air, the amplitude of the vibratory motion of the layers or particles is surprisingly small, being only about 10^{-3} cm for a sound that is barely audible."¹⁰

Kinds of Sound

According to Jaina philosophy, there are stated to be mainly two kinds of sound, viz *bhāṣātma* (sound incorporated in speech or language) and *abhāṣātma* (sound which does not find place in speech or language).¹¹ The former is sub-divided into two groups, viz *akṣarātma* (articulate utterance or speech) and an *anākṣarātma* (sound made by creatures or by the Kevalins),¹² while the latter is also of two groups, viz *prāyogika* (sound produced by human beings through the play of musical instruments i.e. musical sound) and *vaiśvāsika* (natural sounds, such as the roaring of thunder, the rippling of water, noises in general, etc).¹³ *Prāyogika śabda* (artificial or produced sound) is further sub-divided into four kinds, viz *tata* (musical sound of *tabla* or drum, i.e. a stretched membrane), *vitata* (musical sound produced by stringed instruments), *ghana* (musical sound produced by solid instruments, such as, bell) and *suśira* (sound produced by wind instruments, organ pipes or conch).¹⁴

Modern acoustics divides sound into two classes, viz musical sounds and noises. *Prāyogika śabdas* (artificial or produced sounds) of Jaina metaphysics, viz *tata*, *vitata*, *ghana* and *suśira*, correspond to musical sounds of modern physics, while *vaiśvāsika śabdas* (natural sounds), such as, roaring of thunder, etc. include noises-sounds of modern acoustics. *Bhāṣātma śabda* (sound incorporated in language or speech) forms a distinct class of sound by itself, but it may be placed under the category of noises of modern acoustics. The sub-divisions of musical sound into the vibrations of membranes, strings, rods and plates and air columns of the physical sciences correspond respectively to the following kinds of sound of Jaina metaphysics, viz, *tata*, *vitata*, *ghana* and *suśira*.

Pitch, Intensity, Quality and Wave of Sound and Its Propagation

It is explained that *Bhāṣā* (sound incorporated in speech or language) is stated to belong to the beings, it originates from the body, it is of the shape of *ṣaṣṭa* (thunderbolt) and it reaches the last border of the universe²⁴ *Bhāṣā*, having originated from the body, breaks forth by two *samajas* (instants) There are stated to be mainly two kinds of *Bhāṣā*, viz *pariyāptika* (developed) and *aparīyāptika* (undeveloped) *Paryāptikabhāṣā* has been sub-divided into two kinds, viz, *satyabhāṣā* (true speech or language) and *mṛṣābhāṣā* (wrong or false speech or language) They are again further divided and sub-divided into many kinds, such as, *janapada-satyabhāṣā*, *samyag-satya*, *śāhānā-satya*, *nāmasatya*, *rūpasatya*, etc In reality, there are two kinds of *Bhāṣā*, viz *dravyabhāṣā* (physical speech) and *bhāvabhāṣā* (psychical speech or language)²⁵ *Dravyabhāṣā* is sub-divided into the following groups, viz *grahanam* (speech received by the self through transformation), *nīksarana* (that which is emitted by the function or action of lungs, pharynx, throat, etc) and *parāghṛatabhāṣā* (speech sent out through the act of transformation by those emitted physical vocal substances)

The beings receive *bhāṣādravya* (speech-substance) from six directions²⁶ *Nīksaranadravyabhāṣā* is identical with the voice or speech of the medical science, emitted by the beings In the medical science speech is regarded as material It comes out of the larynx or the organ of voice which is triangular box of cartilage and muscles situated below the pharynx and the root of the tongue It presents a considerable projection at the upper and front parts of the neck externally At the upper part of the larynx there is a lid of cartilage called the epiglottis²⁷ The voice is generated by forcing air from the lungs through the space between two stretched vocal chords which are stressed across the trachea with a narrow vocal slit between them, the edges of the slit acting as reeds "The two vocal chords (membranes) are attached to muscles by which their tension and vibration frequently can be altered"²⁸ The edges of the membranes are set into vibrations like reeds by the air from the lungs and thus sound is produced, the pitch of which can be altered by altering the tension of the vocal chords, and the quality of which depends upon the air-cavities of the nose, throat and mouth which act as resonators, the shape and the size of which the speaker can vary at will²⁹ It is similarly explained in the Jaina Āgama that speech which is breaking forth, while speaking, is speech, but not that which was spoken before nor that which dies out after the crossing of the speaking time³⁰

Intensity of Emitted Speech

Bhāṣā (sound incorporated in speech or language) breaks forth with gentle efforts, i e with low intensity, some speeches are emitted with

intense efforts and some are unbroken, i.e. continuous. The broken (emitted) speeches go to the last border of the universe, getting increased and increased infinitefold. That is to say, some healthy speaker emits *bhāṣādravyas* (speech-substances) with intense effort out of liking and they are broken forth into parts by the efforts of receiving and throwing out matters, while some sick person emits gross particles of unbroken (continuous) speech-substances with gentle effort out of disliking. These particles of unbroken speech-substance, getting increased infinitefold on account of their fineness and manifoldness and association with other material substances, such as, air etc. go to the last borders of the universe in six directions, i.e. spread to the last borders of the universe²¹. In other words, a being emits speech-substance which it receives for speaking as broken and unbroken (*bhinna* and *abhinna*)²². Those speech-substances, being emitted, touch (reach) the last borders of the universe, getting increased and increased infinitefold. The unbroken speech-substances, having crossed countless points of immersion, break forth and having gone to countable *yojanas* die out²³ in the horizon.

Parāghāta Bhāṣādravya

There takes place the force *vāsana* called *parāghāta* (impact or striking wave) of the *prayoga-vāsana-yogya-dravyas* (speech-substances produced or pronounced with the efforts of palatals, etc.) That *parāghātabhāṣā* is emitted as being generated by the striking of speech-substances against one another (*dravyakarambita*) out of the straight line (i.e. in a curved line) due to the fineness of emitted speech substances from the going in a straight line (*anūṣṭreṇi avagāhana*). *Parāghātabhāṣā* becomes also mixed (*mīṣṭra-miṣṭṛiṇa-dravya karambita*) in a parallel line (*samabhāṣā kadlgapekṣāpradhvarā śṛeṇi*). So it is stated in the *Niryukti* that *parāghātabhāṣā* goes in a curved line²⁴.

In regard to the propagation of sound the early Nyaya-Vaiśeṣika philosophers maintain that the first sound, generated by the impact of vibrating molecules of sonorous bodies against contiguous molecules of air in the substrate *ākāśa*,²⁵ generates sound and so on, just as waves produced in water or ocean, until the last sound causes a vibration in the ear-drum (*karna-śaṣkull*). This propagation of sound is effected by the air-wave as its carrier. *Ākāśa* (space) is immobile, but the air-wave is not transmitted without the inter-connecting of air-molecules by *ākāśa*. Udyotakara²⁶ holds the view that the first sound produces indefinite number of sounds in all directions, not one sound, in a circle, each of them generates again another one and so on, in such a way that sound expands by successive concentric spherical layers, just as Kadambakoraka (bud of the Nancha Kadamba) expands by successive concentric spherical layers of filaments, shooting forth from one another. Of these two hypotheses the

first air-wave implied in the transmission of sound is of the transverse waves, while the second is of longitudinal waves. In the orthodox Mīmāṃsaka view of Śaṅkara the air-wave forming physical sound signifies a series of conjunctions and disjunctions of air-particles with the rarefaction and condensation and suggests longitudinal waves.³⁷ Sound dies out at last with the growing of the momentum of the impact of series feebler and feebler in the course of transmission of sound through the air-particles. Another view is that the propagation of sound is not effected from molecule to molecule, but it spreads in ever expanding circles just as evidenced in water-waves, perhaps in spherical layers by the compression of masses of air, the waves of which are very fast.³⁸ There is a striking similarity between the Jaina view and the Nyāya-Vaiśeṣika theory on the wave of sound and its propagation. Both of them agree on the point that sound becomes refracted as well as diffracted according to the cause of its generation. It increases innumerable on account of fineness and manifoldness and association with other substances, like air, etc. and expands in all directions and goes to the last borders of the universe. The unbroken (continuous) sound attains division and dies out at last, after crossing countable distance with the growing of the momentum of the impact of series feebler and feebler. But there is the difference between the two views on the fundamental point that sound is accepted as the quality of *ākāśa* in the Nyāya-Vaiśeṣika philosophy, while it is conceived as the manifestation of Matter in Jaina metaphysics.

The Jaina theory of wave of sound and its propagation is well supported by modern physics. It is explained that "Sound waves, of course, exhibit the properties of reflection, refraction and diffraction characteristic of all forms of wave motion. Such behaviour of sound waves may be rendered visible by the method of spark photography. The waves passing before the photographic plate are illuminated for a brief interval by a timed electric spark. The slight increase in density in the condensation in the wave front causes some refraction of the light and thus produces a shadow in the photograph."³⁹

"If a train of waves is filling a medium, a surface connecting at a given instant all particles which are in the same phase of vibration constitutes a wave front. In the case of sound waves in air, the vibrating source being quite small, such a surface will be spherical, and if the distance from the source is large, a small portion of this spherical wave front may be considered as a plane wave. If the medium is homogeneous and isotropic, the direction of propagation is always at right angles to the wave front."⁴⁰

"The behaviour of the wave fronts as a uniform medium, bends around obstacles (diffraction), rebounds from a surface (reflection), or changes

- (12) *Uttarādhikāśa Sūtra*, 23 12, *Tattvārthadhigama Sūtra*, Umāsvatī V 24
'śaddo bhūnido puggaladavvassa paṇṇāya" *Draṇyasahgraha* Nemicandra, 16
- (13) 'addo khamdhappalbhavo khamdho paramānusanagasamghādo / puṭṭhena teṇu
jayādi śaddo uppādago niyado " *Pañcāstikāya Sūtra*, Kundakunda 86
- (14) *Tattvārthadhigama Sūtra*, Umāsvatī V 24
- (15) *Pañcāstikāya Sūtra* Kundakunda, 80
- (16) *Sarvārthasiddhi*, Ācārya Pūjyapāda, V 24
- (17) *Rājavārtika*, Akalankadeva V 24
- (18) *Ślokaśrīṭika* Vidyānanda V 24
- (19) *Physics-Principles and Application* by Margenau Watson and Montgomery, 38 1
p 50
- (20) 'śaddo dvedhā-bhāṣalakṣaṇavipalitvāt " *Rājavārtika*, Akalanka, p 485
- (21) 'bhāṣātmaka ubhayaṭhā ākṣarīkṭetaravakalpāt," Ibid, p 485
- (22) 'abhiṣatmakā dvedhā prayog-varasānmuttatvāt," Ibid, p 485
, 'tatra vāsrako bhāṣakā prabhavaḥ ', Ibid
- (23) 'prayogacaturdhā tatavitataghaṇasasurabhedāt Ibid
- (24) 'bhāṣā naḥ jñāyā sarvāpabhavā, vajrasamīkṣyā, logamāpajjvasyā pannaṭṭā',
Pannavanā, Bhāṣāpāda 388
- (25) Ibid., 387, 388-90
nānābhāṣābhāṣā cauro caureḥ ettha nāyavvā/davva tivaḥ gahanam taḥ ya
nistranaḥ parigṛhāṣyō" Yasovijayaganan, *Bhāṣārāhasya*, 2
"pāhanam davvassa ya, appāhannaḥ taheva karīyānāḥ / bhāṣassa ya ālambya
gahanāsu davvavavaso" Ibid, 11
"uvāntānam bhāṣā, nāyavvā ettha bhāṣabhāṣatī / uvaogo khalu bhāṣo nuvaogo
davvamitti kaṭṭu", Ibid, 13
- (26) govamā tūyām gūḥai no aṭṭh.yām gūḥai davvao vi gūḥai khetto vi
kāṣo vi bhāṣao vi gūḥai " *Pannavanā, Bhāṣāpāda*, 11 395
bhāṣakānam niyamāṭṭrasaṇḍyānāvasthānena teṣām. Saḍḍiggatānām eva pudgalā-
nāḥ grāhanasambhavāt śāpakaśāstra prajñāpāṇḍyānāvasthānandheyah *Bhāṣā-
rāhasya*, 11k, p 2
- (27) *Physiology*, Dr V N Bhāve p 82
- (28) *Intermediate Physics*, S C Ray Chaudhury and D B Sinha, p 571
- (29) Ibid
- (30) *Bhagavatī Sūtra*, 13 7 493
- (31) *Bhāṣārāhasya* 5
Pannavanā Bhāṣāpāda 11, 398
Junabhadra ganin Kṛamaśāstrina , *Viveśāvasyakabhāṣya* 336 337, 361, 352, 353,
354, 378, 377
- (32) *Pannavanā, Bhāṣāpāda* 11, 398
- (33) bhīṣanti-abhinnaḥ, avagāhānavaggaṇāḥ asamkhyā/gaṇitum vā jñānāḥ, sam
khyāntam vīṣṇuṣaṇi/*Bhāṣārāhasya* 8
jam abhinnaḥ nāraḥ tām asamkhyānto oḡāhanavaggaṇāḥ gaṇitā bhedaṁvīṣṇu
māḥ samkhyāntam jñānāntam viddhānsamavīṣṇuṣaṇi-*Pannavanā, Bhāṣāpāda* 11, 398

- (34) bhāṣā samaseḍheo saddaṁ jam suṇaḥ misayaṁ suṇaḥ/
vuedhi puna saddam suṇeḥ niyamā parigūḥa // *Bhāṭīrahasya* 10
- (35) *Prastapādabhāṣya*, p 188
Nyāyakandaḥ, Śrīdhara p 187
- (36) *Nyayavārtika*, Uddyotakara II, 2, 14, p 288
- (37) *Bhāṭīpariccheda*, Vīṇanātha, śloka, 165
- (38) yathā ādyaśabdena kadambagolakavad-dāśadina dāśāśabde ārambhante tāsca
dāśasabdānantān it / *Tattvatināmanī*, Gaṅgeśa
- (39) *Physics-Principles and Applications*, Margenau, Watson and Montgomery, 38, 1,
p 560
- (40) *Ibid* , p 552
- (41) *Ibid*
- (42) *Ibid*

THE SO CALLED SANSKRIT PLAYS

K R Chandra

We have our vast ancient classical dramatic literature in which various characters are required to speak either Sanskrit or Prakrit as prescribed by our ancient dramaturgists. The proportion of Sanskrit and Prakrit varies with the theme of the play and the status of the characters. Without taking into consideration the actual space occupied by the two languages in the plays they are generally called as Sanskrit plays. They are so called because of the fact that Prakrit had till recently not attained its independent status as an ancient spoken language of the vast majority and as a language of an independent literature. When occidental scholars started taking interest in our ancient literature they first came across the vast Sanskrit literature and subsequently all went in the name of Sanskrit. With the progress of research and thorough study it was realised that the language of even the sacred Vedas was not the same as that of Pāṇini which is known as Sanskrit proper but it was Chandas which is different from Sanskrit proper and so on. Similarly our ancient available classical plays which were generally composed by Sanskrit poets and authors were regarded as a part of Sanskrit literature and they were as well as are still called as Sanskrit dramas. How far it is correct to call them so? This problem can be examined in two ways, viz (i) by taking into account the actual proportion of Sanskrit and Prakrit in a particular drama and (ii) by scrutinizing the comparative role of a language to the extent it helps on the action in a drama.

As far as the first problem is concerned none can deny that a particular literary work is called Sanskrit, Prakrit, Hindi, Marathi, Gujarati or Bengali purely on account of its predominant language and the same principle should be applied to our ancient classical works. Now if we examine our ancient classical plays from this point of view we come across the following facts (for details see the table given below specially its Sl. No. 3).

1 Svapnavāsavadattam of Bhāsa

In this play the total speech of all the five Sanskrit speaking characters comes to 182 grāṇthāgṛas whereas that of all the eleven Prakrit speaking characters is 221 grāṇthāgṛas, i.e. the percentage of Sanskrit and Prakrit in this drama is 45 and 55 respectively.

2 Cāradattam of Bhāsa

In this drama three Sanskrit speaking characters have to their share 137 granthāgṛas of speech whereas eight characters speaking Prakrit have 294 granthāgṛas of speech to their share, i.e. in this drama Sanskrit is 32% and Prakrit is 68%.

3 Mrechakatikam of Sūdraka :

It has eight Sanskrit speaking characters with a total speech of 721 granthāgṛas and twentythree Prakrit speaking characters with a total speech of 1159 granthāgṛas, i.e. this drama has 38% Sanskrit and 62% Prakrit

4 Malavikāgnimitram of Kālidāsa

There are six characters who speak a total of 294 granthāgṛas of Sanskrit and the rest of the 14 characters speak a total of 345 granthāgṛas of Prakrit. It reveals that there is in this drama 46% Sanskrit and 54% Prakrit

5 Ratnāvalī of Śrīharsadeva

Five of its Sanskrit speaking characters have a total share of 292 granthāgṛas and its ten Prakrit speaking characters have a total share of 374 granthāgṛas. It is clear that this drama has 44% Sanskrit and 56% Prakrit

6 Priyadarśikā of Śrīharsadeva

This drama has five Sanskrit speaking characters whose total speech is 251 granthāgṛas and seven Prakrit speaking characters whose total speech is 256 granthāgṛas, i.e. 49.5% Sanskrit and 50.5% Prakrit

In view of this comparative strength and quantity of Sanskrit and Prakrit in the above mentioned plays how far it would be correct to continue to call them Sanskrit plays and in the name of which how far it seems to be proper when we see that Prakrit portions of the plays are altogether dropped out from our study and are even replaced by Sanskrit in the revised editions—appearing these days

Now let us examine our ancient classical plays from the second point of view as mentioned above. Our dramas have dialogues, descriptions (of persons, objects, situations, emotions etc.) and expressions of maxims, proverbs and sayings. The fundamental difference between a work of drama and that of poetry is that the former is made up of action and dialogues whereas the latter has descriptions. Action constitutes the pivotal

element of a drama, and it is helped on by dialogues and the dialogues in our ancient plays are composed in prose. Therefore, it is important to see how much prose portion is there in our plays and that also in what proportion in Sanskrit and Prakrit. When we scrutinize our ancient dramatic literature with this point in view we arrive at the following findings (see Sl Nos 4, 5, 6 and 9 of the table given below)

- (i) Verse portion in the full-fledged dramas is merely one fourth and the remaining three fourth portion comprises of prose (Sl Nos 4 and 5)
- (ii) Verse portion is mostly in Sanskrit (Sl No 4a and 4b)
- (iii) Verse portion appropriated by the hero (King or main characters) alone comes to approximately 60% (Sl No 6a)
- (iv) Prakrit portion in prose is nearly 60% and therefore Prakrit occupies a predominant position (Sl No 5a and 5b)
- (v) On the whole the speech appropriated by all the characters other than the hero has larger portion of Prakrit than that of Sanskrit (Sl No 9a and 9b)

The above findings reveal that all the dramas of Harṣadeva and the major dramas of Bhāsa have Prakrit as the predominant language of the dialogues and therefore of the action too. Rest of our ancient dramatic literature can also be examined in this light and the findings will not stand otherwise. In this connection Prof. A. B. Kerth¹ has rightly remarked, "the verses do little to help on the action, as in the epic, they express descriptions of situations and emotions, when movement of the play is requisite resource is had to prose, or the verses serve to set out maxims." It is therefore, quite clear that movement or action in our plays depends on prose and Prakrit-prose occupies predominant position. A work bereft of movement and action can not become a real play. Since Prakrit language plays the most important role in our classical dramas it should be given its due place in the study of the dramas in our University curriculum. Let us see for ourselves how far it is justifiable to drop out Prakrit portions from our studies and even from the text of the new editions of our classical plays.

It is obvious that the language of the classical plays is mixed Sanskrit and Prakrit.² The dramas are neither exclusively in Sanskrit nor exclusively in Prakrit. Therefore, we would be equally justified in designating them as 'Sanskrit dramas' or as 'Prakrit dramas' and as such

¹ The Sanskrit Drama, p. 76 (1964)

² Except *Saṅgikāś*

they should be included in any historical account of Prakrit literature. Further, in view of the above findings would it not be advisable that we should introduce an additional combined and integrated course of study of all our ancient classical languages in our Universities with special papers in any one subject, viz Sanskrit, Pali, Prakṛta or Apabhraṃśa.

Guide to the Table given below

(Figures indicate Serial Nos in the table)

Quantitative Guide	Percentage Guide in relation to	
3 is equal to 4 plus 5	3a to 3	6a to 4a
3 „ 8 „ 9	3b to 3	6b to 5a
8 „ 6 „ 7	4 to 3	7 to 3b
9 „ 3 minus 8	4a to 4	7a to 4b
9a „ 3a „ 8	4b to 4	7b to 5b
9b „ 3b „ 7	5 to 3	8 to 3
	5a to 5	9 to 3
	5b to 5	9a to 3a
	6 to 3a	9b to 3b

**Analytical Table of Language Portion in Prose and Verse
in our ancient Classical Plays**
(in ślokapramāṇa and percentage)

	1 Svapnavasavadattam			2 Carudattam			3 Prathijyauṅā		
	Śl	pra	percent	Śl	pra	perc	Śl	pra	perc
1 Names of the Dramas									
2 Quantum of Language									
3 Total Quantity	403	100		431	100		425	100	
a Sanskrit	182	45		137	32		230	54	
b Prakrit	221	55		294	68		195	46	
4 Verse portion	81	20		80	19		79	19	
a Sanskrit	81	100		73	91		77	97	
b Prakrit	x	x		7	9		2	3	
5 Prose portion	322	80		351	81		346	81	
a Sanskrit	101	31		64	18		153	44	
b Prakrit	221	69		287	82		193	56	
6 Hero's Sanskrit portion	82	45		49	27		121	53	
a Verse	47	58		26	36		41	53	
b Prose	35	35		23	36		80	52	
7 Hero's Prakrit portion	x	x		x	x		x	x	
a Verse	x	x		x	x		x	x	
b Prose	x	x		x	x		x	x	
8 Hero's Total portion	82	20		49	11		121	28	
9 Other Characters' portion	321	80		382	89		304	72	
a Sanskrit	100	55		88	64		109	47	
b Prakrit	221	100		294	100		195	100	

1 4 Avyagraham				5 Balacaritam				6 Pratimugraham				7 Ratnavali				8 Priyadarśikī				9 Naganandanam			
2	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc	Sl Pra	Perc					
3.	665	100	416	100	590	100	666	100	507	100	722	100	507	100	722	100							
a	415	62	292	70	475	80	292	44	251	49.5	443	61	251	49.5	443	61							
b	250	38	124	30	115	20	374	56	256	50.5	279	39	256	50.5	279	39							
4	131	20	147	35	218	37	161	24	99	20	218	30	99	20	218	30							
a	131	100	143	97	218	100	150	93	96	97	212	97	96	97	212	97							
b.	x	x	4	3	x	x	11	7	3	3	6	3	3	3	6	3							
5	534	80	269	65	372	63	505	76	408	80	504	70	408	80	504	70							
a.	284	53	149	55	257	69	142	28	155	38	231	46	155	38	231	46							
b	250	47	120	45	115	31	363	72	253	62	273	54	253	62	273	54							
6	194	47	171	59	238	50	182	62	132	53	188	43	132	53	188	43							
a	98	75	71	42	113	52	114	76	66	69	106	50	66	69	106	50							
b	96	34	100	58	125	50	68	48	66	43	82	35	66	43	82	35							
7	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x							
a	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x							
b	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x							
8	194	29	171	41	238	40	182	27	132	26	188	26	132	26	188	26							
9	471	71	245	59	352	60	484	73	375	74	534	74	375	74	534	74							
a	221	53	121	41	237	50	110	38	119	47	255	57	119	47	255	57							
b	250	100	124	100	115	100	384	100	256	100	279	100	256	100	279	100							

प्रिय पान्थमनुव्रजेत् — A NOTE

J M Shukla

While commenting on प्राप्तीश्वरान्निपाता¹ Patañjali discusses the point that among compounds, the *Aṅyabhihāra* only should be understood² as Indecipherable To prove the point he gives an illustration from the common usage of the world In the common usage a person accompanies his dear visitor till the end of the forest is seen and till the other bank of a reservoir is reached Here he quotes a maxim current in his time, 'आ वनान्तादोदकान्ताप्रिय पान्थमनुव्रजेत् ।' We have an echo of this in Vatsyayana³ and Kālidāsa⁴

My attention was drawn⁵ to another reading of the *Bhāṭya* passage viz. प्रिय प्रोथमनुव्रजेत् ।, in Kṣīraswāmi's (1100 A D circa) Kṣīrataraṅginī⁶ on Pāṇini's *Dhātupāṭha* In the course of our discussion we shall see that Kṣīraswāmi refers to an earlier reading and the meaning of the root √प्रोथ current in his time Leibisch has missed the point⁷

The Rgvedic mantras contain a number of verbal forms arrived at, from the root √प्रुथ् (प्रोथ) to snort, viz 'protha' (imperative) 'Prothani' (Present Participle), 'poprutha' (intensive) 'prapṛthya' (Gerund) and so on The meaning of the root in these forms comes nearer neighing or snorting⁸ of a horse or something puffing out This may explain the later meaning of the nominal form 'protha' as the 'snort of a horse' However, the root has also, in later Vedic literature, the shades of meaning to be equal to, to be

1 Pāṇini 1.4.86

2 Kāmasūtra

3 Abhyāñjanāṅkuntalam iv, after verse 15

4 by Dr H C. Bhāṣāni, Head of the Department of Linguistics, Gujarat University, Ahmedabad

Kṣīrataraṅginī (Ajmer 1967) प्रोथृ ६०९ पर्याप्तौ । पर्याप्ति पूर्णता । प्रोथते । प्रोथति अनुप्रोथते । प्रोथो अश्ववोणा । प्रिय प्रोथमनुव्रजेत् ।

6 Kṣīrataraṅginī (Breslau 1809). He wrongly refers the illustration with the words 'priyam protham to Patañjali

7 Cf Mayrhofer Sanskrit Etymological Dictionary 'Prothati' - Keucht, Schwaubt (Vom Pferd) pants, snorts (Rv, U v), prothatha 'm - des Schnauben Rv 7-3-2 'prothad asvo na ,

a match for, to be able to withstand, to be free, to destroy, to subdue, to overpower and so on

In the Sanskrit Romantic Tale and Compi works the word 'Protha' stands for a snort and the word *Prothin* has come to mean a bore or a hog. This may suggest that the nominal word *protha* came to stay as meaning something hollow, a round limb like hip, a cave or womb (In literature on medicine), a hollow or a protruding object being capable of containing a number of objects or something able to resist outside pressure. The root 'pruth', might have acquired by then the meaning to be equal to ('*pratyaptā*').

In the *Uṇādisūtra* related to the *Aṣṭādhyāyī* of Pāṇini the word 'protha' is found among the 'ardharcādi' class.⁸ Vardhamāna while commenting on the *Uṇādi* says 'as *ūdinām nāsū*'.⁹

The lexicographers remain faithful to and therefore refer to the above tradition of the meaning of the word 'protha'. Amara tries to explain it away as the muscle formation on both the sides of the girth. *Trikaṇḍaśeṣa* and *Viśvakoṣa* also explain it away in a similar manner. However, the author of *Medirīkoṣa* refers to the word as meaning a traveller. One cannot come to cogent conclusions from these references.

The word may have meant a traveller (*pāntha*) along with the word snort of a horse (*protha*) as early as the composition of the *Uṇādisūtras*. The *Uṇādi* work derives the word from the root 'prn' in the sense of 'activity'. It quotes formations similar as 'protha' i.e. the words like 'titha' *pr̥tha*, *yūtha* and *gūtha*.¹¹ By this time i.e. sometime around the second century B.C. the word 'protha' lost its relationship with the root 'pr̥th' in the sense of to be equal to and acquired a new one with 'pr̥n' in the sense of activity. The noun-forming suffix 'tha' is traditionally known as early as Yaska.¹²

The first account of the 'protha' instead of the Bhāṣya reading 'pāntha' is given by Jinendrabuddhi (700 A.D. circa).¹³ He explains the words of the Bhāṣyakāra and in the course of the explanation says :

8 अर्धर्वा पुंसिच । P. 2.4.91

9 *Ānaratnamahodadhi*, verse 65 and the com. thereon.

10 *Amarakosa* (Achar 1970) कटिप्रोथौ । कट्या प्रोथौ मांसपिण्डौ । and कटिस्थलस्थूलोक्षामनी ।

11 *Uṇādi* II 12. पृथ्वती । निष्ठुष्टुप्रथुप्रोथा ।

12 *Nirukta* vi 29 धु इति नामकरण । धकरोवा ।

13 *Nyāsa on kāsika* 1.4.56 (Rajashahi 1913-1916) लोकैः श्रौदक्षन्तः प्रियः प्रोधमनुजेषु इति य एवानन्तरं वदन्तस्तमेव गत्वा एव बान्धवा निवर्तन्ते । The editor S. C. Chakravarti unnecessarily puts a line of explanation which does not suit the point at hand.

लोके ओदकान्त प्रिय प्रोथमनुब्रजेदिति ।

Haradatta (1200 A D circa) another commentator of *Kaśikā* (650 A D) on *Astadhyāyī* does not make the point clear¹⁴

It may be assumed now that the meaning of the old word '*protha*' became confused and therefore fell into disuse. People and scholars began to use the word '*pāṇtha*' instead. Nāgēsa (17 th century) has summed up the position where he tries to clear this confusion¹

14 Padamañjarī on *Kāśikā* on 1 4 56 (Reprint from the Pandit 1895) लौकिके ह्योदकान्ता
त्प्रिय प्राप्यानुब्रजेदिति य एवानन्तर उदकान्त आ ततोऽनुब्रजन्य पान्धवा निवर्तन्ते तद्वदत्रापि
तत्राह—प्रोथमिति पर्वान्तमित्यर्थे । प्रोथ पर्वान्तौ पवायचि क्रियाविशेषणत्वान्नपुमकम् ।

15 Uddyota on *Kaṇva* on *Bhāṣya* on Pā 1 4 56 भाष्ये प्रिय प्रोथमिति कचित्पाठः । तत्र
प्रोथोऽध्वगः । प्रोथोऽस्त्री हयघोणाया वा कद्वयामध्वगे त्रिपु । प्रोथोऽध्वगेऽध्वघोणायां कटीस्त्री
गर्भयोरपि इति मेदिनीविश्वोक्ते । यत्तु हरदत्तेन प्रोथ पर्याप्तमित्यर्थक क्रियाविशेषणं 'प्रोथ'
पर्याप्तमिति धातो पवायजिति उक्तम् । तदुक्तकोशानुक्ते तस्य धातोरभावाच्च प्रकृतेऽर्थाच्च
अतेर्गूययूथप्रोथा इत्युणादिसूत्रेण 'ध'प्रत्ययान्ततया साधनाच्चोपेक्ष्यम् ।

ART NOTES ON DESIGN DRAWING, PAINTING AND PICTURE-GALLERIES IN THE *TILAKAMANJARI*

N M Kansara

The first scholar to notice long back some of the special references to painting etcetera and some technical terms in Dhanapāla's *Tilakamanjari* was Shri C Shivaramamurti, whose pioneer researches pertaining to this aspect of the Sanskrit prose romances of Bāṇa and Dhanapāla have been serving to testify to the advancement of the concept of Art and Art Criticism that obtained in Ancient India, the conservations of princes and painters and other masters of the art being rightly cited as instructive edification.

As to Bāṇa and Dhanapāla, we know that the period during which they flourished was characterised by a munificent royal patronage to sculptors, painters, poets and craftsmen and all such gifted sorts. Instead of being a stray thing preserved in museums and kept aloof and dissociated from daily life, Art was an element throbbing in the very veins of, active and vigorously alive in, all walks of socio-cultural aspects of contemporary life. The present paper is confined to an account of art notices as are found in Dhanapāla's *Tilakamanjari* (about 1025 A D), with special reference to personal and domestic decorations design-drawings, paintings and picture-galleries.

I. Personal Decorations

Among the designs utilized for personal decoration, Dhanapāla has mentioned *Patrāṅguli*, *Tilaka*, *Vibhūṭika* and *Paṭtraccheda*. Of these, *Patrāṅguli* seems to have consisted of various types of curved lines, or dots arranged in curved lines, forming leaf-motifs drawn on the surface of the breasts and the cheeks of women with a paste of fragrant substances such as Sandal, Saffron, Camphor, Musk, and etcetera.¹ Pandit Radhakantadeva is not sure when he gives two alternative explanations.² However, Dhana-

1 Cf TM (N), p 18 (23), 247 (11). All references to the page and line numbers given here are with reference to the *Tilakamanjari*, 2nd Edn, published by Nirnaya Sagar Press, Bombay, 1933, the readings however are according to the Critical Text determined by me on the basis of a number of original Mss.

2 Śabdakalpdrum, Vol III, p 29, Col 1.

पत्राङ्गुलि — पत्रम् अङ्गुलिरिव यत्र । यद्वा अङ्गुलिमिश्रितं रचितं पत्रं पत्राङ्गुलिरिव ।
पत्रमङ्ग । स्तनकपोलादौ कस्तूरिकादिरचितपत्रावली इत्यमरः ॥२॥१२२॥

pala's description is confirmed by Pandit Vishnudatta, the author of the *Nāmacandrikā* commentary on the *Amarakośa*, who explains this word as denoting a type of *Tilaka* drawn with saffron, black Aguru, and other fragrant substances on the breasts, cheek, and etc.³ *Tilaka* and *Viseśaka* seem to denote the auspicious tiny round or vertical mark put on the forehead between the eyebrows.⁴ This also is supported by Pandit Vishnu datta.⁵ About *Patraccheda* Dhanapala has not given a definite idea, except that it was of many kinds like *Dravida* and others, and that it was one of the fine arts which could entertain refined persons.⁶ Bhagavatsimhji has noticed this term as the name of one of the sixty-four arts to be learnt for the perfect fulfilment of the *Kāma Pinuṣārtha*.⁷ But Vātsyāyana, the author of the *Kāmasūtra*, lists not '*Patraccheda*', but '*Patracchedya*' or '*Viseśakacchedya*', which, according to Yaśodhara the author of *Jayamangalā* commentary on it, is a sort of a *Tilaka* consisting of trimming leaves of trees like birch, etc., in different shapes and figures to be applied to the forehead.⁸ Srinivasacarya, the commentator of Śādraka's *Mrechakaṭika* explains the term *Patracchedya* as referring to a type of picture in which artistically cut tiny pieces of fine leaf-thin sheets of wood or metal were utilized for enhancing the effect of variety.⁹ This art seems to be very old one as it is mentioned in the various texts of the Jain Canon, such as the *Samavāyāṅga sūtra* and *Āyārāṅga sūtra*.¹⁰ Śrīdhara, the commentator of *Śrīmad*

3 Cf Nām. on Amarakośa II, vi 122

पत्रमेखा ॥ (१) ॥ पत्राङ्गुलि ॥ (२) ॥ समे क्रियाम् ॥ द्वे स्तनफणोलादौ कैसरादिना
रचितस्य तिलकविशेषस्य,
TM (N) p 161 (3ff)

लकलितकासाङ्गुलितलकोमम् ।

4. TM (N), p 289 (4ff)

राजकन्यानामलिकलेखासु तिलकानकापीति । अहमपि स्वहस्तरचितविशेषका आवाय वदना-
बलोक्तव्याजेन सपिर्माणम् ।

5 Cf Nām. Can. on Amarakośa II, vi, 123

तन्मात्रपत्र-तिलको चित्रक विशेषको चावारि ललाटकस्य तिलकस्य ॥

6 TM (N), p. 363 (13ff.)

द्रविषादिषु पत्रच्छेदमेदेष्वन्येषु च विद्वज्जनविनोदयोग्येषु वस्तुविज्ञानेषु ।

7 cf *Bhagavad-gonāḍa-lā-kāṣa*, Vol VI, p 6294, Col 2

8. cf *Jayamangalā* on Km. Su I iu 16 p 30

विशेषकस्तिलको यो ललाटे दीयते, तस्य भूर्जादिपत्रमस्यानेकप्रकारं छेदनमेष च्छेद्यम्,
पत्रच्छेद्यमिति वक्तव्यम् ।

9 cf *Karmarkar's Notes on Mrech V 5*, p 428

पत्राणां छेदोऽस्मिन्निति पत्रच्छेद्य पत्राकाराणां लोहदावादिफलकानां बहुविधाकारकृतेन
निष्पाद्यमानं चित्रं पत्रच्छेद्यमित्युच्यते ।

10. *The Kāśīs* by A. Venkatarubrah, Madras, 1911, p 16

Bhāgavata, seems to differentiate *Patracchedya* from *Viśeṣakacchedya* which he explains as the art of tattooing or making of spots, lines or figures on the person by puncturing and staining.¹¹ The term '*Patraccheda*' might be synonymous with '*Patrahanga*', which, according to Śrī Atriḍeva Vidyā-lankara,¹² refers to a practice in which leaves of some trees were cut in artistic designs and were fixed on to the forehead to serve as a *Tilaka* mark

Elephants for royal procession were also decorated by painting their bodies. Thus, prince Samaraketu's royal elephant named Amaravallabha was besmeared all over the body with a paste of white powder,¹³ and its broad temples and head were painted red with vermilion.¹⁴ Similarly, the principal royal war elephant (*pradhāna jaya karin*) of the Vidyādhara emperor Harivāhana was painted white with sandal paste shining with tinges of powdered Camphor particles¹⁵ and its temples and head were painted red with powdered red chalk (*gairika*).¹⁶

II Design Drawing Or Rangāvalī and Other Interior Decorations

The floors of the courtyards of thatched huts in the hermitages were plastered possibly with cow-dung, and artistic floral and *Svastika* designs were drawn on them.¹⁷ Besides these leaf-design (*patralekha*) and *Svastika* Dhanapāla has also mentioned the *Rangāvalī*,¹⁸ which Śrī C Sivarama murti seems to understand in the sense of 'colour creeper'.¹⁹ It should rather mean 'a pattern of colours'. This type of design-drawing is prevalent even to this date almost all over India under various names, such as '*Rangoli*' in Gujarat, Maharashtra and possibly in Rajasthan, as *Alphona*

11 Op cit, p 33

12 *Prāchīna Bhārat-ke Prasādhana* p 61

13 TM (N), p 115 (19)

सितपिष्टपङ्कपाण्डुरितगात्रम् ।

14 TM (N), p 115 (20)

सिन्दूरपाटलविकटकुम्भनागम् ।

15 Op cit, p 425 (21f)

इलिनिकर्षूरकणचूर्णरोचिषा चन्दनवैष्णवा पाण्डुरितगात्रम् ।

16 Op cit p 331 (5)

अधिरोगलिप्तास्तु पर्णशालाङ्गणवितर्दिकस्तु दक्षितानेकललितपत्रलेखान् स्वस्तिकानामि
लिखन्ती ।

17 Art Notes from Dhanapāla's *Tilakamahājarī*, in *Indian Culture*, Vol 11, No 2 Oct 1935, p 210 (ANFDTM)

18 TM (N) p 76 (11)

रत्नावलीशेखरस्मानयनाय ।

19 ANFDTM, p 202

in Bengal, and as *Kolam* in South India²⁰ Dhanapāla informs us that the floor of the pedestal for the purpose was first smeared with sandal paste and then drawings *Śastika* in colours consisting of powdered pearls were laid on it with dexterous care.²¹ Shri C Sivaramamurti here sees, though without proper evidence, a reference to the '*Rasa citra*' corresponding to the *Izhakkolam* of South India drawn with a white paste solution.²² We are not sure whether the figure of *Śaṣṭhīdevī* and the *Jāta-mātrapaṭala*,²³ mentioned by Dhanapāla in connection with the description of the lying in chamber of queen Madirivati, were of the nature of a *Rangavālī* drawn on the ground, but it is certainly understandable that the mystic line drawn with charmed ashes for the protection of the bed of the new-born child and the mother was a sort of simple drawing consisting of scattering the ashes in a continuous circular line around the bed.²⁴

Threshold was the principal place for the *Rangavālī* both in the case of domestic houses and the temples. There is a reference to drawing such *Śastika* designs in front of the house, i e., just outside the main door.²⁵ Similarly, the threshold of the temple of Cupid at Kāñcī was adorned with different patterns of creepers all drawn in innumerable tints.²⁶ However, Shri C Sivaramamurti is rather mistaken in understanding the term '*Bahikarma*' in the sense of 'beautifying the floor of the temple or place of worship',²⁷ it rather indicates that along with the other offerings like rice-heap, a pitcher full of cane-sugar juice, and etc, such designs on the threshold were themselves considered to be sacred offering, and also a fit place for other offerings. That is why while invoking the help of some unknown spiritual entity for carrying the message back to Harivāhana, prince Kamala gupta had the threshold specially purified by besmearing it with cow-dung

20 Ibid

21 TM (N), p. 77 (6ff)

कुस्त हरियन्दनोपलेषहारिमिदिरागणम्, रचयत स्थानस्थानेषु रत्नचूर्णैस्वस्तिकान् ।
p. 372 (23ff)

विलिख प्रवस्तकलितानिस्ततः क्षीरोदमौक्तिकञ्चोदै स्वस्तिकान् ।

22 ANFDTM, p. 204

23 TM (N), p. 77 (9ff)

आह्वरत यष्टीदेवीम्, आलिखत आतमात्पदलम् ।

24 Ibid, p. 77 (11)

निषण्ण पर्यन्तेषु क्षयमस्य सद्योमन्त्रिता रक्षामूर्तिरेक्षाम् ।

25 Op. cit., p. 192 (19)

पुरोलिखितश्चिरदेखस्वस्तिकमावासायुद्धम् ।

26 Op. cit., p. 305 (4ff)

अलिन्दकालिखितबहुवर्णचूर्णोपवलिना बलिकर्मणा ।

27 ANFDTM, p. 203

and fragrant flowers were scattered over it, before the precious jewelled pedestal was put over it for placing on it the letter to be carried away by the divine agency ²⁸ Not only the thresholds, but even the wide platforms between the pillars of the swing-couch in the courtyard of a temple was also purified by plastering it with cow-dung or sandal paste, and over the drawing of *Svastika* design on it, multicoloured flowers were arranged for heightening the beauty ²⁹

A few stray references to interior decorations are scattered in the TM It seems but customary to spread flowers like lotus, and etc, on the paved floors in the palaces Thus in the Dinning-Hall (*bhojana-bhavana mandapa*) the paved floor of the canopy was smeared with a thin layer of congealed sandal paste and fresh *Mandara* flowers were arranged thereon in beautiful designs ³⁰ Similar is the case with the floor of *Citraśala* ³¹ Floral wreaths and garlands of green leaves of trees like *Jambū*, *Aśoka*, *Candana*, *Cūta*, etc, were suspended on the arches of the gates ³²

III Paintings

Painting was one of the important arts in the curriculum of the princes and princesses who are depicted by Dhanapala as possessing encyclopaedic knowledge about them Prince Harivāhana had specialized in this art as in music, ³³ and had matured into a connoisseur in these fields ³⁴ Similarly, in the long list of different branches of knowledges mastered by princess Tilakamañjari, the art of painting finds the first place ³⁵ Not only that,

28 TM (N) p 194 (?)

क्षितिपालसूतो प्रतिश्लेष स्वयमेवालिखत् । महार्हमणिपीठप्रतिष्ठापित च त निवेश्य प्रयमगोमयोप
लेपनशुचौ सुरभिकुसुमप्रकरभाजि प्राञ्जणवितर्दिकोत्सहे ।

29 Op cit, p 30 (6ff)

तत्क्षणोपलिप्तामितस्ततो रचितस्त्रिस्वस्तिकामवि (लन्यस्तपुण्यस्तवकशाबालम् ध्यायतममण्डप-
मालाङ्गणसङ्गिनी विपुलामिन्दनीलदोलस्तम्भवेदिकाम् ।

30 Op cit, p 374 (8ff)

मन्दाश्यामहुरिचन्दनोपलेपे सरसमन्दारकुसुमोपहारस्मेरमणिमुषि उपरिनिबद्धविताने ।

31. Op cit, p 41 (10)

चित्रशालासु . हारियम्दनपञ्चकोपलेपनम् ।

32 Op cit, p 331 (5) See Supra ft nt 16

33 Op cit, p 79 (14)

विशेषतश्चित्रकर्मणि बीणावाद्ये च प्रवीणता प्राप ।

34 Op cit, p 163 (14)

नृत्यगीतचित्रादिकलाशास्त्रपारदृशा हरिवाहमो नाम कुमार ।

35 Op cit, p 363 (11ff)

यश्च च कौतुक नतश्चित्रकर्मणि बीणादिवाद्ये पृच्छेनाम् ।

and-servants of the royal harem were expert in this art⁸⁶ Lots with professional and amateur, carried their pieces to such criticism and appreciation⁸⁷ Long hours were spent by the princes with expert teachers and others well-versed in art, the *śūtr* (*cāruśāstrīya*) of pictures⁸⁸ So great was the passion for the day, were sometimes spent by princes in looking at beauties of extraordinary beauties of the day, setting aside all other daily The art had advanced to such an extent that Nature was brought in the canvas⁸⁹ Infinite modes and varieties had developed in the thing⁹⁰

s of painting and other arts were employed as teachers and on festive occasions the king used to specially honour them by giving them to execute various commission, such as producing porcelains and princesses for being sent around to various kingdoms to find out suitable matches for marriages⁹¹ The extreme

p 170 (6)

येते, न हि चित्रकर्मणि परं प्रवीणा ।

p 153 (15ff)

। नगरनिवासिनो वैदेशिकाश्च लोका कलासु प्रकाशयितुमासन्नो चित्रकर्मणामनुक्षण

p 184 where (Vandiyavala asks the prince to pass his judgment on a picture

p 177 (14ff)

। प्राथम्यैव जनपरम्परामितकृतैश्चित्रमवलोकयितुमागतैराकेक्ष्यशास्त्रविद्विर्नगर
इह विचारयन्निवार्यचरुयत्तस्य तस्याश्चित्रपटपुत्रिकाया रूपमपसारितापरविनोद
तयत् ।

, p. 18 (10)

। नालेन इति मत्वा निपुणचित्रकारैश्चित्रपटेष्वारोप्य सावरमुपायनीकृतानि रूपातिशय
।। मन्त्रीपालकन्यानां प्रतिबिम्बानि परित्यक्ता न्यकर्मा विवसमालोकयत् ।

p 166 (13ff)

च तरलानि प्रासादविहायस्तुडीयमानान्नुशीमानि च साक्षात् सचेतमानां च प्रकाशितानि
मेषुनामि ।

, p 171 (17)

।। बहुचित्रकर्मण्येन ।

, p 170 (7ff)

।। मन्त्रनिजपरिवारवाराजानां चित्रकौशलदर्शनप्राप्तेन दृश्य निसर्गसुन्दरकृतीनामव-
नरेन्द्रदरकाणां विद्वत्प्राणि ।।

(6ff)

।। तदुपलम्भाया विद्वत्संख्यातकृतसम्पदा राजकन्यानां विद्वत्प्राणादप्रवर्तितैश्चित्रकर्मि-
भ्यामिच्छोपनीतान्यञ्जनावलोकयत् मे यत्ता कतिपये दिवसा,

humility of the artist is evinced in their proneness to invite discussion and suggestive corrections of any possible blemishes in their executions, as in the case of Gandharvaka who asks prince Harivāhana to express his frank opinion on the portrait of Tilakamañjarī.⁴³ At the same time he was too meticulously purposeful to incur the shortcomings resulting from insufficient knowledge, inattention during work, lack of the sense of propriety and want of proper practice.⁴⁴

A few interesting details as to the method of the painter in producing a picture are also given by Dhanapāla in his beautiful, though brief, picture of Tilakamañjarī who, during her separation from prince Harivāhana when he returned to Ayodhyā, engaged herself in drawing a picture of him. Close to her was placed the casket (*śamudga*) full of brushes (*varṭika*), an extensive board (*citra-phalaka*) was placed before her by the maids, during the work, she paused again and again mentally visualizing anon the model transfigured in her heart and adding touches while comparing the effect with it.⁴⁵ Here the accessories like *Varṭika*, *Samudga*, *Citra-phalaka*, and a type of picture called *Viddha-rūpa* are also noticed by the poet. The term '*Viddha-citra*' also occurs once.⁴⁶ Sometimes the canvas (*paiṭa*) also was used for painting and at times the wall itself served the purpose (*bhitti citra*). Pictures drawn on canvas appear to have been carefully rolled up and preserved in a long narrow silken sack, from which they could be drawn out and unrolled when required.⁴⁷ There is a reference to the difficult art of depicting emotions in the pictures,⁴⁸ such pictures are technically known as '*Bhāva-citra*' or '*Rasa-citra*', the latter term being sometimes used in the sense of '*Drava-citra*' also in which liquid colours are utilized.

3 Op. cit., p. 165 (21ff)

4 Op. cit., p. 167 (10ff)

तेनापरिज्ञानमनवधानममुचितकृतात्मनश्चासं चावविषये न मे संभावयिष्येति भावनाहं ।

5 Op. cit., 391 (3ff)

कदाचिदन्तिकमयस्ताविधिधर्तिकासमुद्गा प्रगुणीकृत्य परिचारिकाभिः पुरोऽवस्थापिते प्रयुज्मि चित्रफलके निपुणमालोच्यालोच्य मकरकेतुबाणजातविद्धा देवस्यैव हर्षं विद्धमभिलिखन्ती ।

5 Op. cit., p. 372 (14)

7 cf. Op. cit., p. 164 (6ff)

प्रकृष्टचो न कर्मटप्रेतेष्विकायाः सयत्नमाकृष्य चित्रपटमेवमुपनीतवान् ।

and p. 182 (4ff)

तथा तत्क्षणमेव विस्तारिते पुरस्तात् तत्र चित्रपुत्रिर्ह ददर्श ।

3 Op. cit., p. 179 (9ff)

आविष्कृतानेकमाधविभ्रमाणि लिखितानि केनापि निपुणचित्रकरणे दिग्भिरपि प्रति बिम्बानि ।

IV Citraśālās

From the references to Citraśālās in the TM, Shri C Sivaramamurti⁴⁹ has deduced that (i) there were three kinds of *Citraśālās*, the public art galleries, the private ones in the houses of wealthy people, noblemen and others and the art galleries of the royal palaces, (ii) of the last definite divisions have been made by Dhanapāla, (iii) though almost every apartment in the palace was filled with pictures, we have the *Jalamandapa* and the *Antahpura* mentioned specially as containing art treasures, (iv) from the separate mention of the *Citraśālās* of the harem, we are led to understand that the kings had *Citraśālās* of their own different from those in the queen's apartments, and that (v) apart from the art galleries of the harem, there appear to have been special, though minor, *Citraśālās* of bedroom (*śayana-grha citraśālā*). On closer examination of the evidence the learned scholar's conclusions appear to be slightly farfetched.

Dhanapāla has mentioned *Citraśālā*,⁵⁰ *Citraśālīka*,⁵¹ *Śayana-citraśālā*,⁵² *Śayana citraśālīka*⁵³ and *Citraśālābhīka*⁵⁴. Looking to their respective context we find that these refer to (i) the Bed-Chamber of King Meghavahana and Queen Madirvatī in the harem of the royal palace at Ayodhya⁵⁵ (ii) a group of *Citraśālās* of the *Jalamandapa* in the public park at Ayodhya,⁵⁶ (iii) the *Citraśālās* in the royal palace at the city of Rāṭhivāṣṭh,⁵⁷ and the bed-chamber of princess Malayasundarī in her palace at Kāśyāp.⁵⁸

49 ANFD 11, pp 201-202

50 Op cit, pp 41(10) 107(14), 292(21)

51 Op cit pp 29(4) 263(12), 327(2)

52 Op cit, p 302(15)

53 Op cit, p 327(1)

54 Op cit p 303(15)

55 Op cit p 29(4)

अबिरुद्धान्त पुरासादमिममस्याचित्रशालिकाया प्राज्ञणवितर्दिकोपविष्टा समन्विष्य देवीम् ।

56 Op cit p 107(14)

अतिविचित्रैकचित्रशालां जलमण्डपम् ।

57 Op cit, p 41(10), see supra footnote 31

58 Op cit p 265(12)

जनवन्धैक्यन्ती चामनो भवन चित्रशालिकां शयनीयम् ,
292 (21A)

रजितमणिना भूषणचक्रवालेन वाचाल्यन्ती चित्रशालिकां शय्याममुच्यते ।,
302 (11)

प्रविश्य बहुषुद्वितीया शयनचित्रशालाम् ।
327(1)

आरोप्य च शयनचित्रशालिकायाम् ।
327 (2)

चित्रशालिकाविरोधुष ।

Dr Vasudev Sharan Agrawal⁵⁹ thinks that the term '*Citrasālā*' connoted the bed chamber where the king and the queen used to meet together in privacy, and that many types of paintings were drawn on the walls of those chambers. Similar bed-chambers for unmarried princes and princesses were also known by such names. Later on, according to Dr V S Agrawal,⁶⁰ the palaces of wealthy persons and big merchants came to be known as '*Citrasālās*'. The walls and the bed-chambers and houses definitely had pictures painted on them⁶¹ for luxurious decoration and entertainment. In the modern times also it is customary to decorate both the innermost and outermost apartments with printed, painted and photographed pictures suitably framed and fixed as bracketed panels on the top of the walls. But these are not meant to be 'Art Galleries'. However it should be conceded that the luxuriant abundance and variety of such paintings were responsible for the nomenclatures like '*Citrasālās*', '*Citrasālīkā*', '*Śayana-citrasālā*', and '*Śayana-citrasālīkā*', all of which were mere synonyms and do not connote different types of art galleries. In the case of the *Citrasālās* of the city of Rativilāṣīlā, we are not sure whether the poet referred to the bed chambers or to the picture galleries. Only in one case can we be justified to take the reference as indicating an 'Art Gallery' proper, and that is the reference regarding the *Jalamandapa* which is said to have had numerous *Citrasālās*. Being situated in a cool place in a public park, it is possible that pictures of famous painters were exhibited therein for the benefit of the citizens. The term '*Citravalabhika*' also seems to be a synonym for the word '*Citrasālā*' as the word '*Valabhī*' of which the word '*Valabhika*' is but a diminutive, denotes, according to the lexicographer Rasabha, the topmost apartment of a palace.⁶² The word '*Valabhī*' is noticed by Purushottamadeva in the sense of '*Devīgṛha*' in his *Trikanḍa-śeṣa-koṣa*,⁶³ and it has been interpreted as a temple,⁶⁴ but it might as well mean 'the chief queen's apartment'.

59 *Kādambarī Eka Sāmskṛitika Adhyāyana*, p. 61

60 *Ibid*

61 cf TM (N), p. 74 (16)

प्रदीपप्रकटितप्रसस्तभित्तिचित्रे ,

74 (14)

पत्रभङ्गचित्रितवामिकरस्तम्भ ।

62 cf the Nam Can commentary on the *Amarakoṣa*, II, u, 15 where he is quoted as
शुक्रान्ते बलभीचन्द्रशाळे सौम्योषवेद्मनि ।

63 cf TSK II, u, 5

देवीगृहं तु बलभी ।

64 cf NAM on TSK II, u, 5, which is explained as

देवीगृहं बलभी इति द्वे देवायतनस्य ।

There is a mention of a '*Javanika-pota*' in the Jain temple at Mount Ekasanga. Such curtains, as Shri C Sivaramamurti observes,⁶⁵ were generally painted ones and adds that, according to Mr. P Brown and Dr Ananada K. Coomaraswamy, they are to be found even today in Nepal and Tibet.

⁶⁵ ANFDTM, p 210.

આયુર્વેદમાં ધાન્યો

બાપાસાલ વૈદ્ય

ધાન્ય શબ્દ સરકૃત છે ગુજરાતીમાં પણ ધાન્ય શબ્દ જ છે ગાંધી જીતના અનાજ માટે ધાન્ય શબ્દ વપરાય છે ધાન્ય શબ્દની નિરૂકિત આવી છે-‘જે શરીરના પોષણ માટે સારા છે-’^૧અમરકોષમાં ધાન્ય, વ્રીહિ, સ્તમ્બકરિ આવા ત્રણ પદ્યો ધાન્યના આપેલા છે હેમચંદ્રાચાર્યના ‘‘નિષ્કણ્ડશેષ’’માં ધાન્ય^૨ સસ્ય^૩ સીત્ય^૪ વ્રીહિ^૫ સ્તમ્બકરિ^૬ આવા પાંચ પદ્યો આપેલા છે રાજનિષ્કણ્ડકારે ધાન્ય, મોચ્ય, મોગાઈમ્, જન્નમ્, જીવસાધનમ્ આના પદ્યો આપ્યા છે ૭ ક્રેટલાકે ૧૭ જાતના ધાન્યો ગણ્યાં છે

૧ વ્રીહિ, ૨ ચવ, ૩ મસૂર, ૪ મોધૂમ, ૫ મુદ્ગ, ૬ માષ, ૭ તિલ, ૮ વજળ, ૯ જળુ, ૧૦ ત્રિયણ, ૧૧ કોદ્રવ, ૧૨ મકુષ્ઠક, ૧૩ કલ્પાય, ૧૪ કુલ્લથ, ૧૫ ષઠ, ૧૬ સર્પપ, ૧૭ અતસી

હેમચંદ્રાચાર્યના વખતમાં ગુજરાતમાં નીચે મુજબનાં ખેતીનો પાક ગણાવ્યો છે મુદ્ગ, શાલિ, ચવક, ચન, વ્રીહિ, પૃષ્ઠી, અણુ, ગાય, ઉમા, બગા, તિલ અને અનામૂ.^૮

અહીં પૃષ્ઠી ઈજ્ઞિક માટે છે હમા એટલે અળસી મગા એ શબ્દ જળુ એટલે ચીણા નામનું ધાન્ય જલણુ એટલે તે તુબરીયા દૂધી પણ ધાન્યની યાદીમાં દૂધી સમાવી શકાય નહીં શાકમાં ગણીએ તે તે વખતે એકલી દૂધી જ શાકમાં વપરાતી હશે ? આમાં તુવેર નથી એટલે અણુ તુવેર તે નહિ હોય ૧૮ ચવક એટલે જવની હલકી જાત ૧૦ બીજા અર્થે ૨૫૪ છે ઉપર ૧૭ ધાન્યોની યાદી છે તેમાં ત્રિયણુ એટલે કાગ, કોદ્રવ એટલે કોદરા, મકુષ્ઠક-મઠ, કલ્પાય-લાણુ, કુલ્લથ-કળથી, ષઠ એ ઘાળ હશે એમ લાગે છે બગાનો અર્થ તે શબ્દ થાય છે, બાગ નહીં ચોળા જણાતા નથી વાય પણ નથી અતસી અળસી ખવાતી હશે ખરી ? શબ્દ પણ અન્ન તરીકે લાગ્યે જ ખવાય છે એટલે આ વિષયના જાણકારોએ આ ઉપર ઊંઘાપોહ કરવો જોઈએ

૧ ધાને પોષણે સાષુ ઇતિ ધાન્યમ્ । (ભાનુશ દીક્ષિત)

૨ ધન્યતે ધાન્યમ્, ધીયતે વા ધાન્યમ્ । નિધનુગેપની ટીકા

૩ સસ્યતે છુલ્લમનેન ।

૪ સીતયા સજ્જત સીત્યમ્ ।

૫ વ્રીયતે-યાલ્યતે વ્રીહિ । વ્રીણતિ વ્રીહિ (હીરસ્વામી)

૬ સ્તમ્બ કરોતિ સ્તમ્બકરિ ।

૭ શાલ્યાદિષોઢ્યો વર્ગ ।

૮ ‘મધ્યકાલીન ગુજરાતમાં વપરાતા ‘ખાલ પદાર્થો’એ લેખમાંથી

૯ જલણુ નો અર્થ તુવર કપાય જોવામાં આવતો નથી

૧૦ ચવક. શકચાન્યાનાં અધ્યતમત્વે પ્રકૃષ્ટતમો મવતિ (ચ સૂ-૨૪) શક ધાન્યમાં સૌથી નિકૃષ્ટ કોટીનું ગણાય છે.

નવુ ધાન્ય—નવુ ધાન્ય અભિષ્યન્દિ^૧ છે જ્યારે એક વર્ષનું જૂનું ધાન્ય પચવામા હલકું છે એ વર્ષનું જૂનું ધાન્ય પચુ પચ્ય અને લઘુ છે એથી વધુ વર્ષનું જૂનું ધાન્ય કસ વિનાનું જાણવું અને તે ન વાપરવું જોઈએ તે કુર્જર અને શક્તિહર હોય છે પરંતુ કઠોળ માત્ર નવા જ વાપરવા જોઈએ

ચણુ, જ્ય, ઘઉં, તલ અને અડદ—આટલા ધાન્ય નવા જ લેવા જોઈએ (રા નિ)

ધાન્ય વિશેષના ગુણો :

ખેતી કરી વાવેલું ધાન્ય ખાવામા શ્રેષ્ઠ છે એક વખત પાક લીધા પછી ફરીથી બાકી રહેવા જડીયામાથી ફૂટેના છોડરાનું અનાજ ('છિન્નોદ્ભવ') મધ્યમ છે જ્યારે આપે આપ બીજી નીકળેલું ધાન્ય અધન છે સામે, નમાર વગેરે આપેઆપ બિગનારા ધાન્યો છે

જમીન ઉપર કચરો નાખી બાળી નાખેલી જમીનમા બિગાડેલી ડાગર પચવામા હલકી છે અને તે ઝાડો પેશાબના વેગોને રોકનાર છે અર્થાત્ મધુમેહના દરદીઓ માટે આ દ્રવ્ય જમીનમા થયેલી ડાગરનો ભાત હિતાવહ છે એક વર્ષના જૂના ચોખા પચુ મધુ મેહીઓ માટે સારા છે

ખેતરમા થનારી ડાગરનો ભાત—કફ—પિત્તને હરનાર છે, કષાય છે, વાસુકર્તા છે

ક્યારકામા પાકતી ડાગર—રસમા મધુર, વૃષ્ય (રાજકરણ), બલ્ય (ટોનિક), પિત્તને હરનાર, અષ્પ મલ બહાર કાઢનાર, કફર અને વીર્યવર્ધક છે

ધરૂ ઉપાડીને બીજે શેપીને તૈયાર થયેલી ડાગર—પચવામા હલકી—જલદી પચી જનાર, ગુણમા શ્રેષ્ઠ, બલ્ય, વિદાહ ન કરનાર (એસિડિટી ન કરનાર), પેશાબ વધારનાર છે

એક વખત કાપી લીધેલી પચુ ફરીથી ફૂટેલી (છિન્નોદ્ભવ) ડાગર—રૂક્ષ છે, ઝાડાની કબજિયાત કરનાર છે, રસમા તિક્ત અને મધુર છે, પિત્તહર છે, પચવામા હલકી છે, કફર છે

ખારી જમીનમા બિગેલા ધાન્ય—કફના ઉપદ્રવોને હણનાર છે

સારી સિનગ્ધ માટીમા બિગેલાં ધાન્ય—ઓજ અને બલ આપનાર છે જે જમીનને સાડુ ખાતર મળતું હોય તે જ માટી સિનગ્ધ કહી શકાય

રેતાળ જમીનમા થતા ધાન્ય—બલ્ય, પુષ્ટિ અને પ્રભાવને હણનારાં છે

૧ અભિષ્યન્દિ નો અર્થ તો 'જે દ્રવ્ય પોતાના પિત્તિહલ અને ગુરુ ગુણને લઈને રસ વહન કરનાર સ્રોતોના મુખ બધ કરી શરીરમા ભારેપણુ જન્માવે છે તે' પરંતુ આ અર્થ કરતા અભિષ્યન્દિ એટલે કે કફ કરનાર એવા સારો અર્થ જ અમારે મન બરાબર છે. ઉપલી વ્યાખ્યા મુજબ તો કહી અભિષ્યન્દિ છે કહી વૃષ્ય, બલ્ય છે અને તેને અભિષ્યન્દિ કહેવું ચોગ્ય નથી કફર અર્થ લેવા જ ઉચિત છે ચુરુતા અને રોહરવ બાવને લઈને જ અભિષ્યન્દિ હોય છે,

ધાન્યની પાંચ જાતો ૧ શાલિધાન્ય ૨ ત્રીલિધાન્ય ૩ ગરુધાન્ય ૪ શિશીધાન્ય ૫ સુદ્ર-
ધાન્ય આ ધાન્યપચક ગણાય છે

કેટલાક ગ્રંથ અને નામો ધાન્ય - ઝેરી ધાન્યનો ને જ નહોતો ગણાવે છે^૧ નકધાન્ય
એટલે જેને શક=સૂકળા હોય છ તે જન, રૂઢિ વગેરે, અથ્રેય નામ મિત્રિય મ cereals
છે શમીધાન્ય એટલે શિંગોનાળાધાન્ય - ડોળમાત્ર - વાસ, વડાળા, તુને, મગ, અડદ વગેરે
શમી ધાન્યો છે-અથ્રેય નામ Legumes લેયુમ છે

નીચેનાં ધાન્યો ત્યજવાં જોઈએ

અનાર્તવ—ઋતુ સિંચાણના સમયમાં પાકેલા ધાન્યો

વ્યાધિહત—અમુક રોગોથી આક્રાન્ત થયેલું ધાન્ય પણ ત્યજવું જોઈએ આજે આ
માટે જતુન દવાઓ છાટવામાં આવે છે એ પણ મારી ગીત તો નથી જ વધુ
પડતી જતુન દવાઓ છાટવાથી અનાજમાં એનો અન ઉતરે છે જ છોડવાએનો
પણ રોગો થાય છે^૨ “આધિહત કુલ્કુમાવિના હતમ” (૬૪૯) દવામાં અર્ગટ
નામની દવા વપરાય છે તે પણ ધાન્ય ઉપર થનારાં એક જાતનાં ફૂગ જ છે
ગુજરાતમાં એ રોગને ‘મરી લાગી’ એમ કહે છે કુદ ગણુ કાળુ મરીવાળુ થઈ
જાય છે

અપર્યાગત—અપક્વ અર્થાત્ ખરાબર પાકત થયેલું ન હોય એવું

અભૂમિજ—અનુચિત દેશમાં થયેલું જે ધાન્ય જે ભૂમિમાં થતું હોય તે ધાન્યને અન્ય
જાતની ભૂમિમાં વાવેલું કેટલાક માને છે કે ઉપ (ખારી-ગ્રેસવાળી જમીન) ભૂમિમાં
અને પથરાવાળી જમીનમાં થયેલું એ અભૂમિજ અ-ભૂમિજ એટલે ખરાબ જમીનમાં
થયેલું એવો અર્થ પણ થાય ખાતર વિનાના ખેતરમાં થયેલું એ પણ અભૂમિજ
ગણાય ખરું જે ખેતરમાં ગાય બેસતું ખાતર પૂરેલું ન હોય તે ખેતરનું અનાજ
કસ વિનાનું હોય છે-બાકે ઝેરો-ન ખાવા જેવું હોય છે પ્રયોગોથી આ વાત સિદ્ધ
થયેલી છે આને જ અનુચિત-અભૂમિજ-ગણાય

મોટા તક્ષાવ પામેના ક્યારડામાં થએલ ડાગર બીજા પાલ્લીથી દૂર આવેલા ક્યારડાની
ડાગર કરતા ગુણની દૃષ્ટિએ બધું પોષક ગણાય છે દૂરના ખતર અને પાણી પૂરતા પ્રમાણમાં
જે ભૂમિને મળતા હોય તેવી જ ભૂમિનું અનાજ ઉપયોગમાં લેવું જોઈએ આથી વિરુદ્ધ
અનુચિત ગણાય

અનાજ ખરીદતા પહેલાં એ કઈ ભૂમિમાં પાકેલું છે તે જાણી લેવું જરૂરી છે
ક્યારડામાં પાકેલી ડાગર ખેતરમાં પાકેલી ડાગર કરતા ગુણની દૃષ્ટિએ વળી ચરિયાતા હોય

૧. સુશ્રુત ટીકાકાર ડહલજી તો વાન્ય શબ્દથી શૂકધાન્ય અને શમીધાન્ય બેને જ ગણાવે
છે અને તે જ ખરાબર છે

૨. “શૂકવાન્તિ ધાન્યાનિ શૂકવાન્યાનિ” (ચ ૬) નક એટલે મનદ્યુતીત્વ અપ્રમાણ-
(અમરકોષ) ગુજરાતી શૂકળા

જ આનંદ વચ્ચેના મેરુમા પાકતું અનાજ કમ્પ રિનાનું હોય છે આનાની પરિભાષામાં
‘મિનરલ્સ’ તા એના નથી હોતા પૂરતા રિનામિનરલ્સ કે તરી હોતા પૂરતા ખનિજ (minerals)

નવ—નવું ‘ધાન્ય’ પચવાના બારે હોય છે તે ૬૬ કર છે અને પચતું નથી એક વર્ષનું
અનુ અનાજ (ધાન) ખાવામાં લેતું જેથી એ સુશુત કાંઈ જે છે નવું ધાન્ય
અમિ નિરોધક ૬ નવાં જીવુ મુખાપ, મધ્ય, પોષણપ્રદ હોય છે એક વર્ષ જેના
૧૬ વર્ષના અનાજને નખી મુકવામાં તેના જ ગુરુતા-ભારેપણુ-હોય છે તે જ કમી
ધાય છે તેનું વીધ એવાથી જીવુ જેટલું નથી ધાન્યનું રીધ તો કમે કરી ઓછું
ધાય છે. રીધ એટલે આજ જેને alkaloids આટકોબોટર કહે છે તે અથવા
મિનરલ્સ નવ પાનુ ના નિયમ કદત અધ્યાન્યને (cereals) જ લાગુ પડ છે
અમી ધાન્યને (legumes) તહી -કોળમાત્ર તો ના જ ખાવા જેથી એ ૨

ચિત્રક ગુણાવેના કે ગુણાવેના ધાન્ય—અકુરિતધાન્ય-જેને આપો વૈદ્ય કહીએ તે
વા અને ગુણાવેના ખાવાથી તેમાં વિદ્યમાનો વધ છે એમ આજે મનાય છે
આપુવેદ વૈદ્યને દ્રષ્ટિવૃણ-આખ ગણાનાર-માને છે જે દ્રવ્યનો રિપાક અમ્લ થાય,
જ વિદ્ય કરનાર જેવ તે દ્રવ્ય લોહી અગાડ છે એટલે વૈદ્ય વિદ્યહિ (acid base)
હોવાથી તેજજ તે વાયુ, વિદ્યહા-પેટમાં ગુરુગુરુ મચાવનાર હોવાથી ખાવા ન
જેથી એ એમ આપુવેદ માને છે વિદ્યહમ—જે અકુરિત ધાન્ય-એક અર્થ છે બીજો
અર્થ એ છે કે જે અનાજની અકુરિત થવાની શક્તિ જ નાટ થઈ હોય એવા
ધાન્યો પણ વિદ્ય ગણાય છે ૩

પરંતુ ‘વિદ્ય’ તો અર્થ વૈદ્ય-અકુરિત ધાન્ય-જ સાચો લાગે છે સુશુત આગળ
ઉપર (અ. મ. ૪૫-૮૦૫) પણ ભારપૂર્વક કહે છે કે

વિષ્ણુસ્થાન મધ્યા ગુરુવોડનિલવિલ્લા ।

વિષ્ણુસ્થાન મધ્યા ગુરુવોડનિલવિલ્લા ॥

અર્થ—મધ્યાવેના ધાન્યો પચવાના બારે, વાન અને પિત્તને કરનારા, વિદ્યહ (ગુરુતાતીમા
જેને દ્રાવણ-હાતીમાં અગમ અગાડી તે) અને હિલ્લેશ (મોળ) કરનાર, રૂક્ષ (પુખ્ત)
જેમાં તનહનો ભાગ ઓછો હોય તે) અને આખને અગાડનારા હોય છે

હથુતર ધાન્યો—વાન્યા પત્તી જે જાતી બેગી નીકળી પાકે છે તે પચવામાં હથુતર-
ગાડી જતા પચવામાં રિશો કપકા-મણાય છે એમ ચરકે કહ્યું છે “ચયદાગચ્છતિ

૧ ચર્ચિત મધ્યાન્ય પરિવ્યક્તિ ગૌરવમ્ । ન તુ ત્યજતિ તરીયે કમ્પો વિજ્ઞાતિ તત્ ॥

૨ “શ્વપાન્ય કામોપાન્ય સમાતીત પ્રસવ્યતે ।” જ તુ ૨૭-૩૦૦ ‘સમાતીતમ્ એકવર્ષાતીતમ્’
(અ. ૬) અધાન્ય એક વર્ષ રાખી મુકવા પડેલા ચરક શ્વક અને શમી ધાન્ય અને
અના-એક વર્ષ પાડના-વેના કહે છે

૩ અર્થે તુ રાહગાજ્જરવનસપ્તિક વિદ્ય વદન્તિ । મુશુત ઉપરની ભાનુમતી વ્યાખ્યામાં
ચક્રપાણિન (અ. મ. ૪૬-૫૨)

ક્ષિપ્ર તત્ત્વશુભ્રતર સ્વતમ્ । (અ નં ૨૭-૩૧૦) વાન્યા પત્રીથી જે જળનો પાકો બન્ય છે તેવા ધાન્યો પચવાના ખૂબ જ હલકા ગણાય છે આ દૃષ્ટિએ ષષ્ટિક ચોખા (૬૦ દિવસોના થનાર ડાંગર) મોથી-સો ધાન્યોમા-૯૫૬૦ના ૬૫૬૦ મનાય, કાન્બુકે તે ૬૦ દિવસોના પાકી જનાર છે 'આગ્નચ્છતિ'નો અર્થ રાત્રી પડી જનારી થનાર તેમજ આધા પડી જનારી પચી જનાર - બંને થાય છે

કુધાન્ય, તુળધાન્ય, ક્ષુદ્રધાન્ય

ચરકમા કુધાન્ય વર્ગ આપેલો નથી કૌશ્ઠક (કૌશ્ઠક), રયામાક (મામો), ચીનક ચીનો), જુનાર વગેરે સામગ્ર આપીને એ મવાના યુગો સામા (રયામાક) જેવા છે એમ કહ્યું છે (અ સ્. ૨૭)

સુશ્રુતે કુધાન્યાદિ વર્ગ આપ્યો છે નીચેના કુધાન્યોની યાદી આપેલી છે

—કોરવૃષક (કોદર)

—શ્યામાક-સામો^૧

—નીવાર-નમારના ચોખા

—શાન્તસુ

^૨ { વરક
ઉદાલક-જ ગથી કોદર

—ત્રિપ્લવ-કાંગ

^૩ { મધુલિકા-૫૬૧ની નાની જાત
નન્દીમુલ્લી- " 'નન્દીમુલ્લ' ત્રીહિની જાતોમા છે

—કુરુબિન્દ

—ગવેયુક-કસઈ

—સર-મર

—વરુક-શયુબીજ

—તોદ(ય)ર્ણા- તોયર્ણો ચરકમા છે

—મુકુન્દક (પિપ્પલિકની જાતોમા એને ગણ્યું છે)

^૪વેણુચ-વાસના ફૂલ - બીજ

૧ ચરકે શ્યામાકના એ બેઠો અન્ન શ્યામાક, દુસ્તિશ્યામાક બંને આપ્યો છે વધાગમા નીચેના દ્રવ્યો છે પ્રશાન્તિકા, લૌહિત્ય, અણ, ક્ષિપ્રિટ, ગર્મટી, શિબિર, ઉત્તર, જર્ણાદ્ધ આટલા સુશ્રુતમા નથી, ચરકમા છે

૨ ચરકે ક્ષણિકની જાતોમા બંનેને સમાવી લીધી છે

૩ ક્ષણિકની જાતો હોવાથી ગોચરમા ચરકમા અતર્જન થએલ છે

૪ ચરકે યવના પેટામા વેણુચ રાખ્યો છે

બંને યાદી સરખાવતા શાન્તસુ, સર કુરુબિન્દ આ ત્રણ સુશ્રુતમા અધિક છે, બ્યારે પ્રશાન્તિકા વગેરે ઉપર બતાવેલા દ્રવ્યો ચરકમા જ છે, સુશ્રુતમા નથી

અષ્ટાંગહૃદયકારે કચુ, કૌદર, નીવાગ ચામાકાદિ વર્ગને તૃણધાન્યો કહ્યા છે હેમાદ્રિએ “તૃણધાન્ય તુલ્યધાન્ય” કચુ છે અને આ ધાન્યોના ગુણોમા “શીત, લઘુ, વાતકર, લેખન, કફપિત્તક” (૪ ૧-૧૧) આટલા ગુણો આપ્યા છે સુશ્રુતે બધા કુધાન્યોના ગુણોમા ‘કેમ્બુ, કંચાવનકુર, રત વિપાકમા ટકુ, ક્ષેપન, બદનિબ્ધન (મૂત્રસંગ્રહણ), વાત પિત્તપ્રકોપો’ આન કચુ છે (૪ ૮-૨૧)

વાગ્મટ આ ધાન્યોને હિમ, કકપિત્તકર માને છે જ્યારે સુશ્રુત ઉષ્ણ, પિત્તપ્રકોપક માને છે આ દેખીતો વિરોધ છે હેમાદ્રિ આ વિરોધનો પરિહાર કરતા કહે છે કે “ટકુધાન, કફન, બદનિબ્ધન, લઘુ, લેખનતાદિન ઉષ્ણવીર્યમા દર્શન થાય છે શીતલ ગ્રાન્થુ છે તે ન્યનથી પિત્તન વાતસંસૃષ્ટ પિત્તને લઈને છે—‘વાતપિત્તપ્રકોપના’ આ રચનથી પિત્ત નાન કસસંટપિરને વર્ધને છે ‘કક્ષપિત્તહત’ એની સાક્ષી પૂરે છે

કુધાન્યનો નિરુક્તિ-‘કૃતિત્તાનિ ધાન્યાનિ કુધાન્યાનિ’ અર્થાત્ કુધાન્ય એટલે હવેકા ધાન્ય

“કષાદિક સુવ્રધાન્ય તૃણધાન્ય ચ તત્સમૃતમ્ ।” અર્થાત્ સુશ્રુત જેને કુધાન્ય ગણે છે તેને બીજા તૃણધાન્ય, તુલ્યધાન્ય ગણે છે

કાગ, કૌદર, સામો, નમાર વગેરેને કુધાન્યમા બને લીધા હોય પરંતુ એમા બધા કોમળો (વિદલ ધાન્યો) નો સમાવેશ સુશ્રુતે કર્યો છે તે કૌર્મરીતે થોડા નથી જ^૧

નિવડુશેધાન્યકાન્ધમા જ બધા ધાન્યોને તેમજ કુધાન્યોને લીધાં છે તૃણવર્ગ જુદો જ આપ્યો છે પરંતુ આ તૃણવર્ગમા તૃણ ધાન્યો આપેલાં જેવામા નથી આવતા શેરડી, કેરી વગેરે તૃણધાન્યો છે ચરકે કુધાન્ય શબ્દ વાપર્યો નથી, પરંતુ કૌરુદ્રવ્ય-ચામાકાક વગેરેને શક ધાન્યોમાજ નાખ્યા છે એ દીક કચુ છે

કુધાન્ય કે મુદ્ર ધાન્યોમા પોષણમય્ય એાધુ છે બટી, બાવડા, કૌદર, કાગ, નમારતા એમા મકાઈ વગેરેમા પોષણમય્ય બહુ નથી જ-જવ, ઘઉંની સરખામણીમા

સુશ્રુતે જુવાર જળાંક નથી આપી એ નવાઈ જેવુ લાગે છે સુશ્રુતમા જળાંક કે માવનાલ જેવા શબ્દો જ નથી તે વખતે જુવાર ખવાતી નહિ હોય ?

કુધાન્યો

ચરક	સુશ્રુત	વાગ્મટ (અષ્ટાંગ સમઘ)
કોરૂબ કૌદર	ગદી	
જ્વામાક સામો	વરુણપાવિકા	શાન્તનુ
હસ્તિસ્થામાક સામાની જ્વન	શિલિવક્ષ	હાલક
નોવાર નમારતા એાખા	શિશિર	મધૂલિકા

૧ સુશ્રુતે સર્વગ્રાણિઓને માટે પચ્ચતમ એવા આહારની યાદીમા કુધાન્યો પશુ ગણ્યાન્યા છે (જુએ સુ સ. ૨૦-૫) એ જ સચવે છે કે કુધાન્યો ફેંકી દેવા જેવા નથી જ ગરીબો નો એ આહાર છે

તોયપર્ણી	ઉદ્દાલક	નન્દીમુક્તી
ગવેધૂક	મધુલિકા	કુરુવિન્દ
પ્રદાતિકા	અન્તનિર્ગન્ધી	સર
અમ્મ શ્યામાક સાનાની જાત	વેણુપર્ણી	તોયપર્ણી
લૌહિલ્ય	મળ	વેણુવવ
અણુ	(અળલૌહિલ્ય)	
ત્રિયજ્ઞ-કાગ		
સુકુન્દ		
ક્ષિપિટ		
ગમ્ડી		
વરુકા		
વરકા		
શિવિર		
વત્કટ		
જૂનાઈ-બુવાર		

હવે આપણે શુક્રધાન્ય (Cereals-સિરિઅલ્સ) લઈશું. શુક્ર એટલે મૃદળા ધર્મ, જ્યારે વગેરેના ફૂલો જોવાથી આ શુક્ર શુ તે સમજશે.

શુક્રધાન્ય

આયુર્વેદમા અન્નપાનવિધિઅર્ચા મા (ચરક સૂત્ર ૨૭) સૌ પ્રથમ ધ્યાન શુક્ર ધાન્યને આપવામા આવેલું છે કારણ કે આહારમા એનું જ પ્રાધાન્ય છે.

ચરકે શુક્રધાન્યવર્ગમા ચોખા, જવ, ધઉ, કૌદરા, બુવાર વગેરેના સમાવેશ કરેલો છે. જ્યારે સુશ્રુતે શાલિવર્ગમા કકળ શાલિઓ-ભિન્ન ભિન્ન ડાગરના ચોખાની જાતો-આપી છે અને ધઉ જવ, કૌદરા વગેરે શુક્ર ધાન્યોને માટે કુશાન્યાદિવર્ગ આપીને એમા કઠોળનો પણ સમાવેશ કરી દીધો છે. સુશ્રુતની આ પદ્ધતિ આ દૃષ્ટિએ દૃષ્ટિ લાગે છે, કારણકે કઠોળ ધઉ જેવાને કુશાન્યની યાદીમા આપવા કોઈપણ રીતે યોગ્ય નથી. ચરકે એટલા માટે શમીધાન્યનો બુદ્ધો વર્ગ જ આપ્યો છે અને તે જ યોગ્ય છે કુશાન્યો-અટી, વાવટો, કૌદરા, લાગ, મીણો વગેરે—શુક્રધાન્યમાં જ સમાવવા જોઈએ ચરકે એમ જ કહ્યું છે.

ચરક અને સુશ્રુત બન્નેએ ત્રણ પ્રકારની ડાગર-તેના ચોખા-વર્ણવ્યા છે—શાલિ, વષ્ટિક અને વોહિ.

શાલિ એટલું દૈન્યનિક ધાન્ય-હેમન્ત ઋતુમા થનાર ડાગર.

વષ્ટિક ૬૦ દિવસોમાં તૈયાર થનાર ડાગર—એ ગ્રીષ્મ ઋતુમા થનાર ડાગર છે.

વોહિ શરદ ઋતુમા પાકનાર ડાગર.

શાલિની અનેક જાતો ચરક સુશ્રુતે આપેલી છે આ બધી જાતો આજે જોગખવી મુકેલ છે રાજનિધિદ્વયે યોગ્ય જ કહ્યું છે કે દેશાન્તરમા થનારી આ જાતો જોગખવી

દેવનાઓ માટે પણ શક્ય નથી એટલે અમેાએ એમાથી કેટલીક થોડી જ જાતો વર્ણવી છે, જોનાં લોકો ઉપવાસ કરે છે^૧

ચરક ટીકાકાર ચક્રપાણિસ્ત પણ કહે છે કે “વિવિધ દેશોમા દ્રવ્યોના વિવિધ નામો પ્રચલિત હોય છે માટે દરેક દેશના નામ ત્યાના લોકો પાસેથી જાણી લેવાં જોઈએ જે જગતમા પ્રસિદ્ધ છે તે જ નામો અમે અહીં આપીશું અને અન્ય દેશ પ્રસિદ્ધ જે હશે તે પણ શક્ય હશે તેટલી આપીશું” એ કહે છે કે—

‘કલમ’ શાવિની એક જાત (ચરકમાં કાલમ નામે ઓળખાય છે તે હશે) વેદામ્બારના ચનામપ્રસિદ્ધ છે ‘શકુનાહત’ શ્રાવતી નગરીમા “વકનામા” તરીકે ઓળખાય છે આ જ ‘શકુનાહત’ તો પરિચય સુચુત ટીકાકાર કહેલેથી તોયે પ્રમાણે આપે છે— “મહાત્મા ગરુડે આ શકુનાહતને ગીળ દીપમાથી આણીને અહીં દાખલ કરેલ છે એટલે તેનું આ શકુનાહત (શકુન=પક્ષી, આહત એટલે લનાયતી) નામ પડ્યું છે અને એનો પર્યાય ‘અરુડ’ પડ્યું છે^૨ આજે પણ હાજરની અનેક જાતો થાય છે, પ્રાતે પ્રાતે નામો જુદા હોય છે દર્બારે જાતોની માહિતી કોઈ ભેગી કરે તો એક મોઢું પુસ્તક થાય^૩

શાલિના ગુણ

બધી જ જાતના શાલિના સમગ્ર ગુણ

હીતા રમે વિપાકે ચ મહુગ્ધાલ્પમારતા ।

મહાલ્પચર્ચસ્ત સ્તિમ્બા વૃહણા શુક્લમૂલ્લા ॥૧૦॥

શાલિમાત્ર રસમા અને વિપાકમા મધુર, શીતવીર્ય, સહેજ વાયુ કરનાર, ઝાડાને બાધ ના, સિન્ધુ, બૃહણ, શુક્લ અને મૂત્રલ છે (ચરક સૂ. ૩૭)

મમુપ વીર્યત્ હીતા લઘુપાકા મલાપહા ।

પિત્તજ્વાલ્પાનિલક્ષ્ણા સ્તિમ્બા મહાલ્પચર્ચસ્ત ॥૧૧॥

શાલિમાત્ર વીર્યમા મધુર, પાકમા લઘુ, શીત, બલપ્રદ, પિત્તજન, અલ્પવાતકંકર, સિન્ધુ, ઝાડાને બાધનાર છે (સુચુત સૂ. ૪૬)

વકતબ્ધ—ચરક અને વાયબટે શાલિને મૂત્રલ કહી છે, સુચુતે તેનો ઉલ્લેખ નથી કર્યો સ્વ-ઠો. બી ડી બધુએ કહ્યું છે કે બધી જાતનાં શુક્રધાન્યોમા ચોખા જ એવા છે જે

૧. જેને જેને શુક્રધાન્યેષુ સંલ્પ્યા જ્ઞાતું લક્ષ્યા નૈવ તદૈવતૈર્વા ।

તસ્માદૈર્વાં ચેષુ મોનોપ્સોળા તાન્યસ્મામિ વ્યાક્રિયન્તે કિયન્તિ ॥

૨. ચરક મૂત્ર અ. ૨૭-૮ની નોટ જુઓ

૩. ‘અગ્રગહલ્ય’ ના ટીકાકાર મરુણસ્ત કહે છે “શુદ્ધતા કાલમા ઉત્તરકુરુમાથી ‘શકુનાહત’ હોયે થકી લાવવામા આવ્યો હતો ‘મૃગારિમાત્રા’ નામે વિદ્યાખા નામની વ્યક્તિએ તે વાંચ્યો હતો અને ખૂબ વિસ્તારમા તે ફેલાયેલો હતો એથી જ એની આવી સરા છે”

આયુર્વેદમાં ધાન્યો

મૂત્રપિંડ ઉપર બહુશ્રમ-ભોજન નાખતા નથી^૧ અર્થાત્ એ પેશાબ સાફ ચાલનાર ની
મૂત્રપિંડ ઉપર ક્યો અત્યુગતો ભોજન પડતો નથી

ધોખા ઝાડને બાધનાર હોવાથી અનિસાર સમઢલીના ધોખા ઉપવાળી છે આ
રીતે, વિપાકમાં મધુર દ્રવ્યો ઝાડપેશાબ સાફ ચાલનાર હોય છે પરંતુ ચાનિ
વિપાકવાળી હોવા છતાં પ્રત્યાનથી ઝાડને બાવનાર બને છે^૨

મધુર રસવાળા અન્ન હમેશા કફરૂ-વેળખવ હોય છે પરંતુ પુલાખા ચારિ, પ
ચવ અને લઈ—એમાં અપવાદ છે (ચ સૂ. ૨૭-૪) ત્રાસિએ નીન અને મુત્ર
છતાં એ કફરૂ નથી એ એવું વૈદિષ્ટ્ય છે

‘લઘુપાક’ લઘુપાક એટલે વિપાકમાં કટુ એમ સમાન્ય મનાય છે પરંતુ અહીં
શુષ્ક એ શાલિનો સ્વાભાવિક શુષ્ક હોવાથી એનો વિપાક તથા એટલે કટુ છે એમ સમજ
નથી આથી તે ચરકે (સૂત્ર ૬) શાનિપિટ્તને “પ્રક્ષતિલઘુનિ” કહેતું છે ત્યજાવથો
શાલિ લઘુ છે એટલે અહીં નિપાત સાથે એને સખવ નથી ચાનિના અહીં અદિધર્મ
મધ્યપકિત લઘુશુષ્કતા અને શોષપાકકરણના છે દ્રવ્યમાં ગરુતુ શુરુતવ અત વુતવ
દ્રવ્યોનો સ્વાભાવિક શુષ્ક છે, શુરુતલુવિપાકથી એ અન્ય છે એમ સમજવાનું છે ચ
દીકકાર ભાતું વ્યાખ્યામાં દાખલા આપી આ મતનું સમર્થન કરે છે ‘તપનો વિ
મધુર છે એવું કહાને પણ તપને શુરુ કહ્યો છે તાવ લઘુ છે એમ કહાને તેનો કટુવિ
જણાવ્યો છે એણ(કલિયાર હરણ) પાકના મધુર છે એમ કહ્યા પછી તેને લઘુ કહ્યો છે આ
આવા જ વિધાનથી શુરુલઘુવિપાકથી ભિન્ન સહજ શુરુતલવ અહીં દર્શાવવામાં આવેતું
(ચ ૬)

ચરકે અહીં શાલિનો મધુર વિપાક ન્યારે સુશુતે લઘુ વિપાક ગણાવ્યો છે આ પર
વિરોધ છે પરંતુ અહીં પાકનો અર્થ ‘રસ વિશેષ’ એવા ભેવો બોધએ અને રસો
એક જ દ્રવ્યમાં અનેક હોય છે એ સૌનો અનુભવ છે આમ અષ્ટાગદ્ધરના દીકકાર હેમ
કહે છે અને વિરોધનો પરિહાર કરે છે

વાગ્બટ અષ્ટાગદ્ધરમાં શાલિમાં કપાયને અતુરસ બતાવે છે અને એને જ્વા(વાઇકરક
પથ્ય (સ્વભાવથી જ હિતકર) લઘુ બતાવે છે (આ ૬ સૂત્ર ૬)

રક્તશાલિ

અધી ભતની શાલિએમાં રક્ષાલિ સૌમાં શ્રેષ્ઠ છે એમ ચરક સુશુત વગેરે બધા જ મ

૧ “of all the cereals it is the rice that taxes the kidney least

૨ વદ્ધ પ્રથિતમલ્પ ચ વચૈ પુરીષ કુર્વન્તીતિ વદ્ધાલ્પચૈસ, તે એ કરણે કર્યવધારાકુષ્ઠા
(અરણ્યહત)

૩. લઘુ શીઘ્ર પાકો થેષાં તે લઘુપાક લઘુશુભોગાદ શીઘ્રપાક કલ્યૈ૧ । તન્નાન્તરેડયુષ્મ
“ અજ્ઞપાનિષ્ઠાલુક ચદ્ દ્રવ્યં મુદ્લાલ્પચમ્ । અગ્નિના તદ્ વિજાનીયાદ પત્તેન ચિત્રાચિરમ
ક્રિતિ (શિવવાસેન)

૬૨ મ્હનનાલિવૈરસેવા તુળાન્નિમળપદ્મ । (ચરક) મ્હનનાનિ તૃષ્ણાને દર્શનાગ અને ત્રિનેપાહર
૬૩ (૧૧)

નુશ્નન દર્શનાનિયાના ચાંચા શ્રવણના ચોખા રત્નનાલિને ગદને લેહિતક નામ આપ્યું
છે એ નિર્દાશ ને, મન ને, ચક્રુષ્ય છે, ચાર્ય, અને યસ્ય છે ચાર્ય અને હૃથ
દે, તુષ્ણાન, વપ્ય, વ્યવસ્થા ને, સર્વ નામ અત રિપને હનાર છે (સન ૪૬)

ગુણની દષ્ટએ શાલિઓનો અનુક્રમ

પ્રથમ અર્થી ગતો મ્હનનાનિયા ગુણના ઉત્તરનો ૧ વગરે રક્તશાલિથી મહાશાલિ, તે
પદ્મ કચ્છ અને તે પછી મીઠા અર્થી ગતો ગણી ૧૧ પરન્તુ બિન્ન સિન્ન અન્ધોમા
આ ક્રમ એક નમ્યા નેસામા આપેલો તથી માટે આ વિસ્તાર અવ્યાસીઓ માટે છોડી
દેવા દર કોકે છે ?

ચવક

ચવક હાયના પાણુવાપ્યનૈવકાદય ।

શાનેના શાલ્ય કુર્વેન્વપુકાર ચુકાગુણે ॥ (ચરક)

પર, વાપન, પાનુવાપ, નૈવકાદય નમ શાલિઓ—મ્હનનાનિયા ને ગુણો (તુષ્ણાધન્ય,
નિર્દાશપદ્મ ઈવાદિ) છ તેના અગુણા—ગુણ રિપરીત નેપો—સાથે અનુસરણ કરે છે અર્થાત્
મ્હનનાનિયાના શાલિઓના શ્રેષ્ઠ છે તેમ થયે નમ પાનુવાપા—અપચ્ચમા—સૌથી શ્રેષ્ઠ છે ૩
આ ચવકન, જેના ઉપવાગ ને ન કહેવો નેપોએ (વ સોલયેવ) એની પારીમા ગણાવેલ
છે આ ચવક નુ છે તે આપ નક્કી કરી નમનુ નવો

ઉપસહાર

નાનિઓના ઉપસહારમા મુશ્વતે કેટલીક નવો વાતો કહી છે જે જમીનને બાળી
નાખસામા આરા દાય તે બળેનો જમીનના ચરેન (રક્ષાયા જવનૌ જાતા) શાલિઓને
પાકમા વધુ જમના કાપ, નક્ અને ડગુ રાખવુ કરનાગ તેમજ ઝાડોપેશાખને બાધનાર
કદા ન આ જમના મંડુનોઓ માટે આરા બળેની જમીનના ઉગાડેના ચોખા હિતાવલ છે
એમ પૂનાર થાય છે આ એક નવી જાન મુશ્વતે કરે છે

૧ આ જમના વગરે માત્રાસિનીય અપાપગા (નૃપ ૫) સપાપ્ય એના અન્નોની યાદીમા પ્રથમ
સ્થાન શલિકને બધારે બીજુ સ્થાન શાલિને આપ્યું છે
૨ નુશ્નન દર્શનાગ ઉક્ત્યે ચોખ્ય વર કષ્ટુ છે કે રક્તશાલિ વગરે ધાન્યો તે તે દેશમા વિવિધ
નાનાર્થી ઓળખાય છે, એકજ કલ્પ વિન્ન બિન્ન દેશમા બિન્ન સિન્ન નામથી ઓળખાય
છે અન્નને કેટલાક મક્ક કહે છે ત્યાર દક્ષિણાત્મા એને કૂર કહે છે દક્ષિણાત્મા એને સજ
કહેના દોષ છે તે અન્નપ્રાન્તોમા કુર તાગથી પ્રસિદ્ધ હોય છે આથી કરી શકધાન્યોના
પરિચય વિવિધ દેશના બેઝુતો પામવા મેળવેનો ભેદએ મુગોના પરિચય વ્યાધી પાસેથી,
પદ્માઓના શાલિકો પામેથી, કદમ્બ ૧ અને ફૂંતોના પરિચય નવેન અને તાપસો પાસેથી,
ઝાડોના પરિચય આમ અને અગ્નિપાસીઓ પામેથી, કૃતાન્તોના સ્પાઈઆઓ પાસેથી, બળક
આમરીયાંના એ વેચનાર વેપારીઓ પામેથી મેળવેલો ભેદએ

૩ ચવક શક્યથાનામયપ્રત્યતમલ્વે પ્રજ્ઞતમો મવતિ । (ચ સૂ-૨૫)

જગ્ય ભૂમિમા ઘણેના પાકેનાનાં કક અને પિત્તને ફાળનાં, કપાષ, કટુ, કિચિત્તિકંત અને મરુત છે, કર્ક વાયુ અને આગ્નિને વસાવનાર છે મળમા મ્લેચ્છા નાંદ્ર છે, અને જેનો અર્થ 'જનનમૂર્તિમલસા' એવાં આપેલા છે ખેતરમા પાકની ઇચ્છા આ જનની ગળની નાંદ્ર છે

કમારકામા પાકેની ડાંબ મરુત, મધ્ય, મધ્ય, પિત્તનું નિષર્દાનું કરનાં, કષિત કપાષ, અપનનરુ શુરુ કક અને મરુતને વસાવનાર છે મધ્ય એટલે વાત્તરુનું, જેમા અભાગનકિત વસારે હોય એ દ્રવ્ય મધ્ય કહવાય છે ભાતખાઉ પ્રતમા પ્રતેતપત્તિ વિગેય થાય છે એમા જ ચચાનો વિષય છે તેના અનુસ વાનમા એખાનાં આ ગુણ વિનાશીય છે ૮

કાગરના દાંડનું પ્રથમ ધતુ વનાવસામા આવે તે વેત મે વેત નટના હોડના થતા તેને ઉપાડાને બાંદ્ર સારમા આવે છે ગાંધી મળને રોષ નહીં છે નયારે એકથી યથુ વાર ઉપાડાને વાસવામા આવે તે ૧ જાતિગેય નહીં છે નયત આ જનના એ માના ગુણમા 'લઘુ, શીઘ્રપાક' ગુણમા શ્રેક, આદાપિ (નર્ગળના કોન પાન ભાગમા દાદ મળતા હોય તે) રાગનાર, દોષહર(રોગહર), વધ્ય અને મન વસાવનાર છે ૨

મહાશાલિ

શાલિના ત્રણ ભેદો પ્રાચીન સાહિત્યમા મળે છે (૧) મ્લેચ્છાલિ (૨) મહાનાલિ (૩) કવમ ચરકમા આ ત્રણેનો ઉલ્લેખ છે ચરક દીકાકાર મ્લેચ્છાલિ (ધ સ ૧૦૦) લખ છે કે "ક્લમ વેદામહારુચ" અર્થાત્ કવમ જનની રાત્રિ વેદ અને અમ્લદારમા થાય છે અમ્લ છોના મોળન માટે- તેમને જમાડવા-માટે ગળધનમાથી જે ખેનશે જુદા આપવામા આવે તે અમ્લમોળન એટલે અમ્લ અથવા તે ખેનરોમાથી ધાન્ય વાવતી વખતે અમ્લમોળન નિમિત્તે જે ભાગ જુદા રાખવામા આવે તે અમ્લભાગ અર્થાત્ કવમ જનની એખાની જન અમ્લભાગ માટે કાઢવામા આવતો હતો એમ મનાય છે

મહાશાલિ મળધ દેશમા થાય છે અને ત્યાં તે પ્રસિદ્ધ છે ચીની મુન્સાફર શુ એન સગ (ધ સ ૧૪૦)નું યવન ચરિત્ર અમ્લેશમા પ્રસિદ્ધ થયેલું છે (Trubner & Co તરફથી) આમા નાનદા યુનિવર્સિટીના જાત્રોને જે બાળન આપવામા આવતું તેમા આ મહાશાલિ મિથે નસિનો ઉલ્લેખ છે "આ આખા 'બેકેટીન' જેવડા મોટા છે રાધતા તેમાથી મુગધ પ્રસરે છે, તે ચર્યકિત હોય છે બીજ કોઈ એખામા આ જનતા શુગે જેવા નથી મળતા આ જન કકત મળધમા ન થાય છે બીજે કપાષ એ

- ૧ શીઘ્રપાક હિત શીઘ્ર અરમિના પચ્યેતે। (શિવાદાસ સેન)
જરુમિ દારા જે શીઘ્ર પચી જાય તે શીઘ્રપાકી
૨. સુશ્રુત દીકાકાર ડહહણુ "મૂત્રવિવર્ધના"નો અર્થ આપે આપે છે "મૂત્રલ કલ્પકે, જન્મે તુ મૂત્રવિવર્ધના મૂત્રાપકર્ષણ પ્રમેહિણાં હિતા કલ્પ ૧" અર્થાત્ મૂત્ર એછા લાવનાર એટલે પ્રમેહીઓ માટે કિતકર એવા અર્થ હાહણુ કરે છે એને તે જ યોગ્ય લાગે છે
- ૩ અમ્લદાર-અમ્લ પ્રાકળમોજન-તદર્થ દિયતે રાજધનાત્ પુષ્કલિયન્તે તે કોત્રાવય (નીલાકઠ), કોત્રોલજ લાસ્યાદુદ્ધય પ્રાકળોદ્દેશન રવામ્ય ધાન્યાદિ, ગુરુકુલાદાશ્વત્થાદિવારિણે દેય કોત્રાવિ, પ્રમમદેશ ૧ (વાચસ્પત્યમ્)

જતાં નથી. આ ચોખાના બાત મગજોને કા ધર્મોપ્પક્ષાને અથવા ખૂબ જ નાભાકિત મનુષ્યને મારે. બનારાસના આપે છે અને એટલે તો એનું નામ Kung-fa jiomai (મોના ગ્રહસ્થાને આપરામા આસતો ભાત) જેવું છે ?

પટ્ટિક

પટ્ટિક એટલે મારી ચોખા- ૦ વિમાના પાકનારા ચોખા પશિરાવેળ પચ્યન્તે સપટ્ટિક ક-દમાદિ નમનના થના ચોખા એ તાવિ જ્યારે ઘ્રીમના થનાર ચોખા એ પટ્ટિક એમ ખખા નાન છે પ્રદનિથા ને દે રો કયુ છે તેમા પટ્ટિક અને શાવિ બન્ને ગાળાવવામા આવેતા છે (જ મુ ૫) ચન્ક મુશ્વતે પટ્ટિકને રસત ન જાત ગણી છે પરન્તુ વાગ્બટે એને ત્રીદિના નમનગત - ૧ છે ચક્રપાણિ પણ કહે છે કે પટ્ટિક એ ત્રીદિના જ ભેદ છે ફરક ફરક મેટનો ૪ છે ૩ ત્રિદિ નિરપાક છે જ્યાં પટ્ટિક નીરપાકી છે અગ્નિજ્વલ કહે છે કે ત્રીદિનાના પટ્ટિક થઇ છે ૨

પટ્ટિકના ગુણો ગીત, ગિનગ, અગુર (ભાર નહો, વનુ), મંદુર, ત્રિદોષન અને વિષ ગુણરાગો પટ્ટિક છે (ચરક) ચરક પટ્ટિકના ગૌરવટિક અને કૃષ્ણવટિક એવા બે બદો છાપાવા છે બીજા જાતોના નામો વરક, ડહાલક, ચીન, કારવ, ઉગ્ગ્ગલ, દર્દુર, ગન્ધન કુચીકર છે

સુશ્રુતે પટ્ટિકના ધર્મો જાતોના નામ આપેલા છે જેવા કે—

કાચુક, મુકુન્દક, પીતક, પ્રમોલક, કાકલક, અસનપુષ્પક, મહાપ ટિક, ચૂળક કુરવક, કેનાર વંચેરે

આ જાતોના આમત ગુણો-આ બધી પટ્ટિક જાતો રસમા અને વિપાકમા મધુર, વાતપિત્તનુ શમન કરનાર, બુદ્ધ, કક કરનાર અને ચુક વધારનાર છે પટ્ટિકચોખાની જાતોમા રકત શાસિ જેવા જ ગુણો છે (સૂત્ર ૪૦-૬) આ જાતોમા પટ્ટિક શ્રેષ્ઠ છે ગુણુ—‘કપાય એનો અનુરુસ છે વનુ, મુદુ, રિનગ, ત્રિદોષન સ્થૈર્યકૃત, બયરધક, વિપાકમા મધુર, માહી, મનુશાવિના જયો જ ગુણુરાગો છે બીજા પટ્ટિકો આથી ઉતરતા છે (સૂત્ર ૪૧/૧૦-૧૧) શાસિ અને પટ્ટિક બન્ને ગુણુમા સમાન છે

મોહિ

શરદમા થનાર ચોખા એ ત્રીદિ જેનાથી દેહનો ઉપચય-વૃદ્ધિ-ધાય તે ત્રીદિ એવી એવી નિરુકિત છે ૪ ચક્રપાણિન કહે છે કે શરદમતુમા જાતીથી પાકનાર એ ત્રીદિ ૫ અપરસિ હ 'મહામોહિ પાકન સ્થાન' જાતી પાકનાર ત્રીદિને પાટલ જાત કહે છે બાનુછ દીક્ષિત અહીં

- 1 The mahāsālī variety of rice in Magadha' by late Shri P K Gode in *New Indian Antiquity*, Vol VI no 12, March 1944
- 2 **શ્રીમદે મોહિનુ શ્રેષ્ઠ** (જાં ૬૦ મુત્ર ૧-૭)
- 3 **સ્વિક્ષ્ણ સ્થાનુક**, કાર્યભ્યેષ શરીર ચિરકાલ તિષ્ઠતીતિ અર્થ (દિમાત્રિ)। લાળા વખત સુધી સર્ગકિને જે કાર્ય કરવા ચામ્ય શિશુ બતાવે તે દ્રવ્ય શિશુ આ ગુણુને લઈને શરીર નિર્ધારી રહે છે, જ્યારમા અને રસાયન પ્રયોગોમા 'પટ્ટિકોદન' નો ઉપયોગ ધ્યાનાર્હ છે
- 4 **વર્હતિ ઉપચય કલ્પતિ** । 'વૃહ હલૌ'
- 5 **મોહિરિતિ કારદાણુધાન્યસ્ય સક્ષા** ।

ખુલાસા કરે છે કે અહીં બાણ, મોહિ અને પાટલ આના ત્રણ નાના જે અર્થાત આ ત્રણ ભતોની નાદિઓ જે કેટલાક જાણુનામા મોહિ જાડલ કન્યને રૂતિ નામકયમ રૂતિ મુખતિ । આનુ-ત્રીહિ એ પાટલ રહેવાય છે એમ કહે છે ચરકે પ્રાક્તિના ગુણો નીચે મુજબ આપેલા છે—

“પ્રાહિ રસમા મરુર, વિષાદમા અમન, પિત્તરુ, પચસામા બારે, ગ્રાહા, પેચાગ અને ઉશ્મા-ત્રગ્નેને વંડુ પ્રમાણુમા કરનાર છે આમા પાટન વનન ત્રિદોષકર ૭” (અ. ૨૭-૧૫)

ચરકે પ્રીહિની ભતો બતાવેલી નથી મુશ્વતે કૃષ્ણમીરિ, શાલામુલ, જ્વુમુલ, નન્દીમુલ, ત્વાષક, ત્વરિતક, કુલ્કુટાણ્ડક, પારાવતક, પાટલ રંગે ભતો ગાળવેલી છે આ વધાના સામાન્ય ગુણો આ પ્રમાણે છે પ્રાક્તિના ચોખા અસમા કપાય અને મંદુર ૭ વિષાકમા અમરુર (૨/૫૧ અશ્વત્થમધુર) ઉલ્લીય છે (અ. ૮-૧૮) આ બંધી ભતોમા કૃષ્ણમોહિ જાડલ છે આ ભતમા અનુરસ કપાય છે પચસામા દલકો છે કૃષ્ણગ્રાહિ રૂતિ આંત્ર ભતમા એથા ઉનન્દી છે પ્રીહિઓના નામો ભેતો એ રંગીન હરો એમ નામ છે આગર મુજબતમા જ ચોખા આપણે પચીએ છીએ તે અરુમા પાટનાર દોષ છે આ પ્રાક્તિ કારિમા આવે બધા ૭ મદનથી (ચરક, સુશ્રુત, આગ્નિ)માથી ગા ત્રણની વાર્દા હરે આપવામા આવે છે

શાક્તિની ભતો

ચરક સ હિતા	સુશ્રુત સ હિતા	અપ્પાગદ્દુદ્ધ(વાગ્બટ)
રક્તશાલિ	લોહિતશાલિ	રક્તશાલિ લોહવાલ્યશ્ચ
મદ્દાશાલિ	કલ્મ	મદ્દાશાલિ કર્દસા
	કર્દમક	
કલ્મ	પણ્ડક	કલ્મ શીતભીરુક
શકુનાહત	સુગન્ધક	તૂળક પતજ્જા
તૂળક	શકુનાહત	શકુનાહત તપનોયા
દોષશ્ચક	પુષ્પાણ્ડક	સારાસુચ ચાવકા
ગૌર	પુન્ડરીક	દોષશ્ચક હાયના
પાણ્ડક	મદ્દાશાલી	રોમશ્ચક ગાસુબાષ્પ
લાજ્જુલ	શીતભીરુક	સુગન્ધક નૈષધક
સુગન્ધ	રોમપુષ્પક	પુણ્ડ
લોહવાલ	દોષશ્ચક	પાણ્ડ
સારિવાશ્ચ	કાચનક	પુન્ડરીક
પ્રમોલક	મદ્દિષ	પ્રમોલ
પતજ્જા	મદ્દાશ્ચક	ગૌર
તપનોય	હાયનક	સારિવાશ્ચ
ગણ્ડ	દૂષક	કાચન
લાજ્જલા	મદ્દાદૂષક	મદ્દિષ
		શ્ચક
		દૂષક
		કુલ્કુટાણ્ડક
		લાજ્જલા

ગુજરાતેશ્વર કુમારપાલદેવ ચૌલુક્યનુ દાનપત્ર

૫ અમૃતલાલ મોહનલાલ, ભોજક

તામ્રપત્ર ઉપર કોનરાપેલા આ દાનપત્રાસનના એ પત્રા છ તેમની વચ્ચે ૨૬ ૮ સે મી અને પહોળાઈ ૨૩ ૫ સે મી છે પહોળા પત્રગના નીચેના ભાગના અને બીજા પત્રના ઉપરના ભાગમા ૧ ૫ સે મી વ્યાનરાણુ કાણુ પાડયુ છે આ કાણુમા તેને અનુરૂપ વ્યાસવાળી બંને પત્રાને સાથે બેઠી રાખતી એક તાંબાની કડી દ્વારા બંધ એ બે આજે ઉપલબ્ધ નથી આવી કડી તાબાના ગોળ સળિયાની સાદી પથ્થુ દેખ છે, તે કોઈવાર તેના ઉપર રાજમુદ્રા પણુ છાપવામા આવતી હોય છે બંને તામ્રપત્રોનુ વજન ૨ ૯૩૫ કિલોગ્રામ છે પહેલા પત્રામા ૧૬ અને બીજા પત્રામા ૧૪ પકિતઓ છે તે સમયમા પ્રચલિત નાગરી લિપિમા લખાયેલા આ અભિલેખની ભાષા સરકૃત છે વખાણુમા અશુદ્ધિ નહીવત્ છે, જે લેખની વાચનામા સ્પષ્ટતા મુદાગ ઉપરથી બાંધી શકાશે

અનુત દાનપત્રની વાચનાનો સાર નીચે પ્રમાણે છે

“આરભમા કુમારપાલદેવના પૂર્વજોની રાજવંશી જણાવી છે, તેમા અનુક્રમે મૂલ-રાજદેવ, આસુ કરાજદેવ, હુલ્લભરાજદેવ, કણ્ડદેવ અને જયસિંહદેવના નામ છે આ રાજવંશીમા પ્રત્યેક રાજના નામની પહેલા પરમભદ્રારક, મહારાજાધિરાજ અને પરમેશ્વર આ ત્રણુ વિશેષણુ છે આ ત્રણુ વિશેષણુ ઉપરાંત કણ્ડદેવના નામના પહેલા ‘ગૌલીકચ-મહ્મ’ વિશેષણુ છે, બ્યારે જયસિંહદેવના નામના પહેલા ઉક્ત ત્રણુ વિશેષણુ ઉપરાંત ‘અવંતીનાથ, ત્રિણવનગડ, ઇર્ષારકજિજ્ઞુ અને સિદ્ધચક્રવર્તી’ એમ ચાર વિશેષણુ વધારે છે આ પછાં કુમારપાલદેવ નામ આવે છે, તેના પૂર્વે પણ પ્રા-ભમા જણાવેલા ત્રણુ વિશેષણુ જ છે

“કુમારપાલદેવે પોતાના રાજ્યની અતર્ગત વિષયપથકની અર્પાદામા રહેલા રાજ્યુ ડુધોને, ક્ષાણ્ણુ સમેત અધિકારી વર્ગને અને પ્રજાજનોને જણાવ્યુ છે કે-મે કુમારપાલદેવે આજે વિક્રમ સવત ૧૧૯૯ના પોપ વદ ૧૦ને શનિવારે અણુહિલપાટકનગરમા ઉતરાયણુ પર્વના દિવસે રનાન કરીને, ભગવાન ભવાનીપતિની પૂજા કરીને, સસરની અસારતા તિચારીને, કમવપનના ઉપર રહેલા જલ્મિન્દુના જેવુ અતિ અરિથર જ્યન જાણીને તથા આ લોક અને પરલોકનુ કળ વ્વીકારીને માતા-પિતા અને પોતાના પુત્ર તથા યજ્ઞની વૃદ્ધિ માટે મૂલ્યવદ્ગામમા બે હળથી બેઠી શકાય તેટલી જૂમિ પદમલદેવી રાણીના શય્યાગ્રાહક મહ્મદા નામના નાગરપ્રાણ્ણુને જલ્મદાનપૂર્વક આ શાસનથી સનપિત કરી છે મહ્મદાના પિતાનુ નામ ઈશ્વર જણાવ્યુ છે, તેની માતિ નાગરપ્રાણ્ણુ હતા

“દાનમા આપેલી આ જૂમિની ચારે બાજુની સીમની અદ્દના ભાગમા વિલ્લમાન સુવર્ણ-ધન, કાષ્ઠ, તંબુ અને પાણી વગેરે તથા તેની ઉપજ સહિતનુ આ જૂમિદાન છે”

અનુત જૂમિ બે વિભાગમા આપેલી છે તેના પહેલા વિભાગની વિગત આ પ્રમાણુ છે-

‘લિ’બાના દાનમાથી જમિ રિ (વિધો) ૧ જભા ૧, તથા ધાધુયાના ક્ષત્રમાથી જમિ રિ (વિધો) ૮ જભા ૧, આ બન્ન મળાને રિ (વિધો) ૪ છે આ જમિની પૂર્વમા મહાદેવના દાનની માસનજમિ છે, દક્ષિણમા કાલકર્મના દાનની શેઠાની મામા છે, પશ્ચિમમા મુલુવદગામનુ વાન્ ૬ અને ઉત્તરમા ડાકુરની નાસનજમિ છે.”

નાન વિભાગની વિનન આ પ્રમાણે છે—

‘સાઝલુના નનમાથી જમિ રિ (વિધો) ૪ ભ (૧ જભા) ૨૦ અને ધણસીહના ક્ષત્રમાથી જમિ રિ (વિધો) ૧૦, નામ બન્ને મળાને રિ (વિધો) ૪૦ ભ (૧ જભા) ૨૦ છે આ જમિની પૂર્વમા મનુશુર કેલ્હણની શામનજમિ છે, દક્ષિણમા ડાકુરની નાસનજમિ છે, પશ્ચિમમા મહુનૂયજી-મનુશુરની નામનજમિ છે અને ઉત્તરમા કથારાવીગામ તરફ જમીની નાનમા છે

“કેવન વનખાવેલા જમિ નવા વનખાવેલા નાગરધાદાણ મહેદાની છે, એવી રાજ માન તથા નેનાર સારનેએ માન્ય કરી

‘આ સામાન્ય પુણ્યકળ વળાંતને અમારા વશનેએ તથા ભવિષ્યના રાજનેએ આ દાનને મનુ નામનુ બગવાન વ્યસે કયું છે કે-મુમિદાન કરનાર ૬૦ હજાર વર્ષ સુધી અમનના રહે છે અને જમિદાન પડારી લેનાર તેટલા જ વર્ષ નરકમા રહે છે પૂર્વના નાનનેએ ૪૨ માન આપ્યા છે તે નિર્માત્ર અને વખત જેવા છે, તેમને કયો સબબન પડારી ને કે સગર આદિ અંતઃ ગળનેએ પૂરવી ઉપર રાખ્ય કયું છે જે જેના તાપમા જમિ હોય તેનુ કળ તે તે નાનને હોય છે એક હજાર તળાવો કરાવરાથી, એક સો અર્ધમધપદ કરવાથી અને એક કરાંડ ગાયનુ દાન કરવાથી પણ દાનની જમિને પડારી લેનારનુ પાપ ધાવાનુ નથી જાત્યોને આપેલા દાનને પડારી લેનારા જન્માતરમા પાણુ-વિનાની ત્રિન્ધાયગતી નરકીઆમા મુન કોપરોમા રહેનારા કાળા સર્પ અને છે

“આ શાસનને ઔકાચસ્થવ શીમ વિધારામના પુત્ર આક્ષપટલિક લક્ષમણે લખ્યું છે અને ૬૧૬ અઢસાધિત્રિલિક ૬ શાલિંગે કોનયું છે

‘અતમા ‘કુમરપાલદેવસ’ આ રીતે કમારપાનદેવના હસ્તાક્ષર છે”

કુમારપાલનુ નાન્યારોહણ ત્રિકમ સવત્ ૧૧૬૯ના માગસર સુદ ૪ ના દિવસે થયું હતુ આ દાનપત્ર રિ સ ૧૧૬૯ ના પોપ વદ ૧૦ના દિવસે આપ્યું છે કુમારપાલના અબ્દમા ૬૪ સવા સરવમા કોઈ મહત્વનો ઐતિહાસિક પ્રસંગ ન બન્યો હોય તે સ્વાભાવિક છે, તેથી જ, પ્રાગભના વજાગ્યુ તેમ, કુમારપાલના નામની આગળ અન્ય પૂર્વજ રાજાઓની જેમ “પરમભટ્ટારક, મહારાજાધિરાજ, પરમેશ્વર” આ ત્રણ જ વિશેષણો છે વિશેષ મહત્વની વાત એ પણ છે કે કુમારપાલદેવના મળધમા આજ પર્ચન્ત જે કોઈ અભિલેખો પ્રાપ્ત થયા છે તે બધામા સૌથી પ્રાચીન અભિલેખ આ દાનપત્ર છે

પહેલા પતરાની છટ્ટી પકિતમા આવેલા ‘કુમરપાલદેવ’ શબ્દથી અને બીજા પતરાના અંતમા આવેલા ‘કુમરપાલદેવસ’ આ કુમારપાલના હસ્તાક્ષરે લખાયેલા શબ્દથી એ સ્પષ્ટ થાય છે કે લોકસ્વધરમા કુમારપાલની વ્યાપક યોગળ ‘કુમરપાલ’ શબ્દથી થતી હશે,

પછીના સમયમાં ઉપવંશ અભિવેષોમાં કુમારપાલના નામની આગળ આવતું નિઝયુગવિક્રમણાગવિનિર્જિતશાકભરીમૂળ' આ રિજેશન મુખ્ય છે આ રિજેશનમાં સોથી પ્રાચીન ઉદ્યોગ રિક્ત સત ૧૮૦૧ના કુમારપાલના દાનપત્રના છે આ દાનપત્રના અંતમાં કુમારપાલના હસ્તાક્ષરો આપેલાં 'કુમરપાલ' નામ પછી તેના નામના વ્યાપક ઉચ્ચારણની પુષ્ટિ આપે છે આ નિવાય ઉપવંશ અભિવેષોમાં પૈપ્રા કેટલાક અભિવેષોમાં પણ 'કુમરપાલ' કે 'કુમ્બરપાલ' નામ મળે છે

ઉપર જણાવેલા વિ સ ૧૮૦૧ નાના દાનપત્રના સમયમાં ગ્રામીણ રામચાવ મોહી આ પ્રમાણે જણાવે છે—

“ત્રીજી દાનપત્ર કુમારપાલનું છે તેના મિત્ર સ ૧૮૦૧, પોપ લુનર, શનિવાર છે આ મિત્ર પછી ગણિતથી ખોટી હો છે કારણ કે એ નિશિષ્ટ નામના કોણનું ગણિતથી સિદ્ધ થાય છે વળી કુમારપાલનું મિત્ર ‘વિનિર્જિતશાકભરીમૂળ’ નામ છે, તે પછી ઇતિહાસની વિરુદ્ધ છે, કારણ કે કુમારપાલ તાલુકાના નામ અર્જાશનને સ ૧૮૦૭માં હરાબે હતા એમ તેના ચિત્રોડના શિલાલેખથી મિદ્ધ થાય છે આ પ્રમાણે તેણે શાકભરીમૂળને સ ૧૮૦૭માં હરાબે હતા, તો તેણે ૧૨૦૨ના ઉપવંશ મિત્ર હારણ થઈ હોય તે અસંભવિત છે” (બુદ્ધિપ્રકાશ, સન ૧૯૪૪ જન્ય -માર્ચ, પૃષ્ઠ ૨૦)

ઉપર જણાવેલા શ્રી મોહીના વિધાનના આધારપૂત મે કારણ છે તેમથી બાળ કારણમાં જણાવેલા ચિત્રોડના શિલાલેખના સમયમાં પુન નિવાસના માટે તબજોનું પ્યાન દોર છું શાકભરીમૂળના અર્જાશન ન્યમિત્તે હેનના જમાઈ હતા, અને તેને દિકરા પછી હતા, જુઓ ‘ગુજરાતના મધ્યકાલીન રાજપૂત ઇતિહાસ’ પૃષ્ઠ ૨૬૬ પાનાના ઉત્તરાધિકારી કુમારપાલ થાય તે જ્યસિ હેનને ધન ન હતું છતાં જ્યસિ હેનના મૃત્યુ પછી કુમાર પાલને રાજ્ય મળ્યું આ વસ્તુ અર્જાશનને સચિત્ત હોય તે સંભવિત નથી અર્જાશન, કુમાર પાલને તેની રિયતિ સુરિયત કવા માટે ૮-૯ વર્ષ જેટલો લાભો સમય આપીને સ ૧૨૦૭ માં શાકભરી ઉપર ચક્રાઈ કરવાનું નિમિત્ત આપે તે ક્રતા સ ૧૬૬૮ના ઉત્તરાધિકારી માટે ૧૨૦૦ના વર્ષમાં આપે, એ સગત અનુમાન થઈ શકે આ અનુમાન ઉચિત્ત હોય તો સ ૧૨૦૧ના દાનપત્રમાં આવેલું કુમારપાલનું ‘વિનિર્જિતશાકભરીમૂળ’ મિત્ર થોડા સમયનું છે એમ થઈ શકે ચિત્રોડના શિલાલેખની વાચનાના અંતમાં દેવળ “સવત્ ૧૮૦૭ કુમર

” આટલું જ છે, જુઓ ‘ગુજરાતના ઐતિહાસિક લેખો ભા ૩’ લેખ ન ૧૪૬, પૃષ્ઠ ૩૭ અહીં માસ-તિથિ-વારનો ઉલ્લેખ નથી રિક્તમાં ૧૨મા શતકની અને ૧૩મા શતકના પ્રારંભકાળની લિપિમાં ૧ (એકડા)ની નીચેનો છેડા વાચનારની ડાબી યાજુ સદજ મોડ લેતો હોય તેવા હોય છે એકડાના આવા અનેક અર્થ તાડપત્રીય પ્રતિઓમાં વિદ્યમાન છે આ શિલાલેખનો કેટલોય ભાગ અનેક સ્થળે ધસાઈ જવાથી અવાજ છે. સવતના એકમના એકડાની નીચેનો ડાબી નરદ મોડ લેતો છેડા એ સદજ ટોચાણે હોય તો તે ‘૧’ના બદલે ‘૭’ વચાવ આમ બનવું અસંભવિત નથી ‘નિશિ-વારનો મેળ નથી મળતો’ એવા શ્રી મોહીના પ્રથમ કાળના સમયમાં તપાસ કરતા ગણિતની દૃષ્ટિએ સ ૧૨૦૧ ના પોપ સુદ રના દિવસે મળવાનાર મળે છે અહીં વિવાસથી એક જ છે કે ‘ગુજરાતના ઐતિહાસિક લેખો ભા ૩’ માં આ દાનપત્ર કોની પાસે છે તે જણાવું નથી તેને પ્રત્યક્ષ

તપ્તમાર્ગે બંધાવ્યા હતા તે અગત્ય હોવાથી અનુમાન કરવું પડે છે આ દાનપત્રમાં જો પૌષ્પ સુ ૨ ના બદલે પૌષ્પ મુ ૧૦ હોય તો ઉપર જણાવ્યા પ્રમાણે તે સ્થિતિ ગનિવાર હોઈ શકે આ દાનપત્રમાં અલગથી અવાચ્ય પણ છે એટલું તો જાણી રહ્યા છો, તથા કદાચ 'પૌષ્પ મુ ૧૦' નાંતો એકઠો રસાઈ ગયા હોય કે અનપટ '૧' આવા બહોળી શ્રીરી જેવો થઈ ગયો હોય અને વાચકે તે ન જાણે હોય પ્રાચીન વખવાચનના નિશ્ચુત અભ્યાસી-એને આ અનુમાન અસંગત નહીં માન આ રીતે પણ નિશ્ચિ-વારનો મેળ સાધી મોકાતો હોય તો પિ સ ૧૦-૧૧નું દુર્માનપાનનું દાનપત્ર બનાવવી નથી એમ કહી શકાય અહીં તેને ઔચિક માનવાનું ઉચિત અનુમાન કરવા માટે પ્રવચન મને ત્રણ મુદ્દા સૂઝ્યા હતા, તે આ પ્રમાણે-૧. ગતારત કરનાર તિથિ-વારના મેળ વિનાની બનાવટ કરે તે કેટલું ઉચિત હોઈ શકે ? ૨. અહીં પ્રસ્તુત મ ૧૧૬૯ અને સ ૧૦૧ના દાનપત્રનો લેખક એક જ માન્ય છે બંનેના વખાણુની શૈલિ પણ સમાન છે તો એકમા વિનિર્જિતશક્તિ-મુક્ત નિર્દ નહીં અને બાળમાં કેમ છે ? ૩. સ ૧૦૦૧ના દાનપત્રની શૈલિ વગેરે સ ૧૧૬૯ના દાનપત્રને અનુસરે છે, તે જો બનાવટ હોય તો તે પણ સમયના ઉચિત અનર પડી સમયે અહીં પ્રશ્ન એ છે કે માન દૂતકનું નામ કિન્ન કેમ છે ?

અહીં માન ગુરુત્વ આપત પ્રમાણ મનિરાજ શ્રી પુષ્પવિજયજી મહારાજની 'સંગ્રહાવનના યત્ન હોય તે રીતે ચિકિત્સ્ય મતિચિન્તનોમા કથનને લક્ષ્ય રાખીને ચતિ નીકર્યો નિર્ણય થયો' આ સૂચનાનું સહજ જાણે નમસ્ક્રુ ધાય છે અરુ

પ્રસ્તુત દાનપત્રમાં જુમિદ્ધાન લેનાર નાગર બ્રાહ્મણને પદમલદેવીરાણીના શય્યાગ્રાહક તરીકે આજ્ઞાબાધી છે શય્યાગ્રાહકનો અર્થ 'શય્યાલેનાર' એમ સ્પષ્ટિ તો પદમલદેવીના મધ્ય પછીનું શય્યાદાન લેનાર એમ ઘટે આથી કુમારપાવતી આ પદમલદેવી નામની રાણી દાનપત્રના સમયના અગ્રસામા ગુરુત્વ ગર્વ હશે એમ જણાય છે પ્રયધોમા આ પદમલદેવી રિા કાર્યિત જ જ ઉચ્ચ મળે છે તે પણ સમયની ચોક્કસાઈ વિનાનો જણાય છે પુનઃપ્રત્યાય મુનિ શ્રી નિવિજયજીએ સપાહિત કરેલા અને સિધ્ધી જૈન પ્રવચનામાં હાન પ્રકાશિત 'કુમારપાનચરિતસગ્રહ' ગત 'પુરાતનાચાર્ય'કૃત કુમારપાલ પ્રવચના (૫૦ પટ) જણાવેલી પદ્માવતીરાણી તે અહીં તાત્રપત્રમાં જણાવેલી પદમલદેવી દોઢી દંતર્થએ આમ જના પ્રવચના જણાવેલી પદ્માવતીના સમયની સગતિ પદમલદેવી સાથે સાધી શકાતી નથી કુમારપાલે સુરાત્ર બ્રાહ્મણવાટક, પચનહ, સિન્ધુ-સૌવીરાદિ દેશોને જત્યા પછી પ્રવચના પદ્માવતી ગણીને પ્રસંગ આ પ્રમાણે જણાવ્યો છે સિંધુતટે વસુદેવ પદ્મવસુજો પવિત્રી પદ્માવતીનાન્તી સ્વપ્રતિહારીમુલ્લેન યીકુમારપાલદેવસ્વાતિસ્કારિસ્વસ્થ ધુવા મમ જ્ઞાનિશ્ચવા પિત્રા વિચ્છા સમકોટીપ્રચ્છુલ્લા મત્સ્યસૈન્ધવતુરજ્ઞમપરિચ્છતા સ્વસમાનચોજ-સરારાજનામહિતા સ્વચરગ રાજા પરિજીતા, કુમારપાલના રાજ્યસમારોહ પછી બીજા મહિનામાં અપાયેલા પ્રસ્તુત દાનપત્રમાં જણાવેલી પદમલદેવી સાથે પ્રયધની હકીકત સુસંગત નથી આમ જના પ્રવચનની પૂર્વપર પનામ કુમારપાલને પદ્માવતી નામની પણ રાણી હતી એટલું તારવી શકાય છે તે 'શય્યાગ્રાહક' ગ્રાહનો ઉપર જણાવ્યો તેનાથી બીજા અર્થ હોય તો પ્રવચના જણાવેલી દક્ષીણની સગતિ થઈ શકે આ પદમલદેવી સિવાય પ્રયધોમ મુખ્યત્વે શોપલદેવીનું નામ પદ્મરાણી તરીકે વિશેષ મળે છે તેમ જ અન્ય જગદ્ગુપ્તા નામની રાણીના ઉત્તેજ પણ દ્વાપ્રવચનાઓ મળે છે,

મહેસાણાથી પાટણ જતા રેલમાર્ગમાં આશા રેલવેનું નામ મલુદ છે આ રેલેશનની નજીકના મલુદ નામ છે તે જ પ્રમુખ દાનપત્રના જાણીતા મૂલ્યવદ્ધામ છે દાનપત્રની સીમામાં કથારાવી નામનો નજીકના જાણીતા છે તે કથારાવી જાન આજે પણ કથારાવીના નામથી વિદ્યમાન છે, અને તેનો માર્ગ પણ મલુદ જામની સાંન પાસેથી જાય છે

૩. શ્રી દરિયાદર્ભાઈ નાનીએ ૩૦ નાકળોના વિદ્યાની નિરૂપના કુટુંબીપથકેનો રથગનિર્ણય કર્યો છે (જુઓ વિદ્યાપીઠ દ્વિતીયક વપ ૪ અક ૧), તેના વિષયપથકની જે મનાદા જાણીતા છે તેને આ દાનપત્રના જાણીતા વિષયપથક ના પૃષ્ઠિ આપે છે પ્રસ્તુત દાનપત્રના બંધના પ્રમાણના અક્ષરો આજીવ વર્ણના 'વિ નો અથ 'વિનો' કર્યો છે, અને 'જા' , બા કે 'ભ' ની સરા વિદ્યાના અમુક બાનને મૂલ્યે છે

આ દાનપત્ર શ્રી શા ૬ ભારતીય સંસ્કૃતિ વિદ્યાનિરૂપના વિદ્યાર્થી અગ્રમ-પ્રભાકર મુનિરાજ શ્રી પુષ્પવિજયજીના જાણીતા સમ્રાટના સુદર્શિ છે આનો ઉપયોગ કરના મારે વિદ્યાનિરૂપના મુખ્ય નિયામક ભારતીય રથગનિર્ણયના કોડ અવ્યાસો ૫ દનસુખ-ભાઈ માલવણીપાથએ જે સુવિધા આપી છે તે અક્ષર તેમના પ્રત્યે આભારની કાચર્ણી વ્યક્ત કરે છે

આ લેખના જાણીતા દાનપત્રની વાચના આ પ્રમાણે છે—

પત્ર પહેલુ

- [પક્ષિ ૧] સ્વસ્તિ રાજાવલી પૂર્વવત્સમસ્તરાજાવલીવિરાજિતપરમમહારકમહારાજાધિરા-
જપરમેશ્વરશ્રીમૂલરાજદેવપા-
- [૨] દાનુધ્યાતપરમમહારકમહારાજાધિરાજપરમેશ્વરશ્રીચામુદરાજદેવપાદાનુધ્યાતપર-
મમહારકમહારાજા-
- [૩] વિરાજપરમેશ્વરશ્રીદુર્લભરાજદેવપાદાનુધ્યાતપરમમહારકમહારાજાધિરાજપરમ-
(મે)શ્વરશ્રીમીમદેવપા-
- [૪] દાનુધ્યાતપરમમહારકમહારાજાધિરાજપરમેશ્વરશ્રીમત્રૈલોક્યમહાશ્વરશ્રીકર્ણદેવપાદા-
નુધ્યાતપરમમહારક-
- [૫] રકમહારાજાધિરાજપરમેશ્વરાવંતીનાથત્રિમુવનગંડવર્ચસ્વકજિષ્ણુસિદ્ધચત્રવર્તીશ્રોમ-
જ્ઞયસિદ્ધદેવપા-

- [६] दानुत्थातपरमभट्टारकमहाराजाधिराजपमेश्वरश्रीमन्कुमरपालदेवः स्वभुञ्ज-
मानविषयपथकातः-
- [७] पानिन समस्तगजपुम्पान प्रावणोत्तगस्तन्निमुक्ताधिकारिणो जनपदान्प्रयो-
भयत्व(न्य)स्तु व सर्व
- [८] दिन यथा । श्रीमद्विष्णुमादिस्थोत्पादितसवत्सरगतवेदादशसु नवनवत्यधिकेषु
पौषमास इत्युक्तं
- [९] अदशमाया यादिन यत्रात्तोऽपि सवत् ११९९ पौषवर्दि १० शनावस्था
सवत्(म)मासपञ्चवारपू-
- [१०] निष्काया निवावयेह श्रीमदण्डिलपाटके उत्तरानयन(रायण)पर्वणि स्नात्वा
चगचरगुरु भगवत भवानीप
- [११] निम्बबन्धे समारासारता विन्दित्य नलिनीदलगतजलत्वनरत्नर प्राणितव्य-
माकलयैतिक
- [१२] मासुभिम च फलमपीकृत्य पित्रोरात्मनश्च पुण्ययगोमिद्वये मृणवद्रागमे
हलद्वयभूमौ ससी-
- [१३] मापयता सवृक्षमालाकुत्रा सहिरण्यभागभोगा सकाप्रतृणोदकोपेता सदददशाप-
राधा स वृदायसमेता
- [१४] राजाश्रीपदमलदेवि(वी)सकृत्शयागाहकनागरवास्त्रणईश्वरसुतमहदामिधानाय
शासननोदकपू-
- [१५] नर्मममासि प्रदत्ता । यय । विवरो यथा । लीम्बाक्षेत्रात् भूमि वि १
रमा ० यापुयाक्षेत्रात् भूमि वि ३
- [१६] उमा १ उभयं भूमि वि ४५(१) [१] अस्या भूमेराघाटा यथा । पूर्वतो महादेव-
सकृत्गसनभूमौ सीमा

पत३ श्रीलु

- [१] दक्षिणतः कालहजाक्षेत्रेरिकाया सीमा । पश्चिमतो मृणवद्रागमपाट । उत्तरत
ठाकुरसकृत्शा-

[illegible]

[illegible]

गुंरेश्वर कुमारपालदेव बोलुक्कनु दानपत्र (वि स ११६६)-पतरु मीडु.

- [२] सनभूमी । इति चतुराघाटोपलक्षिता भूमिमेना । तथा द्वितीयस्थाने साजण-
क्षेत्रभूमि वि ४ भ २॥ धणसी-
- [३] हृक्षेत्रात् भूमि वि ०॥ उभय भूमि वि ४॥ भ २॥ [१] अस्या भूमेराघाटा
यथा । पूर्वता(तो) राजगुरुकेलहणसकशासन-
- [४] भूमौ सीमा । दक्षिणत ठाकुरमत्तकशासनभूमि । पश्चिमतो ब्राह्मणमहद्वयण-
सकशासनभूमि । उत्तरत
- [५] कंथारावीग्रामसत्कराजमार्ग । इति चतुराघाटोपलक्षिता भूमिमेना चावगम्य
तन्निवासिजनपदैमेया दी-
- [६] यमानभागभोगगरुहिरण्यादिमर्व्व सन्वेदाजाश्रवणविघैर्यैर्मेत्वाऽमुमै समुपन(ने)-
तव्य । सामान्य चैतत्
- [७] पुण्यफल मत्वाऽस्मद्वगजैर्यैरपि भाविभोक्तृभिस्मत्प्रदत्तजम्बदायो[५]यमनुमं-
तव्य पालनीयश्च ।
- [८] उक्त च भगवता व्यासेन । षष्ठिवर्षसहस्राणि स्वर्गे तिष्ठति भूमिद । आच्छे-
त्ता चानुमन्ता च तान्येव नरक
- [९] वसेत् । १ यानीह दत्तानि पुरा नरेन्द्रैर्दानानि धर्मार्थयशस्कराणि । निर्माल्य-
वातिप्रतिमानि तानि को
- [१०] नाम साधु पुनराददीत । २ बहुभिर्वसुधा भुक्ता राजभि सगरादिभि ।
यस्य यस्य यदा भूमिस्तस्य तस्य
- [११] तदा फल । ३ सहस्रेण तडागानामयमेधशतेन च । गवा क्रोदिप्रदानेन भूमि-
हर्ता न शुष्यति । ४ विध्या-
- [१२] टवीरवतोयासु शुक्रकोटरवासिन । कृष्णसर्पाः प्रजायते ब्रह्मदायापहा-
रकाः । ५ लिखित-
- [१३] मिद शासनं गौडकायस्थान्वयप्रसूतमहामात्यश्रीविद्यारामसुत आक्षपट-
लिक ठ० श्रील--(रुम)-
- [१४] जेन । दूतक्रोऽत्र मदाताधिविपदिक् ठ० शालिग इति । श्रीकुमरपालदेवस्य ।

जैन गुणस्थान और बोधिवर्याभूमि'

दलसुख मालवणिया

भारतमें योगप्रक्रियाका संपूर्ण इतिहास लिखा जाया अभी बाकी है। किन्तु यह संभावना तो विद्वानोंको संमत है कि सिंधुकी आर्यपूर्वकालीन प्राचीन संस्कृतिमें जो मुद्राएँ मिली हैं उनका संबंध योगसे है। अद्यतन भारतीय संस्कृतिमें वैदिक और अवैदिक दोनोंमें योग का स्थान महत्त्वपूर्ण है। इतना ही नहीं किन्तु योगका अंतिम लक्ष्य निर्वाण या मोक्ष सभीमें एक जैसा है—यह सूचित करता है कि समय योग प्रक्रियाका मूलस्रोत एक ही है। यहाँ संक्षेपमें अवैदिक संस्कृति जैन और बौद्धके योग प्रक्रियाका साम्य-वैषम्य दिखाना अभिप्रेत है। किन्तु यह दावा नहीं कि यहाँ सपूर्ण बातों का निर्देश है। कुछ ही महत्त्वपूर्ण तत्त्वोंका निर्देश करना अभीष्ट है—यह इस लिए कि विद्वान इस विषयमें विशेष अभ्यासके लिए प्रेरित हों।

जैनोंमें आत्मविकासके सोपानोंका सामान्य नाम जीवसमाप्त या गुणस्थान है। महायान बौद्धोंमें विहार या भूमि नामसे इनका निर्देश है। जैनोंमें गुणस्थान चौदह हैं और बौद्धोंमें महायानमें विहार १३ हैं, भूमि सात या दश हैं। आचार्य अरुंगने विहार और भूमियोंका समीकरण किया है। हीनयानी बौद्धोंमें सोतापत्ति आदि चार सोपानोंका निर्देश है—यह वस्तुतः अति संक्षेपमें विकासक्रमके सोपान समझने चाहिए।

वैदिक और अवैदिक—दोनोंमें आध्यात्मिक विकासके लिए ध्यानका महत्त्व स्वीकृत है।

भूमि और गुणस्थानोंकी इस बातमें सहमति है कि प्रथम सम्यक्दृष्टिका लाभ जरूरी है। उसके बाद विशुद्धज्ञानकी प्राप्ति होती है। उसके बाद क्लेश या कषातोंका निवारण होता है इतना होने पर ही सर्वोत्तमज्ञान केवलज्ञान या सर्वज्ञत्वका लाभ होता है। यही प्रक्रिया वैदिकोंके संमत योगमार्गमें भी देखी जाती है। क्लेशके निवारणकी प्रक्रियामें भी उपरान्त और सब—ये दोनों प्रकार सर्वसंमत जैसे हैं। उपरान्तकी प्रक्रियामें उपरान्त दोष जब अपना कर्ष कराना शुरू करता है तब पतन होता है और ऐसा पतन क्षयकी प्रक्रियामें संभव नहीं, वह भी सर्वसंमत बात है। महायान में और हीनयानमें भी क्लेशोंके नाशसे निर्वाण माना गया है। सर्वज्ञत्वकी प्राप्ति निर्वाणके लिए अनिवार्य नहीं। महायानके अनुसार ज्ञेयावरण दूरी करेगा जिसे सम्यक्संबुद्ध होना है। अर्हत्तके लिए क्लेशावरणका निवारण ही पर्याप्त समझा गया है। किन्तु जैनोंमें तीर्थंकर ही या सामान्य बीतराणी—पौनों के लिए ज्ञानावरणका निवारण अनिवार्य है इतना ही नहीं किन्तु क्लेशावरणके निवारणके होसे ही ज्ञानावरणका निवारण हो ही जाता है। और बिना इस के निर्वाण या मोक्ष संभव ही नहीं। महायानमें ज्ञेयावरण के निवारणका विशेष प्रयत्न अपेक्षित है।

१ वाराणसेय संस्कृत विश्व विद्यालय में ता० २१-२-७१के दिन होनेवाले बौद्ध योग तथा अन्य भारतीय साधनाओंका तमीक्षात्मक अध्ययन सेमिनारके लिए लिखा गया।

यहाँ इतना ध्यानमें लेना जरूरी है कि जैन हो या बौद्ध दोनोंमें जिन सिद्धान्तों को यहाँ चर्चा की गई है उनकी व्यवस्थाके लिए पर्याप्त समय व्यतीत हुआ है। ये सिद्धान्त प्राक्निष्ठ भूमिका में ही स्थिर हो गये हो गम्भा नहीं हैं।

जैन और बौद्ध ये दोनों अध्यात्ममार्ग पर चल देनेवाले धर्म हैं। ये दोनों साधना के द्वारा निवाण प्राप्तिका माय दियाते हैं। जैनके मतमें आत्मा एक स्वतन्त्र द्रव्य है जिनके विविध परिणाम होत हैं किन्तु बौद्ध धर्मका मानना है कि आत्मा कोई स्वतन्त्र द्रव्य नहीं किन्तु क्लृप्ताकारा या संघटिका नाम आत्मा दिया गया है। आत्मा माना जाय या नहीं किन्तु होनासे अनादिकल्पे जन्म-परंपरा या ससारका चक्र तो समानभावसे माना है और दोनों का उत्पन्न इव प्रमाणोंका निराकरण करना यह है। आत्माको द्रव्य मानकर जैन इसके विविध परिणामोंके द्वारा पुनर्जन्म और ससारचक्र की घटना समझाते हैं और बौद्ध नवे-नवे किष्किं उपपाद या चित्तसंज्ञानके द्वारा ससारचक्रकी उत्पत्ति करते हैं। बौद्धोंमें एक पया भी प्रसिद्ध हुआ जो पुद्गलके नामसे आत्मा का स्वतन्त्र अस्तित्व मानता था और पुनर्जन्मके चक्रकी उत्पत्ति करना था किन्तु आत्मद्रव्यका स्वीकार बौद्धोंके द्वारा समत धर्म-बर्हिमूल्य, केवल धर्मकी कल्पनाके साथ संगत नहीं होनेसे उस मान्यता को बल मिला नहीं। फिर भी दूसरे धर्ममें महायानमें आत्मविज्ञानके नामसे आत्मा जैसा तत्त्व था ही गया जिससे कृष्णार्ता पाना दार्शनिक कालके बौद्धके लिए कठिन हो गया। जो भी हो किन्तु जैन-बौद्ध दोनोंमें ससारचक्रके फटनेके उपायों को मानकर निर्वाणका मार्ग प्रशस्त किया है-इसमें तो संदेह नहीं है।

व्यवहारिक भाषामें जैन और बौद्धमें अन्तर होने पर भी लक्ष्यकी दृष्टिसे दोनों एक ही चिन्ताके गानी हैं-ऐसा कहा जा सकता है। शास्त्रमें जैनोंके द्वारा सचेतन पदार्थोंके लिए आत्मा या जीव शब्द का प्रयोग होता है। किन्तु बौद्धोंके द्वारा तत्त्व या पुद्गल शब्दका प्रयोग होता है। यहाँ हम दोनोंके लिए आत्मा शब्दका ही प्रयोग करेंगे।

लोककी प्राप्तिकी योग्यता रखनेवाले आत्मा को जैन भव्य सत्ता देता है और उस योग्यतासे वह आत्मा अभव्य है। अर्थात् मान्यता ऐसी है कि ससारमें जितने भी आत्मा हैं उनमें से कुछ ऐसे भी हैं जिनका मोक्ष कभी होगा हो नहीं। ऐसी ही मान्यता बौद्धोंमें भी देखी जाती है। वनक अनुसार आत्मके दो भेद हैं गोत्र और भगोत्र। गोत्र की तुलना भव्यसे और भगोत्रकी तुलना अभव्यसे है।

जैन और बौद्ध दोनोंके अनुसार निर्वाण हो जानेके बाद भवभ्रमण नहीं होता अर्थात् पुन जन्मदेनेकी कोई गुंथाईश नहीं। यदि सभी का निर्वाण हो जायगा तो ससार आत्मासे रिक्त हो जाएगा इस प्रश्नके उत्तर की तलाशमेंसे या जो जिन या बुद्धके बताए मार्गका कभी अनुसरण नहीं करता तो उसकी क्या गति हो-ऐसे प्रश्न के उत्तरकी तलाशमेंसे भव्य-अभव्य और गोत्र-भगोत्रकी कल्पना का जन्म हुआ होगा-ऐसा संभवित है। भव्य और गोत्रमेंसे भी सभी मोक्ष या निर्वाण को प्राप्त होंगे ही-ऐसा भी नियम नहीं है। योग्यता होने पर ही उस योग्यताके कार्यकारी होनेका अनिवार्य नहीं-ऐसा भी जैन-बौद्ध दोनोंमें माना है। जैन ऐसे भव्यों को दुर्भव्य कहते हैं, और बौद्धोंमें उसे आत्यन्तिक अनैर्वाणिक बोधचित्त कहा

है। जब कि निर्वाण प्राप्त करनेवालोंसे नैयामिक बोधिचित्तकी मन्त्रा दी है। इस कल्पनाका मूल अनुभवमें है। लोकमें रखा जाता है कि बीजमें अङ्गोपादनकी योग्यता तो है किन्तु कारण सामग्रीकी प्राप्ति न होने से अचर होता नहीं है। अभी ही बात दुर्भन्ध और अनेयानिकके लिए कही जा सकती है।

जैनोके अनुसार भव्य अप भवमा भ्येय सिद्ध कर लेता है तब वह केवली होकर निर्वाण प्राप्त कर लेता है। ऐसे केवली के भी दो भेद किए गए हैं। सामान्य केवली और तीर्थंकर। सामान्य केवली धर्मशासनकी स्थापना नहीं करता जब कि तीर्थंकर धर्मशासन की स्थापना करता है। हीनयानी बौद्धों ने भी अर्हंत या प्रत्येकबुद्ध और बुद्ध ऐसे दो प्रकार की कल्पना है। अर्हंत धर्मचक्रका प्रवर्तन नहीं करता और बुद्ध धर्मचक्रका प्रवर्तन करता है। जैनोने तीर्थंकर को—अर्हंत भी कहा है। महायानी बौद्धोंने बुद्धप्राप्ति पर भार न देकर बोधिसत्त्वकी चर्चा पर भार दिया और यह आदर्श उपस्थित किया कि बोधिसत्त्व सम्यक् संबुद्ध होना चाहता है किन्तु जब तक सत्सारमें सभी प्राणीओंकी सुक्ति नहीं हो जाती तब तक वह अपना निर्वाण नहीं चाहता। इस प्रकार जैनतीर्थंकर या हीनयानी के अर्हंत की अपेक्षा महायानी चरममें बोधिसत्त्वकी ही प्रतिष्ठा को बढ़ाया। और आपसह रखा कि बोधिलयाका आदर्श केवल अपना मोक्ष ही नहीं होना चाहिए किन्तु समस्त प्राणीकी सुक्ति होना चाहिए। यह मतभ्य हीनयान और जैन दोनों के आदर्शसे आगे बढ़ गया। जैनो के तीर्थंकर और हीनयानके बुद्ध— ये दोनों अपने मोक्षको महत्त्व देते हैं, शासनकी स्थापना प्रासंगिक है। जैनसमत अन्य सामान्य केवली या हीनयानके अत्येक बुद्ध शासनकी स्थापना नहीं करते यानि मोक्ष मार्गका उपदेश नहीं देते और तीर्थंकर या बुद्ध मोक्षमार्ग का उपदेश देते हैं इस भेदका यही कारण माना गया है कि शासनके प्रारम्भमें अपने और परके कल्याण की दृष्टि होना या न होना यह है। किन्तु हीनयानी बुद्ध या जैन तीर्थंकर अपना निर्वाण स्थापित नहीं करते या श्रमित करनेकी भावना भी नहीं रखते किन्तु महायानीका बोधिसत्त्व अपने निर्वाणके लिए उतावला है ही नहीं। उसने तो समस्त प्राणीकी सुक्ति अपना भ्येय बना लिया है। यही दोनों के आदर्शमें भेद उपस्थित करता है।

जैन तीर्थंकर उपदेशक अवश्य है। किन्तु अन्यके मोक्ष के लिए क्रियाशील नहीं है। हीनयानी बुद्धकी भी यही स्थिति है। जब कि बोधिसत्त्व केवल उपदेश देकर संतुष्ट नहीं हो जाता प्राणिमोके कष्टों का निवारण अपने प्राण गँवा कर भी करना बोधिसत्त्वको इष्ट है। और सम्यक्संबुद्ध को भी।

बोधिसत्त्वकी चर्यामें और जैन तीर्थंकरकी चर्यामें इस दृष्टिभेदके कारण भेद देखा जा सकता है। हीनयानी बुद्धके पूर्वजन्मकी कथाओंमें बोधिसत्त्वकी चर्या का अर्थात् पारमिताओंकी प्राप्ति का जो निरूपण है, वह महायानी बोधिसत्त्वके आदर्श का प्रतिफल है किन्तु हीनयानी बुद्धका जो चित्र मूलपिटकसे उपस्थित होता है उसमें जातककथासे फलित होनेवाला बुद्धजीवन दिखाई नहीं देता। किन्तु जैनतीर्थंकर के समान उपदेशक प्रधान जीवन दिखाई देता है, बोधिसत्त्वका आदर्श उससे उपस्थित नहीं होता। अर्थात् यह हम कह सकते हैं कि बुद्धजीवन का मार्ग दिखाते हैं किन्तु निवारण में सक्रिय नहीं। किन्तु बोधिसत्त्व या सम्यक्संबुद्ध

महाबालमय आदर्श को सक्रिय व्यवस्थित उपस्थित करता है। धर्मी सक्रिय व्यक्ति बुद्धकी पूर्वोक्तका अनुकूलतामें देखी जाती है, पालिपिटकमें अन्यत्र नहीं। यह आनन्दों महायात्रके प्रभावका साक्ष्य है।

जैन तीर्थंकर और हिनयानी धर्म दोनों अपने स्वदेश और अज्ञात निवारण के लिए प्रयत्नशील हैं विरभी जातकों के बुद्ध और जैनोके द्वारा तीर्थंकरचरित स वर्णित पूर्वभवा की कथा द्वारा उपस्थित तीर्थंकर स भेद दिखाई देता है। पालिपिटकमें मूलमें जिन प्रकार बुद्धकी माधनाथ वर्णन है वह और जैन आगम मूल तथा बादके साहित्यमें वर्णित पूर्वभवा का निरवधारण माधन का वर्णन तक जैसा कहा सकता है। दोनों अपने स्वदेश और अज्ञात निवारणका प्रयत्न स्पष्ट है। जैनोने बादके साहित्यमें बोधिसत्वका मार्ग उपस्थित होनेपर भी श्लेषरूपमें उसे स्वीकृत नहीं किया और अपने मोक्षके महत्त्वकी कम करके बोधिसत्त्व के सक्रिय मार्ग का नहीं अपनाया। जब कि बौद्धोंने अपने मोक्षके महत्त्वके माव परके बुद्धनिवारणके सक्रियमार्ग का अपनाया अन्त्य और तदनुसार ही जातकों की रचना की। सारांश यह है कि हिनयानी बौद्धोंने महाबालके आदर्श को बुद्धके पूर्वजन्मकी कथाओंमें छेड़ दिया किन्तु बुद्ध-मार्गका कथा में उसकी कोई असर होने नहीं दी। महाबालमें तो बुद्धचरितकी अपेक्षा बोधि-सत्त्वका ही चरित बुद्धचरित का स्थान ले लेता है। और बुद्ध को तो लौकिककी अपेक्षा अनौकिक ही बना दिया है। और अवतारवाद को प्रथम दे दिया है।

जैनतीर्थंकरके जो पूर्वजन्मों के चरित हैं उनमें अपने ही स्वदेशके निवारणका प्रयत्न स्पष्ट है किन्तु जो विशेषता देखी जाती है वह दूसरी ही है। बौद्धोंने चित्तका विवर्धन करके अभि-धर्म लिखा किन्तु जैनोंने कर्मका विवर्धन किया और उसका एक स्वतन्त्र शास्त्र बना लिया और कर्मशास्त्रके भू-सिद्धान्त जैसे कर्म जैसे फल-को तीर्थंकरचरित द्वारा उपस्थित किया। जातकोंमें जो भेदभाव एक ऐसा व्यक्ति है जो अपने गुणोंका प्रदर्शन करता है किन्तु जैनतीर्थ-ंकरके पूर्वभवाकी कथा तो-ऐसे व्यक्तिको उपस्थित करती है जो सामान्य मानवी है जिसमें गुण-दोष दोनों हैं। और जो अपने दोषों के कारण नाशभाव करता है और अपने कर्मका फल भोगता है। तात्पर्य यह है कि पूर्वभवाका वर्णन इस दृष्टिको समझ रखकर किया गया है कि वहजिन छोटा हो या बड़ा वह अपने कर्मका फल अवश्य पाता है। अतएव साधकको चाहिए कि दूरे कर्मों से बचे, अकर्म न हो सके तो साकर्म करें किन्तु दूरे कर्म तो करे नहीं। किसी गुणकी दृष्टिकरके पराकाष्ठा तक पहुँचाना, परिमिता प्राप्त करलेना— यह जातक कथाओंका रहस्य कहा जा सकता है तो तीर्थंकरके पूर्वभवाका इतना ही रहस्य है कि तीर्थंकरको भी अपने कर्मके फल भोगने पड़ते हैं। किसी खास विशेषगुणकी अतरोत्तरवृद्धि और पराकृष्टा कैसे होती है— यह दिखाना तीर्थंकर चरितके पूर्वभवाका उद्देश्य कलित नहीं होता। वही कारण है कि बोधिसत्त्वों और तीर्थंकरों में भी भेद हो गया। जैनोंने आत्माकी उच्चतिका प्रथम कर्मके क्षयके समये वर्णित किया है अर्थात् बोधिसत्त्वों में गुणवृद्धिकी और ध्यान केन्द्रित है। किन्तु अन्तमें जाकर आह्वाननिर्गकरण दोनों में समानरूपमें माना गया है।

जैन योगसाधना और बौद्ध योगसाधना में जो मौलिक भेद है, उसका विचार करना जरूरी है। हिनयानी साधना और महायानी साधनामें भी भेद है। योगसाधनामें जैन-

बौद्ध दोनोंमें जो साम्य है वह इतना ही कि बोधिलाम्बा वा सम्म्यग्दृष्टि के बिना योगसाधनामें प्रवेश ही नहीं मिल सकता है। मिथ्यादृष्टिका त्याग ही बौद्ध होनयान, महायान दोनोंकी प्रथम शर्त है। मिथ्यादृष्टिका त्याग ही जनसाधनाकी भी प्रथम शर्त है। यही सम्म्यग्दृष्टि एक शर्त है जो दोनोंके अनुसार जन्म-जन्मान्तर में साथ रह सकती है। उसका बाद की जिनकी भी योग्यता सम्म्यक्संबोधिके लिए बौद्धनि और फलज्ञानके लिए जैननि मानी है उसके विषयमें बौद्धोंकी मान्यता है कि वह योग्यता कई जन्म-जन्मान्तरोंमें प्राप्त हो सकती है उनका दिक्रम भी कई जन्म-जन्मान्तरोंमें हो सकता है। जब कि जैनोंका मानना है कि सम्म्यग्दृष्टिके ज्ञानवा जो भी योग्यता प्राप्त की हो, यदि अपने ध्येय तक पहुँचने के पहले मृत्यु हो जाय तो वह समाप्त हो जाती है नये जन्ममें नये स्रोते उस योग्यताकी प्राप्ति के लिए प्रयत्न करना पड़ता है।

जैन-बौद्ध दोनों की तत्त्व-व्यवस्था भी भेद है। अनएव ध्यानका विषय भी भिन्न हो जाता है। इतना ही नहीं किन्तु जैनों में ध्यानकी पराकाष्ठाम बभ्रुकुक्ष साक्षात्कार होता है तो महायानी और हीनयानी दोनों बौद्धोंमें वस्तु का प्रतिभास ध्यानकी पराकाष्ठाम में स्थान ही नहीं पाता।

इस प्रक्रियामेदके कारण जैन और बौद्धको मान्य साधनाके योगानोमें भेद पड़ जाता है। फिर भी एतना कहा जा सकता है कि प्रथम क्लेशावरण का दूर होना और बाद में ज्ञानावरण या ज्ञेयावरणका दूर होना इस मान्यतामें जैन और बौद्धोंके ऐक्यमय है। अर्थात् यह कहा जा सकता है कि बिना क्लेशके दूर हुए विशुद्धतम ज्ञानका सम्भव नहीं—यह मान्यता दोनों की समान है और यहाँ आकर समग्र भारतीय योग परम्पराका भी ऐक्यमय है।

शुणसमृद्धिमहत्तरानिबद्ध

अंजनासुंदरीकथानक

संपादक

नगीन जी. शाह

पं. अमृतलाल मोहनलाल भोजक

प्रास्ताविक

प्रस्तुत अजनासुन्दरीकथानक की केवल एक ही प्रति उपलब्ध है और यह जमनमेर के श्री जिनमदसुरि जैन ज्ञान भण्डारान्तर्गत वेगडगच्छीय जैन भण्डार की है। भण्डार में इस प्रति का क्रमांक १२७८ है [देखो जेसलमेर दुर्गस्थ युगप्रधान आचार्य श्री जिनमदसुरि संस्थापित साठपत्रीय जैन ज्ञान भण्डार सूचिपत्र पृ० २८१]। ५०४ आर्गस छद् में रचित इस मनु कथानक की प्रति के कुल २३ पत्रों में से १, ४५, ११-१२, और १४-२२ पत्र अप्राप्य होने से इसके केवल ९ पत्र ही विद्यमान हैं। इस प्रति की लंबाई चौड़ाई १० $\frac{1}{2}$ ×३ इंच की है। स्थिति अच्छी एवं लिपि सुभाष्य है।

इस कथानक की रचना वि.स. १४०७ के वैश्व शुक्ल १३ के दिन जेजलमेर में श्री गुणसमृद्धि महत्तपा ने की है। रचना सवत ३ स्थल का उल्लेख गा. ५०२ में है। और रचना का नाम अंत में आते हुए गणपुष्पिका में है।

उपरोक्त कथानक का माधे से भी कम हिरसा उपलब्ध होने पर भी इसकी रचयित्री एक निर्रन्धनी है और इसकी रचना में कहीं कहीं आने वाले लोकभाषा के शब्द प्रयोगों की उपयोगिता को ध्यान में रखकर इस कथानक को यथालब्ध स्वरूप में प्रकाशित करना उचित समझा है। जैसे तो इस कथानक की रचना को एक सामान्य कोटि की रचना कह सकते हैं। इस बात को स्वयं ग्रन्थकर्त्री ने गा० ४९६, ९७ में सहज भाव से स्वीकार किया है।

छद्मोपमेल के लिए इसमें 'कला' के बदले 'कल' (गा. २५), 'अजणा' के बदले 'अजण' (गा. ५०१) जैसे प्रयोग मिलते हैं। आगे चल कर तो 'कदप्पसमरुवो' के बदले 'कदप्पसमो रुवो' (गा. २५) जैसे अनावेय प्रयोग कर के भी छद्म का मेल बिठाया है।

वा.स्थानों में मात्रा घटती है, देखो (गा. ३२ और ४४)। उस समय की लोकभाषा के प्रयोग भी इस में मिलते हैं। जैसे 'रत्ति'—रात्रि में, गु. राते, (गा. ११६), 'रयणि'—रात्रि में, गु. राते (गा. ११९), 'न कि' के बदले 'नव' (गा. १२७), 'मइ'—गु. म (गा. १११), 'भाषमाइ'—भाषना से, गु. भावना बडे (गा. २७०)।

इसमें अपभ्रंश शब्द प्रयोग भी हुए हैं। देखो—'पुणु' गा. १४७, 'भागच्छहु' गा. १५८, 'अणुजाणहु' गा. २७७, 'मिच्छाहुवकहु' गा. ४९८ और 'अणनसंसाक' गा. ५०३।

कहीं कहीं विसर्ग लोप भी किया है, जैसे—'नीर' गा. २९, 'वाहल्लय' गा. २९, 'शारीस बरिस' गा. १५६, 'आसायण' गा. ५०३। १७६ वीं शायों में 'अहन्नाए' के स्थान पर 'अहणरस' रखकर लिंगव्यत्यय किया है।

जैसे कि हम उपर कह आये हैं—इस चरित्र में लोकभाषा के छन्द प्रयोग तथा अपभ्रंश के शब्द प्रयोग होने से इसे हम विशुद्ध प्राकृत रचना नहीं कह सकते।

इसमें लोकभाषा के प्रयोग इस प्रकार आते हैं—

हुय हुउ, गु. थयु गा. ४४, सुकुमारीया—गु. सुबाळी, पूरी गा. १०१, 'तच्छाग'—अच्छा, गा. ११४, 'तच्छकिय'—उत्साहवाला गा. ११५, 'इम'—ऐसा, गु. एम, गा. १६८, घडनाल—माला, गु. गरनाल गा. १८२ और राणी—राज्ञी, गु. राणी।

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[Folio 1 missing] जिणभवणसुगसिहरेसु ।
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१ “कुलस्य केतुमती-ध्वजसमाग” इति प्रतीतिपत्नी ॥१ “ओमनामि केतुमि-धारी-
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 'इहिं पि कुमर ! सुहि ! साहु साहु चित्तियमहो तुमए ॥१९४॥
 स्वेत्थं ।

आसासए उ सा तुह जुज्जइ नियसगभोगदाणेहिं ।
 अणुजाणाविय कत महुगिरा पुण इहागच्छ' ॥१९५॥
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 'भदे ! तुह भत्तारो समागओ तुह समीवम्मि' ॥१९८॥
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 जेण सुहदिट्ठीए पसायपत्त पिण्ण न कया ह ।
 मो सामी कहमेही मम देवहयाइ पासम्मि २ ॥२००॥
 'न हु उवहासो किंचि वि सच्च अक्खेमि हे सुयणु ' तुम्ह' ।
 इय पहसिए भणते समागओ कुमार तत्थेव ॥२०१॥
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 अहवा जुत्तो अत्थो पियमेले कस्स नो हरिसो २ । ॥२०२॥
 जह दारिदिनराण निहाणलभेण जायए हरिसो ।
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 संपइ मम गुरुक्कज्ज कायव्वं ताऽणुजाणेहि' ॥२०७॥
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 भोगतरायकम्मोदएण जीवेहिं भोगसामग्गी ।
 पत्ता वि हु न लहंती भोगसुहाइ कया वि पिय । ॥२०९॥

तं कम्म अणुद्वयं, तुज्झ पसाएण रहसुह जायं ।
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 अन्न च रिउन्हाया इन्हिमह सामि । जइ वि कम्मवसा ।
 होही गम्भो तो मे गुरुजणमज्जे कहं ठाण १ ॥२१२॥
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 खंडम्मि ।

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 [Folios 14-22 missing]

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Form IV

(See Rule 8)

- | | |
|--|--|
| 1 Place of Publication | Ahmedabad |
| 2 Periodicity of its Publication | Quarterly |
| 3 Printer's Name | Swami Shri Tribhuvandasji Shastri |
| Nationality | Indian |
| Address | Shri Ramanand Printing Press,
Kankaria Road, Ahmedabad-22 |
| 4 Publisher' Name | Dalsukhbhai Malvania |
| Nationality | Indian |
| Address | Director,
L D Institute of Indology,
Ahmedabad-9 |
| 5. Editor's Names | (1) Dalsukh Malvania |
| | (2) Dr H C Bhayani |
| Nationality | Indian |
| Address | (1) L D Institute of Indology,
Ahmedabad-9 |
| | (2) School of Languages, Gujarat
University, Ahmedabad-9 |
| 6. Names and Addresses of
Individuals who own the
newspaper and partners or
shareholders holding more
than one-percent of the
total capital | L D Institute of Indology,
Ahmedabad-9 |

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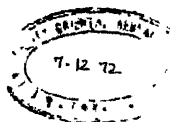
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SAMBODHI

(QUARTERLY)



VOL. 1

OCTOBER 1972

NO. 3

EDITORS

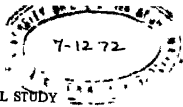
DALSUKH MALVANIA

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L. D. INSTITUTE OF INDOLOGY AHMEDABAD 9

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REBIRTH - A PHILOSOPHICAL STUDY

T G Kalghatgi

I

Karma and transmigration of soul are closely linked principles. They are the basal presuppositions of Indian thought. Indian philosophers have not tried to prove them as they have taken them as postulates of their philosophies and objects of intuitive experience. Transmigration of soul is a corollary of the principle of Karma. If Karma is to be exhausted, a series of births have to be taken, as it is not possible to exhaust all the accumulated Karma in one single life. The prophets, like the Buddha, had to take successive lives for exhausting the Karma accumulated in the past, after getting a glimpse of enlightenment about the highest truth. The first *tirthankara* Rṣabha had to go through ten lives to become a *tirthankara* after the enlightenment. Vardhamāna Mahāvira, the twenty-fourth *tirthankara*, went through thirty-six lives after getting a glimpse of truth, to attain the state of *tirthankara*. At the time of Rṣabha, Mahāvira was Marici who was preaching Kapila-Siddhānta. Rṣabha had predicted that Marici would be the twenty-fourth *tirthankara*. These principles of Karma and rebirth are universal principles accepted by all, although the advancement of knowledge in the empirical sciences has given rise to fashionable agnosticism in respect of these principles. Yet there is something very impressive in the unanimity with which man, from the beginning of his planetary existence, has refused to see in death the end of his being and activities. In a still remoter past, the cave-men of the Paleolithic age, laid their dead reverently to rest with the same belief as a further life. Explorations in France, recently made, have brought to light a number of instances of ceremonial interment, exhibiting the excavated grave, the carefully disposed skeleton with offerings of food and implements laid beside the body for use in the life beyond.

Justification for the principle cannot be established on purely logical ground. But the belief is widespread from the primitive times and has also been held in the philosophical world in the West, with the Orphics and the Pythagorean, and in ancient Indian religious thought. Apart from prevalence of the belief in the primitive races of the world, the modern minds have been trying to find out justification in the fields of extrasensory perception and parapsychological phenomena. The Universality of this widespread belief points to the fact that there must be some truth implied in it. Indian seers have mentioned it as an act of faith and as an intuitive knowledge of the enlightened men.

It is therefore necessary to investigate this article of faith of the trans migrations of souls from the historical and the psychological points of view. It is necessary to survey the field of investigation and thought that have covered centuries of philosophical and religious thinking.

II

In primitive times man began with vague awareness of the life beyond. He was vaguely aware that some life persists even after death. In the tribal religion we find traces of ghost worship and totemism which have their roots in animistic conceptions. James Frazer says that there is a necessary connection with the forms of worship and the belief in immortality. Among savage races, a life after death is not a matter of speculation and conjecture, hope and fear; it is a practical certainty which the individual as little dreams of doubting as he doubts the reality of his conscious existence. He assumes that man continues to live even after death. He finds that during sleep he is not aware of himself, yet after he gets up he finds himself in the same body. Similarly in dreams he finds himself moving about in different places. After he wakes up again he is in the same body. Therefore, he concludes that he is enclosed in the body and is different from the body. There is the beginning of the distinction of man's soul from the body. Frazer says that the primitive man assumes without inquiry that there is a life after death, and acts upon it without hesitation, as if it were one of the ascertained truths within the limits of human experience. Many savage tribes believe that death is an unnatural thing and it comes only by unnatural incidents like accidents. Even after death the person continues to live and inhabit the body. There have been customs of keeping necessary equipment and food for the person even after his burial. We find this in the Egyptian mummies. The ghost theory of the origin of religion also points out that the individual survives death and continues to inhabit the body and nearby places even after death. Some Meander skeletons have been found deposited in graves and equipped with materials useful for the dead in the other world. On the basis of these burial practices we may say that Meander man must have had a belief in an after-life.¹

Yet the primitive man is not able to conceive the immaterial and purely spiritual being. Soul is vaguely considered as an ethereal image of the body and has the power of flashing about quickly from place to place. As to the nature of after-life and its locality we can hardly expect to be able to reduce savage beliefs to a coherent system. There is a general belief that in the interval between death and the burial the spirit hovers about in the

1. Mascha Titiev, *Introduction to Anthropology* (New York, 1961), p. 118.

neighbourhood of the body. The unburied dead are supposed to be condemned to wander for ever, aimless and miserable. But some rites seem to imply the belief that soul inhabits the grave or lingers in its vicinity. The aborigines of Australia imagine that the spirits of the dead continue to haunt their native land, specially in some important places like a pond of cool water or a solitary tree. These are the crude beginnings of the concept of the immaterial nature of soul and survival of soul after death. However, belief in a further life is not a belief in immortality in the strict philosophical sense although we are approaching towards it. And as yet conception of the retribution involved in the judgement of souls and their wanderings is not formed. These can be said to be only theories of continuance of the soul and not rebirth on the basis of retribution. The idea of retribution would bring a new element in the scheme of the wanderings of soul. This would bring the conceptions of rebirth and transmigration. The theories of retribution and the consequent idea of rebirth and transmigration are based on deeper experiences than the theories of continuance. In this there is question of moral order. We find this element in later religious thought as in the case of the popular beliefs of the Hebrews and the Greeks.

In ancient Egyptian religions practices there are three different ideas which refer to the changes in the personality: (1) the union with a God, (2) transmigration of soul into an animal for a life time, (3) the voluntary metamorphosis of the person into another for his own benefit.² The belief in transmigration among the ancient Egyptian does not seem to be quite pronounced, because there is no reference to it in the Egyptian texts. Two scenes have been supposed to indicate it, these are judgment scenes. But the belief in metamorphosis was general as a magic process. The earliest Egyptian tale turns on a wax model being transformed into a living crocodile. *The Book of the Dead* has a series of magic practices to giving power to the dead person to get transformed into whatever form he pleases. The Egyptian mummies point out to the evidence that there is a widespread belief in the continuance of life after death.

Among the Hebrews Sheol was the gloomy abode of the dead. It is a land of darkness and of shadow of death without any order. Jehovah was the national God. His dominion was limited to the world of the living and his jurisdiction did not extend to Sheol. With the compactness of national life of the Hebrews, the relation between Jehovah and the worshipper became more personal. Nowhere do we find in the *Old Testament* a clear and definite doctrine of immortality. We only get scattered anticipations in the *Psalms* and a few others. However, among the Jewish mystics we get reference to the problem of the transmigration of the soul. In the Jewish tradition Zohar gives

counenance to some theory of transmigration of souls. It is necessary upon Neshaman to climb back again to the Oversoul and be united with it, and in order to effect this end, it must previously have reached the summit of purity and perfection. Therefore its sojourn within the confines of one body may be inadequate to enable it to reach this high and exacting condition. It must experience other bodies, and it must repeat the experience till such a time as it shall have elevated and refined itself. Zohar contains some such theory although for the fuller treatment one has to look to the Kabbalistic writers who built upon the Zohar.

To the minds of the Kabbalists, transmigration is a necessity on the grounds of their particular theology, and it is a vindication of Divine justice to mankind. It settles the harassing query which all ages have raised: Why has God permitted the wicked to flourish while the righteous man is allowed to reap nothing but sorrow and failure? The only way for reconciling the fact of child-suffering with the belief in a good God, is by saying that pain is a retribution to the soul for sins committed in some of its previous states. The Jewish literature on this subject of transmigration is an exceedingly rich one.³

The Greek Hade closely resembles the Hebrew Sheol. It is also the common abode of the departed without regard to moral distinctions. According to the old traditional religion of the Greeks, the common men have to go to the gloomy realms of Hades and the few heroes and heroines, personally related to the gods such as Achilles, are sent bodily to the Island of the Blest in the Western sea. Soul is here considered still as the ghostly double of the living man. The idea of the Hades is not very conducive to the belief in after life. After-life is not very attractive. Achilles says: "Nay, speak not comfortably to me of death, O great Odysseus. Rather would I live on the ground as a hireling of another, with a landless man who had no great livelihood, than bear sway among all the dead that are departed."⁴ Yet the desire to live somehow after death persisted and the old belief of continuance of life after death and the primitive practices continued to be predominant.

With the Orphic religion comes the idea of the essential dignity of soul along with the concept of sin. Body is the prison-house of soul and true life of the soul will be realised only when it is finally delivered from body. It is not easy to escape the cycle of births and deaths to which soul is condemned by its impurity. Soul has to be purified before it attains the highest goal of deliverance. The Golden tablets found in the tombs in the southern part of Italy and in Crete give careful instructions of the

³ Abelson (J.) *Jewish Mysticism* (Bell & Sons, London, 1913) p. 163.

⁴ *Odysseus* XI. 488.

departed regarding the route the soul has to follow in the underworld 'On your left, you will find a stream, and near it is a white poplar. Go not near the stream, but you will find another, cool waters flowing from the lake of memory, and by it are guards. Say to them, 'I am a child of the earth and of starry Heaven but my place is of Heaven only' *

The influence of the Orphic idea of destiny of the soul is to be found in the poems of Pindar in the first half of the 5th century B C and in the verses of the philosophers like Empedocles "Immediately after death the law-less spirits suffer punishment" 'And the sins committed in this realm of Zeus are judged by one who passeth sentence stern and inevitable, while upon the good the sun shines ever more through equal nights and equal days, and they receive the boon of a life of enlightened toil, not vexing the soil with the strength of their hands, no, nor the waters of the sea, to gain a scanty livelihood, but in the presence of the honoured gods, all who were wont to rejoice in keeping their oaths share a life that knoweth no tears, while others endure labours that none can look upon' When the life immediately following the present is thus conceived as an intermediate state of reward and punishment, it is clear that we have gone beyond the primitive theories of mere continuance, Orphic mysticism influenced Pythagoras and his disciples. There is a far closer agreement between Pythagoreanism and the Indian doctrine, not merely in their general features, but even in certain details, such as vegetarianism. The formulae which summarize the whole creed of the "Circle and the wheel" of births are likewise the same in both. It is almost impossible for us to refer this identity to mere chance. The Indian doctrine of metempsychosis is older than the Buddhists, and it is not too much to assume that the curious Greek who was the contemporary of the Buddha, and it may have been of Zarathustra too, would have acquired a more or less exact knowledge of the religious speculation of the East, in that age of intellectual fermentation, through the medium of Persia. Plato was also influenced by this doctrine as is evident from his dialogues like *the Meno*, *the Phaedo* and *the Republic*. Pre existence of the soul and the doctrine of transmigration or reincarnation were also fundamental tenets of the religious brotherhood founded by Pythagoras in the south of Italy at the end of the sixth century, and were associated there also with the pursuit of purity by a variety of ascetic practices and ceremonial observances. It is difficult to determine the extent of the interaction of other currents of thought on the Orphic and the Pythagorean doctrines in this respect. We have just seen

5 Pringle Pattison (A. S.) *The Idea of Immortality* (Clarendon Press, Oxford 1922), p. 27

6 Compare Theodore *Greek Thinkers* vol. I (John Murray, London 1920), pp. 127

7 Pringle-Pattison *Idea of Immortality*, p. 33 Footnote

that Comperz thinks that Pythagorean thought must have been influenced by the doctrine of reincarnation prevalent in India at the time of and before the Buddha. But some others would say it is possible that both these thoughts must have originated simultaneously. The doctrine of transmigration and rebirth is so prominent in Plato's scheme of thought that we find it presented in some of his dialogues like the *Phaedo*, the *Meno* and the *Republic*. In various forms. He gives arguments for pre-existence and the continuity of life. He sometimes speaks in mythical language also, as in the *Republic*. In Plato's dialogues we get a systematic picture of the nature of soul and its destiny. Socrates was primarily concerned with the care of the soul. "I spend my whole time in going about persuading you all to give your best and chiefest care to the perfection of your souls, and not till you have done that, to that of your bodies or your wealth."⁸ Crito asked Socrates how they should bury him. "As you please" said Socrates, "only you must catch me first and not let me escape you." "My friends, I cannot convince Crito that I am the Socrates who has been conversing with you and arranging his arguments in order. He thinks that I am the body which he will presently see a corpse, and he asks how he is to bury me." And "Of the things which a man has, next to the gods, his soul is the most divine and most truly his own, and in our opinion he ought to honour her as second only to the gods." Therefore when we are dead, the bodies of the dead are rightly said to be our shades or images, for the true and immortal being of each one of us, which is called the soul goes on her way to other gods, that before them she may give an account.⁹ Belief in the divinity of soul and its immortality is a primary conviction in the Dialogues of Plato. The *Phaedrus* gives the most brilliant account of pre-existence of soul and its heavenly origin. "The soul is immortal because it is simple and eternal. It belongs to the world of pure ideas and forms—because of their rational nature—the souls all pass into the human form. Their second incarnation depends on the kind of life they have led in their first earthly period of probation, and each subsequent incarnation is similarly determined by the use made of the preceding life. In the *Timaeus* Plato represents the soul and body as everywhere united throughout the created universe. He speaks of the human soul as implanted in bodies by necessity."¹⁰

Plato gives an imaginative picture of the states of the soul on the basis of the work that has been done previously. Those who appear to be incurable from the enormity of their sins are hurled down to Tartarus,

⁸ *The Apology*

⁹ *The Laws*, 969

¹⁰ *Timaeus*, 42.

whence they never come forth again. Those 'who have sufficiently purified themselves with philosophy' are set free from the body altogether and ascend to the heavenly sphere from whence they came. But this is hardly to be accomplished in a single life. The soul of a philosopher or the soul of a lover who is not without philosophy may attain deliverance at the end of 3,000 years, if thrice in succession they have chosen lives aright, but, for the majority, a cycle of 10,000 years must be completed before, by the repeated experience of good and evil, they learn eventually to choose the good.¹¹

According to Plato soul is perfect and is associated with the world of ideas. It is immortal and indestructible. However, Plato says that souls are immortal and indistructible in time. They are not eternal in the sense in which that is true of the Ideas.¹² Yet by feeding on proper food, the soul may, appropriate the absolute content and make the true and the beautiful its habitual element and become the partaker of Eternity.

Plato gives arguments for establishing the immortality of soul. He says that the soul partakes of the eternal because it is rational in nature. By its rational nature it has kinship with ideas and as such it has eternity imbedded in it. As a concrete existence it is grounded in time. But as an immaterial substance it partakes of the eternity.¹³

(2) Plato speaks of the three parts of the soul. The rational part is the highest. Next comes the noble irrational part which is constituted of sentiments, and the lowest in level is the ignoble irrational part which comprises of impulses and passions. The rational part is the real soul and it is immortal. The divine principle is located in the head. The nobler part of the moral soul is endowed with courage and is settled round the heart so that it might be within the hearing of reason. The baser part of the mortal soul which desires meat and drinks and all things where of it has need owing to the nature of the body is below the midriff. There the desires are bound like a wild animal which was chained up with man and must be reared by him. In the *Republic* Plato speaks of the combination of man, the lion and the many-headed monster, combined in the external semblance of the man. This gives the threefold division of man.¹⁴ The rational soul alone will survive the death of the body. Aristotle drew similar conclusion in his doctrine of Active Reason.

Plato says that everything which has an opposite is generated only from its opposite. A sleeping man awakes, and a waking man goes to

11 *The Phaedrus*, p. 248-49

12 *The Laws*, p. 904

13 *The Phaedo*, p. 79

14 *The Republic*, p. 588

sleep, the two states alternate. Similarly as life and death are opposites, they are generated one from the other, what dies must have been alive, and what is alive must have been dead. The souls of the dead must exist somewhere, whence they return again into life.¹⁵

(4) Again Plato argues that soul is indestructible because nothing can be destroyed except by its own proper and specific evil. The eyes for example are liable to the evil ophthalmia, the body could suffer and timber rot. The specific evil of the soul is wickedness. Therefore if the soul is destructible it must die of wickedness. But wickedness cannot kill the soul and nothing else can destroy it.¹⁶

(5) Plato gives a further argument for the priority and eternity of the soul because it is self-moved. It is the cause of all movements in the universe. The argument centred round the principle of self-movement. Other things in motion get their motion due to some external impact while his soul is self-moved. Therefore it is eternal.

(6) In the *Meno* Socrates is represented as eliciting a geometrical theorem from a slave boy by a series of appropriate questions. The soul must have always possessed this knowledge and the boy is only recollecting it. If the truth of all things always existed in the soul, then the soul is immortal. This argument is based on the theory of the recollection.¹⁷

In the *Phaedo*, the *Phaedrus* and the *Symposium* the argument for pre-existence is presented in a poetic form. The soul uses sight 'the noblest of the senses'. It goes back from earthly beauties to the heavenly beauties and finally Beauty in itself — the idea of the beauty.

We see two objects to be equal. Yet they only approximate to the idea of equality which is perfect equality. We must, therefore, have had knowledge of equality before we first saw equal things and perceived that they all strive towards perfect equality and this falls short of it.¹⁸ Such knowledge must have been received by us before we were born.

(7) The soul is indestructible because it is simple and has no parts. Plato argues about the immortality of soul on the basis of its simplicity and its unity. We find these arguments in the *Republic* and in the *Symposium*.

(8) Finally Plato gives mythic picture of the state of soul after death. In the *Republic*, we have the myth of Er. Plato gives a beautiful description of journey of the soul after death into strange lands and its choice of life to

¹⁵ *The Phaedo*, p. 70-71

¹⁶ *The Republic*, p. 608

¹⁷ *The Meno*, p. 85-86

¹⁸ *The Phaedo*, p. 75.

come "I shall tell you a story not of Alcinous, but of valiant man, Er, son of Armenius, of the race of Pamphelia. Once upon a time he fell in battle. On the tenth day they took the dead who were now stinking but his body was found fresh." On the twentieth day Er came to life as he was lying on the pyre and he told them what he had seen yonder. His soul journeyed along with great company until they arrived at a certain ghostly place where there were two openings in the earth side by side, and opposite them and above two openings in the heaven. In the middle sat judges. These, when they had given their judgement, ordered the just to take the road to the right which led upward through heaven, first binding tablets on them in front signifying their judgements. The unjust were ordered to take the road to the left, which led downward. They also had tablets bound on their backs. They encamped in the Meadow. Each company passed seven days in the Meadow. On the eighth day they had to rise up and go their way. They arrived at a place where lots were shown. 'Let him whose lot falls first have first choice of a life to which he shall be bound by necessity.' Different patterns of life were laid on the ground and among them were lives of famous men, of unknown men and also of women.

"And when all the souls had chosen their lives they went into Lachasis in the order of their choosing. And she gave each the angel he had chosen to be a guard throughout his life and to accomplish his choice. The angel first led the soul towards clotho passing it under her hand and under the sweep of the whirling spindle, so ratifying the fate which the man had chosen in his turn. He touched the spindle, and then led the soul on to where Atropos was spinning, so that the threads might be made unalterable. Thence the man went without turning under the throne of Necessity, and after coming out on the other side he waited for others pass through. At last they encamped by the river of Forgetfulness whose water no pitcher may hold. All had to drink a certain measure of this water. Then they went to sleep. And at once they were carried up from thence along different ways to their birth, shooting like stars."

After Plato's attempts to establish pre-existence and immortality of the soul, it persisted down to the later classical thinkers, Plotinus and Neo-Platonists. In the Hebrews, there are traces of it in Philo and it was definitely adopted in the Kabbala. The Sufi writers accept it. Jesus's disciples tell him of the rumours that he is John the Baptist or Elijah or Jeremiah. Julius Caesar finds the belief in rebirth among the ancestors of the British, for in his *History of the Gallic Wars* he writes that the Druids 'inculcate this as one of their leading tenets'. In the Middle Ages the tradition was continued by the numerous sects known as Cathari. At the Renaissance Bruno upheld it. In the seventeenth century Helmont adopted it. Swedenborg

stated it in a modified form. Hume and Schopenhauer mentioned it with respect and among contemporary philosophers there are some who are inclined to accept it for want of adequate evidence and proof. In general the Western philosophers did not pursue the problem seriously. The Christian theologians talked of immortality in the sense of continuance of soul after death and not in the sense of rebirth and transmigration. Some sections of modern Philosophy were influenced by the sudden encroachment of science in other fields of enquiry and discredited the belief in immortality and survival of the life after death because consciousness and mental states, they say, are only products of the brain function. They are epiphenomena. The question of survival of the soul after the destruction of the body does not arise.

III

In the modern western philosophy, Dr McTaggart leans on the problem of immortality of the soul involving pre-existence and continuance of soul after the destruction of the body. The present attitude of most Western thinkers, he says, to the doctrine of pre-existence is curious. Of the many who regard our life after death of our bodies as certain or probable, scarcely one regards our life before the birth of those bodies as a possibility which deserves discussion. Yet it was taught by the Buddha and by Plato, and it is usually associated with the belief in immortality in the far East. In modern Western thought the great support of the belief in immortality has been the Christian religion, and a form of belief which was never supported by the religion was not likely to be considered of any importance. And, for some reason, Christians have almost unanimously rejected those theories which placed pre-existence by the side of immortality.¹⁹ Dr McTaggart accepts both pre-existence and recurrent earthly embodiment of the spirit. He believes that any evidence that proves immortality will also prove pre-existence. The most effective way of proving that the doctrine of pre-existence is bound up with the doctrine of immortality would be to prove directly that the nature of man was such that it involved a life both before and after the present life.²⁰ Dr McTaggart points out that the usual ethical arguments to prove immortality are not adequate to explain the belief in pre-existence. He says that modern demonstration of immortality has largely been ethical in character and not purely metaphysical "and this explains why it has often been held in modern times that immortality was proved, although pre-existence has almost always been disbelieved on the basis of purely metaphysical arguments." Dr McTaggart says that any demonstration of immortality

¹⁹ McTaggart (J. M.) *Some Dogmas of Religion* (Edward Arnold, 1930), pp. 112-13.

²⁰ *Ibid*.

is likely to show that each of us exists through all time—past and future—whether time is held finite or infinite. Every individual self is an eternally self-subsistent spirit, timeless in experience. Self-expression of the individual self in and through time process should assume the form of a vastly long chain of repeated births. He takes his stand on metaphysical ground and says that it is capable of yielding *a priori* certainty. Self is a substance existing in its own right and the universe consists of a society of such eternally self-subsistent selves. As substances, selves have neither beginning nor end of life and therefore each of us exists through all times, past and future.²¹ As we have no memory of any previous existence, we must assume a plurality of lives linked together by successive deaths and rebirths. Dr. McTaggart presents the doctrine of plurality of lives—of future and past lives. He says that the consequences of the truth of pre-existence and plurality of lives would be that the existence of a person before and after the present would be divided into many lives each bound by birth and death.

Dr. McTaggart mentions and answers a few objections against the doctrine of pre-existence and plurality of lives on the basis of metaphysical and psychological considerations. We may here state a few of his considerations.

1 Man's progress has been in the direction of attaining perfection gradually as it is difficult to believe that full perfection will be attained in one single life. And if our existence immediately after the present life is imperfect and a state of improvement and advance, this life would be followed by others like it, each separated by its predecessors and successors by death and rebirth.

2 There are many features of our present life which can be explained more satisfactorily by the theory of pre-existence than by any other.

(a) Two persons are often drawn to each other by a force equal to that which is generated in other cases by years of mutual understanding. Similarly love at first sight and deeper attachments of individuals seen only for some time are examples which can be explained by the theory of pre-existence.²²

(b) As a man grows up certain tendencies and qualities make themselves manifest in him. These are innate as they cannot be entirely due to environment. Some men have innate powers of judging men, some others have calm and serene virtues. Attempts are made to explain the presence of such innate qualities by heredity. But such innate dispositions may often occur in cases where nothing of the sort can be traced among ancestors.

21 McTaggart (J. M.) *Some Dogmas of Religion* p. 115

22, *Ibid* p. 124

Therefore explanation of these facts by pre-existence is better and more satisfactory ²³

3 It is said that the theory of rebirth is inconsistent with the principle of heredity. The parents are reflected in the child both in physical and psychological traits. It is unnecessary to assume that it comes from another life due to its own traces acquired in the past. But this difficulty will hold good for every theory. It is simpler to hold that the self seeking for rebirth obtains embodiment in the frame offering the necessary conditions. The physical body derived from the parents according to the laws of heredity is appropriated by the conscious self. If this theory is not acceptable, much less is the other view which holds that a sort of supernatural essence is thrust into the bodily context at the appropriate moment. The soul draws around it the forces necessary for its proper embodiment. It is therefore natural that the child should be like the parents ²⁴

If the creation of the whole nature is to be credited to the physical birth, then the body, life and soul of the individual are only a continuation of the body, life and soul of his ancestry, and there is no room anywhere for soul's rebirth.

Heredity cannot explain the psychic force other than the ancestral continuity. Heredity has shown that there is no soul, no psychic force which forms its material according to its pre-dispositions.

4 Another consideration is from memory. Here we may raise a question as (i) from the fact of loss of memory and (ii) desirability of the loss of memory.

(i) We have no memory of the past life and there seems to be no reason to expect that we shall remember our present life during subsequent lives. Now an existence that is cut off into separate lives, in none of which memory extends to previous life, may be thought to be of no practical value. We might as well be mortal, it has been said, as be immortal without a memory beyond the present life. It is sometimes asserted that rebirth without memory of the previous existence would not be immortality at all. Without memory of the present life, the life would not be mine at all. Rebirth of a person without a memory of the previous life would be equal to annihilation of that person.

But McTaggart points out that the self is not a thing in itself whose nature is independent of its qualities. Self is a substance with attributes,

²³ McTaggart *Some Dogmas of Religion*, p. 124

²⁴ Radhakrishnan (S) *An Idealist View of Life* p. 235

and it has no nature except to express itself in its attributes. If the character of the new self, under certain circumstances were exactly similar to my character under the same circumstances, its attributes would be exactly similar to my attributes. Then the substance also would be the same, and I should not be annihilated at all. But if there were a new self, then the new self would not be of exactly similar character to what I should have been under the same circumstances, and therefore the creation of a new self would not be exactly equivalent to my rebirth. Thus exact similarity of attributes is always sufficient to prove personal identity, not because it would be sufficient if the substance were different but because it proves that the substance is the same.²⁵

5 Another objection has been raised by some. Even if supposing that in spite of the loss of memory, the same person continues in the successive life, what is the value of such immortality and survival for such a person?

But McTaggart maintains that loss of memory need not render immortality valueless. If it would not have been valueless without the loss of memory. If this life has value without memory beyond itself, why should not future lives have value without memory beyond themselves? And desire for immortality has importance because future will be, we believe and hope, a great improvement for the present.

6 It is also objected that if the chief ground for belief in the successive lives after death is for the progressive improvement of the person, then loss of memory would destroy all the achievement of the previous life.

It is doubtless that boundless items of our experience lapse from conscious memory and survive only as dispositions and tendencies. But although much may persist in the unconscious some continuity of consciousness and memory is involved in the ordinary personality. Pringle-Pattison points out that McTaggart's position is paradoxical and misleading when he asserts that 'in spite of loss of memory it is the same person who lives in the successive lives'. He quotes from Leibniz and states that it is not useful to have immortality without memory. "Granting that the soul is a substance and that no substance perishes, the soul then will not be lost, as, indeed, nothing is lost in nature. But this immortality without recollection is ethically quite useless. What good, sir, would it do you to become King of China, as a condition that you forget what you have been? Would it not be the same as if God, at the moment he destroyed you, were to create a king in China?" Only an illusion of imagination permits us to speak

25 McTaggart *Some Dogmas of Religion*, p. 129

of immortality where there is no memory to maintain the identity of self"²⁶

But memory is useful in preserving our experiences and wisdom. It is also useful for promoting virtue and strengthening the love of the present on the basis of the past. However, the past could help the present in these aspects without the aid of memory and the absence of memory need not destroy the chance of improvement spreading over many lives.²⁷

(i) Loss of memory is a blessing in disguise. It would have been a painful tragedy to have carried the burden of past lives and their memories, depressing and pleasant. In that case life would have been a burden. Very often to forget is a boon, perhaps it is in our nature that for smooth working of life and for the preservation and promotion of values of life it is necessary that we forget a large portion of our own experiences even in the present life. Freud, in his *Psychopathology of Everyday Life*, has discussed the various motivations of forgetting. Forgetting is a defence mechanism in some cases. Unpleasant experiences are forgotten or else they would be an unbearable burden on the mind and would distort the personality traits. He gives copious instances of how in everyday life people forget unpleasant experiences. Therefore if forgetting is useful in everyday life, it is much more useful in the case of transition from one life to the other. As Radhakrishnan puts it "If we did not lose memory it might turn out a positive nuisance. Our relations with our fellowmen are sufficiently complex without adding to them reminiscences of past lives."

(ii) If the theory of rebirth is wellgrounded otherwise, the question of lapse of memory does not touch it. Memory may be necessary for a retributive theory of the universe, but not for moral continuity. Death may destroy memory of our deeds but not their effects on us. Loss of memory does not obliterate everything. Every experience leaves behind some traces which become the foundation of personality development. Such dispositions and memory traces become the spring-board for the development of personality. What we are today is largely due to the dispositions and traces that we have acquired. The nature of each individual is moulded by the experiences of the past. Every state is conditioned by the prior and leads on to another.

(iii) Moreover the purpose of memory is to enable us to be wiser by experience, and virtuous by effort. The facts we learn may be forgotten but the cultivated mind will remain. All our experiences consolidate themselves in forming our personality and that is what is important. Therefore

²⁶ Pringle-Pattison *The Idea of Immortality* p. 126

²⁷ McTaggart *Some Dogmas of Religion*, p. 132

the objection on the basis of the loss of memory cannot be seriously maintained²⁸

It is possible to say that the loss of memory at the end of every life may imply to some extent a loss and breach of continuity. In losing memory, it is said, we lose that in which we have found great balance.

But we only lose comparatively worthless forms which the lapse of years would change to a positive evil. And as we come to understand life better we shall shrink from such a loss less and less. The value of immortality would not be lessened much, if at all, by pre-existence.

(iv) And then it is not always possible to say that the memory is fully destroyed at death and a person will not remember anything of his past life in the next birth. There is an ancient tradition in Indian thought which states that one can remember one's past lives by means of (a) constant study of scriptures, (b) by purification by austerity and (c) by the love of all creation.²⁹ In the *Meno* Socrates is reported to have elicited a geometrical theorem from a Negro boy although he had not studied geometry at all. Modern Psychical Research has been working on this problem. The investigations have shown that the phenomenon of mediumship leads us to suppose that everything is not destroyed after death. The spirit that has lost bodily existence can present itself and its experiences through a medium.

C. D. Broad's analysis of mediumship shows the stream of inter-connected events which constitute the mental history of a certain person is continued after the death of his body and communicates through a medium. "There is no doubt at all that the best phenomena of trance mediumship involve paranormal cognition of high order. The only question is whether this, combined with alternation of personality and extra-ordinary but not paranormal powers of dramatization will not suffice to account for the phenomena which *prima facie* suggests so strongly that some persons survive the deaths."³⁰ C. D. Broad has developed a compound theory of mind. The mind emerges into existence when the body and the psychic factor suitably combine, just as water is formed by the combination of hydrogen and oxygen. He maintains that on the death of the body the psychic factor continues to exist and seems capable of being united with other suitably developed organisms. It carries modifications due to experiences that happened to the person who is dead. In mediumship phenomena the psychic factor of a dead person is temporarily united with the body of the entranced

28 Radhakrishnan (S) *An Idealist View of Life* (Unwin, 1961), p. 238.

29 *Manusmṛiti* iv 148.

30 Broad (C. D.) *Religion, Philosophy and Psychical Research* (Routledge & Kegan Paul, 1953), p. 28.

ced medium. But Dr Broad's conception of the persistence of the psychic factor does not explain the idea of rebirth

7 Apart from the investigations of the modern psychical research and its implications on the problem of rebirth, we have evidence to show that in some cases there is no loss of memory of the past life. We have instances to show where a person remembers the incidents of his past life at least during the early years of his succeeding life. For example, Sadguru Keshavadasy reported to me two cases of the revival of memory of the past life

(i) Dr Gastone, an Italian Dentist used to dream that he was a priest in India. He could fully visualise the procedure of worship in the temple in India. When he came to India recently he remembered his past in a temple at Kanchipuram. He claims to say that he was a priest in his past life.

(ii) Sadguru Keshavadasy says "while I was delivering a discourse at New York Indian Consulate on Indian Philosophy, a Negro gentleman got up and began reciting "*Lalita Sahasranāma*" and he said that he was born in India in his past life."³¹

There is a famous case of reincarnation of Shanti Devi recently investigated in Delhi. Kumari Shanti Devi is a Lecturer in Hindu Philosophy at Delhi. In her young age she suddenly became depressed and began to say that she belonged to Mathura and her husband was a merchant at Mathura. She gave the name of her husband as Kedar Nath Chaubey. A Committee of experts was appointed to study the case, and, strangely enough, the details of the narration of the girl came out to be true. For instance, she had told that she had kept some money hidden underground in a certain room of her house at Mathura, and that came out to be true. She was taken to Mathura and she could recognise every corner of the place that she lived and moved. She recognised with affection her husband and her son in the past life.³² I had the privilege of meeting this lady at Lucknow during a seminar on parapsychological phenomena and I was convinced of the reports given by her.

Dr. H N Banerjee has been doing some work in this direction and his results have been useful.

8 The sages in Ancient India were reported to be capable of describing the previous births of others. The Buddha enumerated the previous life forms of persons closely connected with him. He was also in a position

31. A personal discussion with Sadguru Keshavadasy, DKSKRama, Bangalore.

32. Kumari Shanti Devi. *A Case of Re-incarnation*, (Adarsha Sudharak Sabha, Delhi, 1963.)

to say where deceased persons had found their rebirth. Even the different arts of fortune telling have been put to the service of ascertaining past or future courses of life. The Pali Canon relates of a Brahman Vangisa who from the skull placed before him was able to ascertain where its previous possessor was reborn. It is also said that from the horoscope of a person it is possible to determine the past and the future incarnation of a person.³³

Dr McTaggart concludes "pre existence, indeed, as we have seen, renders more probably a plurality of future lives. And the prospect of a great number of lives—perhaps an infinite number, though this is not a necessary part of the theory — gives us the prospect of many dangers, many conflicts, many griefs, in a indefinitely long future. Death is not a heaven of rest. It is a starting point for fresh labours. But if the trials are great, so is the recompense. We miss much here by our own folly, much by unfavourable circumstances. Above all we miss much, because so many good things are incompatible. We cannot spend our youth both in the study and in the saddle. We cannot gain the benefit both of unbroken health and bodily weakness, both of riches and of poverty, both of comradeship and of isolation, both of defiance and obedience." But though way is long, and perhaps endless it can be no more wearisome than a single life. For with death we leave behind us memory, and old age, and fatigue. "And surely death acquires a new and deeper significance when we regard it no longer as a single and unexplained break in an unending life, but as part of the continually recurring rhythm of progress — as inevitable, as natural, and as benevolent as sleep. We have only left youth behind us, as at noon we have left the sunrise. They will both come back, and they do not grow old."³⁴ As Radhakrishnan says, if we do not admit pre-existence we must say that the soul is created at birth of the body. Such a view makes all education and experience superfluous.³⁵

McTaggart's position has been criticised by some. Pringle Pattison says — Every reader will feel the sustained beauty of the words, the illusion lies in the recurrent 'we' and 'us'. Otherwise the idea of supplementing and enlarging our limited earthly experience is a natural and attractive one. But it is a prospect equally open to the ordinary believer in personal immortality; and in his case the enrichment of the personality would be real, whereas on Dr McTaggart's theory, the varied experiences remain distributed among a number of different individuals. Again it is good to rejoice that 'the sunrise with its glories old' will gladden young eyes and hearts. Ages

33 Ghasenapp : *Immortality and Salvation in Indian Religion*, p. 33

34 McTaggart, *Some Dogmas of Religion*, p. 138-39

35 Radhakrishnan (S.), *An Idealist View of Life*, Unwin, 1961, p. 230

after our own eyes have closed in death, but it is an illusion to think that it is we who shall look through their eyes or feel the beat of their hearts³⁶

Pringle-Pattison says that McTaggart's metaphysical argument seems to rest entirely on his definition of the self, and "the definition I am bound to say seems to be no better than a dogma"³⁷ Dr McTaggart's use of the term substance (though he tries to safeguard himself) carries us back to the discredited soul substance which we have so fully criticised³⁸ Dr McTaggart's supposition that self is a metaphysical substrate in which personal identity lies is not an adequate explanation for the continuity of successive lives, as continuity is never realised owing to the absence of memory

Pringle-Pattison senses a difficulty in accepting the theory of reincarnation on the assumption of determinate number of souls Plato said 'The souls that exist' must be always the same' They cannot become fewer, nor yet can they become more numerous³⁹ 'In the *Timaeus* he says their number is equal to the number of the stars,⁴⁰ "for McTaggart also the selves are 'fundamental differentiations' of the Absolute, determinate in nature and number 'It is the nature of the Absolute to be manifested in precisely those differentiations in which it is manifested"⁴¹ "Bradley pointed out that there is one sense in which the immortality of souls seems impossible We must remember that the universe is incapable of increase And to suppose a constant supply of new souls, none of which ever perished, would clearly land us in the end in an insoluble difficulty"⁴²

According to Pringle-Pattison the difficulty arises due to the wrong conception of substance which is based on physical analogy It has been said by a woman critic that Reincarnation makes childhood, which appears beautiful and holy, a gigantic lie She says it is hard to conceive how any mother can look into the dawning intelligence of her child's eyes, and be satisfied to believe that in innumerable past lives that same soul has gone through experience savage and civilized, has probably been in turn harlot or rake, victim or tyrant, wife or warrior, layman or priest, and perhaps all these a hundred times⁴³

36 Pringle-Pattison (A. S.) *Idea of Immortality* p 127

37 Ibid., p 127

38. Ibid., p. 123

39 *The Republic*, p. 611

40 *The Timaeus* p 41

41 Pringle-Pattison (A. S.) *Idea of Immortality*, p 127

42 *Appearance and Reality*, p 502

43 Pringle-Pattison, *Idea of Immortality*, p 129.

Again unless we are possessed by the idea that the number of souls pouring in from this world to the next world would seem to require a proportionate drain, for else the country might be overstocked, we need not be driven to the theory of reincarnation to obviate this lamentable result. Such Malthusian anxieties about the overpopulation in the spiritual world would appear to be ludicrous.⁴⁴

Apparently profound criticism indeed! But this criticism has been based on the wrong foundations. Western thinkers have been particular about justifying the belief in human immortality without accepting pre-existence or future life. We find only a few philosophers like Dr McTaggart who have accepted immortality with pre-existence and a succession of lives. There is here a shifting of emphasis in the concept of substance and attributes.

Dr Martineau studies the problem in light of the psychological and metaphysical analysis of death and presents a case for immortality, without however, accepting pre-existence or future life. In its physical aspect death presents simply a case of transformation of energy, the organic compounds of oxygen, hydrogen, nitrogen and carbon leaving their precarious equation and resolving themselves into more stable inorganic combinations themselves destroyed hereafter, to be partially taken up into new living form. But we should mix in it any element answering to thought, affections and volitions. They are the concomitant of the living man. These mental energies continue to exist as the law of conservation of energy. In the physical phenomena of death there is nothing to prejudice the question of life beyond. They amount to only vanishing of the evidence of life and leave it there.

But even if all life were drawn from an eternal given stock, the same and its continuity would belong to the whole and it would not imply unbroken identity between that which was quenched and the succeeding elements. The lion in which, according to Plato's myth the soul of Ajax was reborn, would not remember his defeat about the armour of Achilles, or the swan, tenanted by Orpheus, look back upon his visit to the shades, and the joy and despair of the won and lost Eurydice. The plain of Lethe that had to be crossed, and the waters of its river 'Careless' that had to be tasted before the second birth, effectually served the unity between life and life. "And we must acknowledge the justice of Lucretius' criticism."⁴⁵ On similar ground Fiske merely presents the belief in the immortality of the soul 'not in the sense' in which I accept the demonstrable truth of

⁴⁴ Ibid

⁴⁵ Dr Martineau *Study of Religion*, Vol. 2 Clarendon Press, 1926, p. 320

science, but as supreme act of faith in the reasonableness of God's work ⁴⁶

Through the vaticinations of intellect and conscience, Dr Martineau comes nearer the cross-roads suggesting belief in future life without specifically accepting the doctrine of rebirth. He is shy of accepting the beliefs of continuity and rebirth as he has been careful 'not to appeal to the widespread hope and belief of a future life, which has prevailed in the world, for it is hardly warrantable to argue from the mere prevalence of a belief to its truth, unless it can be classed with the primary assumptions that are the conditions of all inference - a position which cannot be claimed by the doctrine now under consideration' ⁴⁷

However the conditions of a responsible existence involves two stages- (i) a probationary turn and (ii) a retributory sequel 'but it may be said, there is no need to separate these and assign them to different lives both may be provided for within the present experience of the agent's own personality' ⁴⁸ And it is maintained that retributive aspect of future life has an educative influence for persons in the earlier and cruder stages of moral culture. To them it represents, under hedonistic symbols, a spiritual consummation which will fulfil the promises by transcending them. The hopes and fears of future retribution are needed to play upon the conscience only in its rudimentary period ⁴⁹ Dr Martineau concludes "From this survey of the great lines of human experience two inferences seem to force themselves upon us (1) that *everywhere*, - in our conscience, in our physical nature, in the sentiments of associated men - there are indelible marks of a morally constituted world, moving towards righteous ends (2) That *nowhere* within us or out of us, do we find the fulfilment of this idea, but only the incipient and often baffled tentatives for realizing it by partial approximation. This is what we should expect to see, from the first station of an unfinished system, and it irresistibly suggests a justifying and perfect sequel. The vaticinations of our moral nature are thus in harmony with those of intellectual and spiritual, distinctly reporting to us, that we stand in Divine relations which indefinitely transcend the limits of our earthly years' ⁵⁰

Dr Martineau and other Western philosophers like Phleader, stop at the crossroad to immortality and are shy to accept the logical implications of retribution and the progress of the individual to intellectual and moral

⁴⁶ *Fake Destiny of man* as quoted by Martineau

⁴⁷ Dr Martineau, *Study of Religion*, p. 359

⁴⁸ *Ibid*, p. 361

⁴⁹ *Ibid*, p. 362

⁵⁰ *Ibid* p. 362

perfection They are steeped in the Christian tradition and they do not wish to take a step further lest they overstep the limits of their tradition. I wish Dr Martineau and other western philosophers had studied the problem by taking a synoptic view and comparative picture with reference to the discussions in the ancient Indian thought

However, some modern psychologists like Dr McDougall have given thought to this problem and they are in sympathy with the concept of continuance of life and rebirth In his *Body and Mind* Dr McDougall says "I am in sympathy with the religious attitude towards life, and I should welcome the establishment of sure empirical foundations of the belief that human personality is not wholly destroyed by death For, as we said above, I judge that this belief can only be kept alive if a proof of it, or at least a presumption in favour of it, can be furnished by the methods of empirical science For every vigorous nation seems to have possessed these beliefs and the loss of it has accompanied the decay of national vigour in many instances "

"Apart from any hope of reward or fear of punishment after death, the belief must have, it seems to me, a moralising influence upon our thought and conduct that we can ill afford to dispense with it The admirable stoic attitude of a Marcus Aurelius or a Huxley may suffice for those who rise to it in the moral environment created by civilization based upon a belief in a future life and upon other positive religious beliefs; but I gravely doubt whether whole nation could rise to the level of austere morality or even maintain a decent working standard of conduct, after losing those beliefs A proof that our life does not end with death even though we know nothing of the nature of life beyond the grave, would justify the belief that we have our share in a larger scheme of things than the universe described by physical science " Again "I should prefer myself of confident anticipation of total extinction at death to belief that I must venture anew upon a life of whose nature and condition we have no knowledge, I desire, on impersonal grounds, to see the world-old belief in a future life established on a scientific foundation "⁵¹ Yet Dr McDougall seems to be hesitant accepting continuity of life in the next series as he wants to find a scientific evidence for such a belief

IV

Western philosophers have looked at this problem of rebirth only from the empirical point of view They wanted to test this principle on the basis of rational considerations They did not want to go beyond the limits of discursive reasoning Moreover, they considered this problem in isola-

51 McDougall (W) *Body and Mind* Bacon Press, Boston, 1961, Preface.

tion from the principle of retribution and Karma. Such isolated study will not lead to the proper understanding of the problem of rebirth. The two principles are intimately linked up with each other and transmigration implies the retribution and Karma. Again this phenomenon has to be looked at from the higher point of view of the insight of the seers and the testimony of those who have known this problem by intuition and higher knowledge. Their words have to be considered with respect.

The Indian philosophers, on the other hand, have always looked at this problem of rebirth in relation to the Karma and the principle of moral retribution. Indian thought had been careful and had the philosophical acumen not to separate the two principles of Karma and rebirth. In order to understand rebirth we have to take a synoptic picture of moral retribution and its effect on the self.

The notion of retribution governs all the great metaphysical systems of India and it is the common fundamental assumption of the philosophical and religious view in general. The Indian Weltansaug is woven in the matrix of the two fundamental assumptions. All the systems of Indian thought, except Carvāka, have accepted Karma and retribution. The association of the idea of immortality with the moral retribution has been a self-evident principle in almost all the systems of Indian thought.

However, in the *Rgveda* it is mentioned that evil doers are cast into the bottomless darkness and the pious to heaven.⁵² In the *Brāhmaṇas* the reward of heaven has been mentioned but not particularly for moral action. Emphasis is given more on ritual and worship. For instance, the man who performs horse sacrifice (*asvamedha*) is valued more than the man who lives a moral life. It has been described that even the correct procedure of burial of the dead is important for the attainment of heaven. But at the time of *Upaniṣads* there was a gradual emphasis on moral action and not so much on the ritualistic practices for the sake of getting pleasures in heaven.

The doctrine of Karma and its implication in rebirth, as we mentioned earlier, is common to most of the systems of Indian thought. It is difficult to trace the origin and development of this doctrine. There is no mention of this doctrine in the older Vedic literature. Later in the *Upaniṣads* it was formulated as a secret doctrine conveyed only to the initiates.⁵³ "The view frequently advocated, that it was taken over from the pre-Aryan inhabitants of India has, therefore, much in its favour, the more so as recent investigation has established that a high culture already existed in the Indus valley

52. *Rgveda*, 1, 164, 30.

53. *Brāhadāraṇyaka Upaniṣad*, 3, 2, 13.

before the invasion of the Aryan conquerors. Therefore, the hypothesis could be advanced that the Indo-Aryans arrived at their doctrine of metempsychosis in a manner similar to that of the Celtic Druids.⁵⁴

The Karma with its principle of moral retribution has been worked out by Indian philosophers in calculable details. For instance, *Manusmṛiti* describes the rewards an individual gets in the next birth for the deeds that he does in this world. As we have described earlier, one who steals gold will get poor nails, one who drinks alcohol will have black teeth. One who kills a Brahmin will suffer from consumption. One who is unchaste with the wife of a teacher will have skin disease.⁵⁵ In the Buddhist Texts we get similar descriptions. A man who is greedy and cruel will be reborn as an elephant. One who is charitable and who gives food and drink to the Brahmins and monks, will get abundance in his next life. In the *Devī Bhāgavata Purāṇa* it is stated that one who commits murder for money and other needs, first comes to Majjakunda hell. He stays for a hundred thousand years. He then becomes a fish seven times in successive existences, seven times a mosquito, three times a hog, seven times a cock, and so on. If one steals the property of a Brahmin he goes to the hell Pāṇakunda. He is then reborn three times as a tortoise. In the next three existences he becomes a leper, and so on. Such statements need not be taken literally. They suggest the foundations of the principle of Karma and retribution which nobody can avoid. The graphic picture of the suffering mentioned here are meant as a deterrent to the common man who is not able to grasp the philosophical implication of the fundamental assumption of Karma and retribution. It was reported that the Buddha foretold the rebirths of other persons who were associated with him. The Buddhist tradition gives a number of births which the Buddha had to go through before the attainment of the Buddhahood. The Jaina *Tīrthankaras* were able to describe the consequences of the actions of an individual in his successive births. Religious stories of the Jainas give interesting description of the transmigration of the souls in a chain of lives due to their actions. The long catalogues of good and evil deeds which definite existences have as a consequence, therefore, rightly show that a simple and abstract teaching is sufficient only for a few, that it is capable of satisfying the feeling of the masses only when it gives concrete details and is trimmed with fanciful combinations.⁵⁶ And such statements have to be understood in the sense that a definite deed has a tendency to mature a definite Karma, but this tendency is also modified by the effects of other deeds.

54 Glasenapp *Immortality and Salvation in Indian Religion*, p. 27

55 *Manusmṛiti*, Book XI

56 Glasenapp *Immortality and Salvation in Indian Religion*, p. 90

The individual soul has to go through the various forms of existence according to the nature and intensity of Karma accumulated by him. In Indian thought four forms of existence have been accepted viz (1) divine (*deva*), (2) human (*manuṣya*), (3) animal (*tiṛyak*) and (4) the residents of hell (*nāraka*). The Buddhists have recognised the fifth form of existence called '*pretagati*' Spirits wandering on earth seeking for some form of existence and those belonging to the kingdom of Yama are to be found in this form of existence. Some Buddhists recognised the sixth form of existence called *asura gati* (demons). Life in hell is painful, while living in heaven is pleasurable. However for the attainment of the highest state of purification one has to be reborn as human being, even when he has secured a place in heaven. The Jains have said that attainment of *mokṣa* is possible only through the human life. Existence of the human being is considered as a blessing. Man is a rational being and it is only man who can reason out the consequences of his own action. Western philosophers have also recognised this essential nature of man. The *Bhāgavata Purāṇa* describes the human life as a gateway to liberation. In the *Garuda Purāṇa* it is stated that of the 84,00,000 different types of beings, knowledge of truth is attained by the human being. But it is difficult for lower forms of life to be reborn as a human being unless they have accumulated the auspicious Karma. Buddhists and the Jains have developed detailed theories of the '*gatis*' through which an individual soul has to go according to the nature of Karma earned by him. In all the varied presentations of the lives of the different '*gatis*' one has to go through there is always the foundational principle of Karma with retribution operating. In this also we find a fine blending of philosophy and mythology with a view to making all types of men understand and accept this phenomenon of transmigration.

There is also a widespread belief that thoughts of a dying person in his final moment are important for rebirth as they are able to alter the intensity of Karma during the life time. It is stated that a man is reborn in the existence about which he thought intensely at the time of death.⁵⁷ It is said that Bharata was reborn as a gazelle because he had taken care of a small orphan gazelle.⁵⁸ The guilty Brahmin Ajāmīla called his son Nārāyaṇa at the time of his death and repented for his action, and consequently he went to heaven. The relatives and friends of the dying person offer music, incense and flowers to the Buddha so that he will secure a good rebirth. The Buddhist tantrism developed an elaborate ritual and offering for the dead and the '*preta*' for the sake of better life for them.

The question of the transition of the soul from its old body to new existence in the rebirth has been discussed by the Indian thinkers. Very

⁵⁷ *Bhāgavadgītā* VIII 5

⁵⁸ *Bhāgavata Purāṇa* V 8

often metaphorical language has been used. As a caterpillar crawls from one leaf to another, and as goldsmith melts the gold of an ornament and prepares a new ornament, so does a soul, create a new body in the new birth.⁵⁹ The soul creates its new body out of its existing element just as the potter shapes his vessels from the existing clay.⁶⁰ As we change an old garment and put on a new one, so does a soul change the old body to a new one in the next birth. The Jains explain the process of transmigration on the basis of the five bodies. At death, the soul surrounded only by fiery (*rajasa*) and Karma body, sets out in a few minutes, still in the form it has in the last existence, to the abode of a new birth. Having reached there, it assimilates matter and the structure of the new body. According to the Buddhists of the aggregates which form the self, the psychophysical component of the individual are destroyed. Only the *viñāna* remains. *Viñāna* is projected with all its dispositions, formed due to the Karma, in the next form. It forms the genesis of a new individual and the dispositions in the form of Karmic process *samskāra* produced by *avidyā* (ignorance) are fixed in *viñāna*. The new formed acts produce Karma and become the cause of another birth. The Jains and some Buddhists believe that new births directly follow death. *Sarvāstivādin* assume an intermediate existence between deaths and births due to Karma. The intermediate being is gifted with the higher faculty of vision and the capacity for penetrating space without resistance. It becomes a nucleus for a new birth. Vasubandhu says that the intermediate being has the size of a five or six year old child and the form of being in which it will be later reborn. The idea of intermediate being and the idea of the soul furnished with a suitable body are analogous, but with a difference that intermediate being is newly created only for the span between death and birth. The theosophists have described the passage of the soul from birth to existence on the basis of the five shells of the self.

In Indian thought there has been a harmonious blending, as we mentioned earlier, of the philosophical conception of soul, the psychological process of disintegration and reintegration in the concept of subtle bodies and the mythological ideas in the form of description of the journey of the soul after death, in order to give a coherent picture of the transmigration into various forms of existence which would appeal to the common men also. For instance, regarding the journey of the soul to new life three types of ideas have been presented (1) the idea of *prāṇa*, (2) of the judgement of the dead associated with the function and field of Yama and (3) the idea of the ascension of the soul to heaven. It is believed that the spirits of the dead reside for sometime round about their old abode. Gifts are offered to pacify

59 *Bṛahadāraṇyaka Upaniṣad* 4. 4. 3

60 *Yājñavalkya Smṛiti* III 146

them and for their sustenance They sometimes make their presence felt through a medium when they are not satisfied or when they want to convey something specific to their living and their relatives Modern Psychological Reserech has vouchsafed for this phenomenon after carrying careful investigation in this direction

All the souls must go to the judgement seat, where God Yama with the help of Citragupta passes judgement The good are brought to Yama by the messengers of God in stately chariots and sent to heaven The wicked have to wander for a long time in the terrible places and have to cross the river Vaitarani Then they are hurled into hell The theory of the way of the Gods (*devayāna*) and the way of the father (*pitryāna*) has always existed alongside of the idea of judgement by Yama This doctrine was first mentioned in the *Upaniṣads* and since remained a dogma with some of the Absolutist philosophers The moon is considered to be the heavenly abode and souls destined for rebirth enjoy rewards of their good action on the moon for sometime and then descend to earth We have given a description of the journey of the soul after death as described in the Myth of Er in the *Republic*

Thus we find that in the ancient Indian thought, the philosophical conception of soul, death, and rebirth have been combined with popular mythological narratives with a view to presenting an acceptable picture even to the common man The secret doctrine 'only to the Initiates' mentioned in the *Upaniṣads* presented an appealing way to the common man and that was admirably done in the Indian thought and literature

Theosophists have made metaphysical and psychological approaches to the problem of rebirth "It is only the knowledge of the constant rebirths of one and the same individuality through the life cycle, the assurance that the same MONADS- among whom are many Dhyān-Chohans, or the "Gods" themselves- have to pass through the "Circle of Necessity", rewarded or punished by such rebirth for the suffering endured for crimes committed in the former life."⁶¹ Closely connected with Karma is a law of rebirth or of the re-incarnation of the same spiritual individuality in a long almost interminable series of personalities "The latter are like the various costumes and characters played by the same actor, with each of which that actor identifies himself and is identified by the public, for the space of a few hours."⁶² Theosophists explain the phenomenon of rebirth on the basis of the idea of seven-fold nature of man. The seven factors constitute the nature of personality

61 Blavatsky & Judge, *Reincarnation*, U. L. T. Pamphlet, No 12, p 2

62 Ibid p 4

(1) Physical body (*Rūpa*) composed of matter in its grossest and most tangible form

(2) Life principle (*prāna*) – a form of force, indestructible

(3) Astral body (*Linga Śarīra*) – the Double or phantom body, composed of highly etherealised matter which is electrical and magnetic in its essence

(4) Passions and desires (*Kāma rūpa*) – It is the centre of animal man.

(5) Mind (*Manas*) – the intelligence which is the higher human mind, whose light or radiation links the Spiritual being to the moral man during life. It is the dual principle in its function

(6) Spiritual Soul (*Buddhi*) – the vehicle of pure universal spirit.

(7) Spirit (*Ātma*) – the universally diffused "divine principle"

Manas reincarnates and carries the results and values of all the different lives on earth. It uses the human brain to reason from premises to conclusion. Intellect is the lower aspect of man and intuition is the higher aspect. The Lower mind retains all impressions of a life-time and it is involved in the brain with memory and sensation. When man dies lower three principles (1) body (2) *prāna* (3) *linga śarīra* leave him. The remaining principles – *kāma*, *manas*, *buddhi* and *Ātma* – find themselves in an intermediate state called '*kāma loka*'. It is there that the astrals of all beings await second death or further dissolution of the elements. The natural separation of the principles brought about by death would be in three parts (1) the visible body with all its elements is left to further disintegration on the earth plane

(i) The *kāma rūpa*, made up of the astral body and the passions and desires, begins to disintegrate on the astral plane

(ii) The real man (the triad of *Ātma-Buddhi-Manas*) begins a period of assimilation of the experiences of the life last lived – in a purely subjective state analogous to dreaming⁶³

The soul may be detained in the *kāma loka* if the desires are unfulfilled. The principles will be soon separated if the man is pure. The higher principles then will go to the subjective state of *Devachan* which is a state of personal happiness in the real being. This will remain entirely on the plane of mind and soul. The state of *Devachan* would be proportionate to the unexhausted psychic impulses originating in earlier life. Those who were greatly attracted to material gains are drawn back to rebirth here

63 *States after Death*, (Theosophy Co., California, U S A), p 14.

Such persons will remain for a long time in the stupified state in the *Devachan* and then they are reborn on this earth. According to the nature of the intensity of impulses which varies with individuals some men may remain in the *Devachan* state for one, ten or a number of years in accordance with the force of the impulses generated in life and 'the time required for the average person to exhaust psychic energies and impulses generated in life is from 1000 to 15000 years, and as the masses of persons return from *Devachan* in that cycle, it must follow that the Roman, the old Aryan and other ages will be seen again and can to a great extent be plainly traced. Only when the force of the soul's aspirations and higher desires has been exhausted can the Ego be again attracted to the earth, drawn by the pulling or magnetic force of the thirst for life inherent in all beings and fixed in the depths of their essential nature"⁶⁴ This is the picture, the theosophists have given, of the journey of the soul and reincarnation.

Sri Aurobindo rails at the attempt of religious philosophers to justify the belief in the theory of rebirth on traditional moral grounds. It may be comforting to believe that good men will be rewarded and the wicked will suffer in the next life. The ideas of after-life and rebirth as fields of punishment and reward were needed at a lower stage of development. But after a certain stage, the theory ceases to be really effective.

The true foundation of rebirth is to be found in the evolution of the soul, or rather its efflorescence out of the veil of Matter and its gradual self-finding. Buddhism contained this truth. Hinduism knew it of old, but afterwards missed the right balance of its expression. 'Now we are again able to restate the ancient truth in a new language and this is already being done by certain schools of thought, though, still the old incrustations tend to tack themselves on the deeper wisdom'⁶⁵ Sri Aurobindo explains his concepts of cosmic and individual evolution. The individual plays an important role in evolution. "The immense importance of the individual being which increases as he rises in the scale, is the most remarkable and significant fact of a universe which started without consciousness and without individuality in an undifferentiated Nescience. This importance can only be justified if the Self as individual is no less real than the Self as cosmic Being or Spirit and both are powers of the eternal"⁶⁶ From this, Sri Aurobindo concludes that rebirth is a necessity, and an outcome of the root nature of our existence. The individual is a product of plunge into self-oblivion by which the sense of identity with the universe is lost and a consciousness of a

⁶⁴ Ibid p 15

⁶⁵ Sri Aurobindo *Problem of Rebirth* Pondicherry, 1962, p 12

⁶⁶ Sri Aurobindo *The Life Divine*, Vol II Pt II p 704

separate existence comes to him. As a result the body is formed and consciousness of a separate ego and through it the individual self can develop itself and maintain its relation with the Cosmic spirit. Through it only the individual can receive its unity with God and get rid of its separateness and ego consciousness. But this truth cannot be an isolated phenomena. It must be followed by rebirth and that by another rebirth and so on. This succession of births will stop with the emergence of the Supermind. There the isolation of the individual soul with the Spirit comes to an end.

According to Shri Aurobindo's Philosophy of Integralism, Immortality can be considered in three aspects (i) the psychic (ii) the spiritual and (iii) the material. The spirit in its transcendental aspect is *Brahma*, in the universal aspect is *Isvara* and in the individual aspect is the *jivātmā*. The spirit in all these aspects is immortal in the sense of non-temporal. This is the spiritual immortality, as it does not connote persistence in time, but a sort of ineffable timeless being. There is also something in man which survives death and carries him along the road of gradual spiritual development. This element is called a psychic being which is the highest representative of the *jivātmā* in man. The persistence of the psychic being through birth and death is called psychic immortality. The eternity of the spirit assumes the forms of immortal existence ensuing through a long succession of births. The empirical self steadily advances through the succession of births towards the timeless perception that belongs to the transcendental spirit. Shri Aurobindo points out, that it is a psychic being that survives the death of the body and then goes to the psychic plane for a thorough rearrangement of the past experiences and the final determination of the next birth. "It is the psychic being that descends into the evolution of the empirical self, evolves with it, sustains and secretly guides from within the physical, vital and mental elements of its nature and serves as the central representative within the evolving empirical self of the transcendental Individual Self. As the spark of the Divine in the evolving creature, the psychic being secretly guides the individual through the long succession of births towards the realisation of the transcendental Self as an eternal portion of the Divine Being and as a centre of the working of the Divine *īkṣti*,"⁶⁷

During my discussion with Padmashree Dr. Bendre, the eminent Kanad poet, on the problem of Rebirth, Dr. Bendre suggested that the term rebirth is not appropriate. It is better to use 'new incarnation,' as the old self is not born in its old form. It is in the process of evolution towards the Transcendental Spirit. It would not be correct to look at the problem of rebirth as a process of doling out punishments and rewards, as an act

67 Shri Aurobindo, *The Problem of Rebirth* Significance of Rebirth

of moral prevalence. That would be looking at it in a narrow sense. It transcends moral implications and expresses the process of evolution from mind to spirit. Rebirth, in this sense, is not merely a cycle of recurrence, 'a hesitating fluctuation' within a few set types, but it is a soul experience, a progress towards higher realisation. And rebirth tells us that what we are is a soul performing constantly the miracle of self-embodiment.⁶⁸ "What we are is a soul of the transcendent Spirit and Self unfolding itself in the Cosmos in an evolutionary embodiment of which the physical side is only a pedestal of form corresponding in its evolution to the ascending degrees of the spirit, but the spiritual growth is the real sense and motive. What is behind us is the past terms of the spiritual evolution, the upward gradations of the spirit already climbed, by which through constant rebirth we have developed what we are, and are still developing this present middle human term of the ascension."⁶⁹

'The soul needs no proof of its rebirth any more than it needs proof of its immortality. For there comes a time when it is consciously immortal, aware of itself in its eternal and immutable essence. Once that realisation is accomplished, all intellectual questionings for and against the immortality of the soul fall away like a vain clamour of ignorance around the self-evident and ever-present truth.'⁷⁰

We have so far surveyed the whole field of investigation of the problems of Karma and Rebirth. We have found that the Western approach to the problem was mainly on the basis of empirical investigations and from discursive reasoning. It has, therefore, become fashionable in the philosophical world to discredit the belief in Karma and Rebirth. The principle of verifiability has become an attractive criterion of truth. To the modern mind the principles of Karma and Rebirth have never been proved by the methods of modern science and to the satisfaction of the new critical mind brought up in a scientific culture. But neither has it been disproved. "Modern science knows nothing about before-life and an after-life for the human soul, knows nothing indeed about a soul at all, nor can know, its province stops with the flesh and brain and nerve, the embryo and its formation and its development. Neither has modern criticism any apparatus by which the truth and untruth of rebirth can be established."⁷¹

But reason cannot go beyond the limits of discursive thinking. As Bergson said, thinking cuts reality into pieces and cannot grasp the inner essence

68 Shri Aurobindo *The Problem of Rebirth*, p. 48.

69 *Ibid.*, p. 53.

70 *Ibid.*, p. 13.

71 *Ibid.*

of Reality. It only presents a partial and fragmentary picture of It is, therefore, through intuition and the experiences of the seers trans-empirical truths have been grasped and realised. And the Karma and rebirth is as ancient as civilization itself. We may see as the fruit of ancient psychological experience.

The doctrine of Karma and the consequent principle of Re- expressions of the highest knowledge and experience of the seers justification is neither possible nor necessary. The ascetic Kaladevala tion of young Siddhartha Gautama that he would be the Buddha is taken as a mere story. It has a great significance in presenting the e of the seer. The story is told of Pythagoras demonstrating wit who was beating a dog, because in the howling of the animal he re the voice of a departed friend. Broad says that speculative ph should take into consideration the religious and mystical expe mankind.⁷² It is they who are in constant touch with the innermo of life and to them we are to look for guidance. Such 'enlightene or 'sages' are the firsthand exponents of philosophy.⁷³

72 *Contemporary British Philosophy* (Ed. by Murhead H, 1924) Cf Speculative Philosophy

73 McTaggart *Some Dogmas of Religion*, p. 129

JAINISM AND SĀṆKHYA

Nagin J Shah

1 The Sāṅkhya and the Jaina, along with the Yoga and the Bauddha, philosophies seem to represent the different branches of the main thought-current of Non Aryans of India that was prevalent before the advent of the Vedic Aryans¹. This thought-current went underground in the days of the Vedas but afterwards having gathered strength it seems to have asserted itself and influenced the *Upaniṣads* and *Dharmaśāstras*. That the Sāṅkhya (-Yoga), Jaina and Bauddha philosophies belong to one tradition is suggested by the fact that Mahāvīra, the 24th *Jaina tīrthāṅkara*, was a *sāṅkhyācārya* in his previous birth² and that Buddha had become a *śiṣya* of Ālara Kālama and Rudraka Rāmaputra who were *sāṅkhyācāryas*³. In this context the declaration of Āc Śaṅkara that the Sāṅkhya is a *Vedāntavulāha tantra*⁴ assumes new meaning and magnitude. Even Bādarāyana declares the heterodox character of Sāṅkhya (*Br Sū 1 1 5*). This has prompted me to bring out the points of similarities between the Jaina and the Sāṅkhya philosophies.

2 The Jaina and the Sāṅkhya maintain clear-cut dualism. Jaina theoreticians hold that *jīva* and *ajīva* are two radically different elements. Similarly, the Sāṅkhyas contend that *puruṣa* and *prakṛti* are two ultimate reals. Under the head of *ajīva* the Jainas count *dharma*, *adharma*, *pudgala*,

1 "These ideas (i.e. Sāṅkhya-Yoga ideas) do not belong to the original stock of the Vedic Brahmanic tradition. Nor, on the other hand, do we find among the basic teachings of Sāṅkhya and Yoga any hint of such a pantheon of divine Olympians, beyond the vicissitudes of earthly bondage, as that of the Vedic gods. The two ideologies are of different origin, Sāṅkhya and Yoga being related to the mechanical system of the Jainas, which, as we have seen, can be traced back, in a partly historical, partly legendary way, through the long series of the *Tīrthāṅkara*, to a remote, aboriginal, non-Vedic, Indian antiquity." *Philosophies of India*, Zimmer, the Bollingen Series XXVI (1953), p. 281. "If Dr Zimmer's view is correct, however, the pre-Aryan, Dravidian religion was rigorously moral and systematically Dualistic *yogas* before the birth of Zoroaster. This would seem to suggest that in Zoroastrianism a resurgence of pre-Aryan factors in Iran, following the period of Aryan supremacy, may be represented—something comparable to the Dravidian resurgence in India as the form of Jainism and Buddhism." Zimmer *Philosophies of India*, p. 185, Note 6 by Editor—Campbell.

2 *Āvalokiteśvara* I p. 182 & p. 229.

3 *Nava Nalanda Mahāvīra Research* Vol. II p. 48.

4 कपिलस्य तन्त्र वेदविरुद्धम् । प्र० सु० धा० भा० २१११ ।

akāśa, and *kāla*.* These are considered to be independent substances. Under the head of *prakṛti* the Sāṅkhya count *mahat*, *aḥamkāra*, *tanmātra* and *bhūta*. These are regarded as the evolutes of *prakṛti*. Scholars are of the opinion that *dharma* and *adharma* come very near to *rajas* and *tamas*.* It is so because like *rajas* *dharma* causes motion and like *tamas* *adharma* causes inertia or rest. And *prakṛti* roughly corresponds to *prakṛti*. Both are Matter.

3. According to both the Jains and the Sāṅkhya, souls are non-material and conscious (*cetana*)*. Equally they are devoid of misery but do suffer pain and become miserable due to their connection with Matter.* Their connection with Matter is the result of *anekā* or *mithyatva* which is without beginning but which could be removed.* As a result of this connection there emerge physical and psychical phenomena. According to the Jaina, physical phenomena take place in Matter whereas psychical phenomena take place in soul. They view Matter as the material cause and soul as an occasioning cause in the production of physical phenomena, and soul as the material cause and Matter as an occasioning cause in the production of psychical phenomena.* This is the result of their contention

*It is noteworthy that *dharma*, *adharma*, *ākāśa* and *kāla* are lately recognised as independent substances and counted under *ajiva*. But in olden days by *ajiva* was meant *prakṛti* only.

8. 'Now Śāṅkhya's idea alone of all Indian philosophies has likewise tried to explain motion and rest as being caused by two substantial principles *rajas* and *tamaś*. For *rajas* is necessary for motion, and immobility is caused by *tamaś*. Immobility or rest is, however, but one aspect of *tamaś*, another is 'inequity *adharma*'. This character of *tamaś* consisting in *adharma* proves the near relation between Sāṅkhya *tamaś* and Jaina *adharma* and explains at the same why the substratum of immobility has been named by the Jains by the strange name *adharma* - 'Studies in Jainism', Dr Hermann Jacobs pp. 64-65.

9. सौं कां ११ । 'बन्धो लक्षणम्' तत्त्वार्थसू० २८ । चेतनालक्षणे जीव
लोकात्मकाय २५३ ।

10. निष्कलकम् । सौं सू० ११२ । सर्वे पुरुषा दुःखं दयन्त्यश्नन्त्यम् । सौं प्र०
शा० ११२ । तद् लोकात्मकाय । प्रवचनसार १६७ ।

11. तद्वैतलक्षणम् । सौं सू० ११२ । सर्वे पुरुषा दुःखं दयन्त्यश्नन्त्यम् । सौं प्र०
शा० ११२ । तद् लोकात्मकाय । प्रवचनसार १६७ ।

12. तत्त्वार्थसू० २२४ । निष्कलकम् । तत्त्वार्थसू० ८१ ।
तद्वैतलक्षणम् । सौं सू० ११२ । सर्वे पुरुषा दुःखं दयन्त्यश्नन्त्यम् । सौं प्र०
शा० ११२ । तद् लोकात्मकाय । प्रवचनसार १६७ ।

13. यदि कश्चिद् कर्मणो जीवो कर्म तद्वैत जीवगुणे । अणोणगमितेन दुःखेण ।
लोकात्मकाय । सौं सू० ११२ । सर्वे पुरुषा दुःखं दयन्त्यश्नन्त्यम् । सौं प्र०
शा० ११२ । तद् लोकात्मकाय । प्रवचनसार १६७ ।

that soul is variable constant¹¹ On the other hand, the Sākhya consider all phenomena—physical as well as psychological—to be taking place in Matter only That is, Matter is the material cause of all the phenomena This is the result of their view that soul is absolutely changeless¹² But it is noteworthy that the Sākhya concede that soul experiences the psychological phenomena taking place in Matter (i.e. *citta*, an evolute of Matter) through the process of reflection (*pratibimba*)¹³ And it is interesting to note that the Jainas occasionally declare that these emergent psychological phenomena are material¹⁴ In this way the difference between these two philosophies with regard to the point in hand is narrowed down According to the Jainas soul is *karta*, *bhokta* and *jñata*.¹⁵ The Sākhya hold it to be *akarta*¹⁶ But it is *akartā* only in the sense that it is changeless¹⁷ In its mundane state it is *bhoktā* and *jñata* It experiences *sukha* and *duḥkha* through the process of reflection The modes of *sukha* and *duḥkha* taking place in material Intellect are reflected in soul This is how it becomes the enjoyer of *sukha* and *duḥkha*¹⁸ Again the material Intellect gets transformed into the form of the object which it cognises and this form of Intellect is reflected in soul In this way soul knows external objects¹⁹

4 The Jainas consider infinite knowledge (*ananta-jñāna*) to be an essential nature of soul That is, omniscience is natural to soul whereas other knowledges are contingent upon the veils of material karmas When these veils are completely destroyed, the natural omniscience shines as its

11 स्वपराभासो परिणाम्यात्मा प्रमाता । प्रमाणमी० ११.४२ ।

12 सा० का० १०, ११, २२ ।

13 सा० प्र० भा० १८३, योगवार्तिक १४, १७ ।

14 एव च रागाद्यात्मपरिणामानां पौष्ट्यान्निर्विवर्तकजन्यत्वात् 'कारणानुवृत्तादि कार्यम्' इति न्यायात् असद्भूतव्यवहारेणचेतनस्यसिद्धिमिति भावः । अध्यात्मविनियुक्तिविवरण १८ ।

15 तत्र ज्ञानादिभेदेभ्यो भिन्नचित्तो विवर्तमान शुभशुभकार्त्तकर्मो भोक्ता स्वकर्मण्येव च न वद्वर्तमानसमु० ४८ । स्वपराभासो परिणाम्यात्मा प्रमाता । प्रमाणमी० ११.४२ ।

16 अकर्तृभावश्च । सा० का० १९ ।

17 Hence whatever changes it appears to undergo are explained through the process of reflection in it of the changing *citta*.

कर्तेव भवत्युदासीन । सा० का० २० । उपरागात् कर्तृत्वम् । सा० ख० ११५ ।

18 भोक्तृभावात् सा० का० १७ ।

अपरिणामित्वात् पुरुषस्य विषयभोग प्रतिबिम्बाद्यानमात्रम् । -सा० प्र० भा० १०४ ।

19 सा० प्र० भा० १८७, योगवार्तिके १२, १७ । प्रमा अर्थाकारतुलनां चेत्ते प्रान्वित्वम् । योगवार्तिके (१७) वद्वर्तम् ।

own light ²⁰ On the other hand the Sāṅkhyas do not regard omniscience as natural to soul. It is dependent on *citta* (material Intellect). When all the obstructions of *tanās* are overcome the *citta* becomes pure and undergoes transformations of *ananta* objects, and soul (*purusa*) possessed of this type of pure *citta* has the *bodha* of *ananta* objects through receiving the reflection of *ananta* modes of the *citta*. Thus in the Sāṅkhya philosophy omniscience is possible through *citta* only. But the *kevala* (free, emancipated, isolated) *purusa* (soul) being completely devoid of *citta* could not have omniscience in that state of *kaivalya* ²¹ In Jainism all knowledges except omniscience are contingent upon soul's association with Matter whereas in the Sāṅkhya all knowledges without exception (i.e. including even omniscience) are contingent upon its association with Matter.

5 The Sāṅkhyas believe that in the process of perceptual cognition sense-organs get transformed into the form of their proper objects as soon as they come in their contact. After that mind operates upon that form presented by the sense-organ and finally there arises a determinate form of that object in the material Intellect, e.g. 'this is a pot' ²² Thus the Sāṅkhya accepts formal transformation of the sense-organ and the material Intellect. The Jainas maintain that there are four stages of the process of perceptual cognition, viz. *avagraha*, *lā*, *avāya*, *dhūrana* ²³ The Sāṅkhya describes as to what happens to the concerned instruments at the concerned stages, whereas the Jain philosophy simply describes the development of the cognition itself. The Jainas do not say specifically as to whether or not the mind assumes the form of the object. But it is noteworthy in this connection that Jainas have recognised material *manas* which gets transformed into the form of the object thought of. This becomes clear from their description of *manahparyāyānā* ²⁴

20 ज्ञानतत्त्वैकज्ञानस्वभावानन्दमयात्मने । प्रमाणमी० मङ्गल । तत् सर्वथावरणविलये चेतनस्य स्वस्वरूपविर्भावो मुख्य केवलम् । प्रमाणमी० ११ १५ ।

21 तथा सर्वाविवर्तनापेक्षस्य ज्ञानस्यानन्त्याऽऽक्षेयमल्पम् । योगसू० ४ ३१ । आवरणेण तमसाऽऽविभूतमावृतमनस्तं ज्ञानसर्व्व कचिदेव रजसा प्रवर्तितमुद्भाटितं ग्रहणसमर्थं भवति, तत्र कदा सर्वैरावर्तनमकैरपगतं भवति तदा भवत्यानन्दयम् । योगभाष्य ४ ३१ । तथा ब्रह्म स्व-रूपेऽवस्थानम् । योगसूत्र १ ३ । यथा जगदापाये स्फटिकस्यालोहिते स्वस्वरूपेऽवस्थानं तथा हृत्पत्राये पुरुषस्य हृत्प्रतिबिम्बशून्ये स्वस्वरूपेऽवस्थानमिति भावः । योगवार्तिक १ ३ ।

22 सांख्यत० को० २७ । विषयसम्पर्कात् तान् व्यापतिरिन्द्रियश्रुति युक्तिदो० २८ ।
Also see *Yogasūtra* I 7 with *Tattiravallīārādī* and *Vārtika*

23 भवमोहावाचकारणाः । तत्त्वार्थसू० १ १५ ।

24 तत्त्वार्थराजवार्तिक १ २३ ।

6 According to the Sākhya, soul is allpervading²⁵ whereas according to the Jains its size is finite and variable, being always co-extensive with the body which it occupies from time to time²⁶. Let us take note of the fact that what the Jaina theoreticians say logically applies to the mundane souls because the emancipated ones have no body at all. The body, the limiting condition being absent, "the soul should pervade the entire *loka*. But the Jains do not accept this. They contend that the size of the liberated soul is almost equal to the size of the body which it occupied in its last birth²⁷. It is noteworthy that the Yoga, a philosophical system supplementary to the Sākhya, maintains that *citta* is *sakkocavikāśaśīla*; that is, according to the Yoga, *citta* assumes the size of the body which it occupies²⁸.

7 Both the Jaina and Sākhya philosophies believe in the plurality of souls²⁹. This plurality is not unreal like the plurality of many reflections of one thing. It is natural and real. Hence it is found even in the state of liberation³⁰. The doctrine of Karma is not compatible with the theory of One Soul. Even the Buddhists who believe in the theory of Karma maintain the plurality of *cittasantānas*.

8 The Jaina and the Sākhya-Yoga philosophies use the term '*kevala*' for the emancipated soul. This term denotes both 'isolation' and 'perfection'.

25 निष्कियस्य विमो पुरुषस्य गत्यसम्भवादित्यर्थः । सां० प्र० भा० १४९ ।

26 प्रवेशसंहारविसर्पाम्यां प्रदीपवत् । तत्त्वार्थसूत्र ५.१६ । ममूर्तैस्त्वभावस्यात्मनोऽनादिष्वप्यप्रत्येकत्वात् कथञ्चिन्मूर्तता विभ्रन कर्मण्यशरीरवस्थान्महत्तुल्यं च शरीरमधिष्ठितस्तद्वत्त्वात् प्रवेक्षसंहरणविसर्पणस्त्वभावस्य तावत्प्रमाणतायां सत्यामसङ्ख्ययभागादिषु वृत्तिरूपवशे, शरीरवत्त्वार्थसिद्धिः ५.१६ ।

Of course Jains have accepted the possibility of soul pervading the whole Universe (*Loka*) in *Kevalasamudghata*.

27 उच्छेदो जस्य जो होइ भवमि चरममि च ।

तिभाणहीणा ततो य सिद्धाणोगाहणा भवे॥६४॥ -उत्तराख्ययन, अध्यायन ३३ ।

28 षट्प्रासादप्रदीपकल्पं सङ्कोचविकसि त्वि त्वा शरीरपरिमाणकारमाश्रमिकपरे प्रतिपन्ना ।

वृत्तिरेवास्य विभुमवित्तस्य सङ्कोचविकसिनीत्याचार्यः । योगभाष्य ४.१० । आचार्यः स्वकेश्वरः ।

तत्त्ववै० ४.१० । अपरे साङ्ख्ये ... । आचार्यः परमेश्वरः ... ।

योगशास्त्रिक ४.१० ।

29 संसारिणो मुक्ताश्च । तत्त्वार्थसूत्र २.१० । जीवाश्च । तत्त्वार्थसूत्र ५.३ । साङ्ख्यका १८ ।

30 संसारिणो मुक्ताश्च । तत्त्वार्थसूत्र २.१० । कैवल्यं प्राप्तास्तर्हि सन्ति बहवः केवलिनः । योगभाष्य १.२४ ।

12. Both the Jainas and the Sāṅkhyas believe in the doctrine of Karma. Both the systems consider Karmas to be efficient to give their proper fruits to the performer without the agency of omniscient God.²² Whatever a living being does is followed by the change in the psychophysical apparatus called *sūkṣma-karṇa* or *Karmanajarṇa*. This change is of the nature of addition, alteration and subtraction of subtle material particles. The material particles that suffer this change on account of the activity of a living being are also called Karma. It is well known that the Jainas recognise material Karmas. But let us note that on this point even the Sāṅkhyas agree with the Jainas. Th. Scherbatsky in his *Buddhist Logic* says: "In Sāṅkhya karma is explained materialistically, as consisting in a special collocation of minutest infra-atomic particles or material forces making the action either good or bad" (Vol I, p 133, fn 3)

13. *Karmanajarṇa* of the Jainas resembles the *sūkṣma-karṇa* of the Sāṅkhyas. Both these *karṇas* are *apratighata, nirupadhoga, nitya* and *pratyakṣa*.²³ The Sāṅkhyas hold that there are eighteen constituents of *sūkṣma-karṇa*, viz. *indriya, āhāra, indriyas, tanmātras*.²⁴ The *karmanajarṇa* of the Jainas is constituted of *jñānavarāṇīya, dāṇavavarāṇīya, vedarāṇīya, mānava, āra, āra, pāra* and *antarāya* karmas. All the eighteen constituents of the Sāṅkhya *sūkṣma-karṇa* are almost covered by these different types of karmas.

१२. कर्मविशेषमपेक्षी कर्तव्यं प्राणिनां दुःखोत्पन्नक इति न ह्यग्राह्यवद्वानित्यर्हि कर्मपरत-
त्वं प्रमाणमपेक्ष्य तत्त्वानुपपत्त्यर्थं च तत्त्वोपपत्तौ तत्त्वस्य तत्त्वव्यपेक्षस्य तदुपाद-
यितव्यमप्यस्य, एवमेवैतदपरिच्छेदा परिहृता भवति । सम्प्रतिटीका पृ० १३० ।
'कर्माविच्छेदः कर्मस्य' इति चेत् कृतमस्य प्रेक्षावतः कर्माविच्छेदानेन, तदनभिच्छेदनात्
कर्माविच्छेदः कर्मस्य अपि न भवति । तत्त्वोपपत्तौ तत्त्वस्य तत्त्वव्यपेक्षस्य तदुपाद-
यितव्यमप्यस्य । सौ० सू० १९२ ।

१३. कर्मविशेषमपेक्षी कर्तव्यं प्राणिनां दुःखोत्पन्नक इति न ह्यग्राह्यवद्वानित्यर्हि कर्मपरत-
त्वं प्रमाणमपेक्ष्य तत्त्वानुपपत्त्यर्थं च तत्त्वोपपत्तौ तत्त्वस्य तत्त्वव्यपेक्षस्य तदुपाद-
यितव्यमप्यस्य, एवमेवैतदपरिच्छेदा परिहृता भवति । सम्प्रतिटीका पृ० १३० ।
'कर्माविच्छेदः कर्मस्य' इति चेत् कृतमस्य प्रेक्षावतः कर्माविच्छेदानेन, तदनभिच्छेदनात्
कर्माविच्छेदः कर्मस्य अपि न भवति । तत्त्वोपपत्तौ तत्त्वस्य तत्त्वव्यपेक्षस्य तदुपाद-
यितव्यमप्यस्य । सौ० सू० १९२ ।

१४. कर्मविशेषमपेक्षी कर्तव्यं प्राणिनां दुःखोत्पन्नक इति न ह्यग्राह्यवद्वानित्यर्हि कर्मपरत-
त्वं प्रमाणमपेक्ष्य तत्त्वानुपपत्त्यर्थं च तत्त्वोपपत्तौ तत्त्वस्य तत्त्वव्यपेक्षस्य तदुपाद-
यितव्यमप्यस्य, एवमेवैतदपरिच्छेदा परिहृता भवति । सम्प्रतिटीका पृ० १३० ।
'कर्माविच्छेदः कर्मस्य' इति चेत् कृतमस्य प्रेक्षावतः कर्माविच्छेदानेन, तदनभिच्छेदनात्
कर्माविच्छेदः कर्मस्य अपि न भवति । तत्त्वोपपत्तौ तत्त्वस्य तत्त्वव्यपेक्षस्य तदुपाद-
यितव्यमप्यस्य । सौ० सू० १९२ ।

11 According to the Jainas, subtle karmic matter imparts colours (*śasyā*) to souls. This imparting is carried out not through the process of reflection but through the process of interpenetration. These colours are six in number:

- 1 white (*śukla*)
- 2 pink (*padma*)
- 3 red (*tejas*)
- 4 dove-grey (*kāpota*)
- 5 blue (*nīla*)
- 6 black (*kṛṣṇa*)⁹⁴

"These six types fall into three groups of two, each pair corresponding precisely to one of the three *guṇas* of the classic Saṅkhya. In sum, the six Jaina *śasyās* seem to represent some system of archaic prototype from which the basic elements of the vastly influential later theory of the *guṇas* was evolved".⁹⁵ The Saṅkhyas too seem to believe in the theory of karmic colours, which are imparted to *puruṣas* through the process of reflection. The Saṅkhya metaphor of pure crystal assuming red colour by the process of reflection when placed before a red japa flower is really suggestive of this Saṅkhya view. "The theory of karmic colours (*śasyā*) is not peculiar to the Jainas, but seems to have been part of the general proto-Yoga inheritance that was preserved in Magadha."⁹⁶ This theory of karmic colours represent the naive materialistic psychology.

12 We are struck with wonder to find striking similarity between the Jaina and Yoga philosophies. The Jaina concepts of *mithyadarśana*,⁹⁷ *bandhaśeṣas*,⁹⁸ *karmāsrava*,⁹⁹ *saṃvara*,¹⁰⁰ *saṃvārāpāya*,¹⁰¹ fourfold *śāntarasā* (*matir* etc.),¹⁰² fourfold karmas (*Śubha* etc.),¹⁰³ *śoparāśana*-*śoparāśana*

94 सा षड्विधा—कृष्णशेदया नीलशेदया कापोतशेदया तेजशेदया पद्मशेदया शुकलशेदया चेति ः षड्विधं
शेदसिद्धि २६ ।

95 *Philosophies of India* Henrich Zimmer, The Bollingen Series XXV (1953), pp 229-230

96 *Ibid* p 251

97 *Tattavārthanūtra* (with *Bhāṣya*), १३, ८.१

98 *Ibid*, 81

99 *Ibid*, 6 1-2

100 *Ibid* 91

101 *Ibid*, 92

102 *Ibid* 76

103 *Sīghanāga* (Āgamodaya Samiti Ed.) 41 & 1

apaktama,⁴⁴ *śhaloga-paraloganivvedaniya* Kamma,⁴⁵ *pañcamahāvratā*,⁴⁶ twofold *śhyāna* (*sikṣāgyam* and *cintānīrodha*),⁴⁷ fourfold *sukladhyāna*,⁴⁸ *jāṭumaraga*,⁴⁹ *avasthi*,⁵⁰ *manahparyāya*,⁵¹ *Kevala*⁵² respectively correspond to the Yoga concepts of *śānti*,⁵³ *kleśa*,⁵⁴ *karmāśaya*,⁵⁵ *nīrodha*,⁵⁶ *nīrodhopāya*,⁵⁷ fourfold *bhāvanā*,⁵⁸ fourfold karmas (*kṛtā* etc.),⁵⁹ *sopakrama nirupakrama āyu-karma*,⁶⁰ *dṛṣṭāntaprajñānavedaniya karmāśaya*,⁶¹ *pañca mahāvratā*,⁶² *samprajñāta-asamp-rajñāta-samādhi*,⁶³ fourfold (*samprajñāta*) *saṃjapatis*,⁶⁴ *pūrvajātijñāna*,⁶⁵ *sukīma-tyavahita-n-prakṛtījñāna*,⁶⁶ *paracittajñāna*⁶⁷ and *īśvakajñāna*⁶⁸ respectively

13 The Jainas believe that the ultimate units of this material world are atoms which are not qualitatively different.⁶⁹ All the atoms possess the qualities *sparsa*, *rasa*, *gandha* and *varṇa*. Over and above these qualities they possess the properties, viz *snigdhatā* (cohesiveness, principle of attraction) and *rūkṣatā* (aridness, principle of repulsion). And the difference in the degrees of their *snigdhatā* and *rūkṣatā* makes possible the composition of atoms into aggregates.⁷⁰ Now let us examine the Sāṃkhya position with regard to this point. The ultimate unit of Matter consists of three *guṇas*

44. *Ibid.*, 2.57

45. *Daśakīrtiśāstra-Agastyaśāstra cūṇī* (PTS), p. 57

46. *Tattvarthasūtra* (with Bhāṣya) 7.1-2

47. *Ibid.*, 2.27.

48. *Ibid.*, 2.41-46.

49. *Uttaradhyayana* 19.7-8.

50. *Tattvarthasūtra* (with Bhāṣya), 1.21-23, 28

51. *Ibid.*, 1.24-26, 29.

52. *Ibid.*, 1.30.

53. *Yogasūtra* (with Bhāṣya) 2.6

54. *Ibid.*, 2.3.

55. *Ibid.*, 2.12.

56. *Ibid.*, 1.2.

57. *Ibid.*, 1.12; 2.30.

58. *Ibid.*, 1.30.

59. *Ibid.*, 4.7.

60. *Ibid.*, 3.22.

61. *Ibid.*, 2.12.

62. *Ibid.*, 2.31

63. *Ibid.*, 1.146, 51.

64. *Ibid.*, 1.42-44

65. *Ibid.*, 3.18.

66. *Ibid.*, 3.23

67. *Ibid.*, 3.19.

68. *Ibid.*, 3.54

69. Introduction to *Pāṇpananā* (Mahāvīra Jaina Vidyālaya Ed.) p. 291.

70. *स्मिन्वस्तुत्वाद् वस्तुः । न ज्ञानसंज्ञानाम् । गुणसाम्ये वस्तुत्वम् । द्रव्यविकारिगुणवत्*

॥ तत्त्वार्थसू. ५.३२-३५ ।

because all the three *guṇas* are always found together⁷¹ Moreover, the Sāṅkhyas should maintain that all of them possess all the qualities, viz. *rūpa, rasa, gandha* and *sparsa* in potentia, otherwise their theory of *satva-yavāda* would be contradicted. Thus even according to the Sāṅkhyas the ultimate units, say, atoms are uniform. Each ultimate unit of the matter consists of *satva, rajas* and *tamas*. *Rajas* and *tamas* are functionally identical with *smigdhata* and *rukṣata* respectively.⁷² And difference in their degree (*guṇa-pradhāna-bhāva*) causes the formation of different aggregates. The *guṇa-pradhāna-bhāva* of *satva, rajas*, and *tamas* does not mean that one substance proportionally becomes more than the other two but it means that though the proportion of the substances remains the same, the degree of their manifestness or unmanifestness varies.⁷³ This is the natural corollary of the Sāṅkhya view that every *satva* individual is invariably accompanied by *rajas* and *tamas* individuals, every *rajas* individual is accompanied by *satva* and *tamas* individuals and every *tamas* individual is accompanied by *satva* and *rajas* individuals. Again, the state of equilibrium necessitates that the individuals of *satva, rajas* and *tamas* are equal in number as also that their degree of manifestness is also equal. But in the state of disturbance, in every evolute or aggregate the individuals of the three never remain equal because it is a rule that an individual of this or that *guṇa* is always accompanied by the individuals of the remaining two *guṇas*. So, what happens in the state of disturbance is that the degrees of their manifestness differ. When all the three *guṇas* are of the same degree there is no formation of evolutes or aggregates. Similarly, Jains contend that when there is a proper difference in the degrees of *smigdhata* and *rukṣata* particles

71 मियुमवृत्तयश्च गुणा । सां०का० १२ ।

72 उपष्टम्भकं च न च रजः । शुद्धं वरुणकमेव तमः । सां० का० १३ ।
सन्धेयजनकम् । सारबोधिनी (सां० का० १३) । ... अथवा तमः कां सन्धेयजनकम् ।
बन्धकेन । सां०का० १३ । तत्त्वार्थप्रतिपत्तिवार्ता ५ प्रमाणवर्गः ।
बोधिनी सां० का० १३ । तिम्रत्वं विषयानुसङ्गजनकम् । अतिरिक्तप्रमाणे सारबोधिनी
सर्वाधिसिद्धि ५ ३३ ।

73 अन्त्याभिमवृत्तयः एवामन्वयनेनान्यथाप्युक्तं तन्मन्वयनेन । सां० का० १३ ।
संयोगविभाषणार्थम् । इतरेतरोपाश्रयेणोपाश्रितम् । सां० का० १३ ।
स्वस्वकातीयादुभयमातीयाभिमितेनानुपाश्रितम् । सां० का० १३ ।
व्यापारमात्रेण प्रवान्तर्णीयानुमितस्तथा । योमात्रेण ५ ३३ ।
ननु तदा प्रधानमुद्धृतत्वा एवमन्वयनेनैव । सां० का० १३ ।
प्रमाणमित्याह—गुणत्वेऽपि चेति । अथपि योमात्रेणैव प्रधानमन्वयनेनैव । सां० का० १३ ।
व्यापारमात्रेण सहकारितया प्रमाणमन्वयनेनैव । सां० का० १३ ।
२.१८ ।

by two atoms, then only they can combine and form an aggregate, but two atoms having equal degrees of *snigdhatā* and *rukṣatā* cannot combine. For the formation of aggregates *snigdhatā* and *rukṣatā* the two only being necessary the Jainas have not conceived anything corresponding to *salto*.

14 The Jainas and the Sāṅkhyas believe in the theory of *pariṇāmavāda*. The Jaina conception of *dravya* corresponds to the Sāṅkhya-Yoga conception of *dharma* and the Jaina conception of *pariyāya* corresponds to the Sāṅkhya-Yoga conception of *dharma*. *Dharma* or *dravya* means substance whereas *dharma* or *pariyāya* means mode or transformation. A substance is characterised by *ananta pariyāyas* or *dharma*s. Both believe that *ananta* mode is not completely destroyed and that *anāgata* mode is not completely non-existent. For both production is not an absolutely new phenomena. Both believe that *kārya* is potentially present in its cause before its actualisation in production.⁷⁴ In the Sāṅkhya *pariṇāmavāda* *guṇa* (quality) is not referred to. Similarly, in old Jaina *pariṇāmavāda* *guṇa* is not prominent. But it is noteworthy that the Jainas recognise only this standard of reality, whereas the Sāṅkhyas recognise two standards of reality—one for Matter and another for Spirit or Soul.

15 Jainism and the Sāṅkhya do not accept the authority of the Vedas. Both denounce the Vedic rituals which involve killing.⁷⁵ Both declare that the means that involve killing can never lead to Liberation. This is so because both are extremely fundamentalist with regard to non-killing. Both maintain that as every act of worldly enjoyment involves killing one should renounce the world and take recourse to asceticism.⁷⁶

The Sāṅkhya and Jaina opposition to the Vedas and vedic rituals, their belief in the clearest dualism of Spirit and Matter, their acceptance of plurality of souls, their denunciation of God as a creator of the world and as a dispenser of the fruits of karmas, their fundamentalist attitude towards non-Violence and their belief in karmic colours unmistakably suggest their common Pre Aryan or Non Vedic origin.

74 [सङ्ख्यारम्भणम् ।] तस्यादभ्यस्यप्रौढ्ययुक्तं सत् । तत्त्वार्थसू ५ २९ । शान्तोदितव्यपेक्ष-
मर्मातुल्यतां धर्मा । योगसूत्र ३ १४ । सां० का० ९ ।

75 इहृददानुश्रविकं स ह्यविशुद्धिप्रयतिशययुक्तं । तद्विपरीतं भ्रेयान् व्यक्ताव्यक्तज्ञविज्ञानात् ॥
सां० का० २ ।

76 मानुषद्वयं भूतानि विषययोगं संभवति । सां०त०कां० ५० । उत्तराध्ययनसूत्र
अ० २२, भाषा १४-१९ ।

ANTIPATHY TO THE RĀJASŪYA WHY ?

Ganesh Thite

The Rājasūya (ancient Indian royal consecration)¹ is one of the major sacrifices in the Vedic ritualism. Even though this sacrifice has been sometimes highly glorified, it is worthy to be noted that some times in both the Vedic as well as Purāṇic literature there appears to be some kind of antipathy towards it. Thus if one wants to know how this sacrifice has been praised highly, one may refer to the Mbh II 11 55, 62 where it is described to be "a great sacrifice (*mahākṛatu*)" (see also II 31 17, cp II 11 61- "*mahayajna*"). Elsewhere the Rājasūya is honoritologically described as "the best among the sacrifices (*kratūśreṣṭha*)" Mbh II 42, 46, IX 48 14 Cp Mbh VIII 80 23 *mahāśreṣṭha*, IX 48 13 *kratuvān*, XII 8 36 *Kratūrtama*). The other side is, however, more interesting and more worth paying attention to. Since, no earlier author, as far as I can see, has paid attention to the numerous references showing antipathy towards the Rājasūya, let me first collect them together and then try to give an explanation of this attitude.

In the Vedic literature many times Rājasūya is described to be dangerous and leading to loss of valour. Thus AV IV 8 1c, it is said, "Death attends his royal consecration (*tasya mṛtyuḥ carati rājasūyam*)". When Varuṇa was consecrated his valour went away (SB V 4 5 1, TB 18 1 1, cp. SB V 4 3 2, TMB XVIII 9 1 f). In order to avoid this fear of losing the valour of the sacrificer-king, there are numerous rites inserted in the course of Rājasūya-sacrifice. Thus MS IV 3 1, it is said that power and valour go away from him who performs the Rājasūya². Therefore, a sacrificial cake is to be offered to Indra and Agni. Then these deities furnish him with the power and valour (*ojasā vā eṣa viryena vyūddhryate yo rājasūyānābhikṛatā no viryam indrāṇi ojasivānam viryena samardhayatah*). This cake was discovered by Indra who had, after having killed Vṛtra, lost his valour and power. Indra obtained his valour back and similarly the sacrificer also

1 For the Rājasūya sacrifice in general cf. the following excellent literature:- A. Weber *Über die Königsweihe, den Rājasūya* (Abhandlungen der Königl. Preuss. Akademie der Wissenschaften zu den Berlin), Berlin, 1883, J. Gonda *Ancient Indian Kingship from the religious point of view*, (reprinted from *Numen* III and IV with addenda and index) Leiden, 1906, p. 79ff. J. C. Heesterman *Ancient Indian royal consecration*, 's Gravenhage 1957.

2. Cp Weber *Königsweihe* p. 131.

obtains his valour. Similarly MS IV 31 further says that the milk and valour go away from the performer of the R̥jasūya (*payasā vā eṣa vīryena vyrdhīyate yu r̥jasūyenābhīṣikate*). When an offering of curds is offered to Mahendra the sacrificer gets back his milk and valour. The sacrificer loses his sense-power and valour when he performs the R̥jasūya (*indriyena vā eṣa vīryena vyrdhīyate yu r̥jasūyenābhīṣikate*). But by giving the above-mentioned curds-offering, these things are also obtained back (MS IV 31). As the sacrificial fee for this offering, a linen cloth is to be given to a priest. For the performer of the R̥jasūya becomes devoid of deities. The cloth belongs to all the deities. By giving cloth one reobtains the contact with gods (*devatābhir vā eṣa vyrdhīyate yu r̥jasūyenābhīṣikate, sarvadalcatyāḥ :śaśā, śat śaśāḥ kṣaumatā dakṣiṇā devatābhirevanam samardhayati*) MS IV 31). Since power and valour go out of the sacrificer of R̥jasūya, in the R̥jasūya-sacrifice Vāṛavantiya s̥gman is to be used for getting them back. For by means of this s̥gman Indra obtained back his power and valour gone out at the time of killing Vṛtra (MS IV 49, cp TMB XVIII 113). And because the Vāṛavantiya-s̥gman is identical with the sense-power and valour, it is to be used in this sacrifice for reobtaining them, for the performer of the R̥jasūya loses them (MS IV 49). Moreover, one who performs the R̥jasūya becomes devoid of speech (*vāc*). Therefore the Yajñyājñiya s̥gman in Anuṣṭubh-metre is to be sung in the course of the R̥jasūya. For the Yajñyājñiya is identical with speech. When this s̥gman becomes sung, śap becomes put in the speech of the sacrifice (*Vācā vā eṣa vyrdhīyate yu r̥jasūyenābhīṣikate, vāṇanūṣṭubh yad anuṣṭupsu yajñyājñiyāḥ bhavaṇ vācye, aśva ratam dadhāt*) MS IV 49, cp TMB XVIII 112). At the end of the R̥jasūya, Sautramanī-offering is to be performed. The reason, again, is that the performer of the R̥jasūya becomes devoid of sense-power and valour. The Sautramanī serves as an expiation for performing the R̥jasūya and replaces the things which are lost (MS II 41).

In this way it can be clearly observed that in the Vedic literature, the R̥jasūya was considered to be a harmful sacrifice. Efforts were, however, made to pacify the evil results of this sacrifice.

But when we come across the epic and purāṇic literature we notice that the antipathy towards the R̥jasūya has become greater. Thus the Hemādri's *Ceturvargacintāmaṇi, dānakhaṇḍa* (Calcutta, 1872) p. 590 quotes Garuḍapurāṇa according to which the following sacrifices are not to be performed in the Kali-era: *Aśvamedha, Puruṣamedha, Gosava* and *R̥jasūya* (*na kalau kriyate yajño'svamedho'pi ca gosavaḥ | naramedho kṣānta nārī devarat putrasantiāh | garhitam sapākam hyetad r̥jasūyāḥ kamandaluḥ*). R̥jasūya is regarded as the root of many calamities and leading to personal as well

social disasters, particularly to wars. The Rājasūya many times becomes an object of censure on this ground. Thus for example, when Varuna performed the Rājasūya on the 'Yamunātīrtha (a ford on the river Yamuna),' he had already defeated human as well as divine heroes in the battles. But after the performance a great war between gods and Demons took place and it was destructive to all the three worlds. Having told this to Janamejaya, Vāsampāyana concludes in general that after the Rājasūya-performance a great war takes place (*yutirānāṁ nāśa tīrtha rājasūyam naṣṭipate/ pātro dīter mahābhāgo varuno vai śitaprabhuḥ* ||11|| *tatra nirjitya samagrāme mānuṣāṇḍarvātān- stathā/ varam kṛatūṁ samāyohre varunah paracrāhā* ||12|| *tas-in kṛatvate r̥te saṅgrāmah samvṛjyeta/ devānāṁ dānavānāṁ ca trailokyaṁ kṣaya āhika* ||13|| *rājasūye kṛatukṛteṣṭhe nirjite Janamejaya / jāyate sunaīṇa ghorah saṅgrāmah kṣatṛiṇaṁ prati* ||14|| Mbh IX 48 11 ff

The king Hariscandra had to suffer numerous calamities and the reason of this misfortune is as follows. The sage Viśvāmitra asked for the dakṣiṇa of the Rājasūya sacrifice and in fulfilling his demand the king had to undergo severe troublesome events (Mārkaṇḍeya-purāṇa VII 25 ff). Moreover the Rājasūya of the king Hariscandra was indirectly the cause of a great world-annihilating war between Ādi and Baka. For when Vasiṣṭha came to know that Viśvāmitra made Hariscandra suffer many pains he cursed him to be Baka (a bird connected with water). Viśvāmitra, in return, cursed Vasiṣṭha to be Ādi (another bird connected with water). The curses, of course, proved to be effective. But the dispute did not end. The two seers, now Ādi and Baka fought tremendously and their war was troublesome to the whole earth (Mārkaṇḍeya-purāṇa, VII 89 ff, IX 27).

In the Yogavasiṣṭha (III 106 1 ff) we read the story of king Lavana who was the grandson of Hariscandra. He had mentally to become a Candgla and to lead low kind of life of a Candgla. While explaining why the king Lavana had to undergo this misfortune, Vasiṣṭha tells Rāma as follows - I shall tell you how Lavana became Candgla due to his mental derangement. One's mind has to undergo good or bad result according to its own activities. Once upon a time Lavana belonging to the family of Hariscandra began to think in the following way—My grandfather performed the Rājasūya-sacrifice. I, born in his family, perform that sacrifice in my mind. Then he mentally gathered together the sacrificial materials and invited priests and became initiated. He honored sages, invoked gods, inflamed fire. In this way he performed the sacrifice, gave dakṣiṇa to the priests and at the time of evening came to awareness. Thus he performed the Rājasūya mentally (and therefore had mentally to undergo the life of a Candgla). Therefore, O Rāma, it is the mind which receives the pleasure

or pain. Yoke it therefore to good activities (Yogavasiṣṭha III 115 25 ff)³ In the Yogavasiṣṭha it is further expressly said "Those who perform the Rājasūya have to suffer calamities, full of various pains for twelve years (rājasyasya kariṣro ye ta te dāḍabāhikam / apaddukhlham prāpuvanti nānaka ra yatharatan" III 116 5)

The stories of Hirisaṇdra and Lavana indicate that the performer of the Rājasūya has personally to suffer many difficulties. But the authors of epics and Purāṇas also intend to prove that the Rājasūya leads the whole society to destruction. Therefore when anybody wants to perform the Rājasūya his well-wishers try to dissuade him from performing it. The person desirous to perform the Rājasūya is also at times aware of the evil consequences of the Rājasūya.

Thus for example in Vālmīki-Rāmāyaṇa (VII 83 5 ff) there is the following event. Rāma is desirous of performing the Rājasūya. He expresses his intention before his brothers viz. Bharata and Lakṣmaṇa. "I want to perform the Rājasūya with the help of you two. There is eternal religion in it. Only having correctly performed the Rājasūya, Mitrā, the killer of enemies became Varuṇa. Soma, the knower of religion, having performed the Rājasūya obtained fame and firm place in all the worlds." Then Bharata said to Rāma. "You are a good king taking care of the people. The welfare of the people depends upon you. Still why do you perform such a sacrifice in which destruction of the families of King on the earth is evident. All the heroic men, full of valour, will be annihilated in it. Everything is in your command. It is not proper that you may destroy the whole earth." Having listened to this speech of Bharata, Rāma became pleased and said, "I shall leave away the Rājasūya, for a wise man should not do anything that will be troublesome to people and should accept the counsel of even a small boy. Therefore I accept your opinion."

3 Yogavasiṣṭha III 115 25 ff atra te sṛṇu vakṣyāmi vṛttāntaṁ tvaṁ uttamam / lavano'sau vukṣa vatas cāṅgulāivam manobhramat ||25|| manah kaimuṣhalo'sh bhunkte śubhaṁ vāsu-bhameva vā / jasthāt buddhyase nānaka tāhūkaruṇa rāghava ||26|| hariscandrakulott-hena lapaṇa purāṇaḥ/ekam tenopavīṣṇa cintitaṁ manasā ciraṁ ||27|| pṛthamaḥ me sumakām rājasūyasya yāpakakūḥam tasya kule jātastam yaḥ / manasā mukham ||28|| tū tamcintya manasā kṛtsva sambhīranūjīḥ / rājasūyasya dhṛkṣyāṁ praviveḥ mahatīḥ ||29|| tasya cāhvaṇmūsa pūjyāmūsa saṁmanam / devānāmantīyāmūsa jvalayāmāra pṛthakam ||30|| jathecchaṁ yajamānasya manusopavānūtare / yayau saṁvatsaraḥ sāgro devatīdipapujasā ||31|| bhṛtṛbhyo dvīpāpṛtṛbhyo datvā sarvasvadakṣiṇīm / vībuddhyata dīnatvāṁte vā eva pavane nṛpaḥ ||32|| etān sa lavano rājā rājasūyamavāptavān / manavaḥ hi tasya vuktam tasya phalaṁ ca ||33|| atis cintitaṁ caran viddi bhoktāraṁ sukṣādāḥkṛtāḥ / tanninā pūvanopūre satve yojaya rāghava ||34||

4 Vālmīkī-Rāmāyaṇa VII 83 5ff jayābhyān ānubhūtibhyāṁ rājasūyaṁ anutīnam / saḥto yaḥ / am icchāmi tatra dharmaṁ, eta śāsvatāḥ ||5|| tṛivā tu rājasūyena intīraḥ satīrīnībarhataḥ /

Then Lakṣmaṇa requested him to perform the Asvamedha-sacrifice which purifies the performer from all the sins. Here it is worth noting that the Rājāsūya is regarded as destroyer of the kingly families. Moreover Rāma describes Soma as the knower of religion and mentions his performance of the Rājāsūya while praising the Rājāsūya.

In Padmapurāṇa (V 34 153 ff) the same discussion takes place. In this text also Rāma praises the Rājāsūya by saying that Soma, the knower of religion, obtained name and position and Mitra obtained Varunahood by means of it⁵. In this text also Bharata blames the Rājāsūya as the destroyer of all the beings. But the Padmapurāṇa differs from the Vṛjīṁkt-Rāmāyana because in the Padmapurāṇa Bharata uses the example of Soma's Rājāsūya in proving that this sacrifice is dangerous to all. He says "After having performed the Rājāsūya, Soma took away Tārā, wife of Bṛhaspati and this sinful act led to a great war of stars in which many gods and demons were ruined. In war that followed the Rājāsūya-sacrifice performed by Varuṇa many aquatic creatures like fishes and tortoises were killed. The Ādi-Baka war was a consequence of Rājāsūya performed by the king Hariscandra and there all the worlds were annihilated. Thus the Rājāsūya leads all the creatures on the earth as well as in the heaven to death. Therefore think of the safety of the beings." Then Rāma agreed with Bharata and declared his decision not to perform the Rājāsūya.⁶

suhṛtena suvajñena varuṇatamapūṅgamat ||6|| somasca rājāsūyena | vā dharmaya
dharmaṁ || prapṛtāscā sarvaloke | vā kṛtāḥ sthānāḥ ca śivātām ||7|| asmuṇṇakam jagadbhaya-
cintyatām | tan mayā saha | hitam eṣyati yuktam ca pravatam vaktumarkata ||8|| (Then
Bharata says to Rāma "You are a good king" and then adds - *sa tvamevānandakam yaj-
ñamāharatāsi katham nṛpa || prithivyaṁ rājāṇāṁ ānāḥ viśvā yatra dījyate ||13|| prithivyāṁ
ye ca puruṣā rājāṇaṁ paṇḍurānūgatāḥ | sarveṣāṁ bhavāt | tatra saṁkṣayaḥ sarvāṅgaḥ ||14||
sarvāṁ puruṣāṁ rṇḍāḥ guṇair atulavikrama | prithivyaṁ nārhaḥ haṁsaḥ vāc | hi tava varṇaḥ
||15|| bharatasya tu tadā iḍyam aruṣṇīṣṭamāyāṁ yathā | Praharṣamātulak leḍha rāmaḥ
satyaparākramaḥ ||16|| Then Rāma said - *evyadasmadabhiprāyādrājāsūyit kṛtāḥ kamatā
| nivaritāṁsi dharmāṇā tava suvāhyena ca ||19|| kṛpāḥ dīkṣam karmāṇaḥ kṛtāḥ
vleakṣaḥ || bālīnāḥ subhūṁ vikṣam grāhyam lakṣmaṇapūṅga | tasmācchīḥ noma | vā vāc
sādhuyuktāṁ mahābala ||20||**

5 Rāma says to Bharata and Lakṣmaṇa - *||17|| hi rājāsūyena soma dharmena dharmat
||15|| prapṛtāḥ vāc | vā lokesu kṛtāḥ sthānāṁ anuśatām | ||17|| ta rājāsūyena mitrā
satṛunibharṇaḥ ||154|| suhṛtena suvāñhena varuṇatamapūṅgaḥ ||155|| Padmapurāṇa
V 34 153 ff*

6 Bharata says to Rāma - *prajñāḥ pṛthivyaṁ rājāṇāṁ pañjāṁsi | vā mahāmatā | prithivyaṁ gati-
bhūṁsi | premāṇīṣṭha rāghava ||15 || evaṁ vidhātūṁ yajñāṁsi | dharmāḥ | parameṣṭha | prithivyaṁ
sarvabhūṁtāṁ viśvā dījyate yataḥ ||159|| aruṣṇīṣṭha rājāsūyāḥ somasya namoḥ parame-
ṣṭhaḥ | yajñāṁsi | yajñāḥ yuddham saṁgrāme | rājāṇāṁ ||160|| tārā bhṛgusṭer bhāryā | hye so-
mena kṛmāḥ | | tatra yuddham mahad vṛttāḥ devadāṣaṇuṣam ||161|| varuṇasya kṛtāḥ
ghore saṁgrāme matsyukacchapaḥ | nṛpāḥ rājāsūyāḥ sarve kṛpāḥ | jalecchapaḥ ||162|| haris-
candraḥ yajñāṁsi rājāsūyasya rāghava | āḍībākaḥ mahadyuddham sarvalokāḥ rāṇāṁ ||*

We get in the above mentioned discussion from the Padmapurāṇa a reference to the performance of Rājāsūya by Soma as an example of all destructiveness of the Rājāsūya. This story of Soma's Rājāsūya and its subsequent events is also found in some other Purāṇa-texts. Thus in the Vāyupurāṇa (90 22 ff) it is told that Soma, after having obtained a big kingdom, performed the Rājāsūya. In that sacrifice various gods performed the duties of the priests. Thus Hiraṇyagarbha was the udgātr, Brahmā was the brahman and the lord Viṣṇu was the Sadasya. The sacrificer, viz. Soma was surrounded by the great seers like Sanatkumara etc. He gave the three worlds to the priests as dakṣiṇa. Then Siva, Kubu, Vāpura, Pustī, Prabhu, Vasu, Kīrti, Dhṛti and Lakṣmī (having left their own husbands came to him and) served him. After the Avabhṛtha-bath at the end of the sacrifice Soma began to shine in all the directions. Having obtained the glory which cannot be obtained easily and which was worthy to be praised even by the seers, Soma lost his conscience and abandoned all the moral. Then he took away the wife of Bṛhaspati, named Tārā and that was the cause of a great war. (Cp. Agnipurāṇa 274 2 ff, Matsyapurāṇa 23 23 ff, Padmapurāṇa V 12 19 ff, Viṣṇupurāṇa IV 6 7 ff, Bhagavatapurāṇa IX 14 4 ff) Mbh IX 42 39 f and IX 50 1 we get a reference to the Rājāsūya-performance of Soma and to the war of gods with the demons. But here no mention of the story of Tārā is to be found.

The kings used to hesitate to perform the Rājāsūya as they were aware of the evil consequences of it. For this we may give the following example of Yudhiṣṭhira. Yudhiṣṭhira once asked Ngrada "Having what done, Harisandra obtained great fame and became a competitor of Indra"? Then Ngrada said, "Harisandra was a valourous king. He conquered all the other kings. Thus he became superior to all of them. Having won the whole earth he performed Rājāsūya, the great sacrifice. Then he became glorious. The kings who perform this sacrifice, they enjoy along with Mahendra"

*divyānāṃ pāṭhivānāṃ ca rājāsūye dhṛmāḥ kṛyāḥ ||164|| sa tvaṃ puruṣaśārdūla buddhyā
somaśūya pāṭhiva | prānānāṃ cintaya subhāṃ pūṛvā-daṃ dharmān samīcara ||165||
Then Śi Rāca said prīto sīmi tava dharmajña vākyenānena satruhaṇ | nīvartitā rājāsūyān
matuṣe dharmavaiśala ||166|| Padmapurāṇa V 94 158 ff*

- 7 Vāyupurāṇa 90 22 ff—*sa tat prapya mahadrājyaṃ somaḥ somavatāṃ prabhūḥ | samājaṇe
rājāsūyam sahasrasatadakṣiṇam ||22|| hiraṇyagarbhāscodgātā brahmā brahmalvameyivān |
sadasyastarā bhagavān harirūrjāyamaḥ prabhūḥ|sanatkumārāpramukhaḥ| śāyāt brahmar-
jibhā vīśakḥ||23||dakṣiṇāmadadāt somaḥ tṛṇ lokaṃ itī naḥ| sṛitām|tebhyaḥ|brahmar|smukhye-
bhyaḥ|sadasyebhīḥ|ca vai divyāḥ||24||itāḥ|stīṇ|ca kulāscatīva vapuḥ| puṣṭiḥ| prabhā vasuḥ|
kīrtiḥ| dhṛtiḥ| ca lakṣmī|ca nava devyāḥ| śījevīre ||25|| prāpyāvabhṛtām| avagraḥ| sarva
deva|apūjitaḥ| atirājyātīrjendro| dāvadhātāpāyad| dīśaḥ ||26|| tadā| tatprāpya| dāṣṭṛpā-
maivayam| ṛṣiśaṅkṛtām | sa| vibhramamātīr| viprā| vīṇayā|vīṇayāḥ|ataḥ ||27|| bṛhaspatēḥ
nā| vai| bhāryāḥ| tīrṇā| nāmā| yasavīṇinī | jahāra| sahasā| sarvāṇāvamatyāṅgīrjīṣṭām ||28||*

(Mbh II 11 49 ff) Then Ngrada conveyed the message of Paṇḍu to Yudhiṣṭhira (Mbh II 11 65 ff) "You are able to win the earth. The brothers are under your control, therefore perform the Rājasūya." Having told the message, Ngrada requested Yudhiṣṭhira to fulfil the desire of his father. Ngrada accepts that the Rājasūya is full of many calamities. The Brahmarakṣasas who are desirous of destroying the sacrifice create defects in the sacrifice (*bahuvighnasca nṛpate kṛatūreṣa smṛto mahān/chudrāṇyatra hi śāṁkhaṇṇi yajñaghṇā brahmarakṣasāḥ* //68//). Again, he says, a war, annihilating all the earth takes place after this sacrifice. Something that leads to annihilation happens in this sacrifice (*yuddham ca prsthagamanak pṛthivīkṣayakarakam/kiñchideva mṛttam ca bhavatyatra kṣayāvaham* //69//). Ngrada warns Yudhiṣṭhira to perform the Rājasūya only after having taken into the consideration the grave consequences of it. Then he gives benedictions to Yudhiṣṭhira and goes out.

Then (II 12 1 ff) Yudhiṣṭhira began to think about the Rājasūya and became puzzled. He became attracted to the Rājasūya looking at the other worlds obtained by the ancient kings especially by Hariscandra with the help of the Rājasūya. Then he discussed the matter with his advisers and they strongly recommended the performance of the Rājasūya. But Yudhiṣṭhira, still hesitating, consulted his ministers and brothers again and again. They then said, "A king desires to get the complete empire by that sacrifice because a king goes to the state of Varuṇa-hood by means of it (*yenābhīkṣito nṛpatir varuṇaṁ guṇam tcechall/tena rājāpi saṁ kṛtamev samrāj-guṇam abhīkṣati* //11//). It is a right time for you to perform the Rājasūya, for you now deserve the empire (*tava samrājguṇārhasya bhavataḥ kṛtsnendana / rājāsūyasya samayah manyante suhṛdastava* //12//). All the spoon-offerings and all the sacrifices are included in this sacrifice. At the end of this sacrifice, there is the consecration and this sacrifice, on account of it is called "all conquering" one. You are powerful, O king! and we are in your control. Decide therefore to perform the Rājasūya". The seers like Dhamaṁya, Dvaipāyana etc. also were of the opinion that Yudhiṣṭhira should perform the Rājasūya. Then he invited Kṛṇa and said to him, "The king who is able to do everything, who is worshipped everywhere and who is the lord of all, he can obtain the Rājasūya (*yasmān sarvāṇa sambhvaṇi yajña sarvāṇa pūjate / yajña sarvatoaro rāja rājāsūyam sa vmdati* //36//). Advise me, therefore, whether I should perform the Rājasūya or not." Then Kṛṇa told him, "You are completely deserving to perform the Rājasūya (II 13.1). But it is essential to win the kings like Jarasandha before performing it. Until

8 Mbh II 12 14- *darśitomaṁpādāya sarvān yaj prāṇate kṛatūn / abhīkṣam ca yajāṇa sarvajit tena cojyate* // cp. ŚB V 2.3.9, *sarvān aya yajāṁkṛatūn sarvāṇa sarvā iṣṭiṁ darśitomaṁ yaj rājāsūyena yajate*, cp. also ŚB V 2.3.10 / 5.4.14, 5.10 11,

Jarṣandha is living you cannot obtain the Rājāsūya according to my opinion (n tu bhayān jarṣandhe jīvamāne mahābala[r]ajāsūyasāvayā prāptum eṣa rājan matir mama" // Mbh II 13 61) When afterwards Kṛṣṇa describes the power of Jarṣandha, Yuddhiṣṭhira again feels that he should not perform the Rājāsūya (samvāsān rocaṣe sādhu kārjāsūya janārdana[prati]hanti mano nū'dya rājāsūvo durāsadaḥ" // II 15 5) Then, however, Yuddhiṣṭhira and his brothers decided to defeat Jarṣandha and became successful in the task. Jarṣandha was killed in the battle. Many kings were liberated from the imprisonment of Jarṣandha and Kṛṣṇa made them agree to cooperate in the Rājāsūya which was about to be performed by Yuddhiṣṭhira (II 22 35 ff). Similarly Arjuna, Bhīma etc went out for victory over all the directions (dig gava-II 23 9 ff) and brought a large amount of wealth having conquered many kings. Then Yuddhiṣṭhira performed the Rājāsūya (II 30 28 ff, cp for all this story Bhāgavatapurāṇa X 74 3 ff). At the time of this sacrifice Yuddhiṣṭhira offered worship to Kṛṣṇa and then Śiṣupāla became angry. This event ended in the death of Śiṣupāla.

The famous Bhāratiya war between the Kauravas and Pāṇḍavas must be judged to be the result of this Rājāsūya sacrifice only. For, having seen the successful accomplishment of the Rājāsūya and the wealthiness of Yuddhiṣṭhira, Duryodhana became very much disturbed (II 43 1 ff, see II 43 12 ff, *aprahṣṭena manasā rājāsūye mahākṛatau[prekṣya tām adbhutam yādhim jagama yajāsābhayaṁ* //12// *pāṇḍavair[pramaitasya dhyānagāṇāsya gacchataḥ] duryodhanasya nripateḥ pāpā matirajāyata* //13// *pārthān sumanaso dṛṣṭva pāṇḍivāmsa talānugān | kṛṣṇaḥ cāpi hitam lokamākumāraṁ kurūdvaḥ* //14// *mahimānāṁ param cāpi pāṇḍavānāṁ mahātmanāṁ[duryodhana dhātaraṣṭro* *u aruḥ samaprayata* //15//). Sakuni asked him the cause of his disturbedness. Then he replied— "I am burning, as it were, after having seen that the whole earth has been conquered by valour of missiles of Arjuna, and is under the control of Yuddhiṣṭhira and that Yuddhiṣṭhira has successfully accomplished the Rājāsūya performance. Kṛṣṇa could kill Śiṣupāla only because of the valour of the Pāṇḍavas. Various kings paid tribute to Yuddhiṣṭhira by offering him jewels. I am being burnt by anger. Let me enter into fire or swallow poison or drown myself in the water. I cannot live now. Who, being a powerful man and seeing the success of the enemy and defeat of oneself can bear it? I am tolerating such a wealth of the enemy and therefore I am neither a man nor a woman nor a eunuch. For I can tolerate such a wealth of the enemy. Is there any man like me who

9 Cp Agnipurāṇa XII 18 *muḥ dīpāḥ pāṇḍavāḥ tu rājyaṁ cakre yuddhiṣṭhiraḥ | bahusvarnāḥ rājāṁśuḥ na seke tad suyodhanaḥ* // cp also Bhāgavatapurāṇa X 75 32 *ekadāntaḥpura tvaṁ vākyā duryodhanaḥ arjunaḥ | atapad rājāsūyasya mahitrāḥ cūcnyatmanāḥ* // See further, Bhāgavatapurāṇa V 74,53

will not be angry after having seen the rule over the earth, so much weakly and that kind of sacrifice? But I am alone and cannot rob away that kingly glory I have no helper I am, therefore, thinking of suicide. After having seen the stainless glory of Yudhiṣṭhira I feel that 'luck prevails valour is useless. Some years ago I tried to destroy him, but he crossed over all the calamities. Therefore, it appears to me that the luck is superior to all and valour is useless. For the sons of Dhṛtarāṣṭra are continuously at loss and the sons of Pṛthivī are continuously getting profit'¹⁰. Then Sakuni advises him to invite Yudhiṣṭhira to play dice (II 44 18).

Duryodhana describes his mental disturbance created by the Rājasūya-performance of Yudhiṣṭhira before Dhṛtarāṣṭra also. He first narrates how lofty the Rājasūya sacrifice was and how Yudhiṣṭhira received various presents from different kings. Then he adds "Yudhiṣṭhira was shining like Harisandra. How do you, then O Dhṛtarāṣṭra, feel that my life is worth living? (*yathātimatram kaunteyaś sūrya paramayā yutah/rājasūyamaspṛśvān harisandra iva prabhuh* ||22|| *etān dṛṣṭva śrīyam pṛthivī harisandre yathā vibho/katham nu jīvān bhṛyo mama paśyasi bhārata*" ||23|| Mbh II.49 22 ff.). As is well known, Duryodhana accepts the advice given by Sakuni and the dice-play takes place. Pāṇdavas lose everything in that play. They go to exile. And when they return, the famous world-annihilating war occurs.

It can be here rightly surmised that the root-cause of the Bhṛatara-war was the Rājasūya-performance of Yudhiṣṭhira. At first Yudhiṣṭhira was hesitating to perform. It because he was aware of the future calamities

10 Mbh II 43 19 ff. — *dr̥ṣṭvemañ pṛthivīm kṛtsmān yudhiṣṭhiravastuṣṭam* ||18|| *jānmatraprasa*
ṭṭapena iverāśvasya mahātmanah ||19|| *tam ca yajñān tathābhūtan dṛṣṭvā pṛthivyau*
mātula/yathā śakrasyā devaḥ tathābhūtan mahād̥yute ||20|| *amarasva svaṃpurnā dahya-*
māno divānśam/sucakrāgame kṛle suṣṭe toyamivāpakam ||21|| *paśya sātvasamukhyam*
śiṣupālān nīpātītān | *na ca tatra pumānāṣṭi kaścitsasya padānagāḥ* ||22|| *dakṣyamānā*
hi rājānāḥ pūṇḍratottana vahnināḥ/antavantaṃtavo'parādhaḥ tam ko hi tam śaṃsa-
marhati ||23|| *śrūḍena na tai karma tathāyuktān mahat kṛtām* | *śiddhān ca pāṇḍavā-*
nāṣṭi pratāpēna mahātmanām ||24|| *tathā hi ratnāryādāya vīrtiśānī nṛpā nṛpaṇi/apa-*
nāṣṭi śhanti kaunteyān vālsya iva karapradāḥ ||25|| *śrīyam tathāvidmān dṛṣṭvā jvalanmān*
pṛthivāve | *amarajavastamāpāno dahya hamatathocitāḥ* ||26|| *vahamāna pravakṣyāmi*
bhakti/aiśyāmi vā vijānāpā vāpi pravakṣyāmi na hi śakṣyāmi jīvān ||27|| *ko hi*
nāma pumān loke mārgaśyāt/sattvarān | *sapānānnyādāyato dṛṣṭvā kāmānāmanā*
eva ca ||28|| *so'ham na sṛṣṭi na cūpyasṛṣṭi na punāmāpūmānagāḥ* ||29|| *ānā*
tādṛśān śrīyamāgātān ||29|| *śvavaraivān pṛthivyāḥ ca vasmāstātān ca tādṛśān/yajñān ca*
tādṛśān dṛṣṭvā mādṛśāḥ ko na sahjvare ||30|| *asaktāścalike evāhaḥ śāntāścalike*
nṛpaariyam | *sahjyānśca na paśyāmi tena mṛtyuṃ vicintaye* ||31|| *dāṛṇava paraḥ*
manye paṇḍuśan tu nīrathakam | *dṛṣṭvā kṛtsmān sūbhṛtān śrīyam tathābhūtan tathā*
||32|| kṛto jāno mayā pūryam/vitāṣṭe tasya sūbhṛtāḥ tacca sarvamatikṛtasya na vīdhu-
psvīva pañkajam ||33|| *tena dātvān paraḥ manye paṇḍuśan tu nīrathakam* | *dṛṣṭvā*
hi kṛyante pṛthivā vardhanti nityaśān ||34||

which would arise from the performance of the Rājasūya. My surmise viz the root-cause of the Bhṛatara-war is in the Rājasūya-performance has a direct support even in the Mbh and Harivamśa. Thus Dhṛtarāṣṭra says to Saṁjaya, "I abandoned the hope for any victory after having heard that Paṇḍavas conquered all the kings by means of their power and performed great sacrifice viz the Rājasūya (*yadābrahman diglave pāṇḍuputrair asikṛtān bhūmipāṇān prasahya/mahākṛtūm rājasūyam kṛtām ca tadā nāśamse vijayāya saṁjaya*||Mbh I 38*) The dialogue between Janamejaya and Vyāsa occurring at the Harivamśa III 2 14 ff is also very instructive in this respect. Janamejaya says, "It is my frank opinion that Rājasūya must be regarded as the root-cause of the annihilation of the Kurus. I consider the Rājasūya to have come into existence for the sake of war only, for ksatriyas are killed due to it. In the ancient times Soma performed the Rājasūya and then there was a great war of stars. When it was performed by Varuna, then a war between the gods and Asuras took place and all the beings were ruined due to that war. Hariscandra performed the Rājasūya and then there was a war between Ādi and Baka and this war too was all-killing. Next, Yudhiṣṭhira performed the Rājasūya. Then why didn't you oppose the performance of such a sacrifice?"

Thus we saw above how Yudhiṣṭhira was hesitating to perform the Rājasūya, how discussions took place, how Duryodhana became angry after having seen the Rājasūya performance, and how the Kauravas and Paṇḍavas played dice and how ultimately, there was an annihilating war. When Duryodhana obtained kingdom by means of dice-play, he also desired to perform the Rājasūya. Then again discussions arose. Even after getting the kingdom of Yudhiṣṭhira, Duryodhana was not satisfied. He remained always disturbed. Once he said to Karna, "I covet the Rājasūya-performance of Yudhiṣṭhira. Fulfil my desire, O Karna (*rājasūyam paṇḍavasya dṛṣṭvā kṛatuvaram tadā/nama spṛha samutpannā tām sampādaya śūcaja*||" Mbh III 241 19). Karna then encouraged him to perform the Rājasūya in the following words, "All the kings are now at your command O great king. Let the best priests be invited, let the materials of the sacrifice be collected in the right manner (*...lavādyā pṛthivīpālā vasyāḥ sarve nṛpottamā*||20||*ahuyantām dvijaśreṣṭhāḥ sambhārāṁca yathāvidhi*||*sambhṛīyan tāḥ kurusreṣṭhā vajropakaranāni ca*||21|| *baḥcannapūnasahyuktāḥ susanīddha-guṇānī*||*tāḥ pravartatāḥ mahāyajnaśtāvapī bharaṭṛṣabha*||23|| Mbh III 241 20 ff). Duryodhana's Purohita, however, opposed to the idea of Rājasūya by saying, "It is not possible to perform that great sacrifice (viz, the Rājasūya) until Yudhiṣṭhira is alive. Similarly your father Dhṛtarāṣṭra is also still living. Therefore it is wrong to perform the Rājasūya. But there is another sacrifice equivalent to the Rājasūya. Please listen unto me. Let all the kings who pay tax to you should offer gold to you, then let

a plough be prepared out of that gold and then let the sacrificial ground be ploughed by means of that plough Let then the sacrifice with ample food and well fashioned one be performed on that ground in right manner This Vaisnava-sacrifice is worthy to be performed by the great persons, Nobody except the ancient Viṣṇu has performed this sacrifice This great sacrifice competes with the Rājāsūya sacrifice We will like this sacrifice and you will be profited by this sacrifice Moreover this sacrifice will creat no problems Your desire will be fulfilled " (Mbh III 241 26 ff)

Then Duryodhana performed the Vaisnava-sacrifice (Mbh III 242,4 ff) Many persons praised it, but some said to him "This sacrifice was not like the sacrifice performed by Yudhiṣṭhira This sacrifice is not even as much as the sixteenth part of that sacrifice " Then Karna said to Duryodhana, "Luckily this sacrifice has been well performed I shall honour you when you will perform the Rājāsūya after having killed the Pāṇḍavas " Duryodhana agreed with it and again began to think of the Rājāsūya He then asked his friends, "when shall I, after having killed the Pāṇḍavas, be able to perform that great and wealthy sacrifice ? " (Mbh III, 243 3 ff) Thus we observe that the performance of Rājāsūya done by Yudhiṣṭhira was so disturbing to Duryodhana that he was always thinking of performing it and for that he wanted to kill the Pāṇḍavas Thus the once performed Rājāsūya kept the fire of anger in Duryodhana always burning The result of all this was the great Bhāratya war

If we recapitulate the position of epics and Purāṇas in connection of the Rājāsūya, we can conclude that these texts were antagonistic towards the Rājāsūya-performance From the stories of Soma and Lavana we know that the performer of the Rājāsūya loses his conscience and indulges himself in some mean activities Rama does not perform the Rājāsūya being afraid of the world-annihilation He prefers the Aivamedha sacrifice Yudhiṣṭhira's attitude towards the Rājāsūya was also lurking one But Kṛṣṇa encourages him to perform it and he performs But the dreadful results which followed it, justify the lurking attitude Duryodhana, too, wanted to perform the Rājāsūya but was opposed to do so He, instead, performed the Vaisnava-sacrifice Thus the epics and purāṇas express antipathy towards the Rājāsūya It is now a problem viz why there is antipathy towards the Rājāsūya To try to solve this problem let us turn to the vedic literature where we get description and explanation of the vedic ritual

From the vedic texts we come to know that the aim of the Rājāsūya was to assert one's being a king Thus ŚB V I 1.12, 13, we read, "one,

verily, becomes king by performing the R̥jasūya (*rāja vai r̥jasūyeneṣṭiā bhavati*)” Sometimes it is said, “He, verily, kills Vṛtra (‘Opposition’ personified) who gets consecrated by means of the R̥jasūya (*vṛtram vā eṣa hanti* or *r̥jasūyenaḥhiṣṇate*” MS IV 31, 4, cp TB XVIII 111) The sacrificer, on the other hand, makes some of the important personalities holding the political, official posts favourable to him. Thus there are the Ratnahavīras (jewel-offerings),¹¹ which are offered in the houses of the Commander of the army, Purohita, Headman of the village etc. By offering these offering the sacrificer makes them his own, and non-violating (*am sukām anapahramyam kurute*) (SB V 31.1 ff.)

After the Devasu offerings are offered, the Adhvaryu touches the right arm of the sacrificer and says, “Quicken him O gods to be unrivalled (*ī am devāḥ asapatnam suvadhyam*” VS IX 40). While explaining this formula, the SB V 3312 says, “Quicken him, “O gods, to be unrivalled”, he thereby says, ‘Quicken him, “O gods, to be without an enemy’ – ‘For chiefdom, for great lordship, in this there is nothing obscure—‘for man—rule’ – ‘for the ruling of men’ he thereby says (*īnam devāḥ asapatnam suva dhvam, īnam devāḥ abhrāṭṛyaḥ suvadhyam ityevaitadāha, mahate kṣtrāya mahate jyaṣṭhyāya iti nātra tirohitamīṣṭi, mahate jānarājyaḥ iti mahate janādām rājyaṭyetyevaitadāha*)” Thus here a prayer is made to gods to make the king devoid of enemies for the sake of great kingdom. Similarly the Adhvaryu further says to the people in general – “This man O ye (people), is your king. Some is the king of us Brahmanas” (SB V 3312). Thus the R̥jasūya sacrifice, it seems, was to be performed for the sake of asserting and declaring the kingship.

Before performing the R̥jasūya, the king used to conquer many other kings.¹² The Prayujām havīṃś (for the description of which see Kātyāy. XV 911 ff) seem to be ritually symbolizing the kingly expedition for victory. While giving the significance ŚB V 521 says that the sacrificer by means of these offerings yokes the seasons as it were and then these seasons, having been yoked, carry the sacrificer. Further, SB V 523, it is said, “*yatha ślire yuktā prāñca aprāvṛṣam yāvūhi tu*” & “*īrūn yunkte ta enam ścāṭṭavo yuktāḥ prāñcaḥ aprāvṛṣam vahanti*” & *sar* & *pravuktān aprāvṛṣam anucaranī*” Thus to offer the first six out of the

11 For *Ratnahavīra* see TS I 86 TB I 73, Mṛ II 65-6, IV 38-9 KS XV 4, ŚB V 311 ff. Baudhāy. XII 4 Ap. XVIII 1012 ff. Kātyāy. XIII 441 ff. Kātyāy. XV 910.

12 Thus for example the king Bhagratia got victory over many kings. He performed the Prayujām for eight times. But he tells to Brahmanas that his obtainment of heaven was not due to that deed—Mbh. XIII 106-13. *Yuyāṇa nṛpathe sarvān mahabhrātṛvā* & *tū aṭṭa u abhāvā vājusūbhyaḥ mīcā tenāhamāgataḥ*]]

twelve Prayujām havīṃsī is like going on an expedition having yoked the chariots in the spring, until the rainy season comes. Further, to offer the next six Prayujām havīṃsī is to come back, as it were, at the time of rainy season (*yathā punarāvarteran vārṣikam abhi* ŚB V 5.2.4). The Kurupañcāla people used to say, "The seasons being yoked, verily, carry us. We march after the yoked seasons. They said like this because their kings were performers of the Rājasūya" (ŚB V 4.2.5 - *taddha smatol kurupañcāla ahuk ṛtavo nā asmān yukta vahanti rītūn prayuktān anucarāma jadejām rājāno rajasūyayajīna āsuh*)¹³. Thus expeditions and invasions are included in the Rājasūya-ritual in a symbolical way. The actual expeditions etc. must be taking place before the ritual of the sacrifice. We have already mentioned the expeditions made by Pāṇḍavas before the performance of the Yudhishthira's Rājasūya. Thus there are expeditions before the Rājasūya-performance and therefore there is a danger of annihilation in the war. The epic and puranic texts, therefore, oppose the Rājasūya-performance.

But now a question will naturally arise - What is then the difference between the danger of the Aśvamedha and that of the Rājasūya? For before the Aśvamedha sacrifice also there are expeditions¹⁴, there are battles, there are annihilations. But no objection is raised against the Aśvamedha from this point of view. On the contrary in the case of Rāma, Bharata advised him not to perform the Rājasūya and prescribed the Aśvamedha before the performance of which many battles did take place. Thus it is not merely the battles which make the thinkers oppose to the Rājasūya. Then, what is it? The epic, puranic and vedic texts have not raised this question at all. They naturally have no answer to it. Now let me try to give a possible answer.

One of the very interesting peculiarity of the Rājasūya sacrifice is that in the ritual of this sacrifice the king's relative (presumably a younger brother) has to take an expressly lower position and to perform some self-insulting activities. Thus when the king is being consecrated one of the persons who have to make the king consecrated is the king's relative (ŚB V 3.5.12, Kātyāyana XV 5.30). After the consecration is over, there is a symbolical expedition and the sacrificing king ritually wins the cows of his own relative. Thus, towards the north of the Āhavanīya-fire one hundred or more cows of the king's relative are placed (ŚB V 4.3.1). The king is equipped with arms etc. as if he were going on an expedition. He has now to win those cows. ŚB V 4.3.2 gives the reason why cows are to be won. Thus according to it, when Varuṇa was consecrated his valour departed from him,

13. For the expedition in the Rājasūya see Weber *Königsweihe*, p. 58, 95, 96 ff.

14. Cf. e.g. Jaiminiya-Aśvamedha I 50ff.

he found it in cattle. Therefore one has to win cows. For the sake of winning them, a chariot is to be taken down from the stand. For whatever turns away from the warrior, that he overtakes with his chariot. At the time of taking down the chariot, one says, '*indrasya vajro'si*' thou art Indra's thunderbolt' (VS X 21) (SB V 4 3 4). When horses are yoked to the chariot, the first, right horse is to be goaded with the words "*maruṭāṃ prasārena jaya* (conquer thou by the impulse of the Maruts)" (VS X. 21) (SB V 4 3 5). Then the sacrificer-king takes his chariot towards the cows and steps it in the midst of the cows (SB V 4 3 9). Then he touches a cow with the end of the bow with the words, "*saṃindriyena jñānīmāḥ kurvaṃ māḥ* (together with the sense-power, I conquer them, I seize them)" (VS X. 21). Commenting on this, the ŚB V 4 3.10 says "The cows are identical with the sense-power, valour. It is the sense-power, valour, that he thereby takes to himself." Thus the sacrificer wins symbolically the cows of his own relative (cf also Kṛtyās XV 6 12 ff). ŚB V 4 3 11 explains why the cows that are to be won are of one's own relative. "Now as to why he stops amidst the cows of his relative, whatever is tending away from a man be it either fame or anything else, that passes over to his relative foremost of all, that sense-power, valour, he now takes again from his relative to himself, that is why he stops amidst the cows of his relative (*adyat svasya goṣṭhyacchait yadvaḥ pūṣat parāḥ bhavati yato vā kīcid vā svān havyāḥ tā pratamāṃ vyabhyatikramati, tā svādēvātāṃ indriyāṃ śrīṃ punarātman dhatte*). In this way the one's own relative is thought here to be one's foremost enemy. Therefore the ritual texts teach to overpower one's own relative.

Of course in the ritual itself the sacrificer overpowers his relative only symbolically. The real overpowering, it may be assumed, must be taking place before the ritual. But in order to give sacredness to that victory, this rite might have been included in the ritual of the Rājāsuya. Therefore, after the cows are symbolically conquered, as many or more cows are returned to the relative. "For assuredly, he, the sacrificer, is not capable of a cruel deed, but cruelly indeed he acts when he says, "I conquer them, I seize them" and thus that is without cruelty, this is why, in return, he presents to him just as many (cows) or more (*tasyaitanmūrīr vā bhūyaśr vā pratadāti, na vā eṣa kṛurakarmane bhavati yadyajamāṇaḥ, krūrāmiṣa vā etat karoti yadāha jñānīmāḥ kurvaṃ māḥ iti, tathā hāsyaitadakṛūrāṃ kṛtām bhavati*" SB V 4 3 12).

In Latyginasrautasūtra IX 1 14-22, this rite has been described in the following way, "Weak relatives, along with their possessions are to be brought together. At the time of offering the dakṣiṇas, these (relatives) are to be plundered. He shoots arrows towards them. They (the relatives) bring them (arrows) back, saying, "Be victorious, O King." The one third

of their possessions is to be given to the priests, one third to those who perform *prasarpanam* at the time of *Dāsapeya*, and one third should be returned to them only. He should also give villages to them. Even though they are *ksatriyas*, they will not deserve consecration henceforth (*abalanasya jñātin savitānāhareyah* 14 *tān jiniyād dakṣiṇavelayām* 15 *īkṣiki-calbhyo'* syet 16 *tāmsta eva pratyāhareyur vijayasva rājanniti* 17 *tejān vitta-sya īṣṭivamṣṭivagbhyo dadyāt* 18 *dāsapeya' nuprasrptibhyastṛiṇām* 19. *seṣam tebhya eva pratyutsrjet* 20 *grāmānebhyo pi dadyāt* 21 *rājanāste syur ata ārdhvam anabhikṣeyān* 22)

In the Rājāsya-sacrifice there is one rite for making the brother of the sacrificer less powerful than the sacrificer. In this rite a *brāhmaṇa* or the *Adhvaryu* or the *Purohita* hands over a wooden sword (*sphya-*) to the sacrificer-king. He thereby makes the sacrificer less powerful than himself. "A king who is less powerful than a *brāhmaṇa*, is more powerful than his enemy (*yo vai rājā brāhmaṇād abalīyān amutrebhio ca sa baliyān bhavati*" ŚB V 4 4 15). Then the king hands the wooden sword over to his brother with the words "*indrasya vajro'si tena me raddhya*, thou art Indra's thunderbolt, therewith serve me" VS X 28). Thereby the king makes his brother to be weaker than himself (SB V 4 4 4 16, cf. Kātyāṣṭhī XV 12 12).

MS IV 3 7 mentions a rite in the course of the Rājāsya, for making the sacrificer's relatives his followers. Thus after the *Trīṣamvakti* offering, one should offer offerings to *Vaiśvānara* and *Varuṇa*. "Agni *Vaiśvāsara* is identical with the year, seasons are his own relatives. The consecrated (king sacrificer) becomes their king. Among the gods, *Varuṇa* is the consecrated. Both of these (*Vaiśvānara* and *Varuṇa*) are the lords of instigation. They instigate him (the sacrificer). As many there are relatives of the sacrificer, all of them become the followers of the sacrificer. Gods are the followers of *Varuṇa*. As many relatives there are, the *Adhvaryu* makes them all followers and non-disputers (*yāvanta evāsya svāstīśāmanī anūkanaviśdīnah karoti*)"

Thus the king sacrificer, before performing the Rājāsya subdues all and in the performance of the Rājāsya subdues his relatives¹⁵ also in a ritualistic way. He also makes them his followers and tries to assert his kingship. But this kingship is at the cost of other relatives who also might have claims for being kings. But not only the kingship is robbed from them, it is also ritually denied to them even in the future (see especially Lātyāṣṭhī IX 1 22). They naturally would feel insulted. They would naturally

15. For the work of the king's relative in the Rājāsya see Weber *Königsweihe*, p. 51, 56, 132.

remain disturbed in the mind and would wait for an opportunity to revolt. Thus there remains constant possibility of war between a brother and brother. And when an actual war takes place as for instance in the case of Yudhiṣṭhira and Duryodhana, the whole family will then be destroyed. Therefore instead of performing the Rājasūya immediately after having come to throne and creating enemies in one's own family, the king should rather try to expand the kingdom and perform the Aśvamedha (see for example the story of Rāma mentioned above). Or the king should perform some other sacrifice like Vajnavas sacrifice (see e.g. the Duryodhana's story, in which he is advised to perform the Vaiṣṇava-sacrifice which of course could not be a sufficient substitute of the Rājasūya). This seems, in my opinion, the reasoning behind the antipathy towards the Rājasūya.

The main points in this paper may be repeated in the following way

1 The Vedic literature prescribes the Rājasūya for asserting one's kingship.

2 Even though in the Vedic literature and in the later literature, this sacrifice has been praised as a great sacrifice, in both of these literatures it is also described to be dangerous to oneself and to all the people in general. The later literature regards it as the root cause of war in particular and of all the evil disasters in general.

(3) In both the Rājasūya and Aśvamedha there is a possibility of wars. But in the ritual of the Rājasūya the sacrificer treats his own relatives and members of family in an insulting manner. They are ritually denied any chance of being kings even in the future. Thus the Rājasūya causes inner struggles which would lead to ruin of the sacrificer's whole family and of his own people.

A RECENT STUDY OF BHAGAVATSŪTRA REVIEWED

K K Dixit

Prof Jozef Deleu, the Belgian scholar specialising in Jaina studies, has recently brought out a full-fledged study of the Jaina canonical text *Vijāḥapannatti* (better known as *Bhagavatsūtra* or simply *Bhagavati*)¹ The status and character of *Bhagavati* being what they are the students of Jainism cannot thank the author enough for his painstaking labours. The author, taught by Schubring, well realizes the enormity of the task awaiting one specializing in *Bhagavati*, a text bristling with difficulties of all sorts. This, however, has not prevented Prof Deleu from attempting his utmost to do justice to that rather modest part of the task which he has chosen to fulfil in the present case. His book is divided into two main parts—one an Introduction (pp 17-69) where certain important problems concerning the composition of *Bhagavati* are dealt with, the other the main body (pp 71-315) where the contents of *Bhagavati* are presented in a summary form. In connection with the latter the chapter division and sub-division into *Satakas* and *Uddelakas* has been retained as in the original but the passages within an *Uddelaka* have been re-grouped so as to facilitate the exhibition of inter-connections that obtain between consecutive passages, (as we shall see such exhibition of inter connections is a major achievement of Prof Deleu's present study). And frequently enough a summary of contents is supplied with notes emphasizing points that need emphasis. To undertake a critical appreciation of all this is the purpose of the present note.

It will be conducive to a better appreciation of Prof Deleu's performance if a few words are first independently said about the status and character of *Bhagavati*. *Bhagavati* belongs to that most fundamental division of the Jaina canon which is designated '*Anga*' and is of the form of a group of twelve texts (including the long lost *Dr̥ṣṭiṇḍa*). And among the *Anga*-texts *Bhagavati* alone is of the form of a huge collection of passages where Jaina positions on the most diverse—and more or less important—theoretical questions have been laid down and defended. Now the very fact that *Bhagavati* has been included among the *Anga*-texts would argue the relative antiquity of its contents but the surmise is further strengthened by the fact that so many of its passages exhibit marked

¹ Jozef Deleu *Vijāḥapannatti (Bhagavati)* a Ghent University publication of the year 1970

archaisms—of form or of content. Of course, even *Bhagavati* includes passages which, on the basis of their form or of their content, prove to be relatively modern. To make matters worse, in the first 20 *satakas* which form the bulk of the text (they covering 800 out of the 980 pages of the edition published along with Abhayadeva's commentary) the relatively ancient and the relatively modern passages stand forming a hopeless tangle, as for the last 21 *satakas*, they are made up of passages that are in almost all cases relatively modern.

In this background it should be easy to realize the importance of the three questions sought to be solved by Prof. Deleu in his Introduction, viz.

- (1) Are the *satakas* 21-41 (minus 25) a later accretion?
- (2) Is the *sataka* 25 a later accretion?
- (3) What is the characterizing speciality of the *satakas* 1-20?

Obviously, these questions have been thus formulated because Schubring (following a hint of Weber) had argued that the *satakas* 1-20 constitute the original kernel of *Bhagavati* and that the *sataka* 25 well goes with them while the rest of the *satakas* 21-41 are a later accretion. As for the *satakas* 21-41 (minus 25), they were divided by Schubring into the following sub-groups: 21-23, 24, 26-29, 30, 31-32, 33, 34, 35-40, 41. All these later *satakas* discuss one question (rather series of closely related questions) each—each of them discussing its question in connection with several types of being, these types being different for different *satakas* but there also being cases when several *satakas* share the same 'series of being-types'. It can be seen that Schubring collects several *satakas* in the same sub-group when the questions discussed by them are somehow inter-related (not, say, when they happen to speak of the same series of being-types). Prof. Deleu simply reports Schubring and then goes on to supply his own answer to his first, second and third questions. As we have seen, his first question relates to the *satakas* 21-41 (minus 25). For arguing that these *satakas* are a late accretion his grounds are two viz. (1) 'their uniform contents', and (2) the uniform structure of their dialogue, Goyama invariably questioning Mahāvira in the Guṇasīlāya sanctuary near Rayagiri' (p. 19). Of these the first ground amounts to saying that each of these *satakas* discusses but one question, a consideration which was also somehow present at the back of Schubring's calculation and which, taken by itself, is not adequate to prove the relatively modern character of the *satakas* in question, and the second ground does not amount to much, for the circumstantial setting of a *Bhagavati* dialogue is essentially a matter of literary mannerism and has little connection with the contents of this dialogue. Prof. Deleu thus fails convincingly to argue that the *satakas* in question are relatively modern. He however says certain more things about

the content of these *satakas* and let us see if they help us in deciding the point at issue

As was noted earlier, the *satakas* 21-41 (minus 25) have been divided by Schnur into sub-groups and in doing so he has been guided by the consideration of similarity which the contents of two consecutive *satakas* might possibly exhibit. Something of the same sort is done by Prof Deleu. Thus he feels that the *satakas* 21-23 deal with the topic of rebirth, the first three with this topic as applied to certain particular vegetal types of being the last with it as applied to all the types of being (p. 20). As a matter of fact, the *satakas* 21-23 discuss thirty-three general questions in connection with certain particular vegetal types of being and it is a sheer accident that the first two questions here ask as to what being types and in what manner are possibly born in the midst of the vegetal types in question, the third as to what happens in case members depart from the midst of these vegetal types, (subsequently too, two or three questions deal with the problem of rebirth). Be that as it may really strange is Prof Deleu's characterization of the *satakas* 26-41 as 'an application of the Jaina method of quaternary arithmetic to the enormous doctrinal field of rebirth' (p. 20). Since the doctrinal field of rebirth is so enormous one might plausibly say that all the *satakas* in question (perhaps, barring 30) have something to do with some aspect or other of this field, but to say that is not to say anything much significant. And as for the application of the Jaina method of quaternary arithmetic Prof Deleu himself concedes that it is absent in the *satakas* 26-30 and again in 33-34. By way of explaining the anomaly he suggests that *satakas* 33-34 since they say something about the one-sensed beings, have been prefixed to the *sataka* 35 where quaternary arithmetic is applied to the case of the one-sensed beings, and as regards the *satakas* 26-30 he feels that they 'may have been conceived as a suitable introduction to the whole' (p. 22). The whole explanation is as clear as mud. But what is most disturbing is the circumstance that even in the *satakas* 31-32 and 33-41 the 'application of quaternary arithmetic' is perhaps the least significant part of the discussion. Thus in these *satakas* when a question is raised in connection with the members of a being type numbering *krta*, *treṣṭā*, *dvāpara* or *kali*—whether 'small', 'big' or 'general'—then barring trivial exceptions the answer that is given is absolutely the same as would have been given in case the question was raised in connection with these members as such (not in connection with them as numbering this much or that).

The fact of the matter is that the *Bhāṣya* and *satakas* 21-41 (minus 25) have been composed chiefly with an eye on their formal structure—not on their contents. For, in the course of historical development there took

place within the Jaina camp a maturization of systematic thought and the process took one special turn. Thus the Jaina authors would often formulate a list of items and would pose questions and offer answers to them in terms of these items. In the simplest case the question would be asked about these items themselves, in a relatively more complex case the question would be asked whether a being—a being in general or one belonging to this or that type—is or is not characterized by this or that item and if it is then in what precise form, in the most complex case the question would be asked whether a being—a being in general or one belonging to this or that type—as characterized by this or that item does or does not satisfy a given description. An illustration of the first type is a list that repeatedly occurs in *Bhagavati* on p. 80b, on p. 95b, and as part of a bigger list on p. 571a. In the first case the question is whether it can be said about any two items taken at random that one precedes the other, in the second case it is whether this or that item is heavy or light or neither-heavy-nor-light, in the third case it is whether this or that item is or is not possessed of a colour, taste, smell, touch. An illustration of the second type is the list that occurs on p. 508b, here it is asked about several types of vegetal being whether they are or are not characterized by the 33 items of the list in question and if they are then in what precise form. An illustration of the third type are the two lists that occur on p. 596a, here it is asked as to how many hellish beings characterized by the items of the lists in question can be born simultaneously [All these illustrative lists are going to be used by us in some connection or other]. The following is a catalogue of the most important of the other such lists occurring in *Bhagavati*:

- | | |
|-------------|-------------------------|
| (1) p. 68b | (6) p. 762a (also 773b) |
| (2) p. 257b | (7) p. 770b |
| (3) p. 260a | (8) p. 772b |
| (4) p. 345b | (9) p. 790b |
| (5) p. 731b | |

The noteworthy point is that in almost all these cases there appears—either in the original text itself or in Abhayadeva's commentary—a summarizing verse enumerating the items of the list concerned, a procedure aimed not only at facilitating the memorization of the passages in question but also at emphasizing the importance attached to the presently reviewed process of list-formation. That importance was certainly attached to this process becomes clearly evident from the perusal of the *Bhagavati śālokas* 21–41 (minus 25). All these *śālokas* without an exception discuss this question or that in terms of a pre-formulated list of items. Not only that, there are also *śālokas* that share the same 'list of items' and they ought to be

grouped together—even in case their contents happen to be sharply different. Viewed thus the whole lot gets divided into the following sub-groups

- | | |
|-------------|------------|
| (i) 21-23 | (v) 33-34 |
| (ii) 24 | (vi) 35-40 |
| (iii) 26-30 | (vii) 41 |
| (iv) 31-32 | |

This is the same division as that proposed by Schubring but with two exceptions. Thus Schubring detaches the *śataka* 30 from the group 26-29—presumably on the ground that the two are sharply different in contents, similarly, he detaches the *śatakas* 33 and 34 from each other—again, presumably on the very same ground. But in view of what has already been said the differences in question will have to be ignored, for it is rather a strong point of a 'list of items' that it can be used to handle questions which sharply differ in contents.

Perhaps, it needs no arguing that discussing questions in terms of a pre-formulated list of items is a relatively late phase in the progress of systematic thought. On this ground, not only are the *Bhagavati śatakas* 21-41 (minus 25) proved to be relatively modern but so also are those earlier catalogued passages which occur somewhere in the *śatakas* 1-20 and which make use of this or that list of items. However, in the *Bhagavati śatakas* 21-41 (minus 25) the process of list-formulation itself appears in a rather advanced form and that would prove that these *śatakas* are in any case particularly modern. This aspect of the situation deserves special consideration.

That discussions conducted in terms of a pre-formulated list of items represents a relatively late phase in the progress of systematic thought might be easily granted, but that taken by itself will not prove much. For it is just possible that these discussions are the outcome of some wayward tendency exhibited by some stray group of Jaina theoreticians at some obscure period of history. So what has to be proved is that these discussions are possessed of some serious significance for the history of Jaina theoretical speculation. Fortunately, that can be proved and as follows. The Jaina theoreticians of the classical period, particularly the Karma specialists among them—that is, those who have composed special treatises devoted to the doctrine of Karma—had got ready with them a standard list of 14 items—technically called *mārgaśāsthanas* (= points of investigation)—in terms of which they would discuss questions of all sorts,

The items are as follows

- | | |
|--|----------------------|
| (1) <i>gati</i> (life-species of four types) | (8) <i>samyaktva</i> |
| (2) <i>indriya</i> | (9) <i>jñāna</i> |
| (3) <i>kāya</i> | (10) <i>darśana</i> |
| (4) <i>yoga</i> | (11) <i>samyama</i> |
| (5) <i>veda</i> | (12) <i>aharaka</i> |
| (6) <i>kaṣāva</i> | (13) <i>sañjñā</i> |
| (7) <i>lesyā</i> | (14) <i>bhavya</i> |

Of these, most items exclusively pertain to the mental sphere while things pertaining to the bodily sphere are said in connection with the items 1-4 and 12. And these items have been made use of in two ways, viz (1) by asking as to whether a being is or is not characterised by this item or that and if it is then in what precise form, and (2) by asking as to whether a being characterised by this or that item satisfies a particular description (which description might possibly be fairly complicated). Now the *Bhagavati* 'lists of items' earlier catalogued are also mostly an amalgam of the items pertaining to the mental sphere and those pertaining to the bodily sphere, and as we have seen these lists too have been made use of in the just mentioned two ways [The list that repeatedly occurs on pp 80b, 95b, 571a is an exception on both these counts. For firstly, it includes not only such items as pertain to the mental and bodily spheres but also such as pertain to the cosmographic and ontological spheres, and secondly, in connection with it questions have been asked about the concerned items themselves. Perhaps, here we have one example of a wayward tendency exhibited by some stray group of Jaina theoreticians at some obscure period of history]. The conclusion is inescapable—at least it is very plausible to conclude—that the *Bhagavati* passages containing the lists under consideration are representative of that process of groping which ultimately led to the establishment of the classical doctrine of *mārgaśiḥnas*.

Viewed in this back-ground the *Bhagavati śatakas* 21-23 and 24 are found to be employing a list of items in essentially the same manner in which it has been employed in the earlier *śatakas*. As a matter of fact, the *śatakas* 21-23 simply reproduce without any change the discussion contained on p 508b (=the *uddeśakas* 1-8 of the *śataka* 11). What happens is that the same discussion which in the earlier passage is connected with one vegetal type of being has been connected with certain other such types in the *śatakas* 21-23, but since all the vegetal types whatsoever stand in practically the same relation to the concerned list of items these later *śatakas* have practically nothing to add to what has already been said.

In that earlier passage As for the *śataka* 24, it certainly has its own list of items and the being-types taken into consideration by it are designated in a fairly complicated manner, but so far as the essence of the matter is concerned this *śataka* stands on the same footing as the *śatakas* 21-23. For here too it is asked about certain being-types whether they are or are not characterized by the items of the list concerned and if they are then in what precise form. Therefore, one might plausibly maintain that the material contained in the *Bhagvats śatakas* 21-23 as well as 24 can well be transferred to the earlier *śatakas*. Of course, in those *śatakas* this material will have to be attributed to a relatively modern sub-stratum but since such a sub-stratum is already present there in these *śatakas* the transfer will create no special problem. The case is different with the material contained in the *śatakas* 26-41. For in these *śatakas* an attempt is invariably made to work out a list of items where two sub-lists of simple items are joined to a third sub-list of such compound items as are got by combining one item of the first sub-list with one of the second. Thus suppose one sub-list consists of the items p, q, r (the total number of items being m) and another consists of the items a, b, c (the total number of items being n), then the third sub-list will consist of the items $a\text{-cum-}p, a\text{-cum-}q, a\text{-cum-}r, b\text{-cum-}p, b\text{-cum-}q, b\text{-cum-}r, c\text{-cum-}p, c\text{-cum-}q, c\text{-cum-}r$ (the total number of items being mn i.e. m -multiplied-by- n). Logically speaking, the sub-list with compound items is practically redundant, for if we know (say) how a being behaves as characterized by p and also how it behaves as characterized by a , then it is automatically known how it will behave as characterized by $p\text{-cum-}a$. But this circumstance did not prevent the Jaina authors of the *śatakas* in question from working out lists containing a sub-list of compound items. However, the fact that in those *śatakas* use has been made of such lists is not apparent on the face of it, so let us consider them one by one — rather group by group. [On the basis of the identity of their formal structure the *śatakas* 26-30 are found to constitute one group, 31-32 another group, 33-34 a third group, 35-40 a fourth group, 41 a fifth group]

I

In the *śatakas* 26-30 there are two sub-lists with 11 and 10 items respectively. The first yields the number of clauses in an *uddeshaka* — this number being 12 (i.e. $1 + 11$), the second the number of *uddeshakam* themselves — this number being 11 (i.e. $1 + 10$). Here in each case a unit is added to the number of items because the case of a being 'as such' is to be considered before considering the cases of it 'as characterized by

an item of the given list.' [A simple employment of the two sub-lists in question—that is, their employment as independent lists in connection with one and the same question—occurs on p. 596a (i.e. the first *uddetaka* of the *śatakas* 13). A comparison of that with their present employment will give an idea of how inflated the latter is.]

II

In the *śatakas* 31–32 a sub-list of 3 items is straightaway combined with a sub-list of 6 items and the combination yields the number of *uddetakas*—this number being 28 [i.e. $(1+3) \times (1+6)$]

III

In the *śatakas* 33–34 the manner of the *śatakas* 31–32 is followed for combining a sub-list of 3 items with one of 2 items and the combination yields the number of *avāntara śatakas*—this number being 12 [i.e. $(1+3) \times (1+2)$]. (Here the first sub-list is the same as the first sub-list of the *śatakas* 31–32, the second a selection out of the second sub-list of those *śatakas*). And the number of *uddetakas* is given by the second sub-list of the *śatakas* 26–30—this number being 11 [i.e. $1+10$]. (Here a minor noteworthy point is that 4 out of 12 *avāntara śatakas* have only 9 *uddetakas*, the circumstance yielding the remaining two *uddetakas* being an impossibility in their case.)

IV

In the *śatakas* 35–40 the number of *avāntara śatakas*—i.e. 12—is obtained in the same manner as in the *śatakas* 33–34—the one exception being the *śataka* 40 where, on account of the first sub-list having 6 items rather than 3, this number is 21 [i.e. $(1+6) \times (1+2)$] rather than 12 [i.e. $(1+3) \times (1+2)$]. And the number of *uddetakas* in an *avāntaraśataka* is yielded by a new sub-list of 10 items—this number being 11 [i.e. $1+10$].

V

In the *śataka* 41 the manner of the *śatakas* 31–32 is followed for combining a sub-list of 6 items with another of 6 items and the combination yields the number of *uddetakas* per species—this number being 49 [i.e. $(1+6) \times (1+6)$]. (Here the first sub-list is an extended version of the first sub-list of the *śatakas* 31–32, the second sub-list the same as the second sub-list of these *śatakas*). And since the number of species is 4 the total number of *uddetakas* is 196 [i.e. 4×49].

Viewed thus the *śatakas* 26–41 might seem to possess an imposing structure indeed. But much of it, since it has to do with those well nigh

redundant compound items of the lists concerned, is pretty hollow. Moreover the questions raised in these *śāntakas* are such that even in connection with the simple items the answers that are yielded are in most cases the same as would have been yielded if these were not taken into account. [The same can be said about the numeral qualifications that are ascribed to the concerned being-types in the *śāntakas* 31-32 and 35-41. That is to say, in this connection too the answers that are yielded are in most cases the same as would have been yielded if these numeral qualifications were not taken into account. Hence our misgivings about Prof. Deleu's thesis that the ascription of these numeral qualifications—the application of the *Jāna* method of quaternary arithmetic as he calls it—is the characterizing speciality of the *śāntakas* in question]. All this becomes evident enough when it is noted that the *śāntakas* 26-41 which are 16 out of the total 41 cover hardly 55 out of the total 980 pages of the text. The conclusion ought to be that these *śāntakas* are more of the nature of 'exercises in a particular methodology' than of the nature of the elaboration of a particular content.

The features of the *śāntakas* 26-41 that are here being emphasized Prof. Deleu too has noticed though in his own way. Thus he remarks: "The sub divisions show clearly that XXVI-XLI have been conceived as a whole by itself the sub-sāya-subdivision of XXXIII-XL and the uddesa-subdivision of XLI follow the uddesa-subdivision of XXXI-XXXII, and the uddesa-subdivision of XXXIII-XXXIV follows that of XXVI-XXX". (p. 22). But instead of drawing any far-reaching conclusion from all this Prof. Deleu rather counsels caution. 'This does not mean', he says, 'that this whole has been built up of one piece', (ibid). Prof. Deleu's fear seems to be that somebody might come out with the suggestion that these *śāntakas* are all from the pen of one author, a fear which he seeks to dispel by pointing out that the application of quaternary arithmetic is absent in the *śāntakas* 26-30 and 33-34 [Then he goes on to offer his own explanation of this absence, an explanation we have already considered]. As a matter of fact, what needs to be surmised is just this that the *śāntakas* 26-41 are from the pen of authors who share certain typical methodological tendencies. Not that the problems discussed by these authors are altogether devoid of interest, but they are here used merely as pretexts for giving vent to the methodological tendencies in question. As for the authorship of these *śāntakas* it is quite possible that someone wrote more than one out of them but it is equally possible that each of them was written by a different person, the point is not much important.

Then we come to Prof. Deleu's second question which relates to the *śāntaka* 25 and asks whether it too is a later accretion. Schubring had maintained that this *śāntaka* well goes with the *śāntakas* 1-20 which are original

and so might itself be original. On this question Prof Deleu is of two minds but he is more inclined to disagree with Schubring. His discussion of the problem brings to light certain aspects of his understanding as to the criteria for judging the originality or otherwise of a *Bhāgavat* passage.

As a matter of fact, the *śataka* 25 chiefly consists of two long-sustained systematic expositions—one pertaining to ontology, the other pertaining to ethics. In the former copious information is conveyed about the substances (*dravyas*) of all sorts (i.e. of the sorts posited by Jaina Ontology), about their constituent units (*pradeśa*), about the configuration (*samsthāna*) exhibited by physical bodies, about the lines (*śreni*) encompassing the world and the not-world. In this connection numeral calculations are undertaken frequently where use is made both of the numbers *samkhyāta*, *asamkhyāta* and *ananta* and of the numbers *kṛta*, *treta*, *dvāpara* and *kālī*. In the part containing the systematic exposition pertaining to ethics three topics are treated one by one, viz. *nirgranthas* (=monks) of five types, *samyatas* (=the self-disciplined ones) of five types, *tapas* (=penance) of two types. The *śataka* closes with a brief treatment of certain problems related to rebirth and it begins with certain discussions of a rather miscellaneous nature.

This much information about the contents of the *śataka* 25 should enable us to evaluate Prof Deleu's pronouncements regarding it. (i) Thus about the passages containing a systematic exposition of those ethical topics he says 'they present all the characteristic features of a secondary *pañnatti*' (p. 23). By a secondary *pañnatti* he understands the later *Upāṅga* texts like *Prajñāpana*, *Juabhigama*, *Jambudīpaprājñapti*, *Sūryaprajñapti* and his idea is that the *Bhāgavat* passages in question contain as systematic an exposition as any of these texts. He is correct. Certainly, even earlier there occur in *Bhāgavat* passages that contain a systematic exposition of an ethical topic but so far as systematic character is concerned the *Bhāgavat* passage in question definitely surpasses these earlier passages. (ii) Prof Deleu's remarks about the passages containing an exposition of those ontological topics is less apt. For he describes them as 'dealing with two topics (*śeṣhi* and *jumma*) that will play a leading role in XXXI seqq' (ibid). As a matter of fact, *śreni* and *yugma* (the numbers *kṛta*, *treta*, *dvāpara* and *kālī*) are but two of the so many ontological topics discussed in the passages in question. And as regards the *śataka* 31 etc.—rather as regards the *śatakas* 26–41—we have already seen that they are noted not so much for any of their contents as for their method. The concept of *yugma* plays a minor role in the discussions of the *śatakas* 31–32 and 35–41 while the concept of *śreni* plays an important role in the discussions of the *śataka* 34, but that is almost all to it, that is to say, these concepts just happen

to be involved in the discussions of these later *śālokas*. In passing let it also be noted that in connection with the present exposition of ontological topics *Prajñāpanā* has been referred to several times, but this text has no use whatsoever for the concept of *yugma*, the conclusion is inescapable that this concept had attracted the attention of an early generation of Jaina theoreticians but had been abandoned by the later ones. (iii) Prof Deleu's observation regarding that concluding portion of the *śāloka* which touches upon the problem of rebirth is also not enlightening enough. Thus he says, '8-12 clearly introduce XXXI seqq' (ibid). As a matter of fact, the *uddeśāka* 8 raises a few questions about the mode of rebirth and the subject of its enquiry is 'a soul as such', in the *uddeśākas* 9-12 the same enquiry has been mechanically repeated for 'a soul that is *bhavya*', 'a soul that is *abhavya*', 'a soul that is *saṃyagdr̥ṣṭi*', 'a soul that is *mithyadr̥ṣṭi*'—'mechanically' because in relation to the questions raised a soul as characterized in these four ways cannot behave in a fashion different from a soul as such. This is a good example of four redundant enquiries superadded to a significant one. In the *śāloka* 31 a similar performance is staged on an even bigger scale. For here too certain questions pertaining to rebirth have been raised (one important question being repeated from the *śāloka* 25). And the subject of inquiry here are first 'the hellish beings numbering *kṛta*, *treṭā*, *dvāpara*, *kālī*' and then the same beings as characterized by the 27 items of a pre-formulated list. It can easily be seen that the answers that are here given to the questions raised are identical in the case of all the numbers and all the items considered, (a trivial exception is the question about the number of beings purveyed, for this number is *kṛta* in the case of the beings numbering *kṛta*, *treṭā* in the case of those numbering *treṭā*, and so on and so forth—an obvious tautology). Thus what has happened is that the relatively simple inquiry of the *uddeśākas* 8-12 of the *śāloka* 25 has inspired the author of the *śāloka* 31 to conduct a similar enquiry in terms of a pre-formulated list of items [Such relationships obtain in the case of other later *śālokas* as well. For example, the content of the *śāloka* 26 has its clue in the *uddeśāka* 8 of the *śāloka* 8 (p. 383 b)—just as its form has its clue in the first *uddeśāka* of the *śāloka* 13 (p. 596a). Thus here too the later *śāloka* simply makes use of the contents of an earlier *śāloka*—and it does so in the interests of a particular methodology being worked out]. (iv) Lastly, we consider Prof Deleu's estimate of the miscellaneous discussions occurring towards the beginning of the *śāloka* 25. [Prof Deleu here brackets together the *uddeśākas* 1, 2 and 5. But as a matter of fact, the *uddeśākas* 2 and 5 are a well planned part of the ontological discussion that also covers the *uddeśākas* 3 and 4]. The fact that the passages in question are miscellaneous in character—'composite' as he calls them—makes Prof Deleu incline to group them with the early *śālokas* 1-20, an inclination

which is further strengthened on discovering that here as in those early *śāstakas* references are made to the texts like *Prajñāpāra* and *Jīvābhigama*. But since these passages do not exhibit stylistic variations of the early *śāstakas* Prof Deleu becomes hesitant and then surmising that the references to *Prajñāpāra* and *Jīvābhigama* might be a later interpolation he gets ready to grant that these passages are a later accretion. As can be seen, Prof Deleu's whole position heavily depends on the considerations related to style. Thus finding these passages to exhibit two stylistic tendencies—viz to be 'composite' and to refer to other texts—he is inclined to group them with the earlier *śāstakas* while finding them to lack certain other stylistic tendencies he is inclined to treat them as a later accretion. The procedure is considerably vulnerable, for decisive in this connection ought to be the considerations related to content. For example, one passage in the first *uddēśaka* of the *śāstaka* 25 (p 842b) speaks of 14 types of being. But these 14 being types are unknown even to a text as late as *Prajñāpāra*, on the other hand, under the title '*jīvaśāsthanas*' they are well known to the classical Jaina authors, particularly the Karma-specialists among them. Under these circumstances it should be only natural to think that the passage in question is a later interpolation in *Bhagavati*. Be that as it may, in order to do full justice to Prof Deleu's present argumentation it must also be considered how he answers his third question which relates to the *śāstakas* 1-20.

As was noted in the beginning Prof Deleu's third question is 'what is the characterizing speciality of the *śāstakas* 1-20?' By way of answering this question Prof Deleu has done two things viz

(i) To classify passages into types taking into consideration their stylistic peculiarities—of which five have been pin-pointed. Thus we have in all the following five types of passages

- (1) Ordinary dialogues
- (2) Dialogues narrating episodes (abbreviated as E)
- (3) Dialogues referring to the rival views (abbreviated as A)
- (4) Dialogues referring to other texts (abbreviated as R)
- (5) Non-dialogue passages (abbreviated as ND)

(ii) To discover the principles that were possibly followed while arranging the passages into *uddēśakas*, the *uddēśakas* into *śāstakas*, the *śāstakas* into the total text

In connection with both a good amount of solid research work has been done. Let us consider them one by one.

(1)

Bhagavati is essentially a record of the theoretical speculations undertaken by several generations of Jain thinkers—all considerably ancient. Hence it is most desirable that the *Bhagavati* passages be divided into those narrating episodes and those dealing with the problems of theory in a rather pure form. For it is not at once easy to get at the theoretical considerations underlying the narration of an episode. Prof. Deleu, by collecting in one group the entire lot of *Bhagavati* episodes, facilitates the task of studying them in a connected form. Also helpful is his sub-division of these episodes into what he calls 'conversion stories' and what he calls 'stories about gods'. Of course, the two sub-divisions are not wholly unrelated, for a Jain convert is most likely to be a god in his next birth while a god is most likely to have been a Jain convert in his past birth. As such both the subdivisions of episodes are aimed at glorifying the Jain creed and it is the task of a researcher to point out as to what aspect of this creed is brought to light in this episode or that. Prof. Deleu's introductory analysis of these episodes should serve as a good starting point for fruitful research work in this direction.

Then there remain the passages which deal with the problems of theory in a rather pure form. Here a fundamental subdivision should be made between the dialogues referring to other texts and the remaining passages. In connection with the former there arises the important question as to what is signified by certain *Bhagavati* passages thus referring to other texts. Prof. Deleu has made a complete text-wise catalogue of these reference dialogues, in each case indicating the precise location of a dialogue within the body of *Bhagavati*. But he has not thought it proper to ask as to when and why these reference dialogues were at all composed. As we shall see, the question is most crucial and remains to be raised.

Lastly, there remain the ordinary dialogues, the dialogues referring to the rival views and the non-dialogue passages. No line of serious theoretical significance divides these three groups, though specific points of minor significance might be noted in connection with each. For example, Prof. Deleu has discovered that a good number of non-dialogue passages are such as also occur in *Siddhantasūtra* and it might be an interesting query whether the rival views considered in *Bhagavati* were actually upheld by any group of Indian theoreticians. But seen in a proper perspective such points are after all minor points. All this has to be said because the three groups of *Bhagavati* passages in question are possessed of a most serious significance and among them the most important and also the most bulky is the first group. And what is rather important is what is common to

these three groups—viz their pre-occupation with an examination from the Jaina standpoint of certain more or less important theoretical questions. One has a feeling that Prof Deleu tends to emphasize what is peculiar to each of these groups rather than what is common to them all. In any case, an assessment has to be made of what Prof Deleu contributes towards an understanding of these three most important groups of *Bhagavati* passages. Prof Deleu himself makes no over-all evaluation of the contents of these three groups of passages—not, of course, of *Bhagavati* as a whole. Maybe he feels that the time has not yet come for making such an evaluation. For in most cases there is so little continuity of contents between one *Bhagavati* passage and one that follows that all attempt at evaluating the contents of the text as a whole turns out to be a frustrating experience. And yet what Prof Deleu himself has done should facilitate such evaluation on the part of the future students of *Bhagavati*. Even so, what he has done has to be examined with a view to guessing as to what his evaluation of the whole text is likely to be, in other words, it is necessary to make a critical assessment of Prof Deleu's summary analysis of the contents of *Bhagavati* (occasionally supplemented by his own explanatory notes), an analysis that constitutes the main body of his present study. However, before that is done let us cast a glance at the last thing—a very important thing—that Prof Deleu has done in the course of his introduction, viz. his surmising the possible causes that led to the present arrangement of the *Bhagavati* passages into *uddeśakas*, of the *uddeśakas* into *śāntakas*, and of the *śāntakas* into the total text.

(ii)

On the face of it, the *Bhagavati* arrangement of passages into *uddeśakas* seems to be most disorderly possible. And since no single author could have composed such a huge mass of passages so loosely connected with one another the surmise was natural that here we have before us a case of some traditionally received material indiscriminately reproduced in the form of the present text by some tradition-bound and dull editor or group of editors. After Prof Deleu's study the situation undergoes an interesting change. Of course, Prof Deleu too concedes that a logical interconnection between the consecutive passages is hardly ever present here, (he even goes to the extent of hinting (p 45, footnote 53) that in case such an interconnection is actually observed anywhere then it ought to be treated as being a result of some interpolation). But on his showing two types of extraneous connection are a frequent enough occurrence within the body of *Bhagavati*, they may be designated 'association of ideas' and 'association of sounds'. The presence of both these types of extraneous connection in the Jaina canonical texts was first

noticed by Schubring who made a special study of them as occurring in *Ācārāṅgasūtra* (I *Srutaskandha*), Prof. Deleu's study of them as occurring in *Bhagavati* is a mighty step in the same direction. Illustrations of both are quoted by Prof. Deleu in his Introduction but stray illustrations might not convince a skeptical reader. What is needed is a careful study of the Conspectus given at the end of this Introduction and taking note of all the relevant cases Prof. Deleu has been able to discover. Then Prof. Deleu has detected on his own certain types of editorial workmanship. Thus he finds that at places a passage serves as an Introduction or as a conclusion to a group of passages, at places a passage recalls ('recurs to' is Prof. Deleu's phrase) an earlier occurring passage, at places two passages enframe the intervening group of passages, at places two passages are found situated in a parallel position. Of these too, all the cases Prof. Deleu has been able to discover are taken note of in the Conspectus. Again, Prof. Deleu has drawn an empirical deduction to the effect that certain topics are usually found towards the beginning of a *śataka*, certain others towards the end of a *śataka*. He makes a catalogue of such topics and takes note of them at due places in the Conspectus. Lastly, Prof. Deleu points out that "at least one group of texts was ordered according to the numerical series 'one, two, three,' and at one time this series most probably went on in the immediately following texts" (p. 51). What these texts are is mentioned and they are taken note of at due places in Conspectus. All this makes Prof. Deleu's Conspectus a really thrilling document. Only let us not exaggerate its importance. For a close perusal of this Conspectus should convince one that the editors of *Bhagavati* had a rather strange notion of an editor's job. And even if several generations of editors have worked on this text they are all proved to have shared a broadly similar mentality. Take one example. The passages which are of the form of a bare reference to other texts like *Prajāpāna* etc. could not have been composed earlier than the composition of these texts themselves which are all of a more or less late origin. And yet Prof. Deleu's Conspectus clearly shows that the occurrence of these reference passages in the text is governed by the same consideration as that of other passages. Similarly, the occurrence of the passages which on independent grounds are proved to be of a late origin is governed by the same considerations as that of the passages of a contrary nature. So, Prof. Deleu's Conspectus serves one great negative purpose in that it convinces one that the things it brings to light are of no direct value to one seeking to work out a chronological stratification of the *Bhagavati* passages. Perhaps, it is not accidental that in the main body of Prof. Deleu's work—that is in the part containing a summary analysis of the *Bhagavati* (occasionally accompanied by explanatory notes)—the problems pertaining to the historical evaluation of Jaina doctrines are raised almost

never. However, even this part has got its own merits and so by way of concluding let us make a critical evaluation of it as well.

Some 240 pages of Prof Deleu's book provide us with a neat summary of the contents of *Bhagavati*. In this connection the chapter division and sub-division into *śatakas* and *uddeśākas* has been followed as in the original but the passages within an *uddeśāka* have been re-grouped by Prof Deleu himself.

In the case of the later *śatakas* 21-41 Prof Deleu's analysis makes possible a clear comprehension of the concerned formal structures and as we have seen, in these *śatakas* it is these formal structures that matter most, in addition, this analysis also enables one to grasp the essentials of the contents concerned for whatever they are worth. Hence the reader must be really thankful to Prof Deleu so far as the latter's performance in connection with these small but significant later *śatakas* of *Bhagavati* is concerned. The case is somewhat different with the early *śatakas* 1-20. In the case of these *śatakas* the consideration of contents is the chief consideration even if the consideration of formal structure is not entirely negligible. But towards these contents Prof Deleu adopts an attitude that is essentially unhistorical—virtually as unhistorical as that of the medieval commentator Abhayadeva. Thus it often happens that even when Prof. Deleu understands a passage correctly he fails to emphasize points that should interest a historical minded student, and as is natural with all men there are cases when the learned professor simply misunderstands a passage—often repeating the folly of a Schubring or an Abhayadeva. Let us cite examples.

(1) The phrase *kriyayā spr̥ṣṭāḥ* is of frequent occurrence in *Bhagavati*. Abhayadeva always equates it with *karmanā spr̥ṣṭāḥ* and translates it as 'touched by the karmic physical particles'. An unhistorical minded medieval Jaina scholar could not behave otherwise. But as a matter of fact the phrase *kriyayā spr̥ṣṭāḥ* has its historical roots in the primitive man's understanding according to which a criminal act gets hold of the agent and retains hold of him so long as it is not avenged. *Kriyā* is a technical Jaina term meaning an evil act (let us for the moment forget that a monk's ideal conduct too is one type of *kriyā*) but the illustration of a popular phrase parallel to *kriyayā spr̥ṣṭāḥ* is *vaireṇa spr̥ṣṭāḥ* which too occurs in *Bhagavati* (p. 92a). In the course of historical evolution the Jaina theoreticians must have argued to themselves that if an evil act can touch the agent it must do so through generating something physical which alone can do any touching. Thus came into existence the celebrated Jaina doctrine of the karmic physical particles. Considerations like these are absent from Prof.

Deleu's mind. So at one place he translates *kriyaya spṛśāḥ* as 'touched by action' (p. 80), at another place as 'touched by karma' (p. 100); while at a third place he seeks to distinguish between 'committing a *kriya*' and 'being touched by a *kriya*' (p. 111)—a non-existent distinction.

(2) In connection with its elaboration of the Karma-doctrine *Bhagavati* often uses peculiar designations which are unknown to the classical Sanskrit scholars and which Abhayadeva does his best to equate with the designations actually known to him. In this connection Prof. Deleu too fails to take note of the *Bhagavati* archaisms. Here are a few examples:

(1) *Bhagavati* speaks of a karma-type *kāṅkṣāmohaṇiya* and the context makes it clear that the designation is a precursor of the classical *darśanāmohaṇiya*. Abhayadeva always equates *kāṅkṣāmohaṇiya* with *darśanāmohaṇiya* but the archaism involved fails to attract the attention of Prof. Deleu too who in this connection only disputes Abhayadeva's translation of the phrase *kāṅkṣāmohaṇiya* (p. 77). The dispute appears to be pointless. For Abhayadeva's translation is 'Karma that confuses, in consequence of greed,' Prof. Deleu's 'one that causes greed.' But since Prof. Deleu's translation too should cover the phrase-part *mohaṇiya* his translation ought to be 'one (i.e. the karma) that causes greed and thus confuses', but as thus completed this translation is virtually identical with Abhayadeva's.

(ii) *Bhagavati* uses several designations for a karma-type ending in *vādhyā*; they are *varṇavādhyā* (p. 89 a), *viryaavādhyā* (p. 94a), *indriyavādhyā* (p. 952 a), *vedavādhyā* (952 a). This ending first occurs in connection with *varṇavādhyā* and there—but only there—Abhayadeva suggests that *varṇabāhya* might be an alternative Sanskrit reading of the original Prakrit phrase *varṇabājḥa*. Now in connection with all these phrases Prof. Deleu has made it a point to say that for the Prakrit *bājḥa bāhya* is a better Sanskrit rendering than *vādhyā*. His preference is unfortunate—as should become evident from a little historical consideration. Thus the context makes it clear that *virya-bājḥa* is the same thing as the classical *viryāntarāya* and it is easy to see that *viryaavādhyā* deserves to be a better precursor of *viryāntarāya* than *viryabāhya*. However, much more important is another aspect of the matter and that escapes the attention of Prof. Deleu altogether. For *varṇavādhyā*, *indriyavādhyā* and *vedavādhyā* are the karma-types for which there are no classical equivalent and they seem to incorporate an older understanding of the problem. Thus in the case of each of these Karma-types which are all evil the classical theory would posit two Karma-types—one good and the other evil, so according to it, the possession of a beautiful complexion is due to a good karma-type, the possession of an ugly one due to an evil one, the possession of five sense-organs is due to a good

karma-type, the possession of less due to an evil one, (the possession of all sex is due to an evil karma-type—but here considerations are somewhat different). Of course both the old theory and the classical would be ineant to account for the identical groups of phenomena and in an essentially identical fashion, but the refusal on the part of the old theory to posit a good karma-type is remarkable. (As a matter of fact, much evidence tends to suggest that the concept of a good karma-type is a later growth.)

(ii) The classical Jaina author posits four evil karma-type—of which two have a designation ending in *āraṇīya*, one that ending in *antarāya* while the two sub-types of the fourth have a designation ending in *moharāṇīya*. Now the Bhagavati passages (p. 430 a) uses rather peculiar designations in this connection. Here *jānānāraṇīya* is the same as with the classical author, but instead of *darśanamoharāṇīya* and *cātrānamoharāṇīya* we have *darśana-rāṇīya* and *cātrānārāṇīya* while there are three altogether new designations *śatānārāṇīya*, *adhyavasāyāraṇīya* and *dharmaantarāya*. Clearly, we are here face to face with a stage in doctrinal evolution when the technical terminology was in a melting-pot. Abhayadeva fails to appreciate this historical circumstance but it escapes the attention of Prof. Deleu too.

(3) the *Bhagavati* passage last mentioned (rather a series of passages of which it is the first) exhibits certain other peculiarities as well. Thus it (on p. 434 b) seeks to describe the process through which a person finally gets rid of his karmic accumulation. Now this process under the title *karmakṣepana* (= destruction of karma) is known to the later authors in a standardized form which is very different from its present form. Abhayadeva notices the discrepancy but has no explanation for it except that the standardized version in question is for some reason not sought to be described in the present passage. Prof. Deleu too does not tell us that what we have before us in the present passage is a historical precursor of the standardized version in question. What is still more disturbing, Prof. Deleu in his summary (p. 161) notices only the first sentence of the description concerned, appending it to a sentence of an earlier description and offering a translation of it which conveys a sense just opposite of the intended one.

These are some of the cases where a historical minded student fails to receive from Prof. Deleu the help that is expected. But this is not to say that he receives from him no help whatsoever. As a matter of fact, Prof. Deleu's book is an extremely handy guide for all those who have to wade through the labyrinth that is *Bhagavati*. We have already recognized its extreme usefulness for a study of the *śatakas* 21-41, its usefulness is not very much less for a study of the early *śatakas*.

Strictly speaking, our review of Prof Deleu's book should come to an end here. But by way of concluding let us comment on some of Prof Deleu's linguistic usages and translations which to us appear to be questionable. English not being Prof Deleu's mother-tongue he requests the reader not to take exception to his linguistic inadequacies. That is his sheer modesty. For the truth is that few authors specializing in Jainism—in any case, few among them who base themselves on canonical material have shown as good a command over English language as Prof. Deleu. So, the following criticism is directed not against Prof Deleu's linguistic inadequacies but against some of his deliberate practices and accidental errors.

(1) The phrase *vigrahagati* means 'transmigratory motion' but it might also mean 'transmigratory motion involving a turning'. As is clear from his remark on p. 307 Prof Deleu has just the opposite understanding of the matter and he seems to have been misled by Abhayadeva's practice. However, in order to save himself some inconvenience Abhayadeva translates *a-vigrahagati* as 'either no transmigratory motion at all or transmigratory motion not involving a turning' (e.g. p. 85a), and at one place (i.e. p. 641 a) where his usual practice would lead to an absurdity he explicitly adopts the contrary one. Prof Deleu does not employ Abhayadeva's stratagem and sticks to his usual practice even in that impossible case, as a result his position on this question is more unenviable than Abhayadeva's.

(2) Describing the range of someone's *vikurvaṇa Bhagavati* often says 'it is the *visayamātra* of this *vikurvaṇa*'. Prof Deleu understands this to mean that *vikurvaṇa* is a case of illusory perception. What the phrase actually means is that so much is the possible range of the *vikurvaṇa* in question—the contrast thus being not between real range and illusory range but between possible range and actual range [The intended contrast betrays an element of anomaly but that is a different matter]. The phrase as it occurs on p. 154a might be open to the interpretation offered by Prof. Deleu but the same as it occurs on p. 170a should leave him in no doubt on this score.

(3) Prof Deleu has simply misunderstood the sentence '*amlo chapheṇa māsānani*' etc. occurring on p. 92 b. It really means 'If the victim dies within six months the assailant is guilty of five *kriyās*, if it dies after six months he is guilty of just four'.

(4) (a) Following Schubring Prof. Deleu has misunderstood the phrase '*ekasamayenani kevatīya hojja*' occurring on p. 435a. The phrase also occurs on p. 908a and in connection with it he himself translates it correctly

(b) Similarly, following Schubring Prof Deleu has misunderstood the words *sāntara* and *nirāntara* occurring on p 439a. The words also occur on p 975b and in connection with it he himself translates them correctly

(5) The famous word *arābhā* as occurring on pp 228a, 237a etc has been misunderstood by Prof Deleu, it plainly means 'violence'

(6) Prof Deleu's usual translation of the word *vedana*—a word of so crucial importance for the karma doctrine—is extremely unhappy. He translates it as 'perception' though on rare occasions (e.g. on p 78) he also offers the proper translation 'experience'

(7) The important word *āhāra* is translated by Prof Deleu as 'attraction of matter'. As a matter of fact, *āhāra* is just one special case of 'attraction of matter'—which phrase rather has *pudgalagrahāna* for its Sanskrit equivalent. *īhāra* on its part means 'nutrition'—which meaning Prof Deleu adopts only rarely (e.g. p 82)

Of course, these cannot be the only cases where Prof Deleu has in all probability misunderstood the original text. But even an exhaustive catalogue of his errors of this nature will not detract much from the high value of his great study

अज्ञात-कर्तृक

सीयादेवि-रासु

संपादक

प्रा० ह. चू. भाषाणी

प्रास्ताविक

जिस ताडपत्रीय हस्तप्रति से यहाँ पर प्रस्तुत 'सीयादेवी-रासु' का संपादन किया गया है उसका वर्णन इस प्रकार है :

स्थान एवं स्वरूप :

छा द विद्यामंदिर अहमदाबाद, उजमबाई मंदार नं, १७७४ । ५

नाप ३९ × ५.

पंक्तिसंख्या: ५

अक्षरसंख्या. ६६

छन्दसंख्या: ७९

परिमाण आदि: पत्रसंख्या ८ (२९ क से ३६ ख)

यह 'संक्षेप' अङ्क १ में प्रकाशित 'सीयाहरण-रासु' की जोड़ की कृति है। उसका रचनासमय भी ई. स. १२०० के लगभग होने की शङ्का है। एक ही ताडपत्रीय गुटके में दोनों संगृहीत हैं। प्रथम कृति में रामकथा का राक्षस-वध पर्यन्त निरूपण है। अबोध्या में राम के पुनःप्रवेश से दूसरी कृति का आरम्भ होता है और सीता के मरणोत्तर अभ्युत्थान में इन्द्र के रूप में उत्पन्न होनेके साथ उसका अन्त होता है। दोनों कृतियों की भाषा, शैली इत्यादि में बहुत सा साम्य जान पड़ता है। इस तरह रचनादृष्टि से वे एकदूसरी की समकालीन होने की प्रबल सम्भावना है। तथापि 'सीयादेवी-रासु' में कर्तृत्व के विषय में प्रत्यक्ष या परोक्ष रूप में कोई भी निर्देश नहीं है। अन्तिम श्लोक में निर्दिष्ट किये गये ऋषभ और प्रद्युम्न कवि के आश्रयदाता ज्ञान पड़ते हैं।

'सीयाहरण-रासु' और 'सीयादेवी-रासु' में छन्दोरचना के बारे में विभिन्नता है। 'सीयाहरण-रासु' के प्रत्येक छन्द में प्रथम दो चरण वदनक के और बाद में १२+१०+१२+१० मात्राओं की अन्तरसमा चतुष्पदी है। इस तरह पूरा छन्दका नाप इस प्रकार है :—

प्रथम चरण ६+४+४+२ (=१६ मात्राएं)

द्वितीय चरण " " " " "

तृतीय और पंचम चरण ४+४+— (=१२ मात्राएं)

चतुर्थ और षष्ठ चरण ६+— (=१० मात्राएं)

(प्रथम और द्वितीय तथा चतुर्थ और षष्ठ चरण प्रासबद्ध हैं)

'सोयादेवी-रासु' में भी प्रथम दो चरण प्रासबद्ध और वदनक छन्द के ही हैं। परन्तु बादकी अन्तरसमा चतुष्पदी का स्वरूप भिन्न है। उनके चरण के नाप १३+१६+१३+१६ इस प्रकार है। इसमें १३ मात्राओं वाले चरण दोहा छन्द के उसी नाप वाले चरण से अभिन्न है। और १६ मात्राओं वाले चरण वदनक छन्द के ही हैं।

ये दोनों पुरानी रास-कृतियाँ छन्दोरचना की दृष्टि से विशिष्ट हैं। स्वयम्भू और हेमचन्द्र ने रासाबन्ध के छन्दोविधान के विषय में जो नियम दिये हैं, 'सदेशरासक' और 'उपदेश-रसायन-रास' जैसी अपभ्रंश रास-कृतियों में और 'मरतेचर-बाहुबलि-रास' और 'रेवन्तगिरि-रासु' जैसी प्राचीन भाषाकृतियों में जो छन्दोरचना का द्वाचा मिलता है उनसे ये दो रासों में प्राप्त ढाँचा विभिन्न है और यह रचना-परंपरा की विभिन्नता का द्योतक है। अपभ्रंश से छेकर प्रारम्भिक भाषा-साहित्य पर्यन्त रासाबन्ध के स्वरूप आदि में जो विकास हुआ उसके अध्ययन के लिये भी यहाँ पर उत्तरोत्तर प्रकाशित की गई दोनों रास-कृतियों का मूल्य अनन्य है।

प्रकाशनार्थ हस्तप्रतियाँ मुलभ करने के लिए और प्रकाशन की संमति देने के लिये मैं ला द विषामंदिर से अनुगृहीत हूँ।

सम्पादक

अज्ञात कर्तृक
सीयादेवि-रासु

[29A] सीय-चरित निसुणेहु जण सुणि-सुच्यहु तिरिथ अं विचउं ।
राह दुजजस-भीएण जिह वणि धलिय कहामि निरुचई ॥ १

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लकहि राँवणु सधारेवी ।
रज्जु विहीसण स-वल वि देवी ॥
लंघवि उवहि पइट्टु पुरि गुरुयणि पुणु पणिमाठ करेवी ।
समाणवि सुहि-मिच्चयणु नायर-छोउ घुहेण धरेवी ॥ २
राँवहु तिहिँ पुरि रज्जु करतहु ।
सीयईँ सरिसहु सुहु माणतहु ॥
जाइ काल सुर लोए जिह देवहु दोगुदुगहु अलेवि ।
गम्भह दोसि डोहलउ साहिउ राँवह सो महएवी ॥ ३
'जाणउं जण जिण-भवणु कराव ।
पुणु मणि कंचण-पडिम भराव ॥
न्हवणु क[र]उ परमेसरहु भत्तिण समण-सधु अदिअहउं ।
दीणाणाहईँ तक्कुयहँ पुणु वि जहिअहईँ दाणु दयाअहईँ ॥ ४
'अह सुर-सुदरि उहुँ स-कियाथा ।
कुल-मयक तुहुँ वहण समरथा ॥
पुरि मणोरह इदियहँ हियइच्छियउं रसु(हु) संपाअहईँ ।
सगि ताव तुहारेण हउ जि मयिज जिण-रेहि कराईँ ॥ ५
इम्ब जाँव सा अञ्चइ रलियाईँ ।
छुडुडु सीय ठाह सोहलियाईँ ॥
ताव महत पाव-हल किलिकिलिउ वहु अमरिस-भरियउं ।
विहि-आएसि छट्टयरु रामह पणिय तँ अवणरिबउं ॥ ६
ताँव तेसु जणवह बोळिअइ ।
'हले सहि सो[29B]लि काईँ वि किअइ ॥

मूल हस्तप्रति के अष्ट पाठ , ६. ५ विहि ७ २. इल छदे

घरि अच्छतिय रावणहु सा किँव होइ अखडिय-सील' ।

अइ-वियइँ भणइ जणु आढतिय दुच्चारण-लील ॥७

गहु पवाउ सुणेवि महंता ।

तक्खणि मिलियासेस तुरंता ॥

आलोच्चइ नरवड-भुवणे पडिहारहु जाणाविउ तेहिं ।

'मिलियासेस वि आय बहु ए नागरिय देव तउ मेहि' ॥८

गउ पडिहार राउ जाणाविउ ।

'सीह-वारि एहु जणवउ आइउ' ॥

'अरे पडिहार म खलण करि आणि वत्त साहिज्जउ इट्ट' ।

आणिय तुरय-तुरतेण पहु पणिवाउ करेवि वइट्ट ॥९

पाहुड्डु छेवि भणिय 'किं कज्जु ।

पउर मिलेविणु आइय अज्जु' ॥

अवरुप्परु × × × × जपहिँ थरहरत कपंता ।

'नगरु विसडुल्ल तुहु तणउँ सीयहिँ कारणि' भणहिँ महंता ॥१०

'घरि घरि राहव एउ वोल्लिज्जइ ।

खडिय-सील सीय आणेज्जइ ॥

पंसुलि होइ ज का वि तिय वहड गव्वु इँ जणि भल्लारी ।

सयणहिँ सा संमाणियइ सीयहिँ वत्त सुणेवि असारी' ॥११

अयस-कलकु ज लोएहि पाडिउ ।

मोगर-घाणहिँ नं सिरु ताडिउ ॥

असणि-दड्डु नं उरि पडिउ सीय-सोउ असहतउ राहउ ।

पउर-वग्गु घरि पट्ठवि मोच्छ जाइ हकारइ माहउ ॥१२

तं लक्खणह सुग्गु अक्खिज्जइ ।

वइयरु सीयहिँ तणउँ कहिज्जइ ॥

करु अप्पा^[30A]लवि धरणिगलि भिउडि करेवि अणेंतें वुच्चइ ।

'को विस-मंजरि खाइ फिर अज्जु कयंतो वि जीवि सुच्चइ' ॥१३

चक्कपाणि ज वेहाइद्धउ ।

नाइ धिपण सित्तु धूमिधउ ॥

८ ६ गेहो ९. ६ कवि १० ९ पउर ३ प्रति उद्धित होने से यहाँ कुछ पाठोंस लुप्त है । १३ ५ किंर,

सो उवसामिउ हलहरेण 'एत्थु वच्छ किंरि किञ्जउ काइ ।
वकोवलियहँ सरिहि जिँव को जाणइ महिल्लहँ चरियाइ ॥१४

केत्तिउ लक्खण तुहुँ जगु वारिसि ।

तिग-चउक्क-चच्चगइँ निवारिसि ॥

वरि मईँ चत्तिय ज[ण]य-सुय म महु अयस-पडहु जगि वज्जउ ।

जिण-वेइय-वंदण छलेण डडारन्नि मीय छडिग्गउ' ॥१५

संत्तिउ वासुदेव-वलदेवहिँ ।

जायवि(१) हक्कारिउ विणु त्वंवि ॥

'पूरउ जो तुहु डोहलउ वदहि जिण भवणाहँ स-सत्तिण ।

जम्मु नाणु नेव्वाणु जहिँ तुहुँ तित्थयरहँ पणमहिँ भत्तिण ॥१६

एह वोल्ल नेम्माइय जाँव ।

दइववयणु हक्कारिउ ताँव ॥

सो ऊसारवि वुत्तु पुण कहिउ गुञ्छु ज कारण कज्जह ।

'तहि सीय वच(द)ण-छलेण ब्बहि कारणि जणह अणग्गह' ॥१७

त आपसु लहवि जमवयणि ।

हियडइ खुद्धउ मउल्लिय-[30 B] नयणि ॥

सज्जवि रहवरु गउ तुरिउ जेधु सुवणि ठिय सीयापवी ।

'उट्ठु मराडिण चडाहि रहि वंदहि तित्थयरहँ जापवि ॥१८

चड्डु वइदेहि न किज्जइ खेऊ ।

अग्गइ सचल्लिउ वल्लदेऊ' ॥

निव्वियप्प सा चडिय रहि सुय दाहिणिय फुरिय तावेळहि ।

अन्नु वि लोयणु दाहिणउँ चोइउ रहु न भाणुय वेळहि ॥१९

अवण सुयवि सा चल्लिय जाव ।

गय उत्तर-दिसि-सम्मुह ताँव ॥

पेक्खेत्तिय गामागरइँ जावहिँ दूर-देसि स पराइव ।

जहि मुच्चइ कालो जिण सावय-सकुल अडवि पराइय ॥२०

दिट्ठु अडवि तरुयेरहिँ विसाळेहि ।

सरल-तमाल-ताल-हितालहिँ ॥

१५. ५ छल्लेण ६ छल्लिज्जउ १६ ५. अमु १९. १ वइदेवि २. निव्वियप्प

५. अमु २०. १ अवण २ सम्मुह ४ देसि पराइव, 'सं' भाजिण से ६ सुद्ध.

सञ्जज्जुण अञ्जुण (१) षणेहिँ धव-धम्मण-वहु-खयर-पलासहिँ ।
 अब-कर्मवेहिँ जलुपहिँ अन्नेहिँ वि बहु-रुक्ख-सहासेहिँ ॥२१

वाध-सीह-भल्लक्क-तिरिच्छेहि ।

गडा-गवय-रिच्छ-बीभच्छेहि ॥

सूर सरह वराह तहिँ चित्रा हत्थि रोज्ज हरणाइ ।

म्हइस विराला गोरहर केत्तिय अक्खई जीव-सयाइ ॥२२

पेक्खवि अइवि घोर भीसावण ।

खुद्ध मुद्ध चितइ कमलाणण ॥

‘हा कियत कहि भाणीय[31A] ज पई पाडिय दुक्ख समुदे ।

जिउ भमई ससारि जिह काळे अणंतइ घोर-रउदे’ ॥२३

तं निमुणवि रहु सारहि खचइ ।

भाँवरि सिन्नि देवि पल्लियचइ ॥

पुण षणमवि कम-जुयल्ल ‘विक्खेमि निमुणेहि सु-सामिणि ।

वरि मडल म भिच्चयणु जो तई छइई वण गय-गामिणि’ ॥२४

अमुय-पुव्वु त वयणु सुणेवि ।

न सिरि ताडिय वज्जई देवी ॥

पडिय थस-त्ति [स] वरणियलि चेषण लहवि पवोल्लइ इम्ब ।

‘हउँ संदेसउ देमि तउ राहवहु (१) तुहुँ अम्सहि इम्ब ॥२५

पयणु दुवेल्ल जिणचरिउ सुणेज्जई (१) ।

निक्कल्लकु मुणिवरेहिँ कहिज्जइ ॥

मिञ्जदिट्ठि अणेग नर अवपुण लिति जिणिदह सासणे ।

जिव अ-परिक्खिय मुक्क हउँ तिँ व जिण-धम्म म मेल्लसि निय-मणि’ ॥२६

मेल्लवि सीव जाँव सचल्लिउ ।

डियइह नाई तिसुलि सल्लिउ ॥

वेगे पत्तु अवज्ज-पुरि कहिउ जेव सीयई सदिट्ठुँ ।

चिता-सायेरे पडिउ पडु सुणवि कयतहु वयणु अणिट्ठुँ ॥२७

२१. ४ षण ६ छहसीहिँ २२. १ मल्ल २ विभच्छेहि २५ १ अमुयपुव्वु.

१. रसति २६ १ डवेइ, चरिइ १ मल्लदिट्ठि

दसरह-नंदण मणि संतत्तउ ।
 मुयइ धाह नयणइँ मउल्लतउ ॥
 मुच्छ जाइ सोमिस्ति-सुउ उज्जित विजित चमर-सण्हि
 नर [31B] नागरिण नरबरेहिँ सिंह करवि परुन्नउ तेहिँ ॥२८
 ज वल्लदेवि मुच्चइ धाह ।
 भणइ जणइणु 'हूय अणाह ॥
 विग्गहु करवि स घोरु रणि मारवि लक्कहिँ रावणु राणउ ।
 निग्गमणि जणयह तणइँ मुग्गइ कज्जु सु सव्वु सयाणउ' ॥२९
 लोउ भणइ पुणरवि आयामें ।
 'छब्बिय सीय अ-कारणि रारि' ॥
 अहवा दोसु न को-वि तउ जिउ भुजइ दुक्कियइँ मुक्कियाइ ।
 तं निमित्तु पर होइ तउ दोसु पयाणा दिज्जइ काइँ ॥३०
 केत्तिउ जणह तणउ अक्खिज्जइ ।
 सीयहि रन्ने ज वित्तु कहिज्जइ ॥
 मुक्क रुयती कलुण-सर दस वि दिसहु जोएवि परुन्ती ।
 कलुण-पलावेहिँ जाए पुणु ताथ-भाइ-पिय-सयणय-उन्ती ॥३१
 'हा हा लक्खण राम सुवच्छल ।
 रन्नि रुयत मुक्क पइँ कसु खल ॥
 तहय विओउ न पइँ सहिउ जहयहुँ रावणि हरी आसि ।
 एवहि अइ-निट्ठुर-हियउ एकल्ली घल्लिय वण-वासि' ॥३२
 विविह-पलावेहिँ कंदइ जाँव ।
 वज्जजणु तहिँ आइउ ताँव ॥
 पारद्धि कुजर-कएण आग-षेण कु-वि सहु सुणिज्जइ ।
 'का-वि महिल कलुणउँ रुयइ' पाइक्केहिँ नरव[32A]इहिँ कहिज्जइ ॥३३
 निहुयउँ सद्धु सुणवि तिं जाणिय ।
 सर-मडल-लक्खणेण वियाणिय ॥
 'एह महिल जा रुयइ वणे सा राहवड पत्ति किउ निच्छउ ।
 दसरह-वंसइ कुल-घवल्ल जो जिण-सासणे आण वडिच्छउ ॥३४

२८ ४ उज्जित २९. २. अणदणु ३१ १ रंने ३२ १ रंनि ५ निट्ठुर
 ६ २ वज्जजणु ३३ ६ आपवडिच्छल.

गहावन्न-सत्त मइँ लक्खिय ।
 तहु निय पणियणहु वि ति अक्खिय ।
 गउ पक्कल्लउ तेत्थु वणि जहिँ पएसि अण्हइ बइदेही ।
 सज्जस-भय-उव्विग्ग-मण वदिय 'साहम्मिणि निमुणेहि' ॥३५

ज वदणह सहु निमुणेइ ।
 जाणह अप्पउँ सठावेइ ॥
 भणिय नरिँदि 'वहिनन् तुहुँ साहम्मिणि महु वयणु सुणेहि ।
 वज्जजंघु महु नाउं किं छडि सोउ महु मदिरु एहि' ॥३६

मीय भणइ 'तुहु भाय सयाणउ ।
 किं न सुयउँ पइँ जाण आहाणउ ॥
 जेवँ महातरु कदरहँ बहुयहँ सउण-सयहँ आवासउ ।
 तिवँ नारिहि दुक्खाविअहि वधउ होइ नियाणि कुंयासउ' ॥३७

जाउ [32B] ताह बीससु परोप्परु ।
 अक्खिउ ताण तामु निय-कुलहरु ॥
 'धीम्य होमि मिहिल्लाहिवहु परणिय दसरह-वसि विसालइ ।
 दइव-वसि धम्मह छलेण आणवि घल्लिय पेयह आलइ' ॥३८

वज्जजघु पुणरवि वोल्लेइ ।
 'धम्म अहिंसा-सारु कइइ ॥
 वहिन अ-सासउ एहु जगु नरय-तिरिय-मणुयासुर-लोएहिँ ।
 माय-भाय-पिय-सयण जणु होइ मरतहँ को पर-लोए ॥३९

तावहिँ वर-करेणु ढोयाविय ।
 सिरु नामेप्पियु खधि चडाविय ॥
 'पुंडावद्धणि नयरे सुहुँ तेत्थु नेमिचदह जिण-सुवणहँ ।
 वेसहु सामिय तासु हउ भुजि सुहइँ करहि महु वयणहँ' ॥४०
 वज्जजघ-वहुगुण-अणुराइय ।
 पुंडावद्धणि नयरे पराइय ॥

३५ ३ पक्कल्लउ तेत्थु १ साहम्मिणि ३६ ३ वहिन ४ साहम्मिणि ५, एहि ३७
 ६ वन्धउ ३८ १ परोप्पर ३ मिहिल्लाहिवहु ३९ २ वसु ३ असासउ ४० २ नामेप्पियु,
 १ पुंडावद्धणि ४ तेत्थु

नयर-बारे नरनाहु ठिउ निय-किरहैं देइ आपसु ।
 'हृद-सोह सोहिय करहु मडहु भूसहु नयर असेसु' ॥४१
 आण पडिछवि तेहि^५ न[33A]रिदहु ।
 पुणु पेक्संतहु नरवर-विदहु ॥
 दिग्वाहरण-विभूसिया नाइ सुरंगण दिट्ट जणेण ।
 पीजंती नयणजलिहि^६ वज्जजघ-धरु आणिय तेण ॥४२
 वज्जजघु अंतैउरु दक्सह ।
 'धम्म-वहिन एह' लोयह अक्सह ॥
 वद्धावणउँ नरिद-हरि पडह-सस-तुरेहि वज्जतेहि ।
 सज्जु पेज्जु दिज्जह जणहु खुज्जेहि^७ वावणेहि^८ नच्चंतेहि ॥४३
 दिन्न नरेसरेण आणत्ती
 जिण-भवणेहि^९ महिम आढत्ती ॥
 अगारु-धूय-पुष्फच्चणेहि^{१०} वलि विहाण-मणिमय-उल्लोपहि^{११} ।
 चच्चवि भवणहैं जिणवरहैं नेत्र-पट्ट-चीर्णसुय लोपहि ॥४४
 जणय-तणय राइ सहुँ आइय ।
 स-हरिसु जिणवर-भुवणि पराइय ॥
 दिदहु भराडउ भुवण-गुरु करवि पयाहिण थुइ आढत्ती ।
 जय-जय-सहिं जिणवरहि^{१२} सच्चुय(?)-गुणेहि^{१३} थुणह सा भसिए ॥४५
 'जय-जय तिहुयण-सिरि चूडामणि ।
 जय भव-रुक्स-सुक्स-मूलासणि' ॥
 थुणवि थुइहि^{१४} एमाइएहि^{१५} बहु पणिमाउ करेवि जिणिदहु ।
 लोय सहस्तेहि^{१६} परियरिय गमइ कालु ठिय भवणि नरिदहु ॥४६
 सुहेण गम्भु सा विद्धिहि नेइ ।
 कुलहरु सुमरवि खिस करेई ॥
 अन्नद्वम राइदिपहि^{१७} अन्नु वि मासेहि^{१८} नवहि^{१९} म्पहि^{२०} ।
 पसविय जु[33B] यलउँ सीय तहि^{२१} दसरह-बस-जणह पुजेहि^{२२} ॥४७
 नंदइ वद्धाविउ नरनाहु ।
 अन्नु वि जणवउ हरसिउ साइ ॥

४२ २. पेखणहु नरवरविदुहु ५. 'न जुजिहिं' ६. वज्जजघ ४३. १ अंश
 ४४. ३ पुक ४७ ५ अवल्ल ६. पुतेहिं ४८. १ नवह २ अन्न-

दाणु जह्छिहँ दिन्नु तहि* हरिस-सोय सीयहि उप्पन्ना ।
अजु अगि नवि मंति किर वल्ल-केसव सुणेवि कयउन्ना ॥४८

विन्नि वि केलि-गम्भ-सुकुमाला ।

ग्यणाहरण-विहूसिय वाला ॥

लवणकुस तह नाउँ किउ हत्थाहत्थि घेप्पह वे-वि ।

रूवि देव वि विम्हिया फो तहँ सक्कह गुण वन्नेबी ॥४९

जोवण-समउ पत्त लवणकुस ।

सय-कलाहँ वित्थिन्न-महायस ॥

पत्थत्तरं महिल्ल-क्रमेण समरारभु महत्तु पयइउ ।

जिणवि सत्तु लवणकुसेहि* बहुयहँ वहरिहि* भग्गु मरद्दह ॥५०

तो तहि अवसरि आइउ नारउ ।

कुडिय-भिसिय-गणेत्तिय-धारउ ॥

‘अहो नरिंद कि विमण-मण राहवचंदहु सुय उप्पन्ना ।

तेहि वंघेविणु मुक्क रणे गमहि काळ इहि ठिय पच्छन्ना’ ॥५१

नारय-वयणु सुणेवि कुमारेहि ।

पुच्छिय जणणि वत्त गुण-धारेहि* ॥

कहइ वत्त लवणकुसहँ जाणवि(ह) अह निरु सोगाऊरिउ(य) ।

‘तुम्हि पुत्त राहवह फुड कहवि समारि दुक्खाऊरिय ॥५२

तुम्ह पुत्त सखेवि अक्खउँ ।

कह राहवहु जलंती पेक्खउ ॥

जेण इयति मुक्क हउँ [34A] रन्नि सरह-सइल्ल-भयंकरे ।

आणणि मेल्लिय विहि-वसेण वज्जजघ-नरनाहहु निय-घरे’ ॥५३

जणणिहि* वयणु सुणेवि पजल्लिय-मण ।

ते ददोह-भिउडि-भीसावण ॥

[तहि*] किंकर-अप्फाल्लिय दिन्न पयाण-मेरि तुरती ।

चाउरग-वल्ल परियरिय सज्ज-सेन्न अवशाउरि पंती ॥५४

४८ ३ विवि. ४ उप्पन्ना ६ कयउन्ना. ४९. १ विनिवि ५ हवि ६ ताहँ, वनेवी.
५० ६ वैरिहि ५१ ६, पच्छन्ना ५३ ४ रन्नि, सवूळ. ५४ ३ अप्फाल्लिय ६ अवज्जजघ,
एत्ती

हिं हरिस-सोम सीयहि ॥
किर बल-केसव सुणेवि कसल ॥
म-सुकुमोला ।

। वाला ॥
ह्वाहारिष चेपइ वे-नि ।

को तहँ सकइ गुण वने ॥
लवणकुस ।

न-महायस ॥
समरारंभु भइसु पयइउ ।
बहुयहँ वहरिहिं भगु मरइ ॥
आइउ नारउ ।

य-धारउ ॥
राहवचंदहु सुय सुपना ।
गमहि काळ इहि ठिय वष ॥
कुमारेहि ।

गुण-धारेहिं ॥
वि(इ) अइ निरु सोपा ॥
वे समासि दुक्खा ॥
खउं ।

नेक्सउ ॥
[A] रन्ति सरह-सुइल-भयो
रजंघ-नरमाइहु मिम-वरे ॥
व पजलिय-मण ।
ग ॥

पयाण-भेरि सुंसी ॥
सेन्न अवसा ॥
यउंभा. ४९. १ विमिदि ५० ॥
१४ रन्ति, इवल, ५४ ॥

रामि पहाय-काळे एत्तरि ।
वे मयगल दिट्ठा मुमिणतारि ॥
सेय-कसिण-वन्नुजल विनि-वि गयगणि कल्लुला ।
दुरुकुलेषिणु मत्त गय पविसता स तोस डहरला ॥५५
सुमिण पेक्सवि जावँ विउदउ ।
हकारिउ लक्सणु बहु-बुदउ ॥
सुमिण कहइ पहनु-सुहु अइ रहमि रोमविय गत्तउ ।
ताँव असि दाहिणि(य) फुरिय पमणइ वाह जलोन्लिय नेत्तउ ॥५६
'अञ्जु वच्छ किर काँई वि होसइ ।
पहँ समाणु को अन्नु मिठेसइ' ॥
लक्सणु पमणइ 'भाय सुणि मञ्ज वि मणु उल्लेखेहि' आ
जाँव परोप्यरु एउ भणहिं ता बल पत्तउँ तूर-विमाई ॥५७
पर-बल सुयवि (१) राउँ आसकिउ ।
'अहो लच्छीहर पवहिं कह किउ' ॥
उट्टिय रण कडुगाहण सुहड समञ्जर अइ निरु [34B] तोसि
वज्जजंघ-बल अभिडिय कलयल-सदई तूर-निबोसि ॥५८
कुमारेहिं सहँ आदत्तु महाइउ ।
लच्छि-निळउ अन्नेकहि राइउ ॥
चोइय रहवर रहवरहिं हक्क-वोक्क मेल्लता इका ।
बल-केसव दिव्वाउडेहिं जिणवि दो-वि पुणु मोहनि मुक्का
धरणिघरहु मणि विमूउ जाउ ।
'बक्कु न पहरइ कवण उवाउ' ॥
तावहिं अक्सिउ नारएण 'सुणहु वत्त मं अवहिष होहु ।
सीयहि नंदण राम-सुय वज्जजंघ-धरि बखिय वे-नि' ॥५९
नारय-वयणु सुणेवि विसिट्ठउँ ।
अमिय-वयणु नं कनि पट्ठउँ ॥
ते निवडता धरणिगळे छेवि कोहि विनि वि आसासिब
मिलिय चियारि वि मोह गय चदन-रस-जळेण आसासिय

ते कुमार नयरिहिँ पइसंता ।

सव्वह नारिहिं खोह करता ॥

तूर-सयई अम्फालियई जो आणहु जाउ तहिँ अवसरि ।

नरवर-विदहु सयलहो वि लवणकुस पइसता पुरवरि ॥६२

ताहँ निएवि रूउ अइ सुदरु ।

[35A] अंगुलियई दावति परोप्परु ॥

धीय गवक्खेहि का-वि तिय 'एहु लवणु मयणकुसु अन्नु' ।

जोइज्जइ नारि-सपहिं सीयहिं बे-वि पुत्त उप्पन्ना ॥६३

लवणकुस निय-भवणि पइट्ठा ।

पुर-ओणहिं सामंतेहिं दिट्ठा ॥

अपरामिय सोमिच्छि तहिँ सल्ल विसल्ला ए महएवि ।

भामढ्ढक-नारय-जणहु पुणु बहट्ठ गुरुयणु पणमेवी ॥६४

ओ पुरि पट्ठणि गय हक्कारा ।

ते सामंत आय वहिलारा ॥

विन्नप्पइ राहउ अणेण सोम देव न वि पट्ठणु पावइ ।

आणहिं सीय म खेउ करि देहिं सुद्धि अम्हँ मणि भावइ ॥ ६५

वयणार्णतरिं राहवचंदि ।

पुप्फ-विमाणु छेवि आणदि ॥

पवणजउ सुग्गीन गय चंदोवर रयणासव-नदण ।

अत्ति पराइय पु डउरि जोयवि इय किय चलणहँ वदण ॥ ६६

पेक्खवि रहसिं अगि न माइय ।

'सामिणि तउ हक्कारा आइय' ॥

मणइ सीय 'निदट्ठुर-हियणण महु वलदेविं किं पि न कज्जु ।

सुम्भ(म्भु)(वि)वरोहिं जामि हउँ अयस-कलंकहु पाडउँ वज्जु ॥ ६७

[35B] चढवि विमाणि सीय सपाइय ।

नं सरसइ हिमवतह आइय ॥

अहिय सोह जाणवि नियवि पुत्तिव-चदहु सा अकलकिय ।

मणइ राउँ आरुट्ठ मणु 'महिला होइ निलज्जासकिय' ॥ ६८

६३ १. छउ २ परोपस ३ गवक्खेहि ४. अन्नु ६४ २ वहिलारा ६ छउ ६५
१. पुज ५ पुजवरि ६७. २ पेक्खवि ६८ ४ पुनिव

सीय न भीय सङ्गण-गन्वि ।

भणइ 'राउँ किं एह सन्वि ॥

तुल चाउल विसु जलु जलणु पचह एकु दिव्वु महु दिज्जउ ।

तावि छेजि कसि निव्वडिउ कणगं जे व तुम्हहँ दरिसिज्जउ' ॥ ६९

जणय-तणय-लक्खण-लवणकुस ।

भामडल-सुग्गीव महायस ॥

'साहु साहु' जणवउ भणइ रामहु ण्ह वोल्ल आवढी ।

म्वाइ खणवि त्रि-हत्थ सय त्रिण-कट्ठह भरेवि सा चढी ॥ ७०

जालिउ जलणु जलिउ स(स)घाई ।

मिलिय देव नर नरवइ घाई ॥

भणइ सीय सीलहु वळेण 'दहु दहु हुयवह आइय गन्नुहु ।

जिण-सासणु राहउ मुयाव मणु मई जइ फिउ उण्णर अन्नहुँ' ॥ ७१

लोएहि धाहाविउ एत्थतरि ।

सीय वइदु दिदु वर सरवरे ॥

कहइ सुराहिउ सुरवरहँ 'पेक्खहु सीलह ज माहप्पु ।

तेय रासि जलु निव्वडिउ *[36A] xxxxx न्णउँ कप्पु' ॥ ७२

रेहइ उवरि तासु तामरसहु ।

कणय-पीडु पिहु नाइ पुरेसहु ॥

पेक्खवि राहउ चितवइ 'लोयहँ छदि किमउँ अक्खु ।

त मरिसे[ज्जह]xxx पुत्तोहँ परिमिय सुजहि रज्जु ॥ ७३

'वल्लिउ रज्जु मज्झु मेहारु ।

आहँ गम्मइ नरयह वारु ॥

मुत्त भोग सय-वार मई मणुयासुरेहि अणता काल' ।

xxx बोसिरिउ पचहँ मुट्ठिहँ उक्खस्य वारु ॥ ७४

सीयहि चरियई राहउ मोहिउ ।

छिडु छठेवि गउ उववणि सोहिउ ॥

दिदु सिलायलि नाणधरु देस-विहसणु वंदइ धन्नी ।

'दीह xxxxx महु भव-ससारहु हउ निव्वीनी' ॥ ७५

७० ५ वृद्ध ६ वृण ७१ ४ गजहु ६ उपरि, * छरीसने पत्र का तीन
सेन्टिमिटर जितना प्रारम्भिक अक्ष खचित होने से कुछ पक्षियों का पाठ अक्षत भ्रुति है ।
७३ २ गमइ ७५. ४. धन्नी

लवस्ववि सीयहि भाउ महंति ।
 दिन्न ताहि पावज्ज तुरंती ॥
 आइउ लक्सणु हलहर वि सहुँ परियत्ति(णि ति-)भावरि देवी ।
 मुणिवरु बंदवि जग-पव[रु] वंदिय x x x सीयाएवी ॥७६
 बह-काछ तव चरणु चरेवी ।
 छट्टट्टमेहि देह सोसेवी ॥
 बहदेही पचत्ति गय अञ्चुय-कप्पि ईदु उप्पन्नउ ।
 पढइ सुणइ जा गुणइ नरु एहु रासु सो मx[घ]न्नउ ॥७७
 परमेठ्ठिहि^५ पचहँ पणमेवी ।
 सुयदेविहि नवकारु करेवी ॥
 जाहे पसाइ भगवइहे कियउ रासु सीयहि सबद्धउ ।
 मज्झु समेज्जउ भविय-जणु जो ह्रीणक्खरु तहि [36 B]x ॥७८
 जाँव मेरु जा चंद-दिवायर ।
 जाँव पुहइ चत्तारि वि सायर ॥
 रासउ x x x उ x होवि देउ वोहि दुक्ख-क्खय-कारउ ।
 उसभहु तहु पज्जुन्नहो वि देउ वोहि जिण वीरु भरा[डउ] ॥७९

७६ ४ भावरि

अन्त सीयादेविराखय संमत्त ॥

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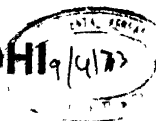
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SAMBODHI

(QUARTERLY)



VOL. 1

JANUARY 1973

NO. 4

EDITORS

DALSUKH MALVANIA

DR. H. C. BHAYANI

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आधुनिक धर्म
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किरातार्जुनीय मे विमर्शसन्ध्यज्ञानिरूपण

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मानाङ्कित मेघाभ्युदयकाव्य शान्तिसूक्तवृत्तिसहितम्

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9/4/77

EPITHETS OF LORD MAHĀVĪRA IN EARLY JAINA CANON

Dalsukh Malvania

There were many groups of the Śramanas, each of them having a leader. This fact is proved sufficiently by the Pāli-Piṭakas. All such leaders are given the following common epithets in the Pāli canon.

‘सङ्घी चैव, गणी च, गणाचरियो च, आतो, यसस्सी, तिसक्करो, साधु-
सम्मतो बहुजनस्स, रत्तञ्जू, चिरपम्बजितो, अद्घगतो, ववोअनुप्फतो’-दी०
सामञ्जसफलसुत्त ।

In addition to these common epithets in Pāli canon Lord Mahāvīra the leader of the group of Nigghanthas, was further given such epithets as,

“निगण्ठो, आवुसो नाटपुत्तो सम्बञ्जू सम्बदसावी, अपरिसेसं आबदस्सनं पट्टि-
जानाति चरतो च मे तिद्वत्तो च सुत्तस्स च जागरस्स च सत्तं समितं आबदस्सं
पञ्चुपट्ठितं ति”-मञ्जिमनिकाय, देवदहसुत्त

Here in this paper I want to discuss the epithets of Lord Mahāvīra as are found in some of the texts of the early Jaina canonical literature. As these texts are not of the same time, I shall take them one by one according to their chronological order. This procedure will help us to know as to how a cluster of epithets was developed in the course of time and as to how the final one was arrived at, not only that but as to how some of the common epithets became the property of a particular group-leader. The discussion will also make it clear that the epithets given to Lord Mahāvīra in the Pāli-piṭakas do not belong to the early period of time. Again it will prove the Aṅgiraṅga part I to be earlier than that of the Pāli-piṭakas. It will also be clear from the discussion that as time passed on some of these epithets acquired the status of names having lost their status of adjectives.

The epithets, viz. Arihanta, Arhat, Buddha, Jina, Vira, Mahāvīra and Tathagata were not the sole property of a leader of a particular sect whether Brahmin or Śramana. But it seems that they became popular amongst the Śramanic sects especially for Mahāvīra, Goṣṭha and Buddha with the result that they were dropped by the Brahmin sects for their leaders. Similarly

the term Buddha (139, 177, 882, 204) was used for an intelligent person but after Gautama it became the sole property of Buddhism and became the special name of Gautama. The term Buddha though used as epithet in early days for Mahāvira does not denote him in later period. The terms, Vira and Mahāvira were common for a heroic persons but we see that they have become the real names of Lord Vardhamāna. Thus in course of time the original name Vardhamāna was thrown in background giving place to the terms Vira and Mahāvira. The terms Jina, Arhat were common for all the leaders of Sramanas and we see that the word Jaina was not the property of the followers of Lord Mahāvira alone. It should be noted that the followers of Buddha were known for a long time as Jainas but now the case is not so and only the followers of Mahāvira are denoted by the word Same is the case with the term Tathāgata and now we see that only Lord Buddha is denoted by it.

In this way the denotation of these words though broad in early days has become limited in course of time. In this context I shall try here to collect the various epithets given to Lord Mahāvira in the earlier canonical literature of the Jains.

Ācārāṅga Part I : As an ascetic

The first part of the Ācārāṅga can be sub-divided in two sections. The chapters in the beginning giving the gist of the preaching is the one section and the last chapter giving the picture of the ascetic life of Lord Mahāvira is the second section. Let us see the epithets used in them for Lord Mahāvira.

In his mendicant life Mahāvira calls himself a 'Bhikkhu' (9 2, 12). He is also called 'Nayaputta' and 'Nayasaya' (9 1 10) indicating his clan but both of these terms have become his names also.

He is sometimes given an epithet 'muni' (9 1 9, 20) which is generally used for an ordinary ascetic or monk.

That even the Sramanas were using the term 'Māhāna'-(Brahmana) for their respected persons is wellknown from the Dhammapada (26) of the Pali canon, as well as from the Uttarādhyāyana (12) of the Jaina canon. So it is but natural that Mahāvira's one of the many epithets is *Māhāna* (9 1 23, 9 2 16, 9 3 14, 9 4 17, 9 2 10, 9 4 3). He is also called 'Nani' (9 1 16) and 'Mehāni' (9 1 16) which indicate that he was not only a person of good character but was endowed with knowledge also. He is again and again given an epithet 'Mahāvira' (9 1 13, 9 3 8, 9 4 14, 9 2 1, 9 3 13) for his valour shown with regard to his ascetic life. And we see that it

has become his real name. He is respectfully called '*Samāse Bhagavan*' (¶ 11) and the terms *Bhagavan*, *Bhagavante*, *Bhagavaya* occur so many times that we can easily surmise that during the period he had become a very respectful person amongst many such ascetics (¶ 1 4, 15, 9 2 5, 6, 15, 9 3 12, 16, 9 4 1, 3, 5, 9 3 7, 9 4 9, 12, 9 1 23 9 2, 16).

It is also mentioned that though he was a non-omniscient person (*Chaumatthe* 11 9 4 15) he was *akasā*-without any defilement and was also *algayagehi*-without any longing (9 4 15).

From all these epithets it is clear that though he is given an epithet *Bhagavan* yet he is not called here in this portion *Tirthamkara*. And as regards *Bhagavan* we should note here that even in the second part later than this portion of the canon even the ordinary *samāns* and *theras* are called *Bhagavanta* (II 71, 162). Not only this but there was a rule that an ascetic should address even an ordinary woman as '*Bhagavan*' (II 134). This indicates that the term '*Bhagavan*' was not used for a leader or the head of the sect, and though a term for showing respect it did not had the meaning of an exalted person.

As a preacher and head of a sect.

Now we turn to the preaching portion contained in the first eight chapters of the *Ācārāṅga* part I. Here in many places the terms '*Vira*' and '*Mahāvira*' are used but it should be noted that they do not refer to Lord Mahāvira but to other persons who have shown the valour in their ascetic life (I 172, 1 185, 188, 1, 140). We should also note that though while, as we have seen, describing Mahāvira's ascetic life he is called '*Vira*' as well as '*Mahāvira*', we must conclude that there is tendency towards the fact that Mahāvira should become his name. This also is clearly established by the fact that Pali Piṭakas mentions Mahāvira as *Nigāṭha* *Nigā-putta* and not as Mahāvira. So we can conclude that Lord Mahāvira became famous by that name after the time of Pali Piṭaka.

In this part also Lord Mahāvira is referred to as '*Nāyaputta*' (8, 2, 12), '*Mahanena maimaya*' (200, 206), and *Bhagavaya* 1, 10, 15, 16, 23, 45, 52, 58, 90, 185, 214, 216, 220). Once he is referred to as *अग्रजना पदेद्वं आसुप्तेनं जालसा, पासया* (200). Here we see that he is called *Asuprayasa* and also having *sama* and *damsaya*. At other place he is called '*Kusala*' (166). But nowhere he is referred to as a *Tirthamkara*. In *Dighanikāya* etc. though he is given the epithet *Tirthamkara* it is significant that in *Ācārāṅga*'s first part no where he is referred to as such. This may signify that this portion of the *Ācārāṅga* is anterior to *Dighanikāya*.

Lord Mahāvira in this part is called 'Muni' (153, 159) which put him in the line with other such 'munis'

Here we find the use of 'Arahaṇa Bhagavanta' (126) and *Jinehu* (5 5) which shows that there were many such persons who were called *arahaṇa* or *Jina* and Lord Mahāvira was one of them

The epithet of 'Araha' was also used for the Buddha and the use of this term was not absent in the Vedic literature. But when this word was used frequently for their leaders by the Śramanas the word was dropped by the Vedics

Like *Mahana* the term 'Veyavi' was also in vogue in ancient days for the learned and so it is used in such a sense in the Ācārāṅga (139). Such is also the case with the term *Āria* (146, 207, 179) 'Maheṣi' (160) and *Medhavi* (191). The term 'Jina' though used (162) in Ācārāṅga part I it is surprising that it is not used with special reference to Lord Mahāvira.

Satthā (188) though used only once for Mahāvira is such that it was frequent for the Buddha.

To conclude, we can say that here *Muni*, *Mahana*, *Nayapuṭṭa*, *Vira*, *Mahāvira* and *Bhagawan*, these terms were the main epithets for Lord Mahāvira. But we must bear in mind that here also the epithet *Tirthankara* is not used.

In Pālī Pitaka, as we have seen, Lord Mahāvira is referred to again and again by the terms *savvañṇū* and *savvadassi* but here in Ācārāṅga we do not come across such terms. Instead, we find the terms such as *abhinna-yadaṇṇane* (9 1 11), *Āyayacakkhū Logavipassi* (3) *paramacakkhū* (150) *atvija* (3 2 9), *savvasamannāgayapannāna* (155), *Anellsannāna* (9 1 16). Some of these terms may convey the meaning of Omniscience but it is significant that the proper term *Savvaṇṇu* is not used. We will see that this term is frequent in later literature of the Jains, so we may not be wrong if we conclude that this term is introduced in the period later than the time of the Ācārāṅga part I and this will show that the Ācārāṅga part I is earlier than the portions of Pālī-Pitakas in which this term occurs for Mahāvira.

Sūtrakṛtāṅga Part-I

In Sūtrakṛtāṅga part I we see further development. Here we can have the common epithets like *Samana* and *Mahana*, but many more are added and some of the early epithets have become names in this part of the Sūtrakṛtāṅga. In Ācārāṅga *Vira* and *Mahāvira* were simple epithets but in

Sutrakṛtāṅga they have become the names (1 1 1, 1 1 27, 14 2 22; 1. 9 24, 1 14 11) For the first time Mahāvira is given an epithet of 'Nig-gantha' (1 14 11) which is found also in Pali-pitakas as *Nigāṇṭha Nāla putta Naya*, *Nayaputte* and *Nayasuye* are also used in Sutrakṛtāṅga (1 1 27, 2 3 22, 2 3 31, 6 14, 21, 23, 24, 26) Like *Mahāvira* now he is *Mahāmuni* (1 9 24, 2 2 15, 2 1 14) Indicating his gotra *Kasave* is added in Sū (2 2 7, 2 2 25, 2 3 20, 3 3 20, 3 4 21, 11 5, 32, 15 21, 6 7) Showing his relation to Vaisālī he is also known as *Veśālī* (2 3.22) The previous tradition of *Jiga*, *Araha* and *Bhagava* is also continued (2 3 19, 2 3 22, 6 26, 6 29, 2, 3 22, 16, 1, 2, 3 14) In Sutrakṛtāṅga it is quite clear that there was an order or the religion known as *Jinasāsana* (3, 4 9) or *Jināna Dhamma* (6 7) or *Bhaga-anusāsana* (2 3 14), and we find the mention of *Jinayana* (14 13) and *Jigāhiya* (9 6). The terms *Buddha* and *tathāgata* are also not absent (11 25, 11 36, 12 16, 12 18, 15 18, 13 2 15 20) but as mentioned above later on they indicated only the Buddha and not Mahāvira Hence also like Ācārāṅga the term *Savannū* is absent but instead we find न नायपुस्ता परमहि नाणी (6 24), *Aṇṭacakkhu* (6 6, 6 25) *Savadaṇṭi abhikkhūya ṇāṇi* (2, 5), *damsaṇa-ṇāṇasilo* (6 14), *Aṇṭaṇṇadahaṇṭi* (9 24) and even *se udāhu anuttaraṇṇṭi anuttaradahaṇṭi anuttaraṇṇadahaṇṭisonadhare aṇṭa - Nayaputte bhagavaṇṭi Vesālī* (2 3 22), *Tilogadahaṇṭi* (14 16) and *Jagasaṇṇadahaṇṭi* (2 331)

Here a technical term for an omniscient person is used for the first time. पुच्छिसहं केवलियं महेसी-५. १ १, एव केवलियो मयं ११. ३८, केवलियं ममाहि १४ १५

This following *gāthā* is curious because there is no mention of *Jama-varaṇa*

जमईय पडुप्पन्नं आगमिस्स च नायओ ।

सर्वं मन्नह तं ताई दसणावरणतए ॥ १५. १

The following traditional terms are also present in Sū.-

niggantha (9 24), *māhaṇa* (11. 1; 9 1), *maheṣi* (6. 26), *paramamaheṣi* (6 17), *Muni* (6 7), *pabhu* (6 28), *samaṇa* (6 14 23) But it should be noted that the term *Tiṭṭhayaṇa* is not used

Ācārāṅga, Part II

In the second part of Ācārāṅga the life of Mahāvira as a householder is also given (2 175) It should be noted that nothing of the kind is found

in the Ācārāṅga part I and also in Sūtrakṛtāṅga. Here he is depicted as Śramaṇa Bhagavān Mahāvīra (2 175) which shows that now he became wellknown by this title. The original name Kumāra Vardhamāna given by his parents is mentioned (2 176).

It seems that the tradition that the epithet 'Mahāvīra' was given by the gods is established here for the first time (2 177). Here the whole *varṇaka* for Mahāvīra is thus: *Samane Bhagavān Mahāvīre Nāe Nāyaputte Nāyaku Janissatte Julehe Vudhadunne Vudhujacce Vudhasūmāle* (2 179). Here we can see the tendency of depicting him with the epithets derived from the names of the lineages of his father and mother. We are sure that his mother was called *Vudhadunna* (2 177). The epithets which were well established such as *Jina* (2 179), *Jinavara Vīra* (2 179) etc. are also found here. But here for the first time the element of mythology enters into the field in the form that the gods performed the *Tiṭṭhayaṛabhiseka* (2 176) and also that he was requested by the gods that *tiṭṭham pavattehi* (2 179) which can be compared with such a request to the Buddha by the Brahmins. And here for the first time he is called the *Tiṭṭhayaṛa* (2 179), not only that but for the first time here he is called *Savvaṇṇū* the epithet by which he is known in Pali: *pitaka-se Bhagavān Arahān Jine Kevali Savvaṇṇū Savvaḥhāradarisi* (2 179). And here we find '*Kevalipannatta dhamma*' (2, 179) and again and again '*Kevali bāya*' (2, 13, 17, 26, 36, 38, 115, 116, 146, 152, 179) which shows that due to his being an omniscient person his preachings were to be accepted.

Sūtrakṛtāṅga Part II

By the authority of the Nirvyūkti (6) on Ācā Part II we are sure about the second part of Ācārāṅga that it was added in later times. But such is not the case with the second part of Sūtrakṛtāṅga. Yet we can say that the second part of Sū is later, because even the epithets for Mahāvīra establish this fact. We can prove this also that it is not an earlier text than even the second part of Ācā. There is no mention of 'twelve āṅgas' in the Ācā but the Sū mentions the *Gaṇapīṭaka* (2 1 11). In Sū we find the mention of *Dhammaluttha* (2 1 8) and *tiṭṭhayaṛa* (2 7 11). The mention of '*Coyae pannavagāṃ evaṃ vayasī*' (2 3 2) and '*Ācārya āhu*' (2 4 2, 4) definitely go to prove its later date. The traditional epithets such as *Samana* (2 6 1), *Māhāna* (2 6 4), *Samane Nāyaputte* (2 6 19), *Nāyaputta* (2 6 40) are found. And we also find the *Buddha* (2 6 42), *Muṇi* (2 6 42) etc. which are of the same type. Here even the pupil of Mahāvīra, is called *Bhagavān* (2 7, 4). The knowledge of the Lord is called *Kevalaṇa punṇena nāṇena* (2 5 50). Here the teaching of Lord Mahāvīra is described as *Niggaṇṭha Dhamma* (2 6 42) and *Niggaṇṭhapavayana* (2 2 23, 2 7, 2).

the epithet which is found in Pali Pitaka also Here for the first time we have the mention of the three Jewels *Jñāna*, *Darśana* and *Caritra* (2 7 14) Again it is here that we are told that the followers of Paṇḍita were known as Niggaṇṭhas and they were specified as 'paṇḍaccijja' (2 7 4)

In other Angas

In the Angas which are later than Ācārāṅga and Sutrakṛtāṅga generally we find *Samahe Bhagavam Mahāvīre* But we must take note of a *Vaṅṇaka* which was well established during cononical period—

समणे भगव मेहावीरे आइगरे तित्थयरे सहसबुद्धे पुरिसुत्तमे पुरिससीहे पुरिसवरपुण्डरीण
पुरिसवरगन्धहत्थीए ओगुत्तमे लोगनाहे लोगपदीवे लोगपज्जोयकरे अभयदण चक्सुदण
मगदए सरणदए धम्मदेसए धम्मसारहो धम्मवरचाउरन्तचक्कवट्टी अप्पडिह्ववरनाण-
दंसणधरे वियट्टछउमे जिणे जावए बुद्धे बोहए सुत्ते सोयए सव्वणू सव्वदरिसी ।^१

भगवती सू० ५

Here we may remember the importance of *Puruṣa* since the *Rgveda* In various names of Viṣṇu we find *Puruṣottama*, *Puruṣapundarika* and *Puruṣavara Gandhahasti* is an epithet of the powerful elephant and *Gandhagaya* is found in *Caraka* *Lokanātha* is also used for Viṣṇu etc *Lokapradīpa* is used for the Buddha in *Buddhacarita* of *Asvaghōṣa*

With this *Vaṅṇaka* we may compare the wellknown *Vaṅṇaka* of the Buddha which is explained in *Visuddhimagga* (p 133) - 'सो भगवा अरहं
सम्मासबुद्धो विज्जाचरणसंपन्नो सुगतो लोकविदु अनुत्तरो पुरिसदम्मसारथी सत्त्वा
देवमनुस्सान् बुद्धो भगवा'^१—अगुत्तर ३ २८५

1 In *Mahāvīryupatti* one name of the Buddha is *Vīra*

2 In the *Mahā* Buddha is called *Narottama* and *Sākyanātha*.

3 *Bodhisattva* is called *Gandhahasti-Mahā* 704

4 In *Mahā* *Saranya* and *Sarana*

5 See also—सम्मायरिए बम्मोवएसए समणे भगव मेहावीरे उण्णवण्णवदयवधरे अरहो विणे
केवली तीयपच्चुप्पन्नमणागयवियाणए सव्वन्नु उट्ठहरिसी—भगवती—१०

SOME OBSCURE EXPRESSIONS IN THE MRCCHAKAṬĪKA

R P Poddar

The Mṛcchakaṭika has some obscure expressions and in spite of attempts made by annotators and translators the obscurity in a number of cases has not been finally dispelled. So efforts in this direction have to be kept up. It is in this spirit that a few such expressions have been taken up here for consideration.

शोस्तकं

In the first act Śākṣa sends a message through Vidūṣaka to Cārudatta that the latter should return Vasantasena to him, failing which he will bear him an endless enmity. He recites a verse¹ and then says to Vidūṣaka,

‘शोस्तकं भणेशि । त्वस्तकं भणेशि’ ।

It has generally been translated as, “you shall say this well, shall say this craftily” (शोभनं भणिष्यसि । सकपटं भणिष्यसि ।) Etymologically the word ‘शोस्तकं’ seems to be ‘स+स्तवकं’ meaning ‘with praise’ or with the ‘hymn in praise’. By स्तवकं Śākṣa probably means his own verse and wants Vidūṣaka to recite the same before Cārudatta in an artful manner (त्वस्तक < √ तश् = to apply an art) as done by himself.

कट, त्रेता, पावर

In the second act the terms कट, त्रेता and पावर² denote lucky throws at the game of dice. Pṛthivīdhara explains these as पूरा, तीखा and दूजा, having respectively four, three and two points. कट is a Prakritization of कुट and

1. क्वचाल्लका गोच्छलितवेण्डा शाके अ झुक्खे तस्सिरे इ मंहे ।
भत्ते अ हेमत्तिजलत्तिस्सिरे लीने अ वेक्खे ष इ होदि पूतो ॥ ५१ ॥
2. Kato : Speak well and speak craftily
Karmarkar : You shall say [thus] well, shall say craftily
Paranjape : Say it well, say it quick.
Ryder : Tell it to him prettily, tell it to him craftily
3. इदूरकः त्रेताह्नसर्वस्व पावरपतनाप्यहोषितहरीर ।
नर्हितदर्शितमार्गः कटेन विविपातितो आसि ॥ १ ॥

पावर in all probability has come down from द्वापर⁴ through assimilation (स्वापर) and metathesis (पावर)⁵ But these, namely, कट and पावर became current in Sanskrit, as is evident from the context, like कितव which is a popular derivation from कृतविद् = well-versed in obtaining कृत,⁶ the highest throw at dice (even decentfully)

कलि

Against the lucky or the winning scores कृत, त्रेता and द्वापर there is the unlucky or the losing score termed कलि⁷ In this way the names of the four yugas in order seem to have been adopted to indicate various throws at the game of dice These respectively denoted four, three, two and one points Dice marked with numbers one to four on the four faces are common archeological finds on ancient Indian sites

वीहृत्थं

There is one word वीहृत्थं in Act II, verse 17 Samvāhaka, who has been disgraced as a gambler, decides to become a Buddhist monk After having made this resolution he reads out the following verse

जूदेण तं कद मे ज वीहृत्थं जणश शब्बश ।
एहि पाअइशीओ णहिंदमणेण विहल्लिअश ॥ १७ ॥

⁴ कृत and द्वापर have been used in the Mahābhārata also in the sense of throws at the game of dice

⁵ माह्वान्तिपति माण्डोय न कुन द्वापरं न च ।

उच्यते मिसितान्माणास्तीक्ष्णान्तिपति माण्डिवम् ॥ २३ ॥ विराट् ४५

5. The word continues its journey further since the Hindi phrase 'पौषारह पकना' seems to have been derived from this by popular etymology The phrase denotes some lucky achievement and is related with some lucky throw at the game of dice as is evident from पकना meaning 'draw'

6. At Jātaka VI-228 the connection with कट (कृत) is evident, cf 'कटव अल्लतो गराह्वाति किम्वा सिम्मितो यथा' ।

7 cf Vithura Jātaka (91-92)

ते पाविसु अक्खमदेव मत्ता राजा कुकन पुण्णको चापि यक्खो ।
राजा कलि विविन भग्गहेमि कम्मग्गही पुण्णको नाम यक्खो ॥
ते तथ जते उभयो समायते रक्खं झक्कासे सखिञ्च मउसे ।
अजेसि यक्खो नरवरिचउट्ठ तत्थपमादो तुमुलो बभूव ॥

Both Mr Kale and Mr Karmarkar render वीहत्थं as वीहत्तं. The former translates the expression 'वीहत्थं जणदश शब्ददश' as 'beyond the power of all people'. By way of elucidation he adds, धूतेन मे तत् दशान्तरं कर्त्तुं (referring to his resolve of becoming a Buddhist mandicant) यत् सर्वस्य जनस्य विहत्तं (विगत, हस्त, यस्मिन्) in which no man can lay his hands on me, no man will get me into his clutches, for gambling has led me to renounce the world'. Mr Karmarkar translates the expression as 'helpless [or incapacitated] in the whole world [or among all people]'. By way of elucidation he adds 'Samvāhaka finds himself in high spirits at his resolve of becoming an ascetic. He contrasts his former state of a gambler with the new state of an ascetic. The first line refers to the gambler's state. As a gambler he was always perplexed (विगता हस्त, यस्य स विहत्तं, विहत्तं व्याकुलत्वम्) and afraid of people, he had to move about furtively in lanes and by lanes, in order that people may not see him or catch him unawares, now as an ascetic holding his head high up, he could roam about boldly on king's highways'. He rejects unceremoniously all other interpretations which do not maintain that two different states are described—one in each line. This explanation is convincing no doubt, but the problem here, as in the previous one too, is about the transition from विहत्त to वीहत्थ, ordinarily one gets विहत्थ < विहत्त. So there is room for adding one to the already existing numerous explanations* of the word which have been sagaciously considered by both Mr Kale and Mr Karmarkar. It is possible to connect the word with विश्वस्त. Of the latter the Pali form is विसत्तव obtained through assimilation of स्व and स्त. A further developed form is वीसत्थ in which the conjunct रस is simplified as स and the previous vowel is consequently lengthened. Now, in Magadhi स sometimes changes to ह. With this change of स > ह one arrives at वीहत्थ < वीसत्थ. This change is more

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- 8 (a) Mr Paranjyoti connects it with √ हृत् and renders वीहत्थ as ridiculous.
 (b) Dr Ryder prefers the reading वीहत्तं (वीमत्थं) ।
 (c) Mr Lalla Dikṣita explains the word as meaning fearless (विहत्त हस्तकाम्येन हस्तशस्त्र विगतहस्तशस्त्र भवति निर्भयमित्यर्थः)
 (d) According to Pṛthivīdhara the explanation is 'gambling has reduced me to a state in which one is to fear all. (धूतेन तत्कृतं मम सर्वस्माज्जनाभ्यन्तरे वत् ।) To this Mr Kale adds "but we do not know what Pṛthivīdhara's reading was."
 (e) Śr Jivanand Vidyasagar : विहत्तं व्याकुल व्याकुलीकरणमित्यर्थः । जयमानमिति यावत् ।

frequent in Apabhrāṃsa and in the Mṛcchakatika the language of the gamblers has some traits of Apabhrāṃsa. Thus the whole verse may be translated as, 'gambling has done to me that (referring to his resolution of becoming an ascetic) which makes me trustful to all, now I shall, with my head aloft, walk on the highways.' It may be noted that his particular disgrace was that he had lost the trust of people. He promised to pay back the debt of the gambler and the persident of the gambling house but they would not take him at his words. He offered to teach Vasantasena's maid his shampooer's art. But she declined. He doubts that it was because she could not trust her maid into a gambler's hand - he gives his reaction in a soliloquy. Naturally what he coveted most was the trust of people which as he had anticipated was achieved by him through asceticism - as an ascetic he could lead Vasantasena to a monastery and could walk with her on the highway with confidence, without the fear of incurring any censure.

एवं पवेसिथ दुभारसोहा निम्मिदा

In the 4th Act Vidyāka ridicules Vasantasena's mother on account of her being extremely plump. Finding her seated in the middle of a particular apartment he remarks, 'Is it that the door of the house was constructed after having first put her inside, like the idol of Mahadeva?' This remark has a particular bearing upon the ancient practice of cutting a door into a room after the walls have been erected specially in *kacca* structures. The door generally had to be arched so as to bear the weight of the superincumbent mass. In case the idol which was to be put inside happened to be too big for the planned door, it had to be put inside before the construction of the wall. And then the wall having been erected the door of the appropriate size was cut into it.

हुलुसुलि

Lastly we come to a word हुलुसुलि. In the 8th Act Śākara intending to kill Vasantasena sends Vita away under the pretence of wooing her in private. But he suspects as actually happens to be the case, that *Vita* might chose to conceal himself behind some tree to see what he really intends to do. He says,

“भोदु मालदंश अधवा कवडकावडिके एरो वसणे बुद्धसोहे

कदावि ओवालिदशलीके गडिम शिमाले भविम हुलुसुलि कळेदि” ।

Here the word 'हुलुसुलि' has generally been translated as cheating or playing a trick¹⁰. This word both morphologically and orthographically is very

⁹ किं एव पवेसिथ महावेव विम दुभारसोहा इह वरे निम्मिदा ।

¹⁰ The expression कदावि हुलुसुलि कळेदि has been translated by Mr. Karmarkar as, '(he) might play false', by Mr. Kale as, '(he) might cheat', by Mr. paranjape as '(he) might play me a trick', by Dr. Ryder as, '(he) might raise a howl'.

close to हुल्लुमुल्लु used in the present eastern dialects of Bihar, denoting peeping in a deceptive manner. Initially the word might have been हुल्लुमुल्लु denoting the deception usually practised by हुल्लु a hyena. The usual practice of this animal is to run away a little distance and then to conceal itself and cast stealthy glances at the hunter.

There are but a few of the obscure words and phrases found in the *Mṛcchakaṭīkā* a complete list of which is appended¹¹. While some of these have been explained away by scholars, others yet require careful consideration.

- 11 Some of the obscure expressions used in the *Mṛcchakaṭīkā* are either missing or modified to become more comprehensible in the corresponding contexts in the *Cāradatta*. This fact further strengthens the opinion that the *Cāradatta* is a later stage version of the first five acts of the *Mṛcchakaṭīkā*.

APPENDIX

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| Act I | वरण्डलम्बुअ, णववहुकेसहत्थ, शोस्तक, छस्तक |
| Act II | गह्वी, शस्त्री, कच्चा, त्रेता, पावर, नदित, कट, पेदण्डा, गोह,
गोसाविआ, वीहत्थ, वामचलण, गण्ड, रायवत्थहारी |
| Act III | कनकशक्ति, ब्रह्मण्यदेव, देवव्रत, मास्करनन्दा, रक्षणसद्धि |
| Act IV | ओवगिगदा गवक्खेसु बादं गेण्हदि सल्लिअगरीओ, एदं एवेसिअ
... दुआरसोहा णिम्मिदा, चाउत्थी, जुवतिजषणप्पमाण पडदोला, पादु-
अन्तरप्पविट्ठा विअ छेहुआ कवट्टडाङ्णी |
| Act V | आखण्डल |
| Act VI | खस, खत्ति, खड, खड्डोविल्लअ, कण्ण, पावरणअ, चीण बर्कर, खेर,
खाण, मुख, महुआद |
| Act VII | शलावके कोरटके कोम्मकाळे वा, हुल्लुमुल्लि, पतोळिआ, छरेअआ,
जुबन्ध, किलागदश्श, णाणक, कहावण, वोडिअ गण्ठी, जूळक, बरअ,
कुन्तल |
| Act VIII | खेतकाक, इआवि, पिण्डारक, |
| Act IX | आहीन्ता, तत्तिज्ज, शम्भवासिणि, हुड, शामिन्न । |

THE TARGET OF CRITICISM
IN BHĀMAHA'S KĀVYĀLANKĀRA IV 39-47

N M Kansara

In the fourth *Particcheda* of his *Kāvyālaṅkāra*, Bhāmaha (7th cent A D), while illustrating fifteen poetic faults (*doṣas*), defines the fourteenth one, viz., that which is opposed to the *Śāstras* (*nyāya-nirodha*), and passes a few remarks with reference to the incident of a dummy elephant resulting in the capture of Vatsarāja by inimical forces. The question of identifying the target of this criticism of an incident of the Udayana-story has been touched in passing by veteran scholars like Mm T Ganapati Sastri and Dr S K De and discussed in brief by Mm Dr P. V Kane.

In his remarks on the speech of Hamsaka, Mm T Ganapati Sastri notices that while discussing the lack of propriety in the incident Bhāmaha has quoted both verbatim and in substance this passage of Bhāsa's *Pratiñāyaugandharāyana*, although without mentioning the work by name¹. Mm T Ganapati Sastri thinks that this is an attack against the *Pratiñāyaugandharāyana* of Bhāsa, his theory is that Bhāmaha preceded Kālidāsa and followed Bhāsa² and he relies upon the fact that in the speech of Hamsaka³ the words 'anena mama bhadrā hado aṇṇa mama pida anena mama sudo mama vaassa itī aṇṇaḥ bhajjina parakkamam vaṇṇaṇi', etc., are almost the same as the words 'hato' nena mama bhadrā, etc. quoted by Bhāmaha⁴. In the opinion of Dr De, the ruse of the artificial elephant in Bhāsa's *Pratiñāyaugandharāyana* appears to have been criticized by Bhāmaha as incredible, especially as Udayana is described as one well-versed in the elephant lore, but he defends Bhāsa on the ground that it is a *device which* is not unusual in the popular tale and need not be urged as a serious defect⁵. Dr S N Dasgupta too has touched upon the question with reference to its chronological implications outlined by Mm T Ganapati Sastri, and has remarked that the argument of Mm Ganapati Sastri based on the priority of Bhāmaha to Kālidāsa and Bhāmaha's possible reference to the story contained in Bhāsa's dramas, seems to be extremely improbable, adding that his statement that Bhāmaha was prior to Guṇadhyā is also wholly

¹ Cf *Prat. Yaug* (PRY) of Bhāsa, ed by T Ganapati Sastri, 1912, p. 13 ft. note

² *Hist. of Sans. Poet.*, by Mm P. V Kane, 1961, p. 118

³ *Prat. Yaug* (PRY) Act I, p. 13, op cit

⁴ Bhāmaha's *Kāvyālaṅkāra*, IV, 44

⁵ *Hist. of Sans. Lit.*, Vol I, Calcutta, 1962, p. 110.

unbelievable⁶ Mm Dr P V Kane, however, thinks that the original story is probably that of the *Bhalkatha* (referred to as 'Laveh') and Bhāmaha is criticizing some drama or poem based thereon, and that there is no force in saying that Bhāmaha refers to the *Pratīnāyagandharayana*, when besides the *Bhalkatha*, there were about a dozen dramas and poems on the Udayana Saga and when there are important discrepancies⁷ Even then some of the modern editors of Bhāsa's *Pratīnāyagandharayana* ignore the discussion on the point and blindly follow the opinion of Mm T Ganapati Sastri and Dr De without looking into the problem in greater detail or trying to arrive as nearer to truth as might be possible in the present circumstances in the light of some fresh data revealed by further researches

It should be noted here that since Dr Kane was touching this problem just in passing in his survey of Bhāmaha's contribution to Sanskrit Poetics, he could not discuss the problem in greater detail for want of space, and confined his discussion to the most important thing to be noted, viz., that Bhāsa's Udayana was accompanied by twenty foot-soldiers and hence could not be liable to being criticized as 'ekakin' as has been done by Bhāmaha

Let us first examine the points of the relevant incident criticized by Bhāmaha Bhāmaha here seeks to illustrate the points of the incident of Udayana's capture which are contrary to the prevalent politico-administrative code (*nyāya-virodhi*) Having first defined the term *nyāya*⁸ as consisting of the Śāstras that treat of threefold end of human endeavour (*trivarga*) and also statecrafts, he further defines '*nyāya virodhi*' as that which does not confirm to the above⁹ In the opinion of Bhāmaha, the points that contradict the codes of statecraft are the following

(1) The king of the Vatsas, i e , Udayana, has been depicted as desirous of conquest and as farsighted as an aged person and hence wise In the same breath he is described as being devoid of spies The point of criticism is, how can an ambitious statesman eager to subdue his enemy move near the enemy frontiers without adequate precautions of being accompanied by spies who could have smelt the danger of the impending mischief⁹

(2) The ambush in the guise of an artificial elephant consisted of a hundred soldiers posted in it under the command of Sglakṣyana How was

6. Hist. of Sans. Poet., p. 116

7. Ibid.

8. Bhāmaha's Kvjā, IV. 39 :

न्यायः शास्त्रं विषयो विरोधोऽस्तीति च तां विदुः । अतो न्यायविरोधीष्टमपेत अतया तथा ।

9. Op. cit. IV, 40

it that such an experienced king like Udayana could not get a report about the true nature of the deceitful elephant although it was located in his own territory?¹⁰

(3) Could it be that inspite of their being duly informed in the matter, the ministers had themselves an axe to grind and hence they deliberately showed negligence in taking proper precautions for the king's protection? In that case they would be liable to be accused of being either blockheads or devoid of due devotion to their master.¹¹

(4) The adversaries consisted of several angry soldiers who wielded strong bows. The arrows discharged from such bows would invariably hit the vital parts of the victim. How could Udayana have been possibly spared? If he was, it would be nothing short of a miracle.¹²

(5) Udayana had killed the close relatives, like brother, son, father, maternal uncle and brother-in-law, of his adversaries who were consequently overcome with rage. How could so many soldiers discharging number of missiles or weapons at a single individual, and that too in a forest, fail to kill him?¹³

(6) The intelligence of the learned men would be questionable in so far as they explain the poet's intention as being of the nature depicted above in contradiction to the accepted codes of the *Śāstras* and popular practice (*loka*).¹⁴

(7) Even a child would be easily able to distinguish between a living elephant and a stuffed one. How, then, could it happen that such an expert in the elephant-craft like Udayana failed to notice the difference?¹⁵

A close examination of Bhāṣa's version as embodied in his *Pratibhāṣa-gaṇḍharāyaṇa* reveals that the dramatist has sailed clear of the above objections, thus

(1) Bhāṣa's Udayana has nowhere been emphasized as being desirous of conquest nor a cool-headed wise man. On the contrary, it is suggested that he was likely to be misled.¹⁶ Besides, he is accompanied by twenty foot-soldiers, though having seen the elephant from the indications of its tracks

10 Op. cit., IV, 41

11 Op. cit., IV, 42

12 Op. cit., IV, 43

13 Op. cit., IV, 44-45

14 Op. cit., IV, 46

15 Op. cit., IV, 47

16 PRY, I, p. 4

the king dismounts from his charger and proceeds on foot with a lute in his hands¹⁷ Thus, the charge of Udayana having been left alone and unprotected could not apply to Bhāsa's version

(ii) Bhāsa's mentions that the ambush was not easily recognizable since, according to the spy's report obtained by Yaugandharāyana, the artificial elephant was located among numerous wild elephants,¹⁸ and the elephant could not be located except by its tusks, undistinguishable as it was from the shade of like-coloured Śāla trees¹⁹ It was only when the elephant suddenly rushed towards comparatively isolated Udayana that the latter immediately divined the conspiracy of Pradyota and proceeded to foil the ambush by informing the foot-soldiers and encouraging them to fight the enemy out²⁰ Bhāsa has depicted that Udayana started for the *Nagavana* before his minister Yaugandharāyana could convey to him the report of the spies regarding Pradyota's conspiracy²¹ Thus, Bhāsa has devised sufficient grounds due to which the spy-report could not reach the king in time

(iii) The ministers in Bhāsa's version are very active in operating the spy-ring as is clear from the fact that Yaugandharāyana gets in advance the information about a foot-soldier who informed Udayana about the Nṛpa

17 Op. cit. I p 10

हंसक- सुन्दरपाण्डु नाम जस्य आलुहिष्ठ अणदागए सुख्ये विसदिनसेहि पदादिहि सह पजारो भट्ट ।

op. cit., I p 11

दिव्यवारणपक्षिच्छन्दो ।

op. cit., I p 11

हंसक-तयो भट्टिण ओदरिअ अस्तादो आभमिअ देवदाण पणाम करिअ गहोदा वीणा ।

18 Op. cit., I p 4

योगन्ध- . सो । वनपञ्चच्छादितक्षरीरं नीलहस्तिनसुगन्धस्य प्रथोत स्वामिन छलयितुकाम इति प्रवृत्तिरुपगता न ।

19 Op. cit., I p 10

हंसक- साङ्गुक्खछाभाए सवण्णणट्ठणीळ्ढाए पङ्कमासिदेहि असरीरविणिक्खितोहि विअ दम्भ जुअओहि सुदो भणुमदमत्तेण विअ दिट्ठो सो दिव्यवारणपक्षिच्छन्दो ।

20 Op. cit. pp 10-11 :

हंसक-तयो पामगोसम्भरणेण समस्सासिअ कुळवुत्तज्जेण सव्वथा पञ्जोदपओओ एसो, अणुण पळेह म तिअणिअ भट्टा पविट्ठो एव परवळ ।

21 Op. cit., I p 6

योगन्ध-हंसक ! न खलु गत स्वामी नागवनम् । हंसक-अय्य ! हिज्जो एव गदो भट्टा ।

योगन्ध-हन्त विष्कलमनुप्रेषणम् । छलिता स्म । अथास्ति प्रयाशा, अथैव प्राणा मोक्तव्या ।

elephant ²² He also makes arrangements for delivering the message to the king before he sets out for *Nāgavāna* ²³ It was due to the rash haste and credulous nature of Udayana that precluded the possibility of fore-warning him ²⁴ Moreover, the faithfulness of the ministers is beyond doubt in Bhāsa's version as is clear from the remarks of Yaugandharāyana with respect to himself ²⁵ and Rumanvān ²⁶ And Bhāsa's Udayana is said to have prevented his minister Rumanvān on oath from following him ²⁷ Hence the non-appliability of Bhāmaha's charges to Bhāsa's version

(iv) and (v) In Bhāsa's version Udayana is said to have madly rushed alone into the enemy ranks although his foot-soldiers seem to have followed him instantly but were outnumbered and killed only Hamsaka could save himself to flank and guard his master till the latter was overcome with fatigue and fell unconscious ²⁸ Even then it is a fact that the king fought for the whole day It is natural that in accordance with the military code

22. Op cit, I, p 9

योगन्ध-तिष्ठ । इत ओशमात्रे मल्लिकाशालप्रच्छादितशरीरो नखदन्तवर्जमेकमौलौ हस्ती भद्रा दश्यत इत्युक्तवान् ननु ।

23 Op cit, p 3:

योगन्धः- अथ वेणुवनाद् त्रिषु गह्वरेषु नागवनम् प्रयाता स्वामो श्लेगेन सम्भवत्सिन्धुः ।

24 Op cit, p 6

योगन्ध-हसक ! न खलु गत स्वामी नागवनम् । हसक-अप्य ! हिउओ एव्व गयो भद्रा ।

25 Ibid see Supra ft nt 21

26 Op cit, p 9

हसक-गहि गहि । पसादिअ भद्रा अमरुत्वेण विण्णाविदो-गहु दे एळावनादोअ वि ब्रह्मगन्धव गह्वेण न सम्भावणीअ । अविडु दुरारक्खदाए आसण्णदोसाणि विसअन्तराणि । तां क्खदि-भत्तादिद्विद ज्ह करिअ सव्व एव्व गय्खामो, ण एकाइणा धामिना गन्तव्व ति । योगन्ध-अपि महाअन समक्षेवमुक्त स्वामी रुमन्वता । एवमप्यववन्त्वा स्वामिसितसिन्धुअणि ।

27 Op. cit, p 10

हसक-तदो अत्तजीविदणिहिउणे सवदेण जिवारिअ अमरुत्वं विवदियतेहि क्खदिहि कहु पभादो भद्रा ।

28 Op cit, pp 11-12

हसक- अह दाणि परस्स उवणास विसमारम्म परक्खेण समोकोणि ति अभिअ भद्रा पथिदो एव्व त परवळे ।

Ibid p 12

अदिअहुकदाए परवळस्स अदिपठउज्जमाणवाआलो विअण्णवडुसव्वपरिअणो अए एकाइया, अहि णहि भट्ठिणा एव्व, रक्खिअमाणो अणुबददिअसउदपरिअस्सन्तो अणुप्पहारिअविअण्णदुरलो तम्माअमाणसुअदाइयाए वेळाए मोह गयो भद्रा

of those days he was spared during this unconscious state. But the moment he came to his own the enemy ranks did close on him and one of the soldiers did try to behead him.²⁹ It was first by accident and then by the intervention of Śālākya that Udayana was saved.³⁰ Thus Bhāsa's version provides sufficient plausible grounds for justifying the fact of Udayana's being spared inspite of his suicidal mad entry into the enemy ranks.

(vi) and (vii) In the opinion of Mm Dr Kane³¹ the words *abhiprayam kaver imam* of Bhāmaha amount to this that some poets first narrated the story of Udayana and then others, referred to as '*vidvadbhyah*' adopted (*nayanti*) the story for their own purpose (in a Mahākāvya or drama), where they made the king unable distinguish between a real elephant and a sham one and made him start on an adventure single-handed. Dr Kane thinks that Bhāmaha seems to refer probably to Guṇāḍhya, the author of the *Bṛhatkatha*, as 'kavi'. Dr Kane's view is plausible.

Anyway, Bhāsa is very clever in the execution of his plot in his *Prati-jāyauḡandhāyana* in which Udayana is deceived due to threefold circumstances, viz., (i) the sham elephant was camouflaged by a number of real elephants³² (ii) the sham elephant was well-covered with creepers of jasmine and thickets of *Śāla* tree and only the tusks and nails could be marked,³³

29 Op cit p 13

हसक- अभिमुहा दे पावा ।

op cit 14

हसक-एको भवमिदो लक्ष्य कर्तु । सो दक्षिणाहिमुह परिचक्षिन् भद्ररं समरबाणामसङ्ख्यो
हिवाणि शिखणारं सङ्ख्यविज्जं कैसाणि पीडिज्जं करेण करबाळं पद्धारवेगं उप्पादद्दुक्कमो
आवाचन्तो ।

30 Op. cit, p p 14

हसक- तसो छुद्विपवळपिच्छळाए भूमिए सो शिससभो सएण वेएण ओचद्विद्वळणो
पडिहदारम्भो हसो पडिदो ।

op cit p 15

हसक- तसो भद्रिया पुळम कुल्लपद्धारजणियमोहो साळककाभणो णाम पज्जोदस्स लमचो 'मा लु
मा लु साहस' ति भणिज्जं त वेस लवदिठ्हो । हसक तदा तस्माळदुळ्ळं पणां कखि
खरीरल्लन्तणादो वेण मोहो भद्र ।

31 Hist. Skt. Poetics, p 115

32 PRY, p 4

बौगन्धरायण — बन्मज्जप्रच्छादितशरीरं नीलहस्तिमसुपुन्यस्य ।

33 Op cit, p 9

बौगन्धरायण — मन्त्रिकासासप्रच्छादितशरीरो नखदन्तवर्जमेकनीलो हस्ती ।

and (iii) it was early morning time³⁴ Thus Bhāsa has put forth circumstantial evidence for what would otherwise be improbable or amount to childish neglect

It is, thus, clear that Bhāsa's version fairly absolves itself on all scores from the charges levelled by Bhāmaha. Not only that Bhāsa seems to have foreseen almost all the pitfalls of the traditional story as they are revealed in the questions of Yaugandharayana. Thus, Bhāsa draws our attention to the following points

(1) Yaugandharayana had an apprehension that Udayana might be deceived³⁵

(2) The king should not have proceeded to *Nagavana* in haste³⁶

(3) What did the minister Rumanvan do? And what happened to the king's cavaliers who accompanied him? How could Rumanvan neglect the king³⁷?

(4) How could Udayana be isolated from his forces³⁸

(5) Fate is more powerful than a vigilant person³⁹

(6) Did the king swoon?⁴⁰

(7) Was the king insulted?⁴¹

34 Op cit, p 8

हृसक—तदो हसुक्तेष्वसतोपिदे सुख्ये .. तत्राजपकुविल्लत भद्रमिम्भिमिळाकम्पं विष विषम दसर्गं दिद्रुते णो णाभज्जह ।

35 Op cit, p 4

यौगन्धरायण — . भवीदानीं स्वामिनो बुद्धपतिक्रमो न स्यात् ।

36 Op cit, p 6

यौगन्धरायण — हसक, न खलु गत स्वामी नापवसम् ।

37 Op cit, p 7

यौगन्धरायण — इदानीमशुभकार्यपण्डितो कमवान् वव गत । इदानीमश्वारोहणीयं क्व गतम्
also, p 9

अथ कथमुपेक्षितस्तदानीं स्वामो कमन्वत् ।

38 Op cit, p 7

यौगन्धरायण — कथमसमप्रयोषबलपरिवारो नाम स्वामी ।

39 Op cit, p 9

यौगन्धरायण — हसक, आपतोऽपि बलवत्तर कृणान्त ।

40 Op cit p 12

यौगन्धरायण — कथं मोहमुपगत स्वामी । ततस्तत् ।

41 Op cit, p 13

यौगन्धरायण — कथं प्रवर्धित स्वामी ।

- (8) Fortunately the wretched murderer slipped off !⁴²
 (9) What did Śaṅkayana say to the king ?⁴³
 (10) Indeed the king was taken away to Ujjayini !⁴⁴

Incidentally it may be remarked that in view of the objections of Bhāmaha to various points of the original story, the above points raised and poetically and rationally rendered the plausible in his dramatised version speaks volumes for the dramatic imagination and a poet's eye to reality in Bhaṣa

It is thus clear that the contention of Mm T Ganapati Sastrī, Dr S K De Drs A C Woolner and Laxman Sarupa,⁴⁵ Dr Krishnamachariar,⁴⁶ Dr Keith,⁴⁷ and Shri Bhoṭanbankar Vyās⁴⁸ that Bhāmaha's criticism is aimed at Bhaṣa's *Pratīkhyāyugandharāyana* stands disproved, while the conclusion of Mm Dr P V Kane to the effect that the story criticized by Bhāmaha is not exactly the same as found in Bhaṣa's PRM⁴⁹ seems to be based on solid foundations. Pandit Batuknath Sharma and Baladev Upadhyay have therefore sided with Dr Kane's opinion.⁵⁰

Now, let us examine the view of Dr A. D. Pusalkar.⁵¹ He thinks that Bhāmaha's criticism is aimed at the *Vināśavādatta* drama identified by some with the lost *Unmādasavādatta* of Śaktibhadra,⁵² and placed by Shri V Varadacharya in the early centuries of the Christian era.⁵³ The fact that Dr Niti Adaval does not agree with the supposition of the former in the

42. Op cit, p 14

शौगन्धरायण — पतित पाप एष ।

43. Op cit, p 15

शौगन्धरायण — अथ किं प्रतिपन्न देन साधुना ।

44. Ibid

शौगन्धरायण — नीति स्वामी । एष सोऽनर्थ ।

45. Thirteen Irivendrum Plays, Vol I, p 11 ft. nt. 2

46. Hist Cl Skt Lit., p 362, ft nt 2

47. Skt Drama p 135 (Guj Tr by N B Purohit)

48. Sanskrit Kavi Darshan (Hindi) p 250 ft nt.

49. Hist Skt Poems, p 115

50. Kvik of Bhāmaha ed by Pts Batuknath Sharma and Baldev Upadhyay, Intro. pp 30-31

51. Bhām., A Study, p 79

52. Hist Skt. Lit., p 301, ft nt 3, according to Dr De, this identification is an unsupported conjecture.

53. Hist Sam Lit., p 220.

absence of convincing proof and the unsupported conjecture of the latter scholar,⁵⁴ should not detain us here in examining the veracity of the view of Dr Pusalkar.

The author of the *Vṛṇḍāśayadatta* (VVD) is too careful to fall victim to the shortcomings of the original story of the *Brhatkāvya* (BK). It is interesting to examine the story in the VVD in the light of Bhāmaha's objections

(i) In the VVD, Udayana is depicted neither as one desirous of conquest, nor farsighted nor wise as an aged person. Of course he is depicted as a king too proud of his birth, power, intelligence, handsomeness, valour, knowledge, ministers and skill in welding weapons to care for other kings.⁵⁵ He is rather overconfident and valorously careless king insofar as he asks Viṣṇuśrīṅga to concentrate on catching other elephants in the nearby places, while he himself captures the Nīla elephant and returns with it to the *Saptapargā* gate in the evening.⁵⁶

(ii) Contrary to Bhāmaha's second objection, the ambush in the VVD consisted of not a hundred but four hundred foot soldiers, under the command of a Śabara chieftain, assisted by a well organized and widely spread spy-ring.⁵⁷ Not only that, Bharatarohaka, the chief-minister of Pradyota, had got prepared not one but four such artificial elephants with a view to exploit the weakness of Udayana who was rather too fond of capturing elephants.⁵⁸ It is not clear in the VVD that the ambush was located in Udayana's own territory. It appears that Udayana was skilfully led beyond his frontiers by the disguised spy who reported to the king about an extraordinary Nīla elephant. Again, the soldiers were not inside the artificial

54. The Story of King Udayana, Intro pp xxvi-xxvii.

55. VVD, Act I, p. 7

राजा—स हि—कुलकलमतिरूपविक्रमप्रतिपत्तिविराट्प्रविशेषदर्शन । न गणयति महेश्वरान् क्षितौ
मृगयोत इव द्विपेश्वरान् ॥ ११ ॥

56. Op cit, Act II, p. 20

राजा—सखे विष्णुनात, अहमेन गृह्णित्वा साय सप्तवर्णवैदिकशरैरे वायार्चमागमिष्यामि । etc

57. VVD, Act II, p. 15

द्वितीयः—अप्यो माळ कालयो तर्हि तर्हि चौरगण्य अहापुण्य उचिन्ध अतस्त्वदेहि स्वादेहं हि
सबरराज ।

58. Op cit, p. 11

राजा—किमस्ति पुनस्तथोगानुक्रुणे हस्ती ।

भरतरोहक—देव अत्येव कस्यैस्य हेतोर्गूढ कल्पिताश्वाभारो हस्तिन ।

भरतरोहकः—सर्वेषां राज्ञां (राज्ञां) छिन्नप्रपलभ्य छिन्नप्रपलभ्यो विधि प्रागेव मया क्रियते....।

elephant in the VVD, they were rather hidden in the bushes outside among which the carefully covered artificial elephant was posted. And Udayana could not be restrained from proceeding to places previously unreconnoitred. Moreover, according to the VVD, Udayana was, in his childhood, cursed by Muni Angiraka at whom the former threw dust while playing as elephant. Thus, the author of the VVD has incorporated the motif of a curse to justify the capture of Udayana at the hands of his enemy through the instrumentality of an elephant⁵⁹. Bhamaha's objection, therefore, cannot apply to the VVD.

(iii) The ministers of Udayana in the VVD can neither be charged as devoid of faithfulness, nor as negligent, nor as blockheads, since they have taken care to see that the king is accompanied by adequate forces consisting of two thousand foot-soldiers, two hundred strong cavalry, and twenty elephants⁶⁰. Moreover, in case the king proceeded to previously unobserved places, they have dispatched a troop of twenty soldiers as advance guard under the command of Kṛtyayana⁶¹.

(iv-vi) Although the adversaries consisted of angry soldiers who wielded strong bows, spears and etc., the author of the VVD has fully provided the reasons why, and the circumstances in which, Udayana was spared. The conspiracy of the elephant-ruse was meant for capturing Udayana alive and unhurt with a view to make him the son-in-law of king Pradyota, since this objective could not be achieved otherwise and Vasavadatta could not be given over to him in the normal way⁶². When Udayana comes to know of the ambush, Salaṅkayana, the minister of Pradyota approaches him and with due courtesy requests him to submit, assuring him that no harm is

59 Op cit, p 10

भरतः—तवस्तेन महर्षिणा समुपजातरोषेण हस्तिद्वेतोरेव बन्धनं शत्रुवशात्तां च यास्यसीति स तु क्षतिः ।

60 Op cit, p 14

चार —पृच्छामि तावदेवम् । किञ्चिन्मि स राजान्येन बलेन परिभ्रमति । etc

61 Op cit, p 22

विदूषक —भो एसो कथादणो विचक्षितेय बलेण परिवृद्धो जगद्वो यदो ।

62 Op. cit, Act, I p 8

यथा प्रतिज्ञादाने त्रयो दोषा, शम्भोरभिप्रायव्यतिक्रम, कोशीय, राजकुम्या दुःखभाषिता च ।

also, p 9 :

शुक्लान् द्विगुण त्रिगुण वा मनु तस्मै देयम् । . वत्सराजस्य स्वयं प्रश्नाने सञ्जये प्रति-
बिम्बेयो etc

meant⁶². It is only when Udayana refuses to surrender that the fight ensues. And it was only when Śaṅkayana was hit with the spear of Udayana that the latter's horse was killed, and as he fell down from it he was captured alive, bound with creepers and carried away by the chieftains of Pradyota. The sun had set by then⁶⁴. Bhāmaha's objections nos. iv, v, and vi could, therefore not apply to the VVD.

(vii) Although, normally even a child would easily be able to distinguish between a living elephant and an artificial one, the poet has amply justified his use of the motif of Udayana's failure to do so by introducing the elements of destiny and curse, the former in the very beginning of the VVD and the latter in the very first Act.⁶⁵

In view of the above facts from the VVD, one finds it difficult to accept the contention of Dr A. D. Pusalkar that "the criticism applies in all particulars to the incidents described in the *Vināśavadattā*" and that "the situation and incidents mentioned by Bhāmaha are all found in the *Vināś*,"⁶⁶ is totally groundless and hence untenable.

Both the PRY of Bhāsa and the VVD being out of question, the deck is again clear and the question of the real target of Bhāmaha's criticism still gapes us in our face. Let us, then search for some other work whose author Bhāmaha means to criticise.

Pandits Batuknath Sharma and Baldev Upadhyaya have suggested that Bhāmaha "may be criticizing Guṇadhyaya's, *Brhalkathā* itself which was indeed

63 Op. cit., Act II, p. 26

शालङ्कायन — कुशलिनमस्तु त्वा द्रष्टुमिच्छति महासेन ।

also, ibid., p. 27

शाल० — प्रद्योत भञ्ज मुलवास्य श्रेय स्यात्ते महाराजः । देवकालौ हि विद्येते क्षमावास्ते-
जसोऽपि च ॥ १२ ॥

64 Op. cit. p. 29, ibid.,

चेद — हृदि गभारोद्धरणं हि भक्ष्यते तेन तेन हृदो मष्टिमी तुरयो ।

p. 30 चेद — भव्य भव्यगदो भव्यो सुरयो । पुमाभिरि द्रु सन्धे वधमह्वसम् ।

p. 33 चोर — हृदि, पण्डितो मष्टि ।—

p. 34 चोर — अतुल्यलपयःकमप्रभावः, प्रवितयका समरमार्गगात्रः । नरपतिरिदमिदं निर्वच्य
नीतो, बलिरेव भोविपयोगपादावदः ॥ २ । ११ ॥

65 VVD, Act I, vs. 2

विवाहो जन्म मरणं यत्र येन यथा भवेत् ।

तत्र तेन तद्वैतज्जायते किल नान्यथा ॥ २ ॥

also ibid., p. 10

66 Bhāmaha, A Study, p. 73

the oldest compendium of such stories, the Prakrit portion common with Bhāmaha's *Īloka* might have a similar representative passage there also⁶⁷ This is not impossible, especially in view of the fact that, as has been shown by Dr V Raghavan, the original *Brhatkatha* of Guṇādhya in Pāṣāṇī was composed in a non flamboyant, extrasimple, most direct, plain, unadorned narrative prose style, to which effect the passages quoted by Bhoja and Hemacandra testify⁶⁸ These passages indicate that the stories treated in the BK were very simple in narrative details too, and Guṇādhya might have fully deserved the attention of Bhāmaha who found the treatment of the motif quite inadequate and irrational in view of accepted norms of statecraft But, it should be noted that Bhāmaha does find fault with Guṇādhya whom he refers to as 'Kavi', rather his criticism is directed against those later poets who borrow the motif of Guṇādhya and copy the treatment of it without improving upon it in the light of accepted norms of commonsense and statecraft so as to render the story poetically rational Dr Kane's interpretation of Bhāmaha's verse IV 46 is quite correct⁶⁹

That the faults enumerated by Bhāmaha might have really existed in Guṇādhya's BK is evinced to certain extent from the attempts at the defence of Guṇādhya on the part of Somadeva the author of the *Kaṭha-saṁśāgar* (KSS) and Kṣemendra the author of the *Brhatkathamāhārī* (BKM) in their treatment of the incident so as to vindicate the author of the original Let us see in detail how both these Sanskrit epitomists of Guṇādhya's original Pāṣāṇī work defend him

(i) In the BKM Udayana stationed his cavalry at the entrance while he himself entered the forest alone,⁷⁰ and he tried to capture the elephant by means of the musical effect of the melodies of the lute⁷¹ Kṣemendra justifies this incident by putting the burden of the blame on the addiction to elephant catching on the part of Udayana⁷²

(ii) The KSS depicts that Udayana was desirous of conquering Candamahāsena who had insulted him by asking him to go to Ujjayini and

⁶⁷ Kvi edn. Introduction p 31

⁶⁸ Bhoja's *Śṛṅgāra Prakāśa* pp 116-855

⁶⁹ *Īlaka* Skt Poetics p 115 see supra

⁷⁰ BKM, II, 31

दृष्ट्वा त तुरगप्राय सैन्यं कृत्यान्वीमुखे । गजेन्द्रबन्धकुलो विवेशो महत्स्वनम् ॥

⁷¹ Op cit, II, 39

कूक्कुब्जमालोचय बीजामधुरमीतिभि स जिघृक्षुर्मुखा तस्यौ सेवामिरिव तुर्जनम् ॥

⁷² Op cit, II 40

यव यन्त्रकृमिभो हस्ती बीण्या क च तद्ग्रह । प्रायेण व्यसनासक्तिर्माहाय महतामपि ॥

teach music to Vasavadatta.⁷⁶ The artificial elephant was a mechanical device with a number of soldiers hidden in it.⁷⁶ These details tally with those enumerated by Bhamaha

Justifying Udayana's temptation for the extraordinary elephant, Somadeva mentions that the king was in need of such an elephant that could face and fight the invincible famous elephant *Nadagin* of Candamahaseva whom he would then be able to subdue.⁷⁵ And this temptation was so powerful that he would not listen to the advice from his minister.⁷⁶ Thus, Somadeva has absolved the ministers from the possible charge of negligence or want of faithfulness

(iii) In defence of Udayana's entering the forest almost alone, although a handful of spies accompanied him, Somadeva puts forth the reason that this was due to the fear that the elephant would be alarmed otherwise.⁷⁷

(iv) As a justification for Udayana's failure to distinguish between the real elephant and an artificial one, Somadeva declares that when the spies showed the elephant to Udayana from a distance, he found it to be almost a real one,⁷⁸ which impression precluded any scope for doubt or suspicion. Thenceforward as he proceeded alone and, says Somadeva, since the king's mind was engrossed in the threefold mental activities like playing the lute, thinking out fresh melodies meant to captivate the heart of the elephant, and singing melodiously, and since it was almost dark due to the sunset he did not notice that it was but a fake elephant.⁷⁹

(v) Narrating the situation in which Udayana was captured alive and spread, Somadeva tells us that in the first instance Udayana was made to go a long distance in pursuit of the elephant. Then suddenly the armed

76 KSS, III, iii, 28

एष कृत्वा च सवित्रं वस्त्राजो जगात् स । यामि चण्डमहासेनसिंहं बद्ध्वा यमनि कम् ॥

74 Op cit., II, iv, 6

त नान्तर्वीरपुरुषैः कृत्वा छन्मैरधिष्ठितम् । विन्ध्याटव्या स निक्षेपे राज्ञः कन्धमाव कम् ॥

75 Op cit., II, iv, 10

तं चेद् गलेन्द्रं प्राप्स्यामि प्रतिमल्लं नवागिरे । ततश्चण्डमहासेनो वदसौ भवति मे क्रुधम् ॥

76 Op cit., II, iv, 12

प्राप्तं च मन्त्रिबचनं न्यक्कृत्वा राजतुल्या । पुरस्कृत्यैव तद्वाराण्यौ विन्ध्याटवौ प्रति ॥

77 Op cit., II, iv, 14-15

प्राप्य विन्ध्याटवौ तस्य राजस्य क्षोभशङ्कया । वस्त्राजं स सेन्यामि दृष्ट्वाैव न्ववागिर ॥

चारमात्रसहायस्तु वीणा घोषवती बधत् । निष्पन्नविस्तोर्वा वा विविधं महादशम् ॥

78 Op cit., II, iv, 18cd

राज सत्यवज्राभासे तं वदसौ स भूषति ॥

soldiers surrounded him Udayana drew his dagger to deal with them, obviously because the use of his bow and arrows was out of question due to the closeness of the enemy ranks. While he was engaged with his adversaries in the front he was caught by the soldiers stealthily from behind.⁷⁹

We, thus find that Somadeva has tried to defend Guṇāḍhya on all counts against the charges of Impropriety and unreality. And this is not unnatural or improbable if we remember the assertion of Somadeva in the very beginning of his work to the effect that while he has followed the original faithfully without adding anything of his own, he has tried as far as possible to maintain the elements of propriety and continuity of the narratives, has rearranged certain sections of the work to achieve the harmony of the narrative interest.⁸¹ And all these attempts by Somadeva at justifying most of the shortcomings of the story (to which Bhāmaha has drawn our attention) would have been unnecessary if these shortcomings did not exist in the original story of Guṇāḍhya. But in spite of all these faults of Guṇāḍhya – faults which were genuine in the narrative and hence were meant to be originally intentional⁸² – he did not disqualify as a 'Kavi' in the eyes of Bhāmaha, obviously because the *Bṛhatkathā* was a repository of folktales first and a poetic piece only secondarily. Bhāmaha's objections are against the blind borrowers who borrow the faults too of the narrative.

Still, the question remains as to whom does Bhāmaha criticize for borrowing this faulty incident of the Udayana story without suitably improving upon it in the light of the accepted norms of common sense and statecraft.

The criticism could not possibly be directed against the Jaina, and Buddhist and the *Purāṇic* versions, since Bhāmaha would hardly accept the

79 Op cit., II iv, 17-18

एकाको बादयन् वीणां चिन्तयन् बन्धनानि च स । मधुरपवि गायश्च सनैरपजगाम तम् ।
यान्बदन्तचित्तपात् सन्धाथान्तपशास्त्र स । न तं वनगज राजा मायागजमलक्षयत् ॥

80 Op cit., II, iv, 20-21

ततोऽरुमाच निर्गत्य तस्माथन्त्रमवाद् गजात् । वरसेखर त सन्नद्धा पुरुषा पर्ययावन् ॥
तान्दृष्ट्वा दृष्टिं कोषादाकृष्ट्युरकोऽथ स । अपस्यान्वोबयन्मन्यैरेत्य पश्चादपुस्तत ॥

81 KSB I, 1, 10-11

यथा मूल तथैवेतत् न मनागम्यतिक्रम । प्रत्यविस्तरसंक्षेपमात्र भाषा च भिद्यते ॥
औचित्यान्वयरक्षा च यथासाक्षि विधीयते । कथारसाविधातेन काव्याशास्त्रे च योजना ॥

82 cf. Kvik of Bhāmaha, IV 4/

नमोऽस्तु तेभ्यो विद्वद्भ्यो वेऽभिप्राय कवेरिमम् । शास्त्रलोकावपास्त्रैव मयन्ति नयवेदिन ॥
and its interpretation by Dr Kane in Hist Skt Poetics, p. 118

versions as poetic pieces. And from amongst the eleven other Sanskrit works based on the story of king Udayana⁸⁸ eight of them, do not seem to treat the elephant episode at all. In the present circumstances, the likely targets of Bhāmaha's criticism might have been any one or all of the following three works, viz., *Udayanacarita* cited in the *Nāṭyadarpaṇa*, *Vatsarajacarita* of Sudraka and *Vāsavadattā-nāṭyadhara* of Subandhu if of course they be pre-Bhāmaha. But our knowledge of these works does not go, for the present, beyond their mere titles. Till these works are discovered, the problem of the real target of Bhāmaha's criticism must remain unsolved and hence open.

88 of *The Story of King Udayana* by Dr. Nit. Advai, Intro. pp. xxiv-xxix.

DID CĀṢṬANA START THE ŚĀKA ERA ?

Rasesh Jamindar

There are many mooted problems which Indian history has had through its course of time. Many of these problems have fetched and are fetching the scholars, from time to time, into the battle of arguments and counter-arguments. Sometimes the new findings or discoveries, such as dated epigraphical records, coins etc., offer historians to change their views or help them to arrive at precise conclusions or assist to advocate quite a novel interpretation or come to their rescue to put forth a new theory. Saka Era is one of such problems which have brought and are often bringing scholars across the table for hot discussions.

Many scholars, so far, have advocated different theories suggesting different rulers responsible for starting this era. This writer does not intend to mention, in this paper, all those theories that were and are current on the era under review and to subject them for a detailed examination. There is no such need of describing them all here as have been well discussed at great length by many scholars, particularly D R Bhandarkar¹ and R D Benerji².

But, even then, I think it is desirable to discuss few of those arguments for showing their limitations and make new propositions regarding this era.

The theory that the king Vonones was the founder of the Saka era was first propagated by Dr Bhagwanlal Indraji³, but later on he corrected himself and suggested that it was Nahapāna, a Kshaharāta Kshatrapa king of Western India, who started this era to commemorate his victory over Śatakarni and as he was a feudatory of the Kuṣāṇa king Kaniṣka that he named this era in honour of his overlord.

But this theory of Dr Bhagwanlal Indraji was based on insufficient information and therefore it is not acceptable for the following reasons : (1) It is quite obvious that Nahapāna had not but was defeated by Satavāhan king Gautamiputra Śatakarni, so the question does not arise at all of commemorating any victory by Nahapāna over Śatakarni. (2) The dates mentioned in the Nasik caves inscriptions of his times are but regnal years which were not continued by any of his successors. (3) He was, in any case, not a viceroy of Kuṣāṇa king Kaniṣka but was an independent king as it is proved by this author.⁴ (4) Kaniṣka was not of Śaka origin⁵.

as thought by Dr Indrabi, so even if Nahapāna wanted to honour his overlord how can he justify himself by calling the era as Śaka?

Dr D R Bhandarkar⁷ also supported Dr Indrabi that Vonones was the founder of the Śaka era. He established his thesis on the ground that neither Nahapāna nor Cāstana was the originator of the Śaka era as they were vassals of Kanīṣka. But both these kings were independent as stated above.⁸ He further argues "that unless the Śaka nationality of Kanīṣka is established, all attempts to show that he was the founder of the Śaka era must be futile", and so considers that Vonones started the said era. But what has been argued for Kanīṣka can we not argue the same for Vonones that unless the Śaka nationality of Vonones is proved, his arguments to show that Vonones was the inaugurator of the Śaka era must be in vain.⁹ Vonones was a Parthian¹⁰ and therefore Dr Bhandarkar's theory is untenable. Again it is quite obvious that Vonones flourished during the first century B C in Seistan. So this again proves that in no circumstance he is considered to be the founder of the Śaka era.

It was Fergusson¹¹ who first started the theory that Kanīṣka was the inaugurator of the Śaka era. This view has been adopted by most scholars in the past and even today, but only he and Oldenberg had given reasons in favour of their thesis, while others have simply followed them.

Fergusson's main source was numismatics. He mostly depended on Roman coins of the Consular period (43 B C) which were found along with those of Kanīṣka in the Mānikyāl Tope. This Tope was built by him shows that he flourished after that date, i.e. 43 B C. But even Fergusson did not say how many years after that date Kanīṣka lived. Therefore, his view falls to the ground. He further took the help of coins of Kadphises, Kanīṣka and Haviṣka found from Ahin Posh Tope near Jelalabad together with the Roman coins of Domitian, Trajan and the Empress Sabina. Domitian and Trajan flourished during A D 81 to 96 and A D 98 to 117 respectively,¹² while the Empress Sabina lived in the middle of the second century A D. This shows that the erection of the Tope cannot be earlier than 120 A D.¹³ Thus this is also not acceptable.

According to Oldenberg¹⁴ Kanīṣka was Śaka. He based his arguments upon the third word EAKA which occurs on the colua of Kanīṣka. He mostly depended on Kanīṣka coins and then assumed that he reigned about the close of the first century A D. He also assumed that there was no other Indian king at this time so famous and popular as Kanīṣka. And finally he propagated that he was the founder of the Śaka era.

It was Percy Gardner¹⁵ who first published Kanīṣka's coin and read the third word as 'Śaka', and on this ground Oldenberg advocated that

...anika was of that origin. But later on Cunningham¹¹ carefully examined the coin and arrived at the conclusion that the third word must be 'Sanab'. Therefore, now, the correct reading of the third word is SANAB and not Śaka. So the theory of Oldenberg has no ground to stand upon.

Though, now a days, the eminent scholars are of the opinion that Kaniska was responsible for this era, it is hard to find out a scrap of evidence in favour of the theory of Kaniska being the founder of the Śaka era. Therefore, one "must admit that there is no direct evidence to show that Kaniska founded the Śaka era and it is doubtful whether any such evidence will ever be found".¹² Secondly, "we have no information to show that he held direct sway in the provinces where the reckoning had its home."¹³ Thirdly, Kaniska, as stated above, was not in any case of Śaka nationality. He hailed from Turuška race and was the third king of Kuṣāṇa Dynasty. Fourthly, as he was a mighty monarch and is frequently mentioned also in literature, then the era must have been known as either Kuṣāṇa era or Turuška era if he is the originator. But this is not the case. Fifthly, it is also argued that the Western Kṣatrapas, who were the viceroys of the Kanishka, used the same years for more than three centuries and so naturally later on these years were known as Śaka era, is also now untenable for this author has already stated above that the Western Kṣatrapas were independent kings.

From the above accounts it is now quite understandable that neither Vonones, nor Nahapāna nor Kaniska seems to have started this era in question.

Then who was really responsible to start this questioned era ?

It was Cunningham¹⁴ who first advocated the theory that Kṛdamaśaka Kṣatrapa king Cañana was the originator of the era under review. Main support for his argument was the chronology of Ādārahastya and Kṣatrapas. He puts Nahapāna in about the middle of the first century B.C. and considers that Gautamiputra Śatkarṇi exterminated Khatkaras who were, according to him, the descendant of Nahapāna. He believes that Gautamiputra Śatakarni and Cañana, as well as their sons Pulamavi and Jayadama respectively, were contemporaries. He further assigns the reign of 25 years to Jayadama. This is in short Cunningham's view.

"The chief characteristic of this view is that it is based on a number of improbable suppositions"—this statement made by Dr. Bhandarkar¹⁵ is in every sense appropriate and therefore Cunningham's arguments do not claim any value.

About thirty years after Cunningham his completely abandoned theory was boldly asserted by Jouveau Dubouil.¹⁶ On the basis of archeology,

numismatics, paleography and philology Dubreuil puts Nahapāna near beginning of Christian era suggesting that inscriptions of his times are not dated in the Śaka era. He also positively thinks that Cāstana flourished between 75 and 85 A.D. He further argues that 'it is but natural to suppose that the founder of the dynasty was also the founder of the era used by it. Outside the kingdom of Cāstana and his descendants not a single inscription has been found which is dated in the above era'²¹

This is in short the views of Dubreuil. His main weakness is that for Nahapāna he uses all the archeological etc. sources, while for Cāstana he does not consider those sources worthy and he just dares to surmise that the Cāstana was the founder of the era simply because he was the founder of the dynasty. This, therefore, can hardly be called an argument.

After Dubreuil the theory of Cāstana being the originator of the Śaka era was again completely abandoned for about 50 years.²²

I now here intend to maintain very positively that the Cāstana was the real originator of the Śaka era for the following reasons:

(1) The Śaka nationality of the Western Kṣatrapas is now above doubt. Therefore, it is quite obvious that the Cāstana was a Śaka.

(2) The era of 78 A.D. is unanimously considered as Śaka era by all antiquarians.

(3) The Western Kṣatrapa kings were independent and were not the vassals of the Kuṣāṇas as proved by this author.

(4) Suppose if the Western Kṣatrapas have the same era started by Kanīka then they must have imitated the coins of the Kuṣāṇas, which is not the case. The coins of the Western Kṣatrapas were wholly unlike to those of the Kuṣāṇas. Therefore, the era used by the descendant of Cāstana must be the Śaka Era.

(5) As stated above Nahapāna was defeated by Gautamīputra Śatakarni and the latter conquered the southern territories from the former, but these lost territories were in turn regained by Cāstana. So it is but natural that to commemorate this worthy victory Cāstana might have started an era now known as Śaka era because he was of a Śaka origin.

(6) To support the above arguments we are lucky enough to have our rescue the recent discovery of an inscription. This inscription was found from Andhav, a village 24 kms. southwest of Khavāḍa in Kachchha district of Gujarat State, and published by Dr (Mrs) Shobhana Gokhale.²³

Before the discovery of this inscription, we have had four other inscriptions from the same place, dated Śaka 52. This was the only earliest known

date of the Cāṣṭana Family till recently. But the inscription recently discovered from the same place offers the earliest date of Cāṣṭana i.e. Śaka 11. This shows that his reign covered the period between Śaka 11 and 52. It may further be stated that this inscription does support the theory that Cāṣṭana was the real epoch-maker of the most mooted Era. It is quite possible that in future we may come across an inscription which perhaps may offer still earlier date to support this theory.

In the end let me conclude with by saying that this is the most simple, most natural, most convincing and the most logical theory this author has put forth before the world of scholars to consider and comment upon that the Cāṣṭana was responsible to start this Śaka Era in the present state of our knowledge.

References

- 1 JBBRAS, Vol xx, 1902, pp 270ff
- 2 IA, 1908, pp 25ff
- 3 Bom Gaz Vol. xiv, p 617
- 4 It was the general belief that the Kārdamakas continued it, but the recent discovery of an inscription from Andhau disproved this belief
- 5 Umeshamuhra Commemoration Volume, 1870, pp 708 ff
- 6 Kalhana's "Rājataranginī" (I, 170) mentions that Kaniṣka was of the Turuṣka race. Al Biruni also tells us a legend which speaks of Kaniṣka as a descendant of the Turk family (Sachau's Al Biruni, II, p 11)
- 7 JBBRAS, Vol. XX, 1902, pp 283 to 285
- 8 See note no 6
- 9 Says Sten Konow, CII Vol II, part I, introduction lxxxviii
- 10 JRAS N S, XII, 1880, pp 264 ff
- 11 Encyclopedia Britannica, 1964, Vol 19 pp, 503 and 508.
- 12 JBBRAS, Vol XX, 1902, pp 270-71
- 13 IA, 1881, pp 213 ff
- 14 NUM. CHRO., 1874 Vol XIV, N 8 p 161
- 15 Ibid, 1890, pp 111-112
- 16 IA, 1908, p 63.
- 17 CII, Vol II, part I, Introduction LXXXViii.
- 18 NUM. CHRO., 1888, pp 232-233, 1892, p 44
- 19 JBBRAS, XX, 1902, p 278
- 20 Ancient History of the Deccan, 1920, pp 26 ff
- 21 Ibid, p 35
- 22 Dr Raj Bali Pandey also thinks that Cāṣṭana was the founder of the Śaka Era (Indian Paleography, 1962, p. 186) But he does not mention any of his arguments. He has simply made the statement only
- 23 JAIH, Vol II, part 1-2, pp 104 ff My thanks to her for sending me a copy of her article

SĀMKHYA-NĀŚAKA MĀDHAVA

Esther A. Solomon

A Sāmkhya thinker is referred to in Buddhist, Mīmāṃsā and Nyāya works as Sāmkhya-Nāśaka or Sāmkhya-Nāyaka. This means that he was either an 'unfaithful exponent' of Sāmkhya doctrines to which much harm must have been done by his views, or he was a great Sāmkhya exponent.¹

We may note some such references to Mādhava

(a) In the first chapter of the *Pratīyāsamuccaya* (with its auto-commentary), Dinnāga criticises the views of a certain Sāmkhya teacher who was known as the destroyer of the Sāmkhya (*Sāmkhya-saṁhāṭaka*) because of his holding a theory that goes beyond the limit of the older Sāmkhyas. *Īśvarabuddhi* commenting on this portion quotes lengthy passages from a treatise by Mādhava

In order to find out in what respect Mādhava violated the Sāmkhya tenets it is necessary to examine Dinnāga's arguments in this connection.

Dinnāga objects to the Sāmkhya's recognising five sense-organs for apprehending sounds, tangible objects, colours, tastes and odours and at the same time holding that every thing is constituted of three *guṇas*. If, as the Sāmkhya says, a sense does not take for its object those things that are to be apprehended by another sense, and so each sense works only on its object, then the senses should be infinite, or just one sense-organ should suffice as the three *guṇas* are the same everywhere.

The Sāmkhya tries to justify the distinctions between sounds and other objects (tangibles etc.) on the basis of the difference of the configuration of *saṁśā* and other *guṇas*. A lengthy argument follows, the main stand of the Sāmkhya being that there is apprehension by the sense, e.g. the visual sense of one and the same class (*jāti*) of objects, e.g. colour, variously, in accordance with the difference among the many configurations (of different colours, such as blue, yellow, etc.) Dinnāga would say that in that case, the conformity of a sense to only one configuration is not experienced. If the Sāmkhya still urges that the classes of objects are distinguished from

¹ Dr. Raghavan has written an article on *Sāmkhya-Nāśaka Mādhava*. This article is published in *Saṁśā Bhāṣa* (1954). See also *Sāmkhya darśana āi bhāṣa*, pp. 533-6. Udayavira Śāstri. I am indebted to these contributions already published.

each other according to difference of configuration, there would follow the absurd conclusion mentioned before that the senses should be infinite in number

It is at this stage that Dīṇagga refers to a Sāṃkhya Vaiṇāśika, whom Jinendrabuddhi identifies as Mādhava. Mādhava holds that from the three *guṇas* composing sound (*śabda*), the three *guṇas* composing tangibles and other objects are different in kind (*jāti*). It is unreasonable that there should be apprehension by different senses of that which by reason of the uniformity of its cause is uniform. Thus, we should admit that among the objects of the senses there is a difference in kind among the three component *guṇas* which are of the nature of *sukha*, etc. It is because of this difference that each sense functions only on its own objects.

Dīṇagga says that in this theory also there is implied the absurdity that the senses are infinite in number, and so this theory is not different from the standard Sāṃkhya theory so far as the apprehension of the varieties within the class of objects peculiar to each sense is concerned. Yet Dīṇagga admits that Mādhava's theory, though not faultless, is better than that of the older Sāṃkhya teachers in explaining the distinctions among the classes of objects. In order to bring out the drawback in Mādhava's theory, Dīṇagga reproduces it precisely,—of course, as he understood it.

In Mādhava's view, says Dīṇagga, the atoms differ everywhere (10 in different classes of effects, each possessing its respective nature). They are called *pradhānas*. *Sukha*, *duḥkha* and *moha*, likewise sound, tangibles and other such objects are distinguished from each other in accordance with the difference of class (*jāti-viśeṣa*). The atoms which when combined turn into all of these are called *pradhānas* (primordial entities). Thus according to combinations which vary from class to class there are different effects, each possessing its own nature but not going beyond the boundary of a particular class and these effects become the objects of the senses.

Here Jinendrabuddhi quotes a passage from a treatise of Mādhava. The gist of it is as follows. Every atom is composed of three *guṇas*, but some atoms differ qualitatively from other atoms because of the difference of the arrangement of the three *guṇas*. Thus the sound-atom and the tangible-atom are heterogeneous, and the difference between sounds and tangibles is due to this heterogeneity of atoms. At the time of evolution homogenous atoms combine and their varying combinations give rise to various things—which, however, are included in the same class inasmuch as the component atoms are homogeneous. Prior to evolution atoms exist dispersedly, and in this state they are called *pradhānas*.

It may be noted that the Sāṃkhya theory of evolution (*pariṇāma*) from a primordial matter is substantially changed by Mādḥava, who in admitting the plurality of primordial matters, stand closer to the Vaiśeṣikas than to the orthodox Sāṃkhyas. From another passage quoted by Jinendrabuddhi from Mādḥava's treatise we know that Mādḥava differs from older Sāṃkhya teachers in holding that *pradhāna* possesses *rūpa*, etc., consists of parts and evolves by the energy which is preceded by *karman*, and that *saṃśāra* is beginningless.

Mādḥava further states that one sound-atom, for example, is in itself constituted of the three *gunas*, and therefore has three characters, *sukha*, *duḥkha* and *moha*. Sound being composed of sound-atoms has these three characters, still each particular sound is characterised as *sukha*, *duḥkha* or *moha*, according to whether *sāva*, *rajas* or *tamas* predominates. And so one apprehends a sound as *sukha*, *duḥkha* or *moha*, but not as sound in general possessing three characters.

Diṅga argues that the same principle would hold for tangibles and other such objects. That is to say, one would apprehend these objects as *sukha*, *duḥkha* or *moha*, not as tangibles, etc. possessing the three characters. Consequently all kinds of objects would be apprehended by the same sense. Therefore, this theory of Mādḥava is inappropriate. Still, says Diṅga, from its dethroning the view of the older Sāṃkhyas, Mādḥava's doctrine of the possession by atoms of each its own nature is excellent. Diṅga concedes that the portion of his theory, in which setting aside the view of the renowned older Sāṃkhya teachers, Mādḥava explains that the distinction (*jāti-viśeṣa*) among the effects (i.e. sounds, tangibles etc.) results from the distinction among atoms possessing their respective natures, is excellent. However, the doctrine that the three *gunas* form an atom which possesses only one quality is something Diṅga cannot accept.

It seems that finding it difficult to explain the evolution from *Pratyak* as admitted by the older Sāṃkhya teachers (i.e. one, undifferentiated, and so on), some revolutionaries among the Sāṃkhyas felt it necessary to modify the doctrine. The atom-theory of the Vaiśeṣikas is acknowledged to have been introduced into the Sāṃkhya system of thought at the time of Vindhyavāsini, and in his wake Mādḥava tried to make the system perfect by removing glaring anomalies. Jinendrabuddhi very pointedly says that according to Kapila and others, the nature of pleasure, etc. is one everywhere, whereas according to Mādḥava, they are different everywhere.

"*kāpilādayo manyante sūkhādīnāṃ svarūpāṃ sarvatra ekam eveti; Mādḥavaḥ tu sarvatra tāni bhidyanta iti*"—*Pramāṇasamuccaya*, *Pratyakṣa*, 31 (Mysore Edition—H. R. Rangaswami Aiyangar)

This can be clearly understood on the strength of the fore-going discussion.² Mādhava recognised a plurality of atomic primordial entities (*pradhānas*)—this would mean a thorough change in the concepts of the Sāṃkhya system, or even its annihilation, and so Mādhava is regarded as *Sāṃkhya-nāśaka*, and hailed as such by others

(b) Kumārila in his *Ślokavārttika* (Codang sūtra, 249, pp 112-113, Madras Univ) criticises the view of a teacher who finds fault with the Mīmāṃsakas for advocating the slaughter of animals for sacrificial purposes. Umbeka in his commentary on the *Ślokavārttika* states that it is Mādhava, a prominent Sāṃkhya exponent who is referred to and criticised by Kumārila. Keeping aside inference, etc. Mādhava proved the sinfulness of *agnīṣṭomya*, etc. only on the strength of the dependence of *dharma* (merit) and *adharma* (demerit) on injunctions (*vidhi*) and prohibitions (*nyedha*). 'Ma himsyāt sarvā bhūtāni' prohibits the slaughter of animals, which is therefore sinful irrespective of whether it is done for a sacrifice or otherwise as this does not make any difference.

(*Sāṃkhya-nāśaka-Mādhava's to āha-Vihāyanumānāditi vidhi-pratishedhatva-nibandhanatvam eva dharmā dharmyor avalambya'gnīṣṭomyādiṣv adharmatām āha kvacid iti Hikatrayena*)

(c) Commenting on 'āgamabhraṃśakārināṃ āho-puruṣikayā anyathā racanāsamāhaya' of Dharmakīrti's *Pramāṇavārttika* (p 595), Karmakagomin says that here Dharmakīrti affirms the possibility of the sacred texts being violated and the tradition of the texts disrupted or distorted by persons on account of their sense of ego or the like. They can distort the tradition of the sacred texts by composing differently. As for example, 'Sāṃkhya-nāśaka Mādhava' composed the 'Sāṃkhya-siddhānta' differently due to his ego (*Āgamabhraṃśa-kārinām ity ādinā Sampradāya-vicchedena racanāntara-sambhavam eṣa samarthayate; āgamabhraṃśa-kārinām puṃsām anyathā pūrva-racanā-vaiparityena racanādarśanād iti sambandhaḥ, anyathā-racanāyām kāraṇam āha—āhopuruṣikayetyādi, āhopuruṣikayety ahamānāstvena, yathā Sāṃkhya-nāśaka-Mādhavena Sāṃkhya-siddhāntasya'nyathā racanām kṛtam*)

(d) In his commentary, *Vipacchitartha* on Dharmakīrti's *Vyākhyāna*, Śāntarakṣita writes, "yad āha, dharmasya dravyād arihāntaratvāt syād iti, athāpy asmad-caṇḍālye syāt pūrvakān Kapilān atipatya Sāṃkhyaṇām śaka-Mādhavaḥ" (*Vipacchitartha*, p 52, Mahābodhi-sabha, Benares, 1936 A.C.)

² This exposition of Dinnāga's criticism of Mādhava's views is wholly based on 'Dignāga, on Perception' (pp 87-89, 188-187)—Masaka Hattori. I gratefully acknowledge my indebtedness to this work.

See also 'Geschichte der indischen Philosophie' I, pp. 404-408 (Reihe Wort und Antwort Bd. 6, Salzburg, 1953 (I Bd.), 1956 (II Bd.))

'Sāṃkhya-nāṣaka Śaka-Mādhava' obviously requires to be emended as 'Sāṃkhya-nāṣaka-Mādhava'. Here also S'antarāṣita is referring to Mādhava's unfaithfulness to the Sāṃkhya tradition.

(e) Refuting *Saṅkhyavāda*, Bhāsarvajña says in his auto-commentary *Bhūṣaṇa* on the *Nyāyasūtra* that if the view of Mādhava were to be accepted, the Sāṃkhya doctrine would surely meet with destruction. If a novel attribute, 'manifestation' or some other, which was non-existent be created the reasons put forth, viz 'because what is non-existent cannot be produced', and the like, would be ineffectual reasons, and then *saṅkhyavāda* not being proved, *vaivārūpya* etc. would not be proved, and so *Pradhāna*, etc could not be established. There is no reason for according this differential treatment of holding in the case of the effect, cloth or the like, that it could not be brought out if it were not-existent, and it could not perish if it were existent, and at the same time accepting that this is possible in the case of one of its attributes (viz. manifestation) (*Mādhava-matābhūyupagame tu Sāṃkhya-nāṣaka eva syāt ; katham ? yadi hy abhivyaktir anyo va kaled dharmo sannveha kriyate tato'-sadakaraṇād ity evamūdayo'samarthā hetavaḥ syus tato' saṅkhyavādaḥ pradhāna-vaivārūpyādyaśāddheh pradhānadyaśāddhir iti , na cā tra dīkṣaḥ kaled eva yena pañādikāryasyaivaśāto' karaṇaḥ tato' cūmahānāḥ na sambhaviṣṭ, tad-dharmaḥ tu karyacit sambhavaty eveti—Nyāyabhāṣya, p. 569. Benares, 1968)*

According to this, Mādhava had no objection to *abhivyakti* (manifestation) being regarded as a new attribute that is brought about by the act of production, but being a Sāṃkhya he would not accept that the effect was not there in the cause even before its production. But by this the case of *saṅkhyavāda* is actually marred.

We find a reference to a Sāṃkhya 'doctor' Mādhava in the description of the travels of Yuan Chwang in India. Mādhava is said to have lived in Magadha in the vicinity of Gaya. He was very much honoured by all and had received vast stretches of land by way of gift. He was challenged by the Buddhist, Guṇamati Bodhisattva for a debate and is said to have died on that very occasion. This debate was arranged by the then ruling king at the instance of Guṇamati. According to Yuan Chwang, Mādhava was defeated in this debate and the king being impressed by the Buddhist's learning got a Saṅgharama constructed at the place where the *saṅkhyavāda* took place. Now Guṇamati of Valabhi is said to be a pupil of Vasubandhu, a contemporary of Sthiramati, and teacher of Paramārtha. Paramārtha, a native of Ujjayini, was a disciple of Guṇamati. Paramārtha became proficient in all branches of learning and probably settled down in Pataliputra. At the request of the Chinese emperor, he was sent to China.

in 546 A D, where he stayed till his death in 569 A D Paramārtha translated into Chinese the *Saṃkhya Karika* with a commentary in the period 557-567 A D Thus since Paramārtha's date is 499-569 A D, Gunamatī can be said to have lived in the period 450-530 A D and Mādhava was perhaps his senior contemporary Mādhava can be said to have lived in the fifth century, and been active in the latter half of it. Gunamatī is known to have written a commentary on the *Abhidharmakośa*, wherein he refuted the dualistic teaching of the Sāṃkhya school as also the Mādhvamika view of Bhavya (Bhṛguviveka). There was a constant struggle for royal patronage in the times of the Guptas, right up to the times of Puṣya Gupta and Narasimha Gupta (-467 A D and later-) and it is understandable that Gunamatī should have challenged Mādhava to a debate.

That Mādhava's ego was powerful can be seen from Yuan Chwang's account also. His last wish was that his wife should continue the debate with Gunamatī and she too concealed by her dress and the like the death of her husband, but the sharp Gunamatī detected it from her sad face and bitterness of speech even at the beginning. In Mādhava's own days his fame was great and surpassed that of former teachers, and outweighed all then living. The king honoured him exceedingly and named him the 'treasure of the country'. He had as his means of subsistence two towns in the district and the surrounding houses paid him for the privilege of building (tenant dues?).

It is no wonder that philosophers of other schools mention him with almost a sense of awe, and that Gunamatī should have sought to arrange a debate with him so that the interests of Buddhism in the kingdom should not in any way suffer and the Sāṃkhya school should fall from the high position it occupied in the eyes of the kings and learned circles.⁴

³ Prof. Hattori too arrives, in a slightly different way at the following date

Dignāga — 470-530 A D (Hattori)

— 480-540 A D (Frauwallner)

Gunamatī — contemporary of Dignāga

Mādhava, says Prof. Hattori, was not alive when Dignāga composed the *Pyramāsa-samuccaya*, his last work

(See *Dignāga on Perception*, Introduction, pp 4-6-Hattori). According to Frauwallner, the debate between Mādhava and Gunamatī took place in about 500 A. D.

⁴ See *Travels of Hiuen Tsang*, Vol III, pp 336-340-Samuel Beal (Sushil Gupta Ltd., Calcutta 12, New Edition 1956) *'On Yuan Chwang's Travels in India'*, II, p 108-Thomas Watters (London, Royal Asiatic Society, Vol I, 1904, Vol II 1905), *Origin and Development of the Sāṃkhya System of Thought*, pp 154-155-Punjabani Chakravarti, Calcutta, 1963), *Sāṃkhya Darśana Kā Itihāsa* pp 533-536—Paṇḍita Udayavīra Śāstrī

I have edited a hitherto unknown commentary (-I call it V_1 -) on the *Sāṅkhyā-kārikā* from a single palm-leaf manuscript. The author's name unfortunately cannot be known, as the corner of the palm-leaf is broken exactly here and all that we find is 'ma' followed by a fragment of a letter which could have been 'dha' or 'ha' and there is 'ya' (genitive case-affix) in the next line. A letter or two seems to be missing at the end of the line. This commentary is very much like what is now known as *Mādhava-vṛtti*, but unlike the latter, it does not have quotations from the *Upaṇiṣads*, *Gīṭā*, *Viṣṇu Purāṇa*, *Bhāgavata Purāṇa*, *Hastamalaka stotra* and the like. I have shown elsewhere¹ that V_1 is earlier than the *Yukti-dīpikā* and that even Paramārtha knew this commentary. The author of V_1 has a fancy for something novel and I have a suspicion that Mādḥava was the author of this commentary, and that what is known as *Mādhava-vṛtti* is but a revised and enlarged version of it with a Vedic tinge. We have seen above for what things in particular teachers of other schools remembered Mādḥava. We may see if these could be detected in this *vṛtti*.

(a) V_1 criticises more than any other commentary (-except M which is a copy of it-) Vedic rites and ethical recommendations based on them. In its explanation of Kā 2

(b) The author of V_1 made a number of changes in the *kārikā* text in an attempt to improve on the original wording of the *kārikā* concerned. A glance at a table of the different readings of certain *kārikās* that can be detected in the several commentaries enables one to see for oneself that the pioneer in this respect was the author of V_1 and that others (-notably the author of the *Yukti-dīpikā*, and also Gauḍapāda and the author of the *Jayamaṅgalā*) attempted to improve even on the text in V_1 . A few instances would suffice to show this

(i) Kā 24, second hemistich

ekādśakās' ca gaṇas tanmātrapañcakas' caiva (V_1 , J, T)

aiśvarya ekādśakās tanmātrapañcakas' caiva (V_1)

aiśvarya ekādśakās tanmātrapañcakas' caiva (Y)

ekādśakā ca gaṇas tanmātraḥ pañcakas' caiva (G)

aiśvarya ekādśakās tanmātra-pañcakas' caiva (M)

V_1 seems to have altered the line in the interest of the sense to be conveyed—to bring forth that the group of eleven is *aiśvarya*. Y admits

¹ 'The Commentaries of the Sāṅkhyā Kārikā - A Study' (Accepted by the Gujarat University for publication)

² See my article 'The Text of the Sāṅkhyā Kārikā' (Vidyā, Vol. XV, pp. 1-21, January, 1922 - Journal of the Gujarat University, A - Humanities).

this but tries to bring it in conformity with the line in V_2 by means of the expression '*tanmātra-pancakas' calva*'. There is one *mātra* too few in V_2 , J , T , Y and also M which last has '*tanmātra-pancakas' calva*' instead of '*tanmātrakas' pancakas' calva*' of V_1 in which there is one *mātra* too many. The *ārya* in G which follows V_2 is free from any metrical defect, though the expression '*tanmātra*' is rather odd (It may be noted that *Yāvarakṣṇa* himself has used it in $k\bar{a}$ 25)

(ii) $K\bar{a}$.26, first line

buddhindriyāṇi cakṣuḥ-śrotra-ghrāṇa-rasana-sparśanāni (V_2)

buddhindriyāṇi śrotra-ivak-cakṣū-rasana-nāsikakhyāni (V_1)

buddhindriyāni karṇa-ivak-cakṣū-rasana-nāsikakhyāni (Y)

buddhindriyāṇi cakṣuḥ-śrotra-ghrāṇa-rasana-sparśanāni (G)

buddhindriyāṇi cakṣuḥ-śrotra-ivak-rasana-nāsikakhyāni (J)

buddhindriyāni cakṣuḥ-śrotra-ghrāṇa-rasana-ivakakhyāni (T)

buddhindriyāni śrotra-ivak-cakṣū-rasana-nāsikakhyāni (M)

V_1 seems to have modified the line in V_2 so as to mention the sense-organs in the proper order. The line is metrically defective, but Y rectifies this. G follows V_2 , but the line is metrically defective. The line is defective in J also, unless there was '*rasana*' in the place of '*rasana*' (- J actually says '*rasanāḥ rasyaṣṭe yena*'). The line in T is an improvement on that in G , and the line in M is an improvement on that in V_1 . It may be noted that V_1 has retained '*rupādīṇi*' in $k\bar{a}$ 28, even though it has changed the order of the mention of the sense-organs in $K\bar{a}$ 26 (*śrotra*) and the author of Y criticises this saying that there should be '*sabdādīṇi*' in conformity with the reading in $k\bar{a}$ 26.

(iii) $K\bar{a}$.27

sankalpapakam atra manas tac cendriyāni ubhayaṭhā samākhyātam,

antes trikūlavijayam tasmād ubhaya-pracāram tat (V_2 , T)

ubhayaṭmakam atra manas sankalpapakam indriyāṇi ca sādharṇyāt,

gupa-pariṇāmanvijeṣṭān nānāṭvam bahyabhedāc ca (V_1)

G , J , T and M have the same *karika*-text as V_1 , only G , J and T have '*bahyabhedāc ca*' instead of '*bahyabhedāc ca*' and M has '*grāhyabhedāc ca*'. In *Paramārtha*'s version, the first line is the same as in V_2 and the second line the same as in V_1 . It may be noted that the second line as found in V_1 can be derived from V_2 on $K\bar{a}$ 27.

Moreover *karikas* 72 and 73 (the latter being found only in V_1 and M) seem to be the composition of the author of V_1 , as *Paramārtha* quotes $K\bar{a}$ 72 saying it is a verse composed by an 'intelligent man of this (school)'. The *Yuktatīpikā* also seems to quote it and in the *Jayamaṅgalā*

and the *Tattvakaumudī* we find the *karika* included in the original text. The *Yuktidīpikā* (p 2, v 14) has a verse which is clearly an imitation of kṛ 73

*"alpagantham analpāriham sarvāṣṭa tantragunau yataḥ,
pārmāṣṭasya tantrasya bimbam ādāriagam yataḥ"*

The author of *V*₁ seems to be fond of novel interpretations. He interprets kṛ.18 (*janma-marana*) in his own way, and then refers to the traditional interpretation. He gives a two-fold interpretation of 'līgam' in kṛ 10, '*līgam artham lingayatīl vā līgam*' being found for the first time in *V*₁. It was readily accepted by the later commentators (See *I*, *J*). Similarly '*hetu*' in kṛ 10 is explained as both *karaka* (causal) and *jāpata* (cognitive) and the author of the *Yuktidīpikā* makes a special effort to show that it is not *jāpata* here. In *V*₂, on kṛ 2 the author quotes the verse

*"Pañcaviṃśati-tattvajño yatra yatrāstame tataḥ,
prakṛtiḥ prakāraṇaḥ sarvāḥ dukṛtāḥ vinucyate"*,

in which the second line is different from the one ordinarily found viz.
'jatiḥ mūḍhā śikṣā vāpi nūcyate na'tra saṃhayaḥ'

It is not in vain that Karmakagomin holds that Dharmakīrti is referring to 'Sāṃkhya-Nāśaka Mādhyama, when he says that some out of a sense of ego make alterations in the traditional text handed down uninterrupted till then

(c) Jinendrabuddhi says that in the view of Kapila and others, pleasure etc are everywhere one and the same, while in the view of Mādhyama they are different everywhere. Now, in the introductory passage to kṛ 12, only *V*₁ and following it the *Mādhyama-śāstra* anticipates an objection to the effect that *sattva*, *rajas* and *tamas* are not '*jāyantarāsa*' (-while the Sāṃkhya holds that they are '*jāyantarāsa*'-) (*na tathā sattvārajanāmaṇi jāyantarāṇi*). Now, this can be interpreted simply as urging that *sattva*, *rajas* and *tamas* are not numerically different, but are different aspects of one entity. Here the word '*jati*' cannot be taken in any peculiar sense, but must be taken as signifying simply '*saṃhita*' - there is an *saṃhita* in the *gunas*, they are not different entities. The Sāṃkhya says that they are different. Or, if importance be attached to the use of the word '*jati*', this would mean they are not three different *jatis*. The Sāṃkhya rejoinder would be that they are different *jatis*. This would mean that there are many *sattvas* constituting a *sattva jati*, and so also with the other two. Could Jinendrabuddhi be referring to this?

(d) According to Śantarakṣita also, Mādhyama is a specimen of an 'unfaithful exponent' who violates the tenets of his school and this can, to some extent, be explained by what we have seen above.

(c) In *V*₁ we do not find anything specific which could explain Bhāsarvajña's criticism that Mādhava recognised *abhivyakti* (manifestation) as a new attribute brought about by the act of production, though he would not accept that the effect was not there in the cause before its production

I would also like to draw attention to an unwarranted reference to a '*klībarājā*' in *V*₁ 33 "*yathā bhaviṣyanti*" *guṇasyānto gudakathāḥ ya[tha]* *vā asaṅgaktībarājā bhaviṣyati*' or "*yathā ya[tha]* *vā saṅgato[h]* *klībarājā bhaviṣyati*" or '*bhaviṣyati guṇasyānto guḍaḥ kaṣṭhāvāsa[h]* *saktaktībarājā bhaviṣyati*' (The expression in the manuscript is '*yathā bhaviṣyanti guṇasyānto guḍakathā ya vā saṅgaktībarājā bhaviṣyati*', which clearly requires to be emended) We have seen above that Mādhava had to enter into a debate with Gunamati, pupil of Vasubandhu and preceptor of Paramārtha (499–569 A.D.) This Mādhava must have lived in the latter part of the fifth century and been a senior contemporary of Gunamati.⁷ He died while the discussion was in progress and then the ruling king got a *Saṅghārāma* built to commemorate Gunamati's victory over Mādhava. Could the author be referring to Narasimha Gupta (Bṛhāditya) (500 A.D. onwards) who must have been a crown-prince then and shown some leaning towards Buddhism or had a soft corner for the Buddhists for which he is indirectly criticised here. We know that it was moreover in Narasimha Gupta's time that the Gupta empire started tottering and had to face a Huna invasion. This lends some weight to our conjecture that Mādhava was the author of *V*₁. Yet there can be no denying the fact that this is just a conjecture meant to provoke further thought and inquiry. It may again be mentioned that what we know as *Māhara-ṣṛīti* is only a revised and enlarged version of *V*₁ and contains quotations from the *Upaniṣads*, *Gīṭā*, *Purāṇas*, *Hastā-malakastotra* and the like and is perhaps as late as 1,000 A.D.

It may seem a bit surprising that a mere commentator should have attracted the attention of great philosophers like Kumārila, Dharmakīrti, Śāntarakṣita, Bhāsarvajña and the like. But if Māhara, also regarded as a commentator on the *Sāṃkhya-kārika* could be mentioned, there is no reason why Mādhava also should not be so mentioned. We cannot definitely say what he did to deserve the appellation '*Sāṃkhya-Nāṭaka*'. The author of *V*₁ differs in certain respects from other commentators, and the author of *Tukudīpikā* and even Paramārtha seem to respect his views and readings

⁷ I have shown elsewhere that Mallavādin and his commentator Simhasūtri have made use of *V*₁ in putting forth the Sāṃkhya tenets in the *Nayasakra* and its commentary (sixth century A.D.) as we find here the expression '*jātyantara*' (found only in *V*₁ and *M*, – KK, 13), and the discussion regarding '*sarvaḥ sarvāmakaṃ*' (See *V*₁, 15). This also agrees with the date suggested above for Mādhava.

and take note of them, or even incorporate them Mādhava must have been a great teacher in his days as can be seen from Hsüen Tsang's description also. Perhaps his greatness cannot be judged from just his commentary (*V*₁) if I am right in ascribing it to him. He must have haunted the minds of his rivals, notably the Buddhists especially when he is known to have carried on for six days the debate with Guṇamati and ultimately died on the occasion.

Mādhava must have written some independent work also as can be seen from Jinendrabuddhi's quotations. Perhaps his commentary on the *Sāṃkhya-kārikā* was one of his early ventures as we do not find here much evidence of his revolutionary spirit, except that he has tried to improve on the text of the *kārikā*s at places – a fact referred to by Dharmakīrti and Karmakagomin.

Another question that occurs is in what way Mādhava could be connected with Māṭhara, and by whom what is known as the *Māṭhara-vṛtti* could have been written in the form of a revised and enlarged version of *V*₁. Could Mādhava himself have been known as Māṭhara or Māṭhara because he had a *maṭha* (cloister)? He is described by Hsüen-Tsang as as having lived in a mountain.

8 This paper was read in the 'Religion and Philosophy Section' of the 28th Session of the All India Oriental Conference, 1972.

Abbreviations

- V*₁ — a hitherto unpublished commentary on the *Sāṃkhya Kārikā* edited by me.
(to be published by the Gujarat University) (in the Press)
- V*₂ — " " "
- Y* — *Yuktidīpikā* (Calcutta University)
- G* — *Gauḍapāda - Bhāṣya* on the *Sāṃkhya - Kārikā*
- J* — *Jayamaṅgalā*
- T* — *Tattva-Kaumudī*
- M* — *Māṭhara-vṛtti*
- P* — Paramārtha's Chinese Version

GUNARTNA'S SĀRADĪPIKĀ

T. S. Nandl

Gunaratnagani's Sāradīpikā is a commentary on the K. P. of *Maṃsmāsa*. I have been working on this unpublished work. Here are some observations concerning the work, the author, etc.

(I)

Mss. Material Two mss. of the Sāradīpikā, one each from Baroda and Poona have been made available to me. The Baroda ms., now onwards referred to as B, consists of 490 leaves, with 10100 granthaṅgas, its accession number in the catalogue of the Oriental Institute, Baroda, being 2763. The Poona ms., now onwards referred to as P, consists of 112 pages, and is mentioned in the B. O. R. I. mss. cat. Vol. XII. Kane says that the ms. is dated saṃvat 1742, while De observes that it is dated saṃvat 1890. On verification De is found to be correct. However, the B., at the end mentions saṃvat 1742. But neither De nor Kane refers to B.

A careful comparison of both the mss. B & P reveals that both seem to have been copied out from an identical source, and that very little scope for the consideration of variants is left. On closer study, it is found that P has many more scribal mistakes when compared with B. However, it may be noted that P also proves to be of great use while filling up the lacunae left out in B, or while correcting the corrupt portions. Actually it has been observed that in both B & P, the text is very often equally corrupt.

(II)

The Author, his works, life, date, etc.

Gunaratnagani who composed his Sāradīpikā on the K. P., flourished earlier than the year saṃvat 1742, as mentioned in the colophon at the end of *ullāsa X*, which reads

इति श्री खरतरगण्डाधीशश्रीजिन्माणिक्यसूरिशिष्यश्रीविनयसमुद्रगणिसिष्यबाचकमुख-
रत्नगणिविरचिता काव्यप्रकाशसारदीपिका संपूर्णा, संवत् १७४२ वर्षे शाके
१६०७ प्रवर्तमाने माघमासे कृष्णपक्षे ८ तिथौ मृगुषासरे । श्लोकसंख्या
१०१०० ।

At the end of ullāsa II, we have

श्री काव्यप्रकाशटीकायां सारदीपिकायां वाचनाचार्यकृतायां द्वितीय उल्लास ।
वाचनाचार्य is attached to the name of the author even in colophons at the end of ullāsa III, which has—*vācanācārya-guṇaratna-kṛtāyaṁ* and also Ullāsa IV, V, VI, VII, VIII, and IX

Guṇaratna's preceptor was Vinayasamudragani who is also mentioned in a stanza (V 3) at the start of his work, which reads,

विनयसमुद्गरुणा पादाम्भोजप्रणामपुण्येन ।
मनसा परोपकारे प्रवृत्त्यस्त्येव मे नित्यम् ॥

The author read many commentaries on the K P as mentioned by him in V 5 in the beginning of his work wherein he says *nilokya vināśhāṅga*. There, he also says that he studied the K P right from his preceptor *adhitya ca guror mukhāt*. His preceptor Vinayasamudragani was a desciple of Śrī Jinamgikyasūri of the *Kharataragaccha*. Guṇaratna was a Jaina monk from Gujarat-Rajasthan. He bows to some Śrīmad Gosvamin in the beginning of his work (V 1) and also to Paśvaṅgatha (V 2), obviously the Jaina *Tīrthankara*.

As for his date, we may safely conclude that he lived earlier than the second half of the 17th century, as is borne out by the date mentioned in the ms as year 1742 Samvat. That the date mentioned on the ms is not the date of composition, but the date of the copying of the ms, could be easily made out by the fact that the colophon at the end of the ullāsa x reads the samvat year 1742 after the word, '*sampūrṇa*'. If it were to be found in between '*iti*' and '*sampūrṇa*' it could have been safely taken by us as the date of composition. Thus Guṇaratna could be still earlier. Prof Hiralal R. Kapadia in his, '*Jaina Sanskrita Sahityaṁ Itihāsa*', part I, Edn '56 A.D., (Śrī Muktikamal Jaina Mohana, Meṇa, Pośpa -58) mentions (pp 88) samvat 1610 (?) as the date of our author, though he does not quote any source for his information and does not look quite certain of it either. He also mentions there, that Guṇaratna composed this work for the benefit of his desciple Ratnavijāla. This also is not supported by any relevant reference from any source. But the piece of information is interesting none the less. However, we do not know anything about this from the present work, nor anything more about the exact date and other works of our author, who seems to be a very well-read man as is seen from the study of the shaping influences which follows.

(III)

Shaping Influences

Gunaratna seems to be a very well-read person. He refers to some renowned poeticians and their works, very often without mentioning the respective names. He also refers to other commentaries on the K. P. with the words *ṭikāntara* or *vyākhyāntara* or *vyākhyāntāntara*. He never mentions this *ṭikāntara* or *vyākhyāntara* by name, but the references seem to be very often to the *Balacittanuranjani* of Narahari Sarasvatītrīṭha or the *Ṣṣṭhāsagara* of Bhīmasena Dīkṣita, who flourished hardly a quarter of a century earlier than our author.

The *Balacittanuranjani* seems to have exercised a very great influence on Gunaratna. S. S. Sukthankar has published some portion of it (i.e. ullāsas I-III & X) in his K. P. edition '33. An attempt has been made by me to bring out the close resemblance between the two with reference to ullāsas I-III, in my annotations. As for ullāsas IV-VI, which also forms yet another most important portion of the K. P., the *Balacittanuranjani* being not available, I tried to secure a ms. from Poona, B. O. R. I., and then attempted to edit it carefully and give it in form of an appendix to my unpublished work. I have tried to locate as many parallel sentences and observations as possible and have mentioned them all in the foot-notes along with its number and the particular ullāsa.

Over and above the two commentaries mentioned as above, Gunaratna also seems to have been influenced by some *Cakravartīṭika*, mentioned clearly by name. Could it be the *Vīstārikā* of Śrī Paramānandacakravartī? We do not know for certain. He is also influenced by the *Pratīpa*, the *Sarabodhīni*, by Candīdāsa, the *Sampradāyaprakāśini*, the *Sahityadarpaṇa* of Vīṭhanṭha and other works on poetics such as the *Kavyāṭkāraśāstrāṅgī* of Vāmana, the *Dhvanyaloka* of Ānandavardhana, etc., and he also clearly alludes to *Bhāmaha*, *Locanākāra* and *Vyaktivivēkākāra*. He owes specially to the *Rasaratnapradīpika* of Allāraja, the *Rasatarāṅgī* of Bhāgudatta and also to the *Natyāṭśāstra* of Bharata and the *Darārūpaka* of Dhanañjaya with Dhanika's *Āvaloka* on it, for the elaborate treatment of some topics of poetics and dramaturgy in his commentary on K. P. IV. We find direct or indirect references to various authors or their works such as *Agastipūra*, *Abhinavabhāratī*, *Amaruṭātaka*, *Cakravartīṭika*, *Candakaviṭika*, *Dāḍin*, *Bhāmaha*, *Māṇḍanamiśra*, *Mālatīmādhava*, *Meghadūta*, *Veṅkaṭādhara*, *Rasaratnapradīpika* (also referred to as *mūla*) *Rasatarāṅgī*, *Locanākāra*, etc. We also come across expressions such as *anye vadanti*, *ekadeśīmatam*, *kaścanatīrāṇyākāraḥ kēci*, *granthāntara*, *ṭikāntara*, *vyākhyāntara*, *vyākhyāntāntara*; *naryuk*, *bhāṣamata* and *Gurumata*, *Mītramata* etc. The references to *ṭikāntara* or *vyākhyāntara*

are as many as 86 in his commentary on *ullāsa* I-VI and very often the work alluded to is either the *Balacittānuraṅga* or the *Sudhāṅagara* as pointed out by me in my annotations

(IV)

Style

As seen above, Gunaratna seems to be a very well-read person having drawn upon various commentaries on the K P, as well as other works on *Alaṃkāra*. He seems to be fairly conversant with the *Nyāyadarśana* also. His style carries the stamp of all this. As pointed out in my annotations, there seem to be some peculiarities concerning his style which may be referred to here in a nut-shell as below

Gunaratna very often tends to provide original explanations with fresh illustrations as is borne out at places, e.g., his explanation of the word *budha* in *ullāsa* I. He says

अत्र वदन्ति—कारिकास्थबुधपदेन कस्याभिधानं, वैयाकरणस्य ध्वनिकारादेशाः । नाथः । वैयाकरणेन शब्दार्थयुगलस्य ध्वनिस्त्वानङ्गीकारात् । नान्यः, बुधैर्वैयाकरणै रिति विवरणविरोधादिति । ध्वनिकारादिवैयाकरणश्च द्वावेव बुधपदार्थः । बाष्पादति- शयश्च तदनिर्वाह्यरूपनिर्वाहकत्वम् । तच्चालङ्कारिकनये चमत्कारो, वैयाकरण- मते च पदार्थवाक्यार्थधीरुभयमपि बाष्पेन शोध्यम् । व्यङ्ग्येनैवाप्यर्थाभावात्त्वमिति बाष्पाद् व्यङ्ग्यस्यातिशयः । बुधपदार्थमुभयमेव क्रमेण व्याचष्टे । etc, etc

He finds out *trirūpadhvani* in the illustration viz *niḥśeṣacyutacandana* etc तथाऽत्र वस्त्वलङ्काररसरूपस्त्रिविधोऽपि ध्वनिरुक्तः । कथमित्याह—अधमपदेन शब्दशक्तिमूलो वस्तुध्वनिः । तथा त्वां दूतीमपि यः कामयते स्वमुखसङ्गान्मा विप्रलम्भे, स इव त्वमधमा । त्वमिव सोऽप्यधम इति द्वयोः पर्यायेण तस्मिन्नुपमे- योपमेति उपमालङ्कारो व्यङ्ग्यः । तथा नायिकाविप्रलम्भशृङ्गारोऽपि व्यङ्ग्यः । He has an interesting discussion on the *tātparyārtha* in *ullāsa* II. He says . तात्पर्यार्थोऽपीत्यादि । केषुचिदिति षष्ठ्यर्थे सप्तमी । केषांचिदित्यर्थः । केषांचिद् वेदान्तिना मते चत्वारोऽर्था इति जातम् । असार्वत्रिकत्वेन तुल्यत्वादभिधानं व्यङ्ग्यस्य । तथात्वेऽपि प्रकृतग्रन्थप्रतिपाद्यतया प्राधान्यम् । अयमर्थः । बाष्पल- क्ष्ययोः सार्वत्रिकत्वेन प्राधान्यं प्रकृतग्रन्थानुद्देश्यतया गुणत्वमेव । व्यङ्ग्यस्यासार्व- त्रिकत्वेन ग्रन्थोद्देश्यतया प्राधान्याप्राधान्ये । इत्यमीषां तुल्यता । न तु तात्पर्यार्थ- स्यात्तथात्वादिति पृथुगुपन्यासः । etc, etc

He also introduces independent illustrations as seen under *ullāsa* V. In the discussion concerning the passage *viśaṃ bhūṅkṛva* etc he supplies

fresh remarks, and tries to supply literary illustrations for explaining Mīmāṃsā terms, though of course, he also furnishes illustrations from the Mīmāṃsā. In the explanation of *sahskāra* (K P I), he exhibits his fondness for the *Nyāyadarśana*, which is also borne out in his explanation of *Anyathānupapatti* (K P V),

कथमित्यत आह—अन्यथाऽनुपपत्त्येति । समानविषयकं ज्ञानं स्वविषयप्रतिपादकशब्देन विनाऽनुपपन्नं, परं च स्वविषयभिन्नप्रतिपादकशब्देन विनाऽनुपपन्नं इत्यन्यथाऽनुपपत्त्या । सा चान्यथाऽनुपपत्तिः प्रामाण्यमते प्रमाणान्तरं, नैयायिकमते स्वतन्त्रेकानुगतमित्यर्थः ।

At times, he is in the habit of clear diversion from the topics under discussion, as is seen under ullāsa IV, wherein after a long diversion he picks up the thread and continues with the words *tatraśṛṅgare sambhogam udāharati yatheti*. Prior to this he enters into the definitions and illustrations of *bhāva* and *rasas* mostly on the basis of the *Rasaratnapradīpikā*.

He also seems to be fond of elaborate explanations, at times, even at the cost of lucidity, but very often remaining absolutely lucid and clear and also original in his writing. The instance of his style being laboured and suffering from *dūranvaya* could be gathered from his discussion on the definition of *Kavya* under ullāsa I

कविना काव्यं कृतमिति प्रयोगस्तु कथं स्यात् । अर्थस्य स्वतः सिद्धत्वादिति चेन्न । कटः कृत इत्यादिबद् कान्यं कृतमिति प्रयोगात् । कटांशे व्यक्त्वंशे कर्णे न ह्युजास्यंशे, तद्वत् काव्येऽपि etc., etc

Then follows the elaborate discussion in the fashion of *Vivaraṅga*. Under ullāsa II, he enters into a long discussion on the nature of *upadhis* and then *tadyogas* also. His discussion on *karuṇāpralambha*, which he rejects (K P IV) is also an instance in the point. His work here ceases to be purely a commentary on the K P and Gunaratna proceeds merely in the fashion of an independent exponent of some views. He also offers a subtle discussion on the *abhidhānatpralambha* in the same vein. He has an elaborate discussion on the nature of the fourfold *varnas* not attempted by Mammata, and also on the nature of *vira* and *roudra*. The author has based his discussion on the *rasata* of *karuṇarasa* and *bhāṭarasa* on the views expressed in the *Rasaratnapradīpikā* (VI. 58-66). He has a very lucid exposition when he attempts the explanation of *jāṇarya vāyavā* and *jāṇarya phalam* under KP. II.

While explaining particular illustrations given by Mammata for various purposes, he normally explains the whole verse first. But at times he does

not do so, e.g. under KP V, wherein the explanation of the verse *atyuccāḥ parvāḥ*, etc. is left out. This happens in case of *bandukṛtīya nṛpa* etc. (K P, V) also. But he explains the illustration much later.

Thus, we find the author to be quite lucid and elaborate and full of freshness of approach and originality. That he was greatly influenced by certain works on poetics and other commentaries, need not lead us to minimise the merits of his work which lie in the above mentioned qualities.

SOME DOUBTFUL READINGS IN KUALAYAMĀLĀ

Anantlal Thakur

The publication of the *Kuvalayamāla* of Uddyotanasāstri, a Prakrit narrative, has justly been acclaimed as one of the most important services to the field of Prakrit studies. The celebrated editor Dr. A. N. Upadhye has spared no pains to present the text with his usual thoroughness. There are, however, a few readings open to doubt where we propose alternatives for the kind consideration of the learned editor and the world of scholars interested in Prakrit studies.

(1) *Kuvalayamāla* p. 16, l. 23, refers to *pharavēḍḍa*. This seems to be a subject of study and practice as a teacher thereof is found to have adorned a royal court along with adepts in other *Śāstras*. But the expression *pharavēḍḍa* does not occur in any other known Prakrit work nor its equivalent is available in Sanskrit. The *Kuvalayamāla* again refers to *pharakheḍḍa* at p. 150, l. 22. Here the expression means the art of fighting with a shield (and sword), *Phara* in the sense of *phalaka* (shield) has again been used at p. 252, l. 28. We may therefore suggest that *pharakheḍḍa* was the expression intended by the author and *pharavēḍḍa* is a scribal mistake.

(2) While describing a wicked man through the mouth of his friend the *Kuvalayamāla* presents the following verse

1. *kaṣṭha piṅgalayaṇo madaho vacchatihalanmi ṣṛogo ;*
nimmamsuo ya vayeṇe eriso majjha nara-miṭṭo ||

Here *vacchatihalanmi ṣṛogo* seems to give no satisfactory sense. The footnote shows that there is *nillimo*, an alternative reading in one of the mss. consulted. This suggests that the original reading was *vacchatihalanmi nillomo* or *nilomo* meaning 'having no hairs on the chest'. This is a bad sign and indicates that the man concerned is wicked. And we read in the *Samudraśāstra*

clvuke imairuṇya ye nirimahādayaś ca ye ;
te dhūṛṭa nava sandehaḥ samudravacanam yathā ||

It should be noted here that having no beard also indicates the same defects and the *Kuvalayamāla* adds *nimmamsuo ya vayeṇe* along with the expression in question.

(3) In *tao sayaladrāṅgasamīna, bhāṇiyat jettamakaḥ-mayahareṇa* p. 63, l. 24 the expression *mahāmayaḥareṇa* seems to be doubtful. It has been omitted in one of the mss., denying a chance to compare. The advice offered in the

subsequent passage shows that the chief was a Mahēśvara in faith. None else would praise 'The Great Goddess residing on the head of the God with a snow white body sitting on white animal'. The expression, therefore, seems to be *Mahāvatadhareṇa*. And *mahāvatadhara* means a *Pāṇipata* of The commentary on *mahāvatā nekṣita* (*Prabodhaandrodayanāṭaka* by Rāmāṇa - *mahāvatam pāṇipatavratam*). Jagaddhara equates *mahāvratā* with *kāpalikavratā* in his commentary on the *Mahātmadhava*. The *kāpalikas* were *mahēśvaras* and the *Kuvalayamāla* (cf. p. 63) refers to them.

Again for *dhavaladehassa* there is a variant *dhavaladevassa* which seems to be slightly better as *dehassa* will require a substantive as understood.

(4) In *Jahā salaliya-saliṇa-mīdu-suhamaṅgulisaṇaḥa calaṇa-paṭibimbaleṇchho maggo dīsaṭ eso, taḥa lakhemi imiṇa udayahāriya-maggeṇa hoyabbam* (K. M., p. 149, ll. 29-30). The proposition wants to establish that it must be a path for women drawing water. The reason on the basis of which the inference is drawn is also added - since this is marked with foot-steps indicating that the feet must have been wet, slippery, delicate and having slender fingers. Here the epithet *saliliya* seems to be more appropriate than *salaliya* for *liṅgiṇa* may mean smooth, polished, even, soft, tender, thin, slim, gentle, small, minute, fine etc. All the epithets except '*saliliya*' may indicate that the passers by were drawers of water. The word *salaliya* (*salilīta*) answers the requirement. On the other hand, *salaliya* is hard to explain. Even if we read '*salaliya*' after supplying an 'u' after 's', the meaning may be beautiful while the requirement remains unfulfilled. The noted variant '*jalaliya*' indicates that the original expression had *salila* or '*jala*' as a component.

In this connection I beg to add that Viśakhila mentioned in the *Kuvalayamāla* was an author on Saṅgītaśāstra. Bṛhaspati Rāyamukuta quotes a verse from his work. Dr Kane in his *History of Alankāraśāstra*, has traced several references to and quotations from this author whose work or works are long lost.

The suggestions made above in no way minimise the importance of the edition prepared with proper care on scientific lines by a venerable scholar, respected on all hands. I learn that the first edition of the work is already out of print. These may be considered when the second edition is proposed.

આયુર્વેદમાં ધાન્યો

આપાલાલ વૈદ્ય

શાલિ, મહાશાલિ અને કલમ

ચરકસંહિતામાં ^૧શાલિની ધણી જાતો આપેલી છે તે આપણે જોઈ ગયા છીએ અને તે પ્રમાણે પાછલા બધા જ ગ્રંથકોશોએ એનું અનુકરણ કર્યું છે પરંતુ ચરકને જે ક્રમ છે તે બદલી નાખ્યો છે ચરક જોઈએ

રક્તશાલ્મીહાશાલિ કલમ શક્ત્યાદ્યત ।

તૂળકો દીર્ઘશ્લેષ ગૌર પાણ્ડુક્લમ્બુલૌ ॥ ૮ ॥

સુગન્ધકો લોહવાલ સારિવાશ્યઃ પ્રમોદક ।

પતત્તસ્તપનીયશ્ચ યે ચાન્યે શાલ્યઃ દ્વાભા ॥ ૧ ॥

રક્તશાલિઃ વરસ્તેષાં તૃણાન્નક્ષિત્યાપદ્ ॥

મહાંસ્તસ્યાલ કલમઃ તત્સ્યાચ્ચલુ તત્ત પરે ॥ ૧૧ ॥

અર્થાત્ રક્તશાલિ સૌ જાતોમાં ઉત્તમ છે એ પછી બીજો નબર આવે છે મહાશાલિ, તે પછી આવે છે કલમ એ પછી બીજી બધી જાતો છે અર્થાત્ ચરકે રક્તશાલિ-મહાશાલિ-કલમનો ક્રમ ગુણવૃદ્ધિએ આપ્યો છે અષ્ટાંગસૂત્રમાં વાઙ્મટ નીચેનો ક્રમ કહાવે છે વાઙ્મટ એમ તો ચરકના અનુયાયી છે છતાં ય આ ક્રમ એ ફેરવે છે

રક્તો મહાન્ સ કલમઃ તૂળક શક્ત્યાદ્યત ।

સારામુખો દીર્ઘશ્લેષકો રોગ્રશ્લેષક સુગન્ધિક ॥

દીકાકર અરુણદત્ત આ સ્થોત્રની વ્યાખ્યા આ પ્રમાણે કરે છે—

“તત્ત રક્તશાલી-મહાશાલી સુપ્રચિતૌ એવ । કલ્મ્બો મગવાદિતુ પ્રસિદ્ધ । સ એવ મહાશ્લેષકુશ્મ્બિક્ષિતિ કાસ્મીરેષુ ।”

અર્થાત્ આ બ ગાલી દીકાકર રક્તશાલી અને મહાશાલી બંનેને બિન્વ માને છે અને તે બંને સુપ્રસિદ્ધ છે એમ કહે છે કલમ તો મગધ દેશમાં જ પ્રસિદ્ધ છે અર્થાત્ ત્યાં જ થાય છે આ કલમ જાત જ કાશ્મીરમાં મહાતપ્ત્વલ તરીકે ઓળખાય છે, અષ્ટાંગસૂત્રમાં વાઙ્મટ ચરકના પાકને જ અનુસરી કહે છે “મહાંસ્તસ્યલ કલમ ત ચાન્યલ્લ તત્ત પરે । અહીં દીકાકર અરુણદત્ત કહે છે “રક્તશાલિઃ પથાત્ મહાન્ શાલિઃ વરઃ । તં ચ મહાન્તસ્યલ કલમ.

૧ શાલિ — દૈનનિક્તિઃ શાન્યમ્ (ચંદ્ર) હેમન્ત ઋતુમાં થતી ડાંગરની જાત એ શાલિ બધી જાતની ડાંગરનાં નામો નકહી કરવાં એ કામ સુરક્ષ છે, મરુથુ દરેક રોગોએ બિન્ન બિન્ન નામો હોય છે એટલે જ્યાં ડાંગર થતી હોય ત્યાંના લોકોને ધૂણીને જ નામે તેમજ ધૂણી જાણી લેવા જરૂરી છે એવી યોગ્યદત્ત ચરકના દીકાકર ચક્રપાણિ દત્ત કહે છે.

મહત્સક્તા કલમ. કિંચિત્ કન ફલ્યર્થે ।” અર્થાત્ મહાશાલિ પછી કલમ(કલમ પથુ મહા-
શાલિ જેવો જ મહાન છે) પરતુ તે કરતાં શુશ્રુષા કષ્ટક ઉતરતો છે

સુશ્રુતે રક્ષાશાલિની જગ્યાએ લોહશાલિ શબ્દ યોગ્યેયો છે (તેમાં લોહતક શ્રેષ્ઠ) ખારશ્યાદિ
“રક્ષાશાલિ ત્રિવોપદ્મ કલમોડ્વ મહાસ્તત ।” આમ ક્રમ આપે છે રક્તશાલિ-કલમ-મહાશાલિ

હેમાદ્રિ(અષ્ટાગહૃદય ઉપરનો ટીકાકાર) પોતાની ટીકામાં ચરક, સુશ્રુત બન્ને વાગ્મત અને
ખારશ્યાદિ - બધાનો ઉલ્લેખ કરી આ ક્રમ સબધી નીચે પ્રમાણે લેખાપોષ કરે છે --

“તસ્માત્કોડ્ય કમ્ । ઉચ્યતે । इह रक्षशालीशब्देन सृष्टुमधुरास्तिग्वसुरमिच्छु-
हविषदस्थूलयतवादीना लोकप्रसिद्धाना स्वगुणानामुत्कर्ष उपलक्ष्यते । तेषु यथा यथा उत्कर्ष स
उत्तमः । यथा यथा नपकर्ष ते हीना । उपलक्षणानि पुनर्वस्तुर्विवक्षामेवाभिन्नेनानि । यानेव
गुणान् सुधुतस्वारणादी कलमशब्देन उपलक्ष्यत, तानेव चरकवाग्भटौ महाशालीशब्देन । ननु
सम्बन्ध विना नोपलक्षणत्वम् । न च कलमस्य महाशालिगुणै महाशालेर्वा कलमगुणै कदाचित्
सम्बन्ध । भवम् । यदा कलमो महाशालिक्षेत्रे निष्पद्यते तदा तयो दुष्यगुणत्वम् । स्वक्षेत्रादेव
महाशाले स्वक्षेत्रज एव कलमो हीनः । एवमितरेष्वपि बाध्यम् । तस्मात्स्वमेव प्रमाणम्,
उपलक्ष्यरेण अवितोषात् ॥ ”

અર્થ-ઉપરોક્ત ક્રમનો અહીં હેમાદ્રિ ખુલાસો કરે છે રક્તશાલિ સૌથી ઉત્તમ છે
કારણ એમાં સદુ, મધુર, સ્તિગ્ધ, સુરમિ, શુક્લ, વિષાદ, સ્થૂલ, જાયત આવા લોકપ્રસિદ્ધ
ગુણોનો ઉત્કર્ષ છે. અર્થાત્ આ બધી જાતોના ઉપરોક્ત ગુણોનો ઉત્કર્ષ હોય તે ઉત્તમ અને
અપકર્ષ હોય તે હીન ગણાય પ્રત્યેક લેખકના વિવક્ષામેદથી ઉપલક્ષ્યોના ભિન્નતા જાણીય
છે સુશ્રુત અને ખારશ્યાદિએ જે ગુણો કલમ શબ્દથી જાણાવ્યા છે તે જ ગુણો ચરક અને
વાગ્મતે મહાશાલી શબ્દથી જાણાવ્યા છે સબધ વિના ઉપલક્ષ્યો સભવે જ નહીં, કલમનો
મહાશાલીના ગુણો સાથે કે મહાશાલીનો કલમના ગુણો સાથે કદાચિત્ સબધ ન હોઈ શકે
પણ એવું નથી કલમ જ્યારે મહાશાલિના ખેતરમાં થાય છે ત્યારે એ બન્નેના ગુણો એક
સરખા જ હોય છે પરતુ સ્વક્ષેત્રજ મહાશાલિથી સ્વક્ષેત્રજ કલમ હીન હોય છે આ જ
પ્રમાણે બીજી જાતોના ગુણો વિષે પણ સમજવું જોઈએ આમ ક્રમમાં જે વિરોધ
જાણીય છે તે ઉપર કલ્પા પ્રમાણે રહેતો જ નથી

ચરક અને સુશ્રુતનો સમય લગભગ સરખો છે બન્નેનો સમય ઇ સ પૂ નો છે
ખારશ્યાદિનો સમય ઇ સ ૬૫૦ પહેલાં છે જુઓ પ્રો ગોડેનો લેખ (Poona Orientalist
vol IV page 49,62 1939) અષ્ટાગસત્રહ (વાગ્મત ૧ લો) ઇ સ ૬૨૫ આસરે
અષ્ટાગહૃદય (વાગ્મત ૨ જો) ઇ સ ની આઠમી વા નવમી સદી અચ્છેદત ઇ સ.
૧૨૨૦ હેમાદ્રિ ઇ સ ૧૨૬૦ આમ ઇ સ પૂર્વે થી ઇ સ ના ૧૪મા સૈકા સુધીના
ગાળામાં શાલિની જાતો સબધી વિવિધ ટીકાકારોએ ફક્તવેલા મતો આપણે જોઈ ગયા
હવે આપણે ઇ સ ની સાતમી સદીમાં થઈ ગયેલ પ્રખ્યાત ચીની મુસાફર હ્યુઆનસેંગની
હિંદી ત્રાસ સબધી એના ચેલાએ લખેલ પુસ્તકના આધારે મહાશાલી વિષે જોઈશું
નાભંદ વિવાપીઠમાં આ પ્રસિદ્ધ મુસાફર મહેમાન તરીકે રહેલા, તે વખતનું એના

ચેલાએ કરેલુ વર્ણન ઉત્તાનવામાં આવે છે. ધર્મપક્ષ બોધિસત્ત્વના પ્રકરણની કિચરે અને મુકામ આપવામાં આવ્યો હતો અને અને આ પ્રકારે સામર્થ્ય રાજા કૃષ્ણ ભાતની કી મત આપ્યા વિના મળતી હતી રાજા ૧૨૦-૧૭૩, ૨૦ નાપારી, ૨૦ અપાર, ૧ અધીયો કપૂરુ તોલ, અને એક ચીન (૧/૧૦ છે) મહાશાલી આવક આપવામાં આવતા આ મહાશાલી આવક ત્યારે રધાના ત્યારે એની ખુદમે મહેત્રે ઉની ઘણા મોટા હતા બીજા કોઈ આવકમાં આવી મુગધ નાનની ન દર્શી આવકની આ નાન ફક્ત મગધમાં જ થાય છે, અન્યત્ર તેથી કંઈક નહીં આ સાખા કદા મળ્યો માટે કે ધર્મશુભ્રો માટે જ વાપરવામાં આવતા દત્તા એટલે એનું નામ Kāṇḍa-ṭa-jam-māsa છે (મહાન ગૃહસ્થીના આવક એવો આ ચીનાઈ ઇન્દ્રનો અર્થ થાય છે)

શુભેનસેગ ઈ સ ૬૨૬ મા લિદ આવક ૧૬ વર્ષ હિદમાં ૧૬૫ ઈ સ ૧૪૫ માં ચીન પાછા ગયેલા આ મહાન ચીની મુનાફરે આવીને મહાશાલી ૧૫૫ની માલિકી અતિવિશ્વસનીય હોનાથો કીમતો છે મહારાણા નગધ મિરાય માત્ર ક્યાવ હતી નથી એ વાત ચરકના મહાન ટીકાકાર ચક્રપાણિ દત્ત-જનો સમય શુભેનસેગ ૧૫૫ ૪૦૦ વર્ષનો છે (ઈ સ ૧૦૬૦)-ની ટીકા સાથે ખુબ જ મળતી છે નકપાણિએ કહ્યું છે-"મયુ પ્રજાતિ મૌઢે તલ્લિશિષ્યામિ। નન્યવંશપ્રસિદ્ધ ચ કિચિન્। . કલ્પા વદાપ્રહારયુ સ્વનામર્મકલ્પ" —

મહાશાલિર્મગધે પ્રસિદ્ધ: રક્તચાલિયુદ્ધા મહાશાલિ મનાગ્ન્યા એવ તત્ત્વનુ કલ્પ્ય કલ્પ્યકલ્પિ શાસ્ત્રમ્।" અર્થાત્ ચક્રપાણિ અન્વત સ્પષ્ટ કહે છે કે મહાશાલી મગધમાં જ આવે છે અને રક્તચાલિના ગુણો મહાશાલીના ગુણ કરતા કંઈક અગ્રે ઉત્તરતા છે આ પછી કલ્પ્ય ગણવામાં આવે છે અર્થાત્ ચક્રપાણિની આ માલિકી ચીની મુસાફરના વર્ણન સાથે મધ્ય-એસીયા છે

ચક્રપાણિ બગાલી છે તેમ અરશુદતનો મત છે અરશુદત પશુ બગાલી છે અરશુદત ચક્રપાણિદત પછી ૧૬૦ વર્ષે થઈ ગયા છે અર્થાત્ અરશુદતનો સમય ઈ સ ૧૨૨૦ તે છે પરંતુ એ ચક્રપાણિ કરતાં મહાશાલી વિષ તર્કન શુદ્ધ જ વિધાન કરે છે "કલ્પ્ય મગધાવિષુ પ્રસિદ્ધ।" કલ્પ્ય નાત મગધ વગેરેમાં જ થાય છે અને આને જ કારશીરમાં મહાતજ્જલ તરીકે ઓળખવામાં આવે છે (ત એવ મહાતજ્જલ હિતિ કાશ્મીરેષુ) મહાતજ્જલથી જો અરશુદત મહાશાલી માનતા હોય તો એમ માનવું જો કે મહાશાલી જન નેની જ કલ્પમની નાત છે અને તે કારશીરમાં પણ થતી હતી પરંતુ અરશુદતનુ આ જન વિવેચનની જગ્યાનું નથી, કારણ હેમાદ્રિ જે અરશુદતના ઘણુ સમકાલીન (Junior Contemporary) ગણાય છે તે તો સ્પષ્ટ જ કહે છે કે સ્વક્ષેત્રમાં થતા મહાશાલી સ્વક્ષેત્ર કલ્પ્ય કલ્પ્યની કોટીની જ છે હેમાદ્રિ (ઈ સ ૧૨૬૦) દેવગિરિ (શીલાબાદ)ના માદરવ કના રાજાના સિલ્લન હતા એટલે ૧૩મી સદીના ઉત્તરાર્ધમાં દક્ષિણ ભારતના વૈદ્યોમાં કલ્પ્ય અને અરશુદત વચ્ચેનો તફાવત ચરક સુશ્રુતને મળતો જ હતો.

ચરકને પાગમટના મત મુજબ રક્તચાલિ, મહાશાલિ, કલ્પ્ય એ કંપ છે સુશ્રુતના કેમપ મહાશાલી ધર્મ નાતો પછી મહાશાલિ આવેલ છે એ જતા વિચિત્ર છે? એમ કહિના

૧ "લોહિતશાલિ કલ્પ્ય કલ્પ્યક પાણ્ડુક સુગન્ધક સુગન્ધક પુષ્પક પુષ્પક મહાશાલી શોતમીક રોમ્પુષ્પક શાલ્મ (ઇ. જ ૪૬)

(કલકત્તા યુનિવર્સિટી ૧૯૨૧)ના લેખક પછીથી મહાવાણિ છે આ અશુદ્ધિ છે મહાવાણિ જ નોંધે એ પરંતુ મહાશાલીને દીર્ઘશ્વક પછી સ્થાન આપ્યું છે એ જોતા અગ્નિવેશના સમકાલીન ભેલમા મહાશાલીનું ઉચ્ચ સ્થાન જણાતું નથી, બેલે શાલિની જોતો ચરક સુશ્રુત પેઠે આપી નથી એ પણ ખ્યાનાઈ છે

બેલે શાલિઓનો વિપાક કદું ગણાવ્યો છે ચરકે મધુર વિપાક ગણાવ્યો છે ચરકે શાલિ બળિષ્ઠ વગેરેને ‘પ્રકૃતિલધુ’ ગણ્યા છે (સૂત્ર ૬) સુશ્રુતે શાલિને લઘુપાક પચવામા હલકું ગણાવ્યા છે આ લઘુપાક ને લાઈને જ બેલે કદુવિપાક કહ્યો છે ? આનો જવાબ ચક્રપાણિએ સુશ્રુત ઉપરની ભાનુમતી વ્યાખ્યામા આપ્યો છે ન ત્વ લઘુપાકત્વેન કદુપાકત્વ લઘુપાકનો અર્થ કદુવિપાક એવો કરવો ચોગ્ય જ નથી ચરકસંહિતા (અગ્નિવેશતત્ર) અને ભેલસંહિતાનો કલ જો એક જ ગણીએ તો બન્ને સમકાલીનોના મતોમા આટલું પાર્થક્ય વિચારણીય ઠીરે છે.

અનુશ્વરો છુગન્નિક શાલિ સખધી કહ્યું છે કે “આ સુગંધિ શાલિની જાત જલધર અને મગધ વગેરેમા સુપ્રસિદ્ધ છે આ જ જાત માલવા અને બાળામા દેવશાલિ નામે પ્રસિદ્ધ છે” મહાશાલીથી છુગન્નિક જુદી જાત છે મહાશાલિમા સુગંધ છે કે નહીં તે વિષે કઈ માહિતી મળતી નથી ચરક અને સુશ્રુતે મહાશાલી અને કલ્મનો જે સ્પષ્ટ બેઠે દર્શાવ્યો છે તે બન્ને વાઝબટના વખતમા જુસાર્ધ ગયો હાજો છે બન્ને વાઝબટો કલ્મને જ મહાશાલિ માને છે-“મહાજ સ કલ્મ” આ જ પ્રમાણે શાલિની કેટલીક જાતોના બેઠે પણ જુસાર્ધ જવાનો સભવ છે છુગન્નિકવત્તુ પણ આમ જ સમજવું રહ્યું

નવાઈની વાત તો એ છે કે સરકૃત સાહિત્યમા મહાશાલી જેવી ઉત્કૃષ્ટ જાતનો કોઈએ ઉલ્લેખ જ નથી કર્યો જ્યારે કલ્મનો ઉલ્લેખ અનેક કવિઓએ ખૂબ કર્યો છે આ સૂચવે છે કે મહાશાલી જાત તે વખતમા કલ્મ સાથે મળી ગઈ હતી અથવા તો ખેતીથી એટલો સુધારો થયો હતો કે મહાશાલિના તમામ ગુણો કલ્મમા આવી ગયા હશે ત્થુવશ્વ (સર્ગ ૪, શ્લોક-૩૭)મા કલ્મનો નીચેનો શ્લોક જોવા જેવો છે,

આપાલપ્રગતા કલ્મા ઇવ તે રઘુમ્ ।

કલ્મઃ સર્વવામાદ્યુ લ્લ્લાતપ્રતિરોપિતા ॥

આ શ્લોકનું શ્રી એમ આર કાલેએ અંગ્રેજી ભાષાન્તર આ પ્રમાણે આપ્યું છે
“The paddy flourished in water and so did the Vangas who were great navigators (નીણાવા) and Raghu attacked them at a time when the paddies were probably bent low on account of the weight of corn.”

હાગરના ધરૂને ઉખાડીને બીજી જગાએ (કપારડામા) ? રાપવામા આવે છે આવી રીતે બે તથુ વખત ઉખાડી ઉખાડીને રાપેલી હાગર પચવામા બહુ હલકી ગણાય છે સુશ્રુત કહે છે “તૈવ્યાતિરૈવ્યા કથવ શીઘ્રપાક ગુણોત્તર ।” (સં, ૪૬-૧૮) સુશ્રુતના આ કથનનું ઉપરનો શ્લોક સ્પષ્ટ કરાવે છે,

કૈવારાઃ મધુરા મૃત્ત્યા વત્યાઃ પિત્તનિર્હૃણા । રૂપત્કવચાત્પ્રમલા ગુરુષ્વ કપન્નુક્લતા ।

હેમાદિએ પશુ આ બેલના મતનો વિરોધ કર્યો છે ‘વાકો રતવિશેષ । રસાસ્તુ દુષ્કૃતિસ્ત્વ દ્રવ્યે વદ્યોઽસુમ્યન્તે ।’ અર્થાત્ કદુવિપાક હેમાદિને માન્ય નથી કૌટિલ્યના અર્થશાસ્ત્રમાં કહ્યું છે કે જાજિ અને વ્રીહિ બંને ચોખાસાની શરૂઆતમાં શેપવામાં આવે છે આપે ટીક્ષ્ણનીમાં ફલમ્ માટે કહે છે કે—“એ જૂનમાં વાવેલા અને ટીક્ષ્ણમર-જનન્યુઆરીમાં પાકના ચોખા” ખરી રીતે તેા વરસાદ પડી ગયા પછી ડાંગર વધાય છે ^૧

કૌટિલ્યના અર્થશાસ્ત્રમાં એક નવી જ વાત કહી છે “આર્યના એક ટકના ભોજનમાં એક પ્રસ્થ ચોખા (પ્રસ્થ એટલે ૬૪ તોલા), ૧ પ્રસ્થ દાળ (સુર), ૧ અથવા તેજ દાળના ચોથા ભાગનું (એટલે કે ૪ તોલા) હોવું જોઈએ” કુતરાને રોજ ૧ પ્રસ્થ જેટલો રાધેદો ભાત આપવો જોઈએ રાધવાથી વ્રીહિ ચાર ગણી વધે છે (કદમાં કે જનમાં ?) નવાં જો શાલી પાચ ગણી વધે છે શાલી અને વ્રીહિ ઉત્તમ ધોડાઓ અને દાધાઓને આપવી જોઈએ”

આયુર્વેદના ગ્રંથોમાં શાલિની અનેક જાતો આપેલી છે એની રોધ કરવી આજ નિરર્થક છે કારણ આજે તેા હજારો જાતો ડાંગરની થઈ છે જાણ ‘મહાશાલી’ જે કોઈ પ્રાચીન જાતનો પતો મળી પશુ જન્ય ખરો ^૨

ધઉ

નાભો-ગોધૂમ, કુમ્મ (સં), ધઉ (ગુ), ગેહ (હિ), ગમ (મ), ગહ (મ), ચોધી (ક), ગોડુમેલુ (તે), ચોધી (કણ્ઠીકા), ગહમ (કા), ગોડુમે (તા) વ્હીટ wheat (અ), Triticum sativum ટ્રિટિકમ સેટામવમ (લે) કુડુબ Gramineal

નિષુકિત-ગોધૂમ-ગુર્યાતિ શ્રેષ્ઠાન્ ગુણાન્, ગુણ્વતે વા સર્વે લોકૈષ્વ, ‘ગુષ પરિવેક્ષ્ને’ । જે શ્રેષ્ઠ ગુણોને ધારણ કરે છે અને સર્વ લોકો જેને ખાવાની ઇચ્છા રાખે છે તેથી કુમ્મન. કુલ્લ મન્યતે હિતિ । જે ધાન્યમાં શ્રેષ્ઠ મનાય છે

જાતો-ગોધૂમ સ્વાત્ ત્રિવિધ । મહાગોધૂમ કલ્યાણ્ય પશ્ચાત્ વેષાન્ સમ્પાત્ । મધૂલી ત્વ તત્ કિષિવત્પા સા મધ્યવેષજા । નિ શ્રુજે રોર્વગોધૂમ કલિન્ન-લીમ્સુક્કામિષ- । અર્થાત્ ૧ મહાગોધૂમ ૨ મધૂલી ૩ દીર્ઘગોધૂમ (નન્દીયુખી) આવી ધઉ ની ત્રણ જાતો જાણવામાં આવી છે

૧ મહાગોધૂમ-પશ્ચિમના દેશો (પશ્ચિમ આફ્રિકા, ચી આવે છે (પશ્ચિમી ધઉ))

૧ વ્રીહિ શારદા । ચરક ટીક્ષ્ણકર ચક્રપાણિદત્ત કહે છે કે શરદા પાકનાર ચોખા એ વ્રીહિ છે હેમતમાં પાકનાર એ શાલિ અને પશ્ચિમ એ ગ્રીષ્મમાં પાકનારી છે હેમતમાં પાકનાર ચોખા પૌષ્ટિક બલ્ય ગણાય છે શરદા પાકનાર વ્રીહિ પિત્તકર મનાય છે પશ્ચિક (સાકી) ગ્રીષ્મમાં પાકતી વાતકર મનાય છે

૨ The Mahāśālī Variety of Rice in Magadha (between A D 600 and 1100) by P K Gode, Curator, Bhandarkar Oriental Research Institute

૨ મધૂલી^૧—મહાગોધૂમ કરતા રહેજ નાના દાણાવાળી હોય છે અને તે મધ્યદેશમાં થાય છે (માળવા ધઉ, ખડા ધઉ)

૩ દીર્ઘગોધૂમ—કરહિત—સુકળા વગરના હોય છે આને જ કેટલીક જગ્યાએ નન્દીમુખી પણ કહે છે (ભાવમિત્ર)

રસ મધુર તામ્ર રીત રિપાક મધુર દોષનતા વાતપિત

ગુણ.—સન્ધાનકૃત્ વાતહરો ગોધૂમ સ્વાદુશીતલ ।

ઝોવનો વૃહળો શુષ્ક સ્નિગ્ધ સ્વૈર્યકરો ગુરુ ॥

માન્દોમુલો મધુલો ચ મધુરસ્નિગ્ધશીતલે । (ચરક)

ગોધૂમ ઠંકો મધુરો ગુરુધ્વ ઘલ્ય રિચર શુભ્રચિપ્રદય ।

સ્નિગ્ધોડતિદોતોડનિર્ભાવત્તહન્તા સન્ધાનકૃત્ શ્લેષ્મહર સરથ્થ । (સુશ્રુત)

ક્ષત્રપ્રદો નર્વોનો ન તુ પુરાણ ।

ધઉ સન્ધાનર અર્થાત્ ભાગેલા હાડકાને તેમ જ ક્ષત વગેરે કેવીટીએને સાધનાર છે, વાતહર છે, મધુર અને શીત છે જીન, બૃહણ, વૃષ્ય, રિનગ્ધ, સ્વૈર્યકૃત્, ગુરુ છે ધઉ વાતપિત્તને કનાર છે, ગુરુકૃદ્ધિકર છે, આતિ શીત છે, શ્લેષ્મહર અને સર છે

નવા ધઉ કંઠ કરનાર છે, એક વર્ષના જૂના ધઉ કંઠર નથી મધૂલી અને નન્દી મુખી પણ મધુર, ઘનુ, શીતલ, રિનગ્ધ, પિત્તમ, શુકલ, બૃહણ, બધાને પચ્ચ છે

નન્દીમુખીના શુષ્ક મધૂલી સમાન જ છે

રસાયન ધઉ અળનો રાગ છે સદા પચ્ચ છે એનું પ્રોટીન ઉત્તમ પ્રકારનું છે અને એ પ્રોટીન—ગ્લુટેનને ઘર્ષને જ એ ફૂલે છે એટલે પાણિ બિસ્કિટ, ફૂલકા, રોટલી, પૂરી વગેરે ધઉના સારા થાય છે બીજા ધાન્યોના પાણિ રોટી બની શકતા નથી જ કયા ખેતરમાં, કઈ ભૂમિમાં, કયા પ્રદેશમાં ધઉ પાક્યા છે તે ઉપર એના કસનો આધાર છે ગાયબેસનું ખાતર આપેલા ક્યારણમાં થએલા ધઉ ખાવામાં ઉત્તમ છે ખાતર વગરના ખેતરમાં થતા ધઉમાં પ્રોટીન સારા પ્રમાણમાં નથી હોતું ધઉમાં ‘સોડિયમ’નું પ્રમાણ્ય યોખા કરતા વધુ છે એટલે સોનમાં ધઉ ન આપતા યોખા આપવા સારા બાજરી આ બન્નેની વચ્ચમાં આવે છે

વક્તવ્ય : જાગેદમાં ‘ગોધૂમ’ નથી, ચવ ના ઉલ્લેખો છે વિદ્વાનો આથી માને છે કે નવ આપણા દેસનું અસલ ધાન્ય છે જ્યારે ધઉ તો પાછળથી આવ્યા લાગે છે ડી કેન્ડેલ માને છે કે પ્રાગૈતિહાસિક કાળથી મેસોપોટેમિયામાં ધઉનું વાવેતર ચાલી આવતું હતું ડી કે પી ન્યેરવાલ માને છે કે ધઉ આપણા દેશમાં ઈરાનથી આવ્યા છે ધઉ

૧ કુશ્મ્બી મધૂલીનું પિણિતિક્ષ । નન્દીમુખોડવ્યગોધૂમ ભોકે સા પિસોક્ષેચ્યતે ॥ (નનવટ્ટસોષટીકા)

મધૂલીને પિસીકા કહેવામાં આવે છે

‘પુરાણચ્ચ ગોધૂમ કૌદ્રાજ્જલ્યલુચુર્’ (મા પ્ર)

મધુલી શીતલ સ્નિગ્ધ પિત્તમી મધુરા લઘુ ।

શુક્લ ચ હળી પચ્ચા તદન્નન્દીમુખ સ્થત ॥ (મા પ્ર)

માટે પર્શ્યાન શબ્દ 'Gandum' છે અને સરકૃત શબ્દ મોલ્લ આ ઉપરથી પડેલો છે સિદ્ધન લેવી જણાવે છે કે જ્યારે આર્યો આ દેશમાં આવ્યા ત્યારે તેમને ધઉની માહિતી હતી જ-સૂત્રોના રોજના અર્થમાં ચોખા અને જવના ઉત્પત્તિ છે વહેતો નથી. *

૧ ચરકાચાર્યે રોજ ખાવા જેવા આહાર દ્રવ્યો ગણાવ્યા છે એમાં શિક, રાતડાંશિ, મગજવ, આમળા, સિંધવ આન્તરીક્ષ જલ, ગાયત્રી દૂધ અને ચી, જગત્ત માખ અને ચણ છે આમાં ધઉ નથી એથી એમ માની ગણ્ય કે ચરકે 'પિતૃતુ સ્થાન ગાયત્રી ચન્નુ છે અથવા તો અભિવેશના વખતમાં (ઈ સ પૂ. છઠી સેકે) આપણા દેશમાં ધઉ ખાવાનું શરૂ નહિ હોય મા એ રહેજી દેશમાંથી આવ્યો હોવાથી આર્યોએ એને અભિવેશ નહિ પરંતુ પ્રવિત માન્યો નહિ હોય આમ તો ચરકમાં ધઉના ગણો આપેલા છે જ જાગ્ય વગેરે પ્રાચીન મન્યકારોએ ઉપલી યાદીમાં ધઉ, પટોય, દાડિમ વગેરે ઉમેર્યા છે અને એ કના ઉપજાવતી જણ્યાવ (સુતસ્થાન-અ ૧૫) માં હોરિપદના જ અનાજ ગણવાનું કહ્યું છે તે વર્ણના ધઉ નથી એ પણ સ્પષ્ટ છે સભવ છે વૈદ્યકાવ્ય દૃષ્ટિએ જવ વગેરે કળા ધઉ તેમાં રહેલ મીઠા (સોડિયમ) ના વધુ પ્રમાણથી દરદીઓ માટે સારો ખોરાક ગણવામાં આવતો ન પણ હોય.

સુશ્રુતે પણ સાલિધાન્ય, કુધાન્ય, વૈદલ (દડોળ) આ ત્રણ ગણાવ્યા પછી જવ અને ધઉને ગણાવ્યા છે જવના ગુણોનું કીર્તન અને ધઉના ગુણો બંને એના જવ કરતા ધઉ જિતરતી કોટિના ગણવામાં આવ્યા છે ભાવનિર્મિ (૧૬મો સેકે) ધઉનું નામ 'એક્ષ-મોજનમ્' આપ્યું છે રહેજી દ્વારા આપણા દેશમાં આ ધાન્ય આવેતું હોવાથી અનુ નામ પાડવામાં આવ્યું હોય.

મઘ્લી અને નન્દીમુલ્લ આ બંને ધઉની જાતો છે સુશ્રુત ઉપરની જાનુ અપ્રકૃત કહે છે તેમ અન્ય તત્ત્વોમાં નન્દીમુલ્લ ધવના એક તરીકે જ્યારે મઘ્લી ધઉના એક તરીકે ગુરુત્ત-વર્ણ વર્ણવાયેલા છે ૨ સુશ્રુતે આ બંનેને કુશાન્યમાં ગણ્યા છે (સ. ૪૫-૨૧) જ્યારે ચરકે જીં આ જ આ બંનેને અતર્ગત કર્યાં છે.

'નિષ્પટ્ટમેય' ના દીકારે કહ્યું છે કે મઘ્લી તુ પિત્તીકા નન્દીમુલ્લોન્નમેયો એકે જ પીસીકોચ્યતે. * પિત્તીકા અને પીસીકર આ બંને નામ કોઈ બીજી બાજનાં કારણે છે.

ચરકે ધઉને વૃષ્ય જ્યારે સુશ્રુતે શુક્રાગ્ર કહી છે વાજસંપ્તનાં જ આ બંને સ્વરૂપો છે વૃષ્ય એટલે વાજસંપ્ત તો ખરું જ પણ તે સૌર્યસ્તંક અથવા સૌર્યસ્તંક છે, જ્યારે શુક્રાગ્ર એટલે સૌર્યસ્તંક આ બંનેમાં ચરક-સુશ્રુતનાં અભિગ્રાહ પ્રમથલે ધઉ વર્ણ-*

* 'કુરંજ એન્ડ ફ્રી કેસ ઇન એન્સર્ટ ઇન્ડિયા' આશ્રમકલ્પ-૧૬૬૧

૧ ચરકે સહિતા (સૂત્ર ૫-૧૨)

૨ નન્દીમુલ્લીને 'સવિક' અને મઘ્લીને 'મોલ્લમેય' તરીકે બતાવેલી છે સુશ્રુત સૂત્ર ૪૬-૪૭ ની દીકારામાં ચ ૬

૩ નિષ્પટ્ટમેય ધાન્યકપડમાં

૪ આપ્યું વૈદ્ય વાજસંપ્ત ૩ જાતનાં ગણાવે છે (૧) જનક (૨) પ્રવર્તક (૩) જનક-પ્રવર્તક ધઉ આ ત્રીજી કોટિમાં આવે છે.

રચક તેમ વીર્ભજનક બન્ને ગુણો ધરાવે છે આ બે શક્તિઓ બતાવી ધઉમા બીજા ધાન્યો કરતા અદ્યુત ગુણો છે એ દર્શાવી ધઉની પ્રાણુપ્રતિષ્ઠા કરી છે એમ કહેવામા અતિ સ્થોક્તિ તો નથી જ આધુનિક પરિભાષામા કહીએ તો ધઉમા ઉત્તમ નાનિસ (પ્રોટીન) છે, વિટામિનો છે, અગત્યના ખનિજ દ્વારા છે અને એથી ખાદ્ય પદાર્થોમા એ પોતાનું સર્વોચ્ચ સ્થાન સાચવી શકે છે

શિવદત્ત કહે છે કે રાઈ, શીત, સિન્ધુ ગુણોને કાર્બન વઉને કફર ગણવો ભોઈએ અને એથી જ સુથ્રુતે વઉ 'કફર' છે એવું રૂપક વિધાન કયું છે બીજા કહે છે કે વસત ઋતુના વર્ષાનમા યવ-યઉનું ભોજન કરવાનું વિધાન છે એટલે વઉ' બે કફર હોત તો વસતઋતુમા તે ખાવાની સલાહ ન જ આપી હોત આથી સુથ્રુતે 'કફર'ની જગોએ 'શાયકર' (સોને જન્માવનાર) પાઠ રાખ્યો છે પરન્તુ એ બરાબર નથી ધઉ કફર છે એ ચોક્કસ છે પરન્તુ વસત ઋતુમા, આકાનકાલના મધ્યભાગમા, વાતપિત્તાનુબન્ધવશાત્ સિન્ધુ-શીત એવા ધઉના ઉપયોગ વિરોધી ગણાતો નથી જ અર્થાત્ અહીં ધઉ પુરાણુ લેવાના છે અને જૂના ધઉ કફર નથી જ

મધુર દ્રવ્ય મોટે ભાગે સ્લેષ્મલ-કફર છે પરન્તુ આમા જૂના જવ, ચોખા(શાલિ), મગ, ધઉ, મધ, સાકર અને જગલ માંસ-આ બધા મધુર હોવા છતાંય તે કફર નથી આ અપવાદ ધ્યાનમા રાખવા જેવો છે આથી વસતની ચર્ચામા ધઉ ખાવાનું કહ્યું છે

બીજા કેટલાક એમ કહે છે કે આકાનકાલના મધ્યભાગમા અર્થાત્ વસતઋતુમા ચંદન અને અશુરુના લેપો લગાવવાનું વિધાન છે એમાં ચંદન શીત છે જ્યારે અશુરુ (અગર) ઉષ્ણ છે. અને આ છતાંય વસતમા ચંદનાશુરુના લેપો લગાવવાનું વિધાન છે આ જ મુજબ જવ અને ધઉ ખાવાનું વસતમા વિધાન છે કારણકે તે એક બીજાના મારક છે અને બન્નેના ભેગા ગુણો વાતપિત્તપ્રત્યનીક છે અને એથી જવ અને ધઉ બન્નેના સાથે ઉલ્લેખ બન્ને સાથે ખાવાના હોઈ, ધઉ કફર રહેતા નથી એવી શિવદાસ સેનની માન્યતા છે^૧

મારા એક મિત્ર મારું ધ્યાન બે ચતા કહે છે કે ઋગ્વેદમા ધઉ નથી પરન્તુ યજુર્વેદમા છે અને ઉલ્લેખ આપે છે 'ત્રીહયશ્વ મે માષાશ્વ મે તિલાશ્વ મે ત્રિયાશ્વશ્વ મે અળવશ્વ મે ક્ષમાશ્વ મે નીધારાશ્વ મે ગોધૂમાશ્વ મે મસૂરાશ્વ મે યજ્ઞેન કલ્પતામ્' ।^૨

[ટુ' ૫ મંજુર્વેદ વાજસનેયિ માધ્વન્દિન સહિતા અધ્યાય-૧૮ મત્ર ૧૨]

જવ

નામો - યવ, કણુલિન્દ, હયગ્રિય, તીક્ષ્ણશ્ક (સ), જવ (મૂં), સાતુ (મ), જવ, જો (હિ), મવધાન્વ (રે), જવ (દા) Barley બાલી^૩ (અ), Hordeum vulgare હોડિંઅમ્ વહગેર (દે)

૧ દ્રવ્યગુણમા શિવદાસસેના

૨ ત્રિયાશ્વ = કમ, અણુ = ચીનો, ક્ષમાશ્વ = સામો નીધાર-નમારના ચોખા,

નિરુક્તિ - ચવ-ચીતિ શીત શક', ધૂયતે વા શીતેન શકેન ચુ મિલ્લે તેને તીક્ષ્ણ
અર્થથી હોય છે, તેથી ચવ શકવર્ગના-શકધાન્યમા જવનો સમાવેશ થએલો છે

શુભ - જવ કાપા, મધુર, શીત, પ્રોત્કર, તિત્ત, ક્ષરુ છે ફોલેલા-સા સિવાયના
-જવમાથી અનેલો મડ(સપ) બસપ્રદ, જ્ય, પુરોતોને બુદ્ધીર્ધ અને પ્રુદિ આપતા છે (સ નિ)૧

જાન્યુઆરી ૧૯૫૭ના અંકમાં આપેલ છે તે શીતલીથી છે તે વિપાકમાં કદુ છે, કદુ પાકે છે. વજીરમાં તત્વના જેવો જ તે ગુણધર્મ છે તે પંચાંગને રોકનાર છે (કમ કરનાર છે), આદે વજીર સાદે લાવનાર છે તે શરીરમાં રિશરના જન્મના તાર, જન્મગિર્વર્ષક છે, તે મેદા, સ્વર અને વજીરને વધારનાર છે તે પિચ્છિલ છે સ્થૂલ અને લેખન છે મેદાજન વાગુમાં તે હિનાર, તણાઈ, અતિશય, રક્ત અને પિત્તના વિકારોનું પ્રસાદન કરનાર છે (મુખ્યત્વે) અતિશય [નિ ચાક્રકૃષ્ણાક્રમયથા (લાનું) વ્યાખ્યા] જાન્યુઆરી ૧૯૫૭ના અંકમાં આપેલ છે જાન્યુઆરી, વજીર, મધુર, વજીર પક્ટો આદે લાવનાર તેમજ પેટમાં વાગુ કરનાર, સ્થૂલક, સ્થૂલક કદુ, સ્થૂલક કદુ, અતિશય, અતિશય વિકારોને કરનાર છે (ચરક)૩

રસ કષાય, મધુર વીર્ય શીત વિપાક કટુ

દેખાડનાતા - કદપિત

ઉત્પત્તિ - રશિયા, અમેરિકા, કેનેડા, ચીન અને ભારત-આદિ દેશોમાં જન્મ
વાવેતર ખૂબ થાય છે. હિમાલયમાં ૧૪૦૦૦ ફીટની ઊંચાઈએ જન્મ થાય છે. ભારતમાં
વધુ જન્મ ઉત્પન્ન કરનાર પ્રાંતો અનુક્રમે ઉત્તરપ્રદેશ, રાજસ્થાન, ત્રિશૂર, ૧૯૫૧ અને અંધ-
પ્રદેશ છે. આ પછી પશ્ચિમ બંગાળ, હિમાલય પ્રદેશ, જમ્મુ, કાશ્મીર અને મુગ્ધા આવે છે.
ભારતમાં ૮૦ લાખ એકર જમીનમાં જન્મ વાવેતર થાય છે.

રસાયણ - જળમાં ચાર ગતના પ્રોટીન છે (૧) આલ્બ્યુમીન (૨) ગ્લોબ્યુલીન (૩) લોપોપ્રોટીન (૪) અને લોપોપ્રોટીન છે કુલ પ્રોટીન ૧૦-૭૫ ટક જેટલું છે. જળ પ્રોટીનનું જૈવિક મૂલ્ય ૬૪-૬૭ છે જળના પ્રોટીનમાં રહેલા એમિનો એસિડોમાં આઈસીની ૪૫, હિસ્ટિડીન ૧૮, લાઈસીન ૨૪ ટ્રિપ્ટોફાન ૧૧, મ્યુસીન ૧૫, મર્ફ-સોલ્યુસીન ૩૮, વૅલિન ૫૧, છે જળમાં દર ૧૦૦ ગ્રામે વિદ્યમાન 'એ' ૭૧ ઇલેમન્ટ છે, થિયામિન ૫૦૦-૬૫૦, રિબોફલેવીન ૬૦-૧૪૦, નિયાસિન ૭ મિ. ગ્રા, મેલોઈન ૬

- १ यव कषायो मधुरो हिमश्च प्रमेहजित्कफप्रहारकः ।
ज्वरकमहस्तु यनो बलप्रदो वृष्यश्च नृणां बहुवीर्यसृष्टिव ॥ (रा मि)
- २ यव कषायो मधुरो हिमश्च, कटुर्विपाके कफपित्तहारी ।
त्रणेषु पथ्य तिष्ठत्यथ नित्यं प्रमदमूर्तो बहुवातवर्ध ॥ ४१
स्यैर्यानिनमेधास्वरवर्णकृत्त्व तपिच्छल स्फुल्लिखेज्जनय ।
मेदोमहत्तुबहुराणोऽतिस्त्वः प्रसावन शोणितपित्तयोध ॥ ४२
एभिर्गुणैर्हीनततैस्तु किंचिन्निराशयवेभ्योऽस्तियवानलेषैः । (छन्द स. ४६)
- ३ रुक्म पीतोऽगुरु स्वादु बहुवातघृष्टव्यथ ।
स्यैर्यैर्हस्तकषायस्तु बल्यः श्लेष्माविकारज्ज्व ॥ (वरक स. ३७)

મિ આ, પેટોથિનિક એસિડ ૩૯૫-૨૦, ફોલિક એસિડ, વિટામિન 'ડી', વિટામિન 'ઈ' ૧-૭-૨-૧ મિ આ છે જવમા ઘણા પાચકરના (એન્ઝાઈમ) છે

માછ - કણમા ફુડવેવા ધાન્યોમાથી મોસ્ટ અનાવાય છે જવ, ઘઉં, ઝોટ, રાગી (નાગલી) અને જુવાર—આટલા ધાન્યોના માલ્ટ અનાવી શકાય છે અગ્રેજીમા માછથી મોટે ભાગે જવમાથી અનાવનો મોલ્ટ જ ઝોળાખાય છે આ મોલ્ટ ખીયર અનાવવામા, બ્લેન્કી અનાવવામા, દવા અનાવવામા, બાળકોના ખોરાકોમા, નાગ્તાની અનાવટોમા, દૂધની અનાવટોમા, પાવરોંગી અનાવવામા, કેન્ડીઝ અનાવવામા વપરાય છે આ મોલ્ટનો એલ્ટ્રે કટ અનાવવામા આવે છે જેમા પોષક અને સારક શક્તિ સારી પેઠે છે દનાઓના મોલ્ટ એલ્ટ્રેકટ બહુ વપરાય છે ફાલેલા જવ 'પૂલિષ્ટાઈઝીંગ' નામે વેચાય છે પર્લબાર્લીમા વિટામિનો અને ખનિજ દ્વારા સાગ પ્રમાણમા રહે છે પર્લબાર્લીમાથી અનાવેલો જવનો લોટ ભથ્થે જનનો ગણાય છે કિના લોટમા આ લોટ ઉમેરીને વાપરી શકાય

મનુશોના ખોરાકમા, પશુના ચારામા, મોસ્ટ અને ફાર્ અનાવવામા તેમજ પર્લ બાર્લી વગેરેમા જવનો ઉપયોગ થાય છે જવનો લોટ ઘઉંની પેઠે ખનાય છે પરંતુ જવનો લોટ એકથો જવલે જ ખવાય છે વહ કે ચણાના લોટ બેંગો જવનો લોટ વપરાય છે ચપાટી અનાવવામા ઘઉંમા ૧૫ થી ૨૫ ટકા જવનો લોટ ઉમેરી શકાય

સાથેવો—કિદમા જવનો વધુ ઉપયોગ સત્તુ (સક્કુલ) અનાવવામા થાય છે યુ પી, પબલ અને રાસ્થાનમાં મત્તુને પાણીમા મેળવી શીતપેય તરીકે પીવાય છે યુ પી, મિહાર, મુષ્ટેદમા ગરીબ નોકોનો જવ મુખ્ય ખોગક છે સત્તુ જવને સેકી, તેનો લોટ અનાવી, રહેજ માફૂ તાખી, અનાવવામા આવે છે ચણાની દાળને સેકી નાખી તેનો લોટ પશુ મેળવવામા આવે છે નરસુ વગેરે નાખવુ હોય તો નાખી શકાય છે સત્તુ પાણીમા ડોઈને પીવાનો હોય છે મતથી ચાવીને એ ખવાતો નથા આયુર્વેદમા સકતુને મધ બદલ માન્ય છે મર્ડી વિટામિન કુડ (M V F) અનાવવા કરતા સકતુ ગરીબોને વધુ પોષાય એમ છે પર્લ બાર્લીનુ પાણી (બાર્લી વોટર) દવા તરીકે વપરાય છે જવનો ક્વાથ કરી એ પાણી તિથુનો રસ અને સાકર વા ગુલુકેઝ નાખીને પીવાથી સુદર પોષક પીણું અને છે પેસાય કરી થતો હોય, બળતરા બળતો હોય, સોની, જલોન્ન વગેરે રોગો થમા હોય તો ગાની વોટર બહુ સારુ ઉપયોગી છે ઘઉંના લોટમા ૧૦ થી ૧૫ ટકા જવનો લોટ મેળવી મિસ્કટ અનાવાય છે જવના લોટના પાવ મિસ્કટ સારા ખનતા નથી, કારણુ ઘઉંમા જે 'પ્રોટીન-ગ્લુટેન' છે તે જવમા મુદ્દવ નથી

જવખાર—જવના છાંડને બાળીને તેની રાખમાથી જે ક્ષાર અનાવવામા આવે છે એ જવખાર દવામા એ ખૂબ વપરાય છે આજે બજારમા જવખાર વેચાય છે તે અનાવટી છે, જવમાથી કાટેલો કુદરતી નથી જવખારના ગુણ કુદરતી જવખારમા જ છે—અનાવટીમા નથા ચરક જરાખાગના ગુણુ આવા આપે છે—હલોગ, પાંડુરોખ, મહશ્વી, પ્લીહકુલ્લિકિ, આનાહ, ગયત્રહ, કક્ક જાંસ અને અન્યો નાથ કરનાર છે (ચ સૂ ૨૭) જવખાર પેસામને વધારે છે ભોજન પહેલા આપવાથી એ દીપન અને આમાશયની પીડાને કમી કરે છે બાજન પછી આપવાથી આમાશયની અખતતાને કમી કરે છે અને ત્યાંના કફને છુટો પાડે છે જવખાર કફને છુટો કરે છે, પિત્તને પાતળુ અનાવી પિત્તનાલિકાનો શોથ કમ કરે

છે આથી કમળામા અને કલેભના રોજોમા જવખાઉ ઉપયોગી છે જવની ગણના સૌલસિકિક એસિડ ૨૯, ફૅસફરિક એસિડ ૩૨, પોટાશ ૨૨, ચૂનો ૩૬ પ્રતિભાગ એવા છે ફેફસાના વિકારોમા જવખાઉ કરતા આવી રાખ વાપરવી સારી છે

વક્તવ્ય—તકવેદમા જવ છે, ઘઉંનો ઉલ્લેખ નથી એટલે પ્રાચીન સમયમા આયેરોનો ખોરાક મુખ્યત્વે જવનો હતો એમ લાગે છે ઘઉં તો ઘણા પાકળથી આવજી દેશમા આભા છે

ધોડાઓને પણ અગાઉ જવ જ ખવડાવવામા આવતા હતા એટલે એનું નામ **જવજી** પડ્યું છે ચણા પાકળથી વપરાશમા આભા છે

આપણી સૌ પ્રથમ મીઠાઈ સભવ છે કે ત્રણ હતી આ અપૂર્વ (પુણ) જવખાઓ બનતા હતા ('યવમયમપુ') મીઠાઈ તરીકે એમા મધ મીઠાણામા આવતું હતું

આપુવેદમા જવનો સાથે— સક્તુ—બહુ જ વપરાયો છે મધુપ્રમેહના દર્દીઓને તે જવમય થઈ જવાનો આદેશ છે અર્થાત જવનો યોડ, તેની પુરી, બાખરી, સાથેના મીઠાઈ વોટર—વગેરે છૂટથી વાપરવા કહ્યું છે^૧

ચરકે શ્રમહર, હર્દિનિગ્રહણ, અને રવેદોષગ દિગ્ગિનિમા જવનો ઉપયોગ કર્યો છે કાસમા અગરત્વ હરીતકી, હરીતકી લેહ, તારનાધૂન જેવાં ગનાવટોમા જવનું મેદુ પ્રમાણ આવેલું છે સ્વાસમાં જવનો ધૂમાડો લેવાતું ચરક કહે છે^૨ જવ બલ છે કિલ્લા કસેન કહે છે કે અહીં બદ્ધમા સ્ત્રોતોવિદ્યુદિકરવથી છે, એથી રક્તસચાર (લોહીનું ફરવ) સારી રીતે થાય છે અર્થાત શરીરનો ઉપયોગ કરીને બલ આપનાર દ્રવ્યો પૈકે જવ શરીરનું પ'લેજ નથી કરતું, પરંતુ શરીરના તમામ સ્ત્રોતોની વિદ્યુદિક સાધી અને તે દ્વારા સમગ્ર રક્ત સચારથી જવ શરીરને શક્તિ આપનાર બને છે

ઝાડો વધુ પ્રમાણમાં લાવનાર દ્રવ્યો છે તેમા જવ સૌથી પ્રથમ છે,^૩ ચરકે જ મધુમેહવાળાને, મોટે ભાગે, ઝાડાની કમળિયાત રહેતી હોય છે એટલે તેમને માટે જવ સારા છે.

‘યવપ્રધાનસ્તુ મવેત્તમેહો’ (ચરક)^૪ મધુમેહના દર્દીઓએ જવમય થઈ જવનું અર્થાત ખાવાની અને પીવાની બંધી ચીજોમા જવ ખૂબ વાપરતા—જવનો સાથે, જવનું પાણી, જવની રોટલી પુરી, બાખરી, ઘણી છૂટથી વાપરવા

મન્યા કમાયા. યવચૂરલેહા ।

પ્રમેહસાન્યે જવચ્ચ મન્યા ॥ ચ ચિ ૬-૧૮

જવના સાથવાને પાણીમાં ડાહને પીવે એનું નામ મન્થ જવને ક્ષેત્રગીને—પ્રવાય કરીને પીવે તેનું નામ કષાય જવનું ચૂર્ણ, જવનું ચાટણ (અવલેહ) આ બધું—પ્રમેહની શાંતિ માટે કિતકર છે આ બધી જવની બનાવટો પચવામા લધુ છે નીચેની બનાવટો પણ કિતકર છે :

યવૌદન—ઓસામણ કાંદી નાખેગે જવનો ભાત^૫

૧ ‘યવપ્રધાનસ્તુ મવેત્તમેહો’ । ચરક

૨ પિષેદૂમ ચર્ચાઈ છત્તસુતૈ । (ચ ચિ ૨૧-૭૫)

૩ યવાઃ પુરીષજનનામઃ । (ચરક સૂત્ર. (૨૬)

૪ ચ ચિ ૬-૨૧

૫ કુષ્ણકુષ્કમવાનાં મળરહિત ઓદ્યો ચૌદન । (ચ. ૪)

ઘાઘ્ય-ઝોમામણ રાખેલો જવનો ભાત ઝો વાટખ

ઘાના-જવની ધાણી

અખૂ-જવના લોટના બનાવેલા પૂડા ^૧

આગળ આપણે સુશ્રુતે આપેલા જવના ગુણોમા “મેદોમલ્લત્વદ્વહરણો ૧” ગુણુ નોઈ ગમા છીએ ‘આનો અર્થ’ મેદથી આદ્યત થએલ વાડુમા થવ હિતકર છે મેદના આવરણુ નિવાયના વાડુમા જવ રૂક્ષ, શીત, ક્ષાપ હોવાથી તેમજ ઝોના કટુપાકથી વાત કરનાર નહિ તેમ જાન રંધારના પશુ નહીં બને છે^૨ મધુમેહમા આનો ‘મેદાદન વાડુ’ હોય છે અર્થાત્ મેદ અને વાડુ બન્નેની દુષ્ટિ મધુમેહમા હોય છે અને ઝેથી જ મધુમેહી માટે જવ ઉત્તમ ગાંવા છે મધુમેહીને તન્નસ પશુ બહુ લાગે છે જવના ઉપચારથી તરસ પશુ ઝોાઈ લાગે છે સુશ્રુતે જવને ‘અતિરૂક્ષ’ ગણ્યો છે, એટલે મેદસ્વી માણસનો મેદ સૂકવવામા જવ નાનો ભાગ બજવે છે

જવ ગુણુમા બલ્ય-બલપ્રદ-ટોનિક-છે શિવદાસ સેન કહે છે કે અહીં જવનુ બલ્યવ ઝોના સ્રોતોવિશુદ્ધિકરવને લઈને અર્થાત્ તે થકી સમ્યક્ રસસચારને લઈને છે, નહિ કે બીજા કોયે પેકે યગરેનો ઉપચય સાધીને જવમા રૌદ્રપાદિ ધર્મને લઈને શરીરનો ઉપચય કરવાની શક્તિ જ નથી સ્રોતોની વિશુદ્ધિ સાધી, સમ્યક્ રક્તસચાર સાધીને જ તે બલ્ય બને છે^૩

વેણુચવ-વાંસનાં બીજ.

રુક્ષો કષાયાતુરસો મધુર કફપિત્તહા ।

મેલક્રિમિવિષમ્નથ્થ ચલ્યો વેણુચવો મત ॥ ચ સુ ૨૭-૨૦

રુક્ષા વેણુચવા જેવા વાયોળા કટુપાક્તિ ।

ચદ્મૂલા કફહરા કષાયા વાતક્રોપના ॥ (સુ સુ ૪૬-૨૬)

રસ-કષાય, મધુર વીર્ય ઉષ્ણ વિપાક કટુ

દોષધનતા-કંક્ષ

સુશ્રુત પ્રમાણે વાંસના બીજ પશુ મૂત્રને બાધનાર છે એટલે મધુમેહવાળાઓ માટે સારા છે કષાયને લઈને વાતકર છે

ચરકે ઝોને મેદ, કૃમિ અને વિષને હરનાર ગણાવ્યા છે મેદહર હોય તે બલ્દમૂત્ર-પ્રમેહમા ઉપચોગી હોય જ કૃમિ અને વિષને હરવાનો ગુણ ચરકેના બ્યાનાઈ છે, ચરકે આ બીજને બલ્ય કલા છે

કુકાળ વખતે વાંસ ફલે છે ઝેમ મનાય છે જ ગલીઓ આ બીજ વાંસના બીજ-ને ખાય છે કુકાળમા આવા ફળો ગરીબોને ખૂબ જ કામ આવે છે-ઝેમનુ છવનટકાવે છે મેદહર, કંકર, બેષ્પુરાઈ વાંસના બીજ મેદ અને કરના રોચોમા વાપરવા જેવા છે

૧ સ એવ સમણે નિસ્તુષેહલિતાનાં યથાના ભયતિ ॥ (ચ દ)

૨ ‘મેદસાડડહતો મરુત મેદોમરુત, ત સાવરણ હન્તિ સ્રોત શોષકત્વાત । નિરાવરણે શુ રુક્ષશીતકષાયકટુપાકે નાતિવર્ષકો નાતિપ્રત્યનીકા ॥’ (હલ્દહજ)

૩ ‘બલ્યત્વથ સ્રોતોવિશુદ્ધિકરત્વેન સમ્યક્ રસસચારેણેય ન મુ દેહસ્ય વપચયકારકત્વેન રૌદ્રપાદિધર્મયોગાત ચવસ્ય । મત એવ સુશ્રુતે સ્વૂલચિલ્લેક્ષન ઇત્યુક્તમ્ ॥’ (શિવદાસ સેન)

कवि बंदिक

जैन हरिवंश के आद्य प्रणेता

ले० प० अमृतलाल मोहनलाल भोजक

अब तक के उपलब्ध जैन हरिवंशकथासाहित्य में स्वतंत्र ग्रन्थ के रूप में सब से प्राचीन पुन्नाटसंघीय आचार्य श्री जिनसेन कृत 'हरिवंश' है। फिर भी इससे भी प्राचीन 'हरिवंश' नामक ग्रन्थ के आद्य प्रणेता 'बंदिक' अथवा 'बंदिक' नामक कवि होने के तीन प्रमाण उपलब्ध होते हैं। उन तीन प्रमाणों में प्रथम प्रमाण हरिवंश के आद्य प्रणेता का निर्देश करता है और द्वितीय तथा तृतीय प्रमाण क्रमशः बंदिक कवि के नाम को तथा बंदिक कवि कृत हरिवंश ग्रन्थ के अस्तित्वसमय की मर्यादा को सूचित करता है। ये तीनों प्रमाण इस प्रकार हैं—

प्रथम प्रमाण—दाक्षिण्यचिह्न श्री उद्बोतनसूरिकृत कुवल्लभमासा कथामें पुरोगामी कवियों की नामावली में आने वाली गाथा—

बुद्ध्यणसहरसदइय हरिवंसुपत्तिकारय पढम ।

वंदामि बंदियं वि हु हरिवंसं चेव विमलपय ॥

१—सूत्रित कुवल्लभमास कथा में 'हरिवंस' के स्थान में 'हरिवरिंस' पठ है और जगदे पाठमेव के रूप में 'हरिवंस' पाठ टिप्पणी में दिया है। वहा 'हरिवरिंस' पठ प्राचीनतम प्रतिपा है। 'प्राचीनतम' प्रतियों के सभी पाठमेव मौलिक हो होते हैं। ऐसी सम्भवता का सांगत्य और असंगत्य के लिए विचार करना यह भी छोड़ना पर एक और सम्भवता का। पुण्यपाद आगमप्रभाकर मुनिद्वय श्री पुण्यविभवजी महाराज के सहस्रवर्ष के रूप में जगदे समय के कार्यकाल में अलग-अलग ग्रन्थों के पाठमेवों के परीक्षण के अन्त में यह सम्भवतया है कि प्राचीनतम प्रति की वाचना का प्राय स्वीकार करना चाहिए वह निश्चित है कि भी प्राचीनतम प्रति के बाव आत्मिक समय के अन्तर में बिनाई गई प्रतियों में जहाँ-जहाँ पाठमेव आते हैं वहाँ वहाँ वे समग्र पाठमेव उन-उन प्रति में केवल वे स्वरूप के बदले हैं या केवल के अनवधान से हुए हैं ऐसा निर्णय करना उचित नहीं है, जब के समय में लिखाई गई प्रतियों के सामने प्राचीनतम आवृत्ति का आकार नहीं था ऐसा निश्चय करना भी असंगत ही है। किसी किसी ग्रन्थ में तो यह भी सम्भव हुआ है कि सम्प्रदाय के द्वारा रची हुई ग्रन्थ की प्राथमिक नकल संपूर्ण संशोधित होकर तैयार होने के पूर्व ही नकली नकलें हुई हैं और संशोधित होने के बाद भी उसकी नकलें हुई हैं। इन दोनों प्रकार की नकलों में प्रथम प्रकार की नकल की परम्परावासी प्राचीनतम प्रतियाँ मिलती हो और दूसरे प्रकार की नकल की परम्परावासी मात्र एक ही नकल (जिसका खनन इन प्रतियों की तुलना में अर्वाचीन हो) मिलती हो, फिर भी उस अर्वाचीन प्रति के पाठमेवों की मौलिकता परविशेष है। लिखने का सारांश इतना ही है कि अर्वाचीन प्रतियों के सभी पदों का सर्वथा अस्वी-लिख्य विचारना वह संशोधन की न्यूनता है। संदर्भ की संवत्ति की वाक्य वाचकता की दृष्टि से भी पाठों का परीक्षण होना चाहिए, कि बहुधा ।

[श्री सिंधी जैन ग्रन्थमाला प्रकाशित उद्धोतनसूत्रकृता कुवलयमालाकथा
पृ० ३ पक्ति २९]

अर्थात्—हजारों बुधजनों को प्रिय, प्रथम हरिवंशोत्पत्तिकारक—
हरिवंशनामक ग्रन्थ के आद्य रचयिता और हरिवंश [ग्रन्थ] के निर्मल पदों की तरह
जिन के पद निर्मल है, उन श्री वदिक—बंदिक [कवि] को भी वन्दन करता हूँ ।

हरिवंश के आद्य प्रणेता बंदिक अथवा वदिक कवि है उसका सब से प्राचीन
तम यह उल्लेख है ।

कुवलयमाला के इस अवतरण के आधार से श्रद्धेय प० श्री नाथूरामजी प्रेमो
के मतानुसार मैंने भी 'हरिवंश' के आद्य प्रणेता पद्मचरिय के कर्ता विमलसूत्र
है ऐसा विधान किया था, देखिए—प्राकृत टैक्सट सोसाइटी द्वारा प्रकाशित “चउ-
प्पन्नमहापुरिसचरिय” प्रस्तावना पृ० ४६ की टिप्पणी किन्तु अब विशेष अन्वेषण
के आधार से मैं अपना पूर्व का विधान बदलता हूँ । अपनी निर्णति अथवा अनु-
मानित हकीकत के विरुद्ध म जब प्रामाणिक आधार मिलते हैं तब पूर्व के निर्णय को
बदलने में संकोच नहीं होना चाहिए ।

द्वितीय प्रमाण—“अन्यच्च, ये च पूर्व पादलिप्त—शातवाहन—षट्कर्णक—
विमलाङ्क—देवगुप्त—बन्दिक—प्रभञ्जन—श्रीहरिभद्रसूरिप्रभृतयो महाकवयो बभूवुः ।
येषामेकैकोऽपि प्रबन्धोऽथापि सङ्गदयाना चेतोऽस्यनुहरति । तत कथं तेषां महाकवीनां
कवित्वतत्त्वपदवीमनुभवाम,” (श्री सिंधी जैन ग्रन्थमाला द्वारा प्रकाशित 'कुवलय-
माला' द्वितीय भाग, में श्री रत्नप्रभसूरिविरचिता कुवलयमालाकथा पृ० २ पक्ति
१५—१७) ।

इस अवतरण में वदिक कवि का उल्लेख महाकवियों की श्रेणी में आया है ।
यद्यपि यहा बंदिक कवि का हरिवंश के प्रणेता के रूप में उल्लेख नहीं हुआ है ।
किन्तु श्री उद्धोतनसूत्रकृता कुवलयमालाकथा की सक्षिप्त रूप में रची हुई इस
संस्कृत कथा में उद्धोतनसूत्रकृता कुवलयमालाकथा का अनुसरण हुआ है यह एक
वास्तविकता है, अतः यहा प्रथम प्रमाण में निर्दिष्ट गाथा में आये हुए प्राकृत
वदियं शब्द का संस्कृत पर्याय 'बंदिक' नामक विद्वान के रूप में स्पष्ट होता है,
इतना कथन पर्याप्त है ।

प्रस्तुत प्रमाण के आधार से ही पूज्य आचार्य श्री हेमसागरसूरिजी ने श्री उदद्योतनसंस्कृत कुवलयमालाकथा के गुर्जरानुवाद में यहाँ प्रथम प्रमाण के रूप में बताई गई गाथा के अर्थ में बंदिक कवि को ह्रिविग के आद्यप्रणेता के रूप में बताया है, (देखिए पृ० ६ तथा उसके उपोद्घात का पृ० २८ ।

श्री हेमसागरसूरिजी के इस विधान का अत्र सूचित प्राकृत और संस्कृत कुवलयमालाकथा के सम्पादक बहुमान्य विद्वान श्री गण उपाध्यायी ने प्रतिकार किया है। मुझे आशा है कि 'हरिवंश के आद्य प्रणेता बंदिक कवि है' उसके लिए यहाँ निम्नांकित तीसरा आधार अधिक प्रमाणभूत होगा। साथ ही साथ यह भी बता देता हूँ कि नोचे तीसरे प्रमाण में बताई गई हकीकत से यह स्पष्ट हो जायगा कि दाक्षिण्यचिह्न श्री उदद्योतनसूरि और श्री रत्नप्रभसूरि के समय में बंदिक कवि कृत 'हरिवंश' विद्यमान होना चाहिए।

तृतीय प्रमाण—'बृहत् टिप्पनिका' नामकी जैनग्रन्थों की सूची में "हरिवंश चरित सं० बंदिककविकृतं पुराणभाषानिबद्धं नेम्यादिद्वत्तवाच्यं १०००" इस तरह का उल्लेख है। देखिए—जैन कोन्फरन्स द्वारा प्रकाशित जैन ग्रन्थावली पृ० २३७। इस पर से यह निश्चित हो जाता है कि बंदिक कवि ने संस्कृत भाषा में हरिवंशचरित्र रचा है और वह नौ हजार श्लोक प्रमाण का था। वि. स. १५५६ में छपी हुई 'बृहत् टिप्पनिका' नाम की सूची के लेखक ने उस समय में जो जो ग्रन्थ विद्यमान थे उनका उल्लेख किया है। इस सूची को पूज्य पुरातत्त्वाचार्य मुनिजी श्री जिनविजयजी ने जैन साहित्य सशोधक (त्रैमासिक) के प्रथम भाग के दूसरे अंक के अंत में मुद्रित किया है। उसमें प्रस्तुत उल्लेख के लिए देखिए पृ० ९ क्रमांक ३००।

'बृहत् टिप्पनिका' के प्रस्तुत उल्लेख में 'सं०' लिखा है इससे ज्ञात होता है कि सूचित हरिवंश चरित्र संस्कृत भाषा में रचा हुआ था यह स्पष्ट है। और आगे आनेवाला 'पुराणभाषानिबद्ध' शब्द का अर्थ प्राचीन भाषा में रचा हुआ ऐसा करने की अपेक्षा यह चरित्र पुराणशैली का है यह समझना उचित लगता है।

द्वितीय और तृतीय प्रमाण के आधार के अभाव में प्रथम प्रमाण में बताई गई गाथा में आनेवाला बंदिक शब्द का 'बंदिक' अर्थ करना प्रायः असम्भव बन जाता। इससे दूसरे और तीसरे प्रमाण का सविशेष महत्त्व है।

बहुश्रुत आचार्य श्री हरिभद्रसूरिजी (याकिनीमहत्तराधर्मसूनु) अपनी दशवैकालिक सूत्र की टीका में हरिवंश ग्रन्थ का उल्लेख इस प्रकार करते हैं—
 “स्त्रितावायोदाहरण दसारा—हरिवसरायाणो, पन्थ महई कहा जहा हरिवसे”
 (श्रेष्ठ श्री देवचन्द लालभाई पुस्तकोद्धार फंड द्वारा प्रकाशित दशवैकालिकसूत्र हरि-
 भद्रसूरिकृत विवरण सहित, पत्र ३६ की दूसरी पृष्ठिका)। आचार्य हरिभद्रसूरिने अपनी इस संस्कृत वृत्ति में प्राकृत भाषा में दिया हुआ यह पाठ स्वरचित है या ग्रन्थान्तर से लिया है यह निश्चित नहीं हो सकता। दशवैकालिक की अज्ञात कर्तृक चूर्ण जो मुद्रित हो गई है, उसमें तथा स्थविर श्री अगस्त्यसिंह गणि की दशवैकालिक चूर्ण में—जो स्वल्प समय में ही प्राकृत टेक्स्ट सोसाईटी से प्रकाशित होने जा रही है—मुझे प्रस्तुत स्थान में यह पाठ नहीं मिला। तदुपरान्त इन दोनों चूर्णों में ‘हरिवंश’ का ग्रन्थ के रूप में परिचय देनेवाले कोई वाक्यांश भी नहीं मिले। इन दोनों चूर्णों में हरिवंश का उल्लेख अवश्य आता है किन्तु वह राजवंश के रूप में, न कि हरिवंशग्रन्थ के रूप में।

किरातार्जुनीय में विमर्शसन्ध्यज्ञानिकरण

सुषमा कुलशेखर

आचार्यों ने नाटक में पाँच सन्धियों तथा उनके अङ्गों की उपस्थिति को आवश्यक माना है। इन सन्धियों तथा उनके अङ्गों का नाट्यसांख्यिक प्रयोगों में अतिविस्तार से उल्लेख किया गया है। महाकाव्य का लक्षण प्रस्तुत करते समय आचार्यों ने स्पष्ट निर्देश किया है कि महाकाव्य को भी नाटक के समान पञ्चसन्धियों से समन्वित होना चाहिए।^१ इससे स्पष्ट है कि महाकाव्यों में सन्धि योजना को नाटकों की सन्धि-योजना के बराबर ही महत्व दिया गया है। संस्कृत के अनेक महाकाव्य भी इसके प्रमाण हैं क्योंकि उनमें सन्धियों की विविध योजना हुई है। सन्धियों के सम्यक् निर्वाह के लिये यह आवश्यक है कि नाटक अथवा काव्य में आधिकारिक तथा प्रासङ्गिक वृत्त, पञ्च अङ्गप्रवृत्तियों तथा सब कार्यावस्थाओं की भी सम्यक् योजना की जाये।

एक प्रयोजन में अन्वित कथाओं के अवान्तर सम्बन्ध को सन्धि कहते हैं।^२ सन्धियों के अवान्तर विभाग ही सन्ध्यङ्ग कहलाते हैं। यह स्वाभाविक एवं निश्चित है कि जब किसी नाटक अथवा काव्य में पञ्च-सन्धियों की योजना की जायेगी तब वहाँ उन सन्धियों के अङ्गों की योजना न की जाये, यह सम्भव नहीं है। नाटक में सन्ध्यङ्ग-योजना के विषय में निर्देश नाट्यसांख्यिक ग्रन्थों में प्राप्त होता है। यद्यपि किसी भी प्राचीन आचार्य ने महाकाव्य में सन्ध्यङ्ग-योजना के विषय में कुछ निर्देश नहीं किया है तथापि हम यह मान सकते हैं कि जब

१. काव्यालङ्कार (मामहप्रणीत) —

सर्गबन्धो महाकाव्यं महतां च महत्त्वम् ।

अप्राम्यशब्दसम्यक्त्व साङ्गहारं कदाचनम् ॥

मन्त्रवृत्तप्रगाथाकितायकभूतवैश्वम् ।

पञ्चभिः सन्धिसंयुक्तं नाट्यकाव्येनचरितम् ॥१/१९-२०

काव्यादर्श — सर्गैरनसिद्धिर्दीर्घे भव्यवृत्तैः सुसन्धिसिद्धिः ।

सर्वत्र सिन्धुवृत्तान्तेरपेतं श्लोकसङ्गम् ॥१/१८-१९

काव्याङ्कार (सूत्रप्रणीत) — सन्धीनापि संहितास्तोत्रात्मकस्योपसङ्गस्य ॥१/१९

ध्वन्यालोक — सन्धिसम्बन्धवटनं रसाभिन्नकथपेक्षणा ।

न तु केवलया श्लाघ्यस्थितिप्रत्यक्षपेक्षणा ॥३/१३

सा० द० — श्लाघारवीरशान्तानामेकोऽपि रश्मिः ॥

अज्ञानि सर्वेऽपि रसाः सर्वे वाङ्मयम् ॥६/११०

१. अन्तरैकाग्र्यसम्बन्धः सन्धिरेकान्वये सति ॥१/१३

उन्हें पञ्च-सन्धियों की योजना महाकाव्य में अभीष्ट है, तब सन्ध्यङ्ग-योजना भी उनकी अभीष्ट ही होगी। हाँ, यह हो सकता है कि इसका अलगा से निर्देश करना उन्होंने आवश्यक न समझा हो। साहित्यदर्पणकार विश्वनाथ ने 'सन्ध्य-ज्ञानि यथात्माभमत्र विधेयानि' कहकर स्पष्ट निर्देश किया है कि महाकाव्य में सन्ध्यङ्गों का भी यथासम्भव सन्निवेश करना चाहिये।

इस प्रकार यह सुनिश्चित है कि महाकाव्य में सन्ध्यङ्ग-निवेश की ओर भी महाकाव्य-रचयिताओं का ध्यान अवश्यमेव गया था। यही कारण है कि सस्कृत के महाकाव्यों में अनेक सन्ध्यङ्ग प्राप्त होते हैं। महाकाव्यों में सन्ध्यङ्गों के प्राप्त होने पर भी हमारे टीकाकारों ने उनकी ओर ध्यान देने की आवश्यकता ही नहीं समझी और उनकी पूर्ण उपेक्षा की। उनकी दृष्टि नाटकों में ही सन्ध्यङ्गों की खोजने में उलझी रही।

नाट्यशास्त्रीय ग्रन्थों में ६४ सन्ध्यङ्गों का उल्लेख हुआ है किन्तु यह आवश्यक नहीं है कि कवि अपने नाटक अथवा काव्य में सब सन्ध्यङ्गों का सन्निवेश अवश्य ही करे। वह उनके आवश्यकतानुसार सन्निवेश में स्वतन्त्र है। प्रत्येक सन्धि के अङ्गों में एक निश्चित क्रम हुआ करता है किन्तु कथावस्तु के विकास की आवश्यकता को देखते हुए कवि उनके क्रम में परिवर्तन भी कर सकता है। नाटक या काव्य में प्रत्येक सन्धि का अपना एक क्षेत्र होता है और उसी क्षेत्र में उस सन्धि के अङ्ग सन्निविष्ट होते हैं किन्तु कभी-कभी किसी भी सन्धि के अङ्ग रस की आवश्यकता के अनुसार अन्य सन्धि के क्षेत्र में भी समाविष्ट किये जा सकते हैं क्योंकि रस की ही प्रधानता मानी गई है।^१ इस प्रसङ्ग में रुद्रादि आचार्यों का यह जो मत है कि सब सन्ध्यङ्ग यथास्थान ही निविष्ट होने चाहिये-उपयुक्त नहीं है क्योंकि उदाहरणों में इसके विपरीत देखा जाता है।^२

भारविप्रणीत किरातार्जुनीय महाकाव्य में पाँचों सन्धियों तथा ५२ सन्ध्यङ्गों की सुन्दर योजना हुई है। प्रस्तुत लेख का विषय उक्त काव्य में विमर्श सन्धि तथा उसके अङ्गों का विवेचन है।

१ सा० द०—६। महाकाव्यलक्षण पर दृष्टि, पृ० २१५

२. सा० द०—६। ११५-११६

३ सा० द०—यत्तु रुद्रादिभि 'नियम एव' इत्युक्तं तत्त्वव्याचिन्त्यम् ।

॥६१११५-११६ पर दृष्टि

जहाँ क्रोध से, व्यसन से या विलोभन से वस्तुतत्त्व (फलप्राप्ति) के विषय में पर्यालोचन किया जाये और जहाँ गर्भसन्धि में उद्भिन्न बीजार्थ का सम्बन्ध दिखलाया जाये, उसे विमर्श अथवा अवमर्श सन्धि कहते हैं।^१ नियमानुसार इस सन्धि में प्रकरी नामक अर्थप्रकृति और नियताति नामक कार्यावस्था होनी चाहिये। इस सन्धि में बीज का गर्भसन्धि की अपेक्षा अधिक विस्तार होता है और आवश्यकतानुसार किसी प्रासङ्गिक इतिवृत्त को कल्पना की जाती है जिसे प्रकरी कहते हैं। इस सन्धि में 'यह कार्य अवश्य सिद्ध हो जायेगा' इस प्रकार का निश्चय अवश्य होता है तथा यही निश्चय विमर्श सन्धि का स्वरूप है। किरात० के त्रयोदश सर्गों में उस स्थल पर जहाँ शङ्करप्रहित दूत अर्जुन के प्रति उत्तेजक वचनों का प्रयोग करता है—प्रकरी अर्थप्रकृति है। जब शिव और अर्जुन शूकर-वेषधारी मूक दानव पर प्रहार करते हैं तब वह पञ्चत्व को प्राप्त हो जाता। जब अर्जुन उसके शरीर से अपना बाण निकाल कर छे आते हैं तब शङ्कर द्वारा मेजा गया दूत अर्जुन से अपने स्वामी के बाण को छेने के लिए अर्जुन के प्रति उत्तेजक वचन प्रयुक्त करता है। यह प्रसङ्गागत एकदेशस्थित चरित है—अतः यह प्रकरी है और वह दूत प्रकरी-नायक है। किरात० के १२ वें सर्ग से १८ वें सर्ग के आरम्भ तक नियताति अवस्था प्राप्त होती है।^२ शिवाराधनार्थ अर्जुन के तप करने, अर्जुन के तप को सहन करने में असमर्थ सिद्ध तर्पित्वियों के शिव के निकट जाकर अर्जुन के तप के विषय में निवेदन करने, शिव के उन्हें अर्जुन का स्वरूप बतलाकर सान्त्वना प्रदान करने, अर्जुन को पराजित करने के लिए आये हुए शूकरवेषधारी मूक दानव को मारने के लिए किरातवेषधारी शिव के अर्जुन के आश्रम में अपनी गण-सेना के साथ आगमन, अर्जुन द्वारा उस दानव के दर्शन, शिव और अर्जुन द्वारा उस पर किये गये बाणप्रक्षेप, दानव के मृत्यु को प्राप्त करने पर अपने बाण को छेने के लिए शिव द्वारा मेजे गये बनेचर दूत के अर्जुन के प्रति कट्टकप्रयोग, शिव और अर्जुन के युद्ध और अन्त में अर्जुन के पराक्रम को देखकर शिव के प्रसन्न होने में नियताति अवस्था है। प्रकरी और नियताति के समन्वय से किरात० के १२ वें सर्ग से १८ वें सर्ग के १५ वें श्लोक तक विमर्श सन्धि प्राप्त होती है। शिवदूत के कट्टकप्रयोग तथा

१ दशरूपक—कोवेनावच्छेद्यन व्यसनाद्वा विलोभनात् ।

गर्भमिभिर्गनीजार्थं सोऽवमर्श इति स्पष्ट ॥११४१-४३

२ किरात०-१११-१८१५

शिव और अर्जुन के युद्ध में बीजार्थ गर्भ सन्धि की अपेक्षा अधिक विकसित है किन्तु क्रोधादि के कारण विघ्नयुक्त भी है। अतः यहाँ विमर्श सन्धि है। शिव का प्रसन्न हो प्रकट होना फलप्राप्ति की नियतता का सूचक है।

ना० शा०, सा० द० तथा दशरूपक के अनुसार इस सन्धि के अंग १३ हैं। ना० शा० के अनुसार इस के अंग इस प्रकार हैं—

१. अपवाद	५ व्यवसाय	९ निषेध
२ संफेद	६ प्रसङ्ग	१०, विरोधन
३. अभिद्रव	७ द्युति	११ आदान
४. शक्ति	८ खेद	१२ सादन
		१३ प्ररोचना

सा० द० में इन्हीं अङ्गों का परिगणन इस प्रकार है—

१ अपवाद	५ द्युति	९ प्रतिषेध
२ संफेद	६ शक्ति	१०, विरोधन
३. व्यवसाय	७. प्रसङ्ग	११ प्ररोचना
४. द्रव	८, खेद	१२ आदान
		१३, छादन

दशरूपककार ने इन्हीं अङ्गों को भिन्न क्रम से प्रस्तुत किया है। उन्होंने ना० शा० और सा० द० में दी गई सूची के ३ अंग छोड़कर नये ३ अंगों का अन्तर्भाव किया है।

दशरूपक में परिगणित अङ्ग इस प्रकार हैं—

१ अपवाद	५ द्युति	९ व्यवसाय
२. संफेद	६, शक्ति	१० विरोधन
३ विद्रव	७ प्रसङ्ग	११. प्ररोचना
४. द्रव	८, छल	१२, विचलन
		१३, आदान

तीनों ग्रन्थों में प्राप्त विमर्शसन्ध्यङ्गों को देखकर निम्नलिखित तथ्य प्राप्त होते हैं—

१. ना० शा० में जिस क्रम में इन सन्ध्यङ्गों को प्रस्तुत किया गया है, उसका सा० द० में अंशतः तथा दशरूपक में स्वल्पांशतः पालन किया गया है।

२ ना० शा० का द्रुति नामक अङ्ग सा० द० और दशरूपक का द्रुति नामक अङ्ग है ।

३. ना० शा० का अभिद्रव नामक अङ्ग दशरूपक का द्रव नामक अङ्ग है ।

४ ना० शा० का निषेध नामक अङ्ग सा० द० का प्रतिषेध नामक अङ्ग है ।

५ ना० शा० का सादन नामक अङ्ग सा० द० का छादन नामक अङ्ग है ।

६. ना० शा० और सा० द० के खेद, निषेध (प्रतिषेध) और सादन (छादन) दशरूपक में नहीं मिलते हैं ।

७. ना० शा० और सा० द० में दशरूपक के विद्रव, छन्न और विच्छन्न अंग नहीं हैं ।

८. तीनों अङ्गों में विमर्श सन्धि के १० अंग समान हैं ।

९. दशरूपक का विद्रव नामक विमर्श सन्ध्यङ्ग ना० शा० और सा० द० में नहीं हैं किन्तु विद्रव नामक गर्भसन्ध्यङ्ग का उल्लेख ना० शा० और सा० द० में है । वहाँ का विद्रव दशरूपक के सञ्जम नामक गर्भसन्ध्यङ्ग के समान है ।

१०. दशरूपक और सा० द० के विरोधन नामक अङ्ग की परिभाषा में अन्तर है ।

११. दशरूपक और सा० द० के व्यवसाय तथा प्ररोचना नामक अङ्गों की परिभाषाओं में भी थोड़ा अन्तर है ।

विमर्श सन्धि के इन अङ्गों में से अधिकांश का सम्बन्ध किरात० में प्राप्त होता है जिसका उल्लेख हम दशरूपक में उल्लिखित विमर्शसन्ध्यङ्गों के क्रमानुसार करेंगे ।

अपवाद—जहाँ किसी पात्र के दोषों का वर्णन किया जाये वहाँ अपवाद नामक विमर्शाङ्ग होता है । किरात० के चतुर्दश सर्ग के १२वें, २१वें और २२वें श्लोकों में यह अंग प्राप्त होता है । एक स्थल पर अर्जुन शिवप्रह्लाद दूत से कहते हैं—“दुर्जन सुजन के गुणों को अवगुणित कर उसके स्थान पर अवगुण के आरोप

१. ना० शा०—दोषप्रकाशन बल्भाव ओऽपवाद प्रदीर्घित १९१५

दशरूपक—दोषप्रकाशनादः स्वाय ११४५

शा० द०—दोषप्रकाशनादः स्वाय १६१०२

द्वारा आक्रमण कर बैठ जाते हैं। अपने अन्त करण में प्रवृत्त अवगुणों को निगूहित कर देते हैं परन्तु उनके वाणीरूप करवाल से उनका हृदय छिन्न होकर उस निगूहित अवगुण को व्यक्त कर देता है (अर्थात् दुर्जन कितना भी अपने अवगुणों को छिपाकर सुजन बनने की चेष्टा करता है, तो भी उसकी वाणी से सब स्पष्ट हो जाता है)।^१ यहाँ अर्जुन के वचन में दूत के स्वामी (किरातवेषधारी शिव) के दोषों का वर्णन होने से अपवाद नामक अंग है।

संफेट—रोष से युक्त वार्तालाप संफेट कहलाता है।^१ किरात० के चतुर्दश सर्ग के २५वें श्लोक में यह अंग प्राप्त होता है जहाँ अर्जुन शिव-प्रहित दूत को उत्तर देते हुए अन्त में कहते हैं—यही कारण है कि मैंने वन्य-पशु-विघाती के अधिक्षेप वचन को सहा। यदि वे बाण छेने आयेँगे तो उसी दशा को प्राप्त होंगे जिस दशा को सर्प की मणि छेने की इच्छा करने वाला प्राप्त होता है।^१ यहाँ अर्जुन के वचन में रोष-भाषण होने से संफेट नामक विमर्शाङ्ग है। अर्जुन का यह रोष-भाषण उनकी भावी विजय से अन्वित है।

विद्रव—ना० शा० और सा० द० में विमर्श सन्धि के अन्तर्गत इस अंग का उल्लेख नहीं है। दशरूपक के अनुसार किसी पात्र का मारा जाना, बँध जाना (बन्दी हो जाना) आदि (भय से पलायन आदि करना) विद्रव कहलाता है।^१ किरात० के पञ्चदश सर्ग के प्रथम, द्वितीय एवं षष्ठ श्लोकों में पलायनजनित विद्रव प्राप्त होता है जहाँ वर्णन है—‘वृत्रासुराभिघाती के पुत्र अर्जुन के बाणों से वहाँ के सब जीव जन्तु भयभीत हो गये। किराताभिनाथ की सेना भी बड़े बड़े धनुषों का परित्याग कर भाग गई।’ × × × × ‘अर्जुन ने भय से विह्वल होकर भागते हुए उन प्रथम गणों का अनुसरण मन्द गति से ही किया क्योंकि

१ किरात०—गुणापवादेन तदन्यरोपणाद् युसादिरूपस्य समञ्जस जनम् ।

द्विषेय कृत्वा हृदय निगूह्य स्फुरत्सामोर्विधुणोति वागसि ॥१४१२२

२, ना० शा०—रोषप्रयित्वाक्य तु संफेटः स उदाहृत ॥२११९०

दशरूपक—संफेटो रोषभाषणम् ११.४५

सा० द०—संफेटो रोषभाषणम् १६।१०२

३ किरात०—मया संग्रहन्तुरनेन हेतुना विरुद्धमाक्षेपवचस्तिष्ठतिष्ठितम् ।

धार्यमेष्यत्यथ लप्स्यते गतिं शिरोमणिं दृष्टिविवाजिषृङ्गत ॥१४१९५

४, दशरूपक—विद्रवो वचनस्यासि ११।४५

महान् पराक्रमशाली व्यक्ति अत्यन्त दुःखितो को पीड़ित नहीं करते।' वहाँ प्रथम-
गण के पलायन का वर्णन होने से विद्रव अग है।

द्रव—दशरूपक के अनुसार जहाँ गुरुओं (बड़े व्यक्तियों) का निरङ्कार हो
वहाँ द्रव विमर्शज्ञ होता है।^१ सा० द० के अनुसार शोक अथवा आवेग के कारण
गुरुओं के अतिक्रम को द्रव कहते हैं।^२ ना० शा० के अनुसार गुरुओं का अति-
क्रम अभिद्रव है। वहाँ इस अग को द्रव के स्थान पर अभिद्रव कहा गया है।^३
किरात० के द्वितीय सर्ग के छठे तथा सातवें श्लोकों में यह अंग प्राप्त होता है
जहाँ भीम युधिष्ठिर से कहते हैं—'आन्वीक्षिको, त्रयी, वार्ता और दण्डनीति इन
चारों विद्याओं में सत् और असत् की विवेचना करती हुई आपकी बुद्धि क्षाप्ति
प्राप्त कर चुकी है, फिर क्या कारण है कि वही बुद्धि विषमय को प्राप्त होकर फँक
(दलदल) में फँसी हुई हथिनी की भाँति कराह रही है। शत्रुओं के द्वारा आपके
इस दुरवस्था को प्राप्त होने पर आपका पुरुषार्थ जिसकी प्रशंसा देवगण करते हैं,
विफल हो रहा है, इससे बढ़कर कष्ट और क्या हो सकता है।' वहाँ भीम
ने शोक तथा आवेग के कारण गुरु युधिष्ठिर का अतिक्रम किया है। अतः वहाँ
द्रव नामक विमर्शज्ञ है।

शक्ति—विरोध के शमन को शक्ति कहते हैं।^४ इस सन्ध्या का उदाहरण
किरात० में प्राप्त नहीं होता।

१. किरात०—अथ भूतानि वार्त्तपक्षरेभ्यस्तत्र तत्रसु ।

मेले दिव्य परित्यक्तमहोष्वासा य हा ययुः ॥

त्रासविद्धं यथारथैतान् मन्त्रमेवाग्निमान् सः ।

मातिपीडयितुं मग्नानिच्छन्ति हि महीजनाः २१५।१,६

२. दशरूपक — द्रवो गुरुतिरस्कृतिः १।४५

३. सा० द० — द्रवो गुरुव्यतिक्रान्तिः शोकवैषम्यविक्रमश्च ॥६१०१

४. ना० शा० — गुरुव्यतिक्रमो यस्तु विद्वेषोऽपिवास्तु सः ॥२१।५१

५. किरात० — चतसृष्वपि ते विवेकिनी वृष ! विवाहं विषयिभ्यश्च ।

कथमेत्य मतिविपर्ययं अरिषी यक्षुमिवावसीति ।

विजुरं किमत परं परैरवगीतां गमिसे ब्रह्मनिमान् ।

अवसीति यस्तुरैरपि त्वमि ह्यम्माविजयता पीडयम् ॥२।६—७

६. ना० शा० — विरोधोक्तवो यस्तु सा शक्तिः अरिर्हीतिता ॥२१।५१

दशरूपक — विरोधशमन शक्तिः १।४६

सा० द० — शक्तिः युपर्येति विरोधस्य प्रथमम् ॥६१०२२

धुति—ना० शा० में इस अंग का उल्लेख धुति नाम से हुआ है। किसी पात्र का तर्जन तथा उद्वेजन करना धुति या धुति कहलाता है।^१ किरात० के चतुर्दश सर्ग के २५ वें श्लोक में यह अंग प्राप्त होता है जहाँ अर्जुन शिवप्रहित दूत से कहते हैं—‘यदि किरातपति बाण लेने के लिए आवेंगे तो उसी दशा को प्राप्त होंगे जिस दशा को सर्प की मणि लेने की इच्छा करने वाला प्राप्त होता है।’ यहाँ अर्जुन के वचन में किरातपति शिव का तर्जन होने से धुति नामक विमर्शाङ्ग है।

प्रसङ्ग—जहाँ पूज्य व्यक्तियों (गुरुओं), माता, पिता आदि का सकीर्तन हो वहाँ प्रसंग विमर्शाङ्ग होता है।^२ किरात० के अष्टादश सर्ग के २३ वें से २८ वें श्लोक तक, ३० वें, ३१ वें, ३४ वें तथा ३६ वें श्लोकों में अर्जुन कृत शिव—संकीर्तन होने से प्रसंग विमर्शाङ्ग है। एक उदाहरण ब्रह्मव्य है—(अर्जुन शिव की स्तुति करते हुए कहते हैं) ‘जो तीर्थ बिना सुदूर यात्रा के उपलब्ध होता है, जो इसी संसार में फल प्रदान करता है और जो ससारसमुद्र से परे अर्थात् मोक्ष का स्थान है तथा समस्त अभिलाषाओं का पूरक है—ऐसा तीर्थ स्मरणमात्र से उपलब्ध आपके अतिरिक्त कोई अन्य नहीं है।’^३

छलन—यह सन्ध्यग ना० शा० और सा० द० में प्राप्त नहीं होता। दशरूपक के अनुसार जहाँ कोई पात्र किसी दूसरे की अवज्ञा करे, वहाँ छलन अंग होता है।^४ चतुर्दश सर्ग के १९ वें श्लोक में यह अंग प्राप्त होता है। अर्जुन शिव-दूत से कहते हैं—‘तुम्हारे राजा (किरातवेषधारी शिव) असत्य का आश्रय कर बलात् अत्यन्त विपरीत फलोत्पादक मनोरथ की सिद्धि की कामना करते हैं। दुर्नीति की भीषणता से परिचित पुरुष की भी बुद्धि विनाशकाल में व्यामोहोत्पा-

१ ना० शा० — वाक्यमाधर्षणकृत धुतिस्तज्जैदशद्वयम् १२११३

दशरूपक — तर्जनोद्वेजने धुति ११४६

सा० द० — तर्जनोद्वेजने प्रोक्ता धुति १६१०४

२ ना० शा० — प्रसंगप्रवैष विज्ञेयो गुरुणां परिकीर्तनम् १२११२

दशरूपक — गुरुकीर्तन प्रसंग ११४६

सा० द० — प्रसंगो गुरुकीर्तनम् १८१०४

३ किरात — आप्येत यत्किं कुरमगत्या यत्कल्प्यपरलोक्ष्यताय ।

तीर्थमस्ति न भवार्णवबाह्य सावैक्यमिच्छते अवतस्तत् ॥१८॥२५

४ दशरूपक — छलनं चावमानम् ११४६

दिका हो जाती है' ।^१ यहाँ अर्जुन के वचन में किरातपति की अवमानना स्पष्ट होने से छल्ल नामक अंग है । इसी प्रकार चतुर्दश सर्ग के २१ वें और २२ वें श्लोकों में भी यह अंग प्राप्त होता है ।

व्यवसाय—ना० शा० और सा० द० के अनुसार प्रतिज्ञा और हेतु से संभूत अर्थ को व्यवसाय कहते हैं ।^२ दशरूपक के अनुसार जहाँ कोई पात्र अपने सामर्थ्य के विषय में कहे वहाँ व्यवसाय अंग होता है ।^३ चतुर्दश सर्ग के २० वें श्लोक में यह अंग प्राप्त होता है जहाँ अर्जुन शिव-दूत से कहते हैं—'सर्व्व, धर, कवच अथवा सर्वोत्तम धनुष इनमें से कोई एक वस्तु तुम्हारे स्वामी मुझसे क्यों नहीं माँग लेते अथवा यदि उनके पास पुरुषार्थ हो तो फिर वाचना से क्या प्रयोजन ? बल-प्रयोग से ही ले लें क्योंकि शक्तिशालियों की वस्तु का कबल अपहरण करने में कोई दोष नहीं ।'^४ यहाँ अर्जुन ने प्रकारान्तर से अपनी शक्ति (सामर्थ्य) को प्रकट किया है । अतः यहाँ दशरूपक की परिभाषा के अनुसार व्यवसाय नामक विमर्शज्ञ है ।

विरोधन—ना० शा० के अनुसार जहाँ कुछ पात्र का उत्तरोत्तर सम्मान हो वहाँ विरोधन होता है ।^५ दशरूपक के अनुसार जहाँ कुछ पात्रों के द्वारा स्वशक्ति का प्रकटीकरण हो वहाँ विरोधन अंग होता है ।^६ साहित्यदर्पणकार ने इस श्रेय की पूर्णरूपेण भिन्न परिभाषा दी है । उनके अनुसार कार्य के अन्त्य (निष्पत्ति) का उपमान विरोधन कहलाता है ।^७ यह अंग किरात० में प्राप्त नहीं होस ।

१ किरात० — अभूतभाषज्य विरुद्धसहित ववावसम्य ठव विच्यते कृपः ।

विष्णुभाष्योऽपि हान्यस्य रीतिर्ता भवत्यप्यपि परिशोद्धिर्ता सति ॥१५॥१९

२ ना० द० — व्यवसायस्य विधेय प्रतिज्ञाहेतुसंभवः ॥१९॥२९

सा० द० — व्यवसायस्य विधेय प्रतिज्ञाहेतुसंभवः ॥१९॥३१

३ दशरूपक — व्यवसाय स्वशक्त्युचितः ॥१९॥४

४ किरात० — अयिः वारा वरं वज्रस्य गोचरैर्विचित्रं चि प्राद्वित्तमैवरेण ते ।

अवास्ति शक्तिः कृतमेव मान्यया न शक्तिः शक्तिमतां सर्वप्रभः ॥१९॥२०

५ ना० शा० — विरोधन द्व संरम्भादुत्तरोत्तरसम्भवं ॥१९॥२४

६ दशरूपक — संरम्भानां विरोधनम् ॥१९॥४

७ सा० द० — कार्यान्वययोगजन विरोधनमिति स्पष्टम् ॥१९॥४१

प्ररोचना—ना० शा० तथा सा० द० के अनुसार अर्थ के उपसंहार को दिखलाना प्ररोचना कहलाता है ।^१ दशरूपक के अनुसार जहाँ कोई व्यक्ति अपने वचनों के द्वारा भावी घटना की सूचना इस प्रकार दे जैसे वह कोई सिद्ध व्यक्ति हो, वहाँ प्ररोचना नामक विमर्शांग होता है ।^२ किरात० के अष्टादश सर्ग के १३ वें से १५ वें श्लोक तक यह अंग प्राप्त होता है जहाँ वर्णन है—‘प्राणिमात्र के कर्मों के क्षयकारी भगवान् शंकर ने अर्जुन के उस पादग्रहण रूप कर्म से आश्चर्यचकित होकर पृथ्वी पर उन्हें फेंक देने के अगिला ही अवलान्त अर्जुन का हृदय से आर्त्तिगन किया । शंकर जितना अर्जुन के धैर्य और साहस से प्रसन्न हुए उतना तपश्चर्या से नहीं क्योंकि सत्पुरुषों का पराक्रम गुण की राशियों की अपेक्षा अधिक साहाय्य प्रदान करता है । तुषारस्तुल्य धवल भस्म लगाये हुए, शिरस्थ चन्द्रकेस से सुशोभित, अतिरमणीय अपने शरीर को पुन धारण करते हुए शंकर भगवान् को देखकर पाण्डुपुत्र अर्जुन ने प्रणाम किया ।’ यहाँ अर्थ का उपसंहार दर्शाया गया है क्योंकि शिव का अर्जुन की तपश्चर्या से प्रसन्न हो किरातवेष को त्याग कर अपने वास्तविक रूप में प्रकट हो अर्जुन का आर्त्तिगन करना नायक अर्जुन की भावी सिद्धि का सूचक है । अतः यहाँ ना० शा० और सा० द० के अनुसार प्ररोचना नामक अंग है ।

विचलन—इस सन्ध्यग का उल्लेख ना० शा० और सा० द० में नहीं है । दशरूपक के अनुसार जहाँ कोई पात्र आत्मश्लाघा करे वहाँ विचलन अंग होता है ।^३ यह अंग किरात० में प्राप्त नहीं होता ।

आदान—जब नाटकार अथवा काव्यकार उपसंहार की ओर बढ़ने की कामना से नाटक अथवा काव्य की वस्तु के कार्य को संगृहीत करता है (समेटने की चेष्टा करता है) तब वहाँ आदान विमर्शांग होता है ।^४ अष्टादश सर्ग के ४३ वें श्लोक में यह अंग प्राप्त होता है । अर्जुन शंकर भगवान् से कहते हैं—‘हे धर्मव्यवस्थापक ! आस्तिक्य मति के कारण विशुद्ध धर्म की रक्षा करते हुए युधि-

१ ना० शा० — प्ररोचना च विज्ञेया संहारार्थप्रकाशिनी १२१।९६

सा० द० — प्ररोचना तु विज्ञेया संहारार्थप्रदशिनी १६।१०६

२ दशरूपक — सिद्धामन्त्रणतो भाविर्दर्शिका स्यात्प्ररोचना ११।४७

३ दशरूपक — विक्षयमा विचलनम् ११।४८

४ ना० शा० — बीजकार्योपगमनमादानमिति संज्ञितम् १२१।९५

दशरूपक — आदान कार्यसंग्रह ११।४८

सा० द० — कार्यसंग्रह आदानम् १६।१०७

धिर के शत्रुओं पर, जिन्होंने अपराध किया है, जिस सत्त्वसम्पत्ति से मैं संभ्राम—
विजयी बन सकता हूँ, हे भगवन् ! उस अश्वविषा को मुझे प्रदान करिये ।^१
यहाँ कवि ने उपसंहार की ओर बढ़ने की कामना से काव्यवस्तु के कार्य को
संगृहीत किया है । नायक अर्जुन द्वारा अश्वविषाप्रदान के लिये शिव से प्रार्थना
का किया जाना काव्यवस्तु के कार्य का संभ्रम है । अतः यहाँ आदान
नामक विमर्शाङ्क है ।

खेद—जहाँ मानसिक या शारीरिक व्यापार से उत्पन्न श्रम का वर्णन हो वहाँ खेद नामक गंग होता है। किरात० के अष्टम सर्ग के २२ वें, २३ वें तथा २६ वें श्लोकों में यह गंग प्राप्त होता है। एक स्थल पर सुरांगनाओं का वर्णन इस प्रकार किया गया है—‘इन्द्रकील के शिल्लरो पर के भागों का अनुसरण करती हुई सुरांगनाओं के नूतन किसलय के समान कोमल अक्ष, नेत्र ऊँचों से, जो हाथी की सूँठ के सदृश मांसल थे, स्निग्ध होकर उस फिस्तर की समतल भूमि पर भी चलने में असमर्थ हो गये और पग पग पर पग इस प्रकार लड़खड़ाते लगे जैसे मदिरापान करने से पैर अपने पक्ष में नहीं रहते।’ यहाँ देवांगनाओं के शारीरिक व्यापार से उत्पन्न श्रम का वर्णन होने से खेद नामक गंग है।

इस प्रकार दशरूपकनिर्दिष्ट विमर्श सन्धि के १३ अंगों में से १० अंगों का सन्निवेश भारवि ने किराट में कुशस्तत्पूर्वक किया है। अ० सा० और सा० द० में उल्लिखित खेद नामक विमर्शक का भी निवेश किराट में है।

१ किरात० — आस्तिक्यशुद्धमवतः प्रियवर्षममं यमात्मकस्य विहितमसि सन्तुर्षः ।
संप्रपूज्यां विजयभीषा यया सन्तुष्टया तां मृतमथ विमुक्तं विजयादीयः ।

१ ना० शा० -- मनश्चेष्टाविनिर्मुक्त, अम वेद उदाहरतः । १९१५३

सा० द० -- मनश्चेष्टासमुत्पन्नं भ्रमं कोह इति स्मृतं । १६१०५

३ किरात० — बरोकमिर्बारेणहस्तपोषरैग्जिराव खिन्नामकहस्तपोषः ।

समेऽपि यातु परमाणमविवरान्नहासिष प्रस्थाप्य पदे कदे ॥६॥२२

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 पटना, १९६१ ई०

संकेत-सूची

- १ किरात० - किरातार्जुनीय
 २ ना० शा० - नाट्यशास्त्र
 ३ सा० द० - साहित्यदर्पण

SUMMARY

Kirātārjunīya men Vimarśasandhyanganirūpanam (Limbs of the Pause in Kirātārjunīyam.)

Rhetoricians like Bṛhama, Daṇḍin, Rudraṭa, Ānandavardhana and Viśvanātha have very clearly stated that a Mahākavya should also possess the five segments like a drama. For the composition of these five segments in a drama or a Mahākavya, the careful planning of the principal (Ādhikārika) and subsidiary (Prasāngika) plot, five Arthaprakṛtis, five Kāryavasthas and some of the limbs of segments is necessary. Due to this very rule, we get the five segments and a number of their limbs in many Sanskrit Mahākavyas.

Bhāṇavi has very beautifully arranged five segments (मुख प्रतिमुख-गर्भ-विमर्श निर्वहणाख्याः पञ्चसन्धयः) and their 52 limbs in his Kirātārjunīya. In the present article, an attempt is made to show the limbs of the pause (Vimarśa-sandhi) in Kirātārjunīya. The inclusion of the limbs of Pause in the said Mahākavya is as under:

1 Censure	(Apavāda)	-Kirātārjunīya XIV	12, 21, 22
2 Angry words	(Sampheṭa)	"	XIV 25
3 Killing etc	(Vidraṇa)	"	XV 1, 2, 6
4 Insolence	(Drava)	"	II 6, 7
5 Placation	(Śakti)	"	Not found
6 Injury	(Dyuti)	"	XIV. 25
7. Mention	(Prasāṅga)	"	XVIII. 23, 28, 30, 31, 34 36
8. Insult	(Chalana)	"	XIV 19, 21, 22
9 Assertion	(Vyavastya)	"	XIV 20
10 Altercation	(Virodhana)	"	Not found
11 Foresight	(Prarocang)	"	XVIII 13-15
12. Boastfulness	(Vicalana)	"	Not found
13. Summing up	(Ādāna)	"	XVIII 43
14 Lassitude	(Kheḍa)	"	VIII 22, 23, 26

धीमानाहूतम्

मेघाभ्युदयकाव्यम्

श्रीशान्तिद्वारिकृतवृत्तिसहितम्

संपादक

पं० हरिशंकर व्य. शास्त्री

आमुखम् ।

इदं मेघान्मुदयाभिधं काव्यं यमकैर्लेखितं, यद्यपि दुर्गमं तथापि रसिकान्वाद् रुचिकरं वाचकानाम् । अस्मिन्काव्ये काचिद् वनिता वर्षता वातां विन्दीतुं त्वक्कामं प्रति वदति स्म । हे प्रिय ! अस्मिन्मेघकाव्ये कामं सत्सरं चार्थं वहति । प्राची-
पवनोऽपि कामिकामं वर्षयन् वाति । नभसो मेघाच्छन्नत्वाद् रात्रिदिमयोर्दोमं प्रतीयते । मयूरः केकामि कान्ताविरहार्तमानसं व्यथयितुं करोति । पयोधुषां कुलं अश्वगानामाकुलं मनो दहति । स्वामिना विप्रयुक्ता प्रियां मौनमेघकाव्ये कस्मै सायकैर्मिनति । काऽपि स्त्री कान्तं विना शनं लभते । ये गच्छन्तीः वल्लभा इव का विद्योगिनी अवला दुःखे न पतति । अतः अस्मिन् समये बल्लभारिं स व्यथयितुं प्रयाणं करोतु त्वया न गन्तव्यम् इति ।

इदं काव्यं भिन्नभिन्नच्छन्दोभिर्ग्रहितम् । अस्य कर्ता मानाङ्कमहीपति इन्द्रच-
चतुर्दशसित्तशताव्यो मध्ये बभूव इति श्रूयते परन्तु तत्त्वं कामानामुत्तरं टीकाकार
शान्तिस्त्रि. यदा A-D-993-1047 मध्ये समवति तदा काम्यकर्ता मानाङ्कस्य
ततः प्राचीन इति निश्चीयते ।

अनेन कविना इन्द्रावनामकं काव्यं गीतगोविन्दस्य टिप्पणी माळतीमाधवस्य
टीका च व्यवचिषत । अमरकोशटीकायां रायमुकुट. (इ. स. १४३१) अस्य कवे
उल्लेखं करोति ।

गीतगोविन्दटीकायां स्वोपज्ञायामर्थं मानाङ्कः त्वं महीसुखं प्रकाशयति त्वेव
अर्थं त्वं इति ज्ञायते । जैनसंस्कृतसाहित्येतिहासे भा. २ पृ. ५७३ एवं ५६१
तमे च हीराजाल रसिकदास महाशयः निर्दिशति यत् मेघान्मुदयस्य कृष्णवसोभक्त-
टीकायाः कर्ता लक्ष्मीनिवासः बुद्धगच्छरत्नप्रभसूत्रिशिष्यः. (वि. सं. १४५८) लक्ष्-
मीटीकायां कविं सायकैलिनान्मां वर्षयति, कदाचित् मानाङ्कस्य इदं द्वितीयं रूपं
भवेत् ।

अस्य कवे विषये अतीवार्थं ज्ञायते । अस्य इन्द्रावनामकं कृष्णवसोभक्तिकव्यं
मेघान्मुदयकाव्यं तु अमरकोशटीकायां शृङ्गारकुर्वं च विद्यते । अतोऽयं कवि
भक्तिप्रधानकाव्ये शृङ्गाररसप्रधानकाव्ये च सिद्धहस्तकैस्तक इति अनुमीयते ।

प्रो० शिवप्रसाद भट्टाचार्यस्तु एव मनुते यत् वृन्दावनकाव्यस्य रचयिता मानाङ्क गीतगोविन्दस्य टीकाकारो मानाङ्कश्च भिन्नौ इति । परं तु गीतगोविन्दस्य वृन्दावनकाव्यस्य च कृष्णभक्तिपरत्वात् द्वयोः सम्बन्धी मानाङ्क एक एव इति ज्ञायते ।

गीतगोविन्दटीकाकारो मानाङ्कनृप कदाऽभूत् कुत्र च राज्यमकार्षीत् इति तु निश्चयः नोपलभ्यते । डॉ. मिर्राशिमते गीतगोविन्दटीकाकारो मानाङ्क प्राचीन-राष्ट्रकूटवंशस्थापको भवितु नार्हति यत् तस्य वंशस्य स्थापकस्तु ईसवीयचतुर्थ-शताब्द्यामभूत् । कदाचित् गीतगोविन्दटीकाकारो मानाङ्को बुन्देलखण्डनृपो मानसिंहो भवेत् । डॉ. डोलरराय माकडमते तु स कदाचित् जयपुरनरेशो मानसिंहो भवेत्, परन्तु वृन्दावनवृत्तौ शान्तिसूत्रि मानाङ्कम् उग्रसेनतनयं वर्णयति । अतो य उग्र-सेनतनयो मानाङ्कनृप स एवायम् ।

यावत् निश्चितप्रमाणं नोपलभ्येत तावत् गानाङ्कस्य समयविषये तस्य विषये च कोऽपि निर्णयो गृहीतुं न शक्यते । अधुना अस्माकं ज्ञानाधारेण तु एतावदेवोक्त्वा सन्तोषो मान्यः यत् स एकादशश्विस्तशताब्दीतः प्राक् भवितव्यः इति ।

मानाङ्को गीतगोविन्दटीकायाः कान-प्रसूत्राणि उल्लेखयति अतः कोऽपि पूर्वं कल्पते यत् स मानाङ्क पश्चिमभारते वङ्गदेशे वा यत्र कातन्त्रप्रचारः आसीत् तत्रत्यो भवेत् । अथ च वङ्गदेशीयग्रन्थकारोल्लिखितत्वात् स वङ्गीयो भवेदित्यपि सम्भवति ।

अस्य मेघाभ्युदयकाव्यस्योपरि जैनमुनिकृतं टीकाद्वयं वर्तते । तत्रैका वृत्तिः षट्कर्परादिकाव्यचतुष्टयस्य टीकाकारेण पूर्णतल्लगच्छसम्बन्धिवर्धमानाचार्यस्वपदस्थो-पितश्रीशान्तिसूरिविरचिता या अत्र प्रकाशिता वर्तते । अपरा च मुग्धावबोधनाम्नी अस्य काव्यस्य टीका वृद्धगच्छस्थरत्नप्रभसूरिशिष्येण लक्ष्मीनिवासेन (वि. स. १४५८) अकारि ।

अनयोः टीकायोरत्र ग्रन्थे शान्तिसूरिकृता वृत्तिः प्रकाश्यते अतः तस्य कर्तुः कश्चित्परिचयो दीयते ।

श्रीशान्तिसूत्रिं वर्धमानाचार्यस्य षट्शिष्यं पूर्णतल्लगच्छीयं चन्द्रकुलीनश्च इति न्यायवार्तिकवृत्ते विचारकलिकानाम्न्याः प्रशस्तितः, तथा तिलकमञ्जरीटिप्पणप्रशस्ति-तौऽवगम्यते ।

तथाहि—

सूरिश्चन्द्रकुलामलैकतिलकधारित्ररत्नाम्बुधि
सारं लाघवमादधाति च गिर्यो वर्धमानाभिध' ।

तच्छिष्यावयवः स सूरिरभवत् श्रीशान्तिनामाकृत
येनेय विवृतिर्विचारकलिकानामा स्मृतावात्मिन] ॥
विचारकालिकाप्रशस्ति' ।

श्रीशान्तिसूरिरिह श्रीमति पूर्णतले(ल्ले)
गच्छे वरो मतिमता बहुशास्त्रवेत्ता ।
तेनामलं विरचितं बहुधा विपृश्य
सक्षेपतो वरमिदं बुध ! टिप्पित सो ! ॥

अनयो विचारकलिकाया' -

वर्धमानसूरे शिष्यश्च । तथा ५
सूरिः पूर्णतल्लमाच्छीय परन्तु २
त्वेन द्वावपि अभिभाविति प्रतीयत
प्रकाशितपत्तनस्थप्राच्यजैनभाण्डागारीयग्रन्थसूचित उद्धृते ।

श्रीशान्तिसूरिभि वृन्दावनकाव्यवृत्ति, घटकर्परटीका, शिवभद्रटीका, चन्द्र-
वृत्तटीका, न्यायावतारवातिक, न्यायावतारवार्तिकवृत्तिर्विचारकलिकानाम्नी, तिलक-
मञ्जरीटीका च निरमायिषत ।

अस्य काव्यस्य प्रतिपरिचयस्तु एवम् ।

ला. द. भारतीयसंस्कृतिविधामन्दिरसुरक्षितश्रीमहेन्द्रविमलसंग्रहीतभाण्डाधारस्य
डा. न. २० क्रमाङ्क ११४२ अङ्किता इयम् हस्तप्रतिः । अस्यां पञ्चालि २८,
तेषु पञ्च काव्यानि वर्तन्ते, तानि च इमानि ।

१ वृन्दावनकाव्यम्	श्लोक संख्या-५२
२ घटकर्परकाव्यम्	" -२२
३ मेघाम्युदयकाव्यम्	" -३८
४ चन्द्रवृत्तकाव्यम्	" -२३
५ शिवभद्रकाव्यम्	" -९४

एषामिदं तृतीयं काव्यं वर्तते तच्च प्रते ११त १६पत्रेषु लिखितम् ।
 इयं प्रति वि. स. १६५३तमे वर्षे झालोरनगरे देवा मुहुरतानाम्ना लिपिकारेण
 लिखिता । अस्या दैर्घ्यपृथुत्वप्रमाणं २५।८ × ११ सेन्टिमिटरपरिमितं विद्यते ।
 इयं त्रिपाठरूपेण लिखिता, मध्ये स्थूलाक्षरेण मूलश्लोकाः उपरि अधश्च सूक्ष्माक्षरैर्दृष्टि
 लिखिता । प्रतिपत्र प्रायः १० पङ्क्तयः, प्रतिपङ्क्तिं च षष्टि अक्षराणि च सन्ति, पत्र-
 मध्ये रिक्ताक्षरशोभनमपि विद्यते । इदं मेघाम्बुदयकाव्यं शान्तिसूरिटीकान्वितं जेसल-
 मेरुभाण्डागारसूचौ सं-१२१५ सम्बन्धिन्या हस्तप्रतौ वर्तते इति शम् ।

श्रीमानाङ्कुरतम्

मेघाम्बुदयकाव्यम्

श्रीशान्तिधरिऋतवृषिसहितम्

अथ मेघाम्बुदयकाव्यस्य वृत्तिः कियते । तत्र शब्दं संख्यम् । कश्चिन्नित्यं
मेघागमसमये प्रयात्वं (प्रयियात्) प्रियतमं सर्वमिदं काम्यपरितमम् । कश्चिन्नित्यं,
तत्र चाचोऽयं श्लोकः—

काचित्काळे प्रमुदितनदनीलकण्ठैर्धनागे,

ज्योमाटज्यां प्रतिदिशमलं संचरन्मेषनामे ।

बद्धारम्भं वदति वनिता स्म प्रवासाय कान्तं,

कामश्चापं वहति हि तदा विस्फुरत्सायकान्तम् ॥१॥

काचित् काचिदनिर्दिष्टनाम्नी वनिता कामं प्रियं वदति स्म उक्तवती ।

कौटिल्यम् । बद्धारम्भं निहितप्रारम्भम् । किमर्थम् । प्रवासाय देशगन्तव्यार्थम् । का-

काळे समये । कौटिल्ये । धनागे, घना निबिडा अगा वृक्षा यस्मिन् स तस्मिन् । कौ-

प्रमुदितनदनीलकण्ठैः इष्टशब्दायमानमयूरैः । तथा सञ्चरन्मेषनामे ज्योमाट-

गच्छन्तो मेघनागाः घनगजा यस्मिन् स तस्मिन् । कश्चात् । ज्योमाटज्याम्

आकाशाशरण्ये । कथम् । प्रतिदिशं दिशं दिशं प्रति शीतलाम्बुदयकान्तम् । कथम् ।

अलमत्यर्थं । करिणो हि अरण्ये भ्रमन्ति, भ्रमणतोऽप्यम्बुदयकान्तम् । कथम् ।

कामोऽनङ्गः हि यतः तदा तस्मिन् मेघकाळे चामं कुरुर्वति । कौटिल्यं चामम् ।

विस्फुरत्सायकान्तं विस्फुरन्तः शीतमानाः सायकान्तां कान्ताम् अन्ताः कान्त-

[य]स्मिन् तत् । समारोपितवाणमित्यर्थः । अन्तोऽप्यम्बुदयकान्तं वदति स्म ॥१॥

खं मेघानां क्षितयति तद्विध्वंसकम् कदाचि

निद्रां क्षत्रोः समयमहितं कुरुर्वती रागवन्धनम् ।

जातोत्कण्ठां पथिकवनितामाह्वयन्तो निक्षिप्तं

वातीन्द्राक्षामभवपवनो बर्षयन् कश्चिन्नित्यम् ॥२॥

खं मेघाः । खमाकाशम् वेष्टयन् तस्मिन् । क्षितयति क्लमं करोति ।

कौटिल्यः । मुक्तवादा कृतगजितरवा । मेघानां कौटिल्यम् । कश्चात् । नृत्तकामम् । कि-

कुरुर्वती तस्मिन् । कुरुर्वती विवर्धयती । कश्चात् । क्षिप्तम् त्वान्धम् । कौटिल्यम् ।

समयमहितां कालपूजिताम् । कस्य ? शत्रोः अरे, केवाम् दानवानां दैमा(त्या)-
नाम् हरेरित्यर्थः । तथा याति वहति । कोऽसौ ? इन्द्राश्वप्रभवपवनः पूर्वदिग्जातवायुः ।
किं कुर्वाणः ? आदधानः विदधत् । [काम् ? पथिकवनिता प्रोषितभर्तृकाम् । कोदरीम् ?
जातोत्कण्ठम् । कथमादधानः ? निकामम् अयन्तम् । किं कुर्वन् ? वर्धयन् वृद्धिं
प्रापयन्] कम् ? कामिकामं कामिना भोगिना काम अनङ्ग कामिकामस्तम् ।
पूर्ववाते हि कामिना कामो वर्धते । द्वयोर्मन्दाक्रान्ताच्छन्दः ॥२॥

जितालिमालामधुभिचमालं

द्युमार्गमाधाय महत्तमालम् ।

पयो विमुञ्चत्यचिरप्रभाभि-

र्महाम्बुदाली चलदीप्रभाभिः ॥३॥

जितालि० । महाम्बुदाली वहन्मेषसन्तति सन्तानः । पयो जलम् ।
विमुञ्चति निःस्यन्दते खति । कथम् ? अलमत्यर्थम् । कीदृशी ? महत्तमाऽतिशयेन
हृवी । कीदृशी ? उपलक्षिता । कामि अचिरप्रभाभिर्विद्युद्भिः । किंविशिष्टा ? चला दीप्रा
दीप्यमाना भासो द'स्यो यासा तास्ताभिः । किं कृत्वा ? आधाय कृत्वा । कम् ?
द्युमार्गम् आकाशपथम् । कथम् ? जितालिमालामधुभिचमालम्, अलिमाला अमर-
प्रकृतिश्च मधुमिच्छ हरिश्च तमाला वृक्षविशेषाश्चालिमालामधुभिचमाला, जिह्वा
कृष्णलेपालिमालामधुभिचमाला येन स तयोक्तोऽभिकृष्णत्वेनेत्यर्थः । यद्वा सह,
म्बुदालीति पाठेऽम्बुदाली अचिरप्रभाभि सह पयो जलं विमुञ्चति इति
सम्बन्धः । शेव पूर्ववत् ॥३॥

घना घनानां ततिरुद्धतानां

प्रकुर्वती धां प्रतिरुद्धतानाम् ।

रसत्यलं सान्द्रतमालिनीला

विभाति शष्पाङ्कुरमालिनीला ॥४॥

घना० । अलम् अत्यर्थम् । घनानां ततिः पङ्क्तिः । घना निविद्धा दृढा । रसति
शब्द करोति । कीदृशानाम् ? उद्धतानाम् उद्धटानाम् । किं कुर्वती ? प्रकुर्वती
विदधाना । काम् ? घामाकाशम् । कथमूताम् ? प्रतिरुद्धतानाम् । प्रतिरुद्धो निषिद्धः
त(त)नो विस्तारो यस्याः सा ताम् । तथा सान्द्रतमाऽलिनीला घनभरभ्रमरकृष्णा ।
तस्यैला मृमिक्ष माति शोभते । कोदरी ? शष्पाङ्कुरमालिनीला शष्पाङ्कुराणां बाल-
तृणानां माला पङ्क्तिः विधते यस्याः सा चासौ नीला च । द्वयोरुपेन्द्रब्रजच्छन्दः ॥४॥

नवाम्बु विद्युल्लतया समन्ततः ।

क्षितौ विद्युच्चैत्यसमं सम ततः ।

विनादयन्नम्बुधरः कलापिनो

दिवीक्ष्यते चन्द्रमसः कलाऽपि नो ॥५॥

नवाम्बु० । अम्बुधरो मेघ । नवाम्बु नूतनजलम् । विद्युच्चैति वर्षति । कश्च २
समन्ततः सर्वासु दिक्षु । कथम् २ सम सार्धम् । कथा २ विद्युल्लतया नद्विप्रतानेन ।
कथम्भूतोऽम्बुधर[र] २ ततो महान् । क २ क्षितौ मग्नम् । किम्भूतं जलम् । अस्मद्
असाधारणम् । किं कुर्वन् अम्बुधर २ विनादयन् शब्दयन् । कान् २ कलापिनो
मयूरान् । तथा दिवि खे । चन्द्रमसश्चन्द्रस्य । कलाऽपि न ईक्ष्यते न दृश्यते ।
कलामा चन्द्रो न दृश्यते ॥ वक्ष्यते छन्द ॥५॥

वहन्ति नद्यो भृशमाविलापः ।

प्रवासिनामिष्टतमाविलापः ।

भवत्यनेकः सुतरामहीनो-

न वारिभिर्दुर्गतरा मही नो ॥६॥

वहन्ति । वहन्ति प्रवर्तन्ते । का २ नद्यः सरितः । कीदृश्य २ आकृष्यो
मलिनजला । तथा प्रवासिनां देशातरगतानाम् । इष्टतमाविलापो कल्पमाप्रकाशः ।
भवति जायते । किम्भूत २ अनेकः नानाप्रकार । तथाऽहीनोऽनून । कश्च २ सुस्त-
मतिशयेन । तथा न नो मही पृथ्वी दुर्गतराऽपि त्वत्तिदुर्गतरा भवति । कै २ वारिभिः
जलैः । उपेन्द्रवज्राच्छन्दः ॥६॥

प्रनर्तयत्योघमलं घनानां

ततिद्रुतं दूरविलङ्घनान्ताम् ।

कलापिनां कान्तकलापभारं

यया कृता द्यौरखिलापमाऽरम् ॥७॥

प्रन० । प्रनर्तयति नृत्यं कारयति । घनानां मेघानाम् । तसिः कृत्वि ।
कश्च २ ओघं सङ्घातम् । केषाम् २ कलापिनाम् । कथं प्रनर्तयति ? अस्मद् अस्वर्गम् ।
कीदृशम् ओघम् २ कान्तकलापभारं कथनीयपिच्छसाधतम् । कीदृशानां घनानाम् २
दूर० दूरम् अत्यर्थं विलङ्घनं येषां ते दूरविलङ्घनास्तेषां दूरवेद्यमाप्तिनाम् । कश्च २ द्रुतं
शीघ्रम् । यया मेघपङ्क्त्या । द्यौराकाशम् । अखिलं सर्वा । कृता विहिता । कीदृशी २
अप्रमा, अपगता भा कान्ति यस्या साऽयमा दक्षिरक्षिता । कश्च २ अरम् शीघ्रम् ।
उपेन्द्रवज्रा ॥७॥

विहम्बयन्तो मदभिन्नदन्तिनो

वियत्यमन्दं न घना नदन्ति नो ।

विराजयत्यम्बुरुचिर्नवा सरः

प्रतीयते नापि निशा न वासरः ॥८॥

विहं० । न नो घना मेघा नदन्ति अपि तु नदन्ति । कथम् ? अमन्दं
निरन्तरम् । कः ? वियति आकाशे । किं कुर्वन्तः ? विहम्बयन्तोऽनुकुर्वन्तः । कान् ?
मदभिन्नदन्तिनो मदान्धकरणे । तथा विराजयति शोभयति । काऽसौ ?
अम्बुरुचिः जलरुक् । कीदृशी ? नवा प्रत्यग्रा । किं विराजयति ? सरस्तडागम् । तथा
प्रतीयते ज्ञायते । न निशा रजनी । नापि वासरो दिवस । एकरूपत्वात् ।
वंशरश्मम् ॥८॥

उदृढचारुत्रिदशेन्द्रचापः

समुत्सृजन्वायुवशेन चापः ।

द्रुतं हरन्पु सरोजलीलां

प्रमोदयत्यम्बुधरो जलीलाम् ॥९॥

उद० । अम्बुधरो मेघ इलां भूमिं प्रमोदयति हर्षयति । कीदृशः ? जली ।
पमोयुक्तः । कथम् ? द्रुतं शीघ्रम् । तथोदृढचारुत्रि० धृतमनोज्ञशक्रधनु । किं कुर्वन् ?
समुत्सृजन् शुष्कन् । काः ? आपो जलानि । केन ? वायुवशेन वाताधीनतया । तथा
हरन् गमयन् । काम् ? सरोजलीलाम् प्र[प]विशाम् । काम् ? अप्पु जलेषु ।
चतुर्णाम् उपेन्द्रवजा छन्दः ॥९॥

ध्रुवस्तर्कं भाति घनेन्द्रगोपकम्

स्वरैर्मयूरः शिखरीन्द्रगोऽपकम् ।

करोति कान्ताविरहार्तमानसं

व्रजन्निमज्जत्यरि गाढमानसम् ॥१०॥

ध्रुव० । ध्रुवो मूलेस्तर्कं दृष्टं भाति शोभते । कीदृशम् ? घनेन्द्रगो० ॥
घना निरन्तरा इन्द्रगोपका रक्तकीटकविशेषा यस्मिन् तत् । तथा मयूरः शिल्ली
करोति विदधाति । किं तत् ? कान्ताविरहार्तमानसम् । कान्तायाः दयितायाः विरहो
वियोगः कान्ताविरहस्तेनार्ताः पीडितास्तेषां मानस चिन्तम् । तदा कीदृशं करोति ?
अपकं अपगतं कं सुखं यस्मिन् यस्माद्वा अपकम् सुखरहितम् । कीदृशो मयूरः ?
शिखरीन्द्रगः । शिखरीन्द्रो गिरिराजस्तं गच्छतीति शिखरीन्द्रगः । पर्वतराजस्थ इत्यर्थः ।
कै करोति ? स्वरैः कैकारवैः । तथा निमज्जति ब्रुडति । किं तत् ? अरि चक्रम् ।

मेघाभ्युदयकाव्यम्

किंभूतम् ? आनसम् अनसं शकटस्येदम् आनसम् । कथं निमज्जति ! ।
अतिशयेन । किं कुर्वत् ? व्रजत् गच्छत् । वशस्थमिदम् ॥१०॥

विनोह्यते नो पयसा दिवा करः,
प्रलुप्तशीतांशुमहोदिवाकरः ।

समीरणोद्धूतकदम्बरेणवः,

समाह्रियन्तेऽलिभिरम्बरेऽणवः ॥११॥

विनो० । करः कं पानीयं रातिं ददाति करो मेघः । दिवा आकाशे
उह्यते ध्रियते । कथम् ? विनाऽन्तरेण । केन ? पयसा जलेन । सज्जो
उह्यते इत्यर्थः । कीदृशः ? प्रलुप्तशीतांशुमहोदिवाकरः प्रलुप्तो पि
शीतांशुमहोदिवाकरो चन्द्रबिम्बसूर्यौ येन स । तथाऽम्बरे आकाशे समीरणो
कदम्बरेणवः वातोत्पादितकदम्बपुष्परागाः (पुष्पपरागाः) । समाह्रियन्ते गृह्यन्
कैः ? अलिभिर्भ्रमरैः । कीदृशाः ? अणवः सूक्ष्माः ॥ वंशस्थम् ॥११॥

पयोमृचां प्रस्तरवीन्दुतारं सरत्कुलं भास्वरविद्युतारम् ।

मनो दहत्याकुलमध्वगानां विभर्ति राज्ञी वनमध्वगानाम् ॥१२॥

पयो० । पयोमृचां धनानां कुलं वृन्दं मनश्चिपं अरं शीघ्रं दह
पीडयति । केषाम् ? अध्वगानां पथिकानाम् । किं कुर्वत् ? सरत् प्रसरत् । कथा दहति
भास्वरविद्युता देदीभ्यमानतद्धिता । कीदृशः कुलम् ? प्रस्तरवीन्दुतारम् आम्ब्रि
सूर्यचन्द्रतारकम् । कीदृशः मनः ? आकुलम् विह्वलम् । तथा अगानां वृक्षाणां रा
पङ्क्तिर्विभर्ति धारयति । किं तत् ? वनमधु ॥ उपेन्द्रवज्रा ॥१२॥

पथिकप्रियां न मेघच्छादितदिनकुन्महा न दीनयति ।

कूलद्रुमौघमुदधिं पूराकृष्टं महानदी नयति ॥१३॥

पथिकप्रियां अध्वगजाया न न दीनयति अपि तु दीनां करोति । कः
सः मेघः पयोदः । कीदृशः ? छादितदिनकुन्महाः पिङ्गितादित्येका । व
महानदी गङ्गा कूलद्रुमौघं तटवृक्षसङ्घं नयति प्रापयति । कं नयति ? उदधिं
समुद्रम् । कीदृशम् ? पूराकृष्टम् प्रवाहितमित्यर्थः ॥ गीत्यायाञ्छब्दः ॥ १३॥

विरहिण्या धनपङ्क्तिः स्वनविभितमहाग्निपाऽपपङ्क्तयि ।

विदधाति मुखमुपेन्द्रो निद्रां सुरपापसा सरति ॥१४॥

विर० । विरहिण्या वियोगिन्या मुखं वक्त्रं धनपङ्क्तिः श्रेष्ठराशौ विदधाति
करोति । कीदृशम् ? अपहासरति अपगता हासरति हासप्रीतिर्विदधाति सः । कीदृशः

घनपङ्क्तिः । स्वनविजि० गजितपरिभूतगजराजा । तयोपेन्द्रो हरिर्निद्रां स्वाप सरति
गच्छति । कीदृशो हरिः । सुरपापहा सुराणां देवानां पापं हन्ति इति सुरपापहा ॥
गीत्यार्या ॥१४॥

स्वामिना विप्रयुक्तां प्रिया यौवने

सत्कदम्बार्पिते वाति वायौ वने ।

प्राप्य मेघान् कृता भूरहंसा यकैः

कान्तकामो भिनत्त्यन्वहं सायकैः ॥१५॥

कान्तकामः कमनीयोऽनङ्ग भिनत्ति विदाग्यति । रुधम् । अन्वहम् प्रति-
दिनम् । कैः । सायकैः बाणैः । काम् । प्रियाम् । कथम्भूताम् । विप्रयुक्ताम् विरहिताम् ।
केन । स्वामिना प्रियेण भर्ता । कस्मिन् । यौवने ताग्ये । कस्मिन् सति । वायौ
वाति वहति सति । कीदृशे । सत्कदम्बार्पिते सन्ति शोभनानि यानि कदम्बपुष्पाणि
तैरर्पितो दौक्लितस्तमुक इत्यर्थः । कस्मिन् वाति । वने कानने । किं कृत्वा भिनत्ति ।
विदारयति । प्राप्य आसाद्य । कान् । मेघान् । कैः मेघैः । यकैः । कृता विहिता ।
काऽसौ । भूः मही । कीदृशी । अहंसा हंसरहिता । यद्वा हे कान्त । प्रिय । कामो
भिनत्ति इत्यामन्त्रणम् ॥१५॥ सविणी ॥

पतत्याशु पौरन्दरं कं प्रभूतं

जगद्वर्तते वायुना कम्प्रभूतम् ।

व्रजत्यापगाकूलमोघैर्विनाशम्

लभन्ते च काश्चिन् कान्तं विना शम् ॥१६॥

पतति वहति । किं तत् । कं जलम् । कथम् । आशु शीघ्रम् । कीदृशं जलम् ।
पौरन्दरं ऐन्द्रम् । पुनः कोटक् । प्रभूतम् प्रचुरम् । तथा जगद् भुवनं वर्तते ।
कीदृशम् । कम्प्रभूतं कम्पनशीलम् इव । भूतशब्दस्योपमावाचित्वात् । केन । वायुना
वातेन । तथा व्रजति गच्छति । किं तत् । आपगाकूलम् नदीतटम् । कम् । विनाशम् ।
कैः । औघैः प्रवाहे । तथा काश्चिद् वनिता न लभन्ते न प्राप्नुवन्ति । किं तत् । शं
सुखम् । कथम् । विना अन्तरेण । कम् । कान्तम् प्रियम् । भुजङ्गप्रयातम् ॥१६॥

जलवन्तः क्षमापीठं समन्ततो राजयन्ति केदाराः ।

शोकमहाप्रतिपक्षं प्रियतमविरहे जयन्ति के दाराः ॥१७॥

जल० । केदारा वप्रा । क्षमापीठं भूतलम् । समन्ततः सर्वतो राजयन्ति
शोभयन्ति । कीदृशाः । जलवन्तः पयोधृता । तथा के दाराः काः कान्ताः शोक-

महाप्रतिपक्षं [शोक]महाशत्रुं असुसारानि जयन्ति ? पराभवन्ति ? । नैव काश्चिज्ज-
यन्ति । न्व ? प्रियतमविरहे प्रियविद्योगे सति । गीत्यार्या ॥१७॥

वियतः पतति जलौघो निरुद्धगोवत्समानवप्रसरः ।

जातं च धरापीठं सकलमुदन्वत्समानवप्रसरः ॥१८॥

विय० । जलौघो वारिनिबद्धो वियतो गगनात् पतति । कीदृशः ? विरुद्धो
निषिद्धो गोवत्समानवानां गोपशुतर्णकमानुषाणा प्रसरः प्रवृत्ति येन स । तथा
धरापीठं भूतलं सकलं सर्वम् । कीदृशम् ? जातम् सम्पन्नम् । उदन्वत्समानव-
प्रसरः उदन्वता समुद्रेण सह समानानि तुल्यानि वप्रसरासि केदारतडागानि यस्मिन्
तत् ॥ गीत्यार्या ॥१८॥

दिवीक्षते धूर्यमपप्रभं जनः प्रवाति चाम्भोधरजः प्रभञ्जनः ।

विभान्ति शैलाः शिखिना कदम्बकैर्दुर्मेषु नित्यं क्रियते पदं बकैः ॥१९॥

दिवि० । धूर्यम् आदित्य दिवि खे जनो लोक ईक्षते पश्यति । कीदृ-
शम् ? अपप्रभम् अपगता प्रभा तेजो यस्य स त दीप्तिरहितम् । तथा प्रवाति
प्रवहति च । कोऽसौ ? प्रभञ्जनो वायु । कीदृशः ? अम्भोधरजः मेघप्रभव । तथा
विभान्ति शोभन्ते । के ? शैलाः पर्वता । कैः ? कदम्बकैः वृन्दैः । केषाम् ? शिखि-
नाम् । तथा दुर्मेषु वृक्षेषु । क्रियते विधीयते । किं तत् ? पदं स्थानम् । कैः ? बकैः
बकोटैः । कथम् ? नित्यम् ॥ वराहम् ॥१९॥

निपातयत्यञ्जनभारसन्निभो रसन्निभो वा शुवि वारि वारिदः ।

निकामकालीकृतदिग्मभा नवं न भानवं भाति मणो मनामपि ॥२०॥

निपा० । वारिदो मेघो वारि जल निपातयति मुञ्चति । कस्याम् ? शुवि
पृथिव्याम् । किंमूत ? अञ्जनभारसन्निभः कञ्जलराशितुल्य कृष्णत्वाद् । किं
कुर्वन् ? रसन् । क इव ? इभो वा गज इव । वाशब्द इवार्थे । तथा निकाम०
निकामम् अत्यर्थम् कालीकृतानि कृष्णकृतानि दिग्मभांसि आकाशानि येन स ।
तथा भानवं रविज महस्तेज । कीदृशम् ? नवं नूतनम् । मनामपि स्तोत्रमपि न
भाति न शोभते । वराहम् ॥२०॥

तडिद्वलयकान्तिभिः परिभवन्ति धूमध्वजम् ।

दिशो द्रुतमवाप्य च प्रियतरां वधूमध्वजम् ।

परिश्रममपास्यति स्मरमुखेन पान्थो न कः

प्रगर्जति पयोधरे स्मर मुखेन पान्थो न कः ॥२१॥

तडि० । दिश आशा धूमध्वजं वह्निं परिभवन्ति विजयन्ते । काभिः १
तडिद्वलयकान्तिभिः विधुन्मण्डलदीप्तिभिः । तथा पान्थः पथिकः को नापास्यति ?
[न] निराकरोति १ अपि तु सर्वोऽपि तिरस्करोति । कम् १ परिश्रमं [तु] खदम् । कथंमृतम् १
अध्वजम् पथि भवम् । केन १ स्मरमुखेन कामसौख्येन । किं कृत्वा १ अपाप्य प्राप्य ।
काम् १ वधू भार्याम् । कीदृशीम् १ प्रियतरां [अती]व वल्लभाम् । कथम् अपास्यति १
द्रुतं शीघ्रम् । क्व सति १ पयोधरे मेघे सति । किं कुर्वति १ प्रगर्जति शब्दायमाने ।
कीदृश पान्थः १ पान्थोनकः पथिकहीनः सन् । यथा कः पान्थो नापास्यति परि-
श्रमम् अध्वजम् १ स्मर चिन्तय हे । मुखेन पान्थोनकः पान्थान् पथिकान् ऊनयति परि-
जहाति स तथोक्त पथिकपरित्यक्त इत्यर्थः । मुखेन अक्लेशेन ॥ पृथ्वीच्छन्द ॥ २१ ॥

ज्योतिश्चक्रमेति न व्यक्तिं दिनमितमन्धकारिताम् ।

दधदमलतडित्तिशूले परिस्फुरत्यन्धकारिताम् ॥ २२ ॥

ज्योतिः । ज्योतिश्चक्रं नक्षत्रमण्डलं न व्यक्तिं प्रकाशम् एति प्राप्नोति ।
तथा दिनम् अह इतं गतम् । काम् १ अन्धकारिताम् अन्धकार विधत्ते यत्र तदन्ध-
कारि तस्य भावस्ताम् तम सम्बन्धात्मित्यर्थः । किं कुर्वन् १ दधत् धारयन् । काम् १
अन्धकारिताम् अन्धकस्य दानवस्य अरि शत्रु अन्धकारि, शङ्करस्तस्य भावस्तां
शङ्करत्वम् । क्व सति १ अमलतडित्तिशूले अमला निर्मला या तडिद्विधुत् सैव
त्रिशूलं हरायुधं तस्मिन् । किं कुर्वति १ परिस्फुरति अवलति सति ॥ २२ ॥

पथिकस्त्री [प्र] विलोक्य नवजलधरमाकुलितालकानना ।

मोहमुपैति भूश्च तां सुखयति न विकचकुटजकानना ॥ २३ ॥

पथिक० । पथिकस्त्री पथिकभार्या मोहं मूर्खाम् उपैति । किं कृत्वा १
[प्र] विलोक्य दृष्ट्वा । कम् १ नवजलधरम् नूतनमेघम् । कीदृशी १ आकुलितालकानना
आकुलितालक विसृज्य कुटिलकेशम् आननं यस्या सा तथोक्ता । भूश्च पृथिवी च
ता पथिकजाया न सुखयति सुखीकरोति । कीदृशी सती १ विकचकुटजकानना
विकचानि विकसितानि कुटजानां काननानि यस्या सा ॥ २३ ॥

घचे जलैः सकलदेहभृतां रसायु-

नोप्नोति पङ्कजपरागमसौ रसायुः ।

स्त्रीणां विहन्ति हृदयं शिखिनां विनाद-

स्तापं च यात्यनलतां दयितां विनाऽदः ॥ २४ ॥

घचे० ॥ असौ रसा पृथ्वी जलैर्नरैः सकलदेहभृतां सर्वप्राणिनाम्
आयुर्वीवित घचे धारयति । तथा न आप्नोति न लभते । का(को)ऽसौ १ रसायुर्धमरः

कम् । पङ्कजपरां पद्मेणुम् । जलेन पद्मविनाशात् । तथा शिखिनां मयूराणां
विनादो विविधकेकारवः स्त्रीणां कान्तानां हृदयं मनो विहन्ति नानाप्रकारम्
[अ]धीरयति । च' समुच्चये । तथा अदः पततोयम् अनलताम् अग्नित्वं याति
गच्छति । कथम् । विनाऽन्तेण । काम् । दयिताम् । विरहितत्वात् जलम् अग्निरिव
भवति । वसन्ततिलकाछन्दः ॥२४॥

सहेच्छति युवा वल्लभया कुलमनारतं

गर्जदाकर्ण्य मेघानां भयाकुलमना रतम् ॥२५॥

सह० । युवा तरुणो वल्लभया प्रियया सह साक रतं सुरतम् इच्छति
वाञ्छति । कथम् । अनारतं निरन्तरम् । कथंभूत' सन् । भयाकुलमना भयेन भीतेन
प्राप्तेनाकुलं विचाराक्षम मन' चित्त यस्य स' । किं कृत्वा ? आकर्ण्य श्रुत्वा । किं तत्-
कुलं वृन्दम् । किं कुर्वत् । गर्जत् । केषाम् । घनानां मेघानाम् । 'श्लोकः ॥२५॥

पतति मुहुर्धस्तान्निर्झराम्भो नगेभ्यः

स्वनवदुरुशिरोभिष्योतिरासन्नगेभ्यः ।

हरति नवघनोऽयं शर्म हंसावलीनां

जनयति च कदम्बः पुष्पितोऽसावलीनाम् ॥२६॥

पत० । [पतति] वहति । कथम् । अवस्तात् । किं तत् । निर्झराम्भो निर्झर-
णजलम् । केन्य । नगेभ्यः पर्वतेभ्यः । कीदृशम् । स्वनवत् सशब्दम् । कीदृशेभ्यः ।
ज्योतिरासन्नगेभ्यः तथा ज्योतिषामासन्नं गच्छन्ति इति ज्योतिरासन्नागास्तेभ्यः नक्षत्र-
निकटगामिभ्यः । कैः कृत्वा । उरुशिरोभिः उच्चशिखरैः । हरति नाशयति । कोऽसौ ।
नवघनो नूतनमेघः । किं तत् । शर्म सुखम् । कासाम् । हंसावलीनाम् चक्रपङ्क्तीनाम् ।
तथा जनयति च उत्पादयति च । किं तत् । शर्म सुखम् । कोऽसौ । कदम्बः । कीदृशः ।
पुष्पितः प्रफुल्लः । केषाम् । अलीनाम् अमराणाम् । मधुदानात् । मालिनीच्छन्दः ॥२६॥

वहन्नुग्रो घनः श्यामलतया ताडितानलम् ।

करोति पथिकान् शोकलतया ताडितानलम् ॥२७॥

वहन्० । यतो घनः मेघः करोति । कान् । पथिकान् । कीदृशान् । ताडितान्
हृत्तान् पीडितान् । कथम् । अलम् अत्यर्थम् । कया । शोकलतया शोक एव लता
प्रतानो दीर्घत्वात् शोकलता तथा । कीदृशो घनः । उग्रो भयानक । कया । श्यामल-
तया कृष्णत्वेन । किं कुर्वन् । वहन् विभत् । कम् । ताडितानलम् वैद्युताग्निम् ।
'श्लोकः ॥२७॥

सुरपतिधनुर्बुधैः पान्थमापीतरक्तं

सततमिह विधत्ते चिन्तयाऽपीतरक्तम् ।

जलदवति विलोक्य त्वङ्गतीः खे बलाकाः

न हि पतति वियोगिन्याश्च दुःखेऽबला का ॥२८॥

सुर० । सुरपतिधनुर्निद्राप विधत्ते करोति । कम् २ पान्थं पथिकम् । कीदृ-
शम् २ इतरक्तम् नष्टरुधिरम् । कथाऽपि ? चिन्तयाऽपि । कथम् २ सततं निरन्तरम् ।
क्व २ इह अस्मिन् काले । कीदृशम् धनु २ उच्चैः उन्नतम् । तथा [आ]पीतरक्तम्
पिङ्गलारुणम् । कीदृशे काले २ जलदवति मेघयुक्ते । वर्षाकाले इत्यर्थः । तथा काऽबला
स्त्री न पतति हि स्फुटम् २ कथमूता २ वियोगिनी विरहिणी । क्व २ दुःखे क्लेशे ।
कथम् २ आशु शीघ्रम् । अपि तु सर्वाऽपि पतति तु खं प्राप्नोति इत्यर्थः । किं
कृत्वा २ विलोक्य दृष्ट्वा । का २ बलाकाः शुक्लपक्षिणी । किं कुर्वती, २ त्वङ्गतीः
गच्छन्तीः । क्व २ खे गगने ॥ मालिनी ॥२८॥

जीयते घनपङ्क्त्या सौदामनीलतया शिखी ।

विनाद्यते च नीलाब्जदामनीलतया शिखी ॥२९॥

जीयते० । जीयते अभिमूयते । कथा २ घनपङ्क्त्या मेघवृन्देन । कथा कृत्वा २
सौदामनीलतया विभूतप्रतानेन विभुद्विस्तारेण । कोऽसौ २ शिखी वह्निः । तथा विनाद्यते
अवशब्धते च । कोऽसौ २ शिखी मयूरः । कथा कृत्वा २ नीलाब्जदामनीलतया ।
नीलोत्पलमालाकृष्णत्वेन । कृष्णमेघपङ्क्तिं दृष्ट्वा मयूरोऽप्यर्थं नदतीत्यर्थः । 'श्लोकः' ॥२९॥

जलदवनिपीठं मेघधाराप्रपातः

सकलमपि विधत्ते नो विभाति प्रपातः ।

अपरतिरमलाम्भशतके याचमाने

भवति पथिकजाया संस्थिता या च माने ॥३०॥

जल० । मेघधाराप्रपातः घनोदकदण्डप्रवाहः । सकलमपि सर्वमपि अवनि-
पीठं भूतलं विधत्ते करोति । कीदृशम् २ जलवत् जलयुक्तम् । अतोऽस्मात् हेतोः ।
नो विभाति नैव शोभते । काऽसौ २ प्रपा पानीयशाला । जलकार्यस्य सिद्धत्वात् ।
तथा सा पथिकजाया [पान्थ]भार्याऽपरतिः प्रीतिरहिता भवति । क्व सति २ वातके
सति । किं कुर्वाणे २ याचमाने । किम् तद २ अमलाम्भः स्वच्छजलम् । का जाया २ या
स्थिता आरूढा । क्व २ माने अहकारे । मानिनीत्यर्थः । चःसमुच्चये । मालिनी ॥३०॥

शुभगरिपुङ्गुलानि प्रोक्तकेकाननानि

कुसुमितकुटजानां मामिके काननानि ।

वियति च घनपङ्क्तीर्ग्रस्तभास्वत्तमीशाः

स्वयुवतिविरहातीं द्रष्टुमत्यन्तमीशाः ॥३१॥

भुज० । के द्रष्टुमीशाः समर्थाः न केऽपीत्यर्थे इति सम्बन्धः । कथम् ? अत्यन्तम-
तिशयेन । हे मामिके ! सखे ! कानि द्रष्टुम् ? भुजगरिपुङ्खलानि मयूरचन्दानि ।
कीदृशानि ? प्रोक्तकेकाननानि प्रोक्ता उच्चरिता केकाच्चनिर्यैस्तानि, तादृशाननानि
मुस्त्रानि येषा तानि । तथा काननानि द्रष्टु के समर्थाः ? केषाम् ? कुसुमितकुटुजानां
पुष्पितकुटुजानाम् । तथा घनपङ्क्ती मेघराजीः । क्व ? वियति खे । कीदृशी ?
ग्रस्तभास्वत्तमीशाः । ग्रस्तौ लुप्तौ भास्वत्तमीशौ सूर्याचन्द्रमसौ यामिस्ताः । यतः
कीदृशाः ? स्वयुवतिविरहातीं स्वकीयकान्तावियोगपीडिताः । स्वबीविरहे सर्वमेवा-
ग्निरिव भवति कामहेतुत्वात् । मालिनी ॥३१॥

नवमम्बु कदम्बरजःशबलं निपतत्प्रसमीक्ष्य रतीशबलम् ।

विरहार्तमनाः पथिको नगतः परितापवशं पथि को न गतः ॥३२॥

नव० । कः पथिकोऽध्वगः पथि मार्गे परितापवशं सन्तापाधीनतां न
गतो न प्राप्तः ? अपि तु सर्वोऽपि प्राप्त इत्यर्थः । कीदृशः पथिकः ? विरहार्तमनाः
वियोगपीडितचित्तः । किं कृत्वा ? प्रसमीक्ष्य विभोक्थ्य । किं तद् ? अम्बु जलम् । कीदृशम् ?
नवं नूतनम् । किं कुर्वत् ? निपतद् बहत् । कस्मात् ? नगतः पर्वतात् । किमुतम् ?
कदम्बरजःशबलम् कदम्बपरागकर्तुरितम् । तथा रतीशबलं कामसैन्यम् । यदा
रतीशस्य कामस्य बलं सामर्थ्यम् भवति यस्मात् तथोक्तम् । यदा बलहेतुत्वाद्
बलं रतीशस्य बलं रतीशबलम् । तोटकच्छन्दः ॥३२॥

वीक्ष्य तडिल्लतिकां लसमानां मेघततिं च तमालसमानाम् ।

श्रीभ्रमनाहितसङ्गविरामा कान्तमुपैति न सं गवि रामा ॥३३॥

वीक्ष्य । का रामा स्त्री कान्तं प्रियम् न श्रीभ्रम् [सम्] उपैति ? समीपे न
गच्छति ? अपि तु गच्छति । क्व सति ? गवि जले सति । कीदृशी सती ? अनाहित-
सङ्गविरामा अनाहितोऽकृतः सङ्गविरामः सम्बन्धविरतिर्यया सा । किं कृत्वा ? वीक्ष्य
दृष्ट्वा । कामः ? तडिल्लतिकां विषुवल्लीम् । किं कुर्वाणाम् ? लसमानां
क्रोडन्तीम् । तथा मेघततिं च मेघराजिं च वीक्ष्य । कीदृशी ? तमालसमानां
तमालतरुजुल्यां कृष्णामित्यर्थः ॥ दोषकच्छन्दः ॥३३॥

सिन्धुत्वं सलिलैर्दधाति वसुधा संजातपङ्का पदम्
 पान्थः कर्तुमलं न लुप्तनलिनिकान्तातपं काऽऽपदम् ।
 दृष्ट्वा मेघमुपैति नात्र वनिता भर्त्रा विहीनाधिकं
 संहृष्टा हरयो नदन्त्यविरतं स्वादुस्वनेनाधिकम् ॥३४॥

सिन्धु० । वसुधा पृथ्वी सिन्धुत्वं समुद्रत्वं दधाति धारयति । कैः १
 सलिलैः जलैः । कीदृशी १ संजातपङ्का सम्पन्नकर्दमा । तथा पदम् अवस्थानं कर्तुं
 विधातुं नालं न समर्थः । कोऽसौ १ पान्थः पथिक । का वनिता स्त्री न उपैति १
 न गच्छति १ कामः १ आपदम् सन्तापम् । किं कृत्वा १ दृष्ट्वा विलोक्य । कम् १ मेघं
 घनम् । कीदृशम् १ लुप्तनलिनिकान्तातपं लुप्तोऽपनीतो नलिनिकान्तस्य सूर्यस्य
 आतपो घनो येन स तम् अपहृताऽऽदित्यातपमित्यर्थः । कीदृशी वनिता भार्या १ [भर्त्रा]
 प्रियेण विहीना रहिता । कथम् उपैति १ अधिकं समग्रम् । तथा हरयो मण्डूका
 नदन्ति अव्यक्तं ध्वनन्ति । कीदृशा १ संहृष्टाः प्रीताः । केन कथं च नदन्ति १ स्वादु-
 स्वनेन मधुरध्वनिना । अविरतं निरन्तरम् । कस्मिन् हरयः नदन्ति १ अधिकं
 क जलम् अधिकृत्य अधिकं जले इत्यर्थः । कारकार्येऽव्ययीभावः । नव सर्वमेतत् १
 अथैव प्रतस्मिन् वर्षाकाले । शार्दूलविक्रीडितम् ॥३४॥

मेघपङ्क्तिरलिभिः समा नवा
 विलुप्तदारपरिहीनमानवा ।

पातयत्यवनता जलं घनम्
 यत्सरोम्बुनि सरोजलङ्घनम् ॥३५॥

मेघः मेघपङ्क्तिर्वनराजिः पातयति मुञ्चति । किं तद् १ जलं पानीयम् ।
 कीदृशम् १ घनम् निरन्तरम् । कीदृशी १ समा तुल्या । कैः १ अलिभिः अमरैः
 कृष्णैः । नवा नूतनी । तथा विलुप्तदारपरिहीनमानवा विलुप्ताः पीडिता
 दारपरिहीना क्षीरहिता मानवा नरा यया सा । तथा अवनता जलभरेण नम्रीभूता ।
 कीदृशी जलम् १ सरोजलङ्घनं पद्मातिक्रमकम् । कस्मिन् १ सरोम्बुनि तडागजले ।
 [रथोद्धताच्छन्दः] ॥३५॥

चन्द्रादित्यौ स्थगयति घनो विश्वदीपावनेक—

स्तीर्थे नद्या विपुलपयसि स्नाति नो पावने कः ।

आकूलान्ताद्दधदभिनवाः पश्यतः सत्सरोप-

स्तूर्णं हन्तुं भवति पथिकान् मीनकेतुः सरोपः ॥३६॥

चन्द्रा० ॥ घनो मेघश्चन्द्रादित्यौ सोमरश्मिं स्पृशयति आच्छादयति
कीदृशो ? विश्वदीपौ जगत्प्रदीपौ । प्रकाशत्वात् । कीदृशो घनः ? अनेकः बहुवो मेघ
इत्यर्थः । तथा नद्याः सरितः तीर्थे द्वितीयनदीमेवापके घटे वा को न स्नाति ? =
शुचीभवति । कीदृशो ? विपुलपयसि प्रचुरजले । तथा पावने पवित्रीकरणे । सूर्योऽपि
स्नातीत्यर्थः । तथा मीनकेतुः कामः सरोपः सह रोपैर्वाणैर्वर्तते यः । बाणसहितो
भवति । बाण गृह्णातीत्यर्थः । किं कर्तुम् ? हन्तुं विनाशयितुम् । कथम् ? तूष्णीं
शीघ्रम् । कान् ? पथिकान् । किं कुर्वतः ? पश्यतोऽवलोकयतः । किं तत् ? सत्सरः
शोभनतडागम् । किं कुर्वत् ? दधत् धारयत् । का ? अपः जलानि । कीदृशो ?
अभिनवा नूतनाः । कथम् दधत् ? आ कूलान्तात् तटपर्यन्तं यावत्
मन्दाक्रान्ता ॥३६॥

दृष्ट्वा घनं नभसि दीपमवालिकाल

का मुह्यतीष्टविरहे नहि बालिकाऽलम् ।

श्रुत्वा स्तानि कुटजेषु शिलीमुखानां

पान्थो वशं व्रजति कामशिलीमुखानाम् ॥३७॥

दृष्ट्वा । हि व्यक्तं का च बालिका अलम् अत्यर्थं न मुह्यति न मूर्च्छति ।
अपि तु सर्वोऽपि मुह्यतीत्यर्थः । किं कृत्वा ? दृष्ट्वा अवलोक्य । कम् ? घनं मेघम् ।
कीदृशम् ? दीपमवालिकालं दीपमव कञ्जलम् अलम् अमरास्तद्वत्कालं कृष्णम् ।
क ? नभसि खे । तथा पान्थः पथिको वशम् आयतं व्रजति गच्छति । केषाम् ?
कामशिलीमुखानां मनोभवबाणानाम् । किं कृत्वा ? श्रुत्वा आकर्ण्य । कानि ?
स्तानि शब्दान् । केषाम् ? शिलीमुखानां अमराणाम् । केषु ? कुटजेषु
कुटजपुष्पेषु । वसन्ततिलकाच्छन्द ॥३७॥

विधुल्लता लसति काञ्चनसन्निभारं

धाम्नो वहन्ति घनवन्ति न भानि भारम् ।

उच्चैरसत्यविरत जलदोऽस्तवारि-

रस्मिन्प्रयातु समये प्रिय ! यस्तवारिः ॥३८॥

विधु० । विधुल्लता तडिदल्ली लसति जीहति । कथम् ? अरं शीघ्रम् ।
कीदृशी ? काञ्चनसन्निभा सुवर्णवर्णा । तस्या भानि नक्षत्राणि न वहन्ति न बिभ्रति ।
कम् ? भारम् भार एव भारस्त भारम् । कस्य ? धाम्नः तेजसः । कीदृशानि ।

घनवन्ति मेघयुक्तानि । तथा जलदो मेघ उच्चैर्महान् अविरतं सततं रसति गर्जति ।
 क्रीडशः अस्तवारिः मुक्तवारिः । अतो हे प्रिय ! वल्लभ ! अस्मिन् समये स
 प्रयातु गच्छतु यस्तवारिः शत्रु । त्वया न गन्तव्यमित्यर्थः । वसन्ततिलका ॥३८॥

इति श्रीपूर्णतल्लगच्छसम्बन्धिश्रीवर्धमानाचार्यस्वपदस्थापितश्रीश्री
 शान्तिसूरिविरचिता मेघाभ्युदयलघुकायवृत्तिः समाप्ता ॥

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