The Five Apabhramsa Verses Composed by Muṇja, the Paramara King of Malava.

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As an instance of the Saṁkīrṇa type of the Catuspadi Dhruvā used in the Apabhraṃśa Saṁdhibandha, Hemacandra has cited under Ghandonuṣāsana² 6, 22 the following verse that illustrates an admixture of two different varieties of Catuspadi.

Cūḍullau bāhoha-jalu
mayaṇā kaṭṭcuva visamathaṇa
ia Muṇsjīṁ raiṁ uḥadā
pañca vi kāmahu pañca sara

‘cūḍullau, bāhoha-jalu, nayana, kaṭṭcuva and visama-thana these five Dohās, like the five arrows of the Love-god, were composed by Muṇja’.

This verse has a unique historical importance in that it records the authorship of some Dohā verses composed by Vākpati Muṇja, the famous Paramāra king of Mālava, who flourished during 975-995 A. D. He enjoyed great fame in legend and history for his romance, heroism, literary talent and patronage to literature. The laudatory verse gives five Pratikas or characteristic words one from each of the five verses of Muṇja which had become famous among the literary circles due to their poetic excellence. It was a traditional device⁴ to record in a fool-proof manner the authorship of some isolated Mukta-like verses. Now the problem is that of identifying the five Apabhraṃśa verses credited to Muṇja. Fortunately for us Hemacandra seems to have preserved them for the posterity. The cūḍullau and the bāhoha-jalu verse are given in the chandonuṣāsana at the same place as the commemorative stanza noted above, i. e. under 6, 22.

The cūḍullau verse occurs also in the Siddhahemā under 8, 4, 395 with slight variation in the third Pāda. The text according to the Chandonuṣāsana is as follows:

Cūḍullau cūṇṭrihoisai
muddhi kaoli nihiittau

2. See e. g. Prabandhacintāmaṇi of Merututuṅga (ed. Muni Jinavijaya 1933); P.11, where verses no. 10 and 19 give the pratikas or characteristic words of some famous Gāthās of Sātavāhana which have been given under verses no, 11 to 18.

90: अगरचन्द नाहटा अभिनन्दन-प्रस्थ
niddaddhan sāsāndaliṇa
bāha-salila-samsittan

The Siddahema has kavoli for kaoli and sāsānala-jālajhalakkīau for the third Pāda.

The verse can be translated as follows:

'O simple girl, your bracelet, positioned as it is under your cheek will be reduced to powder, having been (first heated by fiery sighs and then sprinkled with water of your tears'.

The second i.e. the bāhoha-jalu verse is as follows:

tain tetti bāhaha-jalu
sihiṣaṭṭaṭa vi na pattu
chimichimivi chimivi ganḍatthalīlī
simisimivi simivi samattu

Translation: Even though it was a flood of tears, it interspace her breasts it boiled up just on the cheeks sounding chimi chimi and so disappeared sounding simi-simi'.

The remaining three verses are to be identified from among citations given in the Apabhraṃśa section of the Siddahema. There is some uncertainty about the identification of the third i.e. the nayāṇā-verse. Probably it is the same as the one cited under 8, 4. S14 to illustrate the use of pravā. It is as follows:

aṁṣu-jale pṛavā gorahē
sahi uvvattā nayaṁsara
teti saṁpesiā
deti tiricchī ghatta para

Translation: 'It seems that the arrows of glances of the fair damsel are deflected due to the stream of tears-hence, even though charged straight, they strike sideways'.

The fourth verse, i.e. the kartcua-verse is the same as the one cited under Siddahema 8, 4, 431. It is as follows:

pahiā dīṭṭhi goraṭī
dīṭṭhi maggu niṁmata
aṁsūsāśēti kartcua
trimtuvvāṇa karama

'O wayfarer, did you meet my fair lady?' 'Oh yes, I saw her gazing at the road (of your return), and drenching and drying her blouse in turn with her tears and sighs'.

Lastly, the visama-thaṇa verse is the same as the one cited under Siddha
hema 8, 4, 350 (as also under 362). It is as follows:

इतिहास और पुरातत्त्व : ९१
phośëmi jë hiadaū appanaū
tahā parāi kavanā ghrn
rakkhejja h lovahō appanaū
balalō jāya visama thaua

Translation: 'Those who burst open their own heart—what compassion can they have for others? Men, be on your guards—the breasts of the young girls have become terrific.'

Apart from the evidence from the Chandonuśasana, some further evidence, although indirect, is now available in support of Muñja authorship of the above-quoted verses. The Apabhraṃśa poem Jambūśāmicariya was composed by Vīra in V. S. 1076 (= 1020 A.D.) Vīra was connected with the places called Simdhuvarishi and Gulakheḍa in the Mālava country, which was ruled by King Bhoja from 1010 to 1055 A. D. Bhoja was preceded by Sindhurāja (995-1010 A. D.) and the latter by Muñja (975-995 A. D.). The Jambūśāmicariya was composed some twenty-five years after the death of Muñja. Now from this work of Vīra it can be seen quite clearly that not only was he familiar with important literary works of his times including the Apabhraṃśa works of Puspadanta (C. 930-980) and Svayambhū (end of the ninth century), but he was also intimately influenced by them. Jambūśāmicariya reveals numerous borrowings in ideas and words, from earlier well-known Apabhraṃśa, Prakrit and Sanskrit works. Thus Vīra cannot but be familiar with the Apabhraṃśa compositions of the royal poet Muñja, who was famous also for his literary patronage—so much so that later on it was extolled in such terms as 'gate Muñje yasāḥ-puṇje nirālabhā sarasvatī,' i.e. 'with the departure of the glorious Muñja, the Goddess of Learning has become a homeless wanderer. And from one passage of the Jambūśāmicariya we get an actual indication of the influence of Muñja's Apabhraṃśa poems. Describing the love-lorn condition of the ladies of Rajagṛha at the sight of Jambūśvāmin, the poet says:

kahī vi virahānal sampalittu
aṃsujalohaliṇi kavolākhittu
pallatāi hatthu karamtu sunnu
damṭimu cūḍullau cūṛnu eṃnu
kahī vi harsyamāpārasu ramei
laggamtu aṅglo chamachamachamei
(Jambūśāmicariya, 4, 11, 1-3).

Translation: 'In the case of some lady the fire of separation so flared up that it reduced to powder the ivory bracelet that was drenched with tears due to

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1. Edited by V. P. Jain, Bhāratīya Jānānaptī, Varanasi, 1968.
2. Prabandhacintāmaṇī, P. 25, line 2.
3. In this connection it is also significant that Vīra has stated that he was closely associated with the state business. See Jambūśāmicariya, Praśasti, V. 5.
its contact with the cheek, thus rendering the hand bare. The sandal paste applied to the body of some other lady emitted sizzling sounds.

These lines clearly echo the ideas and the wording of the Cūḍullau-verse and the bāhohā-jalu-verse of Muñja quoted above. Especially Cūḍullau and Chamachamachamei in the Jambūsāmicariya passage are tell-tale words, and the sequence of the two poetic images here is the same as given in the commemorative verse recorded in the Chandonuśasana. It means that to both of these authorities the two Muñja stanzas were known from a source where they appeared in this very order.¹

The evidence from the Jambūsāmicariya confirms the Chandonuśasana stanza about Muñja’s authorship of particular Apabhraṃśa verses, and it also establishes the fact that the Cūḍullau-verse and the bāhajalu-verse were closely associated and along with some other verses of Muñja they formed a close group.

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¹ It should be noted that the Gāthā-Dhavala no. 6 (kasarekkacakkaoete) at the Jamṭusāmi cāriya very closely resembles the Dohā-Dhavala under Siddhahema 4, 5, 350 (dhanaln bisūrai Dūmiahō etc.). They also must have a common source.

इतिहास ओर पुरातत्त्व : ९३