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PRAKRIT VERSES IN DHVANYĀLOKA WITH LOCANA

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The distinction of citing, for the first time, Prakrit verses as illustrations in works on Sanskrit poetics goes to Ānandavardhana, the celebrated author of *Dhvanyāloka*. Abhinavaguta, his famous commentator, gives in his *Locana* the Sanskrit *chāyā* of these verses and explains them pointing out their poetic and aesthetic beauty. He also quotes on occasions Prakrit verses, on his own, to illustrate some point or another of poetics and adds significant comments on them. In the present paper additional verses, cited by Abhinavaguta, are marked by asterisk. The edition of *Dhvanyāloka* with *Locana* used in the present study is the one with *Balaprīyā* commentary published in Kashi Sanskrit Series, Benares, 1940. I have profitably used two papers¹ of Dr. H. C. Bhayani presenting a critical discussion of the text of the Prakrit illustrative verses from *Dhvanyāloka*.

(1) Bhama dhammia visattho.. .. (P.52)

भम धम्मिअ वीसत्थो / वीसद्धो सो सुणओ अज्ज मारिओ तेण ।

गोला-णह-कच्छ-कुडंग-वासिणा दरिअ-सीहेण ॥

[भ्रम धार्मिक विश्वस्तः / विश्वध्वः स शुनकोऽथ मारितस्तेन ।

गोदा-नदी-कच्छ निकुञ्ज(=लतागहन-) वासिना दृप्तसिहेन ॥]

(2) Attā ettha nimajjai.. .. (p.71)

अत्ता एत्थ णुमज्जइ एत्थ अहं दिअसअं पुलोएसु ।

मा पहिअ रक्तिअंधअ सेज्जाए मह णुमज्जिहिंसि ॥

- GS VII. 67

[अश्रूत्र निषीदति (=शेते) अत्राहं दिवसकं प्रलोकस्व ।

मा पश्चिक्का रात्र्यन्धक शय्यायामावबोनिषत्स्यसि ॥]

*Māha' generally stands for 'mama' (Sk). Abhinavaguta, however, pointedly observes :

मह इति निपातोऽनेकार्थवृत्तिरत्रावयोरित्यर्थे न तु ममेति ।

एवं हि विशेषचनमेव शङ्काकारि भवेदिति प्रच्छन्नाम्युपगमो न स्यात् ।

- Locana p. 71

(3) Vacca maha vvia... ..(p. 73)

वच्च मह च्चिअ एकाए होंतु णीसास-रोइअव्वाइं ।
मा जुअ वि तीएँ विणा दक्खिण्हअस्स जाअंतु ॥

- GS (W). 944

[वज ममैवेकस्या भवन्तु निःश्वास-रोदितव्यानि ।
मा त्कापि तया विना दाक्षिण्यहतस्य जायन्ताम् ॥]

(4) De ā pasia nivattasu (p. 74)

दे आ पसिअ णिअत्तसु मुहससि-जेण्हा / जुण्हा-विलुत्त-तम-णिवहे ।
अहिसारिआण विग्धं करेसि अण्णाण वि हआसे ॥

- GS (W) .968

[प्रार्थये तावत् प्रसीद निवर्तस्व मुख-शशि-ज्येत्स्ना-विलुप्त-तमोनिवहे ।
अभिसारिकाणां विघ्नं करोष्यन्यासामपि हताशे ॥]

(5) Kassa vi na hoi roso (p. 76)

कस्स व ण होइ रोसो दद्रूण पिआएँ सब्बणं अहरं ।
सभमर-पउमग्घाइरि वारिअवामे सहसु एण्हं ॥

- GS (W) .886

[कस्य वा न भवति रोषो दृष्ट्वा प्रियायाः सत्रणमधरम् ।
सभमर-पद्मप्राणशीले वारितवामे सहस्वेदानीम् ॥]

* (6) Hoi na guṇānuraō (123)

होइ ण गुणाणुराओ खलाण (? जडाण) णवरं पसिद्धि-सरणाण ।
किर पण्हुवइ ससिमणी चंदे ण पिआमुहे दिट्ठे ॥

[भवति न गुणानुरागो जडानां नवरं प्रसिद्धि-सरणानाम् ।
किल प्रसूति शशिभणिः चन्द्रे न प्रियामुखे दृष्टे ॥

The reading jaḍāṇa (instead of *khalāṇa*) as preserved in *kalpalatāviveka* (p. 119) which adopts passages after passages from *Dhvanyāloka* -, is best suited to the context and therefore it must have been the original reading.

* (7) Attā ettha (p. 132)

For the full text of this *gāthā* and its Sanskrit *chāyā* vide No. 2 *supra*.

* (8) Kassa va ṇa (p. 132)

For the full text of this *gāthā* and its Sanskrit *chāyā* vide No. 5 *supra*.

(9) Cumbijjai asahuttam (?)

(143)

चुंविज्जइ सअहुत्तं अवसुंडिज्जइ सहस्सहुत्तं पि ।
 रमिए पुणो रमिज्जइ पिइ जणे णत्थि पुणरुत्तं ॥
 [चुम्ब्यते शतकृत्व आलिङ्गयते सहस्रकृत्वोऽपि ।
 रते पुना रम्यते प्रिये जने नास्ति पुनरुक्तम् ॥]

The text of this gāthā as found in the printed edition is very corrupt. It is, however, very well preserved in *Kalpalatāviveka* (p. 122) which contains the bulk of *Dhvanyāloka* and *Locana* almost like a transcript. Dr. Bhayani's suggested reading 'ramia puṇo vi ramijjai' in place of 'viramia puṇo ramijjai' in the printed text falls a little short of the original reading.

(10) Kuviao pasannao .. . (p. 143)

कुविआओ पसण्णाओ ओरुण्णमुहीओ विहसमाणीओ ।
 जह गहिआ तह हिअअं हरंति उच्छण्ण / उच्छिण्ण-महिलाओ ॥
 [कुपिताः प्रसन्ना अव / उप-रुदितमुख्यो विहसन्त्यः ।
 यथा गृहीतास्तथा हृदयं हरन्ति उत्सन्न / उच्छिन्न (= स्वरिण्यो)-महिलाः ॥]

The text of this gāthā is very well preserved in KLV (p. 122). Dr. Bhayani's proposed reading 'vi hasamāṇāo (Sk 'api hasantyaḥ) does not quite agree with the context. The following observation of KLV (p. 122) supports the reading adopted above :

न केवलं प्रसन्ना विहसन्त्यश्च, यावत् कुपिता रुदत्योऽप्यावर्जयन्ति ।
 यथेति ताडनादि कुर्वत्योऽपि ।

(11) Ajjāe pahāro navaladāe .. . (p. 144)

अज्जाए पहारो णवलआए दिण्णो पिण्ण थणवट्ठे ।
 मउओ वि दुसहो च्चिअ जाओ हिअए सवत्तीणं ॥
 [आर्यायाः प्रहारो नवलतया दत्तः प्रियेण स्तनपृष्ठे ।
 मृदुकोऽपि दुःसह एव जातो हृदये सपत्नीनाम् ॥]

(12) Devaḍiti luṇāhi (?) .. . (147)

दीवडि तेह्णु णाहि पल द्रम्मू गविट्ठा ।
 लावण्णुज्जलंगु घरि ढोह्णु पइट्ठा ॥
 [दीपके तैलं नास्ति पलं द्रम्मं गवेषितम् ।
 लावण्योज्ज्वलाङ्गो गृहे प्रियतमः प्रविष्टः ॥]

(13) Tala jāanti guṇā (p. 170)

ताला जाअंति गुणा जाला ते सहिअएहि घेपंति ।

रविकिरणाणुगहिआइं होंति कमलाइं कमलाइं ॥

[तदा जायन्ते गुणा यदा ते सहदयैर्गृह्यन्ते ।

रविकिरणानुगृहीतानि भवन्ति कमलानि कमलानि ॥]

(14) Gaṇaṇā ca mattamehaṇā (p. 173)

गअणं च मत्तमेहं धारा-लुलिअज्जुणाइं अ वणाइं ।

णिरहंकार-मिअंका हरंति णीलाओ वि / अ णिसाओ ॥

Gauḍavaho 406

[गगनं च मत्तमेघं धारालुलितार्जुनानि च वनानि ।

निरहङ्कार-मृगाङ्का हरन्ति नीला अपि / नीलाश्च निशाः ॥]

* (15) osuru sumṭhi (?) (p. 176)

उसुरुसुंभिआए मुहु चुंबिउ जेण ।

अभिभरसघोटाण पडिजाणिउ तेण ॥

[रुद्धगलं रुदव्या मुखं चुम्बितं येन ।

अमृतरसगण्डूषाणां परिज्ञातं तेन ॥]

(16) Camahīmaṇṇasa (?) (p. 238)

अमदिअ-माणस-कंचण-पंकअ-णिम्महिअ-परिमला जस्स ।

अक्खुडिअ-दाण-पसरा बाहुप्फलिअ च्चिअ गइंदा ॥

[मर्दित-मानस-काञ्चन-पङ्कज-निर्गत-परिमला यस्य ।

अखण्डित-दान-प्रसरा बाहुपरिषा एव गजेन्द्राः ॥]

(17) Sajjehi surahimāso (p. 255)

सज्जेइ सुरहिमासो ण दाव अप्पेइ / ण ता पणामेइ जुअइ-जण-लक्ख-सहे ।

अहिणव-सहआर-मुहे णव पल्लव-पत्तले अणंगस्स सरे ॥

[सज्जयति सुरभिमासो न तावदर्पयति युवति-जन-लक्ख-सहान् ।

अभिनव-सहकार-मुखान्त्वपल्लव-पत्रलाननङ्गस्य शरान् ॥]

This verse, which is in *Skandhaka* metre, is probably drawn from Sarvasen's *Harivijaya*, an epic poem (now lost).

(18) Sāaraviṅṅa -Jovvaṅa (p. 256)

साअर-विङ्गण-जोव्वण-हत्थालम्बं समुण्णमंतेहि ।
अन्मुट्ठाणं विअ वम्महस्स दिण्णं तुह् थणेहि ॥
[सादर-वितीर्ण-यौवन्-हस्तालम्बं समुन्नमद्भ्याम् ।
अभ्युत्थानमिव मन्मथस्य दत्तं तव स्तनाभ्याम् ॥]

(19) Sihipiñchakaṅṅapūra (p. 256)

सिहि-पिच्छ-कण्णउरा जाआ वाहस्स गव्विरी भमइ ।
मुत्ताहल-रइअ-पसाहणाण मज्जे सवत्तीणं ॥
[शिखि-पिच्छ-कर्णपूरा जाया व्याधस्य गर्विणी / गर्ववती भ्रमति ।
मुक्ताफल-रचित-प्रसाधनानां मध्ये सपत्नीनाम् ॥]

This gāthā, with some variant readings, occurs in G.S. (No. II.73)

सिहिपेहुणावअंसा बहुआ वाहस्स गव्विरी भमइ ।
गअमोत्तिअ-रइअ-पसाहणाण मज्जे सवत्तीणं ॥
[शिखि-पिच्छावतंसा वधूर्याधस्य गर्विणी / गर्ववती भ्रमति ।
गजमौक्तिक-रचित-प्रसाधनानां मध्ये सपत्नीनाम् ॥]

(20) Candamañchi nisā (p. 259)

चंदमऊहेहि णिसा णलिणी कमलेहि कुसुम-गुच्छेहि लआ ।
हंसैहि सरअ-सोहा कव्वकहा सज्जणेहि कीरइ गरई ॥
[चन्द्रमयूखैर्निशा नलिनी कमलैः कुसुमगुच्छैर्लता ।
हंसैः शरच्छोभा काव्यकथा सज्जनैः क्रियते गुरुकी ॥]

This verse, which is in *Skandhaka* metre, is probably drawn from *Harivijaya* of Sarvasena, an epic poem now lost.

(21) Virāṅam ramai ghusiṅa (p. 262)

वीराण रमइ घुसिणारुणम्मि ण तथा पिआथणुच्छंगे ।
दिट्ठी रिउ-गअ-कुंभ-स्थलम्मि जह वहल-सिंदूरे ॥
[वीराणां रमते घुसुणारुणे न तथा प्रियास्तनोत्सङ्गे ।
दृष्टी रिपु-गज-कुम्भ-स्थले यथा वहलसिन्दूरे ॥]

(22) Tam tāna sirisahoara (p. 265)

तं ताण सिरि-सहोअर-रअणाहरम्मि हिअअमेकरसं ।

बिबाहरे पिआणं णिवेसिअं कुसुमबाणेण ॥

[ततोषां श्री-सहोदर-रत्नाभरणे (? रत्नाहरणे) हृदयमेकरसम् ।

बिम्बाधरे प्रियाणां निवेशितं कुसुमबाणेन ॥]

(23) Devvāettammi phale (p. 266)

देव्वाअत्तम्मि फले किं कीरउ एत्तिअं पुणो भणिमो ।

कंकेल्लिपल्लवा पल्लवाण अण्णाण ण सरिच्छा ॥

[देवायत्ते फले किं क्रियतामेतावत्पुनर्भणामः ।

रक्ताशोकपल्लवाः पल्लवानामन्येषां न सदृक्षाः ॥]

The second half of this gāthā as found in GS (No. III. 79) reads differently :

कंकेल्लिपल्लवाणं ण पल्लवा होति सारिच्छा ।

[रक्ताशोकपल्लवानां न पल्लवा भवन्ति सदृक्षाः ॥]

(24) Hiaaṭṭhāviamannuṃ (p. 267)

हिअअट्ठविअमण्णुं अवरुण्णमुहं हि मं पसाअंत ।

अवरद्धस्स वि ण हु दे बहुजाणअ रोसिउं सकं ॥

[हृदय-स्थापित-मन्युमपरुदितमुखीमपि मां प्रसादयन् ।

अपराद्धस्यापि न खलु ते बहुज्ञ रोषितुं शक्यम् ॥]

The Kās, of Hemacandra (p. 75) reads the first half as follows :

हिअयट्ठियमन्नुं खु अ अणरुट्ठमुहं पि मं पसायंत ।

[हृदय-स्थित-मन्युं खलु चारुष्टमुखीमपि मां प्रसादयन् ।]

The KLV (p. 148) reads the first half as follows :

हिययट्ठियमन्नुं खु [अ] अणरुट्ठमुहं पि णं (?मं) पसायंत ।

From these two lines it would seem that the original reading was 'an-arutṭha' (and that 'avaruṭṭha' is its highly corrupt form).

(25) Jaejja vaṇuddese (p. 269)

जाएज्ज वणुदेसे खुज्जो च्चिअ पाअवो ज्जडिअ-पत्तो ।

मा माणुसम्मि लोए चाएकरसो दरिदो अ ॥

[जायेय बनोदेशे कुब्ज एव पादपः शीर्णपत्रः ।
मा मानुषे लोके त्यागैकरसो दग्धिश्च ॥]

- GS III 30

The text as printed in *DHV* reads 'gadiavatto (?) gadiapatto - Sk. galita-patrah). Kās (p. 78) reads sadiapatto and KLV (p. 148) sadiyapatto both stand for 'śaṭita-patrah'. The reading adopted here is based on GS (III. 30).

(26) Isakalusassa vi (p. 271)

ईसाकलुसस्स वि तुह मुहस्स णं एस पुण्णिमाचंदो ।
अज्ज सरिसत्तणं पाविऊण अंगे च्चिअ ण माइ ॥
[ईर्ष्या-कलुषस्यापि तव मुखस्य नन्वेष पूर्णिमाचन्द्रः ।
अथ सदृशत्वं प्राप्याङ्ग एव न माति ॥]

* (27) Dhundhullanto marihisi (p. 274)

दुंदुल्लंतो मरिहिसि कंटअ-कलिआइँ केअइ-वणाईँ ।
मालइकुसुमसरिच्छं भमर भमतो ण पाविहिसि ॥
[गवेषयन् मरिष्यसि कण्टक-कलितानि केतकी-वनानि ।
मालती-कुसुम-सदृशं भ्रमर भ्रमन् न प्राप्स्यसि ॥]

GS (No 985) reads Tumṭunṇamto (Sk : Tuṭṭunāyamāno).

(28) Kamalāārā ṇa malīā (p. 281-282)

कमलाअरा ण मलिआ हंसा उड्ढाविआ ण अ पिउच्छा ।
केण वि गामतडाए-अब्भं उत्ताणअं छूढं ॥
[कमलाकरा न मृदिता हंसा उड्ढायिता न च पितृष्वसः / सखि ।
केनापि ग्राम-तडागेऽभ्रमुत्तानर्कं क्षिप्तम् ॥]

- GS II. 10

(29) Vāṇirakuṇḍaṅgodḍiṇa (p. 282)

वाणीर-कुडंशुड्डीण-सउणि-कोलाहलं सुणंतीए ।
घरकम्म-चावडाए वहुएँ सीअंति अंगाइँ ॥
[वानीर-निकुञ्जोड्डीन-शकुनि-कोलाहलं शृण्वत्याः ।
गृहकर्म-व्यापृताया वध्वाः सीदन्त्यङ्गानि ॥]

- SS 874

(30) Uccinasu padia-ḥusumarā (p.283)

उक्षिणसु पडिअ-कुसुमं मा धुण सेहालिअं हलिअ-सुण्हे ।
अह दे विसम-विरावो / विवाओ ससुरेण सुओ वलअ-सदो ॥
[अक्षिणसु पतित-कुसुमं मा धुनीहि शेफालिकां हालिक-सुणे ।
अअ ते विषम-विरावः / विपाकः असुरेण श्रुतो वलय-शब्दः ॥]

- SŚ 959

Hemacandra's KĀS (p. 55) and SŚ (No. 959) read 'Esa avasāṇa-vīraso' (Sk. 'Eṣa avasāna-vīrasaḥ'). KLV (p. 154) reads : 'Aha e visama-vīraso' (Sk. Eṣa te viṣama-virāmaḥ? virāvaḥ ?) In the light of the context the reading found in KĀS and SŚ would seem to be more appropriate.

*(31) Kassa vā ṇa hoi roso (p. 284)

For the full text of this *gāthā* and its Sanskrit *Chayā* vide No. 5 *supra*

(32) Emea jaṇo tissā (p. 293)

एमेअ जणो तिस्सा देह कबोलोवमाइ ससिबिबं ।
परमत्थ-विआरे उण चंदो चंदो चिअ वराओ ॥
[एवमेव जनस्तस्या ददाति कपोलोपमायां शशिविम्बम् ।
परमार्थविचारे पुनश्चन्द्रश्चन्द्र एव वराकः ॥]

(33) Visamaio(ccia) Kāṇa vi (p. 294)

विसमइओ चिअ काण वि काण वि बोलेइ अमिअ-णिम्माओ ।
काण वि विसामिअमओ काण वि अविसामओ काणे ॥
[विषमयित एव केषामपि केषामप्यतिक्रामत्यमृतनिर्मातः ।
केषामपि विषामृतमयः केषामप्यविषामृतः कालः ॥]

(34) Cūarākuraṇvāmsarā (p. 298)

चूअंकुरावअंसं छण-पेसर-महग्घ-मणहस्-सुरामोअं ।
अपणामिअं पि गहिअं कुसुमसरेण महुमास-लच्छीए मुहं ॥
[चूताङ्कुरावतंसं क्षण-प्रसर-महार्घ-मनोहर-सुरामोदम् ।
अनर्पितमपि(=असमर्पितमपि) गृहीतं कुसुमशरेण मधुमासलक्ष्या मुखम् ।]

- Harivijaya

(35) Vāṇiaa hattidantā (p. 299)

वाणिअअ हत्थिदंता कत्तो अम्हाण वग्घकितीओ / वग्घकिती अ ।
जाव लुलिआलअमुही घरम्मि पारसकए सुण्हा ॥

[वाणिजक हस्तिदन्ताः कुतोऽस्माकं व्याघ्रकृतयः / व्याघ्रकृतयश्च]
यावल्बुलितालकमुखी गृहे परिष्वक्तते स्नुषा ॥]

- SS 951

From the comments of Abhinavagupta 'Atra liliteti' . . etc, (Locana p.299) it is obvious that he read the second half as given above. Hemacandra, however reads 'Ja viluliyalayamuhi' (Sk. Yavad vilulitalakamukhi) and observes in his Vrtti 'Atra vilulitalakamukhi' . . . etc.

(36) Sibipiñchakanpāura . . . (p. 300)

For a discussion of this gāthā vide No. 17 supra.

* (37) Līlādādhāśudhyūddhā (?) . . . (p. 346)

लीला-दादगुव्वूढ-सभल-महि-मंडलस्स चिअ अज्ज ।

कीस मुणालाहरणं पि तुज्झ गरुआइ अंगम्मि ॥

[लीलाद्रंष्ट्राप्रोदव्यूढ-सकल-मही-मण्डलस्यैवाद्य ।

कस्माद् मृणालाभरणमपि तव गुरुयतेऽङ्गे ॥]

Viṣamabāṇalīlā

* (38) Miavahaṇḍiāro (?) . . . (p. 346)

हुमि अवहत्थिअरेहो णिरंकुसो अह विवेअरहिओ वि ।

सिविणे वि तुमम्मि पुणो पत्तिअ भत्ति ण पम्हुसिमि ॥

[भवाम्यपहस्तितरस्त्रो निरङ्कुशोऽथ विवेकरहितोऽपि ।

स्वप्नेऽपि त्वयि पुनः प्रतीहि भक्तिं न विस्मरामि ॥]

This gāthā is drawn from Ānandavardhana's Viṣamabāṇalīlā. It is included in Weber's SS (No. 999).

Hemacandra's KĀS (p. 82) reads the second half as follows :

सिविणे वि तुज्झ समए पत्तिअ भत्ति न पुप्फुसिमि [? पम्हुसिमि]

[स्वप्नेऽपि तव सम प्रतीहि भक्तिं न प्रस्मरामि ॥]

(39) Avasara roum̐ cia . . . (p. 351)

अवसर / ओसर / अवअस रोउं / रोत्तुं चिअ णिमिआइ

मा पुंस / पुससु मे हअच्छीइ ।

दंसणमेत्तुम्मइएहि जेहिं हिअअं / सीलं तुह ण णाअं ॥

[अपसर / अपकस रोदितुमेव निर्मिते मा मार्जय मे हते अक्षिणी ।

दर्शनमात्रोन्मत्ताभ्यां याभ्यां हृदयं / शीलं तव न ज्ञातम् ॥]

- SS 706

(40) Mā pantham ruṅdhio (?) (p. 352)

मा पंथं रुंध महं अवेहि बालभ अहो सि अहिरीओ ।
अन्हे अपिरिकाओ सुण्णघरं रक्खिअब्बं णो ॥

[मा पन्थानं रुधः मम, अपेहि बालक (=अप्रौढ) अहो असि अहीकः ।
वयं परतन्त्राः सून्यगृहं रक्षितव्यमस्माकम् ॥]

Weber includes this gāthā in his edition of SS (No. 961) with a few variant readings. Hemacandra and the author of KLV include it in their works KĀS (p. 84), KLV (p. 176)

(41) Annatta vacca balaa (p. 352)

अण्णत्थ वच्च बालभ ण्हाअंति कीस मं पुलोएसि ।
एअं भो जाआ-भीरुआण तूहं चिअ ण होइ ॥
[अन्यत्र व्रज बालक (=अप्रौढबुद्धे) स्नान्तीं कस्माद् मां प्रलोकयसि ।
एतद् भो जायाभीरुकाणां तीर्थमेव न भवति ॥]

(42) Sama-visama-nivviseṣā (p. 356)

सम-विसम-णिव्विसेसा समंतओ मंद-मंद-संचारा ।
अइरा होहिति पहा मणोरहाणं पि दुल्लंघा ॥
[सम-विषम-निर्विशेषाः समन्ततो मन्द-मन्द-सञ्चाराः ।
अचिराद् भविष्यन्ति पन्थानो मनोरथानामपि दुर्लङ्घ्याः ॥]
- GS VII .73

(43) Ekanto ruai piā (p. 383)

एकत्तो रुअइ पिआ अण्णत्तो समर-तूर-णिग्घोसो ।
णेहेण स्णरसेण अ भटस्स दोलाइअं हिअअं ॥
[एकतो रोदिति प्रिया अन्यत्र समर-तूर्य-निर्घोषः ।
स्नेहेन रणरसेन च भटस्य दोलायितं हृदयम् ॥]

SS. 966

(44) Lacchi duhidā jāmauo (pp. 463-64)

लच्छी दुहिदा जामाउओ हरी तस्स घरिणिआ गंमा ।
अमिअ-मिअंका अ सुआ अहो कुडुंनं महोअहिणो ॥
[लक्ष्मीर्दुहिता जामातृको (=जामाता) हरिस्तस्य गृहिणी गङ्गा ।
अमृत-मृगाङ्गौ च सुतौ, अहो कुटुम्बं महोदधेः ॥]

KLV (p. 181 f.n.-3) reads dhūā, jāyāduo probly a misprint for jamāduo and gharalliya for 'dubidā', 'jāmāuo' and 'ghariniā' respectively.

(45) Āma asaio orama (p. 479)

आम असइओ ओरम पइव्वए ण तुए मलिणिअं सीलं ।
किं उण जणस्स जाअ व्व चंदिलं तं ण कामेमो ॥

[आम असत्यः उपरम पतिव्रते न त्वया मलिनितं शीलम् ।
किं पुनर्जनस्थ जायेव नापितं तं न कामयामहे ॥]

The GS (v. 17) reads this gāthā as follows :

आम असइ म्ह ओसर पइव्वए ण तुह मइलिअं गोत्तं ।
किं उण जणस्स जाअ व्व चंदिलं ता ण कामेमो ॥

[आम असत्यः स्मः अपसर पतिव्रते न तव मलिनितं मोत्रम् ।
किं पुनर्जनस्थ जायेव नापितं तावन्त कामयामहे ॥]

(46) Uppahajāāe asohiṇie (p. 493)

उप्पहजाआए असोहिणीए / असोहिरीए फल-कुसुम-पत्त-रहिआए ।
बेरीए / बोरीए वइं देतो पामर हो ओहसिज्जिहसि / हो हो हसिज्जसि ॥

[उत्पथ-जातायाः अशोभनायाः / अशोभिऱ्याः (=अशोभनशीलायाः)

फलकुसुमपत्ररहितायाः ।

बदर्या वृत्ति ददत् पामर भो उपहसिण्यसे । भो भो हसिण्यसे ॥]

The alternative readings, found in Hemacandra's KĀS (p. 360) are better and deserve to be preferred.

* (47) Langhiagaṇṇā phalahilāo (p. 499)

लंघिअ-गअणा फलहीलआओ हौतु ति कइअंतीए ।

हलिअरस आसिसं पाडिवेस-वहुआ विणिव्वविआ ॥

[लङ्घितगगनाः कार्पासलता भवन्त्विति वर्धयन्त्या ।

हालिकस्याशिवं प्रातिवेश्यकवधुक्का निर्वापिता (=निर्वृतिं प्रापिता) ॥*]

* (48) Golācakchakudānge (p. 500)

गोला-कच्छ-कुडंगे भरेण जंबूसु पच्चमाणासु ।

हलिअवहुआ णिअंसइ जंबूरसरत्तअं सिअअं ॥

[सोदा-कञ्च-निकुञ्जे भरेण जम्बूषु पच्यमानासु ।
होळिकवधूर्निवस्ते (=परिवस्ते) जम्बूरसरक्तकं (=रक्तं) सिचयम् ॥]

(49) Khanapâhujā deara (p. 502)

खणपाहुणिआ देअर जाआए सुहअ कि पि दे भणिआ ।
रुअइ पडोहरवलहीघरम्मि अणुणिज्जउ वराई ॥
[क्षण-प्राघुणिका देवर जायया सुभग किमपि ते भणिता ।
रोदिति गृहपश्चाद्भागवलभीगृहेऽनुनीयता वराकी ॥]

The text of DHV. reads 'esā jāae kimpi.' The reading adopted here is to be found in *Kāvya-prakāśa* (Jhalkar's edition, p. 187) and also in *Saptaśati-sāra* (p. 39) edited by Dr. A. N. Upadhye. The latter and GS (W), 963 read 'deara-jāyā e suhaa kim ti (? pi)' and 'ruai gharopamā-phalini-pharammi.'

(50) Abiṇaapaoarasiesu (p. 515)

अहिणअ-पओअ-रसिएसु पहिअ-सामाइएसु दिअहेसु ।
सोहइ पसरिअ-गीआण णच्चिअं मोरवुंदाणं ॥
[अभिनव-पयोद-रसितेषु पथिक-श्यामायितेषु दिवसेषु ।
शोभते प्रसारित-प्रीवाणां नृत्तं मयूर-वृन्दानाम् ॥]

पक्षान्तरे—

[अभिनव / अभिनय-प्रयोग-रसिकेषु पथिक-सामाजिकेषु दिवसेषु ।
शोभते प्रसारित-गीतानां / [प्रीवारेचकाय]प्रसारितप्रीवाणां नृत्तं
मयूरवृन्दानाम् ॥]

The present *gāthā* corresponds with GS VI. 59. But the text as presented in GS leaves much to be desired.

(51) Karinī-vehavvaaro (p. 529)

करिणी-वेहव्वअरो मह पुत्तो एककंडविणिवाई ।
हअ-सोणहएँ तह कओ जह कंडकरंडअं वहइ ॥
[करिणी-वैधव्यकरो मम पुत्र एक-काण्ड-विनिषाती]
हृत-स्नुषया तथा कृतो यथा काण्ड-करण्डकं वहति ॥

This gāthā corresponds with GS VII. 30. There we get the reading 'gaa-vahu', 'putto me', 'taha,' 'pulaio' in place of 'karinī,' 'maha putto,' 'haa,' and 'taha kao' respectively.

(52) Sijjai romancijjai (p. 535)

सिज्जइ रोमंचिज्जइ वेवइ रथ्या-तुलग-पडिलगो ।
सो पासो अज्ज वि सुहअ तीइ जेणासि वोलीणो ॥
[स्वियति रोमाञ्चते वेपते रथ्या-काकतालीय-प्रतिलग्नः ।
स पार्श्वोऽद्यापि सुभग तस्या येनास्यतिक्रान्तः ॥]

*(53) Bhaavihalarakhakhaneka (p. 535)

भअविहल(? भअविहलाणं)रक्खगेक्कमल्ल सरणागआण अत्थाण ।
खणमेत्तं पि ण दिग्गा विस्सामकह त्ति जुत्तमिणं ॥
[भयविह्वलानां रक्षणैकमल्ल शरणागतानामर्थानाम् ।
क्षणमत्रमपि न दत्ता विश्राम-कथेति युक्तमिदम् ॥]

-Abhinavagupta's own

*(54) Cāiaṇakaraparampara (p. 536)

चाइ-अण-कर-परंपर-संचारण-खेअ-णिरसह-सरीरा ।
अत्था किवण-घरत्था सत्थावत्था सुवंति व्व ॥

The following gāthā from Gāthakośa called *Chappannayagāhāo* (edited by Dr. A. N. Upadhye) corresponds with this gāthā:

गइयाण कर-परंपरा-परियत्तण-खेय-वसण-परिसंता ।
अत्था किवणघरत्था सत्थावत्था सुवंति व्व ॥

- No. 149

The reading 'gaiāṇa' in place of 'cāiaṇa' is doubtful. It is rendered in 'Sanskrit' as 'Jāninām'. The reading presented by *Locana* perfectly agrees with the context and is highly superior. The rest of the first half, though it presents different readings does not much differ in sense.

(55) Na a tāṇa ghaḍai ohi (p. 539)

ण अ ताण घडइ ओही ण अ ते दीसंति कहवि पुणरुत्ता ।
जे विब्भमा पिआणं अत्था वा सुकह-वाणीणं ॥
[न च तेषां घटतेऽवधिः न च ते दृश्यन्ते कथमपि पुनरुक्ताः ।
ये विभ्रमाः प्रियाणामर्था वा सुकवि-वाणीनाम् ॥]

- Viṣamabāṇalīlā.

(56) Maha māha itti bhāṇantaḥ (?) (p: 544)

महु महु इत्ति भणंतहो वच्चदि कालो जणस्स ।

तो इ ण देउ जणइउ गोअरीभोदि मणस्सु ॥

['मम मम' (पक्षे, मधुमथ) इति भणतो व्रजति कालो जनस्य ।

तथापि न देवो जनार्दनो गोचरीभवति मनसः ॥]

Note : The Nirnayasagar edition of Dhvanyāloka cites under IV, Kārikā 4 a Prakrit gāthā 'Udia' etc. The text of this gāthā as presented there is quite corrupt. The gāthā occurs in *KLV* (P. 18) in *GS (W)*. No. 954, and in *Saptaśattsāra* (No. 41); the gāthā may be restored as follows :

अणुदिअहकआभोआ जह जह थणआ विणेंति कुमरीए / बालाण ।

तह तह लद्धोआसो / लद्धावासो व्व वम्महो हिअअमाविसइ ॥

[अनुदिवसकृताभोगौ यथा यथा स्तनौ विनिर्यातौ कुमार्याः / बालानाम् ।

तथा तथा लब्धावकाश / लब्धावास इव मन्मथो हृदयमाविशति ॥]

NOTES

1. " *Dhvanyāloka (Uddyota 1,2) nām Prakrit udāharanām pāṭha-carā*" *Vidyā* (Vol. XIII: No.2 August: 1970) and *Dhvanyāloka (Uddyota 3,4) nām Prakrit Udāharanām pāṭhacarā* (Vol. XIV No.1, January: 1971)
2. In a letter dt. 21-9-1973 Dr. Bhayani wrote to me to say "your chāyā and interpretation of the cited Apa. Verse is quite all right - - - . 'Gaviṭṭhā' is a better reading —. 'Drammi' is corrupt for 'drammu'. As you suggest 'pālā' is probably a measure for fluid. 'Gaviṭṭhā' is nominative sing form ending in 'ā' as in later Hindi (Khaḍī Boli) and also in Marathī, etc. The Metre seems to be of the 'antarasamā catuṣpadi' class with 12 + 8 mātrās in each half. According to Hemacandra (*Chandonuśāsana* 6, 20, 15) this would be perhaps 'nāgakesara' (there is always some uncertainty because the last more is optionally taken to be metrically short or long, when it is actually short).

THE WORD MĀHANA IN PRĀKRIT

S. N. Ghosal

In the Ardha-Magadhi Prākṛit the word *māhana* is found as the representative for Sanskrit *brāhmaṇa*. In Aṃg, one notes also the form *bambhana*¹ for skt. *brāhmaṇa* which appears to be more frequent than the former. In fact the popularity of this form is testified to by the occurrence of many consanguinous forms like *bambha*, *bambhacera*, *bambhaloya*, *bambhaṇḍa*, *bambhayāri*, *bambhannaya* etc. But in other dialects *bamhana*² is the most accredited Pkt. form for Skt. *brāhmaṇa*. It is extremely popular and literature bears unmistakable evidence for its common and the most frequent use.

Of these three forms the last one i.e. *bamhana* is the earliest, which develops by the metathesis of *h* and *m* of Sanskrit. The word *bambhana* seems to develop from this with the transformation of *h* into the sonant aspirate *bh*. The word *māhana* whose origin is obscure and which leaves scope for dispute with regard to its etymology, also seems to be later in manifestation.

Let us see what actually the source of the word *māhana* is. Let us see first what Pischel thinks about the origin of the form. Pischel is not ready to derive it from *brāhmaṇa*, although, as he states, others like Weber, Müller, Jacobi, Leumann, Goldschmidt, Ascoli, Hoernle etc. are inclined to derive it from the same very form *brāhmaṇa*. According to him the real source of the word is **mākhana* that bears the sense of "the priest of the sacrifice."³ The latter is based upon the word *makha* indicating a sacrifice and *mākha* which is an adjective from the latter conveys the meaning of that "which is related to the sacrifice." Evidently **mākhana*, as Pischel surmises, indicates a person who is connected with the sacrificial matters hence is a brahmin.

The greatest objection against the interpretation of Pischel is this that the word **mākhana* is a hypothetical expression, which is the result of an assumption by Pischel. The word **mākhana* cannot be built with any recognised formative affix capable of conveying some sense. Secondly every brahmin is not related with the sacrifice since it (sacrifice) is done by a section of the brahmins and not by all, hence sacrifice should not have any inseparable connection with term *brāhmaṇa*. So we do not consider the view of Pischel to be of much significance. So we are inclined to find a new source of the form *māhana* which is being investigated here.

We have noted before that the word *brāhmaṇa* normally develops into *bamhan* in Pkt, which is found in almost all the dialects. The word (*bambhana*)

is later than it and in fact proceeds from it (*bamhāṇa*) due to the transformation of *h* into *bh* owing to the formers (aspirate *h*'s) occurrence after the class-nasal *m*. Here the rule stands like this. If the aspirate *h* comes after a class-nasal it is transformed into the sonant aspirate of that group of contact-consonant to which the nasal belongs.⁴ This in fact causes *h* to be changed into *bh* since it comes immediately after the labial nasal *m*. Although the word *bambhāṇa* is later than *bamhāṇa* the former (*bambhāṇa*) is extremely popular in the Ardha-Māg. dialect. According to my assumption any of these two forms might be the source of the word *māhāṇa* which is popular in the Ardha Māg. dialect and is unrestrictedly used in the Jain religious texts.

Let us see first if the word *bamhāṇa* can be the source of the form *māhāṇa*. Normally *mh* may remain undisturbed in Prākṛit⁵, but in the subsequent time (i.e. in the age of Ap. and New Indo-Aryans) and occasionally in the period of Prākṛit too *mh* develops into *mm*. One should note that the loc. sg. termination *-smin* in the Māg. Pkt. appears as *-nmi* which is found both after the nominal and the pronominal bases. This is further substantiated by the fact that the nom. sg. form of the base for the 1st person is *ammi* along with some others. The form *amhi* is also recognised along with them. It is evident that the latter i.e. *amhi* comes from Pkt *amhe* i.e. Skt. *asme* and *amhi* itself leads to the origin of the form *ammi*⁶, that we have just mentioned. So the transformation of the conjunct *mh* into *mm* is one of the courses of development of the conjunct-group *mh*, which reaches this condition (i.e. change into *mm*) in the age of Prākṛit itself.

But this is perhaps not the only course of development. The conjunct *mh* of *bamhāṇa* proceeding from *brāhmaṇa* may undergo simplification by being transformed into simple *h* with the nasal element (*m*) being transferred to the preceding vowel, which becomes subject to lengthening, this lengthening comes by the way of compensation for loss of the conjunct-consonant, which as a result of this measure becomes reduced to a simple consonant, *h* in the present case as we mention above. The nasal, which is transferred to, the preceding vowel becomes reduced in quantity and appears as the *anūnāsika*⁷. Thus as a result of this change *bamhāṇa* appears finally as *bāhāṇa* which ought to have been the development in New Indo-Aryan, but the possibility of its occurrence in late Prākṛit cannot be absolutely ruled out since later trends show their fore-bodings in the earlier speeches on many occasions.

Now the word *bāhāṇa* may be substituted by *vāhāṇa*⁸ in Prākṛit since the semi-vowel *v* appears commonly in the place of the labial *b* in the principal Prākṛit dialects. The nasalized *vā* may develop into *ma* in Prākṛit which very frequently happens in the Ap. speech⁹. This in fact brings

the form *māhāṇa* from earlier *vāhāṇa*, which we find in the Ardha-Māgadhī dialect.

Now the problem is whether the line of change that we have described above really happens in Prakrit or in its subsequent stage. In other words is it possible for us to assert with any degree of certainty that the conjunct consonant *mh* shows simplification by being modified into *h* with concomitant lengthening of the preceding vowel and the transfer of the class-nasal *m* upon the lengthened preceding vowel in the reduced form of the anunasika creating possibilities for the emergence of the form *māhāṇa*?

That the above-stated change may happen in Prakrit is substantiated by a specific example. The word *kuṣmāṇḍī* becomes *kohaṇḍī* and *kohali* in Prakrit. In the initial stage of development the word *kuṣmāṇḍī* must have been changed into *kumhaṇḍī* or *komhaṇḍī*. In the next stage of development *mh* becomes transformed into *h* with the lengthening of the short vowel *o* into a long one i.e. *o* with the transfer of the anusvāra upon it in the form of an anunasika. This shows *kōhaṇḍī* as developing from earlier *kumhaṇḍī* or *kumhaṇḍī*. But as anunasika is an unstable element it is not always properly represented in transcription. This ultimately reduces *kōhaṇḍī* (*kuṣmāṇḍī*) into *kohaṇḍī*, which we find in Prakrit¹⁰. The word *kohali* develops evidently from *kohaṇḍī* by way of suppression of the nasal in the final syllable and modification of *ḍ* into *l*.

The word *bambhāṇa* too which is copiously used in Amg. as the Pkt. form for Skt. *brāhmaṇa* may also be the source of the word *māhāṇa* that remains current in the same very Amg. dialect. Here too the conjunct consonant *mbh* is simplified as a result of which the consonant-cluster becomes resolved into the simple consonant *bh*, causing the nasal *m* to be changed into the reduced nasal anunasika that is placed upon the preceding vowel elongated by way of compensation for the loss of the conjunct-group. As a result of this process the word *bambhāṇa* becomes changed into *bābhāṇa*. The sound *bh* being intervocalic becomes transformed into *h* in Prakrit, which leaves the form as *bāhāṇa*. The change of the latter into *māhāṇa* happens in a manner that has been described above. Evidently there takes place the substitution of the syllable *bā* by *vā* and the transformation of the latter into *mā*.

It is evident then that either of the forms *bambhāṇa* and *bābhāṇa*, which are the derivatives of the Skt word *brāhmaṇa* in Pkt., may become the source of the Pkt. form *māhāṇa*, that we have demonstrated above. It is

now a task for us to consider which of these two forms may have better claim for being the source of the Pkt. word *māhana*.

We have noted before that the form *bambhana* is later and is a product of *bambhana*, which itself develops at a very early stage of the transformation of the original form (*brāhmana*). Although the word *bambhana* is later it nevertheless finds a permanent place in the stock of vocables of the Amg. dialect, which belongs chronologically to the second stage of Pkt and does not go beyond that age.¹²

Now here a fact is to be considered. The word *bābhana*, which develops from *bambhana* and constitutes a stage in the evolution of the word *māhana*, is fairly late and appears in the shape of *bābhana* (pronounced *bābhan*) in the New Indo-Aryan speech Maithili. The word *māhana*, which proceeds from *bābhana*, should be placed then at a still later date chronologically in fact after the manifestation of the New Indo-Aryan form (Maithili) *bābhana*, which retains the intervocalic consonant *bh* and does not allow it to be modified into *h*. In such a case i. e. in the case of the assumption of the origin of *māhana* from *bābhana* one is constrained to presume the simultaneous occurrence and contemporaneous use of the two words *bambhana* and *māhana*, which develop at two different periods, in some stage of evolution of the speech Pkt. Although one cannot absolutely deny the possibilities of the occurrence of two forms – one earlier and another later in one and the same speech such accommodation of two forms belonging to different periods is possible in a language, only when they occur at a reasonable distance in point of chronology. But it can hardly be expected that words originating at two different periods, within which there occurs a long stretch of time, can have the possibilities of occurring in one and the same speech as resultant forms of identical evolution. One should not take into account here those cases where the earlier forms are borrowings into a later speech as old Indo-Aryan forms in New Indo-Aryan languages (Bengali, Hindi etc). If such be the fact it is not possible for us to presume that *bambhana* and its derivative *māhana*, which must have passed through the successive stages of *bābhana*, *vābhana*, *vāhana* and *māhana*, should have occurred in one and the same speech Amg. as elements of the same development. This debar us from assuming *bambhana* as the source of *māhana*. We have noted before that the explanation of Pischel, which presumes **mākhana* as the source of this Prakrit word (*māhana*) and remains involved with difficulties cannot be acceptable to us. This compels us to fall back upon *bambhana* and accept it as the real source of the Pkt. form *māhana*, that remain prevalent in the Ardha-Māgadhi dialect and stands there as a very common vocable.

Foot-notes and references :

Hemacandra in his Prakrit grammar II. 74 admits as a feature of Prakrit in general and not exclusively of Ardha-Māgadhī, *kvacit mbh'opi dīsyate : bambhaṇo. bambhacera, simbho*, etc. But Pischel intends to restrict it to Amg. and JM. But JM is nothing but Māh. as it is influenced by the Amg. dialect. In fact Māh. the principal Pkt. of Hemacandra is immensely influenced by Amg. As such it is remarkably different from the Māh. Prakrit, which is presented by the eastern Pkt. grammarians. Vide Pischel, Grammatik, sections 250, 267. But it may be pointed out that Hem. has considered the change of *mh* into *mbh* as a feature of Ap. as well. See Pkt. grammar. IV. 412.

Hem. Pkt. gr. II. 74.

Amg. JM *māhāna* mit Weber, E. Müller, Jacobi, Leumann, S. Goldschmidt, Ascoli Hoernle = *brāhmaṇa* zu setzen, ist sprachlich unmöglich. Amg. braught fast ausschliesslich *māhāna* Ich ziehe das wort zu Skt *mākha* (opfer), *mākha* (zum opfer gehörig) setzte es also = **mākhana* = "opfer-meister". Pischel Gk.250. Trans. Amg. Jm. *māhāna* is to be equated with *brāhmaṇa* acc. to Weber, E. Müller, Jacobi, Leumann, S. Goldschmidt, Ascoli, Hoernle, but philologically this is impossible. Amg. uses *māhāna* almost exclusively. I connect this word with *mākha* (sacrifice), *mākha* (belonging to the sacrifice) and equate it with **mākhana* the priest of the sacrifice.

This has also been noted by Pischel, who observes : Hinter Nasalvokalen kann *h* zu *gh*, hinter Nasalen zur Aspirata der entsprechenden classe des Nasals werden. GK, Sec. 267. Trans. After nasal vowels *h* can become *gh* but after nasals (i.e. class-nasals) it can be the aspirates (i. e. sonant aspirates) of the corresponding classes.

The conjunct-consonant *hm* by metathesis may be changed into *mh*. This may remain without modification whatsoever in Prakrit — in fact in all its stages.

This form *ammi* (< *amhi* < *amhe* < *asme*) has given rise to the word *āmi* a form of the nom. sg. of the first pers. in the New Indo-Aryan speech Bengali. The Bengali form also indicates that *mh* was showing the trend of being transformed into *mm*, which in Bengali become reduced to a single *m* with concomitant lengthening of the preceding vowel.

The *anunāsika* does not make position i. e. it does not make a short syllable long but the *anunāsika* can do it.

In Pkt. *b* mostly appears as *v* although the former is admitted in Ap, the *sūtra* of Hemacandra is *bo vaḥ* I, 237.

Pischel states that the nasalized *va* develops into *ma* in Apabrahmīa. We think that *va* which shows the nasal element as transcribed upon the vowel instead upon the consonant in fact points to the same very phenomenon, which Pischel describes. In fact the nasalization stands practically upon the vocalic element, which retains the nasal tone till the continuity of the pronunciation of the vowel. Hence no matter whether the mark of nasalization be placed upon the consonant or the vowel in transcription. Vide Pischel sec. 261. Pischel suggests the change of *va* into *ma* as a feature of Ap. on the authority of certain examples, which he obtains from the grammar of Hemacandra. But there does not occur any specific rule for this. But this characteristic which Pischel ascribes to Ap. occasionally appears in the principal dialect of Prakrit as in others.

- 10 Pischel has shown the following stages in the evolution of *kohaṇḍī* from *kuṣmāṇḍī*. They are *kumhaṇḍī*, *kōmhaṇḍī*, *koḥhaṇḍī*, *kōhaṇḍī*, *kohaṇḍī*, *kohali* kann auf gleicher weise aus *kōhāḍī* abgeleitet werden. Pischel, Gk, section 127.
- 11 Hemacandra will permit it in the Ap. speech too.
- 12 Although the forms showing the change of *mā* into *māh* are found in Ap. as they appear first in Amg. we consider the date of the latter (Amg) ascertaining the date of such later and developed forms.

SOCIAL CONDITIONS IN SUBANDHU'S TIME

Maan Singh

Subandhu, the illustrious author of the extant prose romance *Vasavadattā*, probably flourished between 385–465 A.D. and was a courtier of Kumāragupta I, son of Candragupta II Vikramāditya of the Gupta dynasty.¹ Subandhu's main aim in the composition of his prose romance is the display of his masterly skill in presenting a web of puns and literary mannerism; and therefore, the delineation of society in the work is extremely meagre. The following lines are aimed at bringing to light the social condition reflected in his *Vasavadattā*.

The political life in Subandhu's time was governed by kings, who had ministers and other retinue to assist them in the affairs of state. Feudatories had to live under the sovereignty of the monarch. The army consisted of four constituents (*aṅgas*), viz., elephant riders, cavalry, charioteers and infantry; but elephants, cavalry and infantry played the important role in battles.² Various kinds of weapons were used for fighting. Of them, the bow³ and the arrows⁴, the sword⁵ and the spear⁶ were the principal ones. Drums,⁷ Kettle drums⁸ and conches⁹ were the main martial musical instruments.

In the descriptions of the kings Cintāmaṇi and Śṛṅgāraśekhara, Subandhu negates existence of the evils such as deception,¹⁰ back-biting,¹¹ association with evil men,¹² telling a lie,¹³ opposition to the Brāhmaṇas¹⁴, disturbances¹⁵, transgression of law¹⁶, evil instruction¹⁷, destruction of the twice-born (*dvijas*)¹⁸, bad caste connection among good women¹⁹, the loss of taxes²⁰ and the punishments like the amputation of hands²¹, the plucking of eyes²², rending with impalement²³ and sawing asunder²⁴, piercing with arrows²⁵ and binding in fetters.²⁶ He also denies the existence of ordeals by fire and balance.²⁷ In this negation, he has in view the ideal kingship and peaceful rule of Candragupt II Vikramāditya and his son Kumāragupta I, his own patron, before the breaking out of the internal and external troubles.²⁸ These idealistic descriptions cannot be taken to prove that there was no evil or crime and hence no punishment therefor. They can show only that crimes being not very common, punishment were not a general thing. At one place, he himself refers to the amputation of ears and noses of thieves and their placing on the tops of stakes.²⁹ But when Subandhu wrote his prose romance the political atmosphere was not so peaceful.³⁰

The laws of class and stages of life (*varṇāśramadharmas*) were maintained. Of the castes, the twice-born (*dvijas*) i.e. the Brāhmaṇas, the Kṣatriyas and the Vaiśyas had the upper voice in society. Their destruction was considered a heinous crime. Of them, too, the Brāhmaṇas were held in highest esteem and none dared oppose them, not say of killing. They were taken to be the gods on the earth.³¹ There were wild tribes living in the jungles. Subandhu refers to Kirātas³² and Pulindas.³³ The loss of caste was only among rascals.³⁴

The study of sciences (*vidyās*) was thought necessary.³⁵ As Subandhu's allusions show, the *Śrutis*,³⁶ *upanīśads*,³⁷ *Rāmāyaṇa*,³⁸ *Mahābhārata*,³⁹ *Bṛhatkathā*⁴⁰, *Aṣṭādhyāyī*,⁴¹ *Kāmasūtra*,⁴² *Chandoviciti*,⁴³ *Alaṅkāra*,⁴⁴ works of Kalidāsa⁴⁵ and systems of philosophy were studied with interest in his days. Brāhmaṇism was the prevalent religion. The heterodox views were confronted with great opposition and their impact was subsided. Jainism and Buddhism had declined.⁴⁶ Vaiṣṇavism was the popular cult at least in the area where Subandhu took birth and lived, that is, central India,⁴⁷ though Śīva worship and phallus-worship⁴⁸ were also in vogue. People performed religious rites and duties. Subandhu refers to the evening devotion⁴⁹ and oblations to the sacred fire (*agnihotra*),⁵⁰ The circumambulation of cows⁵¹ was also a religious act. Bulls were loosened in sacrifice to ancestors.⁵²

As to the marriage system we have no evidence of child marriage and divorce. A girl was married at the age of puberty; but sometimes the girls' apathy to marriage even at the age of eighteen might worry her parents.⁵³ In the Kṣatriya class a maiden was given a chance for the choice of a husband for her and *svayamvara* was arranged for this purpose but if she failed to choose any, her father could marry her to a person of his choice.⁵⁴ Sometimes damsels eloped with their lover.⁵⁵ Kings were polygamous.⁵⁷ Ladies with their husbands alive used minium in their hair.⁵⁶ Sexual life was guided mainly by the *Kāmasūtra*. One can hardly believe that there was no had casts connection among women, still it seems that such relations were strictly looked down upon and were severely punished. The secret unions among lovers were not unknown.⁵⁸ People had sometimes secret love intrigues with others' wives.⁵⁹ Sexual relationship with the wives of rivals is also mentioned.⁶⁰

The society of Subandhu's time had another class of women, the prostitutes.⁶¹ They were beautiful and accomplished women, who enticed paramours with their merits and arts. They accompanied even the armies.⁶²

Men and women were fond of ornaments and cosmetics. Men decorated themselves with crest gems⁶³, flowers,⁶⁴ armlets,⁶⁵ golden girdles⁶⁶, earrings⁶⁷,

necklace,⁶⁶ and other ornaments of gold.⁶⁹ They anointed their bodies with aloes⁷⁰ and applied scents.⁷¹ Women adorned themselves with such ornaments as necklace of pearls,⁷² sapphires⁷³ and corals⁷⁴, girdles,⁷⁵ earrings,⁷⁶ armlets,⁷⁷ bracelets⁷⁸ and anklets,⁷⁹. They wore tinkling jewels⁸⁰ and shining ornaments.⁸¹ made of precious gems, gold and silver. Ladies decked their ears⁸² and hair⁸³ with the clusters of blossoms. As to cosmetics, ladies are described as applying to their bodies the powder of pearls⁸⁴, the pollen of screw-pines⁸⁵ and sandal paste.⁸⁶ They sprinkled the sandal water⁸⁷ over their bodies so as to protect themselves from heat. They scented their tresses with the aloes-wood smoke⁸⁸ and other scents and embellished them with the wreaths of blossoms like Nepal jasmīnes⁸⁹ and Malābar jasmīnes.⁹⁰ The aged courtesans used the remedy for their gray hair.⁹¹ The ladies with their husbands alive adorned themselves with minium and *tilaka*.⁹² Maidens, too, used to put the *tilaka* on their forehead.⁹³ The *tilaka* was made with *saffron*.⁹⁴ Collyrium⁹⁵ was also used. Ladies dyed their feet with the sap of lac.⁹⁶ They polished their nails with the fragment of a stone.⁹⁷ They decorated their cheeks with the scroll-work decoration of cosmetics⁹⁸ and applied the powder of saffron⁹⁹ and camphor¹⁰⁰ to their eyebrows. Mirror¹⁰¹ was used. It would be wrong to suppose that all and sundry used the costly ornaments and cosmetics. Only the rich might have made use of the ornaments of pearls and gold and costly cosmetics. The poor could not have afforded them and would have used only cheaper things.

The people of Subandhu's day were superstitious to an extent. He depicts them as believing that the dreams seen at dawn were true¹⁰² and that the places where the pairs of wagtails mated had the hidden treasures of wealth.¹⁰³

The principal means of amusements were music¹⁰⁴ and dance.¹⁰⁵ People made peacocks dance with the deep sound of drums¹⁰⁶. Dicing¹⁰⁷ is also mentioned.

As to food and drinks, Subandhu has mentioned among the cereals white wheat¹⁰⁸, rice,¹⁰⁹ perched grain,¹¹⁰ and among drinks water, milk¹¹¹ and alcoholic beverages.¹¹² The other edibles referred to are butter,¹¹³ cream,¹¹⁴ curd¹¹⁵ and fruits¹¹⁶. Salt was probably out of the sea water.¹¹⁷ He alludes to the cleansing of rice with a pestle in the threshing mortar.¹¹⁸ Mention is also made of mustard¹¹⁹ and pepper.¹²⁰ Though moral objection to alcohol is very ancient in India and law-books strongly condemn it, drinking and drunkennes are very frequently mentioned in literature, especially in the portrayals of love-scenes.

Subandhu mentions many things, which would have been used in his time. Of them, mention may be made of jar,¹²¹ ascetics's water-jar,¹²² sil-

ver vessel,¹²³ pan,¹²⁴ cup,¹²⁵ goblet,¹²⁶ axe,¹²⁷ saw,¹²⁸ spade,¹²⁹ stake,¹³⁰ balance,¹³¹ churning stick,¹³² stick for cleansing nails,¹³³ reed used as a mark in a book,¹³⁴ paper,¹³⁵ ink-pot,¹³⁶ cage,¹³⁷ fan,¹³⁸ winnowing fan,¹³⁹ caskets,¹⁴⁰ whetstone,¹⁴¹ chowry¹⁴² umbrella,¹⁴³ pillow,¹⁴⁴ hook for catching fish,¹⁴⁵ lamp,¹⁴⁶ banner,¹⁴⁷ dancing cord,¹⁴⁸ lute,¹⁴⁹ drum,¹⁵⁰ elephant's tying post,¹⁵¹ bells,¹⁵² mortar,¹⁵³ pestle,¹⁵⁴ grinding stone,¹⁵⁵ touchstone,¹⁵⁶ gold,¹⁵⁷ silver,¹⁵⁸ glass,¹⁵⁹ quick silver,¹⁶⁰ magnet,¹⁶¹ pearls,¹⁶² rubies,¹⁶³ emeralds,¹⁶⁴ crystal,¹⁶⁵ *rājapatta*,¹⁶⁶ sapphire,¹⁶⁷ coral,¹⁶⁸ *sūryakānta* gem,¹⁶⁹ bitumen,¹⁷⁰ elephant's tusk,¹⁷¹ ruddle,¹⁷² Bengal madder,¹⁷³ red lead,¹⁷⁴ and camphor.¹⁷⁵

Subandhu refers to the measurement of distance into *yojanas*¹⁷⁶ and *nalvas*¹⁷⁷ and that of weight into *prasthas*.¹⁷⁸ The golden *dinars*¹⁷⁹ were then in vogue. The parts of a day were known by such terms as *śakuni*, *nūga*, *bhadra* and *valva*.¹⁸⁰ The diseases which he had often seen were leprosy,¹⁸¹ the malady of components,¹⁸² abdominal swelling¹⁸³ and indigestion.¹⁸⁴

Trade was well developed in Subandhu's time, though he does not provide us with an elaborate description thereof. He refers to a merchant¹⁸⁵ and, in the description of the Kirāta armies, tells us about the market shops.¹⁸⁶ He describes the sea as containing ships,¹⁸⁷ which might have been used for transportation and sea-trade. We have an allusion to agriculture also. Subandhu speaks of the peasant's method of strewing seeds in field at the time of sowing,¹⁸⁸ the gram-fields¹⁸⁹ and the female guardias of the fields of paddy.¹⁹⁰ Fishing¹⁹¹ is also referred to. Spinning is also mentioned but it was not found among women.¹⁹²

Architecture was highly developed in his time. He gives us a copious description of the magnificent mansions of Kusumapura¹⁹³ and palace of Vāsavadattā,¹⁹⁴ beset with precious stones. Among other arts drawing and painting,¹⁹⁵ music and dancing were well advanced.

From the above lines it appears that Subandhu lived in affluent circumstances and in a prosperous society.

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- 13 *Ibid.*, p. 19 line 1, द्विजिह्वसंयुहीतिराहितुण्डिकेषु.
- 14 *Ibid.*, pp. 19, line 2-20, line 1, द्विजराजविरुद्धता पङ्कजानाम् .
- 15 *Ibid.*, p. 20, lines 1-2, सुवर्णानां सूचीभेदः.
- 16 *Ibid.*, p. 125, line 2, पितृकार्ये वृषोत्सर्गः.
- 17 *Ibid.*, pp. 20, line 1-21, line 1, दुःशासनदर्शनं भारते.
- 18 *Ibid.*, p. 128, lines 3-4, द्विजाघातः सुरतेषु.
- 19 *Ibid.*, p. 127, lines 1-2, दुर्वर्णयोगः कटकादिषु न कामिनीकान्तिषु.
- 20 *Ibid.*, p. 129, line 2, करवालनाशो योधानाम्.
- 21 *Ibid.*, pp. 19, line 2, करच्छेदः क्लृप्तकरग्रहणेषु;
125, line 4, दक्षिणवामकरणं दिङ्निश्चये.
- 22 *Ibid.*, p. 19, line 2, नेत्रोत्पाटनं मुनीनाम्.
- 23 *Ibid.*, p. 20, line 2, शूलभङ्गो युवतिप्रसवे.
- 24 *Ibid.*, p. 21, line 1, करपत्रदारणं जलजानाम् .
- 25 *Ibid.*, p. 125, line 4, शरभेदो दधिषु.
- 26 *Ibid.*, p. 126, line 1 शृङ्खलाबन्धो वर्णप्रथनासु.
- 27 *Ibid.*, pp. 20, lines 1-2, अम्रितुलाशुद्धिः; 125, line 3, शशिनः कन्यातुलारोहणम् .
- 28 Fa-hien, the Chinese pilgrim who travelled over India for more than ten years (400-411 A. D.) during the reign of Candragupta II, has left a valuable record of the country. Unfortunately, he has not noted anything about the political condition of India at that time. Nor, surprisingly enough, has he mentioned the name of the great emperor Candragupta II in whose dominions he must have lived for more than five years. Still his brief account of the Middle Kingdom, which formed the heart of the kingdom of Candragupta II, gives idea of the peace, prosperity and contentment prevailing in the empire. He observes : "The people are numerous and happy; they have not to register their households, or attend any magistrates and their rules; only those who cultivate the royal land have to pay (a portion of) the grain from it. If they want to go they go; to stay on, they stay. The king governs without

decapitation or (other) corporal punishments." (quoted by R. C. Majumdar *The Classical Age*, Bhartiya vidya Bhawan, Bombay, Impression II, 1962, p. 22). Such a peaceful atmosphere prevailed even in the reign of Kumargupta I, son of Candragupt II; but the Gupta empire was menaced by various forces immediately before or after his death in 455 A. D. and his valorous son Skandagupta saved it from disruption and extinction (B. P. Sinha : *The Decline of the Kingdom of Magadha*, ed. I, 1954, pp. 1-3,). Subandhu probably began to write his *Vāsavadattā* in the later period of his life and could not complete it before these disturbances. He appears to refer to this evil state of affairs in the tenth prefatory stanza :

सा रसवत्ता विहिता नवका विलसन्ति चरति नो कं क; ।
सरसीव कीर्तिशेषं गतवति भुवि विक्रमादित्ये ॥

At another place, too, he seems to point to the disgrace and distress of his own and the noble persons of the Gupta family caused by these opponents : नवचपतिचित्तवृत्तिभिरिव कुल्यापमानकारिणीभिः (p. 220, lines 1-2). His distinction, in the sixth prefatory verse, of the wicked from serpents by saying that the latter are foes to weasels (नकुलद्वेषी) but not to be their family (न कुलद्वेषी), whereas the wicked are hard even to the persons of the family of their enemies (सकुलद्वेषी), also refers to the enemies' misdeeds exercised against the Gupta family. He refers to the rise of the wicked and the fall of the good खलोदयसाधुविपत्तिसाक्षिभ्यामक्षिभ्याम् (p. 296, line 6). We may also suspect here Govindagupta's revolt against his brother Kumāragupta I in this last years or the latter's son Skandagupt (R. C. Majumdar : *The Vākāṅka-Gupta Age*, reprinted 1954, p. 166); and the expression (सकुलद्वेषी) may be understood to point to him as a man who is a foe to the 'persons of his family (see V. S. Apte : *The Practical Sanskrit-English Dictionary*, Pt. III, Poona, p. 1600). While the phrase नवचपतिचित्तवृत्तिभिरिव कुल्यापमानकारिणीभिः may be taken to hint at his coming to power and his misdeeds done unto his own family and the honourable people. If he ever revolted, he might have been hard to Subandhu and his party also. Later he might have been defeated by Skandagupta who gained the royal throne saving the empire from disruption and extinction. It is probably because of these troubles and distress caused by enemies in the last years of his patron Kumāragupta I that with a grief-stricken heart Subandhu remembers and grieves over the death of his patron's father, the mighty Vikramāditya Candragupta II who established a peaceful reign suppressing all of his enemies and created a golden age, when there was no misery, the arts flourished and the honourable were duly honoured. When the Gupta empire fell on evil days, the painful memory of his death became acute to Subandhu's mind; for had he been alive at that time, the empire would not have suffered the unspeakable distress, the honourable would not have faced disrespect at the hands of the ignoble foes and arts would not have a lost noble connoisseur. For details see our paper : सुबन्धु का कालनिर्णय, in *Prācyā-Prajñā*, Aligarh, Vol. I, 1968, pp. 52-55.

- 29 *Vāsavadattā*, p. 242, lines 3-4. शूलशिखरारोपितशङ्कितवर्णकर्णनासिकाच्छेदसुधिरपटलपतितभाङ्कारिभभरालीभारभरितभूमिभागबीभत्सेन,

- 30 See above note 28.
- 31 *Vāsavadattā*, p. 259, lines 2-3, किमधिक्षिप्ताः भूदेवाः ?
- 32 *Ibid.*, p. 100, line 2.
- 33 *Ibid.*, p. 95, line 5,
- 34 *Ibid.*, p. 126, line 3, जातिहीनता दुष्कुलेषु.
- 35 *Ibid.*, p. 259, lines 1-2, किं न सम्यगागमिता विद्याः ?
- 36 *Ibid.*, pp. 161, line 2; 187, line 1,
- 37 *Ibid.*, pp. 235, line 3-238, line 1, उपनिषदभिवानन्दात्मकमुद्योतयन्तीम्.
- 38 *Ibid.*, pp. 234, line 4, रामायणेनेव सुन्दरकाण्डचारुणा;
246, lines 2-3, बाल्मीकिसरस्वतीमिव दर्शितेक्ष्वाकुवंशाम्.
- 39 *Ibid.*, pp. 20, line 2-21, line 1, दुःशासनदर्शनं भारते; 234, line 4, भारतेनेव सुप-
र्वणा. The *Harivaṃśa* is also referred to (pp. 93, lian 3-94. 1, हरिवंशैरिव पुष्कर-
प्रादुर्भावरमणीयैः).
- 40 *Ibid.*, pp. 110, line 1, बृहत्कथारम्भैरिव शालभञ्जिकोपेतैः;
147, lines 2-3. बृहत्कथानुबन्धिनो गुणाढ्याः.
- 41 By the name of *Vyākaraṇa*, *ibid.*, pp. 234, line 3, व्याकरणेनेव सशक्तपादेन; 269,
line 4, व्याकरणमिव विततस्त्रीनदीकृत्यबहुल्म्; 126, line 2, विवपां सर्वविनाशः.
On the terms स्त्री and नदी see Pāṇini's *Aṣṭādhyayi*, I. 4.3; on कृत्य, III. 1.95;
on बहुल, II. 4. 39, 74, 76; III. 2. 81; V. 2. 122; VI. 1. 34; 4. 75; VII. 1. 10,
103; 3.97; 4.78; and on विवप् III. 2.61, 76, 87, 177.
- 42 *Ibid.*, p. 89, lines 1-2. कामसूत्रविन्यास इव मल्लनागघटितः क्रान्तारसामोदश्च.
- 43 *Ibid.*, p. 119, lines 1-2, छन्दोविचितिरिव मालिनीसनाथा; 235, line, 1, छन्दोविचि-
तिमिव आज्मानतनुमव्याम्. *Chandoviciti* is the science of metre (*Chandaśāstra*).
For the use of this term in this general sense see Kauṭilya's *Arthasāstra* (I 3.1),
the *Apastambadharmasūtra* (II, 4.8.11), Varāhamihira's *Byhataśamhītā* (C IV. 64)
and Kedarabhāṭṭa's *Vyttaratnākara* (VI. 3). The two chapters in *Bharatas
Nāyaśāstra* dealing with metres are called *Chandoviciti* (XIV and XV in the
Kāvyaṃgā edition and XV and XVI in the Kashi Sanskrit Series edition).
Dandin also speaks of it as a science (*vidyā*) in his *Kāvyaḍarśa* (I. 12).
- 44 *Vāsavadattā*, p. 235, line 3. बौद्धसङ्गतिमिवालङ्कारभूषिताम्. Pt. R.V, Krishnama-
chariar (*Vāsavadattā*, Srirangam, 1906) reads सत्कविकाल्प्यरचनामिवालङ्कारभूषिताम्
Subandhu probably wrote बौद्धसङ्गतिमिवालङ्कारभूषिताम्. Śivarāma takes the
Alaṅkāra as a work of Dharmakīrti: बौद्धसङ्गतिमिवालङ्कारो धर्मकीर्तिकृतो ग्रन्थवि-
शेषस्तेन भूषिताम्. Believing Śivarāma many scholars like Aufrecht (*Indische
Studien*, vol. XVI, pp. 205-207), Hall (*The Vāsavadattā*, Introduction), Peterson
(*The Subhāṣitāvali*, Preface, p 4 and *J.B.B.R.A.S.*, Vol. XVI, p. 173), Telang
(*J.B.B.R.A.S.*, Vol. XVIII, pp. 148, 150) and Batukanath ("Brief Survey of
Sāhityaśāstra" in the *Journal of the Dept. of Letters*, Calcutta, Vol. IX, p. 119)
regard Dharmakīrti as one of the oldest writers on poetics. S. P. Bhattacharya
("Neo-Buddhist Nucleus in Alaṅkāraśāstra, in *J.A.S.B.* Vol. XXII, 1956, Pt. I,

pp. 49-56) hopes that it might ultimately turn out that Dharmakīrti wrote on poetics (p. 64). M. Sylvain Lévi (*Bulletin de l'École Française de Extrême Orient*, 1903, p. 18.) denies that Subandhu here alludes to Dharmakīrti's literary activities. That Dharmakīrti was a poet, is evident from the quotations found in the anthologies where he is often cited as Bhadanta Dharmakīrti (vide *Sārāṅgadhara-paddhati*, No. 947; *Subhāṣitāvalī*; Nos. 657, 737, 1587, 1617, 2246, 3232). Ānandavardhana, too, cites the verse,

लावण्यद्विविणव्ययो न गणितः क्लेशो महानर्जितः
स्वच्छन्दं चरतो जनस्य हृदये चिन्ताज्वरो निर्मितः ।
एषापि स्वयमेव तुल्यरमणाभावाद् वराकीं हता
कोऽर्थश्चेतसि वेधसा विनिहितस्तन्व्यास्तनुं तन्वता ॥

(*Dhyanīlōka*, *Udyota* III, ed. Rāma Śāgara Tripāṭhi, Banaras, 1963 p. 1198) and ascribes it to Dharmakīrti: तथा चायं धर्मकीर्तिः श्लोक इति असिद्धिः सम्भाव्यते च तस्यैव (p. 1205). But there is no positive evidence to show that Dharmakīrti ever wrote a work on poetics (*alaṅkāraśāstra*).

We have two works—with the title *Alaṅkāra*, one is the *Sātrālaṅkāra* of Aśvaghoṣa (first century A.D.), translated into Chinese by Kumārajīva (405 A.D.); and the other is the *Mahāyānasātrālaṅkāra* of Aśaṅga, commented on by Vasubandhu (fourth century A.D.) The *Alaṅkāra* mentioned by Subandhu is probably either the work of Aśvaghoṣa or that of Aśaṅga.

- 45 *Vāsavadattā*, p. 153, lines 2-3. अफलमेव दुःध्यन्तस्य कृते शकुन्तला दुर्वाससः शाप-
मनुबभूव. The curse of Durvāsas is the invention of Kālidāsa. It is not available in the *Mahābhārata*, the source of his *Abhijñānaśākuntala*. Kuntaka, illustrating the second kind of the *prakaraṇavakratā* which consists in a literary composition in the change of some historical event with a view to making the plot life-like, noble and effective, quotes as an example this curse of Durvāsas on Śakuntalā (*Vakroktijīvita* verse 8, cited under IV. 2-3, ed. Ācārya Viśveśvara Siddhāntaśiromaṇi, Delhi, 1955).
- 46 Cf. *Vāsavadattā*, pp. 93, lines 2-3, मीमांसान्याय इव पिहितदिग्म्बरदर्शनः ; 144
lines 2-3, केचिज्जैमिनिमतानुसारिण इव तथागतमतध्वंसिनः ; 297, lines 3-4, मीमांस-
कदर्शनेनेव तिरस्कृतदिग्म्बरदर्शनेन. See also K. T. Telang : "Subandhu and Kumā-
rila", in *J.B.B.R.A.S.* Vol. XVIII, pp. 147-167.
- 47 Vide our paper: सुबन्धु का कालनिर्णय, in *Prācyā Prajñā*, Aligarh, Vol. I, 1968
pp. 58-59.
- 48 *Vāsavadattā*, p. 191, lines 1-2, स्फाटिकलेङ्गमिव गगनमहातापसस्य.
- 49 *Ibid.*, p. 169, line 3, सन्ध्यावन्दनोपविष्टेषु शिष्टेषु.
- 50 *Ibid.*, pp. 117, line 3, अग्निहोत्रधूमलेखाभिर्मांसलितमिव ; 259, line 2, किं नोपा-
सिता वहयः ?
- 51 *Ibid.*, p. 259, line 3, किं न प्रदक्षिणीकृताः सुरभयः ?
- 52 *Ibid.*, p. 125, line 2, पितृकार्ये वृषोत्सर्गः.

- 53 Vāsavadattā who was a maiden of about eighteen years (cf. *ibid.*, p. 67, line 2, कन्यकामहादशवर्षदेशीयाम्) remained averse to marriage in her youth (p. 130, line 5-6, सा रावणभियेवोल्लासितगोत्रा परिणाममुपयात्यपि यौवनभरे परिणयपराङ्मुखी तस्थौ). It worried her father (pp. 239 line 4-240, line 3. एषास्मत्स्वामिदुहिता पित्रा प्रभातप्रायायां रजन्यां यौवनातिक्रान्तदोषशङ्किना हटेन वियाधरचक्रवर्तिनो विजयकेतोः पुत्राय पुष्पकेतवे पाणिग्रहणेन दातव्येति).
- 54 When Vāsavadattā did not choose any of the princes who came in her *svaya-ṃvara*, her father resolved to give her in marriage to Puṣpaketu, son of Vijayaketu, the supreme lord of the Vidyādhara.
- 55 Vāsavadattā eloped with her lover Kandarpaketu (*ibid.*, p. 241, lines 2-3).
- 56 Anaṅgavatī is said to be the chief queen of King Śrīngarāśekhara (*ibid.*, p. 130, line 1), which shows that he had other queens, too.
- 57 *Ibid.*, p. 127, line 2. गान्धारबिच्छेदो रागेषु न पौरवनितासु.
- 58 Kandarpaketu met his beloved Vāsavadattā in her mansion without the knowledge of her parents. We come across women at their rendezvous (*abhisārikās*, pp. 45, lines 3-4; 194, line 1) and their female messengers conveying messages to their lovers (pp. 194, line 1-241, line 2).
- 59 Subandhu refers to the paramour of Muralikā, for which reason she is abandoned by her husband (pp. 228, line 1-229, line 1).
- 60 *Ibid.*, pp. 200, line 1-201 line 1, स खलु वीरः प्रतिपक्षस्य य सम्प्रहारतः कुञ्जरान् नयति. Vide Śivarāma's gloss.
- 61 Subandhu gives an elaborate description of the prostitutes of Kusumapura (pp. 114, line 1-116, line 2). He has many other allusions to courtesans (pp. 166, line 2; 161, line 1; 163, line 6; 178, line 4).
- 62 *Ibid.*, p. 291, line 2, व्यवस्थाप्यमानवेद्यानिवेशम्.
- 63 *Ibid.*, pp. 10, line 1; 13, line 1; 192, line 2.
- 64 *Ibid.*, pp. 111, line 2; 117, line 5.
- 65 *Ibid.*, p. 149, line 3 (अङ्गद).
- 66 *Ibid.*, p. 295, line 6 (सहेमकक्षाः).
- 67 *Ibid.*, p. 166, line 1.
- 68 *Ibid.*, p. 149, line 4.
- 69 *Ibid.*, p. 144, line 4 (कार्तस्वरमयाः).
- 70 *Ibid.*, p. 143, line 1 (कृष्णागुरुपरिमौलित-).
- 71 *Ibid.*, p. 147, line 3.
- 72 *Ibid.*, pp. 42, line 1; 183, line 3; 285, line 3.
- 73 *Ibid.*, p. 138, line 1.
- 74 *Ibid.*, p. 40, lines 1-2.
- 75 *Ibid.*, pp. 55, line 2; 128, line 4, 171, lines 2-3, 224, line 2; 225 lines 1, 2; 283, lines 2-3.
- 76 *Ibid.*, pp. 188, line 1; 166, line 2-3 (कुण्डल) 121, line 4 (ताटङ्क)
- 77 *Ibid.*, p. 64, line 1 (अङ्गद).
- 78 *Ibid.*, pp. 50, lines 2-3 (कङ्कण); 127, line 1 (कटक).

- 79 *Ibid.*, pp. 49, line 3; 62, line 2; 112, 132, line 5 (तुलाकोटि); 137, 2 (नूपुर) 234 - line 4 (काण्ड).
- 80 *Ibid.*, p. 53, line 1 (रणितमधुरमणीनां रमणीनाम्).
- 81 *Ibid.*, p. 84, line 1 (भास्वतालङ्कारेण).
- 82 *Ibid.*, p. 224, line 1.
- 83 *Ibid.*, p. 49, line 1.
- 84 *Ibid.*, p. 157, line 4-5 (भाविनि विलासवति निक्षिप मुक्ताचूर्णनिकरम्).
- 85 *Ibid.*, p. 157, line 2 (तरले तरङ्गवति विकिर केतकीधूलिम्).
- 86 *Ibid.*, p. 267, line 4 (जलदेवताचन्दनविच्छिन्निभिरिव).
- 87 *Ibid.*, pp. 156, line 7-157, line 1 (मुग्धे मदनमञ्जरि सिञ्च चन्दनोदकेन),
- 88 *Ibid.*, p. 177, lines 3-4. (कामिनीकेशपाशसंस्कारागुरुधूमपटलैरिव),
- 89 *Ibid.*, p. 49 line 1. (बिगलितकुन्दैरलकैः).
- 90 *Ibid.*, p. 50 line 1 (केशपाशदरदलितमालतीमालापरिमल-).
- 91 *Ibid.*, p. 178, lines 3-4, (पलितौषधमिव वृद्धवारविलासिन्याः).
- 92 *Ibid.*, p. 247, lines 1-2 (अविधबामिव सिन्दूरतिलकभूषितां प्रवालाभरणां च).
- 93 *Ibid.*, p. 237, line 1 (तमालपत्रप्रसाधिताम्). The maiden Vāsavadattā is spoken of as adorned with a *tlaka*.
- 94 *Ibid.*, pp 187, line 5-188, line 1 (प्राचीललाटकुकुम्भविन्दुचक्रकारः); 254, line 2 (प्राची-ललाटतटकुसुम्भाम्बुविन्दौ),
- 95 *Ibid.*, pp. 4, line 2 (कज्जल); 187, line 1 (अशीरराशि)
- 96 *Ibid.*, pp. 43, line 2 (जयलक्ष्मीपादालकतकराग-);
- 90, line 3-91, line 1 (पिण्डालकतकरागाङ्कितप्रद);
- 137, lines 1-2 (नवयाचकपङ्कपल्लवितसन्पूरतरुणीचरण-).
- 97 *Ibid.*, p. 44, lines 2-3 (मेनकानखमार्जनशिलाशकल इव).
- 98 *Ibid.*, pp. 130, line 5-140, line 1 (नवयौवनरागतलकेरलीकपोलपालिपत्रावलीपरिचय-चतुरः).
- 99 *Ibid.*, p. 231, line 3 (कर्पूरिके पाण्डुरय कर्पूरधूलिभिः पयोधरभारम्)
- 100 *Ibid.*, pp. 139, line 2 (कर्णाटसुन्दरीस्तनकलशाशुष्णधूलिपरिमलामोदवाही)
- 189, lines 1-2 (कुङ्कुमारुणैकस्तनकलशाखण्डलाशाहनायाः)
- 101 *Ibid.*, pp. 7, line 2; 8, line 2; 167, line 2; 187, line 4; 190, line 4; 205, line 2; 279, line 5.
- 102 Kandarpaketu dreams of the heroine Vāsavadattā at the time of dawn, (pp.44, line 1-67, line 3). For the belief see Śivarāma's gloss.
- 103 *Ibid.*, pp. 100, line 1-101, line 1 (कणाटीरमिथुनमैथुनदर्शनोपजातनिधिग्रहणकौतुककिरा-तशतखन्यमानतीरया). For the belief see Śivarāma's commentar),
- 104 Subandhu speaks of the *gāndhāra* and *vibhāsa rāgas* (pp. 127, line 2, गान्धा रविच्छेदो रागेषु; 45, line 4-5, विभासरागसुस्वरकार्पटिकजमोपगीयमानकाव्यकथासु

- रथ्यासु) and of the *kakalāḥ gāyana* and *carcarāḥ gāyana* (pp. 280, line 9, काकली-
गायनमिव; 132, line 6-133, line 1, प्रतिदिशमदलीलप्रायगीयमानगीतश्रवणं तसु कश्चिद्भ्रूचन-
प्रारब्धचर्चरीगीताकर्णनमुद्यमानानेकपथिकशतः) in addition to singing in general (pp.
128, lines 1, 2; 173, line 6; 211, line 2; 227, lines 4-5).
- 105 Subandhu refers to dancing (p. 282, line 3) and a dancer (p. 255, line 4).
- 106 *Ibid.*, p. 211, lines 3-4 (कचन्विदतिगम्भीरमुरजरवाहूतस्सनन्दनतितनीलकण्ठम्).
- 107 *Ibid.*, pp. 120 line 5: (अतिदूरप्रसारिताक्षैः) 284, lines 1-3 (पीतहरितैः कृष्णासु केदा-
रिकाकोष्ठिकासु समुत्पतद्भिर्जेतुशबलैरिव ददुरैर्नययैरिव चम्पीड वर्षाकालः).
- 108 *Ibid.*, p. 192, line 3 (श्वेतगोधूम).
- 109 *Ibid.*, pp. 19, line 1; 251, line 5; 252, line 1.
- 110 *Ibid.*, p. 183, line 1; 184, line 2,
- 111 *Ibid.*, p. 80, lines 1, 2.
- 112 *Ibid.*, pp. 105, line 2; 106, line 1; 112, line 2; 123, line 1; 224, line 1; 230, line
2; 269, line 1.
- 113 *Ibid.*, pp. 73, line 2 (सस्नेह) 190, line 3 (नधनीत).
- 114 *Ibid.*, pp. 73, line 1 (शर); 125, line 4.
- 115 *Ibid.*, p. 125, line 4.
- 116 *Ibid.*, pp. 2 line 1 (बदर); 107, line 3 (फल).
- 117 *Ibid.*, p. 269, line 3. The ocean is described as the birthplace of salt.
- 118 *Ibid.*, p. 251, lines 3-5: (रजनीवधुकरतलद्वयोच्छलितपतप्रभातमुसलाहतिक्षतान्तर उद्ध-
खल इव चन्द्रे कण्डनकीर्णेष्विव तण्डुलेषु तारागणेषु मीलत्सु)
- 119 *Ibid.*, p. 71, line 1.
- 120 *Ibid.*, p. 252, line 4.
- 121 *Ibid.*, pp. 181, line 3; 189, line 1; 214, line; 219 line 3; 253, line 1
- 122 *Ibid.*, p. 118, line 1 (कमण्डलु).
- 123 *Ibid.*, pp. 191, line 6; 192, line 4.
- 124 *Ibid.*, p. 184, line 2 (कटाह).
- 125 *Ibid.*, p. 189, line 5 (पुट)
- 126 *Ibid.*, p. 45, line 1 (चषक)
- 127 *Ibid.*, p. 76, line 1 (परशु).
- 128 *Ibid.*, p. 285 lines 1, 2.
- 129 *Ibid.*, p. 76, line 1 (कुहाल)
- 130 *Ibid.*, p. 242, line 2 (शूल)
- 131 *Ibid.*, pp. 60, line 4; 174, line 1.
- 132 *Ibid.*, p. 73, line 2 (तफ्फाट)
- 133 *Ibid.*, p. 283, line 4.
- 134 *Ibid.*; p. 250, line 2.
- 135 *Ibid.*, p. 238, line 4
- 136 *Ibid.* p. 239, line 1.
- 137 *Ibid.*, p. 234, line 2.
- 138 *Ibid.* pp. 193, line 3; 232, line 6.

- 139 *Ibid.*, p. 77, line 1 (शुभं)
 140 *Ibid.*, p. 57, line 3 (समुद्गका).
 141 *Ibid.*, p. 193, line 2 (शाणचक्र)
 142 *Ibid.*, p. 190, line 5.
 143 *Ibid.*, p. 190, line 4 (आतपत्र)
 144 *Ibid.*, p. 44, line 4 (उपधान)
 145 *Ibid.*, p. 138, line 3 (पलाव)
 146 *Ibid.*, pp. 4, line 2; 113, line 2.
 147 *Ibid.*, pp. 295, line 6; 298, line 2.
 148 *Ibid.*, p. 282, line 3.
 149 *Ibid.*, pp. 19, line 1 (वीणा); 77, line 2 (तत); 225, line 1 (बल्लकी)
 150 *Ibid.*, p. 221, line 4 (मुरज)
 151 *Ibid.*, p. 269, line 3 (आलानस्तम्भ)
 152 *Ibid.*, p. 106, line 2 (घण्टा)
 153 *Ibid.*, p. 251, line 4 (उलूखल)
 154 *Ibid.*, p. 251, line 4 (मुसल)
 155 *Ibid.*, p. 285, line 4 (घरट्ट)
 156 *Ibid.*, p. 284, line 4 (निकषोपल)
 157 *Ibid.*, pp. 39, line 2; 54, lines 2, 3; 167, line 2; 187, line 4; 188, lines 1, 2, 3; 216, line 5; 253, line 6; 254, line 1 (कनक); 11, line 1 (हिरण्य); 20, lines 1-2; 284, line 4 (सुवर्ण); 26, line 6; 173, line 2; 213, line 2; 288, line 3 (काञ्चन); 144, line 4; 188, line 4 (कार्तस्वर); 295, line 6 (हेम); 224, line 2 (कलहेम),
 158 *Ibid.*, pp. 4, line 2; 191, line 6; 192, line 4 (राजत) 127, line 1 (दुवर्ण).
 159 *Ibid.*, p. 221, line 1 (काच).
 160 *Ibid.*, pp. 79, line 1; 191, 5 (पारद).
 161 *Ibid.*, p. 197, line 1 (आकर्षक)
 162 *Ibid.*, pp. 216, line 5; 220, line 2; 267, line 6 (मुक्ता).
 163 *Ibid.*, pp. 216, line 5, 252, line 5 (पद्मराग)
 264 *Ibid.*, p. 216, line 5 (मरकत).
 165 *Ibid.*, pp. 291, line 1; 193, line 2; 214, line 3; 217, line 5 (स्फटिक)
 166 *Ibid.*, p. 187, line 2.
 167 *Ibid.*, pp. 188, line 1; 179, line 5; 253, line 6 (इन्द्रनील).
 168 *Ibid.*, pp. 114, line 2; 173, line 1; 255, line 5; 268, line 5 (प्रवाल)
 169 *Ibid.*, p. 255, line 7.
 170 *Ibid.*, p. 264, line 4 (शैलेय).
 171 *Ibid.*, p. 234, line 1 (दन्तिदन्तघटितः).
 172 *Ibid.*, pp. 88, line 2; 89, line 3 (गैरिक); 225, line 5; 254, line 5 (भाडु)

- 173 *Ibid.*, p. 254, line 3 (मञ्जिष्ठा).
- 174 *Ibid.*, p. 165, line 4 (सिन्दूर).
- 175 *Ibid.*, p. 105, lines 1-2 (घनसार).
- 176 *Ibid.*, pp. 243, line 4; 255, line 9.
- 177 *Ibid.*, pp. 82, line 5; 250, line 4.
- 178 *Ibid.*, p. 91, line 3.
- 179 *Ibid.*, p. 254, line 4.
- 180 *Ibid.*, p. 94, line 1.
- 181 *Ibid.*, p. 184, line 4.
- 182 *Ibid.*, p. 93, line 1 (धातुविकार).
- 183 *Ibid.*, p. 93, line 1 (प्रवृद्धगुल्मता).
- 184 *Ibid.*, p. 75, line 1 (अजीर्णविकार).
- 185 *Ibid.*, p. 256, line 5 (वणिज इव प्रसारिताम्बरे).
- 186 *Ibid.*, p. 292, line 1 (विपणिकेतुवंशम्).
- 187 *Ibid.*, p. 25, line 1 (सपोत-).
- 188 *Ibid.*, pp. 250, line 4-251, line 1 (कृषीवलेनेव कालेन तिमिरबीजेष्विव मधुकरेषु कुमुदक्षेत्रेषु मधुरसकर्मितपरागपङ्केषु धनघट्टमानदलेषु भ्रमरेषु व्याजात् पङ्कजेषूप्यमानेषु).
- 189 *Ibid.*, p. 122; lines 1-2 (प्रशस्तकेदार इव बहुधान्यकार्यसम्पादकः).
- 190 *Ibid.*, p. 288, line 6 (दृष्टकल्मभगोपिकागीतसुखितमृगयूथे).
- 191 *Ibid.*, p. 138, lines 3-4 (पथिकजनहृदयमत्सर्यं ग्रहीतुं मकरकेतोः पलाव इव पात्रलिपुष्पमदृश्यत).
- 192 *Ibid.*, p. 129, lines 1-2 (कर्तनमलकेषु न पुरन्ध्रीषु).
- 193 *Ibid.*, p. 110, lines 1-3.
- 194 *Ibid.*, p. 216, line 4-223, line, 1.
- 195 *Ibid.*, pp. 157, lines 3-4 (चपले चित्रलेखे लिख चित्रे चित्तचीरं जनम्).

A NOTE ON THE NOMENCLATURE FOR MATERIALISTS IN ANCIENT INDIA

Arvind Sharma

I

Not only does there not exist a complete and comprehensive account of Indian materialism¹ by an Indian materialist,² even the names by which the Indian materialists are known are far from being completely understood.³ It is the purpose of this paper to present the spectrum of conjecture on their nomenclature.

II

One gets the general impression from the writings on Indian materialism that materialistic philosophy was indistinguishably called Lokāyata, Cārvāka or Bārhaspatya.⁴ However, from some sources one gains the impression that these represented three *distinct* brands of materialism, so that the materialists were identified as :

(a) Cārvākas (difficult to interpret; Cārvāka is said to be the founder of the sect; he is undoubtedly the demoniac ogre spoken of in the *Mahābhārata*);

(b) Lokāyatas, 'worldly', 'spread throughout the world' (a term which, according to T. W. Rhys Davids, denotes primarily the knowledge of nature-lore, and whose adherents are said to be the 'explainers of the genesis of the world'); and

(c) Bārhaspatyas, 'disciples of Bṛhaspati' (the chaplain of the Vedic gods and the lord of wisdom).⁵

There do not seem to be sufficient grounds for distinguishing among these, it appears, on the whole⁶ and it has even been suggested that "Perhaps the two names, Lokāyata and Cārvāka, were his (Bṛhaspati's) title and Bṛhaspati his original name".⁷

III

The name Cārvāka has been explained in several ways. It is sometimes regarded as the name of a person. About the identity of the person, however, different opinions seem to exist. On one view, "Cārvāka is the name of the founder of this school".⁸ On another view "it was originally

the name of the disciple to whom the doctrine was first communicated by its founder".⁹

Even as an individual Cārvāka has received several identifications : (1) that of being the founder or (2) the disciple of the founder have been noticed. Besides, (3) "The name Cārvāka is clearly connected with that of Kārva, and this is given as a synonym of Buddha by Bālaśāstrin in the Preface to his edition of the Kāsikā (p. 2). He is represented as a teacher of the Lokāyata or world-wide system, if that is the meaning originally intended by the word".¹⁰ Then, (4) "The Mahābhārata describes a Cārvāka as a demon (rākṣasa) in the garb of a Brāhmaṇa. He performed austere penances, and got a boon from Brahmā that he would be immune from injury at the hands of all creatures. He was warned not to offend the Brāhmaṇas. Armed with this boon he began to torment the gods. They approached Brahmā to compass his destruction. He assured them that he would meet with destruction by insulting the Brāhmaṇas. Stripped of poetic metaphors, the story indicates that the Cārvākas did not believe in the superiority of the Brāhmaṇas and the existence of gods or heaven, and that they sought their own pleasure by injuring others".¹¹ The Mahābhārata also "relates that during Yudhiṣṭhira's triumphal entry into Hastināpura, a rākṣasa (demon) named Cārvāka disguised himself as a brāhmin and reviled him, reproaching him for the crimes by which he had gained the throne. The demon preached profane, atheistical and heretical doctrines, but he was soon exposed by real brāhmins and reduced to ashes by the fire of their eyes".¹²

Some explain Cārvāka as a generic rather than as a specific name. Thus it is suggested that "More probably the word is to be understood as the equivalent of sweet-tongued (*caru-vāka*) which aptly describes the advocates of a doctrine characterized by so much superficial attractiveness".¹³ According to another view, "They were called Cārvāka because they would only eat but would not accept any other religious or moral responsibility. The word comes from *carv* to eat".¹⁴ Some scholars like to hold both these options open and suggest that "The word *cārvāka* is derived from either Cārvāk or sweet-tongued or *carv*, to eat".¹⁵ Others try to combine the two derivations "They encouraged good living, good eating and good drinking, and due to this doctrine some authorities believe that the name Cārvāka does not derive from a philosopher but from a school of epicures (*carva*, 'chewing') and hedonists (*cāru*, pleasing)".¹⁶

Thus the significance of Cārvāka remains obscure. It may be a proper name, but "According to still another view, the word 'Cārvāka' is not a proper name, but a common name given to a materialist, and it signifies

a person who believes in 'eat, drink and be merry' (the root 'carv' means to eat), or a person who eats up his own words, or who eats up all moral and ethical considerations, or a person who is 'sweet-tongued' (chāruvāka) and therefore whose doctrine is superficially attractive",¹⁷ "Thus the word Cārvāka holds good partly as the name of the founder of the system but is also explained in a different way"¹⁸ and ways.

IV

The word Lokāyata¹⁹ is similarly explained in a variety of ways. These may be listed as follows :

- (1) "Lokāyata literally means 'one who goes the worldly way';²⁰
- (2) Lokāyata means "(literally, that which is found among people in general)";²¹
- (3) Lokāyata "means a commoner and therefore, by implication, a man of low and unrefined taste";²²
- (4) Lokāyata, "the very name given to these heretics would seem to imply that their doctrines had met with a world-wide acceptance (Lokāyatikas)";²³
- (5) Lokāyata "i. e. a doctrine which concerns this world".²⁴

V

There is less scope for difference of opinion when it comes to the designation of Bārhaspatya as obviously it has to be connected with Bṛhaspati but the identity of Bṛhaspati is not at all clear. Indeed "Bṛhaspati is no doubt a very perplexing character. His name is given as that of the author of two Vedic hymns, X, 71, X, 72, a distinction being made between a Bṛhaspati Āngiras and a Bṛhaspati Laukya (Laukgyatika ?)".²⁵ He again appears in the Upaniṣads and the "*Maitrī Upaniṣad* describes him as a heretical teacher".²⁷ In any case, "In later Sanskrit, a Bārhaspatya or a follower of Bṛhaspati, has come to mean an infidel in general".²⁷

To conclude : the materialist school of ancient India has suffered doubly. Not only authentic works of the school itself are no longer available, the exact derivations of the names by which it is known also do not seem to be traceable with any measure of certainty.

Foot-Notes

- 1 Surendranath Dasgupta, *A History of Indian Philosophy* Vol. I (Cambridge University Press, 1957) p. 78; V. M. Bedekar (tr.) Erich Frauwallner *History of Indian Philosophy* Vol. II (Delhi: Motilal Banarsidass, 1973) p. 258 note 386; etc.

- 2 See Jadunath Sinha, *A History of Indian Philosophy* Vol. I (Calcutta : Sinha Publishing House, 1956) p. 229. But see Debiprasad Chattopadhyaya, *Indian Philosophy* (New Delhi : People's Publishing House, 1964) p. 189.
- 3 See M. Hiriyanna, *Outlines of Indian Philosophy* (London : George Allen and Unwin Ltd., 1932) p. 187; etc.
- 4 Debiprasad Chattopadhyaya, *op. cit.*, p. 31.
- 5 James Hasting, ed., *Encyclopaedia of Religion and Ethics* Vol. VIII (New York: Charles Scribner's Sons, 1958 [first published 1915]) p. 493.
- 6 "It should be noted however, that Hemacandra distinguishes between Bārhaspatya or Nāstika and Cārvāka or Lokāyata, though he does not tell us which he considers the exact points on which the two are supposed to have differed" (Max Müller, *The Six Systems of Indian Philosophy* [London : Longmans, Green and Co. 1903] p. 99).
- 7 P. T. Raju, *The Philosophical Traditions of India* (University of Pittsburg Press, 1971) p. 86.
- 8 Chandradhar Sharma, *A Critical Survey of Indian Philosophy* (London : Rider & Co, 1960) p. 40.
- 9 M. Hiriyanna, *op. cit.*, p. 187. "Bṛhaspati, a heretical teacher, is regarded as the traditional founder of this school... Sometimes this Bṛhaspati is equated with the teacher of the gods who propagated materialism among the Asuras so that they might be ruined. Cārvāka, after whose name this school is so called is said to be the chief disciple of Bṛhaspati" (Chandradhar Sharma, *op. cit.*, p. 40). In the Sarvadarśanasangraha of Mādhava, Cārvāka is "given as the name of a Rākshasa, and he is treated as a historical individual to whom Bṛhaspati or Vācaspati delivered his doctrines (Max Müller, *op. cit.*, p. 99).
- 10 *Ibid.*, p. 99. Does this create the rather remote possibility of Cārvāka being connected with the Buddha in some way?
- 11 Jadunath Sinha, *op. cit.*, p. 231.
- 12 Benjamin Walker, *The Hindu World* Vol. I (New York : Frederick A. Praeger, 1968) p. 228. Also see Debiprasad Chattopadhyaya, *op. cit.*, pp. 191-192.
- 13 M. Hiriyanna, *op. cit.*, p. 187. It could also be interpreted as the name of an individual. "We do not know how exactly the word Cārvāka was derived. It is perhaps a combination of *cāru* (sweet) and *vāk* (speech) and so meant the 'sweet-tongued', because he (Bṛhaspati) taught what all human beings generally want, viz., that pleasure is the ultimate aim of life" (P. T. Raju, *op. cit.*, p. 86).
- 14 Surendranath Dasgupta, *op. cit.*, p. 79.
- 15 Jadunath Sinha, *op. cit.*, p. 229.
- 16 Benjamin Walker, *op. cit.*, p. 229.
- 17 Chandradhar Sharma, *op. cit.*, p. 40.
- 18 V. M. Bedekar, *op. cit.*, p. 258 note 385, also see Debiprasad Chattopadhyaya *op. cit.*, p. 199.
- 19 The forms Lokayita (Max Muller, *op. cit.*, p. 439) is also attested to.
- 20 P. T. Raju, *op. cit.*, p. 86.
- 21 Surendranath Dasgupta, *op. cit.*, p. 78 fn. 2.
- 22 Chandradhar Sharma, *op. cit.*, p. 41.
- 23 Max Muller, *op. cit.*, p. 98.

24. V. M. Vedekar *op. cit.*, p. 221.
25. Max Muller, *op. cit.*, p. 94.
26. M. Hiriyanna, *op. cit.*, p. 187, also see Max Muller, *op. cit.*, pp. 95-96.
27. *Ibid.*, p. 96. Because Bṛhaspati is also the name of the chaplain of the gods (Indra is called Bṛhaspati-purohita, *ibid.*, p. 94) how is this apparent conflict to be resolved? They perhaps represent different persons but it has also been argued that the conflicting accounts as chaplain of the gods and as a heretic reflect two attitudes, in succession towards the same person. It has thus been suggested that "Bṛhaspati, with a lofty enthusiasm, flung away the fetters of religion, so that he might be freely righteous and noble. Some of the verses of the Vedic hymns ascribed to him are quite edifying. Whatever may be said of his followers, his own teachings were of an elevated character. Bṛhaspati had many followers, and all of them were independent thinkers raising objections against the current superstitions. It is perhaps for the liberties he took with the gods that Bṛhaspati was regarded as their teacher. But this state of things changed; a reaction against the school of Bṛhaspati set in, for which its negative attitude was perhaps responsible. The Vedic literature posterior to the Mantras is disfigured by anecdotes in which the pious sages poured out their wrath on the heads of those early oppositionists, viz. Bṛhaspati and his followers. The Taittiriya Brāhmaṇa relates an interesting anecdote which runs as follows: 'Once upon a time Bṛhaspati struck the goddess Gāyatrī on the head. The head and the brain were smashed to pieces. But Gāyatrī was immortal and so did not die. Every fragment of her brain remained alive'. Some scholars find an allegory behind this: Gāyatrī is the symbol of Hinduism; Bṛhaspati tried to destroy it by introducing opposition. But Hinduism is eternal, it was not destroyed. In the *Maitrīyaṇī Upaniṣad* we find another anecdote: Bṛhaspati assuming the form of Śukra brings forth false knowledge for the safety of Indra and for the destruction of the *asuras*. By it the *asuras* are taught that good is evil and evil is good; and they say that this new law which upsets the Vedas should be studied. Here Bṛhaspati is painted as a deceiver, a hypocrite. The Mahābhārata records a story of this period, relating how Bṛhaspati, the sceptic, had a long discussion with Manu, one of the founders of the sacrificial cult and was in the end converted to the latter's view-point. The worst that is said of Bṛhaspati's teaching is that it is drawn from a study of the female intellect which is full of subtlety and deceit! The *Viṣṇu Purāṇa* records that a number of demons, in ancient times, began to practise severe penances according to the injunctions of the Vedas. This caused great apprehension to Indra. At his prayer Māyāmoha was created, and he preached to the demons the pernicious doctrines of Bṛhaspati, not for their benefit, but for their destruction. Thus they became enemies of the Brāhmaṇas, gave up their austerities, and were averse to the study of the Vedas. Then, as they had strayed from religious observances, Indra killed them. Almost similar is the account recorded in the Padma Purāṇa." (Hārdas Bhattacharyya, ed., *The Cultural Heritage of India* Calcutta: The Ramakrishna Mission Institute of Culture, 1953 pp. 172-173). Also see M. Hiriyanna, *op. cit.*, pp. 194-195.

ĀPASTAMBA DHARMA-SŪTRA AND ITS PREDECESSORS

Surabhi Sheth

The Dharma Sūtras were written to systematise the customs and usages prevalent in the society and to legitimise certain traditions to regulate the daily life of an individual according to his age and station in life and to determine the aspirations and expectations of individual and society mutually so as to ensure the fulfilment of the rights and privileges which an individual can have by serving the society through performance of his duties.

In studying the Dhama-sūtras, one is particularly impressed by the several references wherein mention is made of existing literature prior to the composition of the Dharma-sūtras and opinions of various authors in different contexts. Though complete works of these authors are not available, it proves the existence of a long tradition and the vast complexity of change that took place in the observance of various customs during that period.

Here an attempt is made to study predecessors of *Āpastamba* from the various references occurring in the *Āpastamba-Dharma-Sūtra* (*ĀP. Dh.S.* or *ĀP.*). The *ĀP. Dh. S.* refers to Vedas, Brāhmaṇas, Smṛtis, Purāṇas, and quotes many opinions of individual authors either by their special mention or generally by words like 'iti eke', 'athāpyudāharanti' 'iti upadiśanti' etc.

Āpastamba and the Vedas :

The *ĀP.Dh.S.* refers to Vedas as authoritative sources of Dharma.¹ Many a time it refers to the use of several mantras on different occasions. Thus it says that if the ancestors of a brahmacarin were deprived of *upanayana* ceremony, then the *Prāyaścitta* be performed by the brahmacarin by touching water reciting the seven Pavamāna mantras², the *Yajus Pavitra*,³ the sāman of *Vāmadeva*⁴ and the *āṅgīrasa* of *Taittirīya saṃhitā*⁵ or along with the above mantras, he may sprinkle water while reciting the *Vyāhṛtis*.⁶ The *Pāvamāni* mantras are again referred to when it is said that if the *upanayana* ceremony is not performed of any of his ancestors, he might perform the *Prāyaścitta* prescribed for it, and then he should perform the *upanayana* ceremony and take bath with *Pavamāna* and other mantras. (*ĀP.* 1. 26)⁷

The *ĀP. Dh. S.* mentions that the vedas have six aṅgas⁸ and enumerates *Chhanda*, *Kalpa*, *Vyākaraṇa*, *Jyotiṣ*, *Nirukta*, *Śikṣā* and *Chhandoviciti*

which are seven.⁹ *Haradatta* reads *chhandakalpa* as one word and explains '*chhando vedastakalpayati...iti chhandakalpaḥ Kalpasūtrāṇi*'. But according to Kane, this is a farfetched explanation.¹⁰ Elsewhere *Āpastamba* refers to the convention of those who know *nyāya* that *aṅgas* (such as *Kalpasūtras* etc.) cannot be designated the Vedas¹¹ (which are the principal) which is clearly a reference to *Pūrvamīmāṃsā* (I. 3. 11-14) and he says that those who know *Nyāya* lay down that a mere *anuvāda* (affirming or reciting) of what is well known to all is not a positive rule (a *vidhi*). This is similar to *Jaimini's* dictum.¹²

While discussing whether even in the form of *ucchiṣṭa*, the prohibited things may be eaten by a brahmacārin or not, *ĀP.* says that *ācārya* himself might not give to any *śiṣya* any object which is prohibited by the *śruti*¹³, as e.g. salt, honey, meat, etc.¹⁴ because *śruti* is more powerful than *ācāra* which is current. Any *śruti* or *smṛti* is inferred on the basis of *ācāra*, an inference about *śruti* or *smṛti* should not be contrary to *pratyakṣa ācāra*. *Āpastamba* tries to say that the denial of salt etc. is recommended in the *Brāhmaṇas*.

Regarding the discussion as to what should be considered as having a higher authority – the vedas or those who keep a vow of chastity –, it is said that it is the firm opinion of those who are well versed in the *trayī vidyā* that the vedas are the highest authority. They consider that the rites which are ordered there to be performed with rice, *yava*, animals, clarified butter, milk, potsherds (in conjunction) with a wife (and accompanied) by loud or muttered mantras, must be performed and that hence a rule of conduct which is opposed to these rites is of no authority.¹⁴

All the four Vedas are referred to. The Three old ones, *R̥k*, *Yajus* and *Sāman* are mentioned both separately and collectively by the name *trayī vidyā* i.e. threefold sacred science, and the fourth is called not *Atharvāṅgirasah*, but *Atharva-veda*.¹⁶ *Āpastamba* refers to the *Aṅgīrasa-Pavitra* (*Ap.I.2.2*) and he gives an abstract of a long passage from *Atharvaveda* (*XV.10-13*) regarding the treatment of a *Vrātya*, i. e. a learned mendicant brahmin, who really deserves the title of atithi or guest.¹⁷

Though *Āpastamba* does not say that his rule is based on the *Atharva-veda*, he cites *Brāhmaṇa* as his authority but it actually refers to the *Brāhmaṇa*-like fifteenth book of the *Atharvaveda* as the sentences to be addressed by the host to his guest agree literally with those which the *Atharvaveda* prescribes for the reception of a *vrātya*. *Haradatta* also says the same thing in his commentary. Actual quotations from the *Atharva-Veda* are not frequent in vedic literature, and the fact that *Āpastamba* contains one, is, therefore of some interest.¹⁸

Besides the Saṃhitās, Āpastamba frequently quotes the Brāhmaṇas.¹⁹ He speaks of the Upaniṣads²⁰, and his quotations (II-3.76, II.4.1-9) from the *Tai.Ār.* where all the mantras to be recited during the performance of bali-offerings are enumerated, agree, according to Bühler,²¹ with the text current in the Andhra country. Their order agrees exactly with that in which they stand in the 67th *anuvāka* of the 10th *Prapāṭhaka* of the recension of the *āranyaka* which is current among the Āndhra-brāhmaṇas (the *Tai.Ār.* consists in three recensions *Draviḍa*, *Karṇāta* and *Āndhra*).

Āpastamba and Sūtras :

The Āpastamba-Dharma-Sūtra was definitely aware of existence of *Āp. gr̥hya-sūtra* (i. e. the gr̥hya sūtra was written earlier than the Dharma sūtra, the 'authors of both being the same') follows from the fact that the *praśna* xxvii of the *Āpastamba Kalpasūtra* which contains the gr̥hya-sūtra has been made very short and concise to leave scope for the subsequent sections of Dharma-sūtras. The *Āpastamba-gr̥hya-sūtra* contains merely a bare outline of the domestic ceremonies, and this restriction of the scope of *Praśna* xxvii seems justified when one reads the detailed treatment in the *Āpastamba Dharma Sūtra*. In the *Āp. Dharmasūtras* I.4.16 and II. 17-16 by the use of the word 'Yathopadeśam' the *Āp. gr. sūtras* are referred to. The *Āp. Gr. sūtras* are silent about the forms of marriage, about holidays, about the duties of brahmacārins, and such other subjects which are generally treated of in other gr̥hyasūtras. These subjects are dealt with in the *Āp.Dh.S.* and there are several places where the *Dharma Sūtra* presupposes the existence of the *Gr̥hya* and refers to it.²²

Āpastamba and other Sūtrakaras :

In many places *Āpastamba* seems to controvert the views of *Baudhāyana*. *Āpastamba* condemns the view of giving all paternal wealth to the eldest son and explains the vedic text as a mere *anuvāda* and not a *vidhi* (*Āp.* II.6.14). *Baudhāyana* cites both the texts of the *Tai.S.* about equal division among sons and about the eldest son's larger share.

Numerous sūtras are identical in *Āpastamba* and *Baudhāyana*.²⁴ Although *Āpastamba* does not quote *Gautama* directly by name, he refers to such views which have a striking resemblance to *Gautama's* opinions. Thus *Āpastamba* speaks of a *smṛti* which lays down that before upanayana one is free to do anything and to eat anything.²⁵ Many of the references to 'Eke' seem to have parallels in *Gautama*.

Āpastamba and Smṛtis :

Āpastamba refers to smṛtis in general when he states that according to smṛtis only a *brāhmaṇa* is entitled to become an *ācārya*.²⁶ Again he mentions

that with *Upanayana samskāra*, one gets the right to perform religious duties, and adds that the *smṛti* is also to that effect.²⁷ All the *smṛtis* agree with the opinion of *Āpastamba*. Again, *Āpastamba* refers to *Manu* as the founder of the institution of *śrāddha*.²⁸ But this *Manu* seems to be the mythical progenitor of mankind and not the author of *Manusmṛti*.

Āpastamba and Purāṇas :

Āpastamba quotes verses from a *purāṇa*.²⁹ The *Dharma-sūtra* quotes passages from a '*Purāṇa*' as authorities for its rules and in one place gives in prose the view of a *purāṇa*.³⁰ This seems to be a summary of a verse in *Baudhāyana*, and *Vasiṣṭha*.³¹ In one place *Āpastamba* mentions by name *Bhaviṣyat Purāṇa* from which quotation is taken.³² References to *Purāṇa* and quotations from *Purāṇas* are generally made in all the *sūtras* but *Āpastamba* seems to be the only *sūtrakāra* mentioning a *purāṇa* by name. Though the passage quoted by *Āpastamba* from the *Bhaviṣya-Purāṇa* is not available in the present copy of it. Still considering that the titles are similar and also the fact that mostly all the *Purāṇas* have been remodelled, it is quite likely that *Āpastamba*'s authority was the original on which the existing *Upapurāṇa* is based. Thus the occurrence of the name of a special *Purāṇa* is quite important for the history of the *Purāṇas* and the *Āpastamba-Dharma-sūtras*.

The *Āp.* again quotes two verses from a *Purāṇa* when he describes how the eighty thousand sages who wanted progeny went to south by *Aryaman*'s path and the other group of the eighty thousand sages who did not want any progeny went to north by *Aryaman*'s path.³³

In one place *Āpastamba*³⁴ states that the knowledge that exists traditionally among women and *śūdras* is the farthest limit of *vidyā* and it is said to be a supplement of the *Atharvaveda*. This seems to be a reference to *Arthaśāstra* which according to *caraṇavyūha* is the *upaveda* of the *Atharva-veda*.

Though the *Āp. Dh. S.* is mainly in prose, there are some verses too. Some of the verses are given as quotations from other sources and are introduced with the words '*udāharanti*' or '*athāpyudāharanti*' or '*upadiśanti*.' Some of them have a close resemblance to *Baudhāyana* and *Manu*.³⁵ While describing the propriety of eating at a *śrāddha* dinner it is said that the life of the mother of that person who eats on this occasion with his face turned in, is shortened, therefore the suggestion is that those whose mothers are alive should not eat on such occasion.³⁶ The rules about a *sannyāsin* are also described in a similar way.³⁷ *Āp.* also once quotes in the discussion on *niyoga* that the bride is given to the family of her husband

and not to the husband alone.³⁸ This view upholds the custom of *niyoga* which Āp. rejects. It also quotes an opinion that if a brāhmaṇa commits adultery, with a married woman, he should perform 1/4th of the penance prescribed for an outcast i.e. for an outcast the expiation is prescribed for twelve years, whereas a brahmin should perform it for three years.³⁹

Āpastamba and 'Eke'

Āpastamba frequently refers to the view of his predecessors in the words 'Eke' (I. 2,37, 38,41; I. 4.17; I. 5+20, I. 6.4, I.9.3, I.11.3) and 'aparam' (II. 15.22). It is somewhat remarkable that in many cases where 'eke' occurs, the views are those which are either held by *Gautama* or ascribed by him also to others, e. g. cf. Āp. I. 2.38 with *Gaut.* I. 23, Āp. I. 2.41 and *Gaut.* I. 19, Āp. I. 5.20 and *Gaut.* I. 54-59, Āp. I. 9.3 and *Gaut.* 16.34.

Thus about the girdle that a brahmacārin should wear, Āpastamba states that it be made of wool for a *Vaiśya* but quotes that it be made of *sirā* i.e. the rope of the bull or tamāla tree.⁴⁰ Āpastamba specifies the material for *daṇḍa* of brahmacārins belonging to different varṇas but quotes the opinion of some ācāryas who recommend any sacrificial tree fit for making the *daṇḍa*.⁴¹ Āpastamba prescribes different materials for the *kaupīna* of the brahmacārins of different varṇas and quotes the opinion of some that for a brahmin a *kaupīna* of *kaṣāya*-tawny colour - is recommended.⁴² In the *sūtra* I. 4.16, Āpastamba quotes the authority of the *Gṛhyasūtras* and states that the *agnipūjā* should be done in the morning and evening but then quotes the opinion of some ācāryas that it should be done in the evenings only.⁴³ In the rules on *abhivādana* he quotes the opinion of some that besides greeting the elders, he should also clasp the feet of gurus on all occasions.⁴⁴ About how the *upasaṃgrahaṇa* be performed, Āpastamba says that he should touch the teacher's right foot with his right hand below and above and then take hold of the foot and the ankle and then quotes the opinion of some Ācāryas that he must press both feet, each with both hands and embrace them.⁴⁵ Āpastamba says that a student should not stretch his feet towards his teacher but quotes that according to some Ācāryas, it is not sinful to stretch out the feet towards the teacher if he is lying on a bed.⁴⁶ According to Āpastamba, a pupil should not refer to his Guru by name but quotes the opinion of some Ācāryas that a pupil may address a pupil of his teacher by pronouncing his name if he is also one of the pupil's own gurus.⁴⁷ While discussing the topic of 'dakṣiṇā' to be paid to a teacher, Āpastamba states that a student can collect the fee from an *ūgra* or a *sūdra* only if the teacher has fallen in distress but quotes the opinion of some teachers that it is lawful at any time to take

money for the teacher from an ūgra or a śūdra.⁴⁷ Here the word 'ūgra' denotes either the offspring of a vaiśya and a śūdra woman or a twice-born man who perpetrates dreadful deeds. In the sūtra I. 7.20, Āpastamba states that a brahmacārin whose samāvartana ceremony is performed can decorate himself with fragrant objects but not when he visits his teacher but quotes the opinion of some Ācāryas that if after his samāvartana, he is some times called by his teacher or if he himself visits the teacher, it is not necessary to throw away the garland etc. that he wears at that time.⁴⁹

Āpastamba states in the sūtras I. 7.1-2 that one should study for five months but quotes the opinion of some that the period of study should be for four and a half months.⁵⁰ According to this the upākarma should be performed on the full moon of bhādrapada (cf. Manu IV. 95), the time of utsarjana should be advanced, after utsarjana one may study the Veda during the light nights of each month until the full moon of śrāvaṇa, in order to fix in one's mind the part already learnt, and in the dark fortnights, one may study the vedāngas (cf. Manu IV.98). On the full moon of the śrāvaṇa, the upākarma should be performed once more, and that part of the Veda should be studied which has not yet been learnt.

The Āpastamba-Dharma-sūtra stands in a peculiar relation to the pūrvamīmāṃsā. It is the only extant Dharmasūtra that contains many of the technical terms and doctrines of the Mīmāṃsā.⁵¹ He refers to pūrvamīmāṃsā by its ancient name Nyāya and settles on the authority of those who know Nyāya two contested points. Thus when he states that 'a revealed text has greater weight than a custom from which a revealed text may be inferred.' and that 'no text can be inferred from a custom for which a worldly motive is apparent' - these correspond exactly with the teachings of Jaimini⁵². Again when he says that the aṅgas cannot be given the designation of the Vedas, it is a reference again to the Pūrvamīmāṃsā,⁵³ and so is the reference that a mere anuvāda of what is well known to all is not a positive rule.⁵⁴ Again, the remark of Āpastamba that the word 'kraya-sale' applied to a bride in some vedic texts is merely figurative has also a close resemblance to Jaimini's view.⁵⁵ Āpastamba and Jaimini completely agree when they say the rules of anadhyaaya only apply to vedic study and not to the recital of mantras, at sacrifices.⁵⁶ All these references show that Āpastamba knew the extant Pūrvamīmāṃsā-sūtras.

Though Āpastamba does not mention name of any vedānta school, still the khaṇḍas 22 and 23 of the first pātala of the Dharmasūtra make it clear that Āpastamba had not merely knowledge of the various quotations taken from Upaniṣads but he had a systematic knowledge of the chief tenets of vedānta philosophy.

Āpastamba and individual authors :

Āpastamba quotes views of eleven writers on Dharma by name, viz. *Eka* (I. 19.7), *Kaṇva* (I. 19.3, I. 28.1), *Kāṇva* (I. 19.7), *Kuṇika* (I. 19.7), *Kutsa* I. 19.7), *Kautsa*. (F.9.4 and 7, I. 28.1), *Puṣkarasādi* (I. 19.7; I. 28.1) *Vārṣyāyaṇi* (I. 19.5 and 8; I. 28.2); *Śvetaketu* (I. 13.19, I. 5.6), *Hārīta* (I. 13.11, I. 18.2, I. 19.12, I. 28...1, 5, 16; I. 29.12, 16) and *Prajāpati* (II. 24-7-8). Some writers like *Kaṇva*, *Kautsa*, *Puṣkarasādi*, and *Vārṣyāyaṇi* are quoted in the *Nirukta*, the *Prātiśākhya*s and the *Vārtika*s on *Pāṇini* as authorities on phonetics, etymology and grammar.⁵⁷ Some of them like *Hārīta* and *Kuṇva* are known to have composed sūtras on the sacred law and fragments or modified versions of their works are still in existence. *Hārīta* is also quoted by *Baudhāyana*. From the references (Āp. I.9.3 and 7) it appears that *Kaṇva* and *Kāṇva* are two distinct persons and *Kaṇva* seems to be *Baudhāyana* of the *Baudhāyana-Dharma-sūtra* as the reference of a teacher by name *Kaṇva Baudhāyana* occurs in the *ṛṣitarpaṇa* in many works.⁵⁸

Hārīta : *Āpastamba* (I. 13.10) states that without vow of obedience a pupil shall not study nor a teacher teach a difficult new book with the exception of texts called *triṣṭravāṇa* and *triṣṭsavācana* but according to *Hārīta* even the above texts should not be exceptions.⁵⁹ Thus according to *Hārīta* the vow of obedience is required for the *triṣṭravāṇa* and *triṣṭsavācana* also which *Āpastamba* exempted in the previous sūtra. In the sūtra I.18.3, *Āp.* has said that honey, uncooked grain, venison, land, roots, fruits, (a promise of) safety, a pasture for cattle, a house and fodder for draught etc. may be accepted even from an *ūgra*. But then he quotes the opinion of *Hārīta* that even these presents be accepted only if they have been obtained by a pupil or the brāhmanas may accept from an *ūgra* uncooked or a little unflavoured boiled food or he may accept rice (*āma*) etc. himself also.⁶⁰ In the sūtra I. 19.11, *Āpastamba* has said that food offered unasked by a person whatsoever may be eaten and then quotes the opinion of *Hārīta* who says that such food should not be eaten if it was given after an express announcement.⁶¹ In the discussion on stealing, the opinion of many other teachers is quoted by *Āpastamba* that taking another persons property amounts to stealing,⁶² when *Vārṣyāyaṇi*⁶³ declares that with regards to some possessions like seeds ripening in a pod etc. there should be exception whereupon *Āpastamba* quotes *Hārīta*⁶⁴ who declares that in every case the permission of the owner must be first obtained. In the sūtra I. 28.15, *Āpastamba* has said that a violator of *Guru*'s bed shall enter a hollow iron image and having caused fire to be lit on both sides, he shall burn himself.⁶⁵ But according to *Hārīta*,⁶⁶ such *prāyaścitta* should not be performed, because one who takes either one's own life or someone else's life is an *abhiśasta*.

Kaṇva, Kautsa, Vārṣyāyaṇi, Eka, Kuṇika, Kaṇva, Kutsa, Puṣkarasādi :

While discussing the bhakṣyābhakṣya, Āpastamba quotes the opinion of Kaṇva,⁶⁷ who declares that his food should be eaten who wishes to give, and Kautsa⁶⁸ who declares that food of a holy person is acceptable and Vārṣyāyaṇi⁶⁹ that anybody who wants to offer food, his food may be accepted (whether he is holy or not). Āpastamba also quotes the opinion of Eke, Kuṇika, Kaṇva, Kutsa, and Puṣkarasādi who say that the food which is offered, which is pure, may be eaten.⁷⁰ And then Vārṣyāyaṇi's opinion is added that food, given unasked may be accepted from anybody.⁷¹

While discussing sins, Āpastamba gives the opinion of Kautsa, Hārta, Kaṇva and Puṣkarasādi who say that under any conditions whatsoever one who covets and takes another man's possession is a thief.⁷² But Vārṣyāyaṇi declares that there are exceptions to this law in regard to some possessions⁷³ and the next sūtra⁷⁴ illustrates the opinion of Vārṣyāyaṇi that if seeds ripening in a pod and food for a draught-ox are taken, the owners ought not to forbid it but to take even these things in too great a quantity is sinful.⁷⁵

Śvetaketu: Āpastamba's reference to *Śvetaketu* as an 'avara' has been of much significance and has raised a controversy about the identity of *Śvetaketu* and antiquity of *Āpastamba*. Thus once *Āpastamba*⁷⁶ states that as in Kaliyuga, all the rules of brahmacharya are violated, the Ṛsis are not born but some people are able to study the Vedas as their memory remains strong due to the residual merit of the previous birth. And here he cites *Śvetaketu*⁷⁷ as an example.

In another reference, *Āpastamba* states that according to *Śvetaketu*, one who desires to study more, after having settled as a householder, shall live with his teacher with collected mind for two months every year⁷⁸ and *Śvetaketu* adds that that was how he studied a large portion of the Vedas more than during his studentship.⁷⁹ But *Āpastamba* does not agree with *Śvetaketu* and states that this is forbidden by the śāstras.⁸⁰ Because the student who has settled as a householder is expected to perform the daily rites like *agnihotra*, hospitality to guests etc. and hence cannot live with the teacher for two months.

Thus this study shows what a rich tradition preceded the composition of a *Dharma-sūtra* and if a study of all the references made to preceding literature in all the *Dharma-sūtras* be done on similar lines, it can give us an idea of the continuity and growth in the development of this very important aspect of ancient Indian literature.

Foot-Notes

- 1 वेदाश्च । Āp. I. 1.3
- 2 'सप्तभिः पावमानीभिः' 'दर्यन्ति यच्च दूरक' इत्येताभिर्व्यजुष्यवित्रेण सामपवित्रेणाऽऽङ्गिरसेनेति । Āp. I. 2.2; cf. Rv. 7. 2. 17. 18
- 3 आपां अस्मान् भातरश्शुन्धन्तु धृतेन नो धृतपुनः पुनन्तु विश्वस्मत्प्रवहन्तु रिप्रम् । तै.सं. (१.२.१) इति यजुष्यवित्रम् ।
- 4 cf. कया नश्चित्र आ भुवदूती सदावृधस्सखा ।
कया शचिष्ठया वृता इति वामदेवाख्यं सामपवित्रम् ।
- 5 इंसश्शुचिषदसुरन्तरिक्षतद्धोता वेदिषदतिथिर्दुरोणसत् । वृषद्वरसदतसद्वयोमसदब्जा गोजा ऋतजा अद्रिजा ऋतं बृहत् । (तै. सं. 4. 2. 1. 4) इत्यङ्गिरसः ।
- 6 अपि वा व्याहृतिभिरेव । Āp. I. 2. 3.
- 7 Āp. I. 2. 6.
- 8 षडङ्गो वेदः । Āp. II. 8. 10
- 9 छन्दः कल्पो व्याकरणं ज्योतिषं निरुक्तं शिक्षा छन्दोविचितिरिति । Āp. II. 8. 11; the *Munḍakopaniṣad* (I. 5) reads 'शिक्षा कल्पो व्याकरणं निरुक्तं छन्दो ज्योतिषमिति । The *Taittiriyaopaniṣad* reads आं शिक्षां व्याख्यास्यामः । वर्णः स्वरः । मात्रा बलम् । इत्युक्तः शिक्षाध्यायः ।
- 10 Kane P.V., *History of Dharmaśāstra* (HDS), Vol. I, Pt. 1, 2nd edition, p. 60.
- 11 अज्ञानां तु प्रथमैरव्यपदेश इति न्यायवित्समयः । Āp. II. 8. 13
- 12 अथापि नित्यानुवादमविधिमाहुर्न्यायविदः । Āp. II. 14. 13; cf. अर्थवादो वा विधिशेष-
त्वात्तस्मान्नित्यानुवादः । पू. मां. सू. VI. 7. 30.
- 13 न चास्मै ध्रुतिविप्रतिषिद्धमुच्छिष्टं दद्यात् । Āp. I. 4. 5.
- 14 यथा क्षारलवणमधुमांसानीति । Āp. I. 4. 6.
- 15 Āp. II. 23. 9.
- 16 आथर्वणस्य वेदस्य शेष इत्युपदिशन्ति । Āp. II. 29.12
- 17 cf. Āp. II. 7. 11; Āp. II. 7. 12; Āp. II. 7. 13; Āp. II. 7. 14; Āp. II. 7. 15; Āp. II. 7. 16; Āp. II. 7. 17.
- 18 Bühler, *Op. Cit.*, P. xxvi.
- 19 For references to Brāhmaṇas, vide Āp. I. 1. 1, 1.1.10-11; I. 3. 9; I. 3. 26; I. 7. 7; I. 7. 11; I. 10.8; vide also my article entitled 'The Āpastamba-Dharma-sūtra and the Brāhmaṇas, *Journal of Oriental Institute, Silver Jubilee special number, March, 1976.*
- 20 सर्वविद्यानामधुपनिषदामुपाकृत्याऽनव्ययनं तदहः । Āp. II. 5. 1
- 21 Bühler, *Introduction, Āpastamba-Dharma-sūtra, sacred Books of the East, Vol. II, Pt. 1, p. xxv.*
- 22 यस्माद्धर्मानाचिनोति स आचार्यः । Āp. I. 1. 14; आचार्यः कस्मादाचारं प्राहयति आचि-
नोत्यर्थानाचिनोति बुद्धिमिति स । निरुक्त 1. 4 and तस्मै न ब्रुहयेत्कतमच्चनाह quoted in *Nirukta* II. 3.

- 23 आप. घ. सू. I. 4.16; आप. य. सू. I. 12 and आप. य. सू. II. 5; आप. घ. सू. II. 2, 10-11; आप. य. सू. II. 7. 1, 17, 23; आप. घ. सू. II. 17. 6; आप. य. सू. 8. 21. 9; आप. घ. सू. II. 2. 3. 17; आप. य. सू. I. 2.3.
- 24 Vide Kane, op. cit., p. 51, 59.
- 25 आप. घ. सू. I. 15. 23-25; गौ. घ. सू. II. 1. 2, cf. also Āp. I. 1. 41 and Gaut. I. 19, Āp. II. 13. 7 and Gaut. I. 3, Āp. I. 13. 13 and Gaut. 9. 52, Āp. I. 25. 2 and Gaut. 23. 9 and Āp. I. 9. 14-15 and Gautama 16. 19.
- 26 ब्राह्मणः आचार्यः स्मर्यते तु । आप. II. 4-25, cf. मनु II. 241, 242.
- 27 स्मृतिश्च । Āp. II, 15-25,
- 28 अथैतन्मनुः श्राद्धशब्दं कर्म प्रोवाच । प्रजानिश्चेयसाय च । II. 16.
- 29 आप. 1.19,13, 14.
- 30 आप. 1. 29. 7.
- 31 बौधायन I. 10.12, वसिष्ठ III. 18
- 32 पुनस्सर्गे बीजार्था भवन्तीति भविष्यत्पुराणे । आप. II. 34. 6.
- 33 आप. II. 3. 2-5
- 34 आप. II. 29. 11, 12
- 35 I. 19. 15, cf. मनु 8. 317, वसिष्ठ 19.44, I. 11. 31, 34, II. 9. 13, cf. बौधायन II. 7. 22. 7, आप. II, 17. 8, II. 13. 6, cf. बौधायन II, 2. 34-36, I. 14. 25, I. 19. 14, cf. मनु 4. 212, I. 27. 10-11, cf. मनु III. 101.
- 36 अनासुष्यं त्वेवंमुखस्य भोजनं मातुरित्युपदिशन्ति । आप. II. 19.2
- 37 आप. II. 21.10, आप. II. 22.6.
- 38 कुलाय हि स्त्री प्रदीयन्त इत्युपदिशन्ति । आप. II. 27.3.
- 39 सवर्णायामन्यपूर्वार्थां सङ्कत्सन्निपाते पादः पततीत्युपदिशन्ति । आप. II. 27. 11.
- 40 आवीसूत्रं वैश्यस्य । सैरी तामली वेत्येके । आप. I. 2.37,
- 41 आप. I. 2. 38, cf. मनु II, 45, गौतम I. 22, वसिष्ठ XI 52-54, याज्ञवल्क्य I. 29, बौधायन I. 5. 5, cf. आश्व. य. सू. I. 19. 13, 20. 1.
- 42 शाणीक्षौमाजिनानि । काषायं चैके वस्त्रं उपदिशन्ति । आप. I. 2.40, 41; मनु II. 41; गौतम I. 16. 21; वसिष्ठ XI. 61-67, बौधायन I. 3. 14
- 43 आप. I. 14. 16, आप. II. 5. 20, 21.
- 44 सदैवाभिवादनम् । उपसंग्राह्य आचार्य इत्येके । आप. II, 5. 20, 21,
- 45 आप. I, 25. 22, 23; cf. मनु II. 72.
- 46 आप. I. 6. 4. आप. I. 6. 4.
- 47 माम्ना तदन्तेवासिनं गुरुमप्यात्मानम् इत्येके । आप. I. 6. 33.
- 48 आप. I, 7. 20. आप. I, 7. 21.
- 49 आप. I, 8. 2; आप. I, 8. 3; आप. I, 8, 7.

- 50 तेषां पौर्णमास्यां रौहिण्यां वा चिरमेत् । आप. I, 9, 2; i. e. the term lasts for five months, from latter half of Śrāvana upto first half of Pakṣa, अर्द्धपञ्चमासांश्चतुरो मासोऽर्द्धमासिके । आप. I, 9, 3.
- 51 Kane P. V., op. cit., P. 63.
- 52 आप. I, 4, 8; cf. पू. मी. I, 3, 3; vide also आप. I, 11, 30; and again आप. I, 12, 11. cf. पू. मी. IV, 1, 2, vide also आप. I, 4, 9-10- cf. पू. मी. I, 3, 4.
- 53 आप. II, 8, 13.
- 54 आप. II, 14, 13. cf. पू. मी. VI, 7, 30.
- 55 आप. II, 13, 11-12; पू. मी. सू. VI, 1, 15.
- 56 आप. I, 12, 9, पू. मी. सू. XII, 3, 19.
- 57 Max Müller, History of Ancient Sanskrit literature, P. 142;
- 58 Kane, Op. cit., P. 62.
- 59 आप. I, 13, 11.
- 60 आप. I, 18, 2-4.
- 61 आप. I, 19, 11, आप. I, 19, 12.
- 62 आप. I, 28, 1
- 63 आप. I, 28, 2,
- 64 आप. I, 29, 5,
- 65 आप. I, 28, 15,
- 66 आप. I, 28, 16; आप. I, 28, 17.
- 67 आप. I, 19, 3,
- 68 आप. I, 19, 4,
- 69 आप. I, 19, 5,
- 70 आप. I, 19, 7
- 71 आप. I, 19, 8
- 72 आप. I, 28, 1
- 73 आप. I, 28, 2
- 74 आप. I, 28, 3
- 75 आप. I, 28, 4
- 76 आप. I, 5, 5
- 77 आप. I, 6, 6; cf. छान्दोग्योपनिषद्
- 78 आप. I, 3, 19
- 79 आप. I, 13, 20

THE CONCEPTION OF REALITY IN JAINA METAPHYSICS AS REVEALED IN THE WORKS OF ĀCĀRYA KUNDAKUNDA

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Introduction :

The study of Jaina metaphysics in the works of Ācārya Kundakunda reveals that metaphysics is something which is co-related with physics, but the metaphysical inquiry goes beyond the scope of physics. Metaphysics deals with the living and non-living substances, while psychology explains how the mind reacts to the objects of Nature. It is one of the necessary aspects of metaphysics, as it is the scientific study of soul which is the central theme of knowledge. It is the whole scheme of experience which helps one to understand ontology—the problem of being and becoming, materialism, etc. Epistemology is an integral part of philosophy, as it is the study of realities – the main object of knowledge. It is also intimately connected with psychology, logic and ethics, for it deals with the consciousness of soul, the nature, origin, conditions, factors, limits and validity of knowledge, and the conduct and values of life respectively. Ethics is the continuation of the metaphysical and psychological aspects of studies. Ethics is the moral consideration of all forces of life and Nature. It gives an insight into how man started the estimation of the value of life from the first stage of civilization. Logic is the formal and scientific exposition of a system of thought evolved out of the formulation of thought going on for some-time. When it is formulated, it governs future thought, religion, philosophy, psychology, epistemology and ethics. Apart from this position in relation to different branches of knowledge it appears as an independent study later on. All these subjects have been embodied in the works of Ācārya Kundakunda in his own manner. They need a careful study in detail for a glimpse of Jaina metaphysics in his works. But here I shall confine myself only to the study of the conception of Reality in Jaina metaphysics as embodied in his works in the light of the metaphysical views on them as reflected in other Jaina, Vedic and Buddhist literatures.

Ācārya Kundakunda conceives *Dravya* as Reality in this way that *Dravya* is the inherent essence of all things manifesting itself in and through infinite *pariyāyas* (modes) and it is endowed with *guṇas* (qualities) and it reveals permanence and change inherent in it to be real.¹ And *Dravya* is possessed of the unchanging nature of Sat (Existence).²

Now the question arises how *Dravya* has been conceived as Reality in the works of Ācārya Kundakunda, the Jaina Āgamas and the post-āgmic works. An extensive use of the Prākṛit-Pāli word 'Davva', Skt. 'Dravya' has been made in the Jaina Āgamas and other Indian literatures, such as, in poetical works, in grammatical texts, in medical science, in philosophical treatises, etc. in various meanings of this very word, meanings which seem to have been traditionally determined in the distant past.

Pāṇini used the word '*Dravya*'³ by explaining the formation of its twofold etymological derivation in the two aphorisms of the Taddhita section of his *Aṣṭādhyāyī*.⁴ Besides these two, he also made an explanation of the same formation by composing a third aphorism in the Kṛt section. According to the *Taddhita* explanation, the word '*Dravya*' is derived from the root '*dru*' (i.e. tree or piece of wood) + *ya*=a modification (*Vikāra*) or a constituent element (*avayava*) of a tree or a piece of wood.⁵ The affix '*yat*' comes in the sense of its product or part after the word '*dru*'. This debars añ (*pṛ* IV.3.137). Thus *dru+yat=Dravyam*.⁶ The second derivation is from the root '*dru*' (i. e. a piece of wood)+*yat=Dravyam*' like a piece of wood.

The word '*Dravyam*' is anomalous here meaning, 'beautiful'. It is formed by adding '*yat*' to the word '*dru*'; the word '*bhavya*' of the aphorism '*Dravyam ca bhavye*'⁷ means 'nice', excellent, proper, fit, having or containing in itself or himself all the desired requisites. As for example "*Dravyo ayam rājaputraḥ*" (how nice is prince), "*Dravyo ayam mānavakaḥ*".⁸ (how nice is boy). In both the aphorisms the affix '*yat*' appears after the word '*dru*' in the sense of product or part. The second derivation means that "just as a straight and clean piece of wood can be given, without an effort, any desirable form, so also a prince or the like when subjected to education, etc., becomes possessed of any number of good qualities".⁹ Here the interpretation is that the prince or the like is to be characterized as '*dravya*' because of his containing in himself all the desired requisites for being excellent. Similarly, money is to be called '*Dravya*' for having its value, 'doing a number of good things to men like 'piece of wood'.

In the *Kṛdanta* section the word '*Dravya*' is derived from the *dhātu* '*dru*' (meaning an attainment) by adding the suffix (*Karmārthika pratyaya*) '*yat*' to it, denoting an object. Thus '*dru+yat=Dravyam*'.¹⁰

The substitution of *av* and *āv* for *o* and *au* also takes place before an affix beginning with '*yat*',¹¹ According to this derivative explanation, the word '*Dravya*' denotes "capable of attaining", i.e. that which is capable of attaining various states.'

These three derivative explanations of 'Dravya' given by *Aṣṭādhyāyī* of Pāṇini convey almost all the meanings in which it was used subsequently in other Indian literatures or philosophical works. In the Jaina Āgamas the word 'Dravya', Skt. 'Dravya', even if conveying all the above explained meanings, is also used in a different sense from the one which is adopted in other Indian systems of thought. In connection with the discussion on the division of 'nikṣepa' (casting) into *nāma* (appellation), *sthāpanā* (representation), *dravya* (substance or potentiality), *bhāva* (actual state), etc.¹² on the aspects of *dravya* (substance), *kṣetra* (locus or field), *kāla* (time) and *bhāva* (state or mode), etc.¹³ *Dravyārthika* and *Paryāyārthika* Nayas¹⁴ (substantial and modal points of view), on *Dravyācāra*¹⁵ (external conduct), *Bhāvācāra* (internal conduct), etc., *Dravyakarma* (physical karma),¹⁶ *Bhāvākarma* (psychical karma), etc., the Jaina works use this word 'Dravya' (according to the Jaina definition) in a different sense in each different case depending on the context. The meanings in all cases come very near to the sense given by the *Taddhita* derivative explanation in the *Aṣṭādhyāyī* of Pāṇini, on which explanation "Dravya is that which is capable of becoming this or that," "Dravyam ca bhavye".¹⁷ That is to say, its different meanings are only the different ways of communication of the "idea" of capacity to become this or that".¹⁸

The word 'Dravya' is defined in Jain metaphysics as found in the Āgamas and post-āgamic works including these of Ācārya Kundakundaṁ the sense of six fundamental reals (*Sarvadravyas*),¹⁹ viz. *Dharmāstikāya* (principle of motion), *Adharmāstikāya* (principle of rest), *Ākāśāstikāya* (space), *Jivāstikāya* (soul), *Pudgalāstikāya* (matter) and *Adhvāsamaya*²⁰ or *Kāla*²¹ (time).

According to the commentary of *Ṣaṭkhaṇḍāgama*²², the word 'Dravya' denotes also flowing (continuing), 'essence,' etc. It is the essence which flows, will flow and flowed in *trikāla* (present, future and past) respectively by attaining modifications, without abandoning its own uncommon (i. e. essential) characteristics, but giving up the uncommon (i. e. essential) characteristics of other *Dravyas* (Substances).

In the Nyāya-Vaiśeṣika system of thought the word 'Dravya' is known to be the substratum of qualities and actions,²³ being of nine types, viz. earth, water, fire, air,, physical space or ether, time, direction, soul and mind.²⁴ In the old Āgamas like the Uttarādhyayana Sūtra, etc. the word 'Dravya' is also found to have been used in the very sense²⁵ to denote Reality having six categories. Paṭanjali has discussed the meaning of the word 'dravya' at different places in his *Mahābhāṣya* in connection with different topics. He explains it at one place in this manner: "We can break a jar and make a

bowl instead or vice versa, and we can break a bangle and make an ear-ring, or vice-versa, But in the first case what persists in the midst of changing forms like jar, bowl, etc., is clay and in the second case what persists in the midst of changing forms like bangle, ear-ring, etc. is gold. *It is what persists in the midst of change, that is clay in the first case and gold in the second, that is called 'Tattva-dravya' (Reality-substance)*".²⁶ Vyāsa's commentary on the *Yogasūtra*²⁷ also contains this interpretation of the word 'Dravya' in the very same manner and the *Mīmāṃsaka*, Kumārila also has followed him in his Ślokavārtika.²⁸

Vyāsa explains with an illustration in this way : "we have to understand the threefold mutation (of external aspects and of time - variation and of intensity) in the case of element and organs, because there is the distinction between the substance and the external aspects. But in the strict sense there is but a single mutation. For the external aspect (there) is nothing more than the substance itself. Since it is merely an evolved form of the substance amplified in the form of an external aspect. In such cases there is within the substance an alteration of the condition of the present external aspect with regard to past and future and present time-forms. There is no alteration of the matter. Just as by dividing a plate of gold there is an alteration of its condition, so that it is altered; but there is no alteration of gold."²⁹

At other places of the Mahābhāṣya the word 'Dravya' stands to denote an aggregate of qualities (*guṇasamudaya*)³⁰ or a stream of qualities (*guṇasandrāvo dravyamiti*).³¹ This definition of Dravya in the Mahābhāṣya is such : "That whose basic character (*maulikātva*) remains unimpaired even in the midst of the emergence of newer qualities (*guṇas*) is *Dravya* (substance.)"³⁰

According to the Buddhist system of thought, "Whatever exists is a substance," as explained by Vasubandhu in his *Abhidharmakośa*,³³ while Yaśomitra adds : "Whatever exists with own characteristics is a substance,³⁴ "Inherence of qualities is not in substance."; all real elements, being equally independent in this regard, become substances (*dravyas*) sui generis as separate entities. Because "an element is something having an essence of its own"³⁵

"On account of their fundamental thesis of *anātmavāda* (non-substantialism) the Buddhists did not recognise the *Vaiśeṣika* distinction of *Padārthas* as *dravya* (substance), *guṇa* (quality), *karma* (action), etc., but reduced all things to the status of *dharmas*, i.e. unique momentary ultimate elements. It is, therefore, not surprising to find that the term 'Dravya' is conspicuous by its absence from the the Pāli Sutta and even from the *Abhidharma*. In

the Vaibhāṣika school, however, it almost replaces the Buddhist term 'dharma.' Here all real dharmas are called *dravya*."³⁶

All these above interpretations of the word '*Dravya*' which were first made in the *Mahābhāṣya* and which were adopted in the *Vyāsa-bhāṣya*, *Śloka-vārtika*, etc. were collected together for the first time in the Jaina tradition by Umāsvāti in his relevant aphorism.³⁷

There had been an evolution of the conception of *Dravya* with the development of the Jaina metaphysical thought in course of time, as is evidenced in the Jaina works including those of Ācārya Kundakunda. In the Digambara views as recorded in *Sarvārthasiddhi*, *Tattvārtha Rājavārtika* and *Tattvārtha Śloka-vārtika* it is explained that Existence (Being or *Sat*) is the differentia of a substance (*Dravya*),³⁸ i.e. that which exists is a substance.³⁹ But what is Existence (*Sat*) and what is Substance? In regard to these two problems – the concept of Existence and the definition of Substance both the Digambara and Śvetāmbara views are one and the same, for, according to both, 'Existence is characterized by origination, destruction and permanence'⁴⁰ and that which has qualities and modes is a substance.⁴¹ The idea of differentia of a *Dravya* is embodied by the Digambara tradition in the Sūtra "*Sad-drāvyalakṣaṇam*". But it is also implied in the Sūtra "*Utpādavyayadhrauvyayuktam sat*" of both Digambara and Śvetāmbara traditions. Thus there is no difference between the Digambara and Śvetāmbara views on the conception of *Dravya* (Substance)⁴². Only its concept has been made more clear by the Sūtra "*Saddravyalakṣaṇam*" of the Digambara tradition.

Jinabhadra Kṣamāsramaṇa has explained the formation and meaning of the word "*Dravya*" in his *Viśeṣāvaśyaka Bhāṣya*⁴³ by collecting together all the interpretations of it, current by his time. Ācārya Hemacandra has pointed out the permanent or static (*dhruvabhāva*, *Śāśvata*, *Sthira*) of '*Dravya*' in agreement with the interpretations of it made by the Āgamas, grammatical texts and other Indian systems of thought by using it in his *Pramāṇamīmāṃsā* in the words of Akalaṅka,⁴⁴ while explaining the nature of object of a *pramāṇa* (knowledge).⁴⁵

The etymological derivation of the word '*Dravya*' as found in the *Pramāṇamīmāṃsā* is in accordance with the *Kṛdanta* section of *Aṣṭādhyāyī* of Pāṇini, i. e. the root '*Dravya*' is derived from the root '*dru*' + *ya* *Dravyam*.⁴⁶

Ācārya Kundakunda, having followed truly the path of Jaina metaphysical conception of '*Dravya*' on the basis of the Jaina Āgamas, has conceived '*Dravya*' as Reality in Jaina metaphysics with his own explanation of it in conformity with the Jaina tradition etymologically and philosophically.

Having followed the footsteps of Ācārya Kundakunda and Umāsvāti, Ācārya Pūjyapāda has defined Reality more clearly in the light of other Indian systems of thought by citing some example in this manner : That which undergoes modification is *Dravya*⁴⁷. "As for example of such modification, take an ingot of gold as substance. When an ornament is made out of it, the original lump of gold undergoes modification, having its original form destroyed (*vyaya*) and a new form originated or born (*utpāda*) but the substance—gold continues or persists (*dhrauvya*) in this process of change, for every substance possesses the quality of permanency together with origination and decay as modifications itself and Sat as it is technically called, defines a *Dravya* (substance)⁴⁸.

Akalaṅka further explains the point in question by following Ācārya Pūjyapāda that *utpāda* is the modification of a *Dravya* without giving up its own kind, *vyaya* is the disappearance of its form and *dhrauvya* consists in the persistence of its fundamental characteristics throughout its various modifications.⁴⁹

Guṇa (Quality) :

In continuation of the conception of *Dravya* Ācārya Kundakunda defines its '*guṇa*' (quality) in this manner that the condition which, in fact, forms nature of *Dravya* is *guṇa* which is not different from its initial existence and that existing entity established in its nature is *Dravya*⁵⁰. That is to say, the nature (*Svabhāva*) stands for *pariṇāma* (change) and the nature which is thus of the form of *pariṇāma* is *guṇa* which is in its turn is non-different from 'Sat', i. e. *Dravya*.⁵¹

Next he defines the relation between *Dravya* and *guṇa* as identity-cum-difference. It is one of coeval identity, unity, inseparability and essential simplicity but not of union or combination⁵², e.g. colour, taste, smell, and touch of the ultimate atom and their material substratum, though they are distinguishable with regard to appellation, form, etc.⁵³ Similarly, in the case of Soul-substance the qualities of self-awareness and knowledge are inseparable from it, though they may be said to be distinct from the substratum – the soul-substance from the points of view of name, etc.⁵⁴

In the Jaina Āgamas⁵⁵ the term '*guṇa*' denoting capacity or quality of *Dravya* occurs as a distinct category along with *Dravya* and *pariyāya*. The Uttarādhyayana Sūtra⁵⁶ offers a clear definition of the same. A definite conception of it is found in the works of Ācārya Kundakunda and Umāsvāt,⁵⁷ and other Indian philosophical treatises. With the development of the metaphysical thought the conception of *guṇa* was made more clear by the

later Ācāryas in the age of logic. The Uttarādhyayana Sūtra defines *guṇa* in this way that *Dravya* is the substratum of *guṇas* and the characteristic of *guṇa* is that *guṇas* are inherent in one single *Dravya*⁵⁸.

Umāsvāti has given a proper place to *guṇa* as a distinct category by the side of *Dravya* and *pariyāya* on the basis of its definition as given in the Uttarādhyayana Sūtra by elucidating its definition that *guṇas* are inherent in *Dravya* and they are themselves attributeless⁵⁹, i.e. those which have substance as their substratum and which are not themselves the substratum of their attributes are qualities. It means one quality cannot be the substratum of another.

Ācārya Pūjyapāda explains that the sūtra "*Dravyāśrayā nirguṇā guṇāḥ*" (the qualifications without attributes) is intended to exclude molecules of two atoms, etc.^{59a} The word '*Dravyāśrayā*' implies that qualities exist permanently in substance because of the qualifying word, permanently understood. Hence modes are excluded, for modes are occasional.⁶⁰

Akalānka expresses the same view on *guṇas* like Āc. Pūjyapāda that 'those which exist by inhering in eternal permanent *Dravya* are *guṇas*, but *pariyāyas* cannot continue to exist permanently in it, e. g. existence, etc. and knowledge, self-awareness of soul and non-livingness, etc. colour, etc. of matter are the inherent qualities in soul-substance and matter-substance respectively, while knowledge of pitcher, etc. are the modes of soul and the *Kapāla*, etc. are the modes of matter.⁶¹

Vidyānanda echoes the same view of Ācārya Pūjyapāda and Akalānka in regard to the definition of *guṇa*.⁶² Its definition means that *guṇas* inhere or exist permanently in *Dravya* and they do not possess other *guṇas*.⁶³ *Pariyāyas*, on the other hand, inhere in *Dravya*, but they do not exist there permanently because of being subject to origination and destruction. They are respectively essential and accidental characters or potentiality and actuality in *Dravyas*. It will be a fallacy of argumentation *ad infinitum* (*anavasthā*), if the inherent qualities in a substance possesses other qualities, because it will appear itself as a substance-substratum in turn to possess an attribute. For this reason *guṇa* has been defined as having the characteristics that qualities are inherent in a substance⁶⁴ and they are not themselves the substratum of other attributes.

A critical study of the definition of *guṇa* as given in the Jaina Āgamas and the post-āgamic works reveals that there is a historical background of this metaphysical problem, for other Indian systems of thought also gave due thought to this question. The Nyāya-Vaiśeṣiks system gives a similar explanation to the definition of *guṇa*, its characteristics etc., just

as they are found in the Jaina school of thought as discussed above. According to the Vaiśeṣika Sūtra, "The definition of *guṇa* is that *guṇas* are inherent in Dravya (Substance-substratum) and they are themselves attributeless and actionless"⁶⁵ Praśastapāda's Bhāṣya is more clear in its interpretation of *guṇa* that *Guṇatvābhisambandha* (related with qualitness) -*Dravyāśritatvam* (inherent in substance), *nirguṇatvam* (attributelessness) and *niṣkriyatvam* (actionlessness) are the common features of all qualities like colour, etc.⁶⁷ A critical study of these definitions of *guṇa* in the Vaiśeṣika Sūtra and Praśastapāda's Bhāṣya clearly shows the influence of the Nyāya-Vaiśeṣika system of thought in regard to the definition of *guṇa*, etc. as reflected in the Uttarādhyayana sūtra, the post-āgamic works of Āc. Kundakunda, Umāsvāti, Ācārya Pūjyapāda, Akalaṅka and Vidyānanda.

In the Sāṃkhya philosophy *guṇas* (qualities)-*Sattva*, *Rajas* and *Tamas*, are the components of *Prakṛti* which cannot be discriminated from them. *Prakṛti* is also non-discriminated, objective, general, non-intelligent and productive.⁶⁸ In this system, "there is no separate existence of qualities",⁶⁹ i.e. no inherence of qualities in a substance as they are found in Jaina and Nyāya-Vaiśeṣika metaphysics but it holds the view that "each and every unit of quality is but a unit of a substance". The ultimate entities in the Sāṃkhya are called *guṇas-Sattva*, *Rajas* and *Tamas*. These entities manifest themselves as *guṇas* by their various modifications.⁷⁰

The fundamental ideas formed in the Sāṃkhya system of thought "sometimes unconsciously affected all later constructions"⁷¹. In the Vijñaptimātra-siddhi Vasubandhu equated the Buddhist term '*dharma*' with the Sāṃkhya term '*guṇa*'⁷² "You maintain that the realities are *guṇas*, we say they are *dharms*".⁷³ Professor Stcherbatsky explains thus that "To every unit of quality there is corresponding subtle element (*dharma*) which either directly manifests itself or according to the Sarvāstivādins, remaining for ever a transcendental reality, produces a reaction (*Kāritva*, *lakṣaṇa*) which we wrongly interpret as being a quality."⁷⁴ In Vaibhāṣika philosophy the objects of the five senses-*Pañcendriyānyarthāḥ*, viz. colour and shape, sound, odour, taste and tangible, have been admitted as substantial entities but not as inherent in substance, just as they are admitted in the Nyāya-Vaiśeṣika system of thought since there is no stuff which is their substratum. So, according to this view, it should be said "earth is odour, etc."⁷⁵ instead of saying "earth has odour, etc." "The same principle is applied to the mental sphere; there is no spiritual substance apart from the mental (or Psychic) elements or faculties, that are conceived as subtle realities or substances sui generis, very much on the same pattern as the elements of matter. There is no soul apart from feelings, ideas, volitions, etc."⁷⁶

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Paryaya (Mode) :

According to Ācārya Kundakunda, *paryāya* is the mode of existence of *Dravya* through which its triple nature (i.e. origination, destruction and permanence) is manifested.⁷⁷ For example, gold. It exists as *Dravya*, but the ornaments and other things made of gold are *paryāyas* of it. These may change; and ornament of gold may be melted and new one may be made of it. The disappearance of the previous ornament is *vyaya* (destruction) and the appearance of the new one is *utpāda* (origination) and yet all the while the same gold persists *through out the change*, this persistence is *dhrauvya* (permanence)⁷⁸. *Dravya* has thus both the aspects – permanence and change; it is permanent as *Dravya* and changing as *paryāya*.

The Prākṛit-Pāli word '*Pajjava*'⁷⁹, Skt. '*paryāya*' is known to be very old to the Prākṛit, Pāli and Sanskrit scriptural languages, but its extensive use is only found in Jaina philosophy and not in any other Indian systems of thought. The derivative meaning of *paryāya* (*pari + āya*) is *kramavartin* (that which undergoes change) or *Kramikaparivarttana* (change into another state in succession – spatial and temporal). In the series of substance the newer and newer modes of it rise up and fall down according to the changes in space and time.⁸⁰ So the series or succession of conditions or states (*avasthākrama*) takes place due to *paryāya* of a substance by the spatial and temporal order.

The words '*pajjava*' (Skt. *paryāya*) or '*Bhāva*' is found in the comparatively older Āgamas like the Bhagavati Vyākhyāprajñapti⁸¹, the Uttarādhyāyana Sūtra⁸², etc. to signify condition or mode of a *Dravya* respectively. Here the word '*Bhāva*' means *paryāya* (mode). This old word '*Bhāva*' which continues in the Āgamas is found in Yāska's Nirukta⁸³ in the sense of modification of *Sattva* (being). *Bhāva* also signifies *padārtha* (entity), i.e. particular substance (*Dravyaviśeṣa*), while '*Abhāva*' (non-existence)⁸⁴ is regarded as one of the categories of *padārtha* (entity) in the Nyāya-Vaiśeṣika system of thought. *Vikāratmaka Bhāva* (modified state) of an entity is *paryāya*.

Paryāya inheres in both *Dravya* and *guṇa*, i. e. qualities and their substratum-substance⁸⁵ and it denotes states (*bhāva*), particularity (*viśeṣa*), change or mutation (*pariṇāma*), etc. as they are not permanent in *Dravya* and *guṇas*. Oneness (singleness), separateness, number, figure, conjunction and disjunction are the characteristics of *paryāyas* (modes)⁸⁶. Umāsvāti explains that *paryāya* signifies another state of an object (*bhāvāntaram*) and another name (*saṃjñāntaram*) attributed to an object⁸⁷. It means that a particular name always bears a corresponding particular state of an object. Ācārya Pūjyapada defines *paryāya* in this way ; "Those which are not

always associated with *Dravya* are *pariyāyas*⁸⁸. The modification of a *Dravya* is called a *pariyāya*⁸⁸, while supporting the same view,⁹⁰ Akalaṅka explains that *Dravya* has got two natures, viz. *Sāmānya* and *viśeṣa*⁹⁴ (general and particular). The general nature is *guṇa* (quality), the particular one is *pariyāya* (mode), i.e. change or transformation of a *Dravya* is *pariyāya*⁹² (mode). Vidyānanda maintains that many *guṇas* can exist in a *Dravya* simultaneously, while many *pariyāyas* exist in a *Dravya* successively.⁹³ That is why *Dravya* is defined as “*Guṇapariyāyavad-dravyam*,”⁹⁴ Ācārya Hemacandra has employed the word ‘*pariyāya*’ in the sense of all properties like *guṇa* (quality), *karma* (action), etc. which are inherent in a *Dravya*.⁹⁵ So it is clear that each *Dravya* undergoing changes into different forms in accordance with the cause as a result of its own changing nature attains various transformations.

According to Buddhism, the existence of *traikālika* (of past, present and future) permanent substance (*Dravya*) is denied, while an importance is given to modes (*pariyāyas* = *Kṣaṇas*). “The elements of existence are momentary appearances, momentary flashings into the phenomenal world out of an unknown source. Just as they are disconnected, so to say, in breadth, not being linked together by any pervading substance, just so are they disconnected in depth or in duration, since they last only one single moment. They disappear as soon as they appear, in order to be followed the next moment by another momentary existence. Thus a moment becomes a synonym of an element, two moments are two different elements. An element becomes something like a point in time-space.”⁹⁶ For this reason a mode-like cognition is admitted by this philosophy but the soul-substance endowed with knowledge-modes (*jñānapariyāyas*) is denied by it. “There is no soul apart from feelings, ideas, volitions, etc.”⁹⁷

In contradiction to this doctrine of impermanence of element (*Dhātu-dharmas*) of Buddhism the Upaniṣad, having taken recourse to the doctrine of *Kūṭastha Brahman*,⁹⁸ calls its various perceptible *pariyāyas* or *pariṇāmas* (changes or transformations) as the products of *Māyā* or *Avidyā* (Illusion or Nescience).

Relation Between *Dravya* (Substance) and *guṇa* (quality):

The study of the problem of *Dravya* and *guṇa* reveal that there were three currents of thought in Indian philosophy in regard to the relation between *Dravya* (Substance) and *guṇa* (quality), viz. (1) *Bhedavāda* (the doctrine of difference between *Dravya* and *guṇa*) (2) *Abhedavāda* (the doctrine of identity) between *Dravya* and *guṇa* and (3) *Bhedābhedavāda* (the doctrine of identity-cum-difference) between *Dravya* and *guṇa*.

The Nyāya-Vaiśeṣika school is *Bhedavādin* (the advocate of the doctrine of difference) between *Dravya* and *guṇa*, while the Vedānta system of Monism is *Abhedavādin* (the advocate of the doctrine of identity) between them and the Sāṃkhya-Yoga and Jaina schools are *Bhedābhedavādins* (the advocates of the doctrine of identity - cum - difference) as to the relation between them.

In the Nyāya-Vaiśeṣika philosophy the relation between a *Dravya* and *its guṇa* is one of difference, for the substances like earth, water, fire, air, space, direction, time and soul are substantive entities and the qualities, such as, colour, taste, etc., inhering in material things, and knowledge etc. inhering in the soul-substance, are regarded as so many entities having distinct and separate existence but manifesting themselves in connection with the substances.⁹⁹ The Vedānta philosophy of Absolute Monism, being the advocate of the doctrine of identity between Reality (i.e. *Brahman*) and Its capacity¹⁰⁰, holds the view that there is identity between *Brahman* and absolute Intelligence and absolute Bliss or between the self and the self-luminous pure consciousness; they are identical. In the Sāṃkhya there is somehow identity-cum-difference (*Kathāncid-bhedābheda*) in the relation of *Prakṛti* with its three *guṇas*, viz. *Sattva* (Essence), *Rajas* (Energy) and *Tamas* (Mass or Inertia), because *Prakṛti* is composed of them and it cannot be discriminated from them, for they are the constituents of the Manifest *Prakṛti*¹⁰¹, and they do not inhere in it.

The very old problem of identity and difference was also dealt with by Patañjali, the author of the *Mahābhāṣya*, in great details by raising the question whether *Dravya* is different or non-different from *guṇas* like sound, touch, etc. Finally he supported the doctrine of difference, after examining closely both the sides - *bhedu* (difference) and *abheda* (non-difference).¹⁰²

The Buddhist philosophy denies the existence of *Dravya* but accepts only *Dharmas* which correspond to the Sāṃkhya *guṇas* - *Sattva*, *Rajas* and *Tamas* as indicated in the principle of the Buddhist *Dharmas* as infinitesimal realities divided into elements of *Citta-Caitasika* (Mind), *Samskāra* (forces) and *Rūpa* (Matter)¹⁰³ respectively. So every difference between the categories of Substance and qualities is denied by this system of thought.

In this background it can be maintained that Jaina metaphysics as an advocate of the doctrine of identity-cum-difference in regard to the relation between *Dravya* and *guṇa* establishes the relation of inherence of *guṇas* in *Dravya* like the Nyāya-Vaiśeṣika system of thought, as it is revealed in the definition of *guṇa* given by the Uttarādhyaṇa Sūtra¹⁰⁴, Āc. Kundakunda and Umāsvāti¹⁰⁵ But *Dravya* and its *guṇa* are not separate entities like

those of the Nyāya-Vaiśeṣika school; they are intrinsically related, though they are somehow different (*Kathañcit bheda*).

Ācārya Kundakunda defines the relation between *Dravya* and *guṇa* as identity-cum-difference, as it is clearly stated that the relation between them is one of co-eval identity, unity, inseparability and of essential simplicity, but not of union or combination,¹⁰⁶ e. g. colour, taste, smell, and touch of atom and their material substratum, though they are distinguishable with regard to appellation, form, etc.¹⁰⁷ Such is the relation of inseparability of the soul-substance and its qualities of self-awareness and knowledge, etc., though they are distinct from each other from the points of view of name, etc.¹⁰⁸

It is apparently clear that the conclusion of Āc. Kundakunda about the relation between *Dravya* and *guṇa* reflects the views of the Nyāya-Vaiśeṣika system of thought that *guṇas* inhere in a *Dravya*, but it differs on the point of relation between a *Dravya* and its *guṇa*, for he holds the view that the relation between them is one of identity-cum-difference, whereas the Nyāya-Vaiśeṣika school as the advocate of the doctrine of difference maintains the relation of distinctness between a *Dravya* and its *guṇas*, though they are inherent in it.

Ācārya Pūjyapāda maintains somehow distinct relation (*Kathañcid-bheda*) between *Dravya* and *guṇa* and explains in this way that *Dravya* is somehow different from its *guṇas* and *pariyāyas*. Hence the suffix 'matup' denoting possession is used here. A substance is associated with these two: Further it is of inseparable connection and permanent".¹⁰⁹

Akalaṅka, while supporting the view of Āc. Pūjyapāda on the relation between *Dravya* and its *guṇa*, explains it in this way that although *guṇa* and *pariyāya* are non-different from *Dravya*, still there is somehow difference of them from it with regard to characteristics, etc., as for example, there is found somehow difference in the golden ring inspite of there being non-difference between gold and the ring.¹¹⁰

Siddhasena Gaṇin has dealt with the problem on the same lines of thought of Ācārya Pūjyapāda and Akalaṅka and maintained that the relation between *Dravya* and *guṇa* is somehow that of identity-cum-difference (*Kathañcit bheda*), e.g. consciousness is soul. Soul, undergoing transformation by the form of knowledge, etc., is spoken of by the distinction 'Consciousness in soul', inspite of there being the non-existence of distinction between soul and its consciousness. Similarly the category of matter also attains particular qualities, like *rūpas* (colours), etc. by name without giving up

its own nature. Therefore, *Dravya* is called "*Kathañcidbhedābheda-svarūpam guṇa-paryāyavat.*"¹¹¹

Relation between *Dravya* and *Paryāya*

Acārya Kundakūṇḍa throws light upon the relation between *Dravya* and *Paryāya* by explaining it in this manner, "There cannot be a *Dravya* without *paryāyas* nor *paryāyas* without a *Dravya*; they have a non-different state of relation".¹¹² "Though there is a difference between *Dravya* and its *paryāyas* from the points of view of significance, quality and utility, yet the one cannot exist apart from the other as the difference is not fundamental, for example, an ornament which is the *paryāya* of gold is different from gold in *sāmjñā* (significance), *lakṣaṇa* (quality or characteristic) and *prayojana* (utility)."¹¹³ But still there can be no ornament apart from gold and gold apart from some form or modification of it. The relation between *Dravya* and *paryāya* is the same as the relation between matter and its form.

To trace back the history of the relation between *Dravya* and *paryāya* it is found in the Bhagavatī Vyakhyāprajñāpti in connection with the meaning of *Sāmāyika* that soul only is *Sāmāyika*, it is the artha (object) of *Sāmāyika* (equanimity).¹¹⁴ That is to say, soul is *Dravya* and *Sāmāyika* is its *paryāya*. Here it signifies that the subject, object and verb are one from the noumenal point of view, but they are separate from the phenomenal point of view, e.g. fire burns. It is revealed in this explanation that Lord Mahāvīra advocated the theory of non-difference of *Dravya* and its *paryāya* from the noumenal stand-point, but his advocacy to this thesis of non-difference between them was conditional. That is, there is non-difference between *Dravya* and *paryāya* from the substantial point of view (*dravyataḥ*). This should be his view on the problem because he advocated elsewhere the theory of difference between *Dravya* and *Paryāya*. And he made it clear that *Dravya*, remains permanent even after the destruction of non-permanent *paryāya*. If the indispensable non-difference of *Dravya* and *paryāya* would have been desired, he would have established the theory of destruction of *Dravya*, which being non-different from *paryāya*, should be as much perishable as *paryāya* itself.¹¹⁵

So it is stated that "The non-permanent (*asthira*) changes, but the permanent (*sthira*) does not change; the non-permanent breaks, while the permanent does not break." "Similarly, the fool (*bāla*) and the wise (*pañḍita*) are eternal, but foolishness (*bāliyatam*) and erudition (*pañḍiyattam*) are non-eternal"¹¹⁶

Therefore, in connection with another topic Mahāvīra supported the difference of *Dravya* and *paryāya* from the point of view of the latter's

preponderance. In the first case, as explained above, he advocated the theory of non-difference of *Dravya* and *pariyāya* from the point of view of the preponderance of the former.

In the *Ācārāṅga Sūtra* and the *Bhagavati Vyākhyāprajñapti* respectively it is further recorded that he explained soul-substance and its knowledge-transformation as non-different from the aspect of substance (*dravyātātā*).¹¹⁶ Knowledge is one quality-transformation of soul (*āyā*), which is always changing from the point of view of modification. For this reason the difference of knowledge from soul has been admitted. If there would have been absolute non-difference between soul and knowledge, there would have taken place the destruction of soul with that of knowledge. From the point of view of *pariyāya* (mode) soul and knowledge are different. The clarification of this problem has been made by him, while explaining the eight aspects of soul and admitting the distinction of it by transformation, according to them, as is evidenced in the *Bhagavati Vyākhyāprajñapti*.¹¹⁷ Having put aside *dravyātāmā* (substantial soul) among the eight aspects of soul, its remaining seven aspects have been explained by taking into consideration passion, activity, consciousness, knowledge, self-awareness, conduct and energy like the modes of the same soul-substance. In this light of discussion *Dravya* and *Pariyāya* have been accepted as different, as emerged from an analysis of the above facts, otherwise the evident reply cannot be proper in regard to the subject of the existence of eight aspects of soul. It is made clear by the explanation that one who has *dravyātāmā* may have *kaṣāyātāmā* (passionate soul), etc. and may not have them. But if he has *kaṣāyātāmā*, he has invariably *dravyātāmā* (soul-substance).¹¹⁸ For this reason it is to be accepted that the problem of eight aspects of soul indicates the difference between *Dravya* and *pariyāya* from the subjective point of view. Thus Lord Mahāvira made an analysis of the difference between *Dravya* and *pariyāya*, which evidently became clear and comprehensible by other āgamic and post-āgamic works like that of Ācārya Kundakunda.

Relation between Guṇa (quality) and Pariyāya (Mode)

Ācārya Kundakunda defines the relation between *guṇa* (quality) and *pariyāya* (mode) in this way: "That which makes a distinction between a *Dravya* (Substance) and another is called *guṇa* and the modification of a *Dravya* is called *pariyāya*. A *Dravya* is associated with these two. Further it is of inseparable connection and permanent."¹¹⁹

As pointed out, the words '*guṇa*' and *pajjava* (Skt. *pariyāya*) or *Bhāva* are found in the comparatively older Āgamas like the *Bhagavati Vyākhyāprajñapti*,¹²⁰ the *Uttarādhyayana Sūtra*¹²¹, etc. to signify quality and condition (or mode) of a *Dravya* respectively. *Guṇa* is defined as *śahabhāvin* or

Yugapadavasthāyīn,¹²² i.e. that which exists permanently and co-existingly or simultaneously with the substance, while *Paryāya* is *kramabhāvin* or *ayugapadavasthāyīn*¹²³, i.e. that which exists in the substance successively. The distinction of the meanings of *guṇa* and *paryāya* is made very clear in the Uttarādhyayna śūtra¹²⁴ in this manner : "The mark of *guṇa* is that it is inherent in one single substance (*ekadravyāśrita*), while that of *paryāya* is that it exists in both the substance and quality (*ubhayāśrita*)"¹²⁵. The characteristics of *paryāya* are oneness (or singleness), separateness, number, figure, conjunction, and disjunction.¹²⁶

In the Nyāya-Vaiśeṣika system of thought these characteristics, viz. number (oneness or manifoldness), dimension, i.e. figure, separateness, conjunction and disjunction are mentioned as *ubhaya-guṇas*,¹²⁷ i.e. they are *mūrtaguṇas* as well as *amūrta guṇas* inasmuch as they belong to both the non-ubiquitous and ubiquitous substances. It is apparently clear here that the influence of the Nyāya-Vaiśeṣika school is reflected in the Jaina definition of *paryāya* as considered above. It appears that Ācārya Kundakunda, Umāsvāti, Ācārya Pūjyapāda, Akalaṅka and Vidyānanda defined the relation between *guṇa* and *paryāya* on the basis of āgamic definition and supported the same with a little change of interpretation. According to Umāsvāti, *guṇa* is inherent in *Dravya* and itself is attributeless,¹²⁸ while *paryāya* is another state and another name¹²⁹ of a *Dravya*. Āc, Pūjyapāda defines this relation between *guṇa* and *paryāya* in this way : "Those characteristics which are always associated with a substance are qualities. Those which are not always associated with a substance are modes. A substance possesses both". According to him, *guṇa* is a distinct category and thus it is different from *paryāya*. As for example, from the general point of view, knowledge, etc. are the qualities always associated with the soul, their modifications which are separable from the particular point of view, are modes, for instance, in living beings there are knowledge of pitcher, knowledge of cloth, anger, pride, etc.¹³⁰ Vidyānanda also supports this distinction between the definitions of *guṇa* and *paryāya* in a *Dravya* from the points of view of generality (*sāmānya*) and particularity (*viśeṣa*), as *paryāya* is not eternal but occasional, whereas *guṇa* being inherent in eternal substance (*nityadravya*) is eternal.¹³¹ But Akalaṅka, the predecessor of Vidyānanda, holds the view of identity-cum-difference between the meaning of *guṇa* and *paryāya* as two aspects of *Dravya*¹³². He further goes on to say that *sāmānya* (generality), *utsarga* (general rule), *anvaya* (association) and *guṇa* (quality) are synonymous words, and so are *viśeṣa* (particularity), *bheda* (difference) and *paryāya* (mode)¹³³. This position was followed by Amṛtacandra¹³⁴ and Siddhasena Gaṇin¹³⁵. Siddhasena Gaṇin explains that *guṇas* are special capacities inherent in a *Dravya*; they exist in it simultaneously, such as, *rūpa*, (form)-(colour) etc. in *puḍgala* (matter),

while *paryāyas* are modes which exist in a *Dravya* in succession¹³⁶. As pointed out, *paryāya* is another state and another name of a substance, e. g. lump of clay, pitcher, etc. *Pudgaladravya*, i.e. clay, does not give up its own inherent nature (*svabhāva* or *guṇa*) – clayness or earthness, while the particular forms – the lump of clay, form of pitcher, etc. are *paryāyas* as another state and another name of the same substance. So the relation between *guṇa* and *paryāya* is one of somehow identity-cum-difference (*Kathañcidbheddabhedha*)¹³⁷.

In regard to this problem of the relation between *guṇa* and *paryāya* there began a new trend of thought with Siddhasena Divākara. According to him, the two words '*guṇa*' and '*paryāya*' have been interpreted as having one and the same meaning, and it is stated that they were mere synonyms.¹³⁷ His argument of non-difference of *guṇa* and *paryāya* is this that 'had there been intended the different meanings of the word '*guṇa*' from that of the word '*paryāya*', Mahāvīra would have made an explanation of Guṇārthika stand-point as he had done in the case of that of the two well-known stand-points, viz. *Dravyārthika* and *paryāyārthika Nayas* (substantial and modal points of view).¹³⁸ The influence of this argument seems to have led Haribhadra to adopt the doctrine of identity of the meanings of the words '*guṇa*' and '*paryāya*'.¹³⁹ It is also known that there was a feeling in the heart of Devasūri for the thesis of non-difference (i. e. identity) of *guṇa* and *paryāya*, though he had tried to speak of a distinction between the meanings of these two words¹⁴⁰. Ācārya Hemacandra did not at all give a place to '*guṇa*' in his aphorism '*Viśayalakṣaṇa*' on the object of *pramāṇa* (knowledge) nor did he make any discussion on the meaning of difference and identity of the words '*guṇa*' and '*paryāya*'.¹⁴¹ The view of Āc. Hemacandra makes it apparently clear that he too was the advocate of non-difference (i.e. identity) of *guṇa* and *paryāya*. Upādhyāya Yaśovijayaḥ also tried to establish the theory of identity between *guṇa* and *paryāya*.¹⁴² It can at any rate be said from this comprehensive discussion of the metaphysical question of relation between *guṇa* and *paryāya* that both the words were being used in the Age of the Āgamas. There began a discussion on the problem of identity and difference of their meanings and relation with the development of the Age of Logic. As a result of the logical study of this subject different Ācāryas made their respective points of view clear in this matter and established also their theses on the problem of identity and difference between *guṇa* and *paryāya*.¹⁴³

The other Indian systems of thought like the Nyāya-Vaiśeṣika,¹⁴⁴ etc. have propounded the theory of difference of *guṇa* (quality) and *karma* (action), etc. from *Dravya* (Substance) since the very beginning up to the Sambodhi Vol. 8(9)

present day because of being the advocates of the doctrine of difference (*bhedavāda*). The distinction of *Sat-Vastu* (Real Entity) in the form of *Dravya*, *guṇa* and *pariyāya* in Jaina metaphysics, reminds one of *Dravya*, *guṇa* and *karma* of the Vaiśeṣika school—the three, technically called *Sat* or *Artha*¹⁴⁵. On the other hand, the Jaina position that *guṇa* and *pariyāya* are the transformations (*pariṇāma*) of *Dravya* reminds one of the corresponding Sāṃkhya¹⁴⁶ position that all physical phenomena are the transformations of *prakṛti*.

It is noteworthy to point out in this connection that Kumārila, the great intellectual among the Mīmāṃsakas, also supported the doctrine of identity-cum-difference between *Dravya* and *guṇa* or between *guṇa* and *pariyāya* with clarity and forceful logic for the establishment of which Siddhasena, Śāmantabhadra and others made attempts. Kumārila explains it in this manner : “When the *Vardhamānaka* being broken up, a *Rucaka* is made (out of the same gold), the person who desires to have the former becomes sorry, while one desiring the latter (ornament) likes the process, while a third person who only desires gold remains indifferent and unaffected. Therefore, the object (gold) must be admitted to have a threefold character. Because, unless the object partook of production, continuance and destruction, there could not be (with regard to it) the three notions (of like, dislike and indifference)”¹⁴⁷ In this process the substantiality of gold continues to exist; *guṇa* (i.e. quality of gold) is inherent in it; only its *pariyāya* is destroyed and produced as different forms. That is to say *guṇas* persist in *Dravya* as long as it exists as such, and exist co-extensively and simultaneously with it, while *pariyāyas* undergo change and they do not exist simultaneously¹⁴⁸ with it. So *guṇa* is *sahabhāvi dharmā*, e.g. capacities like consciousness, etc. in soul,¹⁴⁹ while *pariyāya* is *kramabhāvin*, e. g. happiness, sorrow, etc. in it. *Guṇa=Śakti*-^{150a} *Sābhāhū*-natural (cause). *Sābhāhūśakti* is *kāraṇa* (cause), while *pariyāya = Kramabhūśakti*¹⁵⁰ is *kārya* (effect). The Sāṃkhya *guṇas-Sattva* (*Essence*), *Rajas* (*Energy*) and *Tamas* (*Inertia*), are *anādi* (beginningless) and *ananta* (infinite). *Guṇas* of the Jainas as *śaktis* (capacities) are *kāraṇas* (causes), while their *pariyāyas* are *kāryas* (effects), e.g. *Cetanā* (sentience) is *guṇa* and *jñāna* (knowledge), etc. are its *pariyāyas*, *varṇas* as *guṇas* are *kāraṇas* (causes), and *Varṇapariyāyas*, etc. are *kāryas* (effects). The Jainas used the term ‘*guṇa*’ like the Sāṃkhya and the Mīmāṃsaka used the word *Śakti* for *guṇa*. Thus it may be said that the capacity of causing transformation in a *Dravya* is *guṇa* and the transformation (*pariṇāma*) due to *guṇa* is *pariyāya*.

It appears from the study of the statement of Ācārya Kundakunda : “There is nothing as quality nor as modification in the absence of a substance; there is neither substance without mode nor mode without

substance¹⁵¹ that there lies an objective identity among *Dravya*, *guṇa* and *pariyāya*. But there is also a subjective difference among them in regard to their concept of distinctness and separateness in the metaphysical analysis. So there arises the question of their identity and difference. He holds the view that there are two kinds of difference, viz. *anyatva* and *prthaktva* (distinctness and separateness),¹⁵² the first one is made by subjective thought and the second one is objective. The relation of difference exists among *Dravya*, *guṇa* and *pariyāya* in the sense of *anyatva* (distinctness). In this way the likely occurrence of confusion in the treatment of difference and identity (*bhedābheda*) is carefully kept down by him through the application of the distinction between *anyatva* and *prthaktva*.¹⁵³

Conclusion

The study of the above facts clearly reveals that *Dravya* is endowed with *guṇa* and *pariyāya*. The inherent qualities in a substance and their *traikālika* modes (modes of three points of time—past, present and future) are infinite¹⁵⁴ in number. A substance and its inherent qualities are permanent owing to the cause of its non-origination and non-destruction,¹⁵⁵ while all modes, because of their origination and destruction at every moment, are individually non-permanent.¹⁵⁶ But they are also beginningless and permanent or eternal from the point of view of series (*pravāha*) of infinite mode (*aṇāntapajjavā*)¹⁵⁷. For example, as Soul-substance and Matter-Substance are permanent, so their respective inherent qualities – consciousness, self-awareness, etc. and colour, etc. are also permanent. But modes of consciousness born of sentiency or modes of colour like blue, yellow, etc. born of the quality of colour, are not permanent, but individually non-permanent because of being subject to origination and destruction; and the series of modes of consciousness and that of modes of colour, being *traikālika* are permanent or eternal.¹⁵⁸ “Souls may be eternal in some respect and may be non-eternal in other aspect; they are eternal from the substantial point of view and non-eternal from the modal point of view¹⁵⁹.

The series of *traikālika* modes also, taking place due to one causative capacity (*Kāraṇabhūtaśakti*) inherent in a substance, is of the same class. The series of infinite modes caused by infinite capacities in a substance are moving together (i.e. taking place together). Modes of different class (*Vijātiya*) caused by various capacities or qualities can be found in a substance at a time, but modes of the same class caused by a capacity at a different times cannot be found in a substance at a time¹⁶⁰. There take place in Soul-substance¹⁶¹ and Matter-substance¹⁶² various infinite modes like modes of consciousness, such as, those of knowledge, self-

awareness, etc. in the former and those of colour, such as, blue, yellow, etc. in the latter respectively.

Soul undergoes transformation by its capacity of sentiency (*cetanāśakti*) into various forms of consciousness (*upayoga*) like modes of knowledge, self-awareness, etc., while matter undergoes transformation by its capacity of colour (*rūpaśakti*) into various forms of colour like blue, yellow, etc. The capacity of sentiency cannot be separated from Soul-substance and other capacities which are inherent in it. Similarly, the capacity of colour (*rūpaśakti*) cannot be thought of, apart from Matter-substance and other capacities which are inherent in it. Various forms of consciousness of different times like traikālika series of knowledge, self-awareness, etc. have got one capacity of sentiency (*cetanāśakti*). And the series of effective modes (*Kāryabhūta-aryāyas*) of that capacity (*Śakti*) are associated with consciousness (*upayogātmaka*). In matter also the series of various modes of colour like blue, yellow etc. are the effects of one causative capacity of colour (*Kāraṇabhūta-rūpaśakti*).

Like the series of consciousness in soul there are continuing together (i.e. taking place) in it the series of feelings, such as, happiness, sorrow, etc., the series of desires, etc. For this reason infinite capacities or qualities are comprehended by taking into account each individual causative capacity inherent in it—capacity like sentiency, the causative joy, energy, etc. of the series of modes of each respective class. Similarly, in Matter also there are taking place always the series of infinite modes like the series of modes of colour, smell, taste, touch, etc. For this reason infinite capacities are cognized by admitting each individual causative capacity of individual series like that of the capacity of colour, that of smell, that of taste, that of touch, etc.

Various modes of capacities like sentiency, joy, energy, etc. can be found to operate in soul, but modes of different consciousness of capacity of sentiency (*cetanāśakti*) or those of feelings of one capacity of bliss (*anandaśakti*) can not be experienced to function at a time, i.e. simultaneously, for only one mode of an individual capacity manifests itself at a time. Similarly, in matter also various modes of different capacities like colour, smell, etc. take place at a time. but different modes like blue, yellow, etc., of one capacity of colour (*rūpaśakti*) do not take place in it simultaneously.

As Soul-substance and Matter-substance are permanent, so their respective inherent capacities like sentiency, etc. and colour, etc. are also permanent. But modes of consciousness born of the capacity of sentiency (*cetanāśakti*) or modes like blue, yellow, etc. born of the capacity of colour (*rūpa-*

śakti) are not permanent. They, being always subject to origination and destruction, are individually non-permanent and the series of modes of consciousness in soul and those of colour in matter are permanent because of being traikālika. The undivided whole of infinite capacities-qualities only is substance. That is to say, the collective whole or aggregate of each individual causative capacity (*Kāraṇabhūta-śakti*) of each individual mode and of such infinite capacities is substance from the point of view of difference among them. But *Dravya* is called *guṇa-paryāyātma* from the point of view of non-difference among them because of *paryāyas* being like their own causative qualities and *guṇas* being like *Dravya*. That is to say, *Dravya*, *guṇa* and *paryāya* are different from one another from the subjective point of view in thought, but they are non-different from one another from the objective point of view.¹⁶³

In a *Dravya* all *guṇas* are not identical, some common *guṇas* are found in all substances, e. g. *astitva* (existentiality), *pardeśatva* (capacity of having some from), *jñeyatva* (knowability), etc. and some are uncommon (i.e. specific) *guṇas* which can be found in each individual *Dravya*, e. g. sentiency (*cetanā*) consciousness (*upayoga*), etc. in soul and colour (*rūpa*), etc. in matter. Each *Dravyā* is distinct and separate from other *Dravyas* because of its uncommon *guṇa* (quality) and *paryāyas* (modes)¹⁶⁴.

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- 2 *Pravacanasāra*, II. 3.
- 3 *Aṣṭādhyāyī*, 4. 3. 161; 5. 3. 104; VI. 1. 7. 9.
- 4 *Ibid.*, 4. 3. 161; 5. 3. 104; Vide *Pramāṇamīmāṃsā*, Ed. by Pandit Sukhlāji, pp. 54-55.
- 5 "Drośca / Padāni / Droṣ ca / Druśabdādyatpratyaayo Vṛttiḥ / bhavati Vikarāḥ avayavayorarthayoḥ", *Aṣṭādhyāyī*, Vol. 1, ed. by S. C. Basu, 4. 3. 161, p. 804.
- 6 *Ibid.*
- 7 "Padāni Dṛavyaṃ. ca, bhavye, (yat)" / Vṛttiḥ Dravyaśabdo nipātyate bhavye abhidheye / druśabdādivārthe yatpratyaayo nipātyate /", *Ibid.*, Vol. II., 5. 3. 104, p. 976.
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- 33 “Vidyamānaṃ dravyaṃ” *Abhidharmakośa* IX, Vasubandhu.
- 34 Svalakṣaṇato Vidyamānaṃ dravyaṃ,” *Ibid*, Comm. of Yaśomitra cf. Soul theory, p. 943, vide the Central Conception of Buddhism, Prof. Stcherbatsky, p. 22.
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- 36 *Abhidharmadīpa*, p. 90, ed. by Dr. Padmanābha Jaini.
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- 38 “Sad-dravyalakṣaṇaṃ 1”, Sarvārthasiddhi,
Āc. Pūjyapāda, ch. V. 29, p. 300; See also *Tattvārtha Rājavārtika* and *Tattvārtha Ślokaṅkārtika*, ch. V. 29.
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- 133 Ibid.
- 134 *Tattvārthasāra*, 6. 38, p. 106, Amṛtacandra.
- 135 *Tattvārthadhigama Sūtra*, *Tikā*, pp. 428-429.
- 135x Ibid.
- 136 *TS.*, pp. 428-29
- 137 *Sanmatitarka prakaraṇam*, pañcama, vibhāga, gāthās, 10, 11, 12,
pp. 634-35 Siddhasena Divākara
- 138 *Sanmatitarka prakaraṇam*, pañcama vibhāga, gāthās, 10, 11, 12, pp. 634-35.
- 139 *Tattvārthabhāṣya Vyūṭṭi*, Haribhadra.
- 140 *Pramāṇanayatattvāloka*, Devasūri, 7,8.
- 141 "Pramāṇasya viśayo dravyaparyāyātmakeṇ vastu " /
Pramāṇamīmāṃsā, 30,p.24, Hemacandra.
- 142 *Dravya-guṇa—Paryāyano Rāsa*, Dhūla bīji
- 143 See *Sanmatitarka Tikā*, 4, p. 631. for all evidences in regard to this problem of guṇa and paryāya.
- 144 "Dravyaguṇakarmasāmānyaviśeṣasamavāyābhāvāḥ saptapadārthāḥ /", *Tarkasaṅgraha*, p. 2; Annam Bhaṭṭa.
- 145 "Artha iti dravyaguṇakarmasu /" *Vaiśeṣika Darśana*, 8.2.3.
- 146 Guṇaparīṇāmābhedaññāntvam 'avasthāvat /",
Sāṃkhya Sūtra, 2. 27.
- 147 Vanavāda, verse 21-22, *Ślokaṅkāra*, Kumārila. See also Ākṛtivāda, Śloka 4, 64, Ibid.
- 148 "Yugapadavasthāyino guṇāḥ rūpādayaḥ /
Ayugapadavasthāyinaḥ paryāyāḥ " /
TS. Bhāṣya Tikā, p. 428.

- 149 *Pramāṇanayatattvālokaikāra* 7
 160 Ibid. 8
 150x Guṇāḥ Śaktiviśeṣāḥ ta eva krameṇa saha ca /",
TS. Bhāṣya Ṭikā. pp. 428-9.
 150y Ibid.
 151 *Pravacanasāra* II, 18. *Pañcāstikāya-Samayasāra*, 12; *Pravacanasāra* II. 18
 (comm).
 152 *Pravacanasāra* II. 14.
 153 Ibid. (comm), PP 132-33
 154 Bhagavati Vyākhyāprañāpti 2.1.91. ; Pañcāstikāya -Samayasāra; 8.
 155 "Uppattīva vipāso davvassa ya natthi atthi sabbhāvo" *Pañcāstikāya - Samay-
 asāra*, 11.
 156 "Vayaṃ uppādam dhuvattam karamti tasseva pajjāy" /", Ibid.
 157 *Bhagavati Vyākhyāprañāpti*, 2.1.90 ; See *Tattvārthasūtra*, ed. by Pandit Sukh-
 lalji, Ch.V. 37, pp. 229-30.
 158 *Tattvārthasūtra*, ed. by Pandit Sukhlalji, Ch.V.37 p. 229-230.
 159 *Bh.S.*, 7.2.273.
 160 *TS.*, ed. by Pandit Sukhlalji, p. 206.
 161 *Bhs.* 2.1.90
 162 Ibid. 2.1.90
 163 *TS*, ed. by Pandit Sukhlalji Ch.V, 37, pp. 205-P 8.
 164. Ibid, p. 208 ; See *Dravya Guṇa-Paryāyano Rāsa*, Upādhyāya Yaśovijaya
 Gaṇin and Āgamasāra, Devacandraji, for the mutual relation of Dravya,
 Guṇa and Paryāya.

A NOTE ON "ŚATAMĀNAM BHAVATI"

C. L. Prabhakar

Śatamānam bhavati śatāyuh puruṣaḥ śatendriya āyusyevendriye pratitiṣṭhati.

"It (gold) is a hundred (Kriṣṇālas) in weight; man has a hundred years of life, a hundred powers; verily he finds support in life, in power"

—Keith

I

Veda prescribed hundred years as the span of life of man on earth. That number hundred seems to be derived on the basis of many aspects and ultimately construing the word to mean fullness and thus completeness. Man's life is deemed as precious¹ on earth and therefore activity of that man is supposed to extend to that length of years. In a year a season is standard. So the Veda seems to incline to elect² *hemantartu* or *vasantartu* and they to be hundred as witnessed by man on earth. Alternately Veda suggests life of Man on earth should be long (*dīrgha*)³ endowed with active powers and proper support.

In order to support and establish a standard of life to man, Veda prescribed sacrifices wherein certain deities like Agni and Indra are involved to assure such a wish of a sacrificer. As a quick measure, Yajurveda, especially Krishna Yajurveda laid down certain optional rites that aimed to bring forth longevity to yajamāna. Longevity is a sure measure only if a sound health persists in Man. Therefore, Veda particularly, YV and AV have marked out rites that helped cure of illness and promotion of longevity. In view of this, Veda and its religion becomes very important in the life of Man, Rigveda suggested optimism and total fulfilment in life. The other Vedas worked out⁴ the means to establish such a mission for Man.

The expression cited above is from Kriṣṇa Yajurveda (KYV (TS)). It is a prose passage. It is part of a Brāhmaṇa that explained the mantras of the optional rite. KYV is unique. Therein Brāhmaṇa (explanatory text) follows the mantra, thereby a classification regarding the propriety is made and also suggestion is made that the act was not twaddle or such. That advantage of having mantra and Brāhmaṇa at one place is not to be found in the SYV. The other samhitās viz. Kap. S, Mai. S of the KYV contain parallels to this passage. It is interesting that SYV is independent of such expression although SYV emphasises the idea of hundred years of life for Man, but in different words.

In Indian Tradition, KYV dominated in a sense that this Veda is largely understood and followed. For example, a great length of literature flows forth in mentioning and elucidating the practical life and philosophy in accordance with the tradition of KYV. For example, Rāmāyaṇa and the characters depicted therein are adopted to the tradition of KYV⁵. Likewise there are many other literary works that adopt the YV system. So in view of this popularity certain stock phrases and passages of TS should have acclaimed a greater coinage and circulation. The present passage under discussion is one among such popular pieces in the Indian Tradition. It could invariably be seen that this passage is recited at first in a context of bestowing blessings. Rather such a popularity of this poetic piece urged [the present writer to open a discussion on this passage and passages of like⁶ that grew into importance in the Indian Tradition.

AV which is people's Veda recognised the idea that life must extend upto hundred years/ autumn/ springs/ etc. for Man and therefore it has rites that helped towards such attainments. There are as many as twenty three pratikas that begin with the term 'Śatam' with reference to life, plants, ośadhis, powers etc. Even RV contains many expressions. As a result, the term śatam as such required an independent consideration and that would be taken up later. Moreover, the whole system of sacrifice and allied sacrificial rites aimed at ensuring a long life for man on earth. An idea of that nature is explicitly portrayed in the expression, 'śatamānam bhavati

In the section below, a discussion on this passage with reference to its occurrences is made. This is supposed to provide a clue to imagine reasons for the importance of this expression.

II

A. That passage in Kṛṣṇa Yajurveda

Śatamānam bhavati . . . is found at three places in the TS. It is originally found in the Brāhmaṇa (2. 3. 11. 10) of the optional rite viz. āyurārogya iṣṭi or āyurārogyāmayor iṣṭi, a rite that helps to eradicate illness and to win life, health and prosperity. This prose piece is also repeated in the context of offering soma-libation called amśu graha (3. 3. 4. 8) in the Agniṣṭoma sacrifice. At 6. 6. 10. 9, which is a soma mantra brāhmaṇa, this passage is repeated once again.

This expression indicates the blessings of long life and active powers correspondingly to the sacrificer. Further such a long life, sustained by hundred powers, would be fulfilment and eventful also.

(1) 2. 3. 11. 10. Here, with the mantra. Prāṇosi svāhā (TS 2. 3. 10. 4) the sacrificer drinks clarified butter (ghṛtan miṣpibati) in the rite viz. Āyuskāmeṣṭi,

The TS adds that by so drinking the sacrificer would be complete. The TS commentator viz. Bhaṭṭy Bhāskara adds that by uttering *ayurva* (TS 2. 3. 10), he drinks fully the ghee contained in a golden cup. (*hiranya lagnam ghr̥tam*). Herein this commentator gives its *vinīyoga* and hints that that act fetches the sacrificer longevity and fulfilment; so long does that sacrificer live, till then he would live with *glory*.

(2) TS 3. 3. 4. 8. This is the Brāhmaṇa of the soma libations viz. *Adābhya* and *amśu grahas*. Here the yajamāna uttering : *naḥ prāṇa...amṛtam asi pranaya tva* (3. 3. 3, 3.) offers the Adābhya graha in the soma sacrifice. Also the sacrificer points out to a piece of gold (*hiranyam abhivyanakti*). It is believed, thereby that, life is bestowed in the sacrificer. Gold is a mark identified with longevity and immortality (*amṛtam vai hiranyam.*) The TS suggests these words viz. *hiranyan*, *amṛta* and *prāṇa* to stand for *ayuh* and long life. Herein it is suggested that as gold and *amṛta* are permanent, so should the life be too to a yajamāna. When life and powers are bestowed in hundredfold the man becomes active and strong. Further the sacrificer sips water as water was regarded as medium (*bhṛṣajam vā āpaḥ*).

(3) 6. 6. 10. 9. this is Brāhmaṇa portion of the Soma-mantras. That passage is repeated in this context also in the TS. 6. 6. 10. 9. explains the meaning and significance of the *graha* (soma libations). At this the yajamāna smells the gold whereby it is hinted symbolically that by that he would be smelling life and longevity into his being. The context further here is similar to that as found in 3. 3. 4. 8.

This passage and its *vinīyoga* add that hundred is a measure for life and powers and that man could be established in life through a symbolic use of *ghṛta* and *hiranya* which stood for *amṛta* or immortality.

B. Comparison With Other Texts

Parallel passages in respect of the idea of the expression *śatamānam bhavati*... could be seen in other vedic texts (see Vedic Concordance: Bloomfield). But the passage as such is unique to TS only. Moreover, this passage is not recorded in the Vedic Concordance prepared by Bloomfield although several citations are recorded that begin with the term *śatam*. However, a glance through those citations reveal that the number *hundred* is unique and acknowledged by all Vedic texts in respect of the longevity and powers, etc, of Man. RV and AV contain many expressions with this idea of assigning hundred years of life to man.

When we turn to Śukla Yajurveda, the Vājasaneyā saṁhitā does not contain the expression while the idea seems to be common there with also.

Moreover, it could be seen that the term 'śatam' and the number hundred is an oft employed word to connote plentitude.

The Śatapatha Brāhmaṇa (SB) of SYV holds parallels to the contexts found in the TS. They refer to the Brāhmaṇa portions of the TS where *śatamānam bhavati*.. is mentioned. For example, TS 3. 3. 4. = SB 4. 6. 1. 1. 15 and TS 6. 6. 10 = SB 11. 5. 9. 7-12.

(a) TS 4. 6. 1. 1. 15 of the SB refer to the discussion relating to *Adābhyāmsū graha* of the Soma Sacrifice. Here the SB adds that *amsū* meant soma plant. The *Viniyoga* here is the same as in TS. In respect of the *viniyoga*, the SB points out the opinion of certain scholars by name Rāma, Aupatasvāmi, Buḍila, Yājñavalkya etc., Yājñavalkya seems to hold support for the *viniyoga* assigned in the rite viz., smelling over gold by uttering that expression. Further TS seems to stress on Man's life. While SB remains silent.

(b) 11. 5. 9. 7-12 of the SB shows a discussion on the *Adābhya graha*. *Adābhya* means speech. By offering that graha, it is said that *yajamāna* would be infused with speech by the adhvaryu, the priest of the YV. Even the SB reiterates that *ghṛta*, *hiranya* and *āpaḥ* stood for indicating immortality.

Further this optional rite of the TS has no parallel in the SYV. but the SYV contains a few other contextual sacrificial rites that aim for longevity to the Yajamāna. But the other samhitās of the KYV contain parallels to the same. Moreover, the corresponding *Śrauta* texts of the KYV. refer to this optional rite. As said the SB equates like TS that *āyuhḥ=ghṛtam=hiranyam =amṛtam=dirgham...etc.*, promoting thus a long life to the sacrificer.

In this connection it may be suggested that a study of the numbers like one, two etc., mentioned in Veda with reference to Vedic sacrifice and their general importance would be highly interesting. In fact numbers have significance and therefore these form a part of reasons in explaining the rites incorporated in sacrifices.

III

From the foregoing section, it is possible together that this passage is significant in respect of its meaning and employment too. Sacrifice involves a sort of magic and a belief persists in the tradition that *viniyoga* and result are independent of a Vedic mantra where a connection between all these is not directly transparent. Although *śatamānam bhavati* is a chip from a Brāhmaṇa passage, it is complete by itself as it bears universal character. The texts of the YV contain several such significant expressions which

have sacrificial utility and sociological importance. Veda as such is abundant with expressions that have grown into significance. For example, the famous *gāyatri mantra* (RV 3. 62. 10) owes its popularity chiefly because of its meaning and the combination of the words⁷.

The *vinivoga* in the *paddhati* in respect of *śatamānam bhavati* is simple. After due utterance of this mantra, the *Akṣata* are sprinkled over those to be blessed. Here the *akṣata* are symbolic. They stand for immortality and permanence and at the same time utility. *Akṣatas* and the utterance result into fulfilment. Elsewhere the SB explains that the term *śatam* connotes fullness (*pūrṇam*)⁸ whereby *Purṇatā* is very well marked out correspondingly.

Like RV, YV too could boast of remarkable passages like one under discussion now. These refer to the *objectives* and *attainment* of Man. A careful study of the YV educates one to value the Veda as an invaluable source of knowledge and wisdom leading to happiness. AV too contains several verses and expressions that claim importance to Mankind from many points of view⁹. The *Prithivī-sūkta* occurring in the 12 *kāṇḍa* of AV is a known piece for National Spirit and grandeur.

As a result of the discussion, the following may be interesting.

1. *śatamānam bhavati* is a poetic piece in prose occurring only in the TS of the KYV. Originally this is found in a *Kāmyeṣṭi* that is performed for the cure of illness and prolonging of life and powers of Man on earth.
2. This expression is repeated two more times in the TS itself but in the context of some sacrifice where particular soma-libations are made.
3. As per the passage it is established that hundred is a standard measure and that to be corresponding to several aspects of Man's life.
4. This passage is unique to TS only while the idea is common and found in other vedic texts.
5. It is possible to say that the importance of this passage lies in the meaning and context of the mantra pointed out in the YV itself. In the traditions *Akṣatas* have replaced the articles of gold, and clarified butter utilised in that sacrificial context.

NOTES

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- 1 *Satāyur vai puruṣaḥ śatam jīva* etc., are the expressions which speak of length of life of man. For more references regarding length of life of man, see Vedic Concordance; BLOOMFIELD.

- 2 *Satam hemantāḥ* , *Satam vasantāḥ* Among the seasons *Hemanta* and *Vasanta* are the happy-seasons although every season contained characteristics of every other season.
- 3 *Dīrgha* is the term employed frequently in Veda indicating long life. There are deities like Agni, Savitṛ, etc., who are vested with the function of granting long life, in Veda. Health and long life are among prominent objects of desires mentioned in Veda.
- 4 Vedic mantras which are mostly prayers contain desires for materialistic prosperity on earth. In order to realise corresponding benefits in life, worship to various deities in which each deity is appeased, is offered, the twelve major sacrifices prescribed in YV and other corresponding optional rites support to that end. For example, a king setting out for war expects 'aśīḥ' for success in the battle and king who desires heroic son performs aśvamedha etc.,
- 5 a) "Religion and Philosophy of Rāmāyaṇa": by Dr. C. L. Prabhakar (Under press).
b) "Veda in Rāmāyaṇa" Dr. C. L. Prabhakar, Triveni, Machilipatnam, 1976.
- 6 e.g., vāgambṛiṇī sukta of RV. Also dadbhikrāno akariṣm.....
RV. 4 mandala. etc.,
- 7 "Gāyatri-mantra (3.62. 10) A study". Dr. C.L. Prabhakar, Samskrita Vimarśa, Delhi 1972.
- 8 *Satam vai purṇam* : SB. Here the Śatapatha Brāhmaṇa's suggestion is significant.
- 9 Kavi and Kāvya in the Atharvaveda : by Dr. N. J. Shende, CASS, Poona, 1967.

JAIN TEMPLE INSCRIPTIONS OF BARAKĀNĀ

Ram Vallabh Somani

Barakānā is situated about 3 kms. away from Rāṇi Railway Station (on Ahmedabad-Mārwar Junction line). The Parśvanāth Jain temple of this place has been regarded as one of the important Jain shrines of the Goḍawār. The early history of this temple is not precisely known. But it seems that it was in existence during the Chauhān period. This fact can be corroborated by a fragmentary inscription of V.E. 1211 (1154 A. D.) engraved¹ on a pillar of this temple. According to the local tradition, its first renovation was done during the reign of Mahārāṇā Kumbhā. The present portion of this temple is not very old and it seems that it was again repaired during the 17th century A. D. The two inscriptions, one of V.E. 1686 (1630 A. D.) of the time of Mahārāṇā Jagat Singh I and the other dated V.E. 1806 (1750 A.D.), of the time of Mahārāṇā Jagat Singh II of Mewār are engraved there in shape of the *Surahs*. Both these inscriptions belong to the *Tapāgaccha*. The *Tapāgaccha*² *Paṭṭāvalī* mentions that Mahārāṇā Jagat Singh I, at the instance of Vijaya Simh Sūri of *Tapāgaccha*, allowed a remission in the local taxes to be levied from the persons coming to pay homage to the diety during the annual fair held on the 10th day of the Poṣa. The *Paṭṭāvalī* of Guṇa Vijaya adds that a copper plate was also given by the Mahārāṇā to this effect. The first inscription of V.E. 1686 (1630 A.D.) contains the text of this copper plate grant. It has got 21 lines. The earlier part of the text is in Sanskrit, which is full of mistakes. However, the text has been reproduced as available on the stone-slab. The later part is influenced by the Gujrati. The inscription mentions the genealogy of the *Ācāryās* of *Tapāgaccha*. Hravijaya Sūri, is mentioned as having the epithet "*Jagat-Guru*." Vijayasena Sūri succeeded him. After him Vijayadeva Sūri became the *Ācārya*. He is mentioned to have possessed all the qualities of the ancient Jain *Ācāryās*. At his instance the Mahārāṇā allowed the remission in the *Dāna* (custom-duty) of the four days i. e. , the 8th, 9th, 10th and 11th day of dark half of Poṣa, when the annual fair held there. The letters were written on the slab by Kamala Vijaya's pupil Kīrti Vijaya Gaṇi. Rathor Khaṅgār, the local chief, gave his witness of this grant. It seems that the *Ācāryās* of the *Sanderakagaccha*³ had their strong foot hold in the Goḍawār during the earlier times. Several inscriptions mentioning their activities have also been noticed from Hatunḍi, Rātā Mahāvīr, Nādol, Nāḍlāi etc. However, after the 14th century A. D. the *Ācāryās* of *Tapāgaccha*

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made several disciples in this area. The Jain temple of Rāṇakpur⁴ was consecrated by Soma Sundara Sūri of the *Tapā-gaccha*. During the Mewar's battles with the Mughals, the temples of the Goḍawār including Rāṇakpur were badly molested by the Mughal army. Their renovation was later on undertaken after Mewar's settlement with Jehangir in 1615 A.D. Vijayadeva Suri took profound interest in getting the Jain temples renovated. According to epigraphical sources, the Jain temples of Nāḍol, Nāḍlai, Rāṇakpur, Meḍtā, Jālore etc. were renovated⁵ under his instructions. Mahārāṇā Jagat Singh I of Mewār, also paid due homage to him. During his journey of Mewār Jhālā Kalyāṇa, one of the important chiefs was also sent by the Mahārāṇā to receive him. Thus, grant in remission of the custom-duty during annual fair at Barakāṇā shows that the *Ācāryās* of the *Tapūgaccha* had their influence on the rulers of Mewar.

The second inscription contains 23 lines. Its text is fully in the Mewāri dialect. It mentions that during the occasion of the annual fair, several persons used to spend night even in the temple. On noticing some impurous activities, the *Panca-Mahajans* decided not to allow anybody to spend night in the temple. On their move the Mahārāṇā Jagat Singh II promulgated an order to this effect also. When this inscription was engraved the Village Barakāṇā was in Jagir of Rathor Haṭa Singh's son Bahadur Singh. In this way this inscription is quite interesting. The details of the impurities are not given but it seems that these might be of some serious nature.

NOTE

- 1 *Jain Tirth-Sarva-Sangrah* (Ahmedabad 1953) Vol. I pt. II pp. 226 – 227.
1A. Ibid.
2. राणा श्री जगतसिंहजीकेन श्री बरकाणे पोषदशम्यां समागतानां लोकानां शुल्कमोचनं तदावाटशेषपूर्वं ताम्रपत्रेणोत्कीर्य श्री गुरुणां पुरः प्राश्रुतीकृतं.....
The Tapāganapati – Guṇa – Padhati by Guṇa Vijaya-published in the *Paṭṭāvalī – Samucchaya* edited by Darshan-Vijay) pp. 85,
Similar fact is also mentioned by Upādhyāya Megha-Vijay
[तन्माहस्यश्रवणेन तुष्टो राणा श्री जगतसिंहजी नामा श्री बरकाणा पार्श्वनाथ यात्रार्या-
गतानां लोकानां पोषदशम्यां शुल्क मोचनं चक्रे [ibid pp 93-94]
- 3 Jina Vijay (*Prācin-Jain Lekha-Sangraha* Vol. II (Bhāvngar 1921) Inscriptions No. 336, 217, 213, 108-109. After 15th century A.D. very few inscriptions pertaining to this *gaccha* are noticed.
Mahārāṇā Kumbhā by the Author (Jodhpur 1968) chapter VI. History of Mewar by the Author (1976 Jaipur) pp. 260-61
Jina-Vijay – op cit inscriptions No.337, 341, 354, 359, 366, 367. For renovation of the Rāṇakpur, see History of Mewar by the Author pp. 260-267.

Inscription No. 1

- 1 ई० । ऊं नमः । छिद्धं ॥ संवत् १६८६ व
- 2 ॐ पोष वदि ८ । शुके श्री मेदण्टमेद-
- 3 नी भामिनी विशाल भालस्थल सुवर्ण
- 4 वर्ण कोटीर हीर समान । सांपती जन
- 5 राधिनाथचक्र चक्रवर्ति प्रवृत्तिता मि-
- 6 धान । महाराजाधिराज महाराणा
- 7 श्री जगतसिंह जी इं । जगद्गुरु वि-
- 8 रुद चारक तपागच्छाधिराज भट्टार-
- 9 क पुरंदर भ० श्री होर विजय सूरि प-
- 10 ट्ट पूर्वार्दि सहस्र किरण भ० श्री विजय
- 11 सेन सूरि तत्पट्ट रोहणाचल चिंतामणि
- 12 समान । सकल प्राचीनाचार्यवर्य गुण-
- 13 तण प्रधान भ० श्री विजयदेव सूरीश्वर
- 14 ना वचन थी दिन ४ नुं दाण श्री वरका-
- 15 णा पार्श्वनाथ नी जात्रारु लोकसुं सु-
- 16 क्युं पोष वदि ८ । ९ । १० । ११ ए दिन ४ नुं
- 17 दाणं श्री वरकाण इं लेंस्पहं तो दी-
- 18 वाण जी नो भूनी आ चंडाकर्क यावत्
- 19 वृद्ध पं० कमल विजय गणि
- 2० शिष्य कीर्त्ति विजयेन लिषितं
- 21 पट्टइ राठड श्री षंगार जी नी साधि

Inscription No. 2

- 1 श्रीपार्श्वनाथ (जी) श्री दादाजी
- 2 प्रासादाइतु
- 3 सिध श्री महाराजा श्री धिराज मा-
- 4 हाराणा जी श्री ८ श्री जगतसीध
- 5 जी आदेसाइतु मइने सा टेक-
- 6 चंद बुद्धदीआ पडगनै गोदवा-
- 7 डरै गांव बरकाणा पट्टै राठोइ
- 8 बाहादर सांग हठसीगोत रै
- 9 जट्टै श्री पारसनाथ जी रो दे
- 1० रो छै जठे मेलो मंडे छै ने देह -

- 11 रा मांहि महाजना, जती, भोजि-
- 12 ग तथा उग्रही लोक जांणी वै
- 13 अणजांणी मै उतरता नै देहरा
- 14 मांहि अपवित्रताई हुती दीठी त
- 15 रि पंच माहाजना भेलो होवे
- 16 नै इसी थापना कीनी अठा
- 17 पचै मेला मांहि देहरे राति
- 18 कोई वासो रिहण पावे नहीं को
- 19 ई जोरावरी करै नै राति देहरा
- 20 माहि रहै तको श्री दरबार रो
- 21 उल्लंभो पावसी संवत १८०६ पो
- 22 ष विद ८ बुधवासरे सुभं भव
- 23 तु गथा गालछै ॥

ĀSVAGHOṢA'S KĀVYAS : AN ĀLANKĀRIKA APPRAISAL

Biswanath Bhattacharya

Āsvaghoṣa is the earliest known poet and dramatist of the ornate Sanskrit literature. On palaeographic grounds he can be placed safely about 100 A.D. which commensurates well with the accepted date of the Kuṣāṇa king Kaniṣka (ca. 78-150 A.D.).

Āsvaghoṣa professes himself to be a preacher-kavi and has to his credit four nirvāṇa-kāvyas of which two are śravya mahā-kāvyas (Kunstepen), viz., the Buddha-carita and the Saundara-Nanda, the third is a dr̥ṣya prakaraṇa (a kunstdrama dealing with the bourgeois life), viz., the Śāriputra-prakarāṇa, and the fourth is a dr̥ṣya nāṭaka (a kunstdrama on the royal or aristocratic life), viz., the Rāṣṭrapāla-nāṭaka.

Of the above four missionary kāvyas the Buddha-carita treats of the whole biography of the Buddha beginning with his birth and ending in his death and the division of his relics. The story is depicted on a gigantic canvas of 28 cantos to touch upon briefly all possible aspects of the life of the Buddha. This racy account concentrates chiefly on the more or less matter-of-fact narration in the true Epic style and there is not enough scope for the leisurely elaboration of the individual facets and the display of the secular elements. This biography lacks that mellifluous felicity which graces the later and consummate product Saundara-Nanda.

The Buddha-carita is followed by the Saundara-Nanda which deals with the conversion of the Buddha's half-brother Nanda and thus dilates upon a particular episode of the Buddha's life. The initiation of Nanda has been elaborated in the Saundara-Nanda, a florid epic of full 18 cantos overladen with lavish 'lalita' elements.

After the above two ornate epics comes the Śāriputra-prakarāṇa which deals with the initiation of Śāriputra and Maudgalyāyana. This single episode of the Buddha's biography has been amplified with ample historical imagination and retold under the ornate garb of a typical 'social drama' (= prakaraṇa) of 9 Acts. This drama strikes a new note in so far as the Buddha is shown here as initiating two persons outside his pre-pravrajyā family. Here too we find plenty of popular elements in the form of a het-
era heroine, a jester and a wily villain and appropriate śṅgāra scenes.

Then comes the Rāṣṭrapāla-nāṭaka which is most likely a dramatized version of the Raṭṭhapāla-sutta of the Majjhima-nikāya. The conversion of Rāṣṭrapāla has been developed in this drama. In this drama also, as in the Śāriputra-prakarāṇa, the hero Rāṣṭrapāla is a famous convert outside the Buddha's former family.

Of these four mokṣa-kāvya the Buddha-carita stands first in importance as the central story to which the Saundara-Nanda, Śāriputra-prakarāṇa and Rāṣṭrapāla-nāṭaka form the three detailed supplements. Aśvaghoṣa appears to have composed these kāvyas in due succession.

Anyway, the common aim of all these four kāvyas is preaching and through it conversion. The missionary kavi adopts the then popular medium of ornate kāvyas for the propagation of Buddhism. He seems to have belonged to the Mahā-sāṅghika school. His motto was simple preaching and propaganda of the broad principles of Buddhism as interpreted towards the later phase of Hīnayāna when a change over to Mahā-yāna feels its way about the beginning of the Christian era. His main aim is the enlightenment of the commonalty. He has no original philosophy to offer. Nirvāṇa or final beatitude, both of the aspiring self or jīva (i.e., attainment of arhattva or pratyeka-buddhatva) and of other beings, is the professed goal. Thus Aśvaghosa declares :-

ity eṣa vyupaśāntaye na rataye mokṣārtha-garbhā kṛtiḥ
śrotṛṇām grahaṇārtham anya-manasām kāvyopacārāt kṛtā /
yan mokṣāt kṛtam anyad atra hi mayā tat kāvyā-dharmāt kṛtam
patum tiktam ivausadham madhu-yutam hṛdyam katham syād iti / /

prāyeṇalokya lokam viśaya-rati-param mokṣāt pratihatam
kāvyā-vyājena tattvam kathitam iha mayā mokṣaḥ param iti /
tad buddhvā śāmikam yat tad avahitam ito grāhyam na lalitam
pāmsubhyo dhātujebhyo niyatam upakaram cāmikaram iti //

[Saundara-Nanda, 18/63-64]

“Thus this poem has been composed for the good and happiness of all people in accordance with the Sage's Scriptures, out of reverence for the Bull of sages, and not to display the qualities of learning or skill in poetry.”

[Buddha-carita, 28/74 (in Johnston's English
retranslation from the Tibetan and Chinese translations)

atha dharma-cakram ṛta-nābhi dhṛti-mati-samādhi-nemimat /
tatra vinaya- niyamāram ṛṣir jagato hitāya pariṣady avartayat //
[Saundara-Nanda, 3/11]

The cream of the nirvāṇa-nārga as preached by Aśvaghōṣa appears to be an improvement upon the pro-Vedānta Sāṃkhya-Yoga dhyāna-process which we find recorded in the Mahā-Bhārata. This psychological process of bodhi-citta-samutthāna aims at eliminating in the prati-loma-krama all the non-ātman ālambanas (=āyatanas) and finally the Parmātman (=Puruṣottama) and even the jñāna pertaining thereto. So says Aśvaghōṣa :-

saśiṣyaḥ Kapilāś ceha Pratibuddha iti smṛtaḥ

[Buddha-carita, 12/21ab]

The term "Pratibuddha" is used to include both Akṣara-Puruṣa (=Kṣetrajña=jña) and Puruṣottama (=prājña=Kapila).

śrutam jñānam idam sūkṣmam paraṭaḥ parataḥ śivam /

Kṣetrajñasyā 'parityāgād avaimy etad anaisthikam / /

[Buddha-carita, 12/69]

parataḥ paratas tyāgo yasmāt tu guṇavān smṛtaḥ /

tasmāt sarva-parityāgan manye kṛṣṇam kṛtārthatām / /

[Buddha-carita, 12/82]

It is a pity that excepting several minor citations and adaptations of grammatical, lexicographical and general interests from Aśvaghōṣa in various later works not a single quotation of strictly doctrinal nature from any of his four nirvāṇa-kāvyaś with or without the mention of his name has been traced as yet in any later work on Buddhist philosophy. This fact is significant enough to prove that his doctrinal interpretation lacks the lustre of originality.

So it must be admitted on all hands that the kavi in Aśvaghōṣa far outshines the philosopher in him. He is a kavi by nature but preacher by mission. His contribution to Buddhism in the role of a philosopher pales into insignificance beside his legacy to the Classical Sanskrit literature in the part of a poet and a dramatist.

That his adoption of the kāntā-sammita ornate method of popular preaching is in keeping with his milieu is countenanced by the literary compositions of the Mahā-yāna-oriented missionary kavis about the beginning of the Christian era like Mātṛceṭa's Śata-pāñcāśaka-stotra, Kumāralāta's Dṛṣṭantapankti and Ārya-Śūra's Jātaka-mālā. This tendency in kāvya corresponds to the similar trend in other forms of art of the same period.

In pursuance of the Zeitgeist of the transitional stage between the late Hīna-yāna and the early Mahā-yāna Aśvaghōṣa does not ignore the poetic and dramatic conventions prevalent in his time and obviously sanctioned

by some dissident sections of the Buddhistic missionaries. His choice for giving an alluring kāvyā-garb to religious discourses sounds as an apology for unmonkish secularism.

Being a Brāhmaṇa-śramaṇa he is well versed in the Vedic literature along with the Vedāṅgas, the two Great National Epics, viz., the Rāmāyaṇa and the Mahā-Bhārata, some Purāṇas, the philosophical systems like Sāṅkhya-Yoga and Pūrva-mīmāṃsā, Dharma-śāstra, Artha-śāstra, Kama-śāstra, some early classical canons of poetics and dramaturgy, Vaidyaka, different arts like music, architecture, sculpture, etc.

His vivid depiction of the society about the Buddha with the roles like the harlots, hangers-on, villains and hermits of different orders is influenced obviously by the realistic background of his own time.

This vyutpatti (erudition) and presumably abhyāsa (practice) roused his bhāvayitri pratibhā (assimilative talent), the veritable kavīva-bija. The harmonious combination of pratibhā, vyutpatti and abhyāsa constitutes his kavi-Geist.

With these preliminary remarks regarding the kavi-Geist of Aśvaghoṣa we might now be permitted to pass on to consider his close acquaintance with the two Great National Epics, viz., the Rāmāyaṇa of Vālmīki and the Mahā-Bhārata of Bādarāyaṇa Vyāsa, and take into account the extent of the abiding influences these Epics exercise on the form, manner and spirit of his kāvyas.

Thus there are profuse references to the names of Vālmīki and Vyāsa, and the different characters appearing in the diverse episodes in the two Epics. We might elaborate the points with some excerpts from Aśvaghoṣa's kāvyas in the following :-

Vālmīkir ādau ca sas rja padyam jagrantha yan na Cyavano maharṣiḥ /
[Buddha-carita, 1/43 ab]

sa (= Kapilaḥ) teṣāṃ Gautamaś cakre sva-varṇsa-sadṛṣiḥ kriyāḥ /

x x x
x x x

Vālmīkir iva dhīmāṃś ca dhīmatō Maithileyayoh //

[Saundar-Nanda, 1/25ab & 26cd]

Parāśaraḥ śāpa-śaras tatharṣiḥ Kālīm siṣeve jhaṣa-garbha-yonim /
suto 'sya yasyāṃ suṣuve mahātma Dvaipāyano Veda-vibhāga-kartā //

[Saundara-Nanda, 7/29]

Vyāsas tathainam (= Vedam) bahudhā cakāra

na yam Vasiṣṭhaḥ kṛtavān aśaktiḥ // [Buddha-carita, 1/42cd]

Ajasya rājñas tanayāya dhimate
narādhipāyendra-sakhāya me sprhā /
gate vanam yas tanaye divam gato
na mogha-bāṣpaḥ kṛpaṇam jijīva ha // [Buddha-carita, 8/79]

iti tanaya-viyoga-jāta-duḥkhaḥ
kṣiti-sadrśam sahaḥ vihāya dhairyam /
Daśaratha iva Rāma-śoka-vaśyo
bahu vilalāpa nṛpo visarjñakalpaḥ // [Buddha-carita, 8/1]

niśāmya Śāntām nara-deva-kanyām
vane 'pi śānte 'pi ca vartamānaḥ /
cacāla dhiryān muni-Rṣyaśṛṅgaḥ
x x [Saundara-Nanda, 7/34 abc]

Rṣyaśṛṅgam muni-sutaṁ tathaiva strīṣv apaṇḍitam /
upāyair vividhaiḥ Śāntā jagraha ca jahāra ca //
[Buddha-carita, 4/19]

Rāmeṇa Rāmeṇa ca Bhārgaveṇa /
śrutya kṛtaṁ karma pituḥ priyartham
pituḥ tvam apy arhasi kartum iṣṭam // [Buddha-carita, 9/25bcd]
nāsmi yatam puram śakto dahyamānena cetasā /
tvām aranye parityajya Sumantra iva Rāghavam //
[Buddha-carita, 6/36]

niśāmya ca srasta-śarīragāminau
vināgatau Śākya-kularābhena tau /
mumoca bāṣpam pathi nāgaro janaḥ
purā rathe Dāśarather ivāgate // [Buddha-carita, 8/8]

yānam vihāyopayayau tatas tam
puro-hito mantradhareṇa sardham /
yathā vanastham saha-Vāmadevo
Rāmam didṛkṣur munir Aurvaśeyaḥ // [Buddha-carita, 9/9]

"The Daitya (=Rāvana), extremely ferocious though he was, went to destruction by embracing death in the shape of Sitā;"

[Buddha-carita, 28/31 (in Johnston's English retranslation from the Tibetan and Chinese translations)]

nṛpaś ca Gaṅgā-virahāj jughūrṇa
Gaṅgāmbhasā sāla ivāta-mūlaḥ /
kula-pradīpaḥ Pratipasya sūnuḥ
śrīmat-tanuḥ Śāntanur asvatantṛaḥ // [Saundara-Nanda, 7/41]
Sambodhi Vol. 8 (12)

spr̥ṣṭaḥ sa cānena katham̐cid.....
 sa cābhavaḥ Chantanur asvatantraḥ [Buddha-carita, 13/12ac]
 anena daṣṭo Madanāhinā hi nā
 na kaścīd ātmany anavasthitaḥ sthitaḥ

x x x
 babhūva dhīmānś ca sa Śantanus tanuḥ // [Saundara-Nanda, 10/56abd]
 Bhīṣmeṇa Gaṅgōdara-sambhavana [Buddha-carita, 9/25a]

śaptaś ca Pāṇḍur madanena nūn am̐
 strī-saṁgame mṛtyum avāpsyasīti /
 jagāma Mādrīm na maharṣi-śāpād
 asevyasevī vimamarśa mṛtyum // [Saundara-Nanda, 7/45]

Strī-saṁsargaṁ vināśāntaṁ Pāṇḍur jñātvāpi Kauravaḥ /
 Mādrī-rūpa-guṇākṣiptaḥ siṣeve kāmajaṁ sukham //
 [Buddha-carita, 4/ 79]

sa Pāṇḍavaṁ Pāṇḍava-tulya-vīryaḥ [Buddha-carita, 10/17a]
 eka-pitror yathā bhrātrōḥ pṛthag-guru-parigrahāt /
 Rāma evābhavad Gārgyo Vāsubhadro 'pi Gautamaḥ //
 [Saundara-Nanda, 1/23]

“Śiśupāla and the Cedis, in taking the sacrificial giftsfor the sake of pride, strove with Kṛṣṇa;.....”

[Buddha-carita, 23/28 (in Johnston's English retranslation from the Tibetan and Chinese translations)]

kva tad balaṁ Kamsa-vikarṣiṇo Hares
 turaṅga-rājasya puṭāvabhedinaḥ /
 yam eka-bāṇena nijaghniṅvān Jarāḥ
 kramāgatā rūpam ivottamaṁ Jarā // [Saundara-Nanda, 9/18]

jijñāsamānā nāgeṣu kauśalaṁ śvāpadeṣu ca /
 anucakrur vanasthasya Daṣmanter deva-karmaṇaḥ //
 [Saundara-Nanda, 1/36]

sa teṣāṁ Gautamaś cakre sva-vaṁśa-sadr̥śiḥ kriyāḥ /
 x x x
 Kaṇvaḥ Śākuntalasyeva Bharatasya tarasvinaḥ /
 [Saundara-Nanda, 1/25ad & 26ad]

Here we refrain from citing further references.

Apart from the foregoing references the character of Śuddhodana has been depicted as an ideal king in the Buddha-carita, I-II and the Saundara Nanda, II after the set pattern of King Daśaratha of the Rāmāyaṇa. Again, the description of the opulence of Kapilavāstu under the ideal monar-

chy of Śuddhodana in the Buddha-carita, I-II and the SN., I-II has its source in the similar scenes in both the Epics. Further, the detracting disposition of the slumbering damsels at night in Sarvārthasiddha's harem in Kapilavāstu as described in the Buddha-carita, 5/47-63, has been modelled undoubtedly on the similar scene in Rāvaṇa's seraglio in Lāṅkā as depicted in the Rāmāyaṇa, 5/10/3off. Similarly the description of the bitter lamentations of the ladies in Śuddhodana's harem in the Buddha-carita, VIII has been built after the pattern of that in the Rāmāyaṇa, 2/41ff. Likewise the minute description of the psychological conflict between Sarvārthasiddha's consciousness on the one hand and the combatant host of Māra and associate personifications on the other as depicted in the Buddha-carita, XIII must have been modelled on the details of the numerous battle-scenes of the two Epics. Furthermore, the occasional descriptions of the charming frailties of nature that we find scattered in the Buddha-carita and the Saundara-Nada must have had their beginnings in the two pre-classical Epics.

Besides the characterization, depiction of episodes and descriptions we note the indelible influence of the Epics in the art of the planned presentation of dialogues in Aśvaghōṣa. He depicts the speeches in the go-puccha method. His Buddha-carita, 4/62-100 (= the conversation between Udāyin and Sarvārthasiddha), 6/13-52 (=the dialogue between Chandak and Sarvārthasiddha), etc. will illustrate our point.

Now we come to the question of the Epic influence on Aśvaghōṣa's style proper. Many of his ideas and expressions bear the clear stamp of the Epic legacy. His narration retains the simplicity and racy verve of the Epics. Some examples would clarify our point as follows :-

- 1) babhūva bhūmau patito nṛpātmajaḥ
 Śacī-pateḥ ketur ivotsava-kṣaye // [Rāmāyaṇa' 2/74/36cd]
 vicetano Vāsava-sūnur āhave
 prabhraṁśitendradhvajavat kṣitim gataḥ // [Rāmāyaṇa, 4/16/40cd]
 Indra-dhvajāv ivotsṛṣṭau raṇa-madhye parantapau //
 [Mahā-Bhārata, 7/48/11cd]
 papāta śokābhīhato mahī-patiḥ
 Śacī-pater vṛtta ivotsave dhvajaḥ // [Buddha-carita, 8/73cd]
- 2) Punarvasv-antara-gataḥ paripūrṇo niśākarah // [Rāmāyaṇa, 6/71/24cd]
 virejatus tasya ca samānikarṣe
 Punarvasū yoga-gatāv ivendoh // [Buddha-carita, 9/11cd]
- 3) padmānanā padma-palāśa-netrā
 padmāni vānetum abhiprayātā /

tad apy ayuktam na hi sā kadācin
mayā vinā gacchati pañkajāni // [Rāmāyaṇa, 3/63/14]

Sā padma-rāgaṃ vasanaṃ vasānā
padmānanā padma-dalāyatakṣī
padmā vipadmā patiteva Lakṣmīḥ
Śuśosa padma-srag ivātapena // [Saundara-Nanda, 6/26]

kācit padma-vanād etya sapadmā padma-locanā /
padma-vaktrasya pārśve 'sya padma-śrīr iva tasthuṣī //
[Buddha carita, 4/36]

- 4) tataḥ sa madhyaṃ gatam amśumantaṃ
jyotsnā-vitānaṃ muhur udvamaṃtam /
dadarśa dhīmān bhuvī bhānumantaṃ
goṣṭhe vṛṣaṃ mattam iva bhramantaṃ // [Rāmāyaṇa, 5/5/3]
- tau deva-dārūttama-gandhavar taṃ
nadī-saraḥ-prasravaṇaughavantaṃ /
ājagmatuḥ kāñcana-dhātumantaṃ
devarśimantaṃ Himavantaṃ āśu // [Saundara-Nanda, 10/5]

Here we desist from citing further instances.

Moreover, the śānta-rasa synthesis of the Mahā-Bhārata has exercised an unmistakable influence on Aśvaghoṣa's kāvyas. On the Mahā-Bhārata Ānandavardhana says :-

tataś ca śānto raso rasāntarair mokṣa-lakṣaṇaḥ puruṣārthaḥ puruṣār-
thāntarais tad-upasarjanatvenā 'nugamyamāno 'ṅgitvena vivakṣā-viṣaya iti
Mahā—Bhārata-tātparyam su-vyaktam evāvabhāṣate /
[Dhvanyāloka, Uddyota IV]

Āśvaghoṣa also adopts the Mahā-Bhārata siddhānta when he declares :-
ity eṣā vyupaśāntaye na rataye mokṣārtha-garbhā kṛtiḥ

..... tattvaṃ kathitaṃ iha mayā mokṣaḥ param iti /
tad buddhvā śāmikam yat ted avahitaṃ ito grāhyam na *lalitaṃ*
[Saundara-Nanda, 18/63a & 64bc]

The word "lalita" in the above quotation stands for i) Śrīgāra-rasa, ii) guṇa and iii) alānkāra in the light of Abhinavagupta's explanation of the same term in Ānandavardhana's 1/2 Vṛtti which might be cited here for a safe reference as follows :-

.....lalita-Śabdena guṇālānkārānugrahaṃ āha /

The above evidences would suffice to give some fair idea of the considerable influence of the Rāmāyaṇa and the Mahā-Bhārata on Aśvaghoṣa's

kāvyaś. Like his successors in the field, he has drawn upon the common stock of universal ideas already familiar to us from the Epics.

Thus Aśvaghōṣa is an *anya-ecchāyā-yoni-kāvya-kartṛ* like all other classical kavis, and the imbibing of his inspiration from the encyclopaedic stock of the national heritage should be looked upon as creative assimilation — — — and not plagiarism proper.

With these critical observation on the Epic influence on Aśvaghōṣa's kavi-Geist we might now pass on to the *ālaṅkārika* appraisal of his kāvyaś.

In the literary evaluation of Aśvaghōṣa's kāvya-texts we must judge him properly by the canons of literary criticism of his contemporaries, or at best by the older schools of connoisseurs. The sole dependence on the later standards of criticism would be marred by anachronism. To begin with, it is in the *Nāṭya-śāstra* of Bharata (circa 2nd century A. D.) that we find the earliest known codification and simple classification of the principal topics (*viz.*, *alaṅkāra*, *guṇa*, *doṣa*, etc.) of the *Alaṅkāra-śāstra*. This fact shows clearly that Sanskrit poetics was originally a part and parcel of the *vācikābhinaya* aspect of Sanskrit dramaturgy. After Bharata come *Bhāmaha* (ca. 7th century A. D.) and *Daṇḍin* (ca. 7th century A.D.). It is against the background of Bharata, *Bhāmaha* and *Daṇḍin* that Aśvaghōṣa's kāvyaś have to be assessed.

According to the theory a kāvya should be *catura-varga-phala-prada*. In his *mahā-kāvya-lakṣaṇa* *Bhāmaha* lays stress on *artha* [*bhūyas-arthopadeśakṛt...* *Kāvya-alaṅkāra*, 1/21 ab]. But Aśvaghōṣa has *nirvāṇa* or *mokṣa* as the kāvya-prayojana. He refutes *tri-varga-sāmya* as a *pūrvapakṣa*. He says :

kṣayī tri-vargo hi na cāpi tarpakaḥ // [Buddha-carita, 11/58d]

Aśvaghōṣa's style is on the whole simple and direct in its appeal to the common populace. Some examples might be quoted in this context as follows :—

*Sundopasundāv asurau yādartham
anyonya-vaira-prasṛtau vinaṣṭau /
sauhārda-viśeṣakareṣu teṣu
kāmeṣu kasyātinavato ratiḥ syāt //* [Buddha-carita, 11/12]

*dravati saporipakṣe nirjite Puṣpa-ketau
jayati jita-tamaske nīrajaske maharṣau /
yuvatir iva sahāsā dyauś cakāśe sacandrā
surabhi ca jalā-grabham puṣpa-varṣam papāta //* [Buddha carita, 13/7]

hā Caitraratha hā vāpi hā Mandākini hā priye /
ity ārtā vilapanto 'pi gām patanti divaukasah //

[Saundara-Nanda, 11/50]

kṛṣṭvā gām paripālya ca śrama-śatair aśnoti sasya-śriyam
yatnena pravigāhya sāgara-jalam ratna-śriyā kriḍati /
śatrūṇām avadhūya vīryam iṣubhir bhunkte narendra-śriyam
tad vīryam kuru śāntaye viniyatam vīrye hi sarvardhayaḥ //

[Saundara-Nanda, 16/98]

nityam sa supta (i)va yasya na buddhir asti
nityam sa matta iva yo dhṛtivismahina (ḥ)

[Śāriputra-prakarāṇa, fig. no.
(K) 1, obverse side, 1. 4]

But there are some pedantic and enigmatic verses in Aśvaghōṣa's kāvyas. Some examples might be cited below

avendravad divy ava śaśvad arkavad
guṇair ava śreya ihāva gām ava /
avāyur āryair ava sat-sufān ava
śriyaś ca rājann ava dharmam ātmanaḥ //

[Buddha-carita, 11/70]

In this verse the same verb-form "ava" in loṭ-hi has been used nine times in nine different senses, viz., i) kānti, ii) dīpti, iii) prīti, iv) icchā, (v) rakṣaṇa, vi) avapti, vii) vṛddhi, viii) ālīngana and ix) yācana.

babhūva sa hi samvegah śreyasas tasya vṛddhaye /
dhātur edhir ivākhyāte paṭhito 'kṣara-cintakaiḥ' //

[Saundara - Nanda, 12/9]

himāri-ketūdbhava-sambhavāntare
yathā dvijo yāti vimokṣayams tanum /
himāri-śatru-kṣaya-śatru-ghātane
tathāntare yāhi vimokṣayan manaḥ // [Buddha-carita, 11/71]

[himāri=śaitya-śatru agni; ketu=patakā: himāri-ketu=dhūma; tad-
udbhava=megha: tat-sambhava=vṛṣṭi; dvija=araṇi-dvaya-jāta agni;
himāri=śaitya-śatru sūrya; tac-śatru=tamas; tat-kṣaya=tamo-naśa; tac-
śatru=vighna; tad-ghātana=vighna-pradhvaṃsa.²]

ekam vininye sa jugopa sapta
saptaiva tatyāja rarakṣa pañca/
prāpa tri-vargam bubudhe tri-vargam
jajñe dvi-vargam prajahau dvi-vargam //

[Buddha-carita, 2/41]

[eKa=manas; sapta=rājyāṅgas: sapta=rāja-doṣas; pañca=upāyas; tri-varga=dharma, artha and kāma; tri-varga=mitra, śatru and madhyastha; dvi-varga=nīti and anīti; dvi-varga=kāma and karodha.]

Sometimes the verb-forms are arranged in a rhythmic pattern as in the following :—

ruroda mamlau virurāva jaglau
babhrāma tasthau vilalāpa dadhyau [
cakāra roṣaṁ vicakāra mālyam
cakarta vaktraṁ vicakarṣa vastram // [Saundara-Nanda 6/34]

This verse contains twelve finite verb-forms in liṭ. It is remarkable that the alternate arrangement of—a-forms and—au-forms in liṭ-ṇal of the different roots obviously aims at producing a spontaneous (apṛthag-yatna-nirvartya) rhythmic effect.

In many cases Aśvaghoṣa reveals highly sensitive wording. We might take some examples below :

srastāṁṣa-komalāmba-mṛdu-bāhu-latābalā
anṛtāṁ skhalitāṁ kācit kṛtvaināṁ sasvaje balāt //
[Buddha-carita, 4/30]

taṁ gauravaṁ Buddha-gataṁ cakarṣa
bhāryānurāgaḥ punar ācakarṣa /
so 'niścayān nāpi yayau na tasthau
taraṁs taraṅgeṣv iva rāja-haṁsaḥ //
adarśanaṁ tūpagataś ca tasyā
harmyāt tataś cāvataṭāra tūrṇam //
śrutvā tato nūpura-ni(ḥ) svanaṁ sa
punar lalambe hṛdaye gṛhītaḥ // [Saundara-Nanda, 4/42-43]

Aśvaghoṣa's descriptions of the beautiful frailties of nature are exquisite in their wording and sense. Though running contrary to his professedly monastic Waltanschauung these charming descriptions are spontaneous (apṛthag-yatna-nirvartya) and full of literary appeal. We might quote some attractive instances in the following :—

tau deva-dārūtīama-gandhavantam
nadī-saraḥ-prasravaṇaughavantam /
ājagmatuḥ kāncana-dhātumantam
devarṣimantam Himavantam āśu // [Saundara-Nanda, 10/5]
bahv-āyate tatra site hi śṛṅge
saṁkṣipta-barhaḥ śayito mayūraḥ /
bhujē Balasyāyata-pīna-bāhor
vaidūrya-keyūra ivābabhāse // [Saundara-Nanda, 10/8]

calat-kadambe Himavan-nitambe
 tarau pralambe camaro lalambe /
 chettum vilagnam na śasāka bālam
 kulodgatām prītim ivārya-vṛttaḥ // [Saundara-Nanda, 10/11]
 daricarīṇām atisundarīṇām
 monohara-śroṇi-kucodarīṇām
 vṛndāni rejur diśi kinnarīṇām
 puṣpotkacānām iva vallarīṇām // [Saundara-Nanda, 10/13]
 raktāni phullāḥ kamalāni yatra
 pradīpa-vṛkṣā iva bhānti vṛkṣāḥ /
 praphulla-nīlotpalarohiṇo 'nye
 sonmīlitākṣā iva bhānti vṛkṣāḥ // [Saundara-Nanda, 10/11]
 Mandāra-vṛkṣāmś ca kuśeśayāmś ca
 puṣpānatān kokanadāmś ca vṛkṣān /
 ākrāmya māhātmya-guṇair virājan
 rājāyate yatra sa Pārijātaḥ // [Saundara-Nanda, 10/26]

We might now examine the particulars about śānta-rasa and its relationship with other khaṇḍa-rasas in Aśvaghosa's kāvyas. Thus Bharata refers to some śama dramas meant for the select persons of mature intellect (vṛddhas) and dispassionate disposition (virāgins) besides the usual sāmsārika (=tri-varga-niṣṭha) dramas. Further, it must be admitted on all hands that Bharata was aware of the śānta-rasa synthesis of the Mahā-Bhārata. So śānta-rasa cannot be altogether foreign to Bharata. As we have seen, Aśvaghosa also is indebted to the Mahā-Bhārata for his śānta-rasa synthesis in practice in his śravya and dr̥śya kāvyas.

In Aṣṭvagoṣa the sthāyi-bhāva of śānta-rasa is nirveda or śama (=samvega=pūrvāśaya-śuddhi). This bodhy-anukūlatā is latent in the human minds of the bodhī-sattvas (=bodhy-unmukha sattvas). This in-born śānta-rasa-bīja must have been dormant in the naturally sober and sensitive minds of the Buddha, Nanda, Śāriputra and most likely Rāṣṭrapāla.

The ālambana-vibhāva is the Buddhistic nairātmya-tattva.

The uddīpana-vibhāvas are the kṣapika sāmsāra (with janman, jarā, vyādhi and mrtyu, tapo-vana-darśana, Bauddha-bhikṣu-samāgama, nairātmyopadeśāśravaṇa, etc.

The anubhāvas are yama, niyama, saumya-dr̥ṣṭi, etc. The sāttvika-bhāvas are stambha, vaivarṇya, etc.

The vyabhicāri-bhāvas are mati, vitarka, dhṛti, haṛṣa, etc.

The saṁyoga of the afore-mentioned sthāyi-bhāva, ālambana and uddīpana vibhāvas, anubhāvas and sāttvika-bhāvas, and vyabhicāri-bhāvas results in śānta-rasa.

This śānta-rasa controls the khaṇḍa-rasas like vīra, śṛṅgāra, etc. which converge finally in the former. In this way śānta-rasa synthesis is achieved and the khaṇḍa-rasas subservient to śānta-rasa are cases of rasavat alāṅkāra.

Of these khaṇḍa-rasas vīra is relatively prominent and may thus be said to enjoy the status of a sthāyi-bhāva in relation to śānta-rasa while the rest should be termed mere sañcāri-rasas. This sthāyi-bhāvavat vīra-khaṇḍa-rasa is distinct from nirveda or śāma, the sthāyi-bhāva proper of śānta-rasa.

The intervention (vyavadhāna) of the two pro-śānta khaṇḍa-rasas, viz., the sthāyi-bhāvavat vīra-khaṇḍa-rasa and the sañcāri-bhāvavat adbhuta-khaṇḍa-rasa, counteracts the problem of immediate collocation (nairantarya) of the two opposite categories of sentiments, viz., śānta-rasa (including its five evolutes . . . the remaining sañcāri-bhāvavat khaṇḍa-rasas . . . like hāsya, bībhatsa, etc.). Again, there is no real polarity (virodha) proper of śānta and śṛṅgāra (with its parivāra) because the former is decisively final (pāryantika) and predominant (bādhaka) while the latter, is only occasional (paryanta-vairasya-bhū) and subordinate (bādhya).

In consonance with the pāryantika śānta-rasa in Aśvaghōṣa's kāvyas the guṇa is mādhyama-samānādhikaraṇa prasāda.

Vaidarbhī is the rīti in the Buddha-carita and the Saundara-Nanda. Bhāratī is the vṛtti in the Śāriputra-prakarāṇa.

We might now be permitted to quote some appropriate examples of the above combination of rasa, guṇa and rīti / vṛtti in the following :—

pade tu yasmin na jarā na bhīr na ruṅ
na janma naivoparamo na cādhyayaḥ /
tam eva manye puruṣārtham uttamam
na vidyate yatra punaḥ punaḥ kriyā //

[Buddha-carita, 11/59]

yadi dvandvārāme jagati viṣaya-vyagra-hṛdaye
vivikte nirdvandvo viharati kṛtī śānta-hṛdayaḥ /
tataḥ pītvā prajñā-rasam amṛtavat tṛpta-hṛdayo
viviktaḥ saṁsaktam viṣaya-kṛpaṇam śocati jagat //

[Saundara-Nanda, 14/51]

Sambodhi Vol. 8(13)

bhikṣārtham samaye viveśa sa puram dṛṣṭī janasyakṣipal-
lābhā-'lābha-sukhā-' sukhādiṣu samah svasthendriyo ni [h] sprhaḥ /
nirmokṣāya cakāra tatra ca katham kāle janāyārthine
naivonmārga-gatān parān paribhavann ātmānam utkarṣayan //
[Saundara-Nanda, 18/62]

yenāvāptam paramam amṛtan durllabham ṛtam
mano-buddhis tasminn aham abhirame śānti-parame [//]
[Śāriputra-prakarāṇa, frg. no. (K) 1,
obverse side, 1. 2]

[Buddhaḥ . . . ? . . . (idan) tu yat(n)ena jñāyatārṁ . . . (śa)ri(ra-)
nirmuktam ā(tma-)sa(m)jñakam buddhi-s(au)kṣmyarṁ tat . . .

sakṣmatvāc caiva doṣaḥāṁ avyāpārāc ca cetasaḥ (/)
(dīrghatvād ā)yuṣāś caiva mokṣas tu) (pa)rikalpyate (//) [=Buddha-
carita, 12/75] . . . Śāri(putrah) . . . (Bhaga)van . . . [anya-?]thātma-
grāhe sati na naiṣṭhiki nivṛttir bhavati (/) nairātmya-darśanāc ca
bhavati . . . (a)smin vi(naṣṭe mukta iti niścayaḥ kṛtaḥ)

[Śāriputra-prakarāṇa, folio designated
C 4, obverse side, 11. 1-5]

Lastly, we come to consider Aśvaghosa's use of the alankāras. As we know, he belongs to the early stage or the ornate Sanskrit literature, and it is therefore rational to assess his figurative twists and experiments with the alankāras mainly with the help of Bharata's Nāṭya-śāstra which may be said to be somewhat contemporaneous with his kāvyas. Bharata mentions specifically four alankāras, viz., (i) upamā, (ii) dīpaka, (iii) rūpaka and (iv) yamaka. But his upamā seems to foreshadow mālopamā, utprekṣā and ananvaya of the later ālaṅkārikas. His illustration of dīpaka fits in properly with tulya-yogitā of later date. His example of rūpaka contains the germ of apahnuti. His yamaka includes anuprāsa as one of the varieties.

The four basic alankāras and their early evolutes implied by them may be said to be the common stock of both Aśvaghosa and Bharata. It will therefore be advisable to record here our illustrations from the former's kāvyas under the afore-mentioned alankāra-heads only.

(1) upamā . . .

nava-puṣkara-garbha-komalābhyām
tapaniyojjvala-saṅgatāṅgadābhyām /
svapīti sma tathāpara bhujābhyām
parirabhya priyavan mṛdaṅgam eva / /

[Buddha-carita, 5/50]

tasyā mukhaṁ padma-sapatnabhūtam
paṇau sthitaṁ pallava-rāga-tātre /
chāyāmapasyāmbhasi paṅkajasya
babhau nataṁ padmam ivopariṣṭāt / /

[Saundara-Nanda, 6/11]

dīpo yathā nirvṛtim abhyupeto
naivāvanim gacchati nāntarikṣam |
diśam na kāncid vidiśam na kāncit
sneha-kṣayāt kevalam eti śāntim ||

evam kṛtī nirvṛtim abhyupeto
naivāvanim gacchati nāntarikṣam |
diśam na kāncid vidiśam na kāncit
kleśa-kṣayāt kevalam eti śāntim | |

[Saundara-Nanda, 16/28-29]

(2) mālopamā

hamṣena hamṣim iva viprayuktām
tyaktām gajeneva vane kareṇum /
artām sanāthām api nātha-hīnām
trātum vadhūm arhasi darśanena / /

[Buddha-carita, 9/27]

Kandarpa-Ratyor iva lakṣyabhūtam
Pramoda-Nāndyor iva nīdabhūtam /
Praharṣa-Tuṣṭyor iva pātrabhūtam
dvandvaṁ sahāramsta madāndhabhūtam / /

[Saundara-Nanda, 4/8]

(3) utprekṣā

dharmaśya sākṣād iva samnikarṣe
na kāncid anyāya-matir babhūva / /

[Buddha-carita, 10/6 cd]

tapah sākṣād iva sthita[m] / /

[Buddha-carita, 16/23d]

bhṛśam jajṛmbhe yuga-dīrgh-bāhur
dhyātvā priyām cāpam ivācakarṣa / /

[Saundara-Nanda, 7/3 cd]

(4) ananvaya

idaṁ babhāṣe vadatām anuttamo
yad arhati Śrīghana eva bhāṣitum / /

[Saundara-Nanda, 18/49 cd]

rajas-tamobhyām parimukta-cetasas
tavaiva ceyam sadṛśī kṛtajñatā /

[Saundara-Nanda, 18/52 ab]

(5) dīpaka . . .

gataṁ gataṁ naiva tu saṁnivartate
 jalaṁ nadīnām ca nr̥ṣāṁ ca yauvanam / /
 [Saundara-Nanda, 9/28 cd]

(a)gnir hi m(e) śaraṇam [ā ?]padi sindhur usṇe
 (mārgga)ḥ śivo (')ddhvani (sic) m(a)h(ā)-
 t(ama)s(ā) (p)pr(aviṣṭe) (sic) /
 [Śāriputra-prakarāṇa, folio reconstructed out
 of frg.. nos. (K) 14, 15 & 32,reverse side, 1. 2]

(6) tulya-yogitā . . .

sasnau śarīraṁ pavituruṁ manaś ca
 tirthāmbubhiś cavia guṇāmbubhiś ca
 Vedopadiṣṭāṁ samam ātmajaṁ ca
 somaṁ papau śānti-sukhaṁ ca hārdam / /
 [Buddha-carita, 2/37]

tenāpāyi yathākālpaṁ somaśa ca yaśa eva ca /
 Vedaś cāmnāyi satataruṁ Vedokto dharma eva ca / /
 [Saundara-Nanda, 2/44]

(7) rūpaka

prajñāmbu-vegām sthira-śila-vaprām
 samādhi-śītām vrata-cakravākām /
 asyottamām dharmā-nadīu pravṛttām
 tr̥ṣṇārditaḥ paśyati jīva-lokaḥ / /
 [Buddha-carita, 1/71]

sā hāsa-hamsā nayana-dvi-rephā
 pīna-stanā- ' tyunnata-padma-kośā /
 bhūyo babhāse sva-kuloditena
 strī-padminī Nanda-divākareṇa / /
 [Saundara-Nanda, 4/4]

(8) apahnuti

priyābhidhānaṁ tyaja moha-jālam //
 [Saundara-Nanda, 5/45c]
 jarābhidhānaṁ jagato mahad bhayam /
 [Saundara-Nanda, 9/34b]

(9) yamaka

savilāsa-ratānta-tāntam
 [Buddha-carita, 5/56c]
 so 'niṣṭa-naīskramya-raso mlāna-tāmarasopamaḥ /
 cacāra viraso dharmam niveśyā'psaraso ḥṛdi / /
 [Saundara-Nanda, 11/2]

(10) anuprāsa

iti muditam anāmayam nirāpat
Kuru-Raghu-Pūru-puopamam puram tat /
abhavad abhaya-daiśike maharṣau
viharati tatra śivāya vīta-rāge //

[Saundara-Nanda, 3/42]

... .. (cary)yam utta(ma-v) āryyam muni-caryyam
avinivāryya-vīryyam āryam

[Śāriputra-prakarāṇa, folio designated
C 1, obverse side, 11. 3-4)

Similar illustrations may be multiplied at pleasure.

Thus Aśvaghōṣa's Buddha-charita and Saundara-Nanda have every claim to be termed mahā-kāvyaś in the light of the a posteriori technicalities known to us from the post-Aśvaghōṣan texts on Sanskrit poetics.

His Śāriputra-prakarāṇa also corresponds properly with the rules of dramaturgy relating to a prakaraṇa. This drama is important to the historian of classical drama and dramaturgy as the earliest known decisive document of a prakaraṇa.

Aśvaghōṣa's genius as a scholarly kavi is applauded highly by the Buddhists, both Hīna-yānic and Mahā-yānic, of India and Greater India. The warm encomia by Hsüan-Tsang, Hwui-Li and I-tsing attest to the wide popularity of Aśvaghōṣa. The Buddha-carita is said to have been widely read in the Malay Archipelago (= Sumatra, Java and the neighbouring islands). Nearly the first half of this mahā-kāvya has been discovered in Nepal. Two fragments of a manuscript of this work has been unearthed in Central Asia. This work has been translated into Chinese and Tibetan. Again, the text of the Saundara-Nanda has been found in Nepal. Only one fragment of a manuscript of this mahā-kāvya has also been discovered in Central Asia. Similarly the fragments of two manuscripts of the Śāriputra-prakarāṇa have been unearthed in Central Asia. Lastly, the gist of the Rāṣṭrapāla-nāṭaka has been translated into Chinese and a single sentence from the prologue to this drama has been preserved in some texts on Indian logic.

Aśvaghōṣa's nirvāṇa-kāvyaś as compared with those of the similar missionary kavis like Mātrceta, Kumāra-lāta and Ārya-Śūra are more appealing as works of art. Judged by the literary standard Aśvaghōṣa must be hailed as the best among his brethren.

But Aśvaghōṣa cannot be said to represent the perfect standard of the ornate technique in the classical Sanskrit literature. with his pristine

spontaneity and simplicity he belongs to an early and premature stage of this literature while Kālidāsa claims the highest and mature stage. Thus the first place in the hierarchy of the ornate Sanskrit kavis must be assigned to Kālidāsa, the national kavi of India, while the second place must be apportioned to Aśvaghoṣa.

śrī-Guru-carāṇa-samarpaṇam astu //

- 1 Here we find a reference to Pāṇini's "ety-edhaty-uṭhau" (Aṣṭādhyāyī, 6/1/89).
- 2 This reminds us of Bhāmaha's illustration of avācakatva-doṣa as follows :—
 himā—'pahā' mitradharair vyāptaṁ vyomety avācakam / /
 sāḅśād arūḁhaṁ vācyē 'rthe nābhidhānaṁ pratiyate / / [Kāvyaśāhikā, 1/41]
 [himā-'pahā = agni; tad-amitra = tac-' śatru jala; tad-dhara = megha.]
 Daṇḁin also illustrates parihārikā prahelikā as follows :—
 himā-'pahā.' mitradharair vyāptaṁ vyom.ābbhinandati // [Kāvyaśāhikā, Madras
 edn., 3/120 cd]

This type of enigmatic composition is termed durvācaka-yoga in Vātsyāyana's Kāma-sūtra. Cf. durvācaka-yogā iti / śabdato 'rthataś ca duḅkhenocyata iti durvācakam / tasya prayogaḅ kriḁārthā vādārthā ca / yathā Kāvyaśāhikā [?]

daṁṣṭra-'grarddhyā prēg yo drāk kṁmām ambv-antahstbām uccikṣepa /
 devadhruḁṣid dhy ṛtvik-stutyō yuṣmān so 'vyāt sarpāt-ketuḁ / /

[Vātsyāyana's Kāma-sūtra with Yaśodhara's Jaysmaṅgalā, 1/3]

[daṁṣṭrā-'grasya ṛddhyā drāk śighraṁ devān druhyantīti devadruho 'surās tān kṣīnotīti devadhruḁṣit / hi pādapūraṇe / ṛvigbhiḁ stutyaḁ / sarpān atīti sarpāt Garuḁḁa sa ketur dhvajo yasyeti / /]

'EXISTS' AND 'PREDICATE'

J. L. Shaw

The aim of this article is to show that the question whether 'exists' is a predicate cannot be answered unless we determine the meaning of the terms 'predicate' and 'exists'. Moreover, we have to specify the meaning of certain other terms like 'subject', 'real', 'property', 'universal' etc. if we want to discuss this question satisfactorily. But most of the philosophers who have discussed this question did not specify the meaning of these terms clearly. As a result, the supporters of each view claimed to refute the view of their opponents when in fact these views are mutually compatible. I would like to show that in some sense 'exists' is a predicate and in some other sense 'exists' is not a predicate.

Before developing my positive thesis I would like to discuss the prevalent views on this topic.

A. Arguments against 'exists' being a predicate :

1. If 'exists' is a predicate, then the ascription of existence or the denial of it would make some difference to the subject. Since neither the ascription nor the denial of existence makes any difference to the subject, 'exists' is not a predicate. This type of argument is present in Kant. This argument is based on a particular view of predicate.

2. If 'exists' is a predicate, then existence must be a *what* i.e. a quality of Reality. Since existence cannot be a *what* i.e. a quality of Reality, 'exists' is not a predicate. This type of argument has been put forward by some idealist philosophers. This argument is based on a certain conception of Reality and predicate.

3. Ayer, Wisdom and Broad have argued that if 'exists' is a predicate, then all positive existential propositions are analytic and all negative ones are self-contradictory. Since all positive existential propositions are not analytic and all negative ones are not self-contradictory, 'exists' is not a predicate.

This argument is based on a particular condition of attribution. According to the view criticized when we ascribe an attribute to a thing, we covertly assert that it exists.

4. If 'exists' is a predicate, then we can assert universal affirmative existential propositions and particular negative existential propositions. Since

propositions like 'all tame tigers exist' and 'some tame tigers do not exist' are meaningless, 'exist' is not a predicate.

According to Moore¹ the proposition 'some tame tigers do not exist' which means the same as 'there are tame tigers which do not exist' has no meaning. If 'some tame tigers do not exist' is meaningless, then 'all tame tigers exist' is also meaningless. For 'all tame tigers exist' is equivalent to the conjunctive proposition 'some tame tigers exist and there is no tame tiger which does not exist' has no meaning, its denial 'there is no tame tiger which does not exist' has no meaning. Since the latter expression is one of the conjuncts of the expanded proposition 'all tame tigers exist', the conjunctive proposition as a whole has no meaning. From this observation it is concluded that 'exists' or 'do not exist' does not behave in the same manner as the predicate 'growl' or 'do not growl' does.

5. According to another argument if 'exists' is a predicate, then there are certain inferences which would be valid. Russell says :

If you say that "Men exist, and Socrates is a man, therefore Socrates exists", that is exactly the same sort of fallacy as it would be if you said "Men are numerous, Socrates is a man, therefore Socrates is numerous".²

Since such inferences are not valid, 'exists' is not a predicate.

We have listed five arguments in favour of the view that 'exists' is not a predicate. All these arguments are based on a certain conception of a predicate. The implicit or explicit presupposition of all these arguments is that if 'exists' is a predicate, then it must be predicates like 'red', 'hard', 'growl' etc. We must be able to form propositions or inferences of the type which can be formed with predicates like 'red', 'growl' etc. Since we cannot form the same type of propositions or inferences with 'exists', it is not a predicate.

B. Let us now consider the arguments for 'exists' being a predicate.

1. The view that 'exists' is a predicate is associated with the supporters of ontological arguments. From the concept of perfect being existence has been deduced. The argument of Descartes is based on the view that the proposition 'God exists' and the proposition 'Three angles of a triangle are equal to two right angles' are of the same form. Gassendi pointed out that existence is not a property of God or of anything.

Against this objection Descartes point out that existence is a property in the broad sense, in the sense in which it is "equivalent to any attribute or anything which may be predicated of a thing"¹. Here Descartes' intention

is to make a distinction between the property existence on the one hand and other properties like red, growl on the other.

2. According to Nakhnikian and Salmon⁴ 'exists' is a universal predicate. In their view affirmative existential propositions are not tautologous and negative existential propositions are not self-contradictory if we accept the formula (1) $(x) (Ex)$ which asserts that existence is an attribute of everything. They are of the opinion that the formula (1) 'may be taken as a semantic rule or a meaning postulate for 'exists''.⁵

'Horses exist', when it means 'some horses exist', can be symbolised by the expression (2) $(\exists x) (Hx \cdot Ex)$. The usual meaning of 'horses exist', is not 'all horses exist, but 'there are horses.' According to them the proposition 'all horses exist' simply asserts that 'there are no non-existent horses' which is a tautology. So the intended meaning of 'horses exist' is 'there are horses'. (2) implies (3) $(\exists x) (Hx)$ which is the usual symbolic counterpart of the proposition 'horses exist'.

The symbolic counterpart of 'horses do not exist' would be (4) $(x) (Hx \cdot Ex \cdot \supset \sim Ex)$, if it means 'if there is anything which is a horse, it does not exist'. According to Nakhnikian and Salmon this is the intended meaning of 'horse do not exist'. (4) would be equivalent to (5) $(x) (Hx \supset \sim Ex)$, because of the theorem (6) $Ex \supset \sim Ex \cdot \equiv \sim Ex$.

Now (1) and (5) together imply (7) $(x) (\sim Hx)$. And (7) implies (5). Hence (5) and (7) are logically equivalent if we accept (1) as a postulate. Similarly, (3) implies (2) in presence of (1) as a postulate. Hence (2) and (3) are logically equivalent. The acceptance of (1) as a postulate shows that the usual symbolization of affirmative and negative propositions is equivalent to the propositions which consider 'exists' as a predicate. This also shows that affirmative and negative existential propositions are neither tautologous nor self-contradictory when 'exists' is taken as a universal predicate.

Now the question is, why should we accept $(x) (Ex)$ as a postulate? In answer to this question Nakhnikian and Salmon point out that if existence is defined as being self-identical i.e. $Ex = (\Delta x) x = x$, there is no difficulty in accepting $(x) (Ex)$. On this definition of existence $(x) (Ex)$ will become $(x) (x = x)$ which is a theorem of logic.

D F

From the above discussion it follows that the view of Nakhnikian and Salmon is based on a particular definition of existence. Existence is defined as being self-identical i.e. $Ex = (\Delta x) x = x$.

From the above discussion it follows that the view of Nakhnikian and Salmon is based on a particular definition of existence. Existence is defined as being self-identical i.e. $Ex = (\Delta x) x = x$.

ned in terms of identity. Since identity is a property, 'exists' which is defined in terms of 'identity' is a predicate. Since identity is a property of any object, 'exists' is a universal predicate.

3. It is said that if 'alive', 'not escaped', 'not destroyed by fire', etc. can be treated as predicates, then certain uses of 'exists' should be treated as predicative.⁶ These uses may be called 'excluder uses' or predicative uses'. They rule out certain possibilities. What a particular predicative use of 'exists' rules out depends on the context. The predicative use of 'exists' is negative in character. Since both F and not- F are considered as properties, the predicative use resembles not- F . The propositions like 'all of them exist', 'some of them do not exist' 'some of them do exist', 'none of them exist' are perfectly meaningful. According to this view the proposition 'all tame tigers exist' is meaningful when it is uttered in a particular context. If a zoological survey team is appointed to file a report on the tame tigers, then after a survey one may say 'all tame tigers exist'. This use of 'exist' signifies that the tame tigers did not die or escape.

4. Another argument may be construed in the following way.⁷ A universal is a property, and existence is a universal, therefore existence is a property and 'exists' is a predicate. A universal may be defined as something which is common to more than one object and which is related to those objects by a special relation, say, R_1 . The relation R_1 which holds between a universal and its instances is different from the relation which holds between a particular quality, say a particular red, and the object which has that quality. The particular red has existence and the object which is red has that quality. The particular red has existence and the object which is red has existence. If a particular red is a quality of a table, then a universal is not a quality in the same sense. A predicate expression refers either to a quality or to a universal. Since existence is a universal 'exists' which refers to it is a predicate. If the question is whether existence is a quality like red or hard, the answer would be negative. If the question is whether 'exists' is a predicate, the answer would be positive.

5. It may be said that there are different senses of the term 'exists'. In some sense a particular object exists, and in some other sense it does not exist. An illusory object exists in some sense, but not in the sense in which the things in my room exist. Some of the senses of 'exists' may be given in the following way :

Df
E₁ = undeniable

- Df
 E₂ = deniable, but not momentary
- Df
 E₃ = momentary
- Df
 E₄ = deniable and created by a particular person.

According to this view we cannot simply say 'a exists'. We have to say 'a exists in sense 1 or 2 or 3 etc.' According to this view since 'deniable', 'undeniable', 'momentary' etc. are predicates and since 'exists' is synonymous with one of these terms, 'exists' is a predicate.⁸

The above arguments for 'exists' being a predicate are based on a conception of predicate, quality or existence. The first argument has used the term 'predicate' in a very wide sense. The second argument is based on a certain definition of existence. The third argument considers excluders as properties of objects. Since excluder terms are predicates and 'exists' can be used in the sense of an excluder term, 'exists' is also a predicate. The fourth argument is based on a certain conception of universal and quality. The fifth argument is based on a specification of the different sense of the term 'exists'.

The supporters of the thesis that 'exists' is not a predicate are interpreting the term 'exists' or 'predicate' or 'quality' in a different way. They are not taking into account the excluder uses of 'exists' or they are not willing to accept excluders as properties and the excluder expressions as predicates. The first argument takes the predicate-concept as something whose addition or subtraction would bring about some change in the subject-concept. The second argument starts with a particular conception of Reality. Reality alone can be subject of predication. That which is predicated of something is a *what* or a quality. The third argument is based on a particular conception of predication which excludes the excluder uses of 'exists'. The fourth argument treats 'exists' in the same way as we treat the predicate 'growl'. The fifth argument also treats 'exists' as a predicate like 'red' or 'hard'.

According to our positive thesis the question whether 'exists' is a predicate cannot be decided by definitions of terms. We have noticed that the supporters of each view are defining 'predicate' or 'exists' or 'property' in a different way. They are referring to certain uses of 'exists' and ignoring other uses. The question whether 'exists' is a predicate can be answered satisfactorily if we take into account the different uses of it. Some uses of 'exists' are predicative and some other uses are non-predicative. Predicative use may be called non-exiguous⁹ or excluder use. It

excludes certain possibilities. The proposition 'all tigers exist' sometimes means that all of them are alive or did not escape. This use of 'exists' is applicable to both general and singular existential propositions. Moreover, general existential proposition of this type can always be expanded into a finite conjunction of singular propositions. 'All tigers exist' will be equivalent to 'x exists and y exists', if there are only two tigers. Since we have to examine each tiger our list cannot end with 'etcetera'.

There is another use of the term 'exists' which may be called exiguous use. If 'exists' is used exiguously in the proposition 'tigers exist', it says something about tigers, but not about each and every tiger. This use of 'exists' is symbolized in classical symbolic logic in terms of the existential quantifier. The expansion of the proposition 'tigers exist' i.e. $(\exists x)(Tx)$ would be 'a is a tiger or b is a tiger', if there are only two objects in our domain. If the domain contains infinite number of objects, this expansion is bound to end with 'etcetera'.

Moreover, in the case of non-exiguous use the expansion of a general proposition is resolved into a set of singular existential propositions such that 'exists' is used non-exigously. For example, 'some tigers exist' will be expanded into 'x exists or y exists' if there are only two tigers. In the case of exiguous use the expansion of 'some tigers exist' will be 'x is a tiger or y is a tiger' if there are only two objects in our domain. In this expansion 'x' and 'y' are logically proper names. Since the acceptance of logically proper names creates certain other problems, we modify this expansion in order to avoid those problems. Instead of 'x is a tiger or y is a tiger' we should say "x is a tiger and 'x' is non-empty, or y is a tiger and 'y' is non-empty".

Now the question is whether the proposition " 'x' is non-empty" means the same as 'x exists' and whether this use of 'exists' is exiguous or non-exigous (i.e. excluder). If 'x' is treated as a logically proper name, then the proposition 'x exists' is meaningless.¹⁰ If 'x exists' is translated as $(\exists y)(y=x)$, then it will be an analytic proposition. Since " 'x' is non-empty" is not an analytic proposition, it cannot mean the same as $(\exists y)(y=x)$. If this use of 'exists' is treated as an excluder use, then we cannot make the distinction between the proposition " 'x' is non-empty" and 'x did not die or did not escape or was not destroyed etc.' Since we do make a distinction between these two propositions, we require a third use of 'exists' to give an account of 'x-exists' in the sense of " 'x' is non-empty". By making a distinction between attribute and property, we can explain this third use of 'exists'. The expressions 'red', 'hard', etc. are to be treated as property-referring terms and 'exists' in this sense is to be

treated as attribute-referring term. Every property is an attribute, but every attribute is not a property. In this sense of an attribute anything which can be said about something may be considered as an attribute. Existence comes under the category of attribute, not under the category of property. A predicate expression refers to an attribute or to a property depending on the context. The third use of 'exists' may be called an attributive use. The different uses of 'exists' cannot be determined by the form of an existential proposition. The context of discourse or the hearer-speaker situation will determine the sense in which 'exists' has been used.

Foot Notes

- 1 G. E. Moore, "Is Existence a Predicate", *Philosophical Papers*, pp. 118-119.
- 2 B. Russell, *Logic and Knowledge*, pp. 233.
- 3 W. C. Kneale, "Is Existence a Predicate?", reprinted in Feigl and Sellars (eds.), *Readings in Philosophical Analysis*, p. 30.
- 4 G. Nakhnikian and W. C. Salmon, "Exists" as a Predicate, *Philosophical Review*, Vol. 66, 1957, pp. 535-542.
- 5 G. Nakhnikian and W. C. Salmon, "Exists" as a Predicate', *Philosophical Review*, Vol. 66, 1957, pp. 538.
- 6 R. Hall, "Excluders", *Analysis*, 1959, pp. 1-7; F. B. Ebersole, "Whether Existence is a Predicate", *The Journal of Philosophy*, 1963, pp. 509-524.
- 7 This argument is constructed following the Nyāya Philosophical System, But this argument should not be equated with the Nyāya view. For the Nyāya concept of existence see J. L. Shaw, "The Nyāya on Existence, Knowability and Nameability", *Journal of Indian Philosophy*, Vol. 5, 1978, pp. 255-266.
- 8 This argument is also constructed following some Indian philosophical systems.
- 9 M. Kiteley, "Is Existence a Predicate?", *Mind*, 1964, pp. 364-373.
- 10 B. Russell, *Introduction to Mathematical Philosophy*, Chapter on Descriptions.

DHARMA-ADHARMA

Suzuko Ohira

Dharma and adharma constitute pañcāstikāyas together with akāśa, jīva and pudgala. The function of dharma is said to be the conditional cause of motion and that of adharma the conditional cause of stoppage. Each of them is the one unseparable substance from the standpoint of dravya, pervading in the lokākāśa from the standpoint of kṣetra, existing eternally in the three tenses of time from the standpoint of kāla, and devoid of material properties from the standpoint of bhāva. All these are known to the *Tattvārthasūtra* V.

Motion is, however, inherent in the jīva and the pudgala, and stoppage is the absence of motion. It is therefore strange that the Jainas had to establish dharma and adharma as the independent realities, which are the cosmic principles peculiar to the Jain School alone.

Not only this. In the *Bhagavatīsūtra* XX.2.664 which offers the synonyms of pañcāstikāyas, it is said that dharma, dharmāstikāya, abstinence from 18 kriyās, 5 samitis and 3 guptis, etc. constitute the synonyms of dharma, and their reverse contents constitute the synonyms of adharma. Here dharma-adharma connote the Jaina monks' code of discipline and its transgression, which mean meritorious and demeritorious conducts in the normal sense of their terms. Among the synonyms of pañcāstikāyas, those of dharma-adharma show the most distract positions. Then it is told in the *Bhagavatīsūtra* XIII.4.481 that the function of dharma includes motion such as coming, going, speaking, blinking and mental-vocal-physical activities, and the function of adharma includes motion such as standing, sitting, lying down and mental concentration. Here catalogued are the voluntary actions undertaken by a living being.¹

All these suggest that dharma-adharma which could have been the unnecessary principles for the Jainas had to evolve due to a certain cosmic or cosmological problem peculiar to the Jainas involving motion and stoppage in connection with meritorious -demeritorious deeds and voluntary actions. Then, what could be the peculiar problem as such? The prohibition of siddhas' intrusion into aloka due to "dharmāstikāyābhāvāt" makes its first appearance in the *Tattvārthasūtra* X.6. bhāṣya which belongs to the end of the Āgamic age. Since the Jainas allotted the siddhas' abode at the top of loka, they were in the position to explain logically why siddhas cannot

go beyond the boundary of loka. Its final answer was offered for the first time in the *Tattvārthasūtra* above in which dharma-adharma were established as the parts of pañcāstikāyas.

However, the attempts to solve the similar problem seem to have been made since the considerably early Āgamic stage. The *Bhagavatīsūtra* XVI.8.586 reads that a deva endowed with great power standing at the end of loka cannot bend or stretch his limbs in the aloka, because there is no jīva nor pudgala in the aloka, and because the motion of jīva-ajīva occurs when jīvas try to fetch pudgalas to nourish themselves. But siddhas do not require to nourish themselves, therefore there is no reason why they cannot stay in the aloka according to this logic.

Thus the concepts of dharma-adharma appear to have evolved in finding the cause of siddhas' non-intrusion into aloka. Jacobi early proposed to explain the origin of dharma-adharma in rajas-tamas of the Sāṅkhyas.² However, since dharma-adharma are said to mean puṇya-pāpa in the *Bhagavatīsūtra* XX.2.664, these come in conflict with concepts of rajas-tamas. Also the Sāṅkhya prakṛti consisting of tri-guṇas is equivalent to pudgala of the Jainas, whereas dharma-adharma are the cosmic principles which have no relevancy to the concept of pudgala. It is thus difficult to accept his view. Then, Frauwallner hinted that dharma-adharma of the Jainas evolved under the influence of adṛṣṭa.³ His view evidently hints the point. The following is an attempt to explain how dharma-adharma came to evolve on the basis hinted at by Frauwallner in the light of the *Bhagavatīsūtra* passages above.

At some stage, the Vaiśeṣikas introduced into their system of purely natural philosophical investigation of the world phenomena the doctrine of adṛṣṭa or the invisible cosmic force which is said to embody itself through the work of dharma or merit and adharma or demerit, as so evinced in the existent *Vaiśeṣikasūtra*. This doctrine of adṛṣṭa enabled the Vaiśeṣikas to explain away whatever causes occurring in the natural phenomena inexplicable by the known experiences. For instance, the cause of the movement of a needle incurred by magnet, the cause of the water circulation in the plants, the cause of upward motion of the fire, the cause of sideway motion of the air, the cause of the motion of atoms when they come into contact, the cause of the initial movement of the mind and so on are said due to adṛṣṭa in the *Vaiśeṣikasūtra* Chs. V-VI. At the same time, this doctrine enabled them to bring in a religio-moral basis to this purely natural philosophical system that a reward of rebirth in the heaven is gained by adṛṣṭa in consequence of dharma or the virtuous practice of the prescribed observances and in consequence of the knowledge of

padārthas which is also produced by dharma, and that liberation is attainable when the physical embodiment causes to arise in the total absence of adṛṣṭa which causes the subsequent embodiment.

Adṛṣṭa which is the cause of motion in the natural phenomena inexplicable by empirical experiences is the invisible cosmic force, which embodies itself in the favourable or unfavourable way according to the religio-mortal actions of dharma-adharma. This concept was precisely as it is seized by the then Jaina theoreticians to solve their critical problem of the cause of siddhas' non-intrusion into aloka. To make it plain, siddhas are able to ascend to the top of loka by the favour of adṛṣṭa due to their dharma or merit, but they are absolutely prohibited from crossing the border of loka, of which transgression incurs adharmā or sin by the disfavour of adṛṣṭa (meaning that they have to be thrown back to saṃsāra again). Adṛṣṭa thus came out here as the cosmic force with the capacity of awarding to siddhas a reward and a punishment depending upon their meritorious deeds. Meritorious and demeritorious deeds are certainly voluntary actions. Dharma was therefore conceived as the cosmic cause of siddhas' movement to ascend to Siddhaśīlā, thus it consists of the abstinence from 18 kriyās and the observance of samiti-gupti; and adharmā was conceived as the cosmic cause of the stoppage of siddhas' motion beyond Siddhaśīlā, thus it consists of the reverse contents of dharma.

Synonyms of dharma expressed in the *Bhagavatīsūtra* XX.2.664 must have been offered at this earliest stage of their evolution, and since meritorious-demeritorious deeds as such are necessarily voluntary actions, dharma-adharma could have been easily explained in terms of coming and going or standing and sitting at the beginning. A considerable time must have been required for these crude concept of dharma-adharma to be improved and established in the ontological contexts of reality as they so stand at present, which is suspected to have occurred very close to the time of Umāsvati.

NOTE

1. K. K. Dixit : *Jaina Ontology*, p. 34
2. H. Jacobi : *Studies in Jainism*, pp. 18, 84-85
3. E. Frauwallner : *History of Indian Philosophy*, v. 2. p. 62

AUTHORSHIP OF RTUSAMHĀRA : A REAPPASAL

Satya Vrat

Perhaps no other work attributed to Kālidāsa has evoked so sharp a controversy about its authorship as the little 'Cycle of seasons', the Rtusamhāra. That it lacks the maturity and sobriety of Kālidāsa's art, that it violates the accepted sequence of seasons, a phenomenon unexpected of such staunch a protagonist of Indian tradition as Kālidāsa, that it is tarnished by grammatical absurdities and linguistic banalities unknown to his other works; these are some of the weighty considerations urged against Kālidāsa's authorship of the poem which have been stoutly repudiated by eminent critics.¹ Mallinātha's apparently unassailable testimony against the existence of any of Kālidāsa's poem other than the three he has commented upon,² is not conclusive in itself as no where in his commentaries has this brilliant exegete presumed to present a complete catalogue of his authors. Nayahansa, a pupil of Jayasimhasūri proceeds from an equally weak premise in speaking of the triad of Kālidāsa's poems.³ A more convincing course to determine the authorship of Rtusamhāra would be to see if it bears resemblance to other works of the master. While linguistic correspondences may be accidental or a result of conscious or unconscious borrowing, similarities in thought and conception invariably emanate from common authorship. It is here that the Rtusamhāra betrays remarkable resemblances to Kālidāsa's undisputed works and thus leave little doubt about their similar genesis; its simplicity and immaturity are assignable to its being a composition of Kālidāsa's adolescent age.

The Rtusamhāra opens with an attractive description of the summer. In summer the days are invariably troublesome but evenings are delightful. The water loses its sting which makes a bath enjoyable at any hour of the day. The summer is not the propitious time for love-making. With the passage of spring the vigour of love is blunted.

सदावगाहक्षमवारिसेचयः ।
दिनान्तरम्योऽभ्युपशान्तमन्मथो
निदःप्रकालोऽयमुपागतः प्रिये ॥ 1. 1.

This description has a close parallel in the charming picture of summer in the prologue to Abhijñānaśākuntala, which, for all purposes, appears to be an improved version of the aforesaid verse.

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सुभगसलिलावगाहाः पाटलसंसर्गसुरभिवनवाताः ।
प्रच्छायसुलभनिद्रा दिवसाः परिणामरमणीयाः ॥ I. 3

The echo of 'अभ्युपशान्तमन्मथः' is heard in Raghuvamśa also which additionally provides the reason for kāmāś loss of might.

कामो वसन्तात्ययमन्दवीर्यः ! XVI. 50
मधुनिर्गमात्कृशश्चित्तयोनिः ! XIX. 46

The Rtusamhāra represents wine in accompaniment to sweet music as inflaming passion of the amorous couples. When shared with young damsels it stirs the youthful lovers to abandon and uninhibited orgy.

प्रियामुखोच्छ्वासविकम्पितं मधु ।
सुतन्त्रिगीतं मदनस्य दीपनं
शुचौ निशोथेऽनुभवन्ति कामिनः ॥ I. 3

The prevalence of drinking in the company of one's beloved is vouched for by the Meghadūta where Balarāma is said to have partaken of wine marked with the eyes of his charming spouse, Revatī.⁴ More often than not पान is described as stirring Carnal urges (ananyadīpan) in literature but Kālidāsa's predilection for the idea is deep and unmistakable. It is found in both of his bigger poems. In Kumārasambhava Lord Śāpkara is represented to have offered wine to Ambikā which instantaneously led to the firing of her passion.⁵ The idea is repeated twice in the Raghuvamśa

निर्विचिह्नमधुमंगनाः स्मरसखम् । IX. 36.
यस्स लज्जनसहकारमासवं रक्तपाटलसमागमं पपौ ।
तेन तस्य मधुनिर्गमात्कृशश्चित्तयोनिर्भवत्पुनर्नवः ॥ XIX. 46.

Silk garments, pearls, sandal-paste and flowers afford some relief from the oppressing heat of the summer. It is with such things that the dames seek to beat the heat felt by their lovers. The author of Rtusamhāra has such a deep liking for these antidotes to summer that out of the first six verses of the canto he has devoted three to their description (II, IV, VI).

नितम्नविभ्रंशैः सदुकूलमेखलैः स्तनैः सहाराभरणैः सचन्दनैः ।
शिरोरुहैः स्नानकषायवासितैः स्त्रियो निदार्षं शमयन्ति कामिनाम् ॥ Rtu. I. 4.

The verse is interesting not only because it pointedly describes the articles traditionally believed to allay the rigours of heat but it also forms the basis of the following verse from the Raghuvamśa which seems to

represent a conscious improvement upon the above description in *Rtusamhāra*.

तं पयोधरनिषिक्तचन्दनैर्मौक्तिकप्रथितचारुभूषणैः ।

ग्रीध्रवेषविधिभिः सिधेविरे श्रोणिलम्बिमेखलैः प्रियाः ॥ XIX. 45.

The *Rtusamhāra* is one with *Abhijñānaśākuntala* in its emphasis on the fondness of the hogs for the fragrant mustā. While in the *Rtusamhāra* the hogs are said to sink with the earth as it were in search of their pet herb, the *Śākuntala* represents them as enjoying mustā at will as a consequence of *Duṣyanta*'s nascent aversion to hunting.

सभद्रमुस्त्वं परिशुष्ककदमैः सरः खनन्नायतपोत्रमण्डलैः ।

रंवेमयूखैरभितापितो मृशं वराहयूथो विशतीव भूतलम् ॥ Rtu. I. 17.

विश्रब्धं क्रियतां वराहततिभिर्मुस्ताक्षतिः पल्वले । Śak. II. 6.

The 'Cycle of seasons' shares with *Kumārasambhava* its familiarity with the bursting Cat's eyes-gems (*vaidūrya*) in the rainy reason⁶ and agrees with *Meghadūta* in representing the *Kandali* plants to shoot forth at the advent of first showers.⁷

In the verse

निपातयन्त्यः परितस्तटद्रुमान्

प्रवृद्धवेगैः सलिलैरनिर्मलैः ।

स्त्रियः सुदुष्टा इव जातविभ्रमाः

प्रयान्ति नद्यस्त्वरितं पयोनिषिम् ॥ Rtu. II. 7.

the swollen rivers corroding their banks with turbulent currents are compared to unchaste women who bring ruin and disgrace to their families by their wanton behaviour. The rivers are like women in as much as while the former are *अनिर्मलसलिलाः* the latter are *सुदुष्टाः*, the former are *प्रवृद्धवेगाः* and the latter *जातविभ्रमाः*. Further points in the comparison are not directly expressed but all implied. In the *Abhijñānaśākuntala*, the comparison has been reversed. Here it is the supposedly unchaste woman who is compared to the turbulent river though the points of correspondence between them are identical.

व्यषदेशमाचिलपितुं किमीहसे जनमिमं च पातयितुम् ।

कूलकषेव सिन्धुः प्रसन्नमभ्रस्तटतरुं च ॥ Śak. V. 21.

The tremulous eyes of the frightened dear are conceived by the author of *Rtusamhāra* as producing longing in the heart of the beholder.⁸ The

idea is repeated in the Raghuvamśa where Daśaratha, when out on an hunting expedition, is referred to have desisted from discharging arrow on the deer as their eyes bore close resemblance with those of his own spouses and thereby served to remind him of their graceful movements.

त्रासातिमात्रचटुलैः स्मरतः सुनेत्रैः
शौदप्रियानयनविभ्रमचेष्टितानि ॥ Ragh. IX. 58.

While the cause of longing is implied in the Rtusamhāra, it is expressly stated in the Raghuvamśa as if to remove the lacuna in the former.

The description of the Abhisārikās is favourite with Kalidāsa. As they rush to meet their lovers in the pitch darkness of night, flashes of lightning show them the ground and thus serve the purpose of guided lamps.

अभीक्षणमुञ्चध्वनता पयोमुचा घनान्धकारीकृतशर्वरीष्वपि ।
तद्विस्मभादर्शितमार्गभूमयः प्रयान्ति रागादमिसारिकाः स्त्रियः ॥ Rtu. III. 10.

This description bears so striking similarity to the beautiful portrayal of the Abhisārikās of Ujjayinī in the Meghadūta that the two could not but have sprung from the same poet.

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।
सौदामन्या कनकनिकषस्निग्धया दर्शयोर्वी
तोयोत्सर्गस्तनितमुखरो मा स्म भूर्विकलवास्ताः ॥ Megh. 37.

According to the author of Rtusamhāra the ladies, when frightened by terrific thunderings of the cloud, close themselves in the embraces of their lovers though they had earlier offended them through their dubious behaviour.

पयोधरैर्भीमगभीरनिस्वनैस्तडिडिडिक्केषितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रियान्परिष्वजन्ते शयने निरन्तरम् ॥ Rtu. II. 11.

This verse corresponds so closely to the idea expressed in one of the stanzas in the description of Agnivarṇa's sexual orgy in Raghuvamśa that there can be no doubt about their common origia. The relevant verse reads as follows.

विग्रहाच्च शयने पराङ्मुखीननितुमत्रलाः स तत्त्वरे ।
आचक्रांक्ष घनशब्दषिकलवास्ता विवृत्य विशतीर्भूजान्तरम् ॥ Ragh. XIX. 38.

The *Rtusamhāra* is unanimous with *Raghuvamśa* in its belief that the elephant shed ichor on hearing the trumpeting of rival elephants. In the *Rtusamhāra* the rumbling of the clouds is mistaken for the cries of the elephants while in the latter actual elephants provoke Aja's tasker to ruthing. The verses in question may be reproduced in full to facilitate a better understanding of the situation.

वनद्विपानां नववारिदस्वनैर्मदान्वितानां ध्वनतां मुहुर्मुहुः ।
 कपोलदेशा विमलोत्पलप्रभाः सभ्रंगयूथैर्मदवारिभिस्त्रिताः ॥ *Rtu.* II. 15.
 तस्यैकनागस्य कपोलभित्त्योर्जलावगाहक्षणमात्रशान्ता ।
 वन्धेतरानेकपददर्शनेन पुनर्दिदीपे मददुर्दिनश्रीः ॥ *Raghu.* V. 47.

The winter is known for the profusion of *Kāśa* and lotus flowers and is described as such in *Rtusamhāra* and the unquestioned works of *Kalidāsa*.⁹ The representation of the glistening fish as a waist band of the ladies is common to the 'Cycle of seasons' and the *Kumārasambhava*.¹⁰ That clouds when empty of their watery contents move faster is alluded to in *Raghuvamśa* and *Megh.*, besides *Rtu*.¹¹ The *Śakuntala* agrees with the little poem in describing the moon as showering heat on persons separated from their spouses.¹²

Ordinarily when describing the gait, loveliness of face, eyes and eye-brows of women they are usually said to surpass the different objects in Nature, but in the following verse, in the description of winter, the poet takes the contrary view.

हंसैर्जिता सुललिता गतिरङ्गनाना-
 मभोरुहैर्विकसितैर्मुखचन्द्रकान्तिः ।
 नीलोत्पलैर्मदकलानि विलोचनानि
 भ्रुविम्रमादच रुचिरास्तनुभिस्तरङ्गैः ॥ *Rtu* III. 17

As here, the gait of the swans is compared to that of the elegant women in the *Vikramorvaśiya*.¹³ Like the present verse the *Megh.* speaks of the dark-blue colour of eyes of the ladies¹⁴ and the same poem compares the ripples spreading circularly on water to their eye-brows.¹⁵

The *Śyāmā* creeper serves as a standard for the description of the charms of female body. When bent with foliage, it is said in the *Rtusamhāra* to surpass in beauty the tender arms of the ladies.

श्यामाः कृताः कुसुमभारनतप्रचालाः
 स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम् । *Rtu.* III. 18.

The Yakṣa, in separation from his spouse, sees her body in this creeper (श्यामास्वंगम्—Megh. 101). And Mālavikā's supple arm naturally invites comparison with Śyāmā. कृत्वा श्यामाविटपसदृशं सस्तमुक्तं द्वितीयं (Māl. II. 6).

Hemanta spells disaster to the lotuses that bloom in abundance in the winter. This characteristic feature of Hemanta is underlined in the works of Kālidāsa. विलीनपद्मः of Rtu. has an exact parallel in Raghuvamśa—हिमतेकविषत्तिरत्र मे नलिनो पूर्वनिर्दर्शनं मता (VIII. 45) and in Meghadūta—शिशिरमयितां पद्मिनीं (80).

The practice of using the smoke of incense (dhūpa) for fumigation is very old. Kālidāsa has referred to it in almost all his works. While in the Rtu. it is used by the womenfolk to perfume their hair as a prelude to the sexual drama,¹⁶ it serves the dual purpose of drying and perfuming the hair, both in Kumār. and Raghuvamśa.

धूपोष्मणा म्याजितमार्द्रभावं केशान्तम् । Kumār. VII. 14.

स्नानार्द्रमुक्तेष्वनुधूपवासम् । Rāghu. XVI. 50

Closed and heated rooms and youthful ladies among other things are mentioned in the Rtu. to provide protection from the biting winter, which young persons love to enjoy in full measure.

निरुद्धवातायनमन्दिरोदरं हुताशनो भानुमतो गमस्तयः ।

गुरूणि वासांस्यबलाः सयौवनाः प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥ Rtu. V. 2.

And it was precisely thus that the libidinous Agnivarṇa used to spend cold nights.

अर्षितस्तमित दीपदृष्ट्यो गर्भवेश्मसु निवातकुक्षिषु ।

तस्य सर्वसुरतान्तरक्षमाः साक्षितां शिशिररात्रयो ययुः ॥ Rāghu. XIX. 42.

The Rtusambhāra has an happy end in the description of spring, the sovereign season. Its faithful ally, the cupid is a veritable warrior. It is endowed with an arrow of young mango-blossoms. The row of bees constitutes the string of its bow.¹⁷ These characteristics of Kāma are found repeated in the Kumārasambhava which, with third canto, carries a charming description of this most fascinating season, though his other works also are not altogether void of them. The following parallels may be noted.

सहचरमधुदस्तन्मस्तचूतांकुरास्त्र । Kunār. II. 64.

पञ्चवभहिम्नो सरो होई । Śak., VI. 3.

अल्पिंकितरनेकशस्त्रवया गुणकृत्ये घनुषो नियोजिता । Kumār. IV. 15.

प्रायश्चापं न वहति भयान्मन्मथः षट्पदव्यम् । Megh. 71.

The *Rtusamhāra* mentions certain flowers with which the young damsels seek to adorn different parts of their body. They put on the fresh *Karnikāra* flower in their ears, *Aśoka* alternates with *Navamallikā* in their tresses.¹⁸ The *Meghadūta* completes the picture by enlisting the various flowers they use as adornment on other parts.

हस्ते लीलाकमलमलके बालकुन्दानुविद्धं

नीला लोभप्रसवरजसा पाण्डुतामाननश्रीः ।

चूडापाशे नवकुरवकं चारु कर्णे शिरीषं

सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥ Megh. 15.

The *Rtusamhāra* again agrees with the *Meghdūta* in its description of the features of feminine beauty. Tremulous and bewitching eyes, thick bosoms, thin waist and heavy lips are universally acknowledged to heighten the female charm. The well-known verse of *Meghadūta*—तन्वी इयामा शिखरि-दशना पक्वविम्बाधरोष्ठी (79) is an obvious improvement on simple juvenile description in the *Rtu*

नेत्रेषु लोलो मदिशालसेषु, गण्डेषु पाण्डुः कठिनः स्तनेषु ।

मध्येषु निम्नो जघनेषु पीनः स्त्रोणामर्नंगो बहुधा स्थितोऽद्य ॥ VI. 10.

The impact of the spring is not restricted to human beings alone, it stirs the lower creatures also to amorous activities. The male cuckoo, with its passion raised by the mango-blossom, kisses its darling. And the lowly bee begins to fawn upon its female. Such is the all-pervasive effect of the vernal season.

पुंस्कोकिलश्चूतरसासवेन मत्तः प्रियां चुम्बति रागहृष्टः ।

कूजद्विरेफोऽप्ययमम्बुजस्य प्रियं प्रियायाः प्रकरोति चादु ॥ *Rtu*, VI. 14.

A similar picture of their behaviour consequent on untimely advent of the spring is found in the *Kumārasambhava*.

चूताङ्कुरास्वादकपायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज । Kumār III. 32.

मधुः ।द्वरेफः कुसुमैरुपात्रे पपौ प्रियां स्वामनुवर्तमानः । Ibid. III. 36.

The similarities between the *Rtusamhāra* and *Kālidāsa's* undisputed works, as detailed above, are so numerous and so close that it will be hazardous to dismiss them as chance coincidences. The hand of a common author is visibly manifest behind them.

Note :-The references are to the following editions of Kālidāsa's works.

1. R̥tusambhāra, Ed. M. R. Kale, Delhi, 1967.
2. Meghadūta, Ed. S. K. De, Delhi, 1957.
3. Kumāra-sambhava (I-VIII Cantos), Ed. M. R. Kale, Delhi.
4. Raghuvamśa, Ed. H. D. Velankar, Bombay, 1948.
5. Mālavikāgnimitra, Ed. M. R. Kale, Bombay, 1918.
6. Vikramorvaśiya, Ed. Cārudeva Sāstrī, Lahore, 1929.
7. Abhijñānaśākuntala, Ed. M. R. Kale, Bombay, 1934.

Footnotes :-

- 1 A. B. Keith : A History of Sanskrit Literature, P. 82-83.
- 2 माल्लिनाथः कविः सोऽयं मन्दातमानुजिष्टक्षया ।
व्याचष्टे कालिदासायं काव्यत्रयमनाकुलम् ॥
- 3 काश्यानां त्रितयीं वपरीरचदिमां यां कालिदासः कलां । 2. Nayaharṣa's Praśasti of the author, Hammiramahākāvya, Jodhpur. 1968, P. 121.
- 4 ह्रिवा हालामभिमतरसां रेवतीलोचनांकाम् । Meghdūta, 49.
- 5 मान्यभक्तिरथवा सखीजनः सेव्यताभिदमनंगदीपनम् । Kumāra. VIII. 77
इत्युदारमभेधाय शंकरस्तामगययत पानमम्बिकाम् ॥ Kumāra. VIII. 77
- 6 प्रभिन्नवेद्व्यं निभैः R̥tu. II. 5; विदूरभूमिर्नवमेषशब्दाकुञ्जिनया रत्नशलाकयेष । Kumāra I. 24
- 7 प्ररिथतकन्दलीदलेः R̥tu. II. 5; आविभूतप्रथममुकुलाः कदलीः । Megh. 21.
- 8 विलोलनेत्रोत्पलशामितामनैर्भूमैः समन्ताद्गुपजातसाध्वसैः ।
समाचिता सैकतिना वनस्थलो समुत्सुकस्वं प्रकरोति चेतसः ॥ R̥tu. II. 9.
- 9 काशांशुका विकचवन्नमनोशकत्रा R̥tu. III. 1., विलसत्काशचामरः ऋतुः Raghv., IV. 17,
पुण्डरीकातपत्रः ऋतुः Ibid.
- 10 चंचनमनोशशफरीरसनाकलापाः (प्रमदाः) R̥tu. III. 3; उमा मीनपंकितपुनरुक्तमेखला
Kumāra. VII. 26.
- 11 त्यक्ताम्बुमिल्लघुतया शतशः प्रयातैः R̥tu. III. 4; निर्वृष्टलघुभिर्मेघैः Raghv. IV. 15; ब्रह्म
लघुगतिर्भूय एकोत्तरेण । Megh. 16.
- 12 चन्द्रो दहत्यतितरां तनुमंगनानाम् । R̥tu. III. 9. विसृजति हिमशभैरग्निमिन्दुमयूखैः ।
Śak. III. 3.
- 13 सकलं चोर गतं स्वया सृष्टीतम् ! Vikram. IV. 16.
- 14 पक्ष्मोरक्षेपाद्गुपरिविलसत्कृष्णशारप्रभाशाम् । Megh., 47.
- 15 सभूभंगं मुलमिव पयो वेन्नवत्यादचलोमि । Ibid., 24.
नदीवीचिषु भ्रूविलासान् । Ibid., 101.
- 16 शिरांसि कालागुरुधूयितानि कुर्वन्ते नार्यः सुरतोत्सवाय । R̥tu. IV. 5
- 17 प्रकृतलचूतार्कुरीक्षगसायको द्विरेफमाळविलसद्गुणः । R̥tu. VI. 1,
Also ज्या यस्यलिकुलम् । Ibid. VI. 28.
- 18 Ibid. VI.5.

MONARCHY OF THE EPIC AGE : SOCIO - ECONOMIC ASPECT

Tahasildar Singh

The philosopher-guides and political thinkers of ancient India who reflected and symbolized the social consciousness of the people, postulated the establishment of the closest and lasting possible bonds which subsisted between the ruler of the community and his people. They harped on the fact that the exercise of regal functions led to the normal fruition of the aims and the objectives of individuals in all spheres of their life. A social existence meant to them a free scope to the individuals' efforts and as such it was supposed that a natural relationship independent of political allegiance subsisted between the king and the community.

Thus, there emerged a social theory of kingship which looked to the king as the natural guardian and patron of all. He was everybody's preceptor and supplied all that men could expect from a father or a near kinsman. There existed a real moral and spiritual bond between him and his subjects. The influence of such a theory is found in the *Dharmasūtras* and the early precepts of the *Smritis* show the extent of popular veneration and regard for the monarch.

The king did not receive a place of honour and precedence but he could, like a *Śrotriya*, claim that hospitality in households which was offered to the nearest of kin. The bull or the goat was slain for his entertainment and the *arghya* offered to him.¹ Honour was shown to him and as in case of a father, he was not addressed by name.² The death of a king caused *aśauca* to all and even the *Brāhmaṇa* showed reverence by suspending his sacred studies.³ Thinkers of the Dharma school also regarded it as a sin to slander a king. Treason against him or his assassination came to be regarded as a *mahāpātaka* (great sin) and a son is called upon not only to forsake a regicidal father but also not to perform his obsequies.⁴

A number of thinkers discussed the king's importance from the legal point of view and harped on the legal consequences of the suspension of his authority. According to Vasiṣṭha, interest on loans stopped on the death of the king. Unfortunately, we know but little about the other legal consequences of the king's death but all the *Dharmasūtra* authorities are unanimous in vesting the king, with the following legal privileges of which we have counter parts almost everywhere in the world :

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1. the king was immune from trial or judicial punishment (*adandya*);
2. he could not be made a witness in a law courts;
3. his properties could not be enjoyed by others and adverse prescription could given no title to such a holder⁶ and
4. he was entitled to all treasure-troves and lost-and-found articles. All properties without heir passed to him by escheat except *Brāhmaṇa's* property.⁷

Royal Duties :

Royalty being so significant for the society, the Epics, the *Dharmasūtras* and the *Jātakas* all concur in holding up an ideal of righteousness before the king and inculcate on him certain virtues which were the essential qualifications of royal success and the consequent happiness of the people in the kingdom. The Epics and the Brahmanical texts, which look to the problems of politics from the rulers point of view, thus lay down the qualities and virtues of the king :

1. He should be ever active. The virtues of activity (*utthāna*) for the good of the realm are narrated in many chapters. The ever active king was to fight for the four-fold objectives.⁸

2. He should be careful of the peoples' good and make all efforts to please them. *Mahābhārata* (ch. 58) derives the word *rājan* from a *rañjana* or pleasing.⁹ All other traditions support it

3. He should protect life and property. He should be impartial in putting down public enemies and in punishing criminals. The Epic cites the instance of the banishment of prince *Asamañja* by his father.¹⁰

4. He should administer justice impartially and not be too hard in inflicting punishment. Proper punishment should be awarded by him and only to the guilty.¹¹

5. He should be guided by the accepted canon of moral and political discipline and respect the laws of *āśrama* and *varṇa*. He should control himself, not give way to excesses of *vyasana* nor covet others wealth or women.

6. He should follow the advice of his *Purohita*, learned *Brāhmaṇas* and advisers.

7. He should not impose unjust or heavy taxes, nor exact additional ones without public sanction.¹²

8. He should consult his ministers, watch public opinion and keep his deliberations absolutely secret¹³.

9. He should maintain the *śrotriya*, orphan and the widow and help all his subjects in times of distress. He should protect and encourage *Vārtā* or agriculture, industry and commerce.

10. He should employ spies to watch the conduct of his officials and his people and thereby gauge public opinion.¹⁴

11. He should strengthen himself by making friends with neighbouring kings and keep his military forces ready for eventualities and also take care to have his treasury filled.¹⁵

12. When enemies threaten, he should fight and be ready to lay down even his life for his people.¹⁶ When the enemy is too strong and fighting would be futile, he shall make peace by submitting.¹⁷

Economic policies and taxation :

The economic policies of the state proceeded on the lines of the past. The germ which owe their origin to the ancient Vedic coronation hymns were elaborated into those conceptions which made *Pālana* or finding out of sustenance for the classes and individuals in distress the highest duty of the head of the state. It came to be recognised that a state could not subsist unless the material prospects of the people were well considered. Society was moreover looked upon as an organism which depended on the co-operation of the different classes and sections. Consequently there emerged some considerations for the mutual economic relations of the various sections together with the remunerations of the working sections. Thus, the Hindu state was more social than political like many of the states of the ancient world, and existed for the harmony of classes and the material happiness of its members.

We can trace speculation directed to this end in the Epics as well as *Dharmasūtras*. The *Dharmasūtras* contain passages which denounce capitalistic tyranny and try to fix the rates of interest, regulate caste duties or the relations between master and labourer. The Epic contains passages which seem to propound a theory of rude scale of remuneration for working men. It depicts clearly as to what they thought about the ends of the state. Economic considerations in the ancient scriptures show precisely that the people of the time were quite careful about the "economic basis of the state" and they anticipated many of the problems which are absorbing the attention of the greatest thinkers of our modern age. Above all, in that hoary antiquity, thinkers trying to ease the relations between capitalist and

labourer, by allotting to the latter a specific share of the productions of his exertions, were also not wanting.

We can trace the evolution of general principles of taxation through the evidences provided by the scriptures. Kings of epic age did not wholly depend on the share of booty or the *vali* paid by his subjects. The accepted principle was that all members of the community were liable to pay tax and this was in lieu of the king's great services to the community. The sources of royal income are mentioned in *Mahābhārata* (chapter 67) as well as in the *Dharmasūtras* specially in that of *Gautama* (chapter 10). The principal taxes may be enumerated as follows :

1. Tax on the produce of land, varying according to various authorities. According to *Badhāyana*¹⁸ the king was entitled to 1/6. *Vasiṣṭha* holds the same opinion whereas *Gautama* mentions 1/10, 1/8 or 1/6 as the share of the king, thus partly echoing the Epic tradition which provides 1/10th as the royal share. This royal share was accepted in kind and in the *Jātakas* we find the *Droṇa-māpaka* taking it in the name of the king.

2. Tax on hoarded wealth or gold. The nature of this tax is very difficult to determine. Probably it was a tax on the hoarded wealth and not on the annual income.

3. Tax on animals or other productions including fruits, roots, animal-produce, flowers and honey etc.

4. Tax on artisans. The earliest reference to it is in *Gautama Dharmasūtra* which mentions the king's right to compel workmen to work for him once a month.

5. Tax on ferries maintained by the king himself.

6. Tax on articles of merchandise. The earliest references to it are in *Gautama* and *Baudhāyana*. *Gautama* lays down 1/20th as the duty on merchandise, *Baudhāyana* specifying it as *Samudra śulka* regards 1/10th as loyal share (*Samudra Śulkaḥ param rūpamudhṛtya daṣaṇam śatam*).

Exemptions from taxes granted to individuals under certain circumstances and to some classes in the enjoyment of privileges. *Vasiṣṭha* and *Āpastamba* both give its detail. They concur in granting immunity from taxation to Śrotriyas, women, minors, students, tāpasas or ascetics and blinds, deaf or dumb persons.¹⁹ *Śūdras* engaged in services are exempted by *Āpastamba* while *Vasiṣṭha* exempts artisans, beggars, ascetics those earning less than one *Kāṣāṇa*, and those earn by exploiting natural sources like rivers, forests or rocks.

Throughout the epic literature there is a idea that the taxes paid to the king was his wages. In *Mahābhārata* we are precisely told that the king was to maintain peace and justice and receive as his wages, the "sixth part" or the *vali* as his *vetana* or his "remuneration for protection."²⁰ Moreover, a king who failed to protect or administer properly, was regarded as a thief,²¹ stealing the sixth part unrighteously. As a result we find frequent use of the epithet "*vali-śaḍbhāga-taskaraḥ*" for the unrighteous kings. In *Ādiparva* (chapter 213) *Mahābhārata*, we find an infuriated *Brāhmaṇa* (who was invoking the aid of *Ārjuna*) expressly reminding *Arjuna* that a prince failing to protect his subjects was a thief who stole the "sixth part."²²

Daṇḍa, Pālana and Rājadharmā :

The Epic writers are almost unanimous in holding that coercion was the basis of social organization and discuss the reasons why it was introduced. We find speculations as to the consequences of the absence of coercive authority causing the dissolution of social life due to the activities of strong over the weak; just like the situation of "*mātsya-nyāya*" prevailing in the society. There is a long chapter dealing the origin of coercion, in the form of a dialogue between *Vasuhoma* and *Māndhātṛ*. It tells that in the sacrifice of *Kṣupa*, there was no ruling of *daṇḍa*, consequently all social conventions were violated and a state of war and social anarchy took place. The laws of marriage and property were infringed with disastrous results. So *Daṇḍa* was created by Rudra and *Daṇḍanīti* composed by Sarasvatī.²³ Though mixed with fable, the main ethical principles which the Epic thinkers took into consideration are not difficult to find out. Firstly, without coercion the weaks are bound to suffer and all social conventions including the Vedic discipline and all other moral relations are likely to be swept away.²⁴ Secondly this coercive jurisdiction cannot be vested in ordinary subjects since this would but result in the dominance of the same principle i.e. tyranny of the strong over the weak.²⁵ The chastisement of the wicked is recognised to be of supreme necessity.

Therefore, all coercive authority is to be vested in the king who is to act impartially and administer the laws with a view to maintain the life, property and discipline of his subjects. *Daṇḍa* preserves the four orders and defines the limits of activities of individuals and castes²⁶ Thus, *daṇḍa* or coercion was conceived to be the basis of *Rājya* or political society. The Epic thinkers, in common with the thinkers of today, regarded it as the primary principle in the evolution of the state. According to them its establishment was marked by the simultaneous evolution of the idea of justice, and justice was regarded as the upholder of the society. The Juris-

diction of the king extended over all and no one could claim freedom from it.²⁷

Coercion, thus, being essential to the exercise of regal authority, the king required guidance in the matter of properly exercising his coercive jurisdiction. The canons laid down for his guidance were not of his own creation but apart from him. The Epic thinkers attribute a divine origin to these primary laws and principles and they ascribe them either to Brahman (Śāntiparva chapter 59) or to Sarasvatī (Śāntiparva chap. 122). These came to be known as *Danḍanīti*, a name often applied to the art of government by the Epic and the *Arthasāstra* thinkers. The original work by Brahman being too voluminous, successive redactions were made. We find the names of such writers of *danḍanīti* in form of an exhaustive list including Śiva, Indra, Śukra, Bṛhaspati, Bhāradvāja, Prachetasā Manu and Bhagavān Gaurāśiraḥ.²⁸

The Epic thinkers attribute to *Danḍanīti* a divine origin whereas the *Dharmasūtras* authors considered it as part and parcel of the divinely originated *Dharma*, whose primary source is found in the revealed *Śruti*. The Epic authors do not involve into discussions as to the nature or origin of *Dharma*, though they lay down concrete maxims for the guidance of individuals of various castes and belonging to diverse states of existence. However in the absence of all such discussions and descriptions these views may be easily understood from the parable of the two sages *Śaṅkha* and *Likhita*²⁹ (themselves were the formulators of the highest and best code for moral discipline) the two brothers. Likhita, the younger one has eaten some fruits from his elder brother's trees in his absence. The elder brother, Śaṅkha took it as theft and told him to go to the king and ask the latter to punish him. At first, the king hesitated but as the *Brāhmaṇa* demanded punishment, he had to pass sentence—mutilation of hands, and had it inflicted on him. Afterwards he returned to the elder brother and at his behest bathed in the river nearby. He regained however, his hands on account of some miracle.

The Brahmanical concept of law and its functions in the political world is well illustrated by this allegory. According to them *Dharma* is self-existent and upholds the universe : in its concrete and social aspect, it comprises the complete rules guiding the relations existing between individuals and their functions. Its various functions depend on the position of the individuals in the society. The violation of *Dharma* causes the disruption of harmonious relations in the universal set up of nature and brings as a result the state of discord.

In social life, such discord produces evil and to avoid such discords, punishments are unavoidable, since thereby the normality of relations is restored. In political life, it is the duty of the king to look to the normality of relations and as such by administering punishment he restores social equilibrium. His main duty is to enforce the laws which exist apart from his authority.

The dialogue between the two brothers throws enough light on this matter. Some further ideas, too, are represented by their dialogue. The younger who had suffered from mutilation, feared that the elder brother might hurl his anathema on the king for this and ask him to forgive the latter. The elder sage, however, smiled and explained to him that punishment had cured both of them from sin.³⁰ Again when the latter had regained his hands by a miracle, he wondered why his purification had not taken place prior to his punishment and that the king by inflicting punishment had freed himself from the sin arising out of the miscarriage of justice together with the man who committed the wrong.³¹

The above conception of law was thus not merely sacerdotal, but had a strong aesthetic background as in the case of the Greek ideal of law. Unlike the Roman idea, the multitude had nothing to do with its formulation or interpretation. As the Hallenes regarded law as the emanation of the juridical will of the gods, so, in India, law was the part and parcel of the great principles guiding the universal phenomena. The multitude had nothing to do with it and its interpretation depended on the rational faculty of the wise and learned in the sacred traditions.³² As such the *Brāhmaṇs* had the best claim for legal interpretation, while the administration of law was vested in the king. The idea of such a concordat existing between the *Brāhmaṇa* and the king (*Kṣatriya* ruler) was initiated from the age of *Brāhmaṇas*³³

NOTES AND REFERENCES

1. Vasīṣṭha Dharmasūtra. Chap. XI, 1-2
2. "Nāma cāsya varjayedrajāḥ."
3. Gautama Dharmasūtra Chap, XVI.
4. "Tyajet pitaram rājaghātakaṃ" Gautama Dharmasūtra XX.I.
5. Catvāro varṇāḥ putriṇāḥ sāksīṇāḥ syuranyatra.
Śrotirarājanyappravrajitamānuṣāhinebhyah.. Gautama Dharmasūtra.

6. Ādhih sīmā bāladhanam nikṣepopanidhiḥ striyaḥ.
Rājasvaṃ śrotriyasvaṃ ca na bhogena praṇāsyati ...
Vasiṣṭha Dharmasūtra.
7. Gautama Dharmasūtra X. and also see Baudhāyana Dharmasūtra I,10-16.
8. Ālabdhasya katham lipsā labdham ken vivardhate.
Vardhitam pālitaṃ ken pālitaṃ praṇayet katham ..
Mahābhārata Śāntiparva 56-57.
9. Rañjitāca prajāḥ sarvāstena rājeti cocyate.
10. Mahābhārata Śānti, Chap. 57.
11. Mahābhārata, Śānti. Chap. 140 and 69, and see also Ādiparva Chap. 220.
12. Madbudham duhedrāṣṭram bhramarā eva pādapaṃ.
Vatsāpekṣi duheccaiva stananaṃśca vikuṭṭayet ..
Mahābhārata, Śānti, Chap 81
13. Mahābhārata Śānti. Chap. 84-86.
14. Cāranetra prajāvekṣi dharmārthakuśalaḥ sadā.
Mahābhārata, Śānti. Chap. 118.
15. Abalasya kutah koṣo byakoṣasya kutah balam.
Abalasya kuto rājayamarājñāḥ śrīrbhavet kutah .. Ibid, Chap. 133;
16. Adharmaḥ kṣatriyasyaīṣa yacchayāmarāṇam bhavet.
Avikṣatena dehena pralayaṃ yodhigacchati .. Ibid, Chap. 97.
17. Ibid Chap. 113, 130 and 131.
18. Śaḍbhāgbhṛto rājā rakṣet prajāṃ, Chap. XVI.
19. Akaraḥ śrotriyaḥ, sarvavarṇāṇam ca striyaḥ ..
Kumarāśca prāgvyañjanebhyāḥ tapasvino ye dharmaparāḥ śudrāśca
pādāvāneka. Andhamūkabadhiro rogāviṣṭāśca. Āpastamba II,10 and Vasiṣṭha
Chap. XIX.
20. Mahābhārata Śānti. 69-25 and also ibid. 71-10
21. Ādāya valiṣaḍbhāgam yo rāṣṭram nābhirakṣati. ...
Na rakṣati prajāḥ samyak yaḥ sa pārhivataskaraḥ.
Mahābhārata Śānti 211-12.
22. Arakṣitāraṃ rājānaṃ valiṣaḍbhāgahāriṇam.
Tamābūḥ sarvalokasya samagraṃ pāpacāriṇam.
Mahābhārata Adi. Chap. 213
23. Mahābhārata Śānti. Chap. 122.
24. Ibid, Chap. 63, 27-28.
25. Ibid, Chap. 65, 27 and Chap. 69-103.
26. Mahābhārata Śānti. Chap. 65, 76.
27. Ibid, Chap. 15 and "Na daṇḍyo vidyate rājño yaḥ swadharmena tiṣṭhati."
(Chap. 121, 60).
28. Mahābhārata Śānti Chap, 58 and 59.

29. Mahābhārata Śānti, Chap. 23. They are mentioned as law-givers even in the Buddhist canon.
30. Dharmastu te vyatikrāntaḥ tataste niṣkṛtiḥ kṛtā.
Mahābhārata, Śānti, Chap. 23, 38
31. Mahābhārata Śānti, Chap. 23; 43-44.
32. Catvāro vā trayo vāpi yaṁ bruyurdharmmapāragāḥ.
Sā dharmā itī vijñeyo netareṣāṁ sahasraṇāḥ ..
Vasiṣṭha Dharmasūtra, Chap. III
33. Trayo varṇā brāhmaṇasya nirdāśena varteran.
Brāhmaṇo dharmān prabrūyāt rājā cānuśiṣyāt ...
Vasiṣṭha Dharmasūtra, Chap. I

ON KARANAS IN JAINA CALENDAR

S. D. Sharma and Sajjan Singh Lishk

A karaṇa denotes the length of half-tithi (half lunar day). In Vedic period, a list of karaṇas is found in Atharva Veda Jyotiṣa (=AJ) wherein a classification of karaṇas responsible for auspicious and inauspicious acts has also been made. A complete list of karaṇas is also stated in Jaina canonical texts the present recension of which is ascribed to the Council of Valabhī under the presidency of Devarddhi Gaṇiṇ.¹ Jambūdvīpa Prajñapti (=JP) 7. states :

i.e. "There are eleven karaṇas viz. Bava, Bālava, Kaulava, Strīvilocaṇa, Garādi, Vaṇijya, Viṣṭi, Śakunī, Catuṣpada, Nāga (and) Kimstughana. Seven karaṇas are movable; four Karaṇas are immovable. The seven movable karaṇas are Bava, Bālava, Kaulava, Strīvilocaṇa, Garādi, Vaṇijya (and) Viṣṭi. The four immovable karaṇas are Śakunī, Catuṣpada, Nāga (and) Kimstughana".

A list of karaṇas is also found in Gaṇivijjā painnā³ (verses 41-43).

All the karaṇas have been allocated to various tithis (lunar days). In this context, JP.8 states:

i.e. "In the lunar bright half, on first night Bava karaṇa, second day Bālava karaṇa, night Kaulava karaṇa; third day Strīvilocaṇa karaṇa, night Garādi karaṇa fourth day vaṇijya; night viṣṭi; fifth day Bava karaṇa, night Strīvilocaṇa karaṇa; Sixth day kolava karaṇa Night Strīvilocaṇa karaṇa; seventh day Garādi karaṇa, night Vaṇijya karaṇa; eighth day viṣṭi karaṇa, night Bava karaṇa; ninth day Bālava karaṇa, night Kaulava karaṇa; tenth day Strīvilocaṇa karaṇa, night Garādi karaṇa; eleventh day vaṇijya karaṇa, night viṣṭi karaṇa; Twelfth day Bava karaṇa, night Bālava karaṇa; thirteenth day Kaulava karaṇa, night Strīvilocaṇa karaṇa; fourteenth day Garādi karaṇa, night vaṇijya karaṇa, pūrṇimā day viṣṭi karaṇa, night Bava karaṇa.

In the lunar dark half; on first day Bālava karaṇa, night Kaulava karaṇa, second day Strīvilocaṇa karaṇa, night Garādi karaṇa, third day Vaṇijya karaṇa, night viṣṭi karaṇa, fourth day Bava karaṇa, night Bālava karaṇa, fifth day Kaulava karaṇa, night Strīvilocaṇa karaṇa, sixth day Garādi karaṇa, night Vaṇijya karaṇa, seventh day Viṣṭi karaṇa, night Bava karaṇa; eighth day Balava karaṇa, night kaulava karaṇa; ninth day strīvilocaṇa, night Garādi karaṇa, tenth day Vaṇijya karaṇa, night Viṣṭi karaṇa; eleventh day Bava karaṇa, night Bālava karaṇa; twelfth day Kaulava karaṇa,

night Strīvilocana; thirteenth day Garādi karaṇa, night Vaṇijya karaṇa, fourteenth day Viṣṭi karaṇa, night Śakunī karaṇa, Amāvasyā day Catuspada karaṇa, night Nāga karaṇa.

On first day of lunar bright half, it is Kinstughna karaṇa.”

The above data are shown in Table No. 1

TABLE NO. 1
TABLE OF KARANAS

Tithi	Lunar bright half		Lunar dark half	
	Day karaṇa	Night karaṇa	Day karaṇa	Night karaṇa
1	Kin+	1	2	3
2	2	3	4	5
3	4	5	6	7
4	6	7	1	2
5	1	2	3	4
6	3	4	5	6
7	5	6	7	1
8	7	1	2	3
9	2	3	4	5
10	4	5	6	7
11	6	7	1	2
12	1	2	3	4
13	3	4	5	6
14	5	6	6	Śak
15(30)	7	1	Cat.	Nag.

+ Names of Karaṇas : (1) Bava, (2) Bālava, (3) Kaulava, (4) Strīvilocana, (Taitila), (5) Garādi, (6) Vaṇijya, (7) Viṣṭi. Then Śak = Śakuni, Cat. = Catuspada, Nāg. = Nāga, Kin. = Kinstughna.

It is worthy of note that the karaṇa Strīlocana is popularly known as Taitila these days. It appears that etymological study of nomenclature of karaṇas poses an important problem. It is evident by inspection from Table No. 1 that the immovable karaṇas are associated with particular half-tithis and they occur only once a month each, e.g., Śakuni occurs on fourteenth night of the lunar dark half. The movable karaṇas occur in rotation from the first night of lunar bright half upto fourteenth day of lunar dark half and each of them may occur at different days and different nights. Every tithi has been divided into two karaṇas i.e; day karaṇa and night karaṇa.

Apparently it seems plausible that first half of a tithi might have been called day *karaṇa* and the second half night *karaṇa* if tithi commences in day time.⁴ But all the tithis do not begin in day time, so the day *karaṇa* has no link with day light, but refers to the first half of lunar day (and not the solar or civil day). Similarly the night *karaṇa* refers to the second half of lunar day.

Now it is worthy of attention that the Aitareya tithi (moonrise to moonrise) had gone obsolete⁷ but was meaningful before the advent of Siddhāntic astronomy. In absence of the present definition of tithi and with the concept of Aitareya tithi, the *karaṇas* might have been conceived merely as civil lunar day and lunar night. Since these go out of consonance with the civil solar day and solar night, it is but natural to think of *karaṇas* going from day to night and vice-versa. That is how the *karaṇas* are categorized as *cara* (movable) and *sthira* (immovable). Since around *amāvasyā* (new moon day), four *karaṇas* (see Table No.1) were reported to be almost in consonance with the civil solar day and solar night. The actual meaning of movable and immovable *karaṇas* with respect to civil solar day and solar night is clear only in the framework of Aitareya tithi. And in the present concept of the Siddhāntic tithi, the *karaṇa* elements are not so meaningful.

It may be remarked that Alberūnī⁸ after having studied Indian Astronomy and the then-current Alkindī's method of computation of *karaṇas* was confused because his method (based on Siddhāntic astronomy) was different from that of Alkindī. He remarked that his method belonged to India while that of Alkindī to Babylon. He wrote a separate book on *karaṇas* which is not available these days. It may be noted that Alkindī's method is the same as found in Jaina astronomical traditions and Atharva *Veda* *Jyotiṣa* while Alberūnī's method is that of Siddhāntas. We conjecture that *karaṇas* might have been transported to Arabs twice before Siddhāntic period for the first time and secondly with the definition of Siddhāntic tithi. This resolves the confusion of Alberūnī and throws light upon the actual meaning of the *karaṇas*. Work in this direction is in progress.

In AJ, names of dieties of *karaṇas* are also given. They include *Dhanādhipa* of *Kaustubha karaṇa* and *Manibhadra* of *Vaṇijya karaṇa*. The names of the remaining dieties are those from the Vedas.⁵ Names of dieties of *karaṇas* are not found in Jaina canonical literature. This part of JP might have been compiled probably earlier than AJ was composed. Besides, in AJ, *Kinastughna*, of the stationary or immovable *karaṇas*, is substituted by *Kaustubha*. Tilak opines that this may be a writer's error.⁶ It is, however,

left for the linguists to see how far this change affects the chronology of AJ.

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2. The JP is the sixth upāṅga (sub-limb) of Jaina canon of sacred literature. For more details, see ref. No. 1.
All quotations from the JP refer to Amolak Rishi's edition with Hindi translation (Sikandrabad).
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4. Alberūni's India. English Tr. by Sachau, E. C. (1964), Ch. LXXVIII, p. 194. S. Chand and Co. Delhi.
5. Dixit, S. B., Bhāratiya Jyotiṣa Śāstra.
Eng. Tr. by Vaidya, R. V. (1969), p. 98. See also Sharma, C. L. and Dvivedi, O.N. Atharvediya Jyotiṣam (Datia).
6. See Dixit, S. B. Op.cit.
7. Sharma, S. D. (1974) History of Calendars with special reference to Indian Calendar. Proceedings of Summer School on History of Science, INSA, New Delhi.
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ON SOME QUOTATIONS OF MĀGHA'S VERSES

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1. Māgha, the author of the *mahākāvya Śiśupālavadhā* (Śiś.), lived probably in the second half of the seventh century. He must be later than Bhāravi, the author of the *Kirātārjunīya* (Kir.) (who was mentioned with Kālidāsa as a great poet in the Aihole inscription of Pulkeśin II dated A.D. 634) for he knew the *Kirātārjunīya*, which served him as a model, and which — some say — he tried to excel; he must be earlier than Vāmana (end of the eighth century), and Rājasekhara (end of the 9th, beginning of 10th century) and Ānandavardhana (middle of the 9th century), for these authors quote some verses from the *Śiśupālvadhā*.

2. Māgha was a very popular author in India, particularly from the eight to the fifteenth century and was often praised. In particular two punning verses attributed to Rājasekhara show the high esteem in which Māgha was held; both the verses deal with Māgha and Bhāravi.

कृत्स्नप्रबोधकृद्वाणी मा रवेरिव भारवेः ।

माघेनेव च माघेन कम्पः कस्य न जायते ॥ (JS 44.58, SH 444) and

माघेन विघ्नतोत्साहा न सहन्ते पदक्रमम् ।

स्मरन्ति भारवेरेव कवयः कवयो यथा ॥ (JS 44.59, SH 342 [latter attributed to Dhanapāla occurs also in the *Tilakamañjarī* 28])

2.2 Māgha was also often quoted by well-known authors, in works on poetics and rhetorics, as well as in *subhāṣita-saṅgraha-s*. Some of his verses were included in the *Hitopadeśa* (H.), the *Pañtantra* (P.) the *Vikramacarita* (VC.) and even in the much later *Rasamañjarī* of Bhānūdatta (Ras.).

3. In addition to Vāmana and Ānandavardhana, Māgha was mentioned by Rājasekhara in his *Kāvya-mīmāṃsā* (Kāv.) and in the *Jalhana's Sūktimuktāvalī* (JS.) (JS. 45.58-9), by Kṣemendra in his *Aucityavicāracaricā* (Auc.), by Dhanapāla and others and verses from the Śiś. were quoted in the earliest *subhāṣita-saṅgraha-s* known upto date, viz. *Vidyākara's Subhāṣita-ratna-kośa* (SkV.) or *Kavindravacanasaṃuccaya* (Kav.), *Śrīdhara's Sad-ukti-karṇāmṛta* (SkM.), JS., *Śārngadhara's Paddhati* (ŚP.), *Vallabhadeva's Subhāṣitāvalī* (VS.), *Sūrya's Sūktiratnahāra* (SRHt.), *Sāyaṇa's Subhāṣitaratna-nidhi* (SSSN.) and in later anthologies, such as *Lakṣmaṇabhaṭṭa Āṅkolakara's Padyaracanā* (Pad.), *Harikavi's Subhāṣitaharāvalī* (SH.), *Vallabhadeva's Vidagdhanavallabhā* (Vjv.), *Veṇidatta's Padyaveṇī* (PV.),

Govindajit's Sabhyalankaraṇa (SG.), Gadādhara-bhaṭṭa's Rasikajivana (RJ.), Sundaradeva's Sūktisundara (SSS.); the anonymous Subhāṣitamuktavali (SuM.), Vrajanātha's Padyataṅgiṇī (VP.), Śrīmatkavikulatilaka's Prasāṅga-bharaṇam (Pras.) and the anonymous Subhāṣitasārasamuccaya (SuSS.), as well as in modern *subhāṣita-saṁgraha-s*, viz. Samayocitaratnamālikā (Sama.), Subhāṣitaratnamālā (SRM.), Subhāṣitamāñjarī (SMa.), Saṁskṛta-sūktiratnākara (SRRU.), Subhāṣitasaptaśatī (SSap.), Sūkti-māñjarī (SuMañ.), and Bahudarśana (Bahud.). They were also quoted in *prabandha-s*, such as the Merutuṅga's Prabandhacintāmaṇi (PrC.), Ballāla's Bhojaprabandha (BhPr.), and Purātana prabandha-saṁgraha (PuPra.), as well as works on poetics and rhetorics, such as Vāmana's Kāvyaśāstrānukāśa (KāVā.), Bhoja's Sarasvatīkaṅṭhābharāṇa (Sar.), Hmacandra's Kāvyaśāstrānukāśa (KH.), Dhanamjaya's Daśarūpa (Daś.), Viśvanātha Kavirāja's Sāhityadarpaṇa (Sāh.), Viśveśvara's Alamkāraśāstra (ALK.), Mammata's Kāvyaśāstrānukāśa (Kpr.); Govinda's Kāvyaśāstrānukāśa (KāP.) Śobhākaramitra's Alamkāratnākara (AIR.), Allarāja's Rasaratnapradīpikā (RA.), Simhābhūpāla's Rasārṇavasudhākara (SBhR), Appaya Dikṣita's Kuvalayananda (Kuv.), Rājānaka Mahimabhaṭṭa's Vyaktiviveka (VyVi.), Narendraprabhasūri's Alamkāramahodadhī (Amd.), Alamkāratilaka, etc. As many as two-hundred-seven verses were so quoted; they were, generally, attributed specifically to Māgha or to the Śiśupālavadhā, but some, particularly in the works on poetic and rhetorics, were quoted anonymously.

5. The following 207 verses from the Śiśupālavadhā were quoted in *subhāṣita-saṁgraha-s* and works on poetics and rhetorics.

Śiś 1.1-KāvR 9.2 an(onymously)	2.7-KāvR. 15.7 an.; SBhR 138-16-8;
1.22-Sar. 3.77 (348) an.	2.10-SRM 2.1.190 an.; Amd.
1.23-ŚP. 402, Kpr. 10.543 an., KāP.	275.778 an.;
ad 10.42 an., Sāh ad 10.72	2.13-Sāh. ad 10.709 an.;
an., Kuv ad 41.95 an., SBhR	2.18-SBhR 138.14-8;
192.10-3	2.21-Sāh. ad 10.746 an.;
1.25-KāVā ad 5.2.10 an.	2.28-Sar. 1.131 (91) an.;
1.26-SH. 550;	2.30-Sama. 1. ३ 31 an.;=H. 3.99;
1.29-Sāh. ad 3.245 (p.95) an.	2.32-ŚP. 461, JS. 404.20;
1.38-Amd. 275.777 an.;	2.33-ŚP. 267, SRHt. 176.56, SSSN.
1.46-KāvR. 8.9 an.; Sar. 2.382	79.47;
(305) an.	2.37-Sama 1 ३ 15 an.=H. 4.16
1.52-ŚP. 3993;	2.42-Kuv. ad 27.66 an.,
1.53-SBhR 239.11-5 Sāh ad 3.248/98	2.44-Pras. 10.6 an., Sar. 161 (115)
1.61-SBhR 240.3 a only	an., AIR. 360=H. 3.7, P. (PD)
1.70-Sar. 3.27 (324);	311.164;
1.72-Sāh. ad 10.626 an.;	2.45-VS. 2262, ŚP.266, SH. 965 (ii);
	190*;

- 2.46-VS. 2264, ŚP. 265, SH. 983;
189*, Sāh. *ad* 10.706 (312);
2.47-ŚP. 462, SMa. 2.84 an.=VCsr.
II.5, VCbr. H.15;
2.48-SRHt. 127.7, SSSN. 151.6,
SRRU.991 an., VP. 7.17 an.;
2.49-VS. 2263, SH. 991 (ii); 197*,
ŚP. 287, VP. 9.28 an.;
Śif. 2.52-SRHt. 121.18;
2.53-KāvR. 16.2 an., Kuv. 85 *ad*
27.66 an.;
2.53-SRHt. 82.5, SSSN. 64.5 an.;
2.56-SRHt. 103.13, SSSN. 113.13;
2.61-SRHt. 127.1, SSSN. 151.7,
Sar. 2.203 (138) an.;
2.68-Sar. 1.176 (127) an.;
2.73-KāvR. 10.51 an.;
2.79-SRM. 2.2.61 an., SRRU 665
an., SSap. 553 an., Bahud.
142 an.=HJ. 3.126
2.82-SRHt. 62.21, SSSN. 51.10 an.;
2.85-SRHt. 197.112;
2.86-SRHt. 197.113, SSSN. 182.46;
2.100-Sāh. *ad* 10.709; p. 317 an.
2.104-JS. 52. 8, ŚP. 223;
3.4 -SSS. 38;
3.6 -SSS. 39;
3.8 -KāvR. 8.42 an., KāVā. *ad*
4.3.10 an., Sar. 175 (50); 4.23
(413) an. KH. 347.529 an.;
AIR. 391 an., AH. 12.145
an.; Amd, 142.509; 619 an.;
3.12-Sar. 1.52 (38) an.;
3.13-Sar. 1.53 (38) an.;
3.16-ŚP. 3525, SuSS. 623;
3.43-JS. 278.7, Pad. 72.27; SuSS.
265;
3.51-Sar. 3.113 (366) an.;
3.53-Dhv. *ad* 2.50 (210) an.,
3.67-SBhR 169.4-3;
3.70-Sāh. *ad* 10.262 (294);
3.72-Amd. 80.172 an.; Daś *ad* 4.25
(206) an., RA. 4.46 an.;
3.80-Amd. 20.21 an.;
3.82-Piṅgalacchandahsūtra *ad* 8.19
an.,
4.9 -Sar. 2.92 (198) an.;
4.10-Sar. 2.57 (176) an.;
4.14-Sar. 2.176 (234) an., AR.
214. 2-3 an., Kpr. *ad* 10.137
(563) an., KāP. *ad* 10.51 (387)
an., Kuv. *ad* 76.142 (161) an.,
4.18-Amd. 217.574 an.;
4.19-VyVi. 401.30-1 an.;
4.20-VS. 2163, ŚP. 3727, KH.
370.58 an., Kpr. 10.436 an.,
KāP. 336.4-5 an.;
4.22-ŚP. 4022;
4.23-Sar. 2.192 (240) an.,
4.26-AIR. 527 an.;
4.29-Kuv. *ad* 26.65 (80) an.;
4.36-Sar. 2.111 (204) an.;
4.55-Sar. 1.114 (81) an.,
4.57-Sar. 2.145 (218) an.;
4.59-Kuv. *ad* 2.6 (81) an.; Alk.
250.1-2 an.;
4.60-Sar. 2.117 an., Amd. 218.580
an.;
5.4 -JS. 360.3;
5.7 -SBhR 281.14-8
5.15-Sar. 1.101 (74) an.;
5.26-Dhv. *ad* 2.50 (208) an.;
5.37-Kuv. *ad* 61.123 (143) an.;
5.48-JS. 359.7;
5.50-JS. 358.6, Sar. 5.121 an., Amd.
20.23 an.;
5.59-SBhR 169.16-9;
6.2 -Sāh. *ad* 10.640 (261) an.;
6.3 -Sar. 2.103 (201) an.;
6.4 -Sar. 2.101 (201) an.;
6.8 -ŚP. 3796;
6.14-Kpr. *ad* 10.169 (567) an.;
KāP. *ad* 10.53 (389) an.;

- 6.20-ŚP. 547, Sar. 2.139(217) an.;
SBhR. 105. 2-4;
6.38-SBhR. 165. 4-6;
6.49-JS. 230.31;
6.65-JS. 236.2;
6.67-Piṅgalacchandaḥśūtra *ad* 6.42
an.;
7.18-Sar. 5.160 (619) an.; Sāh. *ad*
3.144 (56) an.;
7.50-ŚP. 3805;
2.51-SBhR. 198.14-9;
7.52-JS. 296.6, ŚP. 3570, SuSS 647;
7.53-Sāh. *ad* 3.123 (49-50) an.;
7.54-Sāh. *ad* 3.123 (50) an.;
7.55-JS. 241.18, VS. 1862; SBhR
1270.2-5;
7.56-Sāh. *ad* 3.123 (50) an.;
7.57-VS. 1864; Sāh. 3.219 (81) an.;
7.61-JS. 241.17, VS. 1863;
7.66-SBhR. 155.2-6;
7.68-SBhR. 278.8-11;
7.74-SBhR. 137.18-22;
8.18-VS. 1881, ŚP. 3844, SuSS. 77;
8.23-VS. 1883;
8.24-Sāh. *ad* 3.152 (58) an.;
8.29-Sāh. *ad* 10.680 (284) an; Kuv.
ad 108 (187) an.;
8.36-VS. 1882;
8.64-Kuv. *ad* 10.25 (24) an.;
8.70-Sāh. *ad* 3.138 (54) an.;
8.71-Piṅgalacchandaḥśūtra *ad* 8.14
an.;
9.6 -JS. 250.18, VS. 1922; 3121,
ŚP. 450, SRHt. 55:49,
SSSN. 44, 34. SH. 873, SG.
345, Sāh. *ad* 10.643 (263) an.;
9.10-JS. 248.3, ŚP. 3585, VS. 192,
SuSS. 133, Sāh. *ad* 7.378 (235)
an.;
9.12-VS. 1925;
Sambodhi Vol. 8(18)
9.13-VS. 1924;
9.23-VS. 1926;
9.29-VS. 1972;
9.30-VS. 1973;
9.31-VS. 1974;
9.33-VS. 1975;
9.34-VS. 1976;
9.56-Sāh. *ad* 3.115 (46-7) an ,
9.61-ŚP. 3440, SuSS, 523;
9.63-Kuv. *ad* 58.119 (135) an.;
9.64-Sar. 5.157 (619) an.;
9.77-KH. 414.698 an.;
10.3 -VS. 2008, Sar. 3.145 (380)
an; Kuv. *ad* 108 (87) an.;
AIS. 148.1-4 an., AA. *ad*
5.57 an.;
10.5 -VS. 2009=Kir. 6.70;
10.6 -JS. 266.1 (ii)
10.13-JS. 266.1, ŚP. 3652, SG. 426,
SuSS. 690, SBhR. 156.18-20;
10.14-VS. 2011;
10.16-Sar. 4.111 (489) an.;
10.17-Sar. 3.146 (380) an.;
10.28-VS. 2010;
10.37-Sar. 4.138 (487) an.;
10.47-JS. 278.11;
10.52-Sar. 5.158 (619) an.;
10.53-Sāh. *ad* 3.142 (55) an.;
10.54-Sar. 5.126 (633) an.;
10.62-Skm. 1123 (2.130.3), VS. 2094;
10.63-Sar. 5.240 (639) an.;
10.64-SuM. 17.11 an.; Sar. 1.130
(91) an.; Amd. 169.442 an.;
10.69-Sāh. *ad* 3.140 (55) an.;
10.71-SuM. 17.8 an.;
10.74-JS. 280.4, VS. 2124, SuM.
17.7 an.;
10.76-KH. 415.702 an.;
10.77-KH. 235.23-236.1, SuM. 17.19
an.;
10.90-Sar. 1.126 (89) an.;

- 11.8 -VS. 2174;
 11.9 -VS. 2175, RJ. 1158, Pad. 62.16;
 11.11-VS. 2176;
 11.12-VS. 2177;
 11.13-JS. 387.7, Daś. *ad* 4.24 (205) an., Sāh. *ad* 3.178 (67) an., RA. 4.49 an.;
 11.15-VS. 2178;
 11.18-VS. 2173, ŚP. 3723;
 11.19-JS. 292.2, ŚP. 3729, VS. 2179, SG. 520;
 11.20-ŚP. 3725, SG. 496;
 11.22-VS. 2180;
 11.24-VS. 2170;
 11.26-VS. 2181
 11.29-SkV. 626/Kav. 339;
 11.33-VS. 2182; SG. 208; Daś. 136 an.; Sāh. *ad* 3.103 (43) an.;
 11.34-SkV. 627/Kav. 340, VS. 2171, Daś. *ad* 2.23; 4.55 an., KH. 713, Sāh. 82 an.; Alamkāra-tilaka 64=Ras. 3.5;
 11.37-JS. 296.7;
 11.38-VS. 2183;
 11.39-VS. 2172, ŚP. 3742, SuSS. 768;
 11.41-VS. 2184;
 11.44-VS. 2185;
 11.47-VS. 2187, SuMañ. 169. an.;
 11.48-VS. 2186;
 11.64-VS. 2188, ŚP. 3724, BhPr. 229, PrC. 79, PuPra. 47.426, KāvR. 11.30, an., KH. 19.57 an., AIS.242.19-22 an.; KāvR. 11.30 (60) an., Sar. 3.78 an., Amd. 313.902 an.
 11.65-VS. 2189;
 11.66-VS. 2190;
 13.7-29.6-9: 170-7.10
 13.16 SBhR 192.5;
 13.38-Sāh. *ad* 4.259 (106-7);
 14.15-Sar. 3.187 (397) an.;
 14.41-SBhR 193.8-11;
 14.65-Vjv. 6.2;
 14.66-Sar. 1.89 (64) an.;
 14.75-ŚP. 4020, VyVi. 330.29-30 an.;
 14.76-AR 165 an.; Kpr *ad* 10.19 (545; P.726) an.; KāP. *ad* 10.43 (379);
 15.1 -Sāh. *ad* 3.196 (72) an.;
 15.30-SBhR 283.18-9;
 15.47-SBhR. 196.5-7 an
 15.96-Kpr. *ad* 7.53-4 (249;312-3) an.; KāP. *ad* 7 (229) an.;
 16.2 -Sar. 1.136 (96) an.;
 16.12-SRRU, 682;
 *16.25-SBhR. 29-21;
 16.26-ŚP. 216, RJ. 1424, VP. 1.24 an.;
 16.28=ŚP. 347
 16.29-ŚP. 348, SRHt. 44.59, SSSN. 36.6 an.;
 16.43-SSap. 538 an.;
 16.52-Sar. 1.192 (134) an. and 4.16 (409) an.;
 17.2 -Sāh. *ad* 7.601 (244) an.;
 18.58-JS. 324.42;
 18.60-JS. 324.43;
 19.2 -Sāh. *ad* 4. 258 (104) an.;
 19.3 -Sar. 2.259 (265) an.;
 19.29-Sar. 2.320 (283) an.;
 19.33-Sar. 2.301 (277) an.;
 19.34-Sar. 2.302 (278) an.;
 19.36-Sar. 2.133 (214) an.;
 19.44-Sar. 2.299 (277) an.;
 19.66-Sar 2.260 (261) an.;
 19.120-Sar. 2.296 (276) an.;
 20.79-Piṅgalacchandahsūtra *ad* 8.18.

6. In addition to these two-hundred-seven verses, some *subhāṣita-samgraha-s* and *prabandha-s* quote fourteen verses which they specifically

attributed to Māgha and which are not found in the Śiś. Some of these verses are probably from an unknown to us text of the Śiś. and may be considered as "new" Māgha's verses, but some are Māgha's apocrypha i.e. unauthentic Māgha's verses wrongly attributed to the author.

7. In the attached annex, the fourteen verses attributed to Māgha and which could not be traced in the extant text of the Śiś. are quoted alphabetically with the exception of the last two verses (Nos. 13 and 14) which are spurious Māgha's verses.

8. As mentioned before, Māgha knew Bhāravi's Kirātārjunīya and used it as his model for his Śiś. In the fifteenth century the two works were very popular and many did not know exactly whether some current *subhāṣita-s* were written by Māgha or by Bhāravi. Vallabhadeva, the compiler of the Subhāṣitavalī, though he was not a careless author, as many other compilers were,¹ quoted a group of five verses (Nos. 2009 to 2013) which he attributed to Māgha. Of these five verses, two were, however, from the Kirātārjunīya (Nos. 2009 and 2012 = Annex Nos. 14 and 13 respectively), while three others (Nos. 2010, 2011 and 2013) were from the Śiś. (10.28; 10.14 and 10.5 respectively). In these two cases we are certain that the verses attributed to Māgha are spurious Māgha's verses.

9.1 Doubtful "new" Māgha's verses were those included in the *prabandha-s* viz. the Prabandhacintāmaṇi of Merutuṅga and the Bhojaprabandha of Ballāla) which do not appear in Śiś. . Neither Merutuṅga's nor Ballāla's attributions can be considered as worthy credence: their tales and anecdotes, often very attractive, are devoid of any historical value and the poets and other personages quoted there are often fictitious persons. However, the stories were current in India, particularly, in the fourteenth to the sixteenth as well as seventeenth centuries (Ballāla, who lived in the sixteenth century, repeated often the stories quoted by Merutuṅga, who lived in the beginning of the fourteenth century) and verses attributed in these *prabandha-s* to some authors were currently considered as having been composed by the authors to whom they were attributed.

9.2 Verses Nos. 2, 5 and 10 of the Annex are verses attributed both in BhPr. and PrC. to Māgha; in both these *prabandha-s* they are quoted together (BhPr. 281, 282 and 283=PrC. 80, 81 and 84) and were inserted in the same anecdote. However the first two verses are, in addition, quoted in ŚP. where they are also attributed to Māgha Though Śārngdhara was later than Merutuṅga (he lived in the middle of the fourteenth century) and might have considered, in conformity with tradition, the three verses as having been composed by Māgha, it is possible that the verses were authentic Māgha's verses, the more so as verse No. 2 was also quoted as

Māgha's verse in SH. On the other hand, verse No. 5 is only in one place of BhPr. (BhPr. 282) attributed to Māgha, while in another place (BhPr. 103) it is attributed to Bāṇa and in VS. (504) to Bhaṭṭa Pradyumna, while verse No. 10, which follows in BhPr. verses Nos. 2 and 5 is not quoted in ŚP.

10.1 It may be assumed, however, that the other nine verses quoted in the Annex (i.e. Nos. 1, 2, 4, 6, 7, 8, 9, 11 and 12) are authentic Māgha's verses (which are from an unknown to us text of the Śiś.). They can be considered as additional "new" Māgha's verses from a lost text of the Śiś. And so,

10.2.1. Verses Nos. 1, 2 and 12 of the Annex, quoted as Māgha's verses in JS (287.9), VS. (1046) and Skm. (131) respectively, being composed in *mālinī*-metre were, probably, originally included in the eleventh *sarga* of the Śiś.;

10.2.2. Verse No. 6 of the Annex, quoted as Māgha's verse in SRHt. (197.111), and composed in *śloka*-metre, was, probably, originally included in *sarga* 2 of the Śiś., the more so as the following two verses in SRHt. (197.112-3) could be identified as Śiś. verses 2.85 and 2.86 and verse No. 6 fits *sarga* 2 well;

10.2.3. Verse No. 7 of the Annex, quoted as Māgha's verse in PV., was, probably, originally from the third or the beginning of the fourth *sarga* of the Śiś., for it is composed in *upājati*-metre (*indravajrā* and *upendravajrā*);

10.2.4. Verse No. 8 of the Annex, quoted as Māgha's verse in VS. (1361), was, probably, originally from the second half of the fourth *sarga* or the fifth *sarga* of the Śiś., for it is composed in *vasantatilakā*-metre;

10.2.5. Verse No. 9 of the Annex, quoted as Māgha's verse by Kṣemendra in his Auc., was, probably, from the first *sarga* of the Śiś., for it was composed in *vaiśāsthā*-metre;

10.2.6. Finally, verses Nos. 4 and 11 of the Annex, quoted together as Māgha's verses in VS. (3072-3073), were probably originally also Śiś. verses which could have been included at the end of any *sarga-s* of the Śiś.

10.3. The placing of "new" Śiś. verses in the respective *sarga-s* seems not to present any difficulties, for *sarga-s* of Śiś., similarly as *sarga-s* of the Kirātārjunīya are, generally, composed in distinct meters and only the last verses in the *sarga-s* are composed in longer, seventeen and nineteen syllables metres.

11. The attached Annex quote the fourteen verses attributed to Māgha in *subhāṣita-saṅgraha-s*, *prandha-s* and works on poetics and rhetorics which could not be traced in the Śiś. Most of them are, probably, "lost" Māgha's verses.

ANNEX

1. अचिरजनिमुखे यः सान्द्रलाक्षानुरागैर्
व्यतिकरित इवोच्चैः पाटलत्वं दधानः ।
उषसि स खलु दीपः पाननिर्धूतरागः
स्फुरदधर इवायं धूसरत्वं किमिति ॥ (Mālinī metre)
JS 287.9 (a Māgha), SMS 111.
2. अर्था न सन्ति न च मुञ्चति मां दुराद्या
स्यागे रतिं वहति दुर्ललितं मनो मे ।
याञ्चा च लाघवकरी स्ववधे च पापं
प्राणाः स्वयं व्रजत किं परिदेवनेन ॥ (Vasantatilakā metre)
BhPr 281 (a. Māgha) PrC 80 (a. Māgha), ŚP 407 (a. Māgha)
SH 972; 166* (a. Māghakavi), SSB 334.57 (a. Māghakavi), VS
3180 an., SuM: 7.1 an. cf. SR 67.50 an., ŚRK 56 (a. ŚP) SSg.
174 an., SMS 2966. Cf. PrC 81.
(a) अर्थानि or अथानि SH.
(b) त्यागान्न (or दानन्द or दानादि) सङ्कुचति (or सञ्चलति) (for त्यागे....वहति)
PrC, SP, SSB, दानान्न संकुचति (or सञ्चति (for an वहति) PrC. the
1 pss च दानान्न संकुचति दु. VS, SR, SuM; क्षतान संकुचित (for
त्यागे....वहति) SRK; दुर्ललितः करो मे (but B in PrC as above), दुर्ललितं
करोमि SuM (var); दुर्ललिते SSg; करो मे SuM.
(c) यञ्चातिलं SuM (but A in SuM as above); हि (for च) SRK;
स्वयमेव (for स्वं च) SuM (var).
(d) व्रजतु SRK; परिदेवितेन PrC; पविलम्बितेन ŚP; हीः विलम्बनेन VS, SR;
पविलम्बितेन SSB, SRK; परिदेवितेन SSg; न (or नु) विलम्बितेन (for परि.)
3. अलमलमनुगम्य प्रस्थितं प्राणनाथं
प्रथमविरहशोके न प्रतीकार एषः ।
सपदि रमणयात्रा श्रेय इत्यारटन्या
चरणपतनपूर्वं सा निरुद्धेव काञ्च्या ॥ (Mālinī metre)
VS 1046 (a. Māgha). (cf. Kav p. 70), SMS 3144.
4. क भ्रातश्चलितोऽपि यामि कटकं किं तत्र सेवाशया
कः सेव्यो नृपतिः कथं निजगुणैः के ते गुणा ये सताम् ।

- किं तैरद्य कुतोपरे ब्रज वनं किं वा त्वया न श्रुतं
 पूज्यन्ते शठमत्सरिप्रसृतयः कर्णेजपाः सेवकाः ॥ (Śardulavikrīḍita metre).
 VS 3072 (a. (?) Māgha), (V. Kav p. 70 and vi).
5. दारिद्यानलसंतापः शान्तः संतोषचारिणा ।
 याचकाशाविघातान्तर्दाहः केनोपशाम्यति ॥ (śloka)
 ŚP 406 (a. Māghakavi), BhPr 282 (a. Māgha), PrC 81 (a. Māgha),
 BbPr 103(a. Bāṇa), VS 504 (a. Bhaṭṭa Pradyumna)
 (cd) दीनाशाभाङ्गजन्मा तु/केनायमुपशाम्यतु PrC.
 (d) को नाम पश्यतु (for केनो) VS; केनोपशाम्यते BbPr 103
6. न कुलं वृत्तहीनस्य प्रमाणमिति मे मतिः ।
 अन्येष्वपि च जातानां वृत्तमेव विशिष्यते ॥ (śloka)
 SRHt 197.111 (a. Māgha)
7. नक्तन्दिवोपात्तषटाम्बुसेकैः
 संवर्धितः केसरपादपोऽयम् ।
 मामेव सन्तापयति श्रितो हे
 कृतज्ञतां रक्षति कः पलाशो ॥ (Upajāti metre; Indravajrā and Upendra-
 vajrā) PV 749 (a. Māgha)
 (b) संवर्धित PV (MS)
8. नारीनितम्बफलके प्रतिबध्यमाना
 हंसीव हेमरशना मधुरं ररास ।
 तन्मोक्षनार्थमिव नूपुरराजहंस-
 श्वक्रन्दुरार्त्तमुखरं चरणावलम्बाः ॥ (Vasantatilakā metre)
 VS 1561 (a. Māgha)
9. बुभुक्षितैर्न्याकरणं न भुज्यते
 पिपासितैः काव्यरसो न पीयते ।
 न विद्यया केनचिद्दुद्धृतं कुलं
 हिरण्यमेवाज्यं निष्फलाः कलाः ॥ (Varṇāsthā metre)
 Auc ad 30 (No. 87) (a. Māgha)
10. ब्रजत ब्रजत प्राणा अर्धिभिर्व्यर्थतां गतैः ।
 पश्चादपि च गन्तव्यं क्व सोऽर्थः पुनरीदृशः ॥ (śloka)
 BhPr 283 (a. Māgha), PrC 84 (a. Māgha)
 (b) अर्धिनि व्यर्थतां गते PrC
 (c) हि (for च) PrC
 (d) सार्थः (for सोऽर्थः) PrC

11. शीलं शैलतटात्पतस्वभिजनो निर्देहतां बह्विना
 मा श्रौषं जगति श्रुतस्य विफलकलेशस्य नामाप्यहम् ।
 शौर्वै वैरिणि वज्रमाशु निपतस्वर्थोस्तु मे सर्वदा
 येनैकेन विना गुणास्तृणबुसप्रायाः समस्ता अमी ॥ (Śārdulavikr̥ḍita metre)
 VS 3073 (a. Māgha)
12. स जयति गिरिकन्यामिभ्रिताश्चर्यपूर्तिस्
 त्रिपुरयुवतिलीलाविभ्रमभ्रंशहेतुः ।
 उपचयवति यस्य प्रोन्नतैकस्तनत्वा-
 दुपरि भुजगहारः स्थानवैषम्यमेति ॥ (Mālim metre)
 Skm (Skm(B) 131, Skm (POS) 1.27.1) (a. Māgha)
 * * *
13. प्राप्यते गुणवतापि गुणानां
 व्यक्तमाश्रयवशेन विशेषः ।
 तत्तथा हि दयितानन्दत्तं
 न्यानशे मधु रसातिशयेन ॥ (Ratthoddhata metre)
 VS 2012 (a. Māgha) =Kiratārjunīya 9.58.
14. मा गमन्मद्विभूदषियो नः
 प्रोक्ष्य रन्तुमिति शङ्कितनाथाः ।
 योषितो न मदिरां मृशमोषुः
 प्रेम पश्यति भयान्यपदेऽपि ॥ (Rathoddhata metre)
 VS 2009:(a. Māgha); Kiratārjunīya 9.70.
 (c) मदिरा Kir.

HARIBHADRA, JAINISM AND YOGA

Shantilal M. Desai

A young erudite Pandit was passing by a Jain Mandir in Citrakut. Suddenly, he heard an uproar that a mad elephant was fast approaching. There was no way to run away except to enter the Jain Mandir nearby. He at once remembered the well-known proverb that no Hindu should enter a Jain temple even if beaten by a wild elephant! The Pandit smiled for a while and at once entered the Jain temple and saved himself. On entering the temple he saw idols of Jain Tirthankars and he cut jokes and made ironical remarks about them. Probably he could not reconcile the worship of Tirthankars with the Jain concept of Godlessness. What he could not grasp then, he was to understand soon by an irony of fate. Next day when he was passing by the same Jain temple at night he heard an old Yākini reciting a Gāthā. The tone and melody of the recital was so clear that the Pandit at once stopped outside the temple or upāśraya and heard the Gāthā to the end. He could not grasp the full meaning of the prayer. He at once entered the temple and going before the old Yākini fell before her feet and requested her to explain the meaning of the Gāthā she had just recited.

“Who are you, my son,” inquired the Yākini. “I am a priest of the King Jitāri. I have vowed that I should become the pupil of him or her whose sayings I do not understand. I do not understand fully the Gāthā you just recited. To fulfil my vow kindly accept me as your disciple.”

The Yākini was surprised to see a royal priest requesting her to become his Guru. She was a wise and experienced aspirant in spiritual life. She responded very amicably and addressed the Pandit thus : “I can accept you as my son but I cannot make you my disciple.”

And thus Pandit Haribhadra made Yākini Mahattarā his religious mother in the last phase of the eighth century, more than a thousand years ago. Thus his adventure in conciousness began and his spiritual romance started.

Yākini Mahattarā soon took him to Jinbhattasuri, a well-known Jain Guru then. The Jain Guru made it quite clear to the Pandit that he could accept him as his disciple only if he embraced Jainism. The Pandit who laughed at the Jain idols a few days back, readily turned himself into a

Jain and soon became the chief disciple of his Jain Guru by dint of his erudition.

Though Haribhadra's life-story is very scantily recorded, this dramatic incidence tells profusely about the core of the great Pandit. Though his parentage is not much known and his early life is under a mist, his real personality is well revealed in this sudden and thoughtful change in his life. The fact that he was a royal priest makes out the fact that he was a very learned Pandit of his times and could reach upto a covetable position of a royal priest. His ironical approach to the seeming inconsistency in Jain idol-worship expresses pride of his high learning. But his inborn humanity is well revealed in his vow of becoming a pupil of the man whose sayings he could not well grasp. It also expresses his thirst for knowledge and aspiration to rise higher in the field of erudition. His joining Jainism without a murmur and learning Jain scriptures draws out his innate catholicity of mind. Haribhadra was so proficient in all scriptural knowledge, that in no time he becomes an Ācārya himself. He had his own disciples and through teaching them he wrote a number of books on philosophy, religion, ethics and other allied subjects. He soon saw the similarity of the core of all philosophies and all religions. His integral approach to all knowledge and even to life itself, naturally grew out of his life and experiences. Integrating vision was already there along with his synthesising mind but it became more and more clear as he advanced in age. Though Pandit Haribhadra had become a real Ācārya Haribhadra he had to undergo one more shock in his life. His changeover to Jainism was a self-willed sudden change and it was a matter of great joy to him though it must have shocked the Hindus of his times and especially the Brahmin caste. But the very tragic event of the assassination of his two dear pupils by some Buddhists proved to be a great shock to him. As he was a devoted son to Yākini Mahattarā and a faithful disciple to his Jain Guru, equally he was a loving master to his pupils. On hearing the killings of his dear pupils, he decided to fast unto death. On very hard and persistent persuasion from his near ones and colleagues, he gave up the idea and decided to spend the rest of his life in writing books on philosophy, religion and especially on Yoga considering such of his creations a substitution of his departed pupils. This shocking event and equally sublimating decision turned Ācārya Haribhadra into Yogi Haribhadrācārya. Pandit Sukhlalji has rightly called him Ācārya Haribhadra and he gave him a fitting epithet of a Samadarśī. I would like to call him Yogi Haribhadrācārya. Yogitva includes samadarśitva and is much more than that. Haribhadra's Yogitva is very well revealed in the event

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of sublimating his deep feelings for his pupils. His constant aspiration for knowledge, his deep love of learning and teaching, his insight for truth into practice at once, his catholicity of mind and his integral approach to life and knowledge seem to reach its zenith in the sublimation of his deep emotional feelings for his pupils and in his decision to devote the rest of his life in creative intellectual activities in the form of writing books. The narrowness of Buddhists could kill his pupils but it at the same time kindled spiritual fire in the heart of Haribhadrācārya. The narrowness of sects all around inspired Haribhadra to soar on to great heights and find out a way to cure the deep rooted disease of sectarianism. He found the cure in his integral vision and synthesizing approach to all knowledge and to all life. Naturally this vision of integration led him to Yoga. He studied Yoga works in Hinduism, Jainism and Buddhism. This study confirmed his integral approach and enlarged his synthesising mind. It gave him such a clear vision for integration that he tried to integrate different Yoga Systems. Yoga means many things to many people but all Yoga is for integration of mind and personality and this is a universally accepted fact. But the mind of the commonality sees and creates differences where there are none and adopts sectarian approach even in the field of Yoga which is basically an integrating force. So the task for Haribhadrācārya was not easy but he by his adamant will, fearless action and prolific creativity successfully attempted to synthesize all Yoga in his own style. This could bring forth four of his works on Yoga. His works on Yoga made it quite clear that he was essentially a Yogi. His very life, his conduct and his creation reveal amply his Yogic integrality and equanimity along with continuous sublimation of the forces of his psyche.

Integrated Personality

The two dramatic and transforming great incidents in Haribhadra's life well express the fast process of integration of his personality. This process of integration was at the zenith in the creation of his Yoga works.

It is worthwhile here to have a clear concept of the two terms (1) integration and (2) personality as they are to be repeated many a time in these lectures. Moreover these terms have varied meanings and are sometimes differently interpreted by different people in various contexts.

The term integration in Psychology generally means "The process by which organic, psychological or social material is combined and organized into a complex whole at a higher level."¹ Integration is not mere combination of the component elements but it is a live process and organizes

the parts into a whole which is more than the sum of all the parts. The synthesis is another word for integration and it too means creation of a new entity out of its components. This is to say that integration or synthesis covers four broad concepts and they are (1) comprehensiveness (2) Unity (3) Harmony and (4) Uniqueness. The resultant organized entity in the process of integration is a compound of its components on a higher level. This is specially true in psychological integration. Such a organized higher level entity is naturally comprehensive and must reveal a far wider scope of inclusiveness. It expresses unity too. It must have the quality of harmony and must be unique as well. These are the unfailing signs of integration.

As applied to Haribhadra's life, all these qualities and signs of integration are well revealed in his life. In his radically changing life and tragic incident; it can be well seen that there was comprehensiveness in all spheres of his life. There was unity of purpose, unity of means and unity of ideas and practice. Harmony is well apparant in his life, thoughts as well as his works. Uniqueness of his integrated personality needs no elaboration as the genius of Haribhadra is unparalled not only in the field of knowledge but in the historical perspective as a whole in Yogic evolutionary revolutionaries. His was a life-actualization and self-realization. His unquenchable thirst for knowledge and his intensive aspiration for salvation or deliverance from births and deaths were two prime inner forces which were responsible for his quick self-actualization. Self actualization too is a modern term specially coined by Maslow of America. It depicts the actual process of integration of all psychic forces and eventually the synthesis of mental faculties and functions. Haribhadra's self-actualization is seen reflected in his philosophical works and especially his Yoga-works as these works completely reflect his integrated psyche.

The concept of personality is naturally related to psychic components of man's being and becoming and his mental faculties and functions. "It would appear in the main to comprise of natural and acquired impulses and habits, interests and complexes, the sentiments and ideals, the opinions and beliefs as manifested in his relations with his social milieu."² These components are the raw elements for personality formation. The more integrated the formation, the more integrated is the personality. Personality needs integration for growth and evolution. Integration is the basic need of the personality-growth. When there is a comprehensive and dynamic growth and expanse in the personality-formation, the process of integration is rapid. Such a growth is deemed to be satisfactory and this signifies that personality is inevitably and intensely related to the synthesis of psychic components of a growing man. Haribhadra's life

is a pre-eminent illustration of rapid personality-growth due to his inner and outer integrated approach to life. The germ of rapid personality-growth seems to lie in his keen desire to acquire new knowledge and his vow to accept him as his Guru, who taught him new things. There is a ring of honest search of discovery of new knowledge in his seeming proud vow and it provides the primal force for rapid and integral personality growth.

His Life and Times

Very scanty recorded facts are available about Haribhadra's life. It is generally agreed that his life-span was from 757 to 827 A.D. as established by Muñi Jinavijayji. His mother's name was Gaṅgābāi and his father was Śaṅkarabhaṭṭa. He was a Brahmin by caste, was a native of Chitod or a place nearby. He was fond of learning and became a priest to the king of Chitod. There the incident of the sudden change of faith occurred as he could not understand 'Cakkiduga' gāthā recited by the Yākini. The meaning of the Gāthā was explained to him by Jinadattasūriji.³ After becoming a Jain he seems to have passed his life in Rajputana and Gujarat. The changeover was not merely a change of faith but was as it were, a new birth to him. It was a spiritual rebirth and that gave a new direction to his life and thought. He was transformed totally but he retained all that was best in him and his previous thoughts and beliefs. The new impact of Jainism made him more prone to devote all his time to philosophic and religious pursuits.

The political, social and religious background of his times was not at all conducive to wider outlook or integration. But as it happens often in history it is at such times alone that forces of integration come out. It was about this time that the great Śaṅkarācārya walked over the length and breadth of India with his universal message of unity and integration. He established his principles of unity and integration on Vedic background and Upaniṣadic basis. But the basic unity and integration of principal religions of India and almost all philosophies in India was yet to be established and preached. It was Haribhadra who was the pioneer to do such an unique task. It was he who at the time first tried to have an integrated view of all prime religions and who successfully synthesized the basic principles and view-points of the main Indian philosophies. Haribhadra may not have been as well known as the great Śaṅkara, but he has rendered unique service to Indian Yogic and philosophical thought. He could do such a universal task only because he like Śaṅkara had an integrated personality and had digested the basic principles of all religions and had seen the universal truth underlying them all. He had an universal

outlook as he must have realized that immortality lies in universality and death in narrowness. (*Yo vai bhūmā tadamṛtam yadalpam tanmartyam*). His mental and spiritual vision of the universal truth underlying all religions and philosophies made him see at once the narrowness of sectarianism. He could not tolerate any narrowness and to get rid of it, he worked all his life. He preached universal outlook, he wrote for integration and he worked for the same all his life. That was his mission and he completed it by all the forces at his command.

Impress of Jainism

Apart from the dramatic incidence and changover to Jainism, there are sound causes which must have attracted Haribhadra to Jainism. Even if he had studied Jainism in details only after becoming a Jain he seemed to have found a congenial atmosphere in Jainism even before. He must have found certain basic concepts in Jainism very attractive as they must have been to him after his heart's liking. The foremost among them might have been the Jain theory of Syādvāda. This theory is one of the grandest and perhaps the greatest contribution of Jainism to philosophical thoughts and theories all around the world. Shri Kapadia succinctly explains it thus, "The word Anekāntavāda can be split up into four parts 'an', 'eka', 'anta', and 'vāda'. These respectively mean 'not', 'one', 'a side' or 'an end' and a statement or exposition. Thus Anekāntavāda stands for a many-sided exposition."⁴ Syādvāda is known as Anekāntavāda too and similar other names too. But these two terms are more explanatory of this theory of Jainism. It expounds the theory of relativity in philosophical thoughts and emphasises the relative truthfulness of all philosophical theories even though each theory may propound the ultimate truth from its own view-point. In short, it narrates philosophical relativity and teaches tolerance, patience and understanding all theories and thoughts. This is the fundamental necessity for development of all thought and so Syādvāda opens up a wide scope for philosophical theorization. "The sphere of Anekāntavāda is unlimited. For, not only epistemological discussion but even metaphysical question and an ethical one too, come within its domain."⁵ Haribhadra's yearning for knowledge and truth must have found a fountainhead of inspiration in this great theory of Jainism and should have found solace in it in the face of rampant sectarianism of his times. The beauty of Haribhadra's character lies in the fact that even though much benefitted by Jainism he refused to be tied down to Jainism alone and accept all that was there in Jainism. He was the true and sincere searcher after truth and unreservedly accepted truth from whatever source he found it and rejected unhesitatingly all that he deemed to be fallacious. He made no exception in this and spared not even Jainism, the religion

of his willing acceptance. "He is wellknown for his erudition and impartial attitude, both in Jain and non-Jain circles."⁶ His impartiality, his catholicity, his aptitude for integration seems to have got a great impetus by the theory of Syādvāda and the great and profound impress of Jainism can well be seen in his capacity for synthesis, his religious tolerance and broad philosophical insight.

Though almost all Indian religions and philosophical systems have expounded the theory of karma and the concept of salvation (*mokṣa*) in one way or the other, they are much more emphasized and explained in Jainism. Haribhadra might have found more insight in these theories after studying Jainism in details and his heart might have found satisfaction therefrom. These seems to be likely as he keeps the pseudonym after this very ideal of salvation. Both these concepts are interrelated because there can be no salvation without detached karma. Salvation is the culmination of right karma and detached conduct in all spheres of life for all sorts of people. Here too Jain impress can well be read and that can be seen all-throughout his works.

Last and not the least, an impress can be seen in his free thinking, austere behaviour and his sole devotion to preaching and writing. It was a common practice among Jain *sūris* to devote their lives in such pursuits as their sole life-work, Haribhadra might have found a happy release in such a life-work. That made him free to devote all his time and energy to the single goal of his own deliverance and to help the aspirants in the same goal. This impress of Jainism on Haribhadra is total spontaneous and clear to the mark.

His Works

Like any other genius, Haribhadra can well be known by his works. It is worthwhile here to have a glance at his works. His works mainly consist of (I) religious stories (II) philosophical treatises and discourses (III) exhortations on right conduct and behaviour and (IV) his works on Yoga. According to Sri Kapadia 41 works are definitely ascribed to Haribhadra. These include his best works like *Śāstravartāsamuccaya*, *Ṣaḍdarsānasamuccaya*, *Anekāntajayapatākā*, *Yogabindu*, *Yogadr̥ṣṭisamuccaya* and others. According to Punyavijayaji six other works like *Yogaśataka* and others are also of Haribhadra's creation. But 25 other works like *Samgrahaṇivṛtti* and others are of doubtful origin.⁷ His works are both in Sanskrit and Prakrit, in poetry as well as in prose. He has his own facile style of writing in easy and flowing language. He is clear in his exposition and is rarely abstruse. He was the first to write expositions on Jaina canons in Sanskrit. He was a pioneer too in

writing treatise on six systems of philosophy. Similarly it was Haribhadra who was the first initiator of comparative synthetic exposition of philosophy, yoga and right conduct.⁸ He seems to be a master of pen and speech and that can be seen from his varied works. Four features of this outstanding personality are : (1) as a perceptor and *kathākāra* (2) as a thinker philosopher (3) as an renovator of right religious behaviour and (4) as a integrator of yoga systems and a creator of yogic psychosynthesis. To know this genius in more details from his works and that is the only recourse we have, it is worthwhile to have a general review of all these features in its sequence.

Kathākāra Haribhadra

It was a common tradition not only in Jainism but among orthodox Hindus and Buddhist to write and tell meaningful stories for the common people. Exhortation interlinked with effective stories leave great impress on the audience and this truth was well realized by ancient writers. The predecessors of Haribhadra used the same method and Haribhadra treaded the same path.

This aspect of a Kathākāra of Haribhadra's life made it possible for him to come into contact with society and still to live aloof from it.

The Philosopher

Haribhadra has made a high mark as a balanced philosopher. Pandit Sukhlalji has rightly described him as 'Samadarśī Haribhadra.' He has risen far above sectarianism as a philosopher. He was not merely a philosopher who wrote on Jain scriptures alone but who wrote balanced treatises on ancient scriptures of all the main traditions with equanimity. He acted what he thought and in this sense he was a true Ācārya.

His graded growth as a philosopher can well be deducted from his works on philosophy. His first attempt at philosophical writings was to write commentaries on Jain Āgamas like Āvaśyaka etc. in the same olden vein. He wrote these traditional treatises in Sanskrit and that was the only novelty about these works. But when he began to write on philosophical topics independently after deep thought, his unique power of philosophising began to shine forth. Such of his philosophic writings can be divided into three categories : (1) books like *Anekāntajayapatākā* (2) books similar to *Śāstravārtāsumuccaya* and (3) books on the subject like *ṣaḍdarśana-sumuccaya*⁹

All these three categories of his philosophic works mark a speedy development and widenings of his vision. In *Anekāntajayapatākā*, he

defies and tries to break the very grounds of all Ekāntavāda. Ekāntavāda is a sort of reductionism in modern psychological parlance and Haribhadra cannot have any truck with limited psychological view points. After breaking their arguments, he established the theory of Anekāntavāda with all the force of unassailable arguments. He used some harsh words like *Śathokti* for arguments of the opposite parties. There is nothing awkward in using such words for opponents as it was the general practice then and such is the practice even now among the philosophers and theoreticians. But for Haribhadra it was a passing practice as it could not suit his integral approach which developed rapidly. In this book, he seems to be in a mood to conquer the opponents but soon this attitude of conquest passes away and he began to view other view-points with an eye of equanimity. In *Śāstravārtīyasamuccaya* the subject is the same but Haribhadra's approach was much changed. Therein he has made a balanced exposition of Vedic and Buddhist view-points. Such a rapid change and that too on the same subject is a characteristic of Haribhadra's life and is well reflected in these works.¹⁰ No Jain nor non-Jain commentator has given such generous treatment to other's view-points. Haribhadra in addition has tried to synthesize other-points. Buddhist learned commentators like Dharmakīrti and Śāntarakṣita have criticized Vedic and other views but they have not even tried to give a synthesis of their view-points. Haribhadra tried to see the view-points of other Vādas from their point of view and with detachment and with sympathy at the same time and naturally he could do justice to them. In this wise, he tried to synthesize and accommodate the concept of the relation of Prakṛti with Puruṣa of Sāṅkhya in Jainism. Similarly he has tried to explain God as creator in Vedic tradition with non-creator God in Jain tradition. He sees no fault in seeing God as creator for the sake of devotion.¹¹

In this way, Haribhadra's insight and capacity to integrate different systems of philosophy increased at each stage of widening vision. By such a deep insight he could harmonise other systems with the truth he saw and realized without any conflict. This is an art and this art of synthesis was within his grip when he wrote *Śaddarśansamuccaya*. In this work he has made exposition on almost all systems of Indian philosophy. Such attempts were made before him and after him by Jain and non-Jain philosophers but they only did so to strengthen their own respective systems. Siddhasena Divākara has made a beginning in right direction of comparative and integrative harmonization but Haribhadra could develop it to a great extent successfully. He had included therein even the Cārvākiyan materialistic philosophy. The key to such an effective integration lies in the threefold attitude to the subject : (1) He has enlarged the meaning of

Syādvāda in its practical application to interpret other systems of philosophy. (2) He saw through the similarity of the fundamental words like Prakṛtivāda, Nonduality, Vijñāna etc., and interpreted them in a right manner. (3) He enlarged the meanings of technical words and adopted them to suit the truth he wanted to drive at.¹² The reason of Haribhadra's vast success in such a vast and concrete synthesis lies in the fact that he could imbibe and digest both Brahmanic and Jain philosophical thoughts in his life. Both the traditions intermingled in such a way that they became one, as it were and took a natural integrative form. He could well make a balanced interpretation of even the Buddhist thought as well : He has said that even the Buddha has made no tall claims for himself and made himself known only as Dharmajña (धर्मज्ञ).¹³ His developed personality and his five prominent qualities of high character are mainly responsible for his successful philosophical integration. These five virtues are his (1) equanimity (2) sympathetic and truth-searching comparison (3) respect for others and especially for the opponents (4) readiness to renovate his own philosophy and his own views and lastly (5) the art to minimise the difference by grasping the truth and reaching the core of the words. These pre-eminent characteristics of Haribhadra's synthesis opened up new directions for the creation of unity in the philosophic world.¹⁴ These characteristic qualities are the inevitable basic necessity for synthesis in all works of life and in every field of knowledge at any stage in human history and more so at present.

Renovator of Behaviour

But one has to tarry a while before understanding Haribhadra's Yogic insight. Though he was personally after higher and spiritual goals, he was not less concerned with social and religious welfare. In seeking the highest, he was equally attentive to the immediate social surroundings. Naturally therefore his attention was drawn to the behaviour of the Jain monks and Jain society at large. He knew quite well the limitations of the behaviour of the common man in the society. No one can expect the purity of high conduct from a layman. There is bound to be a difference in the standard of conduct between a Sādhaka and an ordinary man. On the subject of right conduct, Haribhadra has his original contribution. His works on this subject can be classified in three categories. In the first category are included works like Vimśikās, Pañcavastu, Pañcāśaka etc. They are written in accordance with Jain tradition wherein are given the duties of householders as well as the rules of conduct of the Jain Yatis.

Yoga-heritage and Traditions

To know and understand Haribhadra's Yoga-works, to see the Yogic aspect of his life and to gauge his contribution to the field of Yoga, it is Sambodhi Vol. 8(20)

necessary to glance through the Yoga-heritage and the main traditions therein. In India, philosophy and Yoga have not developed independently of each other because they are never separate entities.¹⁷ Generally every system of philosophy has a corresponding Yoga technique for the practical application of its doctrines. In India philosophy was never an armchair speculation. It provides conceptual and doctrinal ideal which can be well-realized in life. Naturally a system for such practical realization ensues from it and that pragmatic system and technique is Yoga. As in the present day scientific world technology is related to science, so was Yoga related to philosophy in ancient India. In order to find out the roots of Yoga traditions, one has to search back in ancient Indian history. According to Pandit Sukhalalji, Aritic and Dravid people have contributed to a great extent in the formation of Yogic concepts. The yoga-styled naked monuments in Mohanjodero are a pointer to this fact. The worship of Rudra and Mahādeva in the area are suggestive of the same possibility. It is a great probability that the origin of Yoga concepts might have been in the ancient Sindh civilization.¹⁸ The spread and expansion of these concepts seems to be two or three as seen in the ancient Indian History and they began to take shape in Magadha in eastern India, in northern Bihar and Kashikaushal and in the Western India and it spread in Taxashila and to Kurupanchal in central India. From thence yoga spread all over India. In Gujarat such yoga-centres were in Girnar, Valabhipur, Vadnagar, Bhinnamal and other places. Yoga systems in Jainism and Buddhism also thrived around these centres side by side. Yoga literature is available since 800 B.C.¹⁹ In the absence of complete data it is no use finding which system of Yoga is older. It may be Jain or Vedic but it is not a matter of importance as the contents of Yoga do not change in finding out the detailed history of the origin of yoga system. In ancient times there were found three types of Yogis: (1) Avadhūta (2) Tāpasa and (3) Tapasvī. Avadhūta type belong to ancient Mahādeva and Datta traditions. In Jainism too Avadhūta Yogis were found in one form or the other and that too only in ancient times. In the middle ages Kabir and Jain Ānandaghana used this term 'Avadhu' often and that is due to the ancient impress. The word became pregnant with new meanings as it came down in history.²⁰

There are three main Yoga-traditions in India: (1) Vedic (2) Jain and Buddhist. The first Vedic tradition can be subdivided into (i) Sāṅkhya (ii) Nyāya-Vaiśeṣika. The originator of the Vedic tradition is Hiraṇyagarbha and Patañjali is the best exponent of this tradition. Yoga-Sūtras of Patañjali is the supreme in the field and it has been so well identified with him that when the word 'Yoga' is spoken it is generally understood to be the yoga of Patañjali. The yoga of Patañjali or Pātañjala-Darśana

as it is called is described by Pandit Sukhalalja as Avikal Yoga i. e. a complete and supreme Yoga.²¹ The originators of Jain system of Yoga are Pārśvanātha and Mahāvira and that of Buddhist Yoga is Buddha himself. These are not independent systems of Yoga but they are intimately related and they have influenced each other a lot. The basic principles and concepts are much similar and can be well explained in each other's terminology. This is so because all these traditions are the creations of the same or similar aspirations. It is an universally accepted fact and experience that one and the same idea occurs to different people at the same time and though expressed in one's own style, basically means the same. So has been the case with Yoga traditions and it is worthwhile to see the unity in their different expositions.

The four basic doctrines acceptable to all these systems of Yoga are :

- (1) The existence of soul or Jīva or consciousness as an independent entity
- (2) This soul or conscious entity is pure but is covered by a curtain of ignorance or Kleśas
- (3) The origin of such ignorance is unknowable, still there is a possibility of removing it by human efforts and lastly
- (4) self-stabilization of the soul or the consciousness after getting rid of ignorance.

No yogic sādhanā is possible without the basic faith in these principles. These principles are acceptable to all the systems of Yoga since their origination in ancient times. Though the four principles are the same, they are termed and named differently in each system in accordance with its terminology. The word is a mere symbol. In Yoga the meaning is of prime importance because it leads the sādhanaka to the very meaning of meaning itself. The word then loses its significance altogether at the ultimate stage of meditation. It is wise to see the core meaning of words signifying the same basic doctrines in all these systems. In the following table a column is spared for the Nyāya-Vaiśeṣik system even though it is part of Vedic tradition, because it holds its own importance.

Sāṅkhya	Nyāya-Vaiśeṣika	Bauddha	Jaina
1. Pure consciousness named Puruṣa-Independent existence-Puruṣa	Independent Consciousness named Ātman or Jīva	Citta or Name-Independent Consciousness	Independent existence of Consciousness named Jīva or Ātman
2. Avidyā or Ignorance (Asmitā etc. are the outcomes) a cover	Mithyā Jñāna or cover in the form of attachment aversion etc., Veil of	Ignorance named Samudaya cover in the form of eternal thirst	Mithyādarśan & attachment & Aversion etc., working as

or Veil	Māyā		Kaṣāya & a cover. The same is Darśana Moha or Āsraṇ
3 Samyagjñāna or Vivekakhyāti & its eight limbs of Yoga	Samyag Jñāna and Yoga Mārg	Astāngika Mārga with eight limbs with samyag dṛiṣṭi etc.	Samyag Darśana, Samyag Jñāna Samyag Conduct, Sampāra
4. Kaivalya and Svarūpa-sthiti	Mukti & Niḥśreyas	Nirvāna	Mokṣa

All these columns are quite explicit and one can easily see the same underlying principles behind different words. All the four principles are accepted as basic truths by all the systems. Their expositions and sub-doctrines varied and developed in each traditional context and its own terminology. The sub-doctrines and allied yogic concepts too are similar to a great extent. This is because Yoga system as such in any tradition has developed out of experiential data and this must be similar as the mind of men work in the same inner world or on the same higher mental stages. It is a matter of common experience that the more one goes in the search of matter, the more and more and ultimately an innumerable variety he finds. But on the contrary as one goes deeper inside or rises higher in meditation on the levels of consciousness, one finds more and more of similarity and unity and ultimately oneness and oneness alone. This is an experiential and operational truth in the mental and spiritual world and is open and realizable as any other truth. Then why is there the difference in the yogic systems? It is solely due to the different usage of language, in its exposition. Here too the same truth explained above is seen working. Language is an external instrument and naturally it varies from place to place, from people to people and differs even from man to man. The difference is merely apparant, but their unity is fundamental.

It is worthwhile now to explore how and who developed these main systems of Yoga. The Nyāya-Vaiśeṣika tradition is included in the Vedic systems. Patañjali was the best exponent of the Vedic system and perhaps he stands unrivalled even now. Buddhaghōṣa very well compiled and synthesized all the yogic concepts and experiences of Buddha from different Piṭakas and gave them a coherent exposition in Visuddhi-magga. Mahāvira developed the Jain system of Yoga not only in thought but by making

additions in the very structure of the Jain yoga which came down from Pārśvanātha. Umāswātī compiled all these Jain doctrines and yogic concepts in *Tattvārtha Sūtra* as *Samvara* and its limbs. These are the main and chief works in the systems of Yoga though there are others in each of them.

It is equally interesting to take note of the similarity of the main features of these three traditions of Yoga. In *Pātañjali Darśana*, four stages of *Samprajñāta Samadhi* and the fifth and the last stage of *Asamprajñāta Samadhi* are described. Similar are the stages of *Samādhi* in Buddhist tradition and they are named as *Sotāpatti* etc. In the Jain traditional Yoga too, for such stages in the form of *Vitarkasavicāra* etc., are enumerated. The similarity of concepts are due to their similarity of development in the same cultural background and due to also the common origin in the very ancient times in India.

One more such close resemblance is worthwhile to be mentioned here. The similarity is between certain concepts in Vedic and Jain traditions of Yoga. As has been seen in the tabular columns above, *Avidyā* in Yoga is described as *Mithyādarśana* in Jain tradition. The words differ but the content of their meanings is the same. In both these systems both these words are used but in different contexts, but when used to mean the original ignorance they convey the same meaning. So is the case with the other four terms related to *Avidyā* or *Mithyādarśana*. They are *Asmitā*, *Rāga*, *Dveṣa* and *Abhiniveṣa* in Vedic language and *Māna*, *Māyā*, *Krodha* and *Lobha* respectively in the Jain tradition. All these terms have the same general meaning but when used as the outcome of ignorance in Yoga, they convey the same meanings. Each expresses the trend of the growth of terminology of each yogic system as each tradition has its own speciality. Though the roots of Yogic concepts are the same each tradition developed its own style, its own terminology and its own exposition. The similarity of core meaning remained the same because the subject itself leads to unification of experience at higher stages of consciousness. Truth is one and the learned describe them in various ways—this ancient saying will be quite appropriate in this context.

The roots of these three Yogic traditions can be found in the very ancient usage of the words like *Tapa*, *Yoga* and *Śrama* and in the very olden concepts of introspection, higher spiritual conduct and a special way of life for attaining the ultimate like the *Brahman*. The words like *Tapas*, *Yoga* and *Śrama* along with *Samādhi* and *Samvara* are in usage from the very origin of Indian religions and they meant almost the same thing.

Among them the word Tapas seems to be the oldest. The words convey actions in the field of experience and specially the inner experiences of man. Ancient R̥sis deemed it necessary to look into their own minds in their search for truth. They must have realised that the ultimate truth is not external as everything external is changing. They needed the ultimate stable truth and they must have felt that such stability is felt in the core of their very being. Man grows from a child to an old age and still he feels himself to be the same person. They began to introspect to find out the unity of personality in man. They could do this only by searching the mind. So, human mind became the field of their research and mind itself was the instrument of such a search. This could be done only by introspection. So introspection became the first and original principle of their research. But they soon must have found that introspection was not an easy job. It could be done only on certain conditions and it required special personal and social conduct. It required austerity and putting limitations to certain enjoyments which deflected the mind. So tapas or yoga concept came into existence. As the practice of introspection and austerity progressed they must have found by experience that merely putting of certain limitations was not very useful; as obstructions of worldly life must have come into their way of searching the ultimate truth. Thence they must have been led to a special way of life for the search of and the union with the ultimate truth in life. So, the original concepts of all yoga are (1) introspection (2) higher conduct and (3) special way of life. These concepts or original and primal doctrines were for an ultimate goal. The goal in Vedic tradition was the union with Brahman and 'Sama' was used for the same purpose in other traditions. The one philosophy developed round the fundamental concept of Brahman and the other philosophies round the concept of 'Sama'. Though the basic concepts remained the same their expressions differed. This is mainly due to the usage of language too. Vedic philosophy found expression mainly in Sanskrit while Jain and Buddhist doctrines and concepts in philosophy and yoga were expressed in Prakrit and Pali languages.

Reverting back to the origin and development of the basic concepts of Yoga it can be said that the R̥sis experienced a great difficulty in their application. They must have tried introspection, must have observed rules of higher ethical conduct and must have tried to live in a special way of life in hermitage but they must have inevitably experienced insurmountable obstacles in the form of Kleśas like ego, attachment, aversion etc. and even physical handicaps like lethargy, laxity and such other bodily inclinations. In search of the remedy for all these physical and mental obstructions they had to take recourse to penance or Tapas. They must have found out

in the course of the persistent experiential research the efficacy of Tapas and soon the word Tapas became the prominent word for such a way of life. Their starting point might have been the physical Tapas as they must have observed the power of fire or Agni to cleanse the material things. They must have observed in nature that Agni could purify even metals like iron and gold. This observation must have given them the suggestion that remaining in the midst of fire would melt away their obstacles coming in the way of their Sādhanā. In such a way or a similar way Tapas must have been given the first and greatest importance in their Sādhanā. That is why in ancient times Tapas was more used for Yoga, than the word 'Yoga' itself. The word 'Śramaṇa' was used for Tapasvī in the Jain tradition and that too is derived from the root 'śram' which means doing Tapas. In these times the words Tapas, Yoga etc. were used for the same meaning and this very fact signifies the importance of Tapas at the time of the origins of Yoga. Introspective method failed in modern Psychology because it has no such background of purifying mind by Tapas.

The Ṛṣis in all the traditions must have realized in due course the limitations and dangers of mere physical penance like sitting amidst fires, standing for hours under the sun, lying down on spikes and similar other tortures by way of penances. They must have found the importance of curbing the mental aberration than merely controlling and even torturing the physical body. By introspection they could have seen that it is more difficult to control the sense organs than the physical organs and it is most difficult to control one's thoughts. The inner Kleśas are required to be curbed, controlled and sublimated and such a realization on their part must have inspired them to the higher Tapas in course of time.

The tendency on their part towards seeking higher and subtler means of Tapas is best illustrated in the life of Buddha. He tried all sorts of tapas and ultimately and suddenly realized under the Bodhi tree that balanced life is the best penance. The real enemies are inside and they too can be conquered by balanced approach and stable Prajñā. Similar has been the exhortation of Śrī Kṛṣṇa to Arjuna in the sixth canto in Gītā. Mahāvīra too did the same in exhorting the conquest of Kaṣāyas. In all the yogic traditions the concept of Tapas underwent drastic change in this wise and it expounded in its meaning and exercise.

But this desirable change too was not found to be sufficient. Ṛṣis could well realise the limitations of Tapas. It helps no doubt in the quest of the ultimate but it falls short. That is solely because it is a negative means in a way. So they attempted in the positive direction and could

realise that the attempt for union with the ultimate is not only an easier course but the right and natural course too. Such attempts on their part for the union with the Supreme Reality were termed as yoga. The attempts proved fruitful and yielded results and naturally the term Yoga became current and popular.

Thus the term 'yoga' gained supremacy among other terms like Tapas at least in the Vedic tradition of Yoga. Yoga came to be considered the best and shortest cut to the supreme reality. The usage of the term 'yoga' is seen in R̥gvedic hymns but then it did not mean the same thing as it meant afterwards when yoga developed into a system. In the Upaniṣads too the word Yoga is used. In Mahābhārata this word 'yoga' is used very profusely but there it has been used in context of the Sāṅkhya. Gītā has used 'yoga' very frequently and expanded its meaning utmost. In Buddha Piṭakas the word 'yoga' is not so frequently used as the word 'samādhi'. In Jain scriptures 'yoga' is seen to be used generally in the sense of the activities of the mind, body and speech. This meaning is quite the reverse of what the term 'yoga' means.

Haribhadra alone in Jain tradition could see the beauty of the term 'yoga'. It was he who with all the zest and charm used the term 'Yoga' for the first time in Jainism. It is the word by which he desired to convey his meaning of synthesis. He could well see the possibility of using this term in integrating different philosophical and yogic concepts. He could see too the pregnant integrative capacity of this word 'Yoga'. This was no make-believe on his part but he realised by intuition the vast capacity of this word and traditions and he was tempted to write four books on the subject of Yoga. Hemacandrācārya followed suit in the usage of the term 'yoga' in his yoga works.

Parallel growth of Yoga Systems

The three main yoga systems of Yoga and their growth is to be reviewed before taking up the yoga works of Haribhadra. That would provide a suitable background to understand and assess his works and his contribution to the field of Yoga. Any system of Yoga can be well discussed though arbitrarily into eight main topics or features : (1) The goal of yoga (2) The kinds of citta or the levels of mind (3) The obstacles coming in the way of concentration and purification of the mind (4) The process and remedies to get rid of the obstacles (5) The stages of growth and development of the mind as well as the personality of the Sādhaka (6) The stages of dhyāna or the meditational stages (7) The siddhis or the special divine powers accruing during Sādhanā and lastly (8) The realization of the goal.

All the systems of yoga i.e. the Vedic, the Jain and the Buddhist systems have developed all the eight features in their own style and tradition. This very fact shows the similarity of the concepts in all these aspects. It suggests that the growth of these features must be on parallel lines. As their main springs of origins is the same their growth must be parallel. Their growth apparently seems to be divergent, but it is in parallel directions. Such parallel growth can be more apparent by comparison of these main eight features in each system.

A question would naturally arise as to why is there the difference of exposition in these three systems of Yoga if there runs such a parallelism among them and their main aspects. The reasons for it are equally natural cogent and satisfying. The first and foremost reason is the difference of philosophical background. The language difference is no less contributory as Vedic systems of yoga were expounded in Sanskrit while Jain and Buddhist systems had their exposition in Prakrit and Pali. This difference led to the difference of the usage of terms. The background of each of them was not the same and that led to the variation in the definition of ideas and concepts. And lastly, the contexts in which the different terms were used also varied to a great extent because of the difference in their usage. These are the reasons for the difference in their respective exposition but this is merely apparent when seen from their parallel growth and their merging in a similar goal of the ultimate complete and eternal freedom of the soul in each system. "All is well that ends well" can very well be applied to all these systems and their apparent difference melts away completely and prepares the ground for their synthesis.

After glancing over the parallelism among the goal process and other aspects of the main yoga systems and observing the difference of their expositions and the reasons thereof it is quite pertinent to summarize this whole review and arrive at the broad conclusions on yoga in general. Such conclusions are about ten in number and they can be succinctly laid down thus here : (1) Yoga renders a great service both to philosophy and psychology and is a psycho-philosophic system and has a dynamics of its own. (2) It provides a technique for the search of reality by all psychic means. (3) It is an exercise of consciousness on consciousness itself and attempts to find keys to peep into the recesses of the unconsciousness too. Yoga heightens consciousness and tries to get rid of Avidyā by making every thing in psychfully conscious. (4) Yoga unfolds human psyche, enlivens it, expands it, strengthens it, makes it dynamic and thereby transforms it completely by means of meditation, spiritual ethics and special inner processes. (5) It provides the highest goal of life and prepares the sādḥaka for its quickest achievement. Yoga is not

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satisfied with a smaller goal nor is it content with higher siddhis in the form of spiritual powers. It rests content only with the achievement of the highest of the high, the supreme goal of self-realization or God-realization. (6) Yoga provides the shortest cut to reach this goal but this is possible only for the sādḥaka with very intense efforts. But even a sādḥaka with mild efforts uplifts his life higher. In short every effort at yoga is comparatively speedier in ennobling and uplifting the life of the sādḥaka. (7) Such potency of yoga is due to its empirical and operational character. Its operationality is more psychic than physical. (8) Yoga is an art as well as a science at the same time. It is an art because it teaches the art of best living and living too on higher levels of consciousness. It is a science as it teaches the way to search out and practise the truths of life and consciousness by experiencing them. (9) Yoga then is spiritual science of the human psyche and human life and of the reality itself. (10) Yoga-works and processes need a constant approach of synthesis as general human tendency is to fragmentise everything. Yoga needed a synthetic approach before as it needs it in the present times. Haribhadra provided this need in his times very ably. This brings us to Haribhadra's works on Yoga.

His Yoga Works in General

It has been observed before that reason cannot provide for complete knowledge of one's self, the world and the supreme consciousness within and beyond all that exists. Haribhadra could very well see the limitations of reason while he was busy with his task of synthesis of Indian philosophy. Naturally therefore he might have taken recourse to yogic way of knowledge by cultivation of intuition and higher mental faculties and supernatural capacities. Shri Rasiklalbhai rightly observed in connection with Haribhadra's philosophic works that it must be the Yogi Jñāna alone which can lead to right knowledge of the supersensual meanings and that is why it deserves to be included in the science of epistemology.²⁵ It can be guessed with all probability that Haribhadra's yearning soul for knowledge could not rest content with mere philosophical studies. His unquenchable thirst must have naturally led him to yoga and there he must have found not only the satisfying means of knowledge but also the means to attain the summum bonum of his life in the form of Mokṣa but that was not all and not the end for his creative genius. He saw in the field of Yoga too that there were more systems than one and his integrating mind could easily see the need for synthesis in yoga also. In this way Haribhadra was tempted to work for synthesis of yoga and thus he provided the need of his times.

After this general review of Haribhadra's yoga works it is necessary now to take a preview of these works. Before Haribhadra, no philosopher or a master of yoga had attempted to synthesize works on yoga in all systems or traditions of Yoga. Haribhadra was

the first genius who attempted to do justice to this very important task of synthesis of yoga in various systems. From this point of view Haribhadra's works on yoga stand unrivalled and posit a unique synthesis. His yoga works are considered the best of all his works. That may be due to his mature treatment of the subject in his later age. By such a synthesis of Yoga he has rendered service not only to yōgā but to all systems of Yoga. Integral approach is not a complete novelty in India because it is inborn in the philosophical spirit but Haribhadra's synthesis of Yoga is a novel attempt because it has dealt with the synthesizing system of yoga itself. Yoga in general has its basic task to synthesize the human psyche. But when yoga becomes a part of a philosophic tradition or when it becomes a tradition itself, it loses its very spirit of integration and becomes a narrow sectarian reductionism. Haribhadra saw this sorrowful plight of yōgā in different systems and he must have thought it necessary to draw it out from such a narrow plight, by an attempt of synthesis on the broadest possible basis at the time. Suffice it to say here that Haribhadra provides a model for the synthesis of yoga and that would be useful to us today in our similar attempt. What is the secret of his successful synthesis? Like all seekers of knowledge and all researchers he made it his principle to adopt what he deemed to be the truth by an objective reasoning and stuck to it at all costs. It is the propriety, the truthfulness of a principle that mattered to him. He gave importance to reasoned statement (yuktimat) and thereby found out the right basis for synthesis. Added to this very basic principle of integration, his five-fold virtues made his integral approach complete. These virtues though spoken of before are worth mentioning here without the fear of repetition. They are (1) balanced judgement (2) comparative study (3) respect for the opponents (4) objective assessment of even one's own faith and lastly (5) right use of language. He tried to see the meaning of the words and tried to fill in the gaps by the right use of words.

The motive behind his works was pure service. His spirit of service, his equanimity and his sublimated self contributed no less to the synthesis of yoga.

After these preliminary remarks, we have come now to his works proper. He wrote four works on yoga (1) Yoga-Vimśikā (2) Yoga-Śataka (3) Yoga-bindu and (4) Yogadr̥ṣṭi-samuccaya. All these works are in verse but the former two are in Prakrit prose and the other two are written in Sanskrit. The former two are for the laymen and that is why they were written in Prakrit. They are mostly after the Jain tradition but there too the mark of the spirit of Haribhadra can well be seen. The other two are written in Sanskrit, i.e. Yogabindu and Yogadr̥ṣṭisamuccaya are for the

learned and for sādhakas and therein he has poured his spirit. Therein he has shown the thesis of his synthesis very well and to a high mark.

Haribhadra seems to have written the smaller treatises on yoga for the common people and then after studying yoga in all systems he seems to have thought it fit to attempt at their synthesis. Though he and Śaṅkara seem to belong to almost the same time, and both of them seem to be great geniuses with their respective creativity they worked in somewhat different directions. Śaṅkara has no doubt rendered great service in reestablishing the doctrine of Advaita by the synthesis of his own style. But Haribhadra has rendered such a service which Śaṅkara has left out. Śaṅkara unified Vedic philosophy in his own aggressive style but Haribhadra has tried to synthesis almost all philosophies in India at the time. Such a synthesis in the field of yoga was beyond the perview of any philosopher previous to him. Even after Haribhadra no one has attempted to synthesise yoga in a similar style and so comprehensive a basis.

Yoga-Vimsikā

K. K. Dixit has rightly described this book of Haribhadra as a good summary introduction of his other writings on yoga²⁶. Most probably this book was Haribhadra's first book on Yoga. In it he has treated only the main topics pertaining to yoga very cursorily. Here he gives the clear impression that yoga stands for all that he considers to be noble in man's character. It means that yoga lays down rules and an ideal of higher conduct of life conducive to spirituality. Such rules are negative and prohibitory in nature. Positive rules are for observation in practical life. Such a general description of yoga by Haribhadra removes the mystery of the mist round yoga that has been created since ancient times. He has rightly called yoga as a noble and spiritual conduct of life. This does not mean that he is not aware of spurious yoga. In the twelfth verse of this book he condemns mechanical performance of yoga and calls it a hoax.

In this book Haribhadra recounts five constituents of yoga (1) Sthāna (2) Uccāraṇa (3) Artha (4) Ālambana (5) Anālambana. The first describes bodily pose proper for yoga and that is the beginning of yoga. Perhaps pose has great importance in all yogas. Restlessness of body is a great hindrance in yoga. The second element of yoga consists in uttering benedictory chant properly. Proper utterance of mantra has more importance than proper pose. These first two belong to body and speech, and so they are more physical in nature. The third prescribes the understanding and grasping the meaning of the mantra or the chant. The chant can have its beneficial influence only when its meaning is grasped fully. The fourth

describes the necessity of concentration on the eternal specialities of one's deity and the fifth requires concentration on the spiritual characteristics of the deity. In such a short description of yoga, Haribhadra has provided five progressive stages of yoga whereby even a layman can take recourse to yoga step by step and ascend the heights of Yoga.

Similarly he has classified the performers of yoga here only into two categories : (1) Deśa-cāritrin and (2) the Sarva-cāritrin. The first only attempts yoga partially and only on one item. This is so because all performers of yoga have not the same intensity of will or efforts. So Haribhadra has given four sub-types of the above five types of yoga according to the intensity of will, his quick action, his stability, and his success in yoga and thus these four subjects are named by him as Icchā, Pravṛitti, Sthira and Siddha respectively.

Haribhadra exhorts performance of yoga to take care in undertaking observance very properly otherwise improper observance leads to disaster and such a strict caution is given by him in the fifteenth verse of this book. Without proper path all efforts would be in vain. Proper observance is of four types (1) to which the performer has attachment (2) for which he has devotion (3) which he understands and (4) which has become a part of his nature.

By this small booklet on yoga, Haribhadra has opened the gates of yoga to the common man living in the midst of worldly life. He has described all the main stages of yoga without puzzling him by technicalities. He has shown the highest stage achieved by yoga, by a simple term like Anāmbana yoga wherein the sādḥaka is without any dependence and is fully self-dependent. He has prescribed the proper ways to yoga and has laid full stress on it. In short this book of Haribhadra is an instruction to yoga for the common man and is a summary for all yoga for any sādḥaka of yoga.

Yoga-Śataka

It has been rightly stated by Dr. Indukalaben H. Zaveri that the subjects treated in Yoga-Śataka are almost the same as are treated in Yoga-bindu by Haribhadra and they are dealt with succinctly in this smaller book.²⁷ The subject of yoga is treated here as in Yoga-Vimśikā on Jain tradition. Pandit Sukhlalji has very pertinently made it clear that Jainism here does not mean only sectarianism but only the Jain spiritual tradition. The main emphasis of Haribhadra hereinto on the observance of right conduct in accordance with the standards of popular religions and

thereby to cultivate virtues and discrimination. Such a view of Haribhadra seems to be non-traditional from the Jain point of view because it is extraordinarily an independent view of yoga. According to Haribhadra Yoga is the practice of such affirmative and prohibitory rules of conduct which are conducive to Mokṣa.²⁸

It seems that Haribhadra might have first attempted a short summary of his yoga ideas in accordance with Jain tradition and presented it in his small Yoga-Vimāṣikā. Thereafter he seems to have tried his hand at Yoga-Śataka. Though the basis is the same and he seems to have kept before his eyes the Jain spiritual tradition, the perspective must be the yoga in general and yoga of his own concept.

It is worthwhile to see the main topics touched by Haribhadra in Yoga-śataka and to comment on them keeping in view how he has tried to synthesis yoga even in this primary book on yoga. In the first verse of benediction he pays homage to Mahāvira but herein too as Dr. Zaveri points out that he does so because he considers Mahāvira as the prince among yogis.²⁹ The subjects treated in this book are (1) forms of yoga (2) Adhikāris of yoga (3) Preparation for yoga (4) Stages of yoga (5) the means to rise to a higher yogic stage (6) the methods of introspection and similar methods of self-assessment (7) satsaṅga, obedience to Guru and other similar means (8) the use of pilgrimages etc. (9) meditation and other means to get rid of rāga, dveṣa etc. and to make the mind steady (10) proper food and control on food (11) Bhikṣā and the right method for it.

Here it needs some clarification and some comments before the text proper is taken up. Haribhadra has taken up the word yoga for his treatise on yoga and this is not generally an accepted term for yoga in Jainism. It is called Saṁvara in the Jain tradition. Even then he had adopted the term yoga and this is a clear departure from Jain tradition. Similarly he mentions Yogādhyayana in the first verse of Yoga-śataka and this too is a sign of his independent approach to yoga because there is no such tradition called Yogādhyayana in Jainism. By this word he means the study of yoga in all other systems of yoga. The conclusion we can arrive at is that Haribhadra though tried to follow the Jain tradition of yoga in Yoga-śataka he has taken an independent view of the methods therein, and gave justice to them because they contained practical truths and not because they belong to his accepted religion. This is true for not only this small book on Yogaśataka but is equally and perhaps more applicable to his other two books on yoga i.e. Yogabindu and Yogadr̥ṣṭisamuccaya. He was not merely an eclectic but an integrator of all religions and all sects and even all traditions. He was feeling like a fish out of water in the sectarian atmosphere. He seems to have seen and seemed to have siezed the

opportunity to express his integral approach in the field of yoga. He was proud to be a Jain and still he was above Jainism, he had left Brahmanism but still held on to the best in the Vedic tradition. That is why he mentions Yogādhyayana in the first verse of Yogāśataka and suggests unequivocally that it is necessary to study all systems of yoga and to take the best out of them and synthesize them. These are the first signs of his attempts to synthesize in general.

Haribhadra recounts two forms of yoga : (1) Niścaya yoga and (2) Vyavhāra yoga. The former is the higher yoga or the yoga proper in which Samyag Jñāna etc. make Mokṣa possible for the sādḥaka. The other is the yoga of spiritual conduct by which the sādḥaka attains all the qualities required for the former. In this wise the latter is the operational part of yoga. The sādḥaka has to make efforts in accordance with his capacity, and march towards the goal of Mokṣa. Haribhadra advises the sādḥaka to take recourse to yoga-conduct according to Adhikāra or his firmness for yoga. There are generally four categories of sādḥakas (1) Apunarbandhaka (2) Samyagdr̥ṣṭi (3) Deśavirati (4) Sarvavirati. As these categories are to be discussed in more detail in the next lecture, suffice it to mention here that in religious practice and specially yogic practice it was considered absolutely necessary to make yoga-effort according to one's qualification or the fitness for such actions. It is a considered opinion of all yoga-systems of India that one should see one's worthiness for yoga practice and should never try beyond one's fitness. Every sādḥaka must start from the stage where he is and should strive only according to one's capacity, otherwise undue practice would do more harm than good. The question arises as to how can one's fitness for yoga or his stage for yoga be determined? A novice in the field of yoga cannot discriminate himself as to where he stands and what is his qualification for which stage of yoga. He has yet to grow into such higher discrimination. The answer provided by all the systems of yoga is that he should approach an appropriate Guru. It is dangerous to tread the path of yoga without the help of a spiritual Guru. It is argued and argued with fair and sound logic that when a teacher is required in the field of worldly knowledge, much more indispensable he is in the field of yoga.

Equally important is the daily routine prescribed for the Sādḥakā. Apparently the daily routine of the sādḥakas of different categories may seem alike but it differs in its content because of the quality and subtlety of inner action of each one of them.³⁶ Daily practice has a very important place in yogic sādhanā and it has to be carried out without any lethargy on the part of the sādḥaka. It strengthens good habits, disciplines the mind, gives rhythms to life, bestows harmony in physical and mental actions and

lastly it brings concentration of the mind. These benefits are available only to him who does his daily practice with interest. If it is done mechanically, reactions of all types set in and the very purpose of the practice is marred. The interest of the sādḥaka is lost if he attempts too much or too less than his capacity and that is why he is strictly advised to do yogic efforts and follow daily routine according to his capacity and his fitness. Haribhadra uses a very apt word for a practice carried on with interest and he describes it as mixed with elixir and such practise is alone yoga.³¹ Such practice consists of some 'do's and some 'donts' of affirmative and prohibitory actions and such a practice done with love and reverence and liveliness leads to yoga. Actions and proper actions of duty are the responsibility of the sādḥaka and should be performed by him well. Haribhadra emphatically declares and clarifies that detached activity is not antagonistic to yoga-action but the Kleśas and Vāsanās are the real enemies of yoga.³² That is why the guru has to give advice to the practitioner as a doctor prescribes medicine to a patient in accordance with the requirement of the case. Haribhadra has suggested ways and means of sādhanā for a householder too. He advises him and the sādḥaka to do action and sādhanā without sparing himself. This is very important because yoga can well be expressed in internal as well as external activities which are conducive to Dharma. His emphasis on Bhāvanās is very pertinent to yoga because in all yogas, bhāvanā is really a very effective means to sublimate mental activities and is proved to be psychologically sound. Its efficiency will be discussed in the next lecture by commenting on its psychological import. Bhāvanās are generally considered to be four but twelve according to the Jain tradition. Haribhadra warns against teaching yoga-practice to the non-deserving because it entails a lot of mischief not only to the receiver but to the perceptor and to the society at large.

Haribhadra gives four very pragmatic suggestions for the progressive sādḥaka to raise himself to the higher stage : (1) he must introspect and circumspect his behavior and nature (2) he must dispassionately listen to other's comment on himself (3) he should pay attention to the process of purification in his physical mental and oral activities and (4) he should see minutely the outward signs of his progress and purity. 'The proof of the pudding is in the eating' and this popular saying very well applies to yoga-practice. The practice must result in concrete and steady progress in all aspects of the sādḥaka's life. The first and the best means is introspection. One who can scrutinize objectively his own mental modifications can easily find out whether he is progressing or not. The peace of mind, increasing awareness, clarity of thought, pious emotions and steady and balanced approach to all are the sure signs of inner progress. Similarly he must be

able to find out the reactions of others to his behaviour and should find out whether his conduct is conducive to their happiness and listen to their comments with discrimination and adopt himself to them accordingly. Purity is the sure sign of progress and should watch himself minutely and see that purity is reflected in his actions. There are outward and inner signs by which one can see whither he is driving at. These are all pragmatic suggestions and are psychologically very sound too.

Haribhadra seems to be a very experienced and practical yogi too and he very well realizes that to achieve certain virtues or even purity is not enough. They must be preserved and stabilized because they can be lost in no time if not properly established and stabilized in one's nature. So he gives clues to this effect and some practical means (1) to contact sādhakas of the same category or better persons (2) to honour them and to concentrate on their virtuous behaviour (3) to think on the nature of the world etc. A man becomes what he thinks is a sound psychological truth well known since ancient times and Haribhadra recommends the same, to the sādhakas to practice at all times.

Haribhadra with equal clarity and practicality shows the means of mental peace, the routine for the novice and mentions means to get rid of Rāga and other passions. His main emphasis is on good and befitting conduct and by that alone the sādhakas can progress. He puts emphasis on the right sort of food for it has also a great effect not only on the body alone but also on the mind. Food must be such that it should not create any anti-effect on the body or the mind and should be conducive to pure life. He has discussed the fruits and siddhis of yogic action and sādhanā and suggests the sādhaka to remain aloof from them and to stick to the ideal of Mokṣa. They must be used only for the attainment of the ideal and never otherwise. The seeds of Vāsanā or Klesas are very hard to get rid of. The well known simile of the minute molecules of a frog is very pertinent. Such molecules again spring to life as soon as it rains and similarly vāsanā seeds also revive. Only the burnt up ashes of the frog do not revive and so are the burnt up vāsanā-seeds. The sure means for such eradication of all Vāsanā is complete purity.

Haribhadra wrote both these works i.e. Yoga-śataka and Yogavimśika for the common man and keeping this purpose in view he uses Prakṛit language for the medium. He has given not too high or too subtle yogic concepts deliberately for this purpose but at the same time he has given in nutshell the core of yoga in an independent style. The signs of his comparative and synthetic approach can well be seen in these books too as

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mentioned before. His main thesis herein is that good conduct, faithful doing of one's duties and sincere observation of social and religious rules of conduct are the true basis of yoga and they can lead to higher stages of yoga too. He emphasises good conduct in all possible ways and suggests to keep good company, good thoughts and good Bhāvanās. Lokdharma is the basis of true yoga and if properly observed leads to higher and subtler stages of yoga and ultimately leads to Mokṣa. Yogi Haribhadra while giving blessings to the mendicants after giving them food had been giving them the same exhortation of intensifying their efforts for Mokṣa. This is very suggestive of his yearning for Mokṣa.

Haribhadra made Mokṣa and other philosophical concepts as the main planks of his thesis for the synthesis of yoga. Such a thesis was a natural outcome of his integrated life and personality and a spontaneous expression of his philosophy of Synthesis.

How he attempted such a synthesis of yoga, how he fared in his novel attempt and how he was a great success in such a synthesis, is the main theme of our second lecture on Haribhadra's Synthesis of Yoga.

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- 16 *Yogaśataka*, pp. 26-32.
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- 18 *Ibid* p.25 19 *Ibid* p.90 20 *Ibid* p.63 21 *Ibid* p.63. 22 *Yogaśataka*, pp. 41-42.
- 23 *Ibid* p.46 24 *Ibid* p.33 25 *Haribhadrasūrinu Tattvacintana*, pp 6,10 above, p6,10,
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- 27 *Yogaśaka*, p.55 28 *Samdarśi Acārya Haribhadra*, pp.73-74 29 *Yogaśataka* p.52
- 30 *Ibid*, p.36 31 *Ibid*, p.37 32 *Ibid*, p.40

REVIEW

(स्वाध्याय)

Paul Hacker. *Kleine Schriften* (Minor writings). Edited by L. Schmit-hausen. Glasenapp-Stiftung, Vol. 15. Franz Steiner Verlag. Wiesbaden. 1978. XXI. 916.

The Glasenapp-Stiftung is to be thanked by scholars for recently making easily accessible the Minor Writings of several well-known German Indologists like Oldenberg, Kielhorn, Jacobi, Thieme, Geiger, Lüders, Alsdorf, Kierfel, Schubring, Glasenapp etc. which lay scattered in numerous Indological journals more or less out of reach for many. In the substantial volume under review Paul Hacker's thirty-eight papers and sixteen book-reviews are republished. The papers are arranged under seven subject headings, viz. Methods and Problems of Indology, Indian Philosophy, Comparative Studies, Hinduism, Neo-Hinduism, New Indo-Aryan Languages and Theology. This indicates the wide range of Hackers' research interests. A very extensive index greatly adds to the usefulness of the collection.

It may be observed that several of Hacker's papers are important not only for the results he has arrived at in his investigations, but also for the methodology he has employed which shows potentiality for wider application. By means of a critical comparison, for example, of the Epic and Purāṇic texts relating to the Cosmogony on Sāṅkhya lines, Hacker succeeds in plotting the history of the Emanation Doctrine and he is also enabled to fix within quite narrow limits the chronology of the concerned texts. (Sāṅkhyization of the Emanation Doctrine, pp. 167-204). The method was employed by Kierfel with significant results. Hacker has further demonstrated its efficacy and value through his application to the problem of the chronology and interrelationship of the various versions of the Prahlāda legend and of the different anonymous cosmogonic texts.*

In the papers on Hindi, the compound and conjunct verbs figure as the main subject of treatment and discussion. These categories of verbs have been now recognized as one of the most interesting features of the grammar of Hindi and other Modern Indian languages, because of the syn-

* We may note here in passing that Klaus Ruping has traced back the Emanation Doctrine to two Vedic texts in the Taittirīya Upaniṣad and the Śatapatha Brāh-
maṇa : vide 'Zur Emanation-lehre in Mokṣadharmā' Studien Zur Indologie und
Iranistik, 3, 1977, 3-10.

tactic and semantic problems involved in their study. Hacker has discussed at length his method and theoretical stand in this regard. After Hacker numerous scholars (including Miltner and Hook) have discussed this subject with different theoretical approaches connected with Modern Linguistics. The problem is highly complex and manyfaceted. Eventhough it has now become quite obvious that only a basically semantic approach can achieve any significant advances in tackling this problem, Hacker's attempt to clarify and classify the senses of the operator on the basis of the meaning features of its nucleus is far from satisfactory. It seems that the discussion of the compound verb shall have to be based on that of the conjunct verb. Contrastive and complementary semantic grouping (e.g. denā/lenā, baiṭhnā/uṭhnā) and use of data from several NIA languages also can be quite fruitful.

Hacker's investigation of the character of Modern Hinduism is highly interesting. He has clearly brought out the difference in thinking and attitudes of the present day traditional Hinduism and what he terms 'Neo Hinduism'. Under internal pressures and external impact Indian religions (as well as several other aspects of Indian Culture) have always shown a remarkable dynamism, and the modern reinterpretations of Hinduism are in conformity with that inherent tendency. An overall assessment, however, of Modern Hinduism would require the 'outside' approach supplemented by the 'inside' one.

This collection of many valuable papers will certainly prove quite useful and convenient.

H. C. Bhayani

Literary Heritage of the Rulers of Amber and Jaipur by Gopal Narayan Bahura, Maharaja Sawai Man Singh II Museum, Jaipur, 1976, Rs. 40/-.

This is 'An Index to the Register of Manuscripts in the Pothikhana of Jaipur of the Khasmohor collection which actually formed the personal library of Mss. of the Maharajas of Amber and Jaipur. The Index is of the titles of the books and of the authors. Shri Bahura is an expert in such business as he was the Deputy Director at Rajasthan Oriental Research Institute, Jodhpur from where we have got so many volumes of Catalogues of the Mss. preserved by that Institute. So it was not difficult for him to handle this Khasmohor Collection which cover a wide range of subjects : Vedas, Purānas, religion, philosophy, poetics, aesthetics, grammar, drama-tics, astronomy, erotics etc. written in Sanskrit, Prakrit, Old Hindi etc. having different scripts. Some of the Mss. are illustrated. In the Introduction to this Index he has studied the history of the Kacchawaha kings of

Amber and Jaipur and their interest in the rich cultural heritage of Indian literature with the materials provided by this collection of Mss. and other sources. We expect more of such catalogues very ably prepared by an eminent scholar Shri Bahura.

D. D. Malvania

The Canonical Nikṣepa : Studies in Jaina Dialectics by Bansidhar Bhatt, Pub. Indologia Berolinensis, Band 5, E. J. Brill, Leiden, 1978, pp. 164, price not mentioned,

Dr. Bhatt is to be congratulated for his extensive study of the Jaina Canons for his PhD. thesis — *The Canonical Nikṣepa*, Subtitled — *Studies In Jaina Dialectics*. Dr. Bhatt is right in distinguishing the actual method of Nikṣepas found in commentaries from the canonical Nikṣepas, and so he has given the sub-title — studies in Jaina Dialectics. The word Nikṣepa is a later innovation and the method also is a speciality of the Jainas. A word sometimes has many meanings. To classify these meanings is the purpose of Nikṣepa. In order to specify the relevant meaning of a certain word occurring in the canon the commentators specially of the Niryukti-type of the Jaina commentaries developed this Nikṣepa method. But in the canonical texts there is no problem of ascertaining the meaning of the word itself. So the authors have devised the various aspect to explain the particular category such as Loka, Pudgala etc. There is no doubt that some common words are there in the Nikṣepa method of commentaries and various aspects for explanation of a particular category in the canonical texts, such as *dravya*, *kṣetra*, *bhāva* etc. But we must be careful in explaining these words in the context of the Nikṣepa and of the various aspects of the canonical texts. Take for example the word *dravya*. Though the same word is used in both the contexts, the shades of the meanings at both the places is quite different. This is the case with the word *bhāva* also. With reference to Nikṣepa, *bhāva* denotes the nature of actual category different from other meaning of the same word. But in the canonical texts it generally denotes the quality or modifications of a particular category. The author Dr. Bhatt is conscious of this fact and so he has rightly given the subtitle to his thesis.

Dr. Bhatt has collected almost all the material found in canons which go to establish the nature of a particular category wherever the use is made of various aspects or determinants such as *dravya*, *kṣetra*, *kāla*, *bhāva*, etc. He is not satisfied with the collection and so he has classified and analysed the material in a scientific manner. This is the first attempt of its kind and the scholars interested in Indological research, especially the Jaino-

logical research, will be grateful to Dr. Bhatt for his labourious and intelligent task.

In one of the appendices he has also collected the materials for the origin of the *saptabhaṅgi* in the canon.

Dr. Bhatt has translated the word *bhāva* as *non-physical nature*. I have some observations for his consideration. If *bhāva* is nonphysical how are we to reconcile the statement ‘*bhāvao nam loe aṇantā vaṇṇā pajjavā* etc.’ (p. 68). When we talk of *dravyendriya* and *bhāvendriya*, it is certain that here *bhāvendriya* is nonphysical. And when we talk of *dravyakriyā* and *bhāvakriyā*, here also somehow we can understand *bhāvakriyā* as nonphysical but better will be *internal*. Same will be the case with *bhāvendriya*. But Dr. Bhatt has given the meaning of *bhāvendriya* as *varṇa-gandha-rasa-sparśa ityarthah* (p. 53). I do not know what is the source for this. It is quite wrong to say this, see *Tattvārtha* 2.18 – ‘*labdhyupayogam bhāvendriyam*’ *Bhāvendriya* is of two type : *labdhi*=the faculty to know and *upayoga*=the application of the faculty to know i.e. acquisition of knowledge or consciousness.

As for the Jainas what is meant by *bhāva* is nearer to the fact regarding the soul, from the reference quoted by Dr. Bhatt on p. 57, i.e. *Jñāna, Darśana* and *Cāritra*. This also will not solve our problem of the proper English word for *bhāva* determinant but it can help us to arrive at the conclusion, *Jñāna* etc. are the qualities (*guṇa*) or modifications (*pariṣṭāya*) of the soul. So we can conclude that proper word for *bhāva* can be *modification* with reference to the determinant factor *bhāva* in the text. For this conclusion we have a support in p.59 where mention is made of *daṃṣā* and *vannapajjava* as two aspects. Also see p. 54 where *daṃṣā*, *ṇāṇa-daṃṣāṇa*, *paesa* and *uvaoga* aspects are mentioned. Also see p. 46 where Dr. Bhatt has said – “the determinant *daṃṣā* attracts the element *daṃṣā*, and determinant *bhāva* attracts “*bhāva*”, “*pajjava*” as well as “*vanna*, *gandha*, *rasa*, *phāsa*”. The modifications can be of physical nature as well as of non-physical nature. The *puṅgava* modifications are of physical nature (see p. 74, No. 27 9, p. 128, l.14) and soul-modifications are of non-physical nature (see p. 70, l. 7). This is the general rule taking into consideration their real nature. So if we use ‘modification’ for *bhāva* with reference to determinant it will be proper.

D. D. Malvania

The Language of the Atharvaveda, by Yajan Veer; published in 1979, by Inter-India publications, Delhi, pp. 1-198, excluding title page, dedica-

tion – prayer, foreword, preface, contents and the list of abbreviations, Price Rs. 75.

According to the author of the book Dr. Yajan Veer, the work is “an humble attempt to present a grammatical study of the Atharvaveda”. It tries to analyse the language of the Atharvaveda”.

The work is divided into ten chapters. The first chapter i.e. the Introduction introduces the topics of the other chapters. In the other nine chapters, topics like Phonology, Euphonic combination, Declension, Compounds, Conjugation, Primary Suffixes, Secondary Suffixes, Syntax and Accent are treated. There is a list of abbreviations in the beginning and Bibliography and Index at the end of the work.

The method followed by the author is like this. Taking inspiration from Vedic Grammars of Whitney and Macdonell, each topic is analysed into further divisions. In many cases illustrations with accents, from the original are supplied. At a few places the author has entered into comparison with pertinent rules of grammar and illustrations in the context of the Rgveda. For the treatment of phonology, euphonic combination and accent, he has relied on the rules of the Atharvaprātisākhya and for the other chapters he has compared his remarks with the sūtras of the Aṣṭādhyāyī of Pāṇini and the Uṇādisūtras. He has, at times, quoted opinions of Burrow and Macdonell for justifying his statements.

In his introduction the author claims (p. 2) that his object is ‘to give a clear and detailed study of the language of the Atharvaveda.’ In his preface he says that he has tried to analyse the language of the Atharvaveda from the ancient and the modern points of view. However the treatment of the subject matter in the chapters on phonology and accent is very brief. The discussion on phonology which runs in five pages, classifies the sounds of the language of the Atharvaveda, with a few illustrations for semi-vowels. Some of the controversial aspects of the diphthongs and the peculiarities of the lingual sounds, to quote the author’s terminology, should have been discussed in more details by pointing out their comparison with the linguals in the Rgveda and their transition into the language of the Atharvaveda. The discussion regarding the moods (p. 112, 113) is in a summary manner. A serious student of the Atharvaveda would expect more details in a help-book on the language of the Atharvaveda. While defining acute and grave accents, the author has not been able to clear the confusion created by the words *uccaiḥ* and *nīcaiḥ* (p. 170) in the definition given in the Atharvaprātisākhya 1.1.15, 16. They do not signify the intensity or otherwise of pronunciation (Śrutiprakarṣa) nor a particular change in the nature of

voice or the position of the throat, but it denotes the higher or lower part of the place of utterance (prakrama). Whitney with his disregard of the Indian grammarians was also confused in his explanations on this point in his translations of the Atharva-Prātiśākhya and the Taittirīya Prātiśākhya.

However the exposition of the subject matter is clear and concise. The book supplies a handy helpbook on the major points related to the language of the Atharvaveda. The good get up and printing and the care taken in putting diacritical marks is also commendable. It should become helpful to all the serious students of the Atharvaveda. I welcome its publication.

J. M. Shukla

Studies in Pāṇini ; Technical Terms of the Aṣṭādhyāyī, by H. P. Dvivedi, published in 1977 by Inter-India Publications, Delhi. pp. 1-179 excluding preface, transliteration chart, abbreviations, contents, Bibliography, and Index, Price Rs. 65

The work under review, a revised doctoral thesis, contains, besides an introduction, eight chapters and a conclusion. The problems concerning technical terms of the Aṣṭādhyāyī are discussed under eight heads as Samjñās in the Aṣṭādhyāyī, classification of the technical terms of the Aṣṭādhyāyī, Pāṇinian and non-Pāṇinian technical terms, technical-terms in non-technical sense, Arrangements of technical terms in the Aṣṭādhyāyī Plan, the asamjñākam vyākaraṇam and the Aṣṭādhyāyī, the principles of yathoddeśa and kāryakāla views and the character of samjñāśāstra. These are followed by conclusion.

On pages 3 and 4 the author lays down, rather elaborately, the purpose of the study. They are in short, cleaning the misunderstanding about the technical terms in the Aṣṭādhyāyī, to give a glimpse of the rich pre-Pāṇinian tradition, to acquaint the reader with the scientific arrangement of the materials of the Aṣṭādhyāyī and the materials of the language, to throw light on the classification, antiquity, character and arrangement in the plan of the book, to discuss some Vārttikas of Kātyāyana and to pave the way for future researches on the remaining elements of the structure and so on.

These are rather bold and exaggerated assertions and a serious student of Pāṇinian grammar will not be satisfied with what he finds, some old discussions revived, repetition of arguments already put forward by earlier scholars and a reference to and a discussion of a few aspects of the arrangement of the Sūtras in the Aṣṭādhyāyī or its structure. The explanation of the Sūtra 'tadaśiṣyaṃ samjñāpramāṇatvāt' is settled. No one now cares

for its interpretation put forward by Goldstucher long ago. Even so K Madhava Krishna Sharma had discussed this and other related points in chapter II of his "Pāṇini, Kātyāyana and Patañjali" (Delhi, 1968). Dr. Dvivedi, it seems, repeats the arguments put forward by Sharma regarding *saṃjñāna*, *saṃpratyaya*, *mahāsaṃjñā*, *laghvartham saṃjñā-karaṇam* and so on. Dr. Dvivedi has discussed the arrangements of the technical terms only. This cannot be called discussion of the "scientific arrangement of the language." He does not refer to the researches of Buiscool, Cardona, Birwe, Rosan Rocher, to name only a few among the Western students of Pāṇinian grammar.

On p. 4 Dr. Dvivedi gives some idea of the different phases of the study of Pāṇini. The subject was discussed by K. V. Abhyankar in the seventh Introductory volume (*prastāvanā khaṇḍa*, in Marāṭhi) to Vasudev Shastri Abhyankar's Marāṭhi translation of Mahābhāṣya. In writing about the second phase Dr. Dvivedi has omitted Prakriyā-kaumudī of Ramacandra and the Prasāda commentary of Viṭṭhala thereon and the Prakriyā-sarvasva of Nārāyaṇa Bhaṭṭa. It is wellknown that in the treatment as well as subject matter Siddhānta Kaumudī is greatly indebted to Prakriyā-Kaumudī. One wonders at the author's remarks in para three on p. 7. He says that writers like Bhaṭṭoji Dikṣita, Kauṇḍa Bhaṭṭa and Nāgeśa devoted themselves more to pendency than to really useful scholarship. It seems Shri Dvivedi has missed the semantic discussions in Śabdakaustubha Vaiyākaraṇabhūṣaṇa, Sphoṭavāda and Uddyota, the prominent works of this period. Not only are they useful for understanding post-Bhartṛhari discussions on semantic theories but are helpful in providing the historical development of the theory of verbal cognition (*Śabdabodha*), sphoṭa and śabdātattva. Nāgeśa has boldly tried to carve out a new line of interpretation of the Mahābhāṣya of Patañjali in his Uddyota, in the Mañjūṣā-triād and in the two Śabdenduśekharas.

The statement regarding words like *paśu*, *apatya* and so on being eternal (ājānika), is fathered upon Bhartṛhari. But we do not find the verse quoted by him in foot note 23, in the Vākyapadīya; hence Dr. Dvivedi has not given any reference of this quotation.

Dr. Dvivedi calls the technical terms *udatta*, *anudatta* and *svarita* as *dharmasaṃjñās* or terms explaining the nature or the quality of a letter or letters. The pages 80-85 include remarks and subject matter found in Kāśikā and Macdonell's Vedic grammar. The remark of Siddhāntakaumudī '*talvādiṣu sabhūgeṣu . . . syāt*' is not explained. While he correctly records the statements of Kāśikā regarding the feelings gained in the pronunciation Sambodhi Vol. 8(23)

of the acute and the grave accents, he has missed the point that Patañjali, whose remarks Kāśikā has copied, does not accept these as determining the nature of acute and grave accents and that the Bhāṣyakāra emphasises the organs of pronunciation (*prakrama*) and their higher or lower parts in determining acute and grave accents.

On pages 84 and 85 the writer has made some general remarks regarding the movements of hands etc. to indicate accents in R̥gveda and other Vedas. They do not state anything clearly. The remarks regarding envisaging a future in which all accents of the Veda will be dispensed with cannot be accepted, because the ancient texts like the Vedas should be preserved in their original glory. It is self-evident that, not only for the preservation of their original character but also for the understanding of their meaning, are the accents of the Vedas, indispensable. The extra-academic pronouncements of enthusiastic but ill-informed reformers should be rejected.

In spite of the above remarks, the work under review is a valuable and important contribution to the modern studies of Pāṇini's work. Shri Dvivedi has explained in detail and meticulously a number of Pāṇinian technical terms by quoting and explaining the remarks of Kātyāyana, Patañjali and Kāśikākāras wherever necessary. He has based his remarks on evidence found in original works and like a true grammarian has faithfully followed the system of the *pūrvasūris*. Shri Dvivedi and the publisher should be congratulated for publishing this well-documented work, with good printing and get up,

J. M. Shukla

Vaḍḍārādhane : a Study by B. K. Khadabadi, Research Publications Series : 38, Karnatak University, Dharwar. 1979. pp. 8 + 288, Price Rs. 20/-

Ārādhana (or *Bhagavatī Ārādhana*=Bh.A.) of Śivārya (or Śivakoṭi Ācārya) (C. 1st Cent. A.D. ?) is an important religious text of Digambara Jainas. *Ārādhana* denotes among other things mental attitude of detachment, self-restraint, forbearance etc. on the part of a monk at the critical hour of death. Besides numerous commentaries on Bh. A., there are collections of illustrative narratives (*kathakośas*) in Sanskrit, Prakrit and Apabhramśa connected with the original *gāthās*.¹ *Vaḍḍārādhane* (VA) (first half of the 10th cent.) is a collection of nineteen tales in Old Kannada prose. These tales are based on the nineteen *gāthās* (No. 1539-1557) of the *Bhagavatī Ārādhana*, which

¹ Late Dr. A. N. Upadhye's introduction to his edition of Hariṣeṇa's *Byhatkathākośa* (1943) exhaustively and critically deals with all these topics, as also with the VA.

together constitute a separate topic with a special designation, *Kavaca adhikara*, in the *bhakta-pratyākhyāna* section of Bh.A. The book under review presents a critical study of the numerous aspects of VA. Besides discussing the problems of title (*Vaḍḍārādhane* is in fact another name of Bh. A. itself and the Kannada work is actually anonymous), authorship (the author is unknown) and date, and summarizing the tales, Khadabadi has devoted separate sections to the religious, social, literary and linguistic aspects of the text. Thus this classical Kannada work receives here the scholarly attention commensurate with its manifold importance.

The tales of VA. are of course quite well-known in the Jain tradition and retold numberless times. There is enough evidence to indicate that VA. was dependent upon several earlier works, one of which was the same Prakrit commentary on Bh.A. that must have served also Hariṣeṇa's *Brhatkathakośa*. But the author of VA. has adopted an expansive and leisurely style and Khadabadi's significant comparison of the tales with their various versions in earlier and later works can be further pursued fruitfully. The author of VA. has enriched the narratives by utilizing various sources, religious as well as literary, as can be seen also from the 131 citations listed and examined by Khadabadi (pp. 199-209).

We may offer here a few observations on some minor points to supplement the rich information and excellent study offered by Khadabadi.

In the tale of Vṛṣabhasena (No. 10) we can detect one more borrowing. The source could be either the earlier Prakrit commentary or directly Hala's *Sattasaī*. With the following passage in the summary (p. 61) :

'The king, while drinking (from his capped hands), found the stream of water becoming thinner and thinner from above, looked at her charming face and smiled.'

उद्धच्छो पिभइ जलं, जह जह विरलंगुली चिरं पहिओ ।

प्रापालिका वि तह तह धारं तणुइ पि तणुइ ॥²

(*Sattasaī*, II 61)

The incident of the compassionate elephant saving the rabbit that had taken shelter under the former's 'lifted foot' is well-known from the tale of Meghākumāra in the *Nāyādharmakāhā*, first chapter, which receives its title *ukkhitte* from this very incident.

2 A Sanskrit translation of this is found in the *Subhāṣita-bhāṣāgāra* (p. 313, verse 117) :

यथोर्ध्वक्षिः पिवत्यंबु पथिकस्तरलांगुलिः ।

तथा प्रपापालिका पि धारां प्रतनुते तनुं ॥

The first section of the tale of Cānakya (no. 18) is the most interesting from the view-point of literary history. It is unique to the VA. version of the Cānakya tale, being absent in its other known versions. Possibly it derives from the earlier Prakrit commentary. This episode of King Padma Nanda's minister Kāpi alias Viśvasena (who, being in love with the queen, killed the king and later on, being exposed by a gardener, was punished by the successor king Mahāpadma Nanda) seems to be a distortion of a famous ancient tale, which is lost in its original, but which is to be recovered through its later versions, adaptations and allusions found in Sanskrit, Prakrit and early New Indo-Aryan literary works. Its importance, however, lies in being one of the earliest adaptations known so far. The two Sanskrit verse citations (no. 75 on p. 202, and no. 101 on p. 204) are known also from other versions of the *Nandopākhyāna*.³

The reference to the profession of exhibiting publicly to the people painted canvasses illustrating instructive stories (Tale No. 1, the story of Sukumāra Swāmi, pp. 25-28) is important, because it shows that not only religious didactic and Purāṇic stories and episodes, but secular tales also were exhibited in this manner. It may be noted in this connection that the Garoḍā brahmins of Gujarat used to practise such a profession of exhibiting instructive painted scrolls.⁴

The folk tale origin for the popular festival of *bhrātr-dvitiyā* (*badubbe* in VA.) given in the tale of the sage Kārtika⁵ (no. 10; p. 64) is to be compared with similar mythical origins given in the Indian folktales.

Among the list of Deśi words (pp. 232-236) *ollaṅige* derives from Pk. *ollaṅa*=Sk. *ardrīkaraṇa*, and *boḍḍaṇa bāvi* is Pk. *buḍḍaṇa-vāvi*=Sk. *majjana-vāpi* 'a step-well for bathing.'

Khadabadi thinks that the names of the Nāgas, *Kambala* and *Śambhara* in the first story are distortions. But the *Pāiasaddamahannavo* has noted *Sambala* as the name of a Nāgakumāra and the commentary on Virahāṅka's *Yrtaṅgīsamuccaya* II 8 explains *bhuaāhiva* as *bhujagādhipau Kambalāśvatarau*, which shows that like Piṅgala Nāga, *Kambala Nāga* was also traditionally known as an authority on prosody.

H. C. Bhayani

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- 3 The work of editing various available versions of the *Nandopākhyāna* and tracing its history and evolution is nearing completion and will be published shortly.
 - 4 Dr. Jyotindra Jain of L. D. Institute of Indology (Ahmedabad) is currently engaged in research on these scrolls.
 - 5 *Bṛhatkathakōka* (136, 28) also knows this. So this derives from the common Prakrit source, as is indicated by the form *bhādubbe*.

Verses Atributed to Murāri by Ludwik Sternbach. Akhila Bharatiya Sanskrit Parishad, Lucknow, 1978. pp. 48. Price Rs. 20/-.

Dr. Sternbach is well-known among Indologists for his life-long work on the Sanskrit *Subhāṣita* literature, and several volumes of his magnum opus, the *Mahāsubhāṣita-saṅgraha* are now with us. The book under review is obviously an outcome of Dr. Sternbach's follow up work thereon. The rescue work thus started on Sanskrit poets has no mean significance for Sanskrit literary history.

In this work on Murāri, Dr. Sternbach has collected and tabulated source-wise Murāri's 156 verses found in various anthologies and *Alaṅkāra* works. Of these some twenty verses are 'new' in the sense that they are not found in Murāri's only known work, the *Anargharāghava*, and yet in all probability these verses were really written by Murāri. The great value of Sanskrit anthologies should be recognized for preserving stray verses and verses from lost works of numerous major and minor poets which otherwise would have been consigned to oblivion. Systematic documentation of variants and sources along with two indices adds to the usefulness of this study.

In his introductory note, Dr. Sternbach has done well to point out the utter wrong-headedness underlying most of the modern assessments of Murāri and his *Anargharāghava* inspired by the Western critical norms.¹ Traditional Indian criticism has been far more perceptive in grouping Murāri with Bhavabhūti and Rājasekhara. The fact that 128 verses (out of a total of 567) from the *Anargharāghava* have found favour with great Sanskrit anthologies and works on rhetorics speaks very high of Murāri. As a lyrical poet, with unusual skill for handling metres and poetic diction and with a genius for nature descriptions of great vividness and rhetorical power Murāri stands high among the Sanskrit lyricists.

We should be grateful to the anthologists for preserving some fine Murāri verses. The harmonious structuring of *Śikhariṇī* and the two line compound vividly depicting the mistresses leaving their lovers at day break (no. 5), an equally beautiful *Śikhariṇī* glorifying the moon for its resemblance, in its various phases, to the brow, forehead and face of a damsel (no. 10), the memorable *Utpreksā* of conceiving the black bee as Murāri (Kṛṣṇa-Viṣṇu) approaching the Śrī of lotuses, again, framed in a melodious

1 Under the influence of such ethnocentric criticism, the whole of Sanskrit literature has been misjudged by modern scholars (with the exceptions of Ingalls, Brough, Wells and a few others). But recently significant efforts have been made (e.g. in Warder's excellent 'History of Indian Kāvya Literature') to fairly assess one of the greatest literatures of the world.

Śikharinī (no. 16), and the originality of the image of bees imprisoned in lotuses and ladies imprisoned in their lovers' arms being set free at day-break because of Queen East's giving birth to Prince Sun (no. 14) — these flashes of Murāri's creativity would have been otherwise lost to us.

एव for स्व (no. 11, line 3) and व्यागुञ्जन् for व्यागुञ्जनन् (no. 16, line 2) should be added to the Corrigenda.

H. C. Bhayani

Unknown Verses Attributed to Kṣemendra by Ludwik Sternbach, Akhila Bharatiya Sanskrit Parishad, Lucknow, 1979, pp. 8+148, Rs. 75/-

Sternbach's present work is on the same lines as his earlier work on the stray verses of Murāri.² Here he has collected 415 verses attributed to Kṣemendra either in his own other works or in the *Subhāṣita-saṅgrahas*. Of these 245 verses are 'new' in the sense that they are not found in the extant works of Kṣemendra. Of these 57 verses are from his known but non-extant works and 38 verses are from his unknown, non-extant works: This information we owe to Kṣemendra himself as he has quoted these verses in his extant works under his own name. The remaining verses, attributed to Kṣemendra in classical anthologies, were, as Sternbach's discussion shows, 'probably in the majority of cases Kṣemendra's verses.'

After an introductory note on 39 works of Kṣemendra, Sternbach has offered a critical study of the 'new' Kṣemendra verses with respect to their sources. Incidentally he has also given a descriptive classification of Sanskrit anthologies. The section on the fourteen non-extant works on which some light is thrown by the verses quoted therefrom will be found interesting and useful. The painstaking examination of authenticity of the attribution of these verses to Kṣemendra is a valuable contribution. Following this critical essay we have the text of the 'new' verses and the *Prātikas* of the verses identified from Kṣemendra's known works (with detailed recording of sources and variant readings). A bibliography of Kṣemendra's works and two indices are given at the end.

Kṣemendra was a prolific writer, who had tried his hand at all sorts of works, creative, scholarly and didactic. He had a pronounced critical, satirical and reformist vein. His poetry is qualitatively uneven, and a large part of the verses collected in the work under review has little poetic merit. But verses like nos. 17, 29, 31, 32, 59, 104, 144 are such as would certainly do credit to any good poet.

There are several misprints in this well-printed volume : घमोन्मुख-(8 a), स्पृश (48 a), विभ्रमाः (for विभ्र०) (60 d), °त्पीडां (for °ड') (101 d), जङ्गरा (137 a),

² see also his paper 'on the unknown poetry of Bāna' ABORI, 1979, LX, pp. 109-133.

समीकारा (for ससी) (144 d), या तीष्टतां (180 b), यातित्ते (212 b), पुरुषद् (367 a), षण (391 b), झगाला (401 b). At several places we find व for व. Lines 1-2c, 136b, 203 a (वितीर्णे ?) contain some error. Verse No. 211 is metrically defective (b and d do not match). In the case of no. 109, the readings उपभुक्त (for उपयुक्त in a) and हि (for न in c) are preferable, and meaning and metre require स्मृते in c to be emended as मृते. The verse means : 'The prostitute, being afraid of wiping out the charming crimson colouring on her lower lip produced by consuming the betel roll, weeps at her father's death, by crying aloud 'hā tāta, tāta' (instead of 'hā pitar, pitar'). In 240 b, खण्डलङ्कुक is a better reading. 108a may be emended to read कान्ताकेलिः सहत्कथा.

One of the main aims of the Akhila Bharatiya Sanskrit Parishad, Lucknow is said to be the propagation of 'Sanskrit language and literature', but the pricing of the two books reviewed here may run counter to this aim.

H. C. Bhayani

The Ascent of self By B. N. Parimoo, M. A., B. T. Publisher, Motilal Banarasidas New Delhi; p. 217, 1978 Price Rs. 50

Here is a book on the personal experience as described by a person who initiated herself into Tantra-Yogic practices. In a way it is a revelation of the esoteric side of tantra-philosophy and one more illustration of the efficacy of the practice of that philosophy. The author presents through her interpretation a mystical genius of the 14th century Lalla-ded, who according to him and many others stands out as a 'conspicuous landmark' in the cultural history of Kashmir and is revered as incarnation of God by the people of all faiths. Her verses are written in quatrains known as lalla-vakhs and are presented here by the author with traditional background of Kashmir Shaivism prevalent in those days in Kashmir Valley especially with emphasis on its esoteric side i.e. Tantra as an advanced technique of Pātāñjala Yoga. There is therefore an air of familiarity though the vakhs are written in Sharada script and composed in colloquial language which bears the distinct stamps of Sanskrit, Persian Arabic and is perhaps the amalgamation - as are all Apabhramśa-languages of India - of all the three with local peculiarities of intonation. Still however one can enjoy with the help of English translation and notes the medium through which Lalla - uninitiated as she was in our system of education - has communicated her sublime ineffable experience after exploring the immeasurable depths of such mystical experience. What is important is her courage

to undertake the hazardous task of fathoming depths of unfathomable darkness, against all odds, and come out successfully with light. The author, in presenting her with a touch of familiarity, has really deprived us of the charm and beauty of the wonderful experience which is quite exhilarating and awe-inspiring. What one feels throughout is that we have really missed the mark when we see the author every now and then reading Kashmir Shaivism which does enough harm to the freshness of thought presented with utmost simplicity and under a peculiar personal mood which constitutes the very essence of the unique experience Lalla had. Whatever traditional impact may be there in her background is reflected in her Vakhs but in a very insignificant and symbolic manner — which again gives an air of originality even to the traditional elements, e.g.

Crossing the six forests, came the Sheshikala oozing,
The Prakṛti was sacrificed (burnt out) with the air (prāṇa).
With the fire of love I roasted my heart;
Thus Śiva was realized by me. // 38 //

Lalla's Vakhs as they stand are also a fusion in a positive way of Buddhism with Kashmir-Śaivism, but it is not required to be pointed out for it is obvious from her vakhs that what she calls śūnya is also Śiva. This represents perfection of her experience no doubt but to interpret the same in terms of Advaita is not justifiable, for Advaita as the philosophy of Absolute represents Absolute but partially because it does no justice to Śūnya or Void, if Śūnya as is translated by the author is nothingness or Void. Śūnya in fact, as is described by Lalla, is,

'Shūnyas shūnyāh mīlith gav' (42)

Though the author admits (on p. 27) that 'Śūnyatā as meaning 'void' which in English connotation equals 'nothingness' or 'emptiness' is unfortunate' but must mean more aptly 'indeterminateness', why he knowingly commits himself to wrong translation is a moot question. Lalla's experience as she represents in her own words is enough to illustrate the correct meaning. Again in verse (39) (p. 195), Anamaya does not connote nothingness but that which is pure, of the form of bright light as has been aptly described in Vedic literature :

Vedā 'hametam puruṣam mahāntam
ādityavarṇam tamasah parastāt etc.,

The book otherwise is quite readable as it is by an experienced hand well acquainted with Yoga, Tantra and Kashmir Śaivism. Those who doubt the efficacy of Yoga and Tantra should really read this book for its sound

philosophizing and as a fresh account of the so-called esoteric practices, meant for transformation of means of perception. The book is relevant to the present times when there is over-all demand for reviewing traditional oriental practices meant for enriching our present cultural life which is overshadowed by mechanistic ideology. This has pushed aside the higher cultural pursuits almost on the periphery by onesided emphasis on gross material prosperity. The book also contains rich bibliography, glossary of Sanskrit-Kashmiri equivalents and also an index.

J. J. Shukla

Chikitsā, Volume I-1979, pp. English Section 104 pages, Hindi Section 37 pages+39 pages, Published by Dharmatma Tatyaji Maharaj Memorial Medical Relief Trust, Edited by Dr. Shyam Kishore Lal and Dr. Arun M. Parkhe, Price Rs. 35/-

There is increasing evidence that more and more serious notice is being taken of India's ancient medical system viz. Ayurved not only in this country, but also in foreign countries. There was a period in the world's medical history when it had reigned supreme even before the Arab took it over after the 7th century A.D. it was being studied in countries like Persia and Egypt. The impression that the teachings of Ayurved had a foundation in Indian superstition was a late western discovery. However, it was realized during the last century that only effective herbal remedy against a dread infection like leprosy was known to Ayurved; and about four decades ago, a unique herbal prescription against mal-developed blood pressure was again found to be that indicated by Ayurvedic medicine.

With startling advances in the methods and apparatus of modern medical science in its various branches, the opportunity to be more precise along scientific lines, about certain broad indications furnished in Ayurvedic literature and by current practitioners of that ancient medical technique, are coming more and more to the surface. When utilized, it discloses in a growing measure that there was substantial accurate basis for several centuries old claims of Ayurved, both in regard to its general approach to problems of ill health and in respect of treating specific diseases, and that Ayurvedic prescriptions seem to have been founded upon a wide and rational evaluation of clinical experience.

It is in this background that we welcome an addition to the literature on the scientific appraisal of Ayurvedic principles and techniques in this volume of research papers, entitled "Chikitsa" Volume 1, 1979, published

by Dharmatma Tatyaji Maharaj Memorial Medical Relief Trust. It contains 34 research papers, whose topics can be classified into :

- (a) purely botanical studies from advanced medical point of view are contained in five research papers.
- (b) Studies of Ayurvedic treatment of specific diseases or health complaints are contained in twelve research papers. An important contribution is on successful treatment of leucoderam.
- (c) Exposition of basic principles of Ayurved is contained in eight research papers, one of which deals with Ayurvedic method of identification and mode of investigation; yet another deals with I-tsing's observations on bath treatment.
- (d) General aspects of Ayurved in relation to modern living conditions are dealt with in eleven research papers. They include Shri M. S. Parkhe's important contribution on improvement in environmental public hygiene and Sarvashri Khan and Chaghtai's on Unani concept and treatment of jaundice.

These 34 research papers are sufficient to indicate the wide range and scope in which the principles of Ayurved have been found relevant to modern conditions of both public health and personal hygiene and good living. Within the pages of this volume, there is discussion, both of general principles and summaries of scientific experiments. Accordingly, it is a witness to the firm contradiction, in rational terms, of the unscientific belief that Ayurved was superstition or that its practitioners were quacks. On the other hand, the significance and value of Ayurved and its practice would enable bringing within the reach of the poor masses of a developing country, solutions of health problems on definite and valid lines, suited to a low purchasing power and yet sanctioned by results of modern research. Dr. A. M. Parkhe and Dr. S. K. Lal, who have edited these research papers have rendered service to the cause of Ayurved.

S. V. Sohoni

Anvikṣānayatattvabodha by Vardhamānopādhyāya, edited by Shri K. Raghunathan, published by G. N. Jha K. S. Vidyapeeth, Allahabad, 1979, pp. 10-130. Price not mentioned.

We know that the fifth chapter (adhyāya) of the Nyāyasūtras of Gautama deals mainly with the topics of Jāti (tricky devices) and Nigrahasthānas (checks in debate). This Anvikṣānayatattvabodha is an elaborate and lucid commentary thereon, composed by Vardhāmana Upādhyāya, a

resident of Mithila and son of the well known Nyaya-nyāya logician Gaṅgeśa Upādhyāya who flourished in the 13th century A D.

The work is critically edited, for the first time, by Shri K. Raghunathan who has utilised two mss of the text, one written in Maithila script and another in Devanāgarī script. Readings are noted in foot-notes. Here and there the learned editor has given his annotations also in foot-notes. He has tried to make the text as flawless as possible. Two appendixes are added to the text — one listing, in Sanskrit alphabetical order, the sūtras of the fifth adhyāya of the Nyāyasūtra and the other recording the names of ācāryas, schools and works quoted in the Anvikṣānayatattvabodha. It is gratifying to know from the foreword that the editor has undertaken the task of editing the Trisūtrīvṛtti (commentary on the first three sūtras of the Nyāyasūtra) by Vardhamāna whose other works like Cintāmaṇiprakāśa, Khaṇḍanaprakāśa still remain unpublished, though their mss are available.

In the Nyāya system the topics of Jāti and Nigrahasthāna have received special attention. Udayanācārya has written Nyayapariśiṣṭa which is of the form of a commentary on the fifth Adhyāya only of the Nyāyasūtra. And Vardhamāna Upādhyāya has composed a commentary on the Nyāyapariśiṣṭa. In the Tārkikarakṣā, Varadarāja has extensively dealt with these topics. Vedāntadeśika, a propounder of Viśiṣṭādvaita, has critically and minutely, discussed the topics in his Nyāyapariśuddhi. 'Vādanyāya' of Dharmakīrti is an important and illuminating Buddhist work on the subject while in the Jaina works of Akalaṅka, Vidyānanda and Prabhācandra these topics are fully discussed and critically examined.

Philosophical debates were in vogue in India from very early times. Hence these topics are discussed in various schools of Indian Philosophy, especially the Nyāya, Buddhist and Jaina. The editor and the publisher both deserve our congratulations for preparing and publishing this valuable work on Nyāya.

— Nagin J. Shah

Concept of Cow in the Ṛgveda by Doris Srinivasan, Publisher : Motilal Banarasidas, Delhi, pp. 162, Price Rs. 35/-.

The cow has been loved and worshipped in India from times immemorial. The very early reference to the *Viśva-rūpa* of the cow in the Atharvaveda IX.iv.1 describing it as the pantheon of several early gods of the Vedic Aryans testifies to the exalted position of the cow in the Vedic

Age. From the R̥gvedic times to the present day the cow has been the wealth (*go-dhana*), the symbol of liberality (as *kāmadhenu*), an emblem of love (*vātsalya*) and an idol of fertility and motherhood (cp. the words *vṛṣabha*, *go-mātā* etc.) in India. This bovine animal has been virtually the cornerstone of the village economy in India. Much has been written on this subject, which, therefore is by no means new. The author has herself given a list of the recent works on the subject. (See fn.1 p.1) which constitutes the basis upon which the superstructure of the present work is built. This is however the first work of its kind in so far as it focuses attention on a particular aspect of Vedic Studies, viz. the cow verses in the R̥gveda which theme is treated as part of a larger theme in the early works. By a comprehensive analysis of the cow terms, the author has made an attempt to inquire into the concepts which are responsible for raising the cow to a sanctified position. This is sufficient to justify this one more addition to the vast literature on Vedic Studies.

The author seeks here to decide the implication of the word 'go' in a fourfold context : economic, ritualistic, mythological and epithetical. This extremely useful work is divided into five chapters. In the first chapter, the author points out in a general way 'how the cow was an extremely appropriate figure to express some of the main interests of the Vedic Age. Several words signifying the cow viz. *goṣā*, *aghnyā*, *usrā*, *dhenu*, etc. are philologically analysed and examined by the writer. It is pointed out that generic word 'go' stands for bovines in the R̥gveda, but is used in a metonymical and figurative sense in the economic and sacerdotal contexts. The cow is identified with goddesses like *Dakṣiṇā*, *Uṣas*, *Aditi*, *Pṛṣni* and ultimately it became a symbol of fertility. To understand the concept 'go' is to gain better insight into the cultural dynamics of the Vedic period. The present work provides the right information to initiate the reader to the better understanding of some of the important Vedic hymns.

The second chapter in its four sections discusses the relevance of the cow in the economic life of the Vedic times and points out how 'go' in its primary as well as secondary sense pervaded the economic life of the Vedic Aryans so as to be called '*dhana*' (wealth). The author has critically discussed the exegetic passages pertinent to the subject. The last section of this chapter deals with a very interesting aspect of Vedic literature viz. the similes, wherein the cow is variedly made the standard of comparison. The author has very ingeniously tried to relate the cow to the religious thought of the times. The word 'go' with its many implications, viz. the milch cow, *dakṣiṇā*, speech, maternal creative force, the cosmic waters, the rays, etc. has been philologically discussed.

The third chapter deals with the cow as related to the Vedic ritual. The learned writer has taken great pains to explain how 'go' as 'the supplier of milk', as oblation to gods, as food, as 'a mixing material for *Soma*', as 'wealth', craved for both by the priest and the patron, as 'the hide for *Soma* preparation' spreads through the sacerdotal activities of the Aryans.

The fourth chapter, dealing with 'cow' in the 'Vedic Mythology, is the longest and the most important part of this work. It aims, inter alia at resolving the two major myths : the Indravṛtra myth (i.e. the creation myth) and the myth of the *Panīs*. The author has given an erudite explanation of the myths, she has enumerated the narrative and symbolic divergencies between these two hymns and has very correctly suggested that the hymn of *Panīs*, the withholders of sacrifice, would assume meaning against the general background viz. that even after creation the evil forces were not curbed. This latter work was achieved by sacrifice which was possible only after the discomfiture of the anti-sacrifice demons, the *Panīs*. The word 'go' in this connection signifies not merely waters/light but also the bovine animal highly prized by the Vedic Aryans. The author has tried to connect *Vala* with the *Panī* myth and even suggested that *Vala* is the leader of *Panīs*.

The fifth chapter contains a list of epithets of gods like *Indra* etc., goddesses like *Aditi* etc. and the dual divinity *Rodasī*.

The author deserves congratulations from her readers for the 366 learned and instructive footnotes which she has given to corroborate her text.

The two indices at the end are also a very useful part of the work showing the care the author has taken to facilitate reference work for her readers.

The proof reading is scrupulously done as is testified by the almost completely spotless text which is except for once (see p. 63, 9th line from the bottom) totally free from printing errors.

It would not be out of place to suggest that since the book is printed and published in India, the author should have given the translation of the French and German quotations (extending over more than 30 lines) for the benefit of her Indian readers many of whom know "small French and little German".

P. R. Vora

जे. ए. ग. मुनि नथमल, आदर्श साहित्यसंघ प्रकाशन, चूरू, १९७८, रु.१२=०० । महाप्राज्ञ मुनि श्री नथमल जो जैनयोग के पुनरुद्धार के यशके भागी हैं । प्रायः छुप्त जैनयोग परंपराका निरूपण इस ग्रन्थ में करके मुनिश्री ने ध्यानप्रक्रिया में रस रखने वालों के लिए एक उपयुक्त साधन उपस्थित किया है । इसमें साधना पद्धतिका भी विशद विवेचन अनुभव के आधार पर किया गया है—यह विशेषता है । अनुभव के आधार पर होने से ही इसमें बौद्ध और वैदिक साधना प्रक्रियाका सम्मिलन किया गया है । जैन प्रक्रिया विवृत होने से जहाँ से जो भी ग्राह्य मिला उसे जैन प्रक्रिया में संमिलित करने में मुनिश्री ने संकोचका अनुभव नहीं किया—यही इस ग्रन्थ की विशेषता है । आचार्य हरिभद्र और भा० हेमचन्द्रादि के बाद साधना की प्रक्रिया में यह नया प्रयोग है और उसकी उचितता तो स्वयं साधक ही बता सकता है । किन्तु मुनिश्री द्वाग निर्दिष्ट यह पद्धति अनेक साधकों के अनुभव के बाद ही निश्चतरूप धारण करेगी । यह तो अभी प्रारंभ है ।

ग्रन्थ में शरीर और आत्मा के भेदज्ञान द्वारा अपने स्वरूप का संज्ञोष कैसे होता है—इसका निरूपण उत्तम प्रकारसे हुआ है । मूढता को निराकृत करके भावना द्वारा अन्तर्दृष्टि का कैसे विकास होता है—इसका विस्तृत निरूपण है और उसमें विशेषतः अन्यत्वानुप्रेक्षा, एकत्वानुप्रेक्षा, अनित्यानु०, अशरणानु०, आदि का विशद विवेचन है । धर्मध्यान की विशद विवेचना है ।

लेश्याका विवेचन आभामंडलके रूपमें नये आयामों को लेकर है जो विशेष ध्यान देने योग्य है । चैतन्य केन्द्रों की विवेचना और तेजोलेश्या की नई व्याख्या विशेषतः विचारणीय है । संकल्प शक्ति कैसे बढ़ाई जाय उसका प्रायोगिक विवरण है और अंतमें आचारांगसूत्रमें प्रेक्षाध्यान के तत्त्व और भ० महावीर के साधनाप्रयोग देकर पुस्तकको बहुमूल्य बनाया है ।

छपाई सुन्दर है । किन्तु कहीं २ भ्रान्ति रह गई है, जैसे पृ० १३में “बन्ध और संवर वे दोनों मनको चंचल बनाते हैं” ऐसा मुद्रित है, किन्तु वहाँ “बन्ध और आस्रव” होना चाहिए । “क्रियावाद” शब्द आस्रव के अर्थ में प्रयुक्त है (पृ० १५) किन्तु सूयगड में भ. महावीरने क्रियावाद का उपदेश दिया है—ऐसा निर्देश है, उसे ध्यान में रखें, यह प्रयोग आस्रवके अर्थ में खटकता है । पृ. १८ पंक्ति १२में “आस्रवों में प्रवृत्त होता है तब सुख का हेतु” है किन्तु यहाँ “दुःखका हेतु” होना चाहिए । देखें इसी पृष्ठ की अंतिम पंक्ति । पुस्तक के जेकेट में “जैनयोग” के नीचे जो यह मुद्रित है—“योग समाप्त होते हैं वही योग का आदि बिन्दु है”—यहाँ भ्रम होना संभव है । प्रथम योग शब्द मन-वचन-काय योग के लिए है और दूसरा योग शब्द साधना के लिए है । अत एव प्रारंभ में “कायादि के योग” लिखा होता तो अच्छा होता ।

दलसुख मालवणिया

चेतनाका ऊर्ध्वारोहण—मुनि नथमल, प्र० आदर्श साहित्य संघ प्रकाशन, चूरू, ई० १९७८, रु० १३=०० ।

प्रस्तुत पुस्तकका पहला संस्करण ई० १९७१में प्रकाशित हुआ था । उसी का विस्तार करके यह पुनः प्रकाशन है । इस पुस्तक के महत्त्वके विषय में इतना ही कहना पर्याप्त है कि जिसने भी इसे देखा पूरा पढ़े बिना रहा नहीं और पुस्तक अनेक वाचकों में घूमती रही और मूल मालिकके लिए दुर्लभ हो गई ।

आत्मा और कर्म इस विषयको लेकर जो चिंतन मुनिजी ने इसमें दिया है वह रोचक है और कर्म से बन्धन कैसे होता है और चैतन्यको कर्म से मुक्त करने का क्या उपाय है—इसका विवरण किसीको भी आत्मोपलब्धिके लिए प्रेरित करे ऐसा हुआ है।

—दलसुख मालवणिया

निगंठ ज्ञातपुत्त—लेखक, ज्ञानचंद जैन, प्रकाशक, हिन्दी समिति, उत्तर प्रदेश शासन, लखनौ, ई. १९७७, आठ रुपये।

श्री ज्ञानचंद जैनने भगवान् महावीर की यह जीवन गाथा ऐतिहासिक परिप्रेक्ष्य में धर्म-निरपेक्ष दृष्टिसे लिखने का प्रयास किया है। प्राचीन जैन आगम आचारांग और कल्पसूत्र जैसे ग्रन्थों का उपयोग किया गया है। किन्तु साथ ही बादके ग्रन्थों में आने वाली घटनाओं का भी संकलन किया है। इस दृष्टि से कहा जा सकता है कि लेखक शुद्ध इतिहास-दृष्टि से यह गाथा लिखने में सफल हुए हैं—यह स्थिति नहीं। किन्तु भ. महावीर की जीवनी सुवाच्यरूप में उपस्थित हुई है यह निश्चित रूप से कहा जा सकता है।

इतिहास-दृष्टि से देखा जाय तो उनके जीवनकी सामग्री जो आचारांग प्रथम श्रुतस्कंध में मिलती है उतनी ही है। बाकी सब कथाभाग क्रमशः जोड़ा गया है और वह अब इतिहास माना जाने लगा है। इस दृष्टि से यह ग्रन्थ इतिहास के परिप्रेक्ष्य में कहा जा सकता है।

वस्तुतः भ. महावीर के जीवन के लिखनेवालों के लिए यह जानना जरूरी है कि भ. महावीर के जीवनकी रूरेखा तीन स्तरों में है। प्रथम स्तर वह है जिसमें उनके त्याग और तपस्या का ही वर्णन मिलता है। उनके जीवन की अन्य कोई घटना मिलती नहीं। उनको अभां लौकिक पुरुष ही माना जाता है। दूसरे स्तर में उनके बाल जीवन और साधक जीवन तथा तीर्थंकर बनने के बाद उनके शिष्यपरिवार आदि का विवरण मिलता है। तीसरे स्तर में उनके साधक जीवन की अनेक घटनाएँ, उनका विहारक्रम आदि तथा विशेषतः पूर्व जन्मों की घटनाओं का विवरण मिलता है, जिनका कि संबन्ध उनके इस जीवन की घटनाओं के साथ जो वास्तविक रूप से घटी हो या न घटी हो, जोड़ा गया है। अब वे अलौकिक पुरुष के रूपमें हमारे समक्ष उपस्थित होते हैं। ऐसी स्थिति भारत-वर्षीय प्रत्येक प्राचीन महापुरुषों की जिवनी में हमें मिलती है। और भारतीयों में अपना इतिहास सुरक्षित रखने की परंपरा टूट नहीं हुई—इस आक्षेप में कुछ तथ्य है ऐसा प्रतीत होता है।

जब पूरी ऐतिहासिक सामग्री का ही अभाव हो फिर भी जीवन लिखना हो तो मध्यम मार्ग ही श्रेय है। अत एव प्रस्तुत ग्रन्थ के लेखकने सत्य-अर्धसत्य आदि को मिलाकर जो जीवन लिखा है, वह आदरणीय होगा इसमें संदेह नहीं है।

लेखकने आचारांग आदि जो प्राचीनतम सामग्री है उसका जब उपयोग किया है तब श्वेताम्बर संपत गर्भापहरण जैसी अलौकिक घटना का उल्लेख आवश्यक हो जाता है। यह संभव हो या असंभव यह दूसरा प्रश्न है। उल्लेख करके उस घटना को क्यों कैसे स्थान मिलता इसकी चर्चा की जा सकती थी। किन्तु इतिहास के नाम पर सर्वथा रोक कर देना उचित नहीं जंचता। लेखक ने दिगम्बर को अमान्य ऐसी विवाह की घटना को लिया यह उनकी इतिहास दृष्टि को सिद्ध करता है और ताटस्थ्य को भी। पृ. ४८ में दी गई भ. महावीर की दिग्गवर्षा, एक साधु के लिए जो बादमें व्यवस्थित हुई, दी गई है वह उचित नहीं है।

जंचता । वे अपना अधिक समय ध्यान में ही बिताते थे ऐसी स्थितिमें वाचना और प्रति-पृच्छना जैसे कार्य वे करते हों इसमें संदेह है । जब अकेले ही साधना की, कोई गुरु नहीं-ऐसी स्थिति में यह वाचना आदिका प्रश्न ही नहीं ऊठता ।

इन सबके होते हुए भी भगवान् महावीर की यह जांवनी उगादेय है और इतिहास-दृष्टि से लिखने का आदरणीय प्रयास है इसमें संदेह नहीं । —दलसुख मालवणिया

जैनधर्म के प्रभावक आचार्य—लेखिका-साध्वी संघमित्रा, प्रकाशक-जैन विश्व भारती, लाहन्, मूल्य २५ रुपये, ई. १९७९ ।

आगमयुग, उत्कर्षयुग और नवीनयुग-इस तीन युगों का विवरण देकर उन युगों में होने वाले प्रभावक आचार्यों का जीवन साध्वी श्री संघमित्राजी ने देनेका प्रयास किया है । आगम युग के सुधर्मा से लेकर देवधिगणि तक का, उत्कर्ष युग के आचार्य वृद्धादी से गुणरत्नसूरी तक का और नवीन युगके आ. हीरविजयजी से लेकर आचार्य तुलसी तक के आचार्यों का जीवन इस ग्रन्थ में लिखनेका प्रयास है ।

इस ग्रन्थ की प्रथम विशेषता यह है कि इसमें जैन धर्म के सभी संप्रदायों के मान्य आचार्यों की जो भी इतिहास और अर्ध इतिहास की सामग्री मिलती है उसका उपयोग करके तत्तद् आचार्यों की जीवनो लिखी गई है । लेखिकाने आचार्यों के प्रति आदरशील होकर लिखा है ।

प्रायः ऐसे ग्रन्थों में सांप्रदायिक दृष्टि देखी जाती है । इस ग्रन्थ की यह विशेषता है कि इसमें संप्रदाय को नहीं किन्तु जैन प्रभावक आचार्यों को महत्त्वका स्थान दिया गया है । आशा है कि जैन संघके इतिहास की जिज्ञासा रखने वालों के लिए यह ग्रन्थ आदरणीय और उपादेय होगा । —दलसुख मालवणिया

आपणा फागु काव्यो, ले० रमणलाल ची. शाह, परिचय पुस्तिका नं० ४९४, परिचय द्रुष्ट, बंबई, मूल्य००=७५,१९७९ ।

३२ पृष्ठ की इस छोटी सी पुस्तिका में फागुकाव्यों के विषयमें डॉ. रमणलाल शाहने पूरी जानकारी गुजराती भाषामें संक्षेपमें देदी है । विशेषता यह है कि आज तक के ज्ञात फागुओं को विषय विभाग करके परिचय दिया है । —दलसुख मालवणिया

श्रावक धर्म दर्शन, प्रवचनकार श्री पुष्कर मुनि, संपादक श्री देवेन्द्रमुनि शास्त्री, प्र० तारकगुरु जैन ग्रन्थमाला, उदयपुर, ई० १९७८, मूल्य, पैतीस रुपये ।

इस ग्रन्थ की भूमिका में विद्वान संपादकने आगम साहित्य में श्रावक धर्मके विषय में जो निर्देश मिलते हैं, उनका विवरण देकर श्वेताम्बर और दिगम्बर आचार्यों ने श्रावक धर्म के विषय में जो साहित्य लिखा है उसका परिचय दिया है । उसके बाद ग्रन्थ में उपाध्याय श्री पुष्कर मुनि द्वारा दिये गये प्रवचनों के आधार पर विषय का संकलन किया है । व्रत और श्रावकों के व्रतों के विषय में यह ग्रन्थ विश्वकोष के रूप में लिखा गया है । श्रावक के व्रतों के विषय की कोई चर्चा इसमें न मिले यह संभव नहीं ! प्रतिपादन में अनेक दृष्टांत-कथाओं के कारण ग्रन्थ रोचक तो है ही साथ ही प्रत्येक व्रत की सूक्ष्म चर्चा भी सैद्धान्तिक रूप में की गई है । ग्रन्थ संशोधन करनेवाले विद्वानों और आचरण में रस रखनेवाले भ्रमरु दोनो के लिए अत्यन्त उपयोगी सिद्ध होगा । —दलसुख मालवणिया

रामविलासकान्यम्—लेखक—विश्वनाथ भट्ट चित्तवावन रानडे, संपादक—श्री गोपाल नारायण बहुरा, महाराजा सवाई मानसिंह (द्वितीय) स्मारक ग्रन्थमाला, नं ३, प्रकाशक—महाराजा सवाई-मानसिंह (द्वितीय) म्युजियम, सीटीपेलेस, जैपुर, ई. १९७८, मूल्य बारह रुपये ।

इसका संपादन सुप्रसिद्ध विद्वान श्री गोपाल नारायण बहुराने बड़े परिश्रम से किया है । संपादन की पद्धति का नैपुण्य उनमें है अत एव प्रस्तुत संपादन एक उत्तम संपादन का नमूना हमारे समक्ष उपस्थित करता है । श्री बहुराजी ने अंत में सकल पद्योंका अकारादि-अनुक्रम दिया है और प्रारंभ में जो प्रास्ताविक लिखा है उसमें इस काव्यका सार दिया है । काव्य कर्ता के अन्य ग्रन्थों का परिचय दिया है । विशेषतः वाजपेय यज्ञ के विषय में विवरण इस लिए दिया है कि काव्य के नायक जयपुर के राजा सवाई जयसिंह ने वाजपेय यज्ञ का उद्धार किया था और उसका अनुष्ठान करवाया था । इस तरह इस इतिहासनिष्ठ काव्य का संपादन करके इतिहास-सिद्धों के लिए तथा विशेषतः यज्ञरविकों के लिए समुचित सामग्री उपस्थित की है ।

—दलमुख मालवणिया

समयसुन्दर, डॉ. रमणलाल ची. शाह, कुमकुम प्रकाशन, गुजराती ग्रन्थकार श्रेणी: १६, अमदावाद, मूल्य साडा सात रुपिया, १९७९.

डॉ. शाहे 'समयसुंदर' नामे कृतिमां प्रारंभमां समयसुंदरतुं जीवन आप्युं छे. अने पछी तेमनी बची ज-कृतिओने तेना महस्व प्रमाणे परिचय आप्यो छे. समयसुन्दर ना जीवन अने कवन विषे अत्यार सुधीमां घणुं लखायुं छे. खारे ते बचाना साररूप स्वतन्त्रपणे लखायेल आ ग्रन्थ संशोधकोने उपयोगी थरो ज.

—दलमुख मालवणिया

भारतीय भाषाओं के विकास और साहित्य की समृद्धि में श्रमणों का महत्वपूर्ण योगदान, ले. डॉ. के. आर. चन्द्र, प्रका० प्राकृत जैन विद्या विकास फंड, अहमदावाद-१५, १९७९, पत्र-२८, मूल्य:- ढाक खर्चे ।

यह लघु पुस्तिका, 'भारतीय संस्कृति के विकास में श्रमण संस्कृति का योगदान' नामक संगोष्ठी में, १९७७ में नागपुर विश्वविद्यालय में पढे गये लेख का किञ्चित परिवर्तित रूप है ।

इस छोटी सी पुस्तिका में लेखक महोदय ने अति संक्षेप में प्राचीन भारत में विद्यमान सांस्कृतिक परम्पराओं और भाषाओं का परिचय देते हुए इन में श्रमण परंपरा और उनके साहित्य का परिचय दिया है । श्रमणों का साहित्य मुख्य रूपेण तत्कालीन प्राकृतों में रचा गया है । लेखक ने कौशलपूर्वक कालक्रम से मागधी, पालि, अर्धमागधी, शौरसेनी, महाराष्ट्री, अपभ्रंश और अवहट्ट आदि मध्यकालीन भारतीय आर्य भाषाओं में रचे गये श्रमण साहित्य का विषय-निर्देशन कराते हुए उन उन विषयों के उपलब्ध महत्वपूर्ण ग्रन्थों का निर्देश किया है । इसके बाद संस्कृत में रचे गये साहित्य का सामान्य परिचय दे कर बाद में आधुनिक भारतीय आर्य भाषाओं के उद्भवकाल से १८ वें शती तक के श्रमण साहित्य का विहंगावलोकन किया है । अंत में दक्षिण की द्राविड कुल की भाषाओं में उपलब्ध श्रमण-साहित्य का भी सामान्य परिचय दिया है ।

इस तरह भारतीय संस्कृति के विकास में और भारतीय साहित्य की समृद्धि में श्रमणों का प्रदान महत्वपूर्ण और विशिष्ट रहा है यह दिखाने का लेखक का प्रयत्न रहा है । श्रमण-साहित्य के ज्ञातु अध्येताओं के लिए मार्गदर्शिका के रूप में यह पुस्तिका उपयोगी सिद्ध होगी ।

—र. म. शाह.

प्राकृत स्वयं-शिक्षक, खण्ड-१, ले० डॉ० प्रेम सुमन जैन, प्रका० प्राकृत भारती, जयपुर, १९७९। मूल्य-रु. २०=०० (सजिद्ध) रु० १५=०० (पेपरवर्क)।

प्राचीन भारतीय संस्कृति, धर्म, दर्शन, कला इत्यादि का मर्म पाने के लिए जितनी आवश्यकता संस्कृत भाषा के अध्ययन की है उतनी ही प्राकृत भाषा के अध्ययन की है यह अब सर्वविदित है। प्राकृत के पठन-पाठन का प्रबंध विश्व-विद्यालयों की उच्चतम कक्षाओं में बढ़ता जा रहा है यह हर्ष का विषय है। इस संदर्भ में प्रस्तुत पुस्तक प्राकृत अभ्येताओं के लिए निःशंक अत्यंत उपयोगी सिद्ध होगी।

डॉ० जैन ने प्राकृत-शिक्षण के लिए यहाँ उचित ढंग से नवोन भाषावैज्ञानिक शैली का प्रयोग किया है। प्राचीन परंपरा में प्राकृत संस्कृत में से निष्पन्न हुई है ऐसी मान्यता थी। इस मिथ्या धारणा बनाने में कतिपय प्राकृत व्याकरणकारों का भागदान था। और इसी वजह से आज तक प्राकृत भाषा संस्कृत के आधार से ही पढ़ी-पढ़ाई जा रही थी। लेखक ने शायद प्रथम बार ही, संस्कृत की सहाय के बिना भी प्राकृत भाषा पढ़ाई जा सकती है इस का दृष्टांत पुस्तक के रूप में पेश किया है। लेखक इस के लिए बधाई के पात्र है।

प्रस्तुत पुस्तक में लेखक ने ८९ पाठों में क्रमशः सरल वाक्यों के प्रयोग से प्राकृत व्याकरण का ज्ञान हिन्दी माध्यम से दे दिया है। केवल हिन्दी भाषा जानने वाला पाठक भी अपने आप, इस पुस्तक की सहाय से प्राकृत का अध्ययन कर सके इस तरह की सरलतम शैली लेखक ने अपनाई है। इन पाठों के अन्त में प्राचीन-अर्वाचीन प्राकृत साहित्य से चून कर मध्य पद्य-संग्रह के रूप में १० पाठ सरल शब्दार्थ के साथ जोड़ दिये गये हैं, जो विद्यार्थी को प्राकृत साहित्य का परिचय कराने में उपयोगी सिद्ध होंगे।

समग्र पुस्तक में कही भी क्लिष्टता न आ जाय इसके लिए लेखक ने पूरी सावधानी बरती है। छत्राई आदि भी सुन्दर हैं। भाषा काते है इन का द्वितीय खण्ड भी शीघ्र प्रकाशित हो।

—र. म. शाह

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Nagin J. Shah

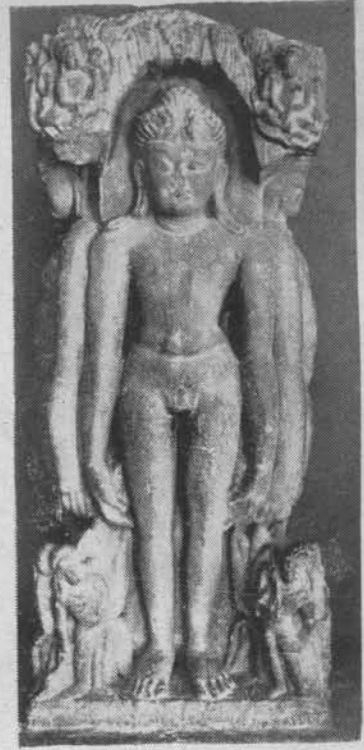
Signature of Publishers.

Notes : Instead of copper plate(1) of Vijayadeva, we have wrongly printed some other plate. This mistake will be corrected in the next Volume (IX).

— Editors



१. मथुरा से प्राप्त कुषाणकालीन जिनचौमुखी



३. जधीना से प्राप्त ऋषभनाथ चौमुखी



२. मथुरा से प्राप्त कुषाणकालीन जिनचौमुखी



४. वाराणसी से प्राप्त जिनचौमुखी



५. शहडोल से प्राप्त जिनचौमुखी



७. चौमुखी जिनालय, इन्दौर



६. राजगिर से प्राप्त जिनचौमुखी

सर्वतोभद्रिका जिन मूर्तियां या जिन चौमुखी मारुतिनन्दन प्रसाद तिवारी

प्रतिमा सर्वतोभद्रिका या सर्वतोभद्र प्रतिमा का अर्थ है वह प्रतिमा जो सभी ओर से शुभ या मंगलकारी है, अर्थात् ऐसा शिल्पकार्य जिसमें एक ही शिलाखण्ड में चारों ओर चार प्रतिमाएं निरूपित हों। पहली शती ई० में कुषाण काल में मथुरा में इनका निर्माण प्रारम्भ हुआ। इन मूर्तियों में चारों दिशाओं में चार जिन मूर्तियां उत्कीर्ण हैं। लेखों में ऐसी मूर्तियों को 'प्रतिमा सर्वतोभद्रिका', 'सर्वतोभद्र प्रतिमा', 'शबदोभद्रिकः' एवं 'चतुर्बिम्बि' कहा गया है। इन मूर्तियों को चौमुखी, चौमुख और चतुर्मुख भी कहा गया है। ऐसी प्रतिमाएं दिगंबर स्थलों पर विशेष लोकप्रिय थीं।

जिन चौमुखी की धारणाको विद्वानों ने जिन समवसरण की प्रारंभिक कल्पना पर आधारित और उसमें हुए विकास का सूचक माना है। पर इस प्रभाव को स्वीकार करने में कई कठिनाईयां हैं। समवसरण वह देवनिर्मित सभा है जहां देवता, मनुष्य एवं पशु-पक्षी जिनों के उपदेश का श्रवण करते हैं। कैवल्य प्राप्ति के बाद प्रत्येक जिन अपना प्रथम उपदेश समवसरण में ही देते हैं। समवसरण तीन प्राचीनों वाला भवन है, जिसके ऊपरी भाग में अष्टप्रतहायों से युक्त जिन ध्यान मुद्रा में विराजमान (पूर्वाभिमुख) होते हैं। सभी दिशाओं के श्रोता जिनका दर्शन कर सकें, इस उद्देश्य से व्यंतर देवों ने अन्य तीन दिशाओं में भी उसी जिन की रत्नमय प्रतिमाएं स्थापित की थीं। यह उल्लेख सर्वप्रथम आठवीं-नवीं शती ई० के जैन ग्रन्थों में प्राप्त होता है। प्रारंभिक जैन ग्रन्थों में चार दिशाओं में चार जिन मूर्तियों के निरूपण का उल्लेख नहीं प्राप्त होता है। ऐसी स्थिति में कुषाणकालीन जिनकी चौमुखी में चार अलग-अलग जिनों के उत्कीर्णन को समवसरण की धारणा से प्रभावित और उसमें हुए किसी विकास का सूचक नहीं माना जा सकता। आठवीं-नवीं शती ई० के ग्रन्थों में भी समवसरण में किसी एक ही जिन की चार मूर्तियों के निरूपण का उल्लेख है, जब कि कुषाणकालीन चौमुखी में चार अलग-अलग जिनों को चित्रित किया गया है। समवसरण में जिन सदैव ध्यानमुद्रा में आसीन होते हैं, जब कि कुषाणकालीन चौमुखी की जिन मूर्तियां कायोत्सर्ग में लक्ष्मी हैं। जहां हमें समकालीन जैन ग्रन्थों में जिन चौमुखी मूर्ति की कल्पना का निश्चित आधार नहीं प्राप्त होता है, वही तरुणकालीन और पूर्ववर्ती शिल्प में ऐसे एकमुख और बहुमुख शिवलिंग एवं यक्ष मूर्तियां प्राप्त होती हैं जिनसे जिन चौमुखी की धारणा के प्रभावित होने की संभावना हो सकती है। जिन चौमुखी पर स्वस्तिक और मौर्य शासक अशोक के सिंह एवं शृषभ स्तम्भ शीशों का भी कुछ प्रभाव असम्भव नहीं है।

जिन चौमुखी प्रतिमाओं को मुख्यतः दो वर्गों में बांटा जा सकता है। पहले वर्ग में ऐसी मूर्तियां हैं जिनमें एक ही जिन की चार मूर्तियां उत्कीर्ण हैं। दूसरे वर्ग की मूर्तियों में चार अलग-अलग जिनों की मूर्तियां हैं। पहले वर्ग की मूर्तियों का उत्कीर्णन सातवीं-आठवीं शती ई० में प्रारम्भ हुआ। किन्तु दूसरे वर्ग की मूर्तियां पहली शती ई० से ही बनने लगी थीं। मथुरा की कुषाणकालीन चौमुखी मूर्तियां इसी दूसरे वर्ग की हैं। तुलनात्मक दृष्टि से पहले वर्ग की मूर्तियां संख्या में बहुत कम हैं। पहले वर्ग की मूर्तियों में जिनों के लांछन सामान्यतः नहीं प्रदर्शित हैं।

प्रारम्भिक मूर्तियाँ

प्राचीनतम जिन चौमुखी मूर्तियाँ कुषाणकाल की हैं। मथुरा से इन मूर्तियों के १५ उदाहरण मिले हैं। सभी में चार जिन आकृतियाँ साधारण पंढिका पर कायोत्सर्ग में लकी हैं।^{१६} श्रवित्स से युक्त सभी जिन निर्वस्त्र हैं। चार में से केवल दो ही जिनों की पहचान अटाओं और सात सर्पफणों की छावली के आधार पर क्रमशः ऋषभनाथ और पार्श्वनाथ से संभव है (चित्र १-२)।^{१७} कुषाणकालीन जिन चौमुखी मूर्तियों में उपासकों एवं भामण्डल के अतिरिक्त अन्य कोई भी प्रतिहार्य (यथा, सिंहासन, चामरधर सेवक, त्रिछत्र, अशोक वृक्ष, दिव्य ध्वनि, सुरपुष्पवृष्टि) उत्कीर्ण नहीं हैं। गुप्तकाल में जिन चौमुखी का उत्कीर्णन लोकप्रिय नहीं प्रतीत होता। हमें इस काल की केवल एक मूर्ति मथुरा से ज्ञात है जो पुरातत्व संग्रहालय, मथुरा (बी ६८) में सुरक्षित है। कुषाणकालीन मूर्तियों के समान ही इसमें भी केवल ऋषभनाथ एवं पार्श्वनाथ की ही पहचान संभव है।

पूर्वमध्ययुगीन मूर्तियाँ : (ल० ८ वीं से १२ शती ई०)

जिनों के स्वतंत्र लाञ्छनोंके निर्धारण के साथ ही ल० आठवीं शती ई० से जिन चौमुखी मूर्तियों में सभी जिनों के साथ लाञ्छनों के उत्कीर्णन की परम्परा प्रारम्भ हुई। ऐसी एक प्रारम्भिक मूर्ति राजगिर के सोनभण्डार गुफा में है। बिहार और बंगाल की चौमुखी मूर्तियों में सभी जिनों के साथ स्वतंत्र लाञ्छनों का उत्कीर्णन विशेष लोकप्रिय था। अन्य क्षेत्रों में सामान्यतः कुषाणकालीन चौमुखी मूर्तियों के समान केवल दो ही जिनों (ऋषभनाथ एवं पार्श्वनाथ) की पहचान संभव है। चौमुखी मूर्तियों में ऋषभनाथ और पार्श्वनाथ के अतिरिक्त अजितनाथ, संभवनाथ, अभिनन्दन, सुपार्श्वनाथ, चन्द्रप्रभ, कुंथुनाथ, नेमिनाथ, शातिनाथ, और महावीर की मूर्तियाँ उत्कीर्ण हैं।

ल० आठवीं-नवीं शती ई० में जिन चौमुखी मूर्तियों में कुछ अन्य विशेषताएं भी प्रदर्शित हुईं। चौमुखी मूर्तियों में चार प्रमुख जिनों के साथ लघु जिन मूर्तियों का उत्कीर्णन भी प्रारम्भ हुआ। लघु जिन मूर्तियों की संख्या सदैव घटती बढ़ती रही है। इनमें कभी-कभी २० या ४८ छोटी जिन मूर्तियाँ उत्कीर्ण हैं, जो चार मुख्य जिनों के साथ मिलकर क्रमशः जिन चौवीसी और नन्दीश्वर द्वीप के भाव को व्यक्त करती हैं।

चारों प्रमुख जिन मूर्तियों के साथ सामान्य प्रतिहार्यों, एवं कभी कभी यक्ष-यक्षी युगलों और नवग्रहों को भी प्रदर्शित किया जाने लगा। साथ ही साथ चौमुखी मूर्तियों के शीर्ष भाग छोटे जिनालयों के रूप में निर्मित होने लगे, जिनमें आमलक और कलश भी उत्कीर्ण हुये। कुछ क्षेत्रों में चतुर्मुख जिनालयों का भी निर्माण हुआ। चतुर्मुख जिनालय का एक प्रारम्भिक उदाहरण (ल० ९ वीं शती ई०) पहाड़पुर (बंगाल) से मिला है।^{१८} यह चौमुख मन्दिर चार प्रवेशद्वारों से युक्त है, और इसके मध्य में चार प्रतिमाएं उत्कीर्ण हैं। ल० ग्यारहवीं शती ई० का एक विशाल चौमुखी जिनालय इन्दौर (गुना, म० प्र०) में है।^{१९} (चित्र-७)। चारों जिन आकृतियाँ ध्यानमुद्रा में विराजमान हैं। और समान प्रतिहार्यों एवं यक्ष-यक्षी युगलों से युक्त है। मूलनाथों के परिकर में जिनों, स्थापना युक्त जैन आचार्यों एवं मोद में बालक लिये स्त्री-पुरुष युगलों की कई आकृतियाँ उत्कीर्ण हैं। १० ग्यारहवीं-बारहवीं शती ई० में स्तंभों के शीर्षभाग में भी चौमुखी का उत्कीर्णन प्रारम्भ हुआ। ऐसे दो उदाहरण पुरातात्विक संग्रहालय, खालियर^{२०} एवं राज्य संग्रहालय, लखनऊ (०,७३) में हैं।

अब हम विभिन्न क्षेत्रों की चौमुखी मूर्तियों का अलग-अलग अध्ययन करेंगे।

राजस्थान-गुजरात

गुजरात और राजस्थान में श्वेताम्बर स्थलों पर जिन चौमुखी का उत्कीर्णन विशेष लोकप्रिय नहीं था। इस क्षेत्र से दोनों वर्गों की चौमुखी मूर्तियां मिली हैं। दूसरे वर्ग की मूर्तियों में मथुरा की कुषाणकालीन चौमुखी मूर्तियों के समान केवल ऋषभनाथ और पार्श्वनाथ की ही पहचान सम्भव है।

जधोना (भरतपुर) से प्राप्त नवीं शती की एक दिगम्बर मूर्ति भरतपुर राज्य संग्रहालय (३) में है (चित्र-३)।^{१६} इसमें जटाओं से शोभित ऋषभनाथ की चार कायोत्सर्ग मूर्तियां उत्कीर्ण हैं। ल० ग्यारहवीं शती ई० की दो मूर्तियां बोकारन संग्रहालय (१६७२) एवं राजपुताना संग्रहालय अजमेर (४९३) में हैं।^{१७} इनमें ध्यानमुद्रा में विराजमान जिनों के साथ लांछन उत्कीर्ण नहीं हैं।

अकोटा से दूसरे वर्ग की दशवीं से बारहवीं शती ई० के मध्य की तीन श्वेताम्बर मूर्तियां मिली हैं।^{१८} मूर्तियों के ऊपरी भाग शिखर के रूपमें निर्मित हैं। सभी उदाहरणों में जिन आकृतियां ध्यानमुद्रा में बैठे हैं। इनमें केवल ऋषभनाथ एवं पार्श्वनाथ की ही पहचान संभव है। बारहवीं शती ई० की एक मूर्ति विमल-वसही की देवकुलिका १७ में सुरक्षित है।^{१९} यहाँ जिनों के लांछन उत्कीर्ण नहीं हैं, पर यक्ष-यक्षी निरूपित हैं। यक्ष-यक्षी के आधार पर केवल दो ही जिनों, ऋषभनाथ एवं नेमिनाथ की पहचान संभव है। जिनों के सिंहासनों पर चतुर्भुज शांति देवी और तोरणों पर प्रज्ञप्ति, बजांकुशी, अञ्जुता एवं :हामानसी महाविद्याओं की मूर्तियां उत्कीर्ण हैं।

उत्तरप्रदेश-मध्यप्रदेश :

इस क्षेत्र में दोनों वर्गों की चौमुखी मूर्तियां निर्मित हुईं। पर दूसरे वर्ग की मूर्तियों की संख्या अधिक है। प्रथम वर्ग को ल० आठवीं शती ई० की एक मूर्ति भारत कला भवन, बाराणसी (७७) में है (चित्र-४)। सभी जिन निर्वस्त्र हैं और कायोत्सर्ग में साधारण पीठिका पर खड़े हैं। जिनों के लांछन उत्कीर्ण नहीं हैं। प्रत्येक जिन की पीठिका पर दो ध्यानस्थ जिन मूर्तियां उत्कीर्ण हैं। कौशांबी से मिली एक मूर्ति (१० वीं शती ई०) इलाहाबाद संग्रहालय (ए० एम० ९४३) में है।^{२०} लांछन विहीन चारों जिन मूर्तियां कायोत्सर्ग में खड़ी हैं। समान विवरणों वाली दो अन्य मूर्तियां क्रमशः ग्वालियर एवं मथुरा (१५२९) संग्रहालयों में सुरक्षित हैं।^{२१} कंकाली टीला, मथुरा से मिली और राज्य संग्रहालय, लखनऊ (जे-२३६) में सुरक्षित १०२३ ई० की एक मूर्ति में ध्यानमुद्रा में चार जिन मूर्तियां उत्कीर्ण हैं। जिनों के लांछन नहीं प्रदर्शित हैं। पर पीठिका लेख में इसे वर्धमान (महावीर) का चतुर्विंश बताया गया है। मूर्ति का शीर्षभाग मन्दिर के शिखर के रूप में निर्मित है। प्रत्येक जिन सिंहासन, धर्मचक्र, त्रिछत्र एवं वृक्ष की पत्तियों से युक्त हैं। बटेद्वार (आगरा) से मिली एक मूर्ति (११ वीं शती ई०) राज्य संग्रहालय, लखनऊ में है। लांछन रहित जिन ध्यानमुद्रा में विराजमान है। प्रत्येक जिन के साथ सिंहासन, भामण्डल, त्रिछत्र, दुन्दुभिवादक, उड्डीयमान मालाघर एवं उपासक आमूर्तित हैं। देवगढ़ से इस वर्ग की पांच मूर्तियां मिली हैं।^{२२} सभी उदाहरणों में लांछन विहीन जिन मूर्तियां कायोत्सर्ग में उत्कीर्ण हैं।

दूसरे वर्ग की ल० आठवीं शती ई० की एक मूर्ति पुरातत्व संग्रहालय, मथुरा (बी६५) में है। चारों जिन ध्यान मुद्रा में विराजमान है। लटकती जटाओं, सप्तसर्पणों की छात्रावली एवं सर्वानुभूति यक्ष और अम्बिका यक्षी की आकृतियों के आधार पर तीन जिनों की पहचान क्रमशः ऋषभनाथ, पार्श्वनाथ, एवं नेमिनाथ से संभव है।

दूसरे वर्ग की सर्वाधिक मूर्तियां (१० वीं-१२ वीं शती ई०) देवगढ़ (ललितपुर) में हैं।^{१०} अधिकांश मूर्तियों में जिन कायोत्सर्ग में खड़े हैं। मूर्तियों के ऊपरी भाग सामान्यतः शिखर के रूप में निर्मित हैं। जिनों के साथ सिंहासन, चामरधर, त्रिछत्र, दुन्दुभिवादक, उड़डोयमान मालाधर, गज एवं अशोक वृक्ष की पत्तियां भी उत्कीर्ण हैं। ग्यारहवीं शती ई० की दो मूर्तियों में चारों जिनों के साथ यक्ष-यक्षी भी निरूपित हैं। दोनों मूर्तियां मन्दिर १२ की चहारदीवारी के मुख्य प्रवेशद्वार के समीप हैं। इनमें केवल ऋषभनाथ एवं पार्श्वनाथ की ही पहचान स्पष्ट है। देवगढ़ की अधिकांश मूर्तियों में केवल ऋषभनाथ एवं पार्श्वनाथ (या सुपार्श्वनाथ)^{११} की पहचान सम्भव है। सभी जिनों के साथ लांछन केवल कुछ ही उदाहरणों में उत्कीर्ण हैं। मन्दिर २६ के समीप की एक मूर्ति (११ वीं शती ई०) में ध्यानमुद्रा में विराजमान जिन वृषभ, कपि, शशि एवं भृगु लांछनों से युक्त हैं। इस प्रकार यह ऋषभनाथ, अभिनन्दन, चन्द्रप्रभ एवं शान्तिनाथ की चौमुखी है।

राज्य संग्रहालय, लखनऊ में सरायघाट (अलीगढ़) और बटेद्वर (आगरा) से मिली दसवीं शती ई० की दो कायोत्सर्ग मूर्तियां (जे ८१३, जी १४१) सुरक्षित हैं। इनमें केवल ऋषभनाथ और पार्श्वनाथ की ही पहचान सम्भव है। एक मूर्ति में आठ ग्रहों की भी मूर्तियां उत्कीर्ण हैं।^{१२} ऐसी ही मूर्ति शहडोल (म०प्र०) से भी मिली है (चित्र ५)।^{१३} इसमें जिन आकृतियां ध्यानमुद्रा में विराजमान हैं।

खजुराहो से केवल एक ही मूर्ति (११ वीं शती ई०) मिली है। यह मूर्ति पुरातात्विक संग्रहालय, खजुराहो (१५८८) में संकलित है। सभी जिन ध्यानमुद्रा में विराजमान हैं। जिनों में केवल ऋषभनाथ एवं पार्श्वनाथ की ही पहचान सम्भव है। प्रत्येक जिन मूर्ति के परिकर में १२ लघु जिन आकृतियां उत्कीर्ण हैं। इस प्रकार मुख्य जिनों सहित इस चौमुखी में कुल ५२ जिन आकृतियां हैं।^{१४}

बिहार—उड़ीसा—बंगाल :

बिहार और बंगाल से केवल दूसरे वर्ग की ही मूर्तियां मिली हैं। उड़ीसा से मिली किसी मूर्ति की जानकारी हमें नहीं है। बंगाल में जिन चौमुखी मूर्तियों (१० वीं-१२वीं शती ई०) का उत्कीर्णन विशेष लोकप्रिय था। इस क्षेत्र की सभी मूर्तियों में जिन निर्वस्त्र हैं, और कायोत्सर्ग मुद्रा में खड़े हैं। इस क्षेत्र की चौमुखी मूर्तियों में केवल ऋषभनाथ, अजितनाथ, संभवनाथ, अभिनन्दन, चन्द्रप्रभ, शान्तिनाथ, कुंशुनाथ, पार्श्वनाथ एवं महावीर की ही मूर्तियां उत्कीर्ण हुईं।

राजगिर के सोनभण्डार गुफा की ल० आठवीं शती ई० की एक मूर्ति में जिनों के लांछन पीठीका के धर्मचक्र के दोनों ओर उत्कीर्ण है (चित्र ६)। इस मूर्ति में वर्तमान अवसर्पिणी के प्रथम चार जिन, ऋषभनाथ, अजितनाथ, संभवनाथ एवं अभिनन्दन, आमूर्तित हैं।^{१५}

दसवीं-ग्यारहवीं शती ई० का सत-देउलिया (बर्दवान) से मिली एक मूर्ति आशुतोष संग्रहालय, कच्छा में सुरक्षित है।^{१६} मूर्ति का ऊपरी भाग शिखर के रूप में बना है। चारों

दिशाओं में ऋषभनाथ, चन्द्रप्रभ, पार्वव्याथ एवं महावीर की मूर्तियां उत्कीर्ण हैं। बंगाल के विभिन्न स्थलों से प्राप्त दसवीं से बारहवीं शती ई० के मध्य की कई मूर्तियां स्टेट आर्किया-लाबी गैलरी, बंगाल में संगृहीत हैं।^{२३} पक्वीरा ग्राम (पुर्लिया) की दसवीं-ग्यारहवीं शती ई० की एक मूर्ति में ऋषभनाथ, कुंथुनाथ, शांतिनाथ, एवं महावीर की मूर्तियां उत्कीर्ण हैं।^{२४} अंबिका नगर (बांकुड़ा) से प्राप्त एक मूर्ति में केवल ऋषभनाथ, चन्द्रप्रभ एवं शांतिनाथ की पहचान सम्भव है।^{२५}

पाद-टिप्पणी

(१) एपिग्राफिया इण्डिका, खं० २, (कलकत्ता, १८९४), दिल्ली १९७० (पुनर्मुद्रित), पृ० २०२-३, २१०। भट्टाचार्य, व० सी०, दि जैन आइकनोग्राफी, लाहौर, १९३९, पृ० ४८। अग्रवाल, वी० एस०, मथुरा म्यूजियम केटलॉग, भाग ३, वाराणसी, १९६३, पृ० २७। दे, सुधीन, 'चौमुख एक सिम्बोलिक जैन आर्ट', जैन जर्नल, खं० ६, अं० १, जुलाई १९७१, पृ० २७।

(२) एपिग्राफिया इण्डिका, खं० १, कलकत्ता, १८९२, पृ० ३८२; लेख सं० २, खं० २, पृ० २०३, लेख सं० १६।

(३) वही, खं० २, पृ० २०२, लेख सं० १३।

(४) वही, खं० २ पृ० २०९-१०, लेख सं० ३७।

(५) वही, खं० २, पृ० २११ लेख सं० ४१।

(६) द्रष्टव्य, शाह, यू० ए०, स्टडीज इन जैन आर्ट, वाराणसी, १९५५ पृ० ९४-९५। दे, सुधीन, पूर्व निर्दिष्ट, पृ० २७। श्रीवास्तव वी० एन०, 'सम इन्टरैस्टिंग जैन स्कल्पचर्स इन दि स्टेट म्यूजियम, लखनऊ', संग्रहालय पुरातत्त्व पत्रिका, अं० ९, जून १९७२, पृ० ४५।

(७) द्रष्टव्य, आदि पुराण २२. १९५, २३. ९२। त्रिषष्टिशलाकापुरुषचरित्र १. ३. ४२२-६८६। भण्डारकर, डी० आर०, 'जैन आइकनोग्राफी-समवसरण', इण्डियन ऐण्टिक्वेरी खं० ४०, पृ० १२५-३०।

(८) समवसरण की धारणा सर्वप्रथम मथुरा की एक चौमुखी मूर्ति में ही अभिव्यक्त हुई। पीठिका लेख में मूर्ति को महावीर की जिन चौमुखी (वर्षमानश्चतुर्विंबः) बताया गया है— द्रष्टव्य, एपिग्राफिया इण्डिका, खं० २, पृ० २११, लेख ४१।

(९) मथुरा से कुषाणकालीन एकमुखी और पंचमुखी शिवलिंगों के उदाहरण मिले हैं। पंचमुखी शिवलिंग में चार मुख चार दिशाओं में हैं और एक सबसे ऊपर है—द्रष्टव्य, अग्रवाल वी० एस०, भारतीय कला वाराणसी, १९७७ पृ० २६७-६८। गुडीमल्लम (दक्षिण भारत) के पहली शती ई० पृ० के शिवलिंग में लिंगम् के समान स्थानक मुद्रा में शिव का मानवाकृति उत्कीर्ण है द्रष्टव्य, बनर्जी, जे० एन०, दि डोवेडपमेण्ट ऑव हिन्दू आइकनोग्राफी कलकत्ता, १९५६, पृ० ४६१। शुक्ल, डी० एन०, प्रतिमा विज्ञान, १९५६, लखनऊ, पृ० ३१५; पाण्डेय, दोन बन्धु, 'प्रतिमा सर्वतोद्रिका' राज्य संग्रहालय, लखनऊ में ३८ और २९ जनवरी १९७२ को जैन कला पर हुए संगोष्ठी में पढ़ा लेख।

(१०) राजघाट (वाराणसी) से मिली परवती शुंगकालीन एक त्रिमुख यक्ष मूर्ति में तीन दिशाओं में तीन यक्ष आकृतियां उत्कीर्ण हैं— द्रष्टव्य, अग्रवाल, पी० के०, 'दि ट्रिपल

वक्ष स्टैचू फ्राम राजघाट, छवि: गोल्डेन जुबिली वाय्यूफ ऑव दि भारत कला भवन, वाराणसी, १९७१, पृ० ३४०-४२ ।

(११) डा० अग्रवाल ने स्वस्तिक को यावापृथिवी के मण्डल के चतुर्भुजी आधार का प्रतीक और सूर्योदय एवं सूर्यास्त के साथ संबंधित चार दिशाओं का मूर्त रूप माना है । उन्होंने ब्रह्मा के चार मुखों को चार दिशाओं का प्रतीक माना है जिससे स्वस्तिकका रूप संपन्न होता था—द्रष्टव्य, अग्रवाल, बी० एस०, भारतीय कला पृ० ३३६, ३४३ । क्या यह संभव नहीं कि जिन चौमुखी में चार दिशाओं में चार जिनों का चित्रण भी स्वस्तिक की ही कल्पना से प्रभावित रहा हो ?

(१२) अशोक का सारनाथ सिंह शीर्षे स्तम्भ इस दृष्टि से उल्लेखनीय है जिसमें स्तम्भ शीर्षे पर चार दिशाओं में चार सिंह आकृतियां पीठ सटाए उरकीर्ण हैं ।

(१३) उल्लेखनीय है कि चौमुखी मूर्तियों में जिन अधिकांशतः कायोत्सर्ग मुद्रा में ही निरूपित हैं ।

(१४) शेष दो मूर्तियां नेमिनाथ एवं महावीर की हो सकती हैं, क्योंकि कुषाण काल में मथुरा में इन दोनों जिनों की सङ्गत मूर्तियां पर्याप्त संख्या में उरकीर्ण हुईं । कुषाण और बलराम के चचेरे भाई होने के कारण नेमिनाथ का मथुरा में विशेष सम्मान था । कुषाण काल तक इन जिनों के लक्षण निर्धारित नहीं हुए थे, इसी कारण चौमुखी मूर्तियों में इनकी निश्चित पहचान संभव नहीं है । ऋषभनाथ एवं पार्श्वनाथ की मूर्तियां चौमुखी में सदैव एक दूसरे से विपरीत दिशा में उरकीर्ण हैं । दो अन्य दिशाओं की मूर्तियां भी परस्पर विपरीत दिशा में हैं । चौमुखी में जिन मूर्तियों की उपर्युक्त स्थिति भी ऋषभनाथ, नेमिनाथ, पार्श्वनाथ एवं महावीर की मूर्तियां स्वीकार करने में बाधक नहीं हैं ।

(१५) द्रष्टव्य, दे, सुधीन, पूर्व निर्दिष्ट, पृ० २७ ।

(१६) अमेरिकन इन्स्टीट्यूट आव इण्डियन स्टडीज, वाराणसी, चित्र संग्रह ८२, ३९, ८२.४० ।

(१७) जैन, नीरज, 'पुरातात्विक संग्रहालय, ग्वालियर की जैन मूर्तियां' अनेकान्त, वर्ष १६, अं० ५, पृ० २१४ ।

(१८) अमेरिकन इन्स्टीट्यूट आव इण्डियन स्टडीज, वाराणसी, चित्र संग्रह १५६, ७१, १५६.६८ ।

(१९) श्रीवांशुवर, बी० एन, केटलाग ऐण्ड गाईड टू गंगा गोल्डेन जुबिली वाय्यूफ, बोकानेर, बम्बई, १९६१, पृ० १९ ।

(२०) शाह, यू०पी०, अकोटा ब्रोजेज, बम्बई, १९५९, पृ० ६०-६१, फलक ७०-ए, ७०-बी, ७१-ए ।

(२१) मूलनायक की मूर्तियां संप्रति सुरक्षित नहीं हैं ।

(२२) चंद्र, प्रमोद, स्टोन स्कल्पचर इन दि एलाहाबाद म्यूजियम, बम्बई, १९७०, पृ० १४४ ।

(२३) ठाकुर, एस० आर०, केटलाग आव स्कल्पचर्स इन दि आर्किअलजिकल म्यूजियम, ग्वालियर, लखर, पृ० २०, अग्रवाल, बी० एस. मथुरा म्यूजियम केटलाग पृ० ३० ।

- (२४) ये मूर्तियां मंदिर १२ की चहारदीवारी एवं मन्दिर १५ से मिली हैं।
- (२५) देवगढ़ में २५ से अधिक मूर्तियां हैं। अधिकांश मूर्तियां मंदिर १२ की चहारदीवारी पर उत्कीर्ण हैं।
- (२६) मंदिर १२ की एक मूर्ति में ऋषभनाथ एवं शक्तिनाथ की पहचान संभव है।
- (२७) मथुरा संग्रहालय की एक मूर्ति (बी ६६) में भी नवग्रहों की मूर्तियां उत्कीर्ण हैं।
- (२८) अमेरिकन इन्स्टीट्यूट आव इण्डियन स्टडीज, वाराणसी, चित्र संग्रह १०१.७१, १०१.७२, १०१.७३।
- (२९) दिगंबर परम्परा के नंदीश्वर द्वीप पट्ट पर ५२ जिन आकृतियां उत्कीर्ण होती हैं - द्रष्टव्य, शाह, यू०पी० स्टडीज इन जैन आर्ट, पृ० १२०।
- (३०) कुरेशी, मुहम्मद हमीद, राजगिर, दिल्ली, १९६०, पृ० २८, आर्किअलॉजिकल सर्वे आव इण्डिया, दिल्ली, चित्र संग्रह १४३०।५५।
- (३१) सरकार, शिव शंकर, 'आन सम जैन इमेजेज फ्राम बंगाल' माडर्न रिव्यू, खं० १०६, अं० २, पृ० १३१।
- (३२) दे, सुधीन, पूर्व निर्दिष्ट पृ० २७-३०।
- (३३) बनर्जी, ए०, 'ट्रिमेज आव जैनियम इन बंगाल', जर्नल आव दि यू०पी० हिस्टोरिकल सांसाइटी, खं० २३, भाग १-२, १९५०, पृ० १६८।
- (३४) मित्रा, देबला, 'सम जैन एन्टिक्विटीज फ्राम बांकुड़ा, वेस्ट बंगाल', जर्नल आव दि एशियाटिक सोसाइटी आव बंगाल, खं० २४, अं० २, १९५८ (१९६०) पृ० १३३।

चित्र-सूची

- (१) चित्र १ : मथुरा से प्राप्त कुषाणकालीन जिन चौमुखी मूर्ति, पुरातत्व संग्रहालय, मथुरा (क्रमांक बी ६९)।
- (२) चित्र २ : मथुरा से प्राप्त कुषाणकालीन जिन चौमुखी मूर्ति, पुरातत्व संग्रहालय मथुरा (क्रमांक बी ७०)।
- (३) चित्र ३ : लखीना (भरतपुर, राजस्थान) से मिली ऋषभनाथ की चौमुखी मूर्ति, भरतपुर राज्य संग्रहालय (क्रमांक ३), ल. नवीं शती ई०।
- (४) चित्र ४ : वाराणसी (उ०प्र०) से मिली और भारत कला भवन, वाराणसी (क्रमांक ७७) में सुरक्षित चौमुखी जिन मूर्ति, ल० आठवीं शती ई०।
- (५) चित्र ५ : शहडोल (म०प्र०) से मिली जिन चौमुखी मूर्ति, ल. दसवीं शती ई०।
- (६) चित्र ६ : राजगिर (बिहार) के सोनभण्डार गुफा की जिन चौमुखी मूर्ति, ल. आठवीं शती ई०।
- (७) चित्र ७ : चौमुखी जिनालय, इन्दौर (गुना, म० प्र०) ल. ग्यारहवीं शती ई०।
- (चित्र १, २ पुरातत्व संग्रहालय, मथुरा; चित्र ६ आर्किअलॉजिकल सर्वे ऑव इण्डिया, दिल्ली, और शेष चित्र अमेरिकन इन्स्टीट्यूट आव इण्डियन स्टडीज, वाराणसी के सौजन्य से)

कालिदास की कृतियों में तन्त्रीवाद्य एवं वादनकला

सुषमा कुलश्रेष्ठ

महाकवि कालिदास के ग्रन्थों में उनका विविध शास्त्र-विषयक पाण्डित्य परिलक्षित होता है। व्याकरण, दर्शन, आयुर्वेद, वनस्पतिशास्त्र तथा सङ्गीत आदि ललित कलाओं में कवि परम निष्णात थे। गीतं वाद्यं च नृत्यञ्च त्रयं सङ्गीतमुच्यते। सङ्गीत के अन्तर्गत गायन, वादन तथा नृत्य तीनों को परिगणित किया जाता है। विभिन्न वाद्यों द्वारा उद्भूत स्वर तथा लय का आनन्द वाद्य सङ्गीत अथवा वादन द्वारा प्राप्त होता है। साङ्गीतिक वाद्य चार प्रकार के माने गए हैं। आचार्य भरतमुनि के अनुसार -

ततं तन्त्रीकृतं श्रेयमवनदं तु पौष्करम् ।

घनं तालस्तु विज्ञेयः सुषिरो वंश उच्यते ॥ ना० शा० ॥ २८।२

कालिदास को इन चारों प्रकार के वाद्यों का पूर्ण ज्ञान था। प्रस्तुत लेख में कालिदासकी कृतियों में उल्लिखित तन्त्रीवाद्यों अथवा ततवाद्यों के विवेचन एवं वादनकलाविषयक कविकौशल के मूल्यांकन का प्रयास किया गया है।

उंगलियों से छेड़कर (यथा स्वरमण्डल, तम्बूरा आदि), कोण या त्रिकोण (मिजराब) की सहायता से (यथा सितार, वीणा, सरोद आदि), गज से रगड़कर (यथा सारङ्गी, इसराज, दिलरुबा आदि) तथा ङण्डी से प्रहार कर (शन्तूर) बजाये जाने वाले वाद्य तत वाद्य कहलाते हैं। तत अथवा तन्त्री वाद्यों में वीणा, वल्लकी, परिवादिनी तथा तन्त्री का कवि ने अनेकशः प्रयोग किया है। शास्त्रों में अनेक प्रकार की वीणाओं के उल्लेख उपलब्ध होते हैं। 'उत्सङ्गे वा मलिनवसने' - मेघदूत के इस पद्य में कवि ने वीणा तथा तन्त्री शब्दों का प्रयोग किया है। शास्त्रों में तीन प्रकार की तन्त्रीवीणाओं - एकतन्त्री, द्वितन्त्री तथा त्रितन्त्री का उल्लेख मिलता है। भगवान् ब्रह्मा नादयवेद के आविष्कर्ता एवं भरतमुनि के शिक्षक थे। इनकी वीणा का नाम ब्राह्मी वीणा था। ब्राह्मी वीणा के अन्य नाम घोषा, घोषक, घोषवती एवम् एकतन्त्री भी कहे गए हैं। एकतन्त्री का वर्णन सङ्गीत-रत्नाकर में अच्छी तरह किया गया है। वीणा के दण्ड की लम्बाई तीन हस्त अर्थात् ७२ अंगुल (५४ इंच) होती थी। दण्ड की परिधि या घेरे का नाप एक वितस्ति या वित्ता (९ इंच) होता था। दण्ड का छिद्र पूरी लम्बाई में १.५ अंगुल व्यास का रहता था। एक सिरे से १० अंगुल की दूरी पर अलाबु या कद्दू को बाँधना होता था। दण्ड अन्नूस् की लकड़ी से बनाया जाता था। कद्दू का व्यास ६० अंगुल (४५ इंच) होता था। दूसरे सिरे में ककुभ रहता था। ककुभ के ऊपर घातु से बनाई हुई कुर्मण्ड की भाँति पत्रिका होती थी। कद्दू के उपर नागपाश सहित रस्सी बाँधी जाती थी। ताँत अर्थात् रनायु को तन्त्री को नागपाश में बाँधकर ककुभ के उपर की पत्रिका के ऊपर लाकर शङ्कु या लुँटी से बाँधा जाता था। तन्त्री और पत्रिका के बीच में नादसिद्धि के लिए वेणुनिर्मित 'जीवा' रखते थे। इन वीणा में सारिकाएँ नहीं हैं। बायें हाथ के अंगूठा, कनिष्ठिका और मध्यमा पर वेणुनिर्मित कन्निका को धारण कर तर्जनी से आघात करके सारण किया जाता था। तन्त्री को ऊर्ध्वमुख करके तथा कद्दू को अधोमुख करके, ककुभ को दाहिने पाँव पर रखकर, कद्दू को कंधे के ऊपर रहने की स्थिति में रखकर, जीवा से एक वित्ता की दूरी पर उंगली से वादन किया जाता था।

इस वीणा को 'घोष' या 'ब्रह्मवीणा' भी कहते हैं। यह सब वीणाओं की जननी है। इसके दर्शन एवं स्पर्श भी मुक्तिमुक्तिदायक हैं। यह सब पापों से विमुक्त कर सकती है क्योंकि इसमें शिवजी दण्डरूप, पार्वतीजी तन्त्रीरूप, ककुभ विष्णुरूप, लक्ष्मीजी पत्रिकारूप, नक्षत्रा (कददू)रूप, सरस्वती कददू की नाभिरूप, दोरक वासुकिरूप, चन्द्र जीवारूप और सूर्य सारिकारूप हैं। अतएव वीणा सर्वदेवमय होने के कारण सकल मङ्गलों का स्थान है।

एकतन्त्री में सारिकार्ये न होने के कारण समस्त ग्राम, मूर्च्छनाएं एवं २२ श्रुतियाँ प्रतिक्षण उपस्थित रहती थीं—

भुतयोऽथ स्वरा मूर्च्छना नानाविधास्तथा ।

एकतन्त्रीकवीणायां सर्वमेतत्प्रतिष्ठितम् ॥

भरतभाष्य नान्यदेव (पाण्डुलिपि)

तन्त्रीमाद्ग्रां नयनसखिलैः सारयित्वा कथञ्चिद्

भूयोभूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥ उत्तरमेघ २६

यहाँ तन्त्री से सम्भवतः कालिदास का अभिप्राय एकतन्त्री से ही है। भरत, मतङ्ग तथा नारद के समय तक जिसे घोषक, घोषवती अथवा ब्राह्मी वीणा कहते थे, उसी को नान्यदेव, सुधाकलश तथा शार्ङ्गदेव आदि के समय में एकतन्त्री के नाम से पुकारा गया है। नारदकृत सङ्गीतमकरन्द में १९ वीणाओं के नाम प्राप्त होते हैं। वे हैं—

- | | |
|--------------|---------------|
| १. कच्छपी | ११. वैष्णवी |
| २. कुम्भिका | १२. ब्राह्मी |
| ३. चित्रा | १३. रौद्री |
| ४. वदन्ती | १४. कूर्मी |
| ५. परिवादिनी | १५. रावणी |
| ६. जया | १६. सारस्वती |
| ७. घोषावती | १७. किन्नरी |
| ८. ज्योष्ठा | १८. सैरन्त्री |
| ९. नकुली | १९. घोषका |
| १०. महती | |

तारों की संख्या तथा बाधनविधि के भेद से एक वीणा के अनेक भेद बन गये। इसी बात को सोमेध्वर ने अपने मानसोच्छास में लिखा है—

तन्त्रीभेदैः क्रियाभेदैर्वीणावाद्यमनेकधा । ३/५७२

मेघदूत की नायिका यक्षपत्नी कुशल संगीतज्ञा है और वीणावादन के सहारे अपने विरह के दिन व्यतीत करती है। वीणा को अपने उरसङ्ग पर रखकर उसके वादन के द्वारा यक्षपत्नी प्रियविरहसम्बन्धी स्वनिबद्ध गीत उच्च स्वर से गाने के लिए समुत्सुक है। नेत्रों से अनन्तरत निःसृत अश्रुओं से क्लिन्न होने के कारण वीणा की तन्त्री क्वणन के लिए अनुपयुक्त हो रही है। ऐसी विस्वरता को दूर करने के लिए यक्षपत्नी को तन्त्री की बारंबार सारणा करनी पड़ रही है। स्वर में मिलाई गई तन्त्री का क्लिन्नता के कारण विस्वर हो जाना स्वाभाविक है। उसको पुनः यथास्वर मिलाने के लिए सङ्गीत की क्रियाकुशलता अपेक्षित है। इसमें संदेहावकाश नहीं।

निरन्तर निःसृत नीरबिन्दुओं से वीणातन्त्री में कैसी विस्वरता आ जाती है, इसका ज्ञान यक्षपत्नी को है जो कि उसके वीणावादनकौशल को व्यक्त करता है। वीणा की तन्त्री प्रयत्न वादनक्रिया में की गई छेड़ने की क्रिया से न्यूनाधिक मात्रा में विस्वर हो जाती है, यह बात क्रियाकुशल सङ्गीतज्ञों के लिए अनुभवसिद्ध है। स्वर की इस सूक्ष्म न्यूनाधिकता को जानकर उसको स्वर में मिलाने के लिए स्वरज्ञान की आवश्यकता होती है जो प्रयास एवम् अनुभव से ही संभव है।

इन्दुमती के मृतशरीर की अस्तव्यस्तता को व्यक्त करने के लिए महाकवि ने ऐसी विगततन्त्री वीणा का उल्लेख किया है जिसकी तन्त्रियाँ अस्तव्यस्त हैं और जिनको पुनश्च मिलाने के लिए वीणावादक गोद में ले बैठा है अर्थात् शिथिल एवं विस्वर तन्त्रियों वाली वीणा की सारणा करने के लिए वीणावादक जिस प्रकार उसे अपनी गोद में उठाकर स्वर में मिलाने के लिए उद्योग करता है, उसी प्रकार इन्दुमति के मृत देह को अपनी गोद में लेकर अज राजा इन्दुमति के देह को सहला रहे हैं—

प्रतियोजयितव्यवल्लकीसमवस्थामथ सत्त्वविप्लवात् ।

स निनाय नितान्तवत्सलः परिग्रहोचितमङ्गमङ्गनाम् ॥ रघु० ८/४१

तन्त्री के स्वर में मिलाने जाने की प्रक्रिया से कवि अच्छी तरह परिचित हैं। पार्वती के मधुर स्वर का वर्णन करते हुए कवि उपमा भी सङ्गीतसम्बन्धिनी ही देते हैं। मधुर स्वर वाली पार्वती के बोलने पर मधुर स्वर के लिए प्रसिद्ध कोकिल का भी स्वर श्रोता के लिए उसी प्रकार श्रुतिकटू होता था, जिस प्रकार ठीक न मिली हुई तन्त्री का स्वर। कविकृत यह वर्णन उनके सङ्गीतविषयक परमवैदुष्य का सूचक है— सङ्गीत से अपरिचित जन के लिए ठीक स्वर या बेसुरे स्वर में चाहे कोई अन्तर न हो किन्तु सङ्गीताभिज्ञ जन के लिए वितन्त्री का स्वर निश्चय ही बड़ा अरुचिकर होता है—

स्वरेण तस्याममृतस्रुतेषु प्रजल्पितायामभिजातवाचि ।

अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुर्वितन्त्रीरिव ताड्यमाना ॥ कुमार० १/४५

राजा अग्निवर्ण स्वयं संगीतकुशल हैं और उनके अङ्क में वीणा सदैव विराजमान रहती है—

अङ्कमङ्कपरिवर्तनोचिते तस्य निन्यतुरशून्यतामुभे ।

वल्लकी च हृदयङ्गमस्वना बलुवागपि च वामलोचना ॥ रघु० १९/१३

राजा अग्निवर्ण की अन्तःपुर-प्रमदाएं सङ्गीतशिल्प में निपुण बतलाई गई हैं। भृङ्गार-श्रीदा के कारण ओष्ठ तथा अङ्क के क्षत-विक्षत होने पर भी वेणु तथा वीणा का वादन वे अतिकौशल से करती हैं—

वेणुना दशनपीडिताधरा वीणया नखपदाङ्कितोरवः ।

शिल्पकार्ये उभयेन वेजितास्तं विलिखनयना व्यलोभयन् ॥ रघु० १९/३५

रघुवंश के अष्टम सर्ग में नारदमुनि गोकर्णक्षेत्रस्थ शङ्कर के दर्शन के लिए जा रहे थे। उस समय उनकी वीणा में लगी हुई पुषामात्रा इन्दुमति के वृक्ष-सदृश पर गिरी जिससे वृक्षकी सृष्टि हो गई। इस प्रसङ्ग में कवि ने 'उावीणयितु' (वीणयोपसमीपे गातुम्), आतोद्य तथा

२. अथ रोषसि दक्षिणोदधेः शितगोकर्णनिकेतमीश्वरम् । उपवीणयितुं ययौ रवेरुदशाष्ट-
त्विषयेन नारदः ॥ कुसुमैर्प्रथितामपार्थिवैः स्रजमातोद्यशिरोनिवेशिताम् । अहरत्किल तस्य वेगस्यविधि-
वाससृष्टयैव माहृतः ॥ भ्रमरैः कुसुमातुसारिभिः परिकीर्णां परिकादिनी मुनेः । ददशे पचनावलेपं
सृजती बाष्पमिवाञ्जनाविलम् ॥ रघु० ८/३३-३५

परिवादिनी इन सङ्गीतविषयक कान्दों का प्रयोग किया है। आतोद्य का अर्थ वाद्य है। यहाँ नारद की वीणा के लिए परिवादिनी शब्द प्रयुक्त हैं। कहते हैं कि सर्वप्रथम कालिदास ने ही परिवादिनी वीणा का उल्लेख किया है। उसके बाद इसका नाम सङ्गीत-मकरन्द में उपलब्ध होता है। यतिमान-पादलक्ष्य, अभिधानचिन्तामणि आदि में भी परिवादिनी वीणा का उल्लेख प्राप्त होता है। उसमें सात तन्त्रियाँ होती हैं—

सप्तभिः तन्त्रीभिः दृश्यते परिवादिनी ।

—वाचप्रकाश, ३०, ततवाद्यानि, (पाण्डुलिपि)

वीणा तु वल्लकी, विपञ्ची सा तु तन्त्रीभिः सप्तभिः परिवादिनी इत्यमरः ।

कालिदास ने नारदवीणा के लिए परिवादिनी का प्रयोग किया है जबकी माघप्रणीत विशु-मालम्ब में नारदवीणा के लिए 'महती' यह नाम प्रयुक्त हुआ है—

रणद्विराघट्टयया नभस्वतः पृथग्विभिन्नश्रुतिमण्डलैः स्वरैः ।

स्फुटीभवद्ग्रामविशेषमूर्च्छनामवेक्षमाणं महती मुहुर्मुहुः ॥१॥

सङ्गीतमकरन्द में परिवादिनी और महती दोनों का ही उल्लेख है ।

ऋतुसंहार में दो स्थलों पर तन्त्री तथा वल्लकी का प्रयोग उपलब्ध होता है—

सुतन्त्रिणीते मदनस्य दीपने शुचौ निशीथेऽनुभवन्ति कामिनः । ऋतु० १/३

सवल्लकीकाकलिगोतनिष्वनैर्विबोध्यते सुप्त इवाद्य मन्मथः ॥ ऋतु० १/८

वीणावादक अथवा वीणाधारी के लिए कालिदास ने वीणिन् तथा प्रवीण शब्दों का प्रयोग किया है यथा मेघदूत में

सिद्धदन्त्रैर्जलकणमयाद्रीणिभिस्स्यक्तमार्गं । पूर्वमेघ ४९

तथा कुमारसंभव में

विद्वान्वासुप्राम्प्रहरैः प्रवीणैः सङ्गीयमानत्रिपुरावदानः । ७।४८

कवि ने यहाँ जानबूझकर विद्वान्वासु का नाम लिया है क्योंकि वे गन्धर्वश्रेष्ठ (गन्धर्वप्रमुख) तथा इन्द्रसभा के सङ्गीतज्ञ थे । उनकी वीणा का नाम बृहती था । प्रवीण का अर्थ है—प्रकृष्टा वीणा येषां ते अबध्ना वीणया प्रगायन्तीति ।

गायकों एवं वादकों को अपने वाद्ययन्त्रों से विशेष लगाव होता है और इसलिए वे उनकी पूर्ण सुरक्षा का बहुत ध्यान रखते हैं । मेघदूत में सिद्ध-रम्पति के, जलकणों से वीणा के तारों के नष्ट होने के भय से मेघ के मार्ग को छोड़ देने तथा यक्षिणी के भी अपने अश्रुओं से भीगे हुए तन्त्री के तारों को आँसू पोछकर ठीक कर देने की कल्पना की गई है । आज भी देखा जाता है कि सङ्गीतज्ञों के गृहों में सबसे अच्छे तथा सुरक्षित स्थान पर वाद्ययन्त्रों को रखा जाता है ।

आधुनिक काल के प्रसिद्ध एवं प्रचलित तन्त्रीवाद्य हैं—सद्वीणा, तञ्जौरवीणा या दक्षिणा-रथवीणा, महानाटकवीणा या गोदुडवाद्य, सारङ्गी, सितार, सरोद, दिलरबा, सुरबहार, इसराज और तानपूरा ।

इस प्रकार कालिदास की कृतियों में उपलब्ध उल्लेख यह सिद्ध करते हैं कि महाकवि कालिदास तत या तन्त्री वाद्यों से भलीभाँति परिचित थे । सङ्गीत की तीनों विधाओं में कालिदास की अद्भुत दक्षता थी जो किसी भी अन्य संस्कृत कवि में उल्लब्ध नहीं होती । पुरातन काल से लेकर आज तक कालिदास की सर्वातिशायिनी लोकप्रियता का यह भी एक कारण संभावित है ।

भेदविज्ञान : मुक्ति का द्वार

सागरमल जैन

सभी भारतीय विचारणाएँ इस सम्बन्ध में एक मत है कि अनाराम में आत्मबुद्धि, ममत्व-बुद्धि या मेरापन ही बन्धन का मूल कारण है। जो हमारा स्वरूप नहीं है, उसे अपना मान लेना यही बन्धन है। इसीलिए साधना के क्षेत्र में स्व स्वरूप का बोध आवश्यक माना गया। स्वरूप बोध जिस प्रक्रिया के द्वारा उपलब्ध हो सकता है वह जैन विचारणा में भेदविज्ञान कही जाती है। आचार्य अमृतचन्द्र सूरि कहते हैं कि - जो कोई सिद्ध हुए हैं वे इस भेद-विज्ञान से ही हुए हैं और जो कर्म से बन्धे हुए हैं वे इसी भेदविज्ञान के अभाव में बन्धे हुए हैं। भेदविज्ञान का प्रयोजन आत्मतत्त्व को जानना है। साधना के लिए आत्मतत्त्व का बोध अनिवार्य है। प्राच्य एवं पाश्चात्य सभी विचारक आत्मबोध पर बल देते हैं। उपनिषद् के ऋषियों का संदेश है कि 'आत्मा को जानो'। पाश्चात्य विचारणा भी आत्मज्ञान, आत्मभ्रदा और आत्मअवस्थिति को स्वीकार करती है। लेकिन स्व को जानना अपने आप में एक दार्शनिक समस्या है क्योंकि जो भी जाना जा सकता है, वह स्व कैसे होगा? वह तो पर ही होगा। जानना तो पर का हो सकता है, स्व तो वह है जो जानता है। स्व ज्ञाता है, उसे ज्ञेय (ज्ञान का विषय) नहीं बनाया जा सकता और जब तक स्व को ज्ञान का विषय नहीं बनाया जा सकता तब तक उसका ज्ञान कैसे होगा। ज्ञान तो ज्ञेय का होता है, ज्ञाता का ज्ञान कैसे हो सकता है? क्योंकि ज्ञान का प्रत्येक अवस्था में ज्ञाता ज्ञान के पूर्व उपस्थित होगा और इस प्रकार ज्ञान के हर प्रयास में वह अज्ञेय ही बना रहेगा। ज्ञाता को जानने की चेष्टा तो आंख को, उसी आंख से देखने की चेष्टा की भांति होगी। जिस प्रकार आग स्वयं को जला नहीं सकती, नट स्वयं के कन्धे पर चढ़ नहीं सकता वैसे ही ज्ञाता व्यावहारिक ज्ञान के माध्यम से स्वयं को नहीं जाना जा सकता। ज्ञाता जिसे भी जानेगा वह तो ज्ञाता के ज्ञान का विषय होने से भिन्न होगा। दूसरे आत्मा स्वयं अपने द्वारा नहीं जाना जा सकेगा क्योंकि उसके ज्ञान के लिए किसी अन्य ज्ञाता की आवश्यकता होगी और यह स्थिति हमें तार्किक दृष्टि से अनन्तता के दुश्चक्र में फंसा देगी।

इसीलिए उपनिषद् के ऋषियों को भी कहना पड़ा था कि विज्ञाता को कैसे जाना जावे। केनोपनिषद् में कहा है कि वहां तक न तो किसी इन्द्रिय की पहुंच है न वाणी और मन की। अतः उसे किस प्रकार जाना जावे यह हम नहीं जानते। वह हमारी समझ से परे है। वह विदित से अन्य ही है तथा अविदित से भी परे है जो वाणी से प्रकाशित नहीं है, किन्तु वाणी ही जिससे प्रकाशित होती है, जो मन से मनन नहीं किया जा सकता

१. भेदविज्ञानतः सिद्धाः सिद्धा ये किल केचन ।

अस्यैवाभावतो बद्धा बद्धा ये किल केचन ॥ - समयसार टीका १३१

२. Know thy self, accept thy self and be thy self.

३. विज्ञातात्परं केन विजानीयेत । बृहदारण्यक २।४।१४

४. केनोपनिषद् १।४

कल्मस मन ही जिससे मनन करता हुआ कहा जाता है। जिसे कोई नेत्र द्वारा देख नहीं सकता वरन् नेत्र ही जिसकी सहायता से देखते हैं, जो कान से नहीं सुना जा सकता वरन् जिसके होने पर कानों में सुनने की शक्ति आती है। इस प्रकार हम देखते हैं कि उपनिषद् का ऋषि भी आत्म या स्व के बोध को एक जटिल समस्या के रूप में ही पाता है। वास्तविकता तो यह है कि यह आत्मा ही सम्पूर्ण ज्ञान का आधार है उसे ज्ञेय कैसे बनाया जावे। तर्क भी अस्ति और नास्ति की विधाओं से सीमित है, वह विकल्पों से परे नहीं जा सकता जब कि आत्मा या स्व तो बुद्धि की विधाओं से परे है। आचार्य कुन्द-कुन्द ने उसे नयपक्षातिक्रान्त कहा है। बुद्धि या तर्क भी ज्ञायक आत्मा के आधार पर ही स्थित है। वे आत्मा के समग्र स्वरूप का ग्रहण नहीं कर सकते।

मैं सब को जान सकता हूँ लेकिन उसी भाँति स्वयं को नहीं जान सकता। शायद इसीलिए आरम्भजान जैली घटना भी कठिन और दुरूह ननी हुई है। वास्तविकता यह है कि आत्म तत्त्व अथवा परमार्थ अज्ञेय नहीं है लेकिन फिर भी वह उसी प्रकार नहीं जाना जा सकता जिस प्रकार से हम सामान्य वस्तुओं को जानते हैं। निश्चय ही आत्म ज्ञान अथवा परमार्थ बोध वह ज्ञान नहीं है जिससे हम परिचित हैं। परमार्थ ज्ञान में ज्ञाता ज्ञेय का संबंध नहीं है। इसीलिए उसे परम ज्ञान कहा गया है क्योंकि उसे जान लेने पर कुछ भी जानना ज्ञेय नहीं रहता है। फिर भी उसका ज्ञान पदार्थ ज्ञान की प्रक्रिया से नितान्त भिन्न रूप होता है। पदार्थ ज्ञान विषय-विषयी का संबंध है, आत्मज्ञान में विषय-विषयी का अभाव। पदार्थ ज्ञान में ज्ञाता और ज्ञेय होते हैं लेकिन आत्म ज्ञान में ज्ञाता और ज्ञेय का द्वैत नहीं रहता। वहाँ तो मात्र ज्ञान होता है। वह शुद्ध ज्ञान है क्योंकि उसमें ज्ञाता, ज्ञान और ज्ञेय तीनों अलग अलग नहीं रहते। ज्ञान की इस पूर्ण शुद्धावस्था का नाम ही आत्म ज्ञान है। इसे ही परमार्थ ज्ञान कहा जाता है। लेकिन प्रश्न तो यह है कि ऐसे विषय और विषयी से अथवा ज्ञाता और ज्ञेय से रहित ज्ञान की उपलब्धि कैसे हो। साधारण व्यक्ति जिस ज्ञान से परिचित है वह तो ज्ञाता और ज्ञेय का संबंध है। अतः उसके लिए ऐसा कौनसा मार्ग प्रस्तुत किया जाय जिससे वह इस परमार्थ बोध को प्राप्त कर सके।

यद्यपि यह सही है कि आत्म तत्त्व को ज्ञाता-ज्ञेय रूप ज्ञान के द्वारा नहीं जाना जा सकता लेकिन अनात्म तत्त्व तो ऐसा है जो इस ज्ञाता-ज्ञेय रूप ज्ञान का विषय बनाया जा सकता है। सामान्य व्यक्ति भी इस साधारण ज्ञान के द्वारा इतना ज्ञेय जान सकता है कि अनात्म या उसके ज्ञान के विषय क्या है? अनात्म के स्वरूप को जानकर उससे विभेद स्थापित किया जा सकता है और इस प्रकार प्रारंभ विधि के माध्यम से हम आत्म ज्ञान की दिशा में बढ़ सकते हैं। सामान्य बुद्धि चाहे हमें यह न बता सकती हो कि परमार्थ क्या है? किन्तु यह निषेधात्मक-विधि (Method of Negation) ही परमार्थ बोध कि एक मात्र पद्धति है, जिसके द्वारा साधक परमार्थ बोध की दिशा में आगे बढ़ सकता है। जैन, बौद्ध और वेदान्त दर्शनों की परम्परा में इस विधि का बहुलता से निर्देश हुआ है। इसे ही भेदविज्ञान या आत्म-अनात्म विवेक कहा जाता है। अगली पंक्तियों में हम इसी भेद विज्ञान को जैन, बौद्ध और गीता की विचारणा के आधार पर प्रस्तुत कर रहे हैं।

जैन विचारणा में भेदविज्ञान

आचार्य कुन्दकुन्द समयवार में इस भेदविज्ञान की प्रक्रिया को स्पष्ट करते हुए लिखते हैं - रूप आत्मा नहीं है क्योंकि वह कुछ नहीं जानता अतः रूप अन्य है और आत्मा अन्य है ऐसा जिन कहते हैं।

वर्ण आत्मा नहीं है क्योंकि वह कुछ नहीं जानता अतः रूप अन्य है और आत्मा अन्य है ऐसा जिन कहते हैं।

गंध आत्मा नहीं है क्योंकि वह कुछ नहीं जानता अतः गंध अन्य है और आत्मा अन्य है, ऐसा जिन कहते हैं।

रस आत्मा नहीं है क्योंकि वह कुछ नहीं जानता अतः रस अन्य है और आत्मा अन्य है, ऐसा जिन कहते हैं।

स्पर्श आत्मा नहीं है क्योंकि वह कुछ नहीं जानता अतः स्पर्श अन्य है और आत्मा अन्य है, ऐसा जिन कहते हैं।

कर्म आत्मा नहीं है क्योंकि कर्म कुछ नहीं जानते अतः कर्म अन्य है और आत्मा अन्य है, ऐसा जिन कहते हैं।

अध्यवसाय आत्मा नहीं है क्योंकि अध्यवसाय कुछ नहीं जानते (मनोभाव भी किसी ज्ञायक के द्वारा जाने जाते हैं वे स्वतः कुछ नहीं जानते—क्रोध के भाव को जानने वाला ज्ञायक उससे भिन्न है) अतः अध्यवसाय अन्य है और आत्मा अन्य है।^६

अपने शुद्ध ज्ञायक स्वरूप की दृष्टि से आत्मा न राग है, न द्वेष है, न मोह है, न क्रोध है, न मान है, न माया है, न लोभ है। अपने शुद्ध ज्ञायक स्वरूप में वह इनका कारण और कर्ता भी नहीं है।^७

वस्तुतः आत्मा जब अपने शुद्ध ज्ञाता स्वरूप में अवस्थित होता है संसार के समस्त पदार्थ ही नहीं वरन् उसकी अपनी चित्तवृत्तियां और मनोभाव भी उसे 'पर' (स्व से भिन्न) प्रतीत होते हैं। जब वह 'पर' को पर के रूप में जान लेता है और उनसे अपनी पृथक्ता का बोध कर लेता है तब वह अपने शुद्ध ज्ञायक स्वरूप को जानकर उपमें अवस्थित हो जाता है, यही वह अवसर होता है जब मुक्ति का द्वार उद्घाटित होता है क्योंकि जिसने पर को पर के रूप में जान लिया है तो उसके लिए ममत्व या राग के लिये कोई स्थान नहीं रहता है। राग के गिर जाने पर बीतरागता का प्रकटन होता है और मुक्ति का द्वार खुल जाता है।

भेदविज्ञान की इस प्रक्रिया में आत्मा सबसे पहले वस्तुओं एवं पदार्थों से अपनी भिन्नता का बोध करता है। चाहे अनुभूति के स्तर पर इनसे भिन्नता स्थापित कर धानों कठिन हो किन्तु ज्ञान के स्तर पर यह कार्य कठिन नहीं है। क्योंकि यहां तादात्म्य नहीं रहता है अतः पृथक्ता का बोध सुस्पष्ट रूप से होता है। किन्तु इसके बाद क्रमशः उसे शरीर से मनो-वृत्तियों से एवं स्वयं के रागादिक भावों से अपनी भिन्नता का बोध करना होता है जो अपेक्षाकृत रूप से कठिन और कठिनतर है क्योंकि यहां इनके और हमारे बीच तादात्म्य का बोध बना रहता है फिर भी हमें यह जान लेना होगा कि जो कुछ पर के निमित्त से है वे हमारा स्वरूप नहीं है। हमारे रागादि भाव भी पर के निमित्त से ही है अतः वे हममें होते हुए

६. देखिये—समसार ३९२-४०२

७. देखिये—नियमसार ७७-८१

भी हमारा निज रूप नहीं हो सकते हैं। यद्यपि वे आत्मा में होते हैं फिर भी आत्मा से भिन्न है, क्योंकि उसका निजरूप नहीं है। जैसे उष्ण पानी में रही हुई उष्णता, उसमें रखे हुए भी उसका स्वरूप नहीं है, क्योंकि वह अग्नि के संयोग के कारण है वैसे ही राधादि भाव आत्मा में होते हुए भी उसका अपना स्वरूप नहीं है। यह स्व स्वरूप का बोध ही जैन साधना का सार है जिसकी विधि है भेदविज्ञान अर्थात् जो स्व से भिन्न है उसे 'पर' के रूप में जाकर उसमें रहे हुए तादात्म्यता के बोध को तोड़ देना। वस्तुतः भेद विज्ञान की यह प्रक्रिया हमें जैन दर्शन में भी उपलब्ध होती है।

बौद्ध विचारणा में भेदाभ्यास—

जिस प्रकार जैन साधना में सम्यक् ज्ञान का वास्तविक उपयोग भेदाभ्यास माना गया उसी प्रकार बौद्ध साधना में भी प्रज्ञा का वास्तविक उपयोग अनात्म की भावना में माना गया है। भेदाभ्यास की साधना में जैन साधक वस्तुतः स्वभाव के यथार्थज्ञान के आधार पर स्व स्वरूप (आत्म) और पर स्वरूप (अनात्म) में भेद स्थापित करता है और अनात्म में रही हुई आत्म बुद्धि का परित्याग कर अन्त में अपनी साधना के लक्ष्य निर्वाण की प्राप्ति करता है। बौद्ध साधना में भी साधक प्रज्ञा के सहारे जागतिक उपदानों (धर्म) के स्वभाव का ज्ञान कर, उनके अनात्म स्वरूप में आत्म बुद्धि का परित्याग कर, निर्वाण का लाभ करता है। दोनों ही विचारणायें वह स्वीकार करती हैं कि स्वभाव का बोध होने पर ही निर्वाण की उपलब्धि होती है। अनात्म के स्वभाव का ज्ञान और उसमें आत्म बुद्धि का परित्याग दोनों दर्शनो में साधना के अनिवार्य तत्त्व हैं। जिस प्रकार जैन विचारकों ने रूप, रस, वर्ण, गंध, इन्द्रिय, मन और अध्ववसाय आदि को अनात्म कहा उसी प्रकार बौद्ध अभ्यासों में भी गेह, इन्द्रियां, उनके विषय घण्ट, रूप, गन्ध, रस, स्पर्श तथा मन आदि को अनात्म कहा गया है और दोनों ने साधक के लिये यह स्पष्ट निर्देश किया कि वह उनमें आत्म बुद्धि नहीं रखे। लगभग समान शब्दों और शैली में दोनों ही अनात्मभावना या भेदविज्ञान की अवधारणा ही प्रस्तुत करते हैं जो तुलनात्मक दृष्टि से अध्ययन कर्ता के लिये अत्यन्त महत्वपूर्ण है। आपने जैन साधना में भेदाभ्यास की इस धारणा का आस्वादन किया, अब चरा इती सन्दर्भ में बुद्ध काशी के सिद्धों में भी अवगाहन कीजिये। बुद्ध कहते हैं—

“भिक्षुओं! चक्षु अनित्य है, जो अनित्य है, वह दुःख है, जो दुःख है वह अनात्म है। जो अनात्म है वह न मेरा है न मैं हूँ, न मेरा आत्मा है, इसे यथार्थतः प्रज्ञापूर्वक ज्ञान लेना चाहिये।”

“भिक्षुओं! प्राण अनित्य है, जिह्वा अनित्य है, काय अनित्य है, मन अनित्य है। जो अनित्य है वह दुःख है, जो दुःख है वह अनात्म है, जो अनात्म है वह न मेरा है, न मैं हूँ, न मेरा आत्मा है, इसे यथार्थतः प्रज्ञापूर्वक ज्ञान लेना चाहिये।”

“भिक्षुओं! रूप अनित्य है। जो अनित्य है वह दुःख है, जो दुःख है वह अनात्म है, जो अनात्म है वह न मेरा है, न मैं हूँ, न मेरा आत्मा है, इसे यथार्थतः प्रज्ञा पूर्वक ज्ञान लेना चाहिये।”

“भिक्षुओं! शब्द अनित्य है। जो अनित्य है वह दुःख है, जो दुःख है वह अनात्म है जो अनात्म है वह न मेरा है न मैं हूँ न मेरा आत्मा है, इसे यथार्थतः प्रज्ञा पूर्वक ज्ञान लेना चाहिये।”

“भिक्षुओं! इसे जान पण्डित आर्यश्रावक चक्षु में वैराग्य करता है, श्रोत्र में, प्राण में, बिहवा में, काया में, मन में वैराग्य करता है। वैराग्य करने से राग रहित होने से विमुक्त हो जाता है। विमुक्त होने से विमुक्त हो गया ऐसा ज्ञात होता है। जाति क्षीण हुई ब्रह्मचर्य पूरा हो गया, जो करना था सो कर लिया पुनः जन्म नहीं होगा यह जान लेता है।

भिक्षुओं! इसे जानकर पण्डित आर्यश्रावक अतीत रूप में भी अनपेक्ष होता है, अनागत रूप का अभिनन्दन नहीं करता और वर्तमान रूप के निर्वेद विराग और निरोध के लिये यत्नशील होता है।”

इस प्रकार हम देखते हैं कि दोनों विचारणार्थे भेदाभ्यास या अनात्म भावना के चिन्तन में एक दुसरे के अत्यन्त समीप आ जाती है। बौद्ध विचारणा में समस्त जागतिक उपादानों को ‘अनात्म’ सिद्ध करने का आधार है उनकी अनिरयता एवं तज्जनित दुःखमयता। जैन विचारणा ने अपने भेदान्यास की साधना में जागतिक उपादानों में अन्यस्व भावना का आधार उनकी सांयोगिकता को माना है क्योंकि यदि सभी संयोगजन्य है तो निश्चय ही संयोग कालिक होगा और इस आधार पर वह अनिरय भी होगा।

बुद्ध और महावीर दोनों ने ज्ञान के समस्त विषयों में ‘स्व’ या ‘आत्मा’ का अभाव पाया और उनमें ममत्व बुद्धि के निषेध की बात कही। लेकिन बुद्ध ने साधनात्मक जीवन की दृष्टि का यही विश्रान्ति लेना उचित समझा, उन्होंने साधक को यही बताया कि तुझे यह जान लेना है कि ‘पर’ या अनात्म क्या है, ‘स्व’ को जानने का प्रयास करना ही उच्यर्थ है। इस प्रकार बुद्ध ने मात्र निषेधात्मक रूप में अनात्म का प्रतिबोध कराया, क्योंकि आत्मा के प्रत्यक्ष में उन्हें अहं, ममत्व या आसक्ति की ध्वनि प्रतीत हुई। जबकि महावीर की परम्परा ने अनात्म के निराकरण के साथ आत्मा के स्वोकरण को भी आवश्यक माना। पर या अनात्म का परित्याग और स्व या आत्म का ग्रहण यह दोनों प्रत्यय जैन विचारणा में स्वीकृत रहे हैं। आचार्य कुन्दकुन्द समयसागर में कहते हैं यह शुद्धात्मा जिस तरह पहले प्रज्ञा से भिन्न किया था उसी तरह प्रज्ञा के द्वारा ग्रहण करना। लेकिन जैन और बौद्ध परम्पराओं का यह विवाद इसलिए अधिक महत्त्वपूर्ण नहीं रहता है कि बौद्ध परम्परा ने आत्म शब्द से मेरा यह अर्थ ग्रहण किया जबकि जैन परम्परा ने आत्मा को परमार्थ के अर्थ में ग्रहण किया। वस्तुतः राग का ग्रहण हो जाने पर ‘मेरा’ तो शेष रहता ही नहीं है। जो कुछ रहता है वह मात्र परमार्थ होता है। चाहे उसे आत्मा कहे, चाहे उसे शून्यता, विज्ञान या परमार्थ कहे अन्तर शब्दों में हो सकता है, मूल भावना में नहीं।

गीता में आत्म-अनात्मक विवेक (भेदविज्ञान)

गीताका आचार दर्शन अनासक्त दृष्टि के उदय और अहं के विगलन को साधना का महत्त्व पूर्ण तथ्य मानता है। लेकिन यह कैसे हो? डा० राधाकृष्णन के शब्दों में हमें उद्धार की अपनी आवश्यकता नहीं है जितनी अपनी वास्तविक प्रकृति को पहचानने की। लेकिन अपनी वास्तविक प्रकृति को कैसे पहचाना जावे? इसके साधन के रूप में गीता भी भेदविज्ञान को स्वीकार करती है। गीता का तेरहवां अध्याय हमें इसी भेदविज्ञान को सिखाता है, जिसे

८, संकुत्तनिकाय ३४.१.१; ३४.१.२; ३४.१.३; ३४.१.४

९, जह पण्णाइ विहतो तह पण्णाए एव धितव्वो। - समयसार २९६

१०, भगवद्गीता (राधाकृष्णन) पृष्ठ ५४

गीताकार की भाषा में 'क्षेत्रक्षेत्रज्ञज्ञान' कहा गया है। गीताकार ज्ञान की व्याख्या करते हुए कहता है कि 'क्षेत्र और क्षेत्रज्ञ को यथार्थ रूप में जानने वाला ज्ञान ही वास्तविक ज्ञान है' ^{११}। गीता के अनुसार यह शरीर क्षेत्र है और इस को जानने वाला ज्ञायक स्वभाव युक्त आत्मा ही क्षेत्रज्ञ है। वस्तुतः समस्त जगत जो ज्ञान का विषय है, वह क्षेत्र है और परमात्मस्वरूप विशुद्ध आत्मतत्त्व ही ज्ञाता है, क्षेत्रज्ञ है। ^{१२} इन्हें क्रमशः प्रकृति और पुरुष भी कहा जाता है। गीता के अनुसार क्षेत्र और क्षेत्रज्ञ, प्रकृति और पुरुष या अनात्म और आत्म का यथार्थ विवेक या भिन्नता का बोध कर लेना ही सच्चा ज्ञान है। गीता में सांख्य शब्द का ज्ञान के अर्थ में प्रयोग हुआ है और उनकी व्याख्या में आचार्य शंकर ने यही दृष्टि अपनायी है। वे लिखते हैं कि "यह त्रिगुणात्मक जगत वा प्रकृति ज्ञान के विषय है, मैं उनसे भिन्न हूँ (क्योंकि ज्ञाता और ज्ञेय, द्रष्टा और दृश्य एक नहीं हो सकते हैं) उनके व्यापारों का द्रष्टा या साक्षी मात्र हूँ, उनसे विलक्षण हूँ, इस प्रकार आत्मस्वरूप का चिन्तन करना यही ज्ञान है।" ^{१३} ज्ञायकस्वरूप आत्मा को अपने यथार्थ स्वरूप के बोध के लिये जगत के बिना अनात्म तत्त्वों से विभेद स्थापित करना होता है वे हैं: पंचमहाभूत, देह, अहंभाव, विषययुक्त बुद्धि, सूक्ष्म प्रकृति, पांच ज्ञानेन्द्रियाँ, पांच कर्मेन्द्रियाँ, मन, पाँचों इन्द्रियों के विषय, इच्छा, द्वेष, सुख, दुःख, सुख-दुःखादि भावों की चेतना आदि। यह सभी क्षेत्र अर्थात् ज्ञान के विषय हैं और इसलिए ज्ञायक आत्मा इन से भिन्न है। ^{१४} गीता यह मानती है कि आत्मा से अपनी मिश्रता का बोध नहीं होना यही बन्धन का कारण है। ^{१५} जब यह पुरुष प्रकृति से उत्पन्न हुए त्रिगुणात्मक पदार्थों को प्रकृति में स्थित होकर भोगता है तो अनात्म प्रकृति में आत्म-बुद्धि के कारण ही वह अनेक अच्छी बुरी योनियों में जन्म लेता है। ^{१६} दूसरे शब्दों में अनात्म में आत्मबुद्धि करके जब उसका भोग क्रिया जाता है तो उस आत्मबुद्धि के कारण ही आत्मा बन्धन में आ जाता है। वस्तुतः इन शरीर में स्थित होता हुआ भी आत्मा इससे भिन्न ही है, यही परमात्मा कहा जाता है। ^{१७} यह परमात्मस्वरूप आत्मा शरीर आदि विषयों में आत्मबुद्धि करके ही बन्धन में रखा हुआ है जब भी इसे इस भेदविज्ञान के द्वारा अपने यथार्थ स्वरूप का बोध हो जाता है वह मुक्त हो जाता है। अनात्म से रही हुई आत्मबुद्धि को समाप्त करना यही भेदविज्ञान है और यही क्षेत्र-क्षेत्रज्ञज्ञान है। इसी के द्वारा अनात्म एवं आत्म के यथार्थ स्वरूप का बोध होता है और यही मुक्ति का मार्ग भी है। गीता कहती है "जा व्यक्ति अनात्म त्रिगुणात्मक प्रकृति और परमात्मस्वरूप ज्ञायक आत्मा के यथार्थ स्वरूप का तत्त्व दृष्टि से जान लेता है

११, क्षेत्रक्षेत्रज्ञयोर्ज्ञानं यत्तज्ज्ञानं मतं मम। गीता १३।२

१२, गीता १३।१

१३, इमे सत्त्वरजस्तमसि गुणा मया दृश्याः। अहं तेष्योऽन्यः। तद्ग्यापारसाधिभूतो
निरयो गुणविकल्पात् आत्मेति चिन्तनम् एषः सांख्यः।

१४, गीता १३।५-६

१५, गीता १३।२१

१६, गीता १३।३१

स. ३

वह इस संसार में रहता हुआ भी तत्त्वरूप से इस संसार से उपर उठ गया है वह पुर्नजन्म को प्राप्त नहीं होता है।^{१७}

इस प्रकार हम देखते हैं कि जैन विचारणा के समान गीता भी इसी आत्म-अनात्म-विवेक पर बल देती है। दोनों के निष्कर्ष समान है। शरीरस्थ स्थायकरूप आत्मा को बोध कर लेना यही दोनों के आचारदर्शन का मन्तव्य है। गीता में श्रीकृष्ण ज्ञान अस्मि के द्वारा अनात्म में आत्मबुद्धिरूप जो अज्ञान है उसके छेदन का निर्देश करते हैं तो समय-सार में आचार्य कुन्दकुन्द प्रज्ञा-छेत्री से इस आत्म और आनात्म (जड़) को अलग अलग करने की बात कहते हैं।^{१८}

इस प्रकार हम इस निष्कर्ष पर पहुँचते हैं कि जैन, बौद्ध और गीता सभी में यह भेदवि-ज्ञान, आत्म-अनात्मविवेक या क्षेत्र-क्षेत्रज्ञान ही ज्ञानात्मक साधना का लक्ष्य है। यह मुक्ति या निर्वाण की उपलब्धि का एक आवश्यक अंग है। जब तक अनात्म में आत्मबुद्धि का परित्याग नहीं होगा तब तक आसक्ति समाप्त नहीं होती और आसक्ति के समाप्त न होने से निर्वाण या मुक्ति की उल्लेख नहीं होती। आचारांगसूत्र में कहा गया है —

जो 'स्व'से अन्यत्र दृष्टि नहीं रखता वह 'स्व'से अन्यत्र रमता भी नहीं है और जो 'स्व'से अन्यत्र रमता नहीं है वह 'स्व'से अन्यत्र दृष्टि भी नहीं रखता है।^{१९}

इस आत्मदृष्टि का उदय भेदविज्ञान के द्वारा ही होता है और इस भेदविज्ञान की कला से निर्वाण या परमपद की प्राप्ति होती है।

१७, गीता १३।२३

१८, गीता ४।४२ एवं समयसार २९४

१९, जे अण्णदंसी से अण्णारामे, जो अण्णारामे से अण्णदंसी। —आचारांग १।२।६

हस्तिमल्ल के विक्रान्तकौरव में तीर्थंकर ऋषभदेव

बापूलाल आंजना

तेरहवीं शती में जैन कवियों ने संस्कृत नाट्य साहित्य का पर्याप्त संवर्धन किया है। इनमें महाकवि हस्तिमल्ल का नाम अग्रणी है। इनके लिखे चार रूपक विक्रान्तकौरव (सुलोचना), मैथिलिकल्याण, अञ्जनापवनञ्जय और सुभद्रा हैं।

हस्तिमल्ल को पाण्ड्यनरेश का समाश्रय प्राप्त था।^१ कवि की कुछ रचनाओं का काल १३ वीं का अन्तिम भाग व कुछ रचनाओं का काल १४ वीं श० का प्रारम्भ रहा होगा।^२

हस्तिमल्ल के ४ रूपकों में से ३ का कथानक जैन पुराणों पर आधारित है। विक्रान्तकौरव की कथावस्तु का आधार जिनसेन का महापुराण है। विक्रान्तकौरव में जयकुमार व सुलोचना के स्वयंवर की कथावस्तु प्रस्तुत की गई है। जयकुमार व सुलोचना का विस्तृत जीवनचरित जिनसेन के महापुराण में वर्णित है।

‘सुभद्रा’ हस्तिमल्ल की नाटिका है। इसके चार अंकों में विद्याधर राजा नमि की भगिनि व कच्छराज की पुत्री सुभद्रा का तीर्थंकर ऋषभदेव के पुत्र भरत से विवाह की कथा है।

अञ्जनापवनञ्जय की कथा का आधार विमलसूरि का पउमचरित है। महेन्द्रपुर की कुमारी अञ्जना स्वयंवर में विद्याधर पवनञ्जय का वरण करती है। नाद में वह हनुमत् को जन्म देती है।

हस्तिमल्ल के लिखे आदिपुराण व श्रीपुराण कन्नड़ी भाषा में विरचित है।^३

कवि के इन ग्रंथों के अध्ययन से उनकी आदि तीर्थंकर भगवान् ऋषभदेव के प्रति अगाध भक्तिभावना का परिचय प्राप्त होता है।

भगवान् ऋषभदेव के पूर्व भरतक्षेत्र भोगभूमि थी। कल्पवृक्षों से ही सारा कार्य चलता था। उनके समय में भोगभूमि नष्ट होकर कर्मभूमि का प्रारम्भ हुआ। भगवान् ऋषभदेव ने असि, मणी, कुषि, शिल्प, वाणिज्य और विद्या इन छह कर्मों का उपदेश देकर सबको निर्वाह-आजीविका की शिक्षा दी। उन्होंने ही नगर, ग्राम आदि का विभाग करवाया, वर्ण व्यवस्था व राज्यवंशों की स्थापना की। ऋषभदेव ने जिन चार राजाओं का अभिषेक किया था उनमें वाराणसी के राजा अकम्पन और हस्तिनापुर के राजा सोमप्रभ भी थे। जब भगवान् ऋषभदेव संसार से विरक्त हो अरहन्त अवस्था को प्राप्त हुए तब उन्होंने अपने पुत्र भरत चक्रवर्ती को राज्यसिंहासन पर अभिषिक्त किया। उसी समय सुलोचना व जयकुमार का स्वयंवर हुआ था जब भरत चक्रवर्ती राज्यसिंहासन पर अधिष्ठित थे।

विक्रान्तकौरव के मंगलाचरण में जगत् के कल्याण के लिए भगवान् ऋषभदेव की वन्दना की गई है “जिन भगवान् जिनेन्द्र-ऋषभदेव ने पृथिवी पर असिमिषि आदि की वृत्ति प्रकट की (कर्मभूमि के प्रारंभ में कल्पवृक्षों के नष्ट होने पर जिन्होंने शस्त्रविद्या तथा लेखनविद्या आदि ६ कर्मों का उपदेश देकर प्रजा को आजीविका का साधन बतलाया था)। जिनके पुत्र भरत लोक में सर्वश्रेष्ठ सम्राट् (चक्रवर्ती) हुए हैं और इन्द्रों के मुकुटों की कल्पियों से जिनके चरणकमलों

१-विक्रान्तकौरव, पन्नालाल जैन संपादित, चौखम्बा से प्रकाशित। १.४०, और अञ्जनापवनञ्जय श्री पटवर्धन संपादित-भूमिका पृ० ६६ पर उद्धृत-श्रीमत्पाण्ड्यमहीश्वरे...इति।

२-ड० रामजी उपाध्याय विरचित मध्यकालीन संस्कृत नाटक पृ० २२५.

३-संभवतः कवि ने उदयनराज, भरतराज, अजुंनराज व मेघेश्वर चार और नाटक भी लिखे थे।

की आरती उतारी गयी थी वे प्रथम जिनेन्द्र सदा हर्षपूर्वक भारी कल्याण प्रदान करें।^{१४}

हरिवंशपुराण में भी ऋषभ के प्रति की गई स्तुतियों में कहा गया है कि आप मति, भुक्ति व अवधि इन तीन सर्वोत्तम ज्ञानरूपी नेत्रों से मुशोभित हैं। आपने इस भरतक्षेत्र में उत्पन्न होकर तीनों लोकों को प्रकाशित कर दिया।^{१५}

विक्रान्तकौरव में कहा है—उनके चरणकमल समस्त देवों के द्वारा पूज्य है।^{१६} वे तीनों ज्ञान के धारक हैं। अग्नि, मणि, कृषि विद्या, शिल्प और वाणिज्य इन छः वृत्तियों को तो उन्होंने प्रकट किया ही है साथ ही उन्होंने मोक्ष पद का मार्ग भी दिखलाया है।^{१७} उनका स्मरण ही लोगोंका कल्याण करने वाला है।^{१८} अभिषेक, स्थापन, पूजन, शांति व विसर्जन इन ५ प्रकार के उपचारों में निपुण भव्य जीव जगत् के कल्याण के लिए उनकी पूजा करते हैं।^{१९}

कैलास के शिखर को पवित्र करनेवाली, एवं सावधान गणधरों से युक्त भगवान् ऋषभदेव की समवसरणा भूमि पापों का नाश करने वाली है।^{२०} युग के प्रारम्भ में जब लोग दानादि का महत्त्व नहीं जानते थे, तब उन्होंने दानादि के माहात्म्य को प्रतिष्ठा की। मोक्ष की इच्छा रखनेवाले दान के क्रम से अनभिज्ञ, तपश्चर्या को प्रकट करने में पराधीनता से हत बुद्धि श्रेयान् ने घृ पर आए ऋषभदेव को दान दिया था।^{२१}

हस्तिमल्ल का यह त्रिवेचन पौराणिक वर्णन से अत्यधिक मेल खाता है। हरिवंश पुराण में कहा गया है—मनुष्य भव में आते ही आरमे समस्त प्राणियों को कृतार्थ किया।^{२२} इस भव में आप तीनों ज्ञान के धारक उत्पन्न हुए हैं। इसलिए आप 'स्वयंभू' कहे जाते हैं।^{२३}

आदि तीर्थंकर भगवान् ऋषभदेव के अवतरित होने के भागवत में दो प्रयोजन बताए हैं—'मुनियों का धर्म प्रकट करना'^{२४} तथा मोक्ष मार्ग की शिक्षा देना।^{२५} तिलोयपण्णत्ति में सभी तीर्थंकर मोक्षमार्ग के नेता बतलाए गए हैं।^{२६} महापुराण में ऋषभदेव को जैन मार्ग का प्रवर्तन करने के लिए इन्द्र को नृत्य करती हुई एक अप्सरा की मृत्यु से जीवन की क्षणिकता से परिचय कराना पड़ता है।^{२७}

४—विक्रान्तकौरव १. १।

५—हरिवंशपुराण पृ० १२२, ८, १९६।

६—विक्रान्तकौरव, ३.५५।

७—वही, ३.७१।

८—वही, ४.१७।

९—वही, ५.१७।

१०—वही, ६.९।

११.—विक्रान्तकौरव, अंक ४, पृ० १०६।

१२—वही, ३.७२।

१३ हरिवंशपुराण, पृ० १२३, ८, २०५-२०६।

१४ वही, पृ० १२३, ८, २०७।

१५ भागवत ५.३.२०।

१६ वही, ५.६.१२।

१७ तिलोयपण्णत्ति ४, ९२८।

१८ महापुराण ६, ४।

जैसा कि महाकवि हस्तिमल्ल ने विक्रान्तकौरव में कई स्थलों पर उल्लेख किया है, ऋषभदेव ने असि मसि कृषि आदि छः वृत्तियों को प्रकट किया था, मोक्ष मार्ग को दिखलाया था, जगत् के कल्याणार्थ—दानादि का माहात्म्य संसार के सामने रखा था। वे पापदि का शमन करने वाले हैं। पौराणिक विवरण से भी सिद्ध है कि तीर्थंकरों के अवतरित होने का मुख्य प्रयोजन जैन मुनिओं के आचरण का आदर्श प्रस्तुत करना, आचार और नियम पालन की शिक्षा देना तथा जैन धर्म का प्रचार करना रहा है। इस तीर्थंकरों में भव्य जीवों को संसार समुद्र से तारने का सामर्थ्य भी है।^{१९}

परमात्मप्रकाश के अनुसार जो जिनेन्द्र देव हैं वहीं परमात्मप्रकाश भी हैं।^{२०} केवल दर्शन, केवल ज्ञान, अनन्त सुख, अनन्त वीर्य रूप अनन्त चतुष्टय से युक्त होने के कारण वही जिन देव हैं। वही परम मुनि अर्थात् प्रत्यक्ष ज्ञानी है।^{२१} जिस परमात्म को मुनि परमपद हरि, महादेव, ब्रह्म, बुद्ध तथा परमप्रकाश नाम से कहते हैं, वह रागादि से रहित जिन देव ही है।^{२२} उसीके ये सब नाम हैं। महाकवि हस्तिमल्ल ने प्राणीमात्र के स्वामी (भूतनाथ) भगवान् जिनेन्द्र का वर्णन इस प्रकार किया है—

“जो मूर्ति के अभाव से आकाश हैं’ पापसमूह को जलाने से अग्नि है, क्षमा से पृथिवी है, निष्परिग्रह से वायु है, अत्यधिक शांति से युक्त होने के कारण जल हैं, स्वकीय आत्मा में स्थिर होने से सुयज्ञा-याजक हैं, सौम्यता के संयोग से चन्द्रमा हैं, तेज के सन्निधान से सूर्य है तथा विश्व से परे हैं वे भूतनाथ (प्राणीमात्र के स्वामी) भगवान् जिनेन्द्र आप सबके भूति (ऐश्वर्य) के लिए हैं।”^{२३}

“जिन स्वयंभू ब्रह्मा की उत्पत्ति नाभि—नाभिराज नामक कुलधर से हुई है तथा जो समस्त पदार्थों के उत्पाद, व्यव, ध्रौव्य का साक्षात् करने वाले हैं, वे भगवान् ऋषभदेव सभी के कल्याण के लिए हो।”^{२४}

१९—प्रवचनसार (८१ से १६५ ई० के बीच) पृ० ३-४।

२०—परमात्मप्रकाश पृ० ३२६, २, १९८।

२१—परमात्मप्रकाश पृ० ३३७, २, १९९।

२२—वही, पृ० ३३५ — ३३८, २, २००।

जो परमप्यउ परम पउ हरि हसु बंसुवि बुद्ध
परमपयासु भणति सुणि सो जिणदेव विसुद्ध।

इ० कपिलदेव पांडेय विरचित मध्यकालीन साहित्य में अवतारवाद, पृ० ८७ से ९३।

२३ विक्रान्तकौरव, ६.५१।

२४ वही, ६.५२।

श्लेष अलंकारानुं स्वरूपं (जगन्नाथ अने अन्य आलंकारिको)

चित्रा प्र० शुक्ल

पंडितराज जगन्नाथे श्लेषनी व्यख्या आ प्रमाणे आपी छे: श्रुत्यैक्यानेकार्थप्रतिपादनं श्लेषः । एक ज श्रुतिथी अनेक अर्थोनुं प्रतिपादन थाय त्यारे श्लेष अलंकार थाय. श्लेषना प्रथम बे प्रकारो पाडवामां आव्या छे : (१). ज्यारे घणा घर्मी होय (२) ज्यारे एक ज घर्म होय. बीजा प्रकारने शुद्धश्लेष कहेवामां आवे छे. प्रथम प्रकारना बे पेटाप्रकारो पाडवामां आवे छे: (क) घणा शब्दोनी प्रतीति थाय (ख, मात्र एक ज शब्दोनी प्रतीति थाय. (क)ने पंडितराज सभंगश्लेष एवुं नाम आपे छे अने (ख)ने अभंगश्लेष एवुं नाम आपे छे. त्रणे प्रकारोमां (१) बंने अर्थो प्रकृत होई शके, (२) बंने अर्थो अप्रकृत होई शके (३) एक अर्थ प्रकृत अने बीजो अर्थ अप्रकृत होई शके. आ त्रणे प्रकारोमां विशेषणवाचक शब्दो तो श्लिष्ट ज होवा जोइए, परन्तु बंने अर्थो ज्यारे प्रकृत होय के बंने अर्थो ज्यारे अप्रकृत होय त्यारे विशेषणवाचक शब्द श्लिष्ट होई शके. तेम न होय तो पण चाले. परंतु एक अर्थ प्रकृत अने बीजो अर्थ अप्रकृत होय ते प्रकारमां प्रकृत अने अप्रकृत घर्मी माटे बे भिन्न शब्दो होवा जोइए.

पंडितराजे आपेलां उदाहरणोमांथी केटलांक उदाहरणो आपणे जोइए. सभंगश्लेषनुं उदाहरण नीचे सुजब छे :

संभृत्यर्थं सकलजगतो विष्णुनाभिप्रपन्नं
यन्नालं स त्रिभुवनगुरुवैदनाथो विरिञ्चिः ।
ध्येय धन्यालिभिरतितरां स्वप्रकाशस्वरूपं
पद्माख्यं तत्किमपि ललितं वस्तु वस्तुष्टयेऽस्तु ॥

अही विशेषणवाचक शब्द 'पद्माख्यं' लक्ष्मी अने कमळ एवा बे अर्थो आपे छे. आ बंने अर्थोने प्रकृत गणी शक्याय. आ बंने विशेष्योने अनुरूप थाय ते रीते विशेषणोने बे भिन्न रीते योजवां पडरो. पहेलुं विशेषण 'विष्णुनाभिप्रपन्नं' लक्ष्मीना संदर्भमां 'विष्णुना . अभिप्रपन्नं' अने कमळना संदर्भमां 'विष्णुनाभौ प्रपन्नं' एवा बे अर्थो आपरो. 'यन्नालं' शब्द लक्ष्मी साथे 'यस्मात् न अलं' अने कमळ साथे 'यस्य नालं' ए रीते समजवानो रहेरो. 'धन्यालिभिः—धन्यानां (धनिकानां) आलिभिः (पंडू,केतभिः)' एवी रीते लक्ष्मी साथे, अने 'धन्यैः अलिभिः (भ्रमरैः)' ए रीते समजवानो रहेरो. विशेष्य अने विशेषण बंनेमां शब्दोने बे भिन्न रीते भांगवामां आवतां एक ज श्रुतिमांथी बे अर्थोनी प्रतीति थई. तेथी आ सभंगश्लेषनुं उदाहरण थयुं.

अभंगश्लेषनुं उदाहरण नीचे प्रमाणे छे:

करकलितघटमो नित्यं पीताम्बरस्तमोऽरातिः ।

निजसेविजाऽयनाशनचुतरो हरिरस्तु भूतये भवताम् ॥

विशेष्य 'हरिः', सूर्य अने विष्णु एवा बे अर्थो आपे छे. कर एटले किरण अने हाथ एवा बे अर्थो थरो. चक्र एटले कालचक्र अने सुदर्शनचक्र. पीताम्बरमां अम्बर एटले आकाश अने अम्बर एटले वस्त्र एवा बे अर्थो थरो. तमः एटले अंबकार तेम ज राहु, जाडय एटले ठंडी अने अज्ञान. कर, अम्बर, जाडय अने हरि शब्दोने भांगवा पडता नथी तेथी आ अभंगश्लेषनुं उदाहरण थयुं.

प्रकृत अने अप्रकृत विशेष्यो भिन्न शब्दोमां व्यक्त थयां होय तेनुं उदाहरण नीचे प्रमाणे छे:

अलं हिमानीपरिदीर्णगात्रः समापितः फाल्गुनसङ्गमेन ।

अत्यन्तमाकाङ्क्षितकृष्णवर्मा भीष्मो महात्माजनि माघतुल्यः ॥

आ उदाहरणमां भीष्म अने माघ ए बे विशेष्यो श्लिष्ट नथी. भीष्मनी साथे 'अलं हिमानी, परिदीर्णगात्रः' एम अने माघना साथे 'हिमानी(शैत्य)परिदीर्णगात्रः' एबुं समजवानुं छे. भीष्मनी साथे 'फाल्गुन(अर्जुन)सङ्गमेन समापितः' अने माघनी साथे 'फाल्गुनमासेन समापितः' एबुं समजवानुं छे. कृष्णवर्मा एटले कृष्णनो मार्ग अने अग्नि एवा बे अर्थो अनुक्रमे भीष्म अने माघ साथे समजवाना छे.

श्लेष अलंकार घणी वखत बीजा अलंकारो साथे संयुक्तरूपे जोवामां आवे छे. आवे समये श्लेषने बीजा अलंकारो करतां वधु प्रबळ गणी बाधक मानवो, बीजा अलंकारो साथे मात्र एनो संकर गगवो के पछी बीजा अलंकारने वधु प्रबळ गणी आवा अलंकारो द्वारा तेने बाध्य मानवो ?

उद्भटना मत प्रमाणे श्लेष अलंकार ज्यारे बीजा अलंकारोना क्षेत्रमां प्रवेश्यो होय, त्यारे वधु प्रबळ होय छे. उद्भटनुं मानवुं छे के श्लेष अलंकारनुं पोतानुं स्वतंत्र क्षेत्र नथी. बे पदार्थो एकबीजा साथे संबद्ध होय, त्यारे बने जो प्रकृत होय, के बने अप्रकृत होय तो तुल्य-योगिता अलंकार थाय. बे पदार्थोमानो एक प्रकृत होय अने बीजो अप्रकृत होय, तो दीपक अलंकार थाय. आम श्लेष अलंकार माटे कोई अलग क्षेत्र नथी. 'येन नाप्राप्ये य आरभ्यते तस्य स बाधकः' ए नियम प्रमाणे कोईनी प्राप्ति माटे बीजो कोई पदार्थ बहारथी लाववामां आवे त्यारे ते पदार्थ प्राप्त थएला पदार्थनो बाधक थाय छे. उपमा के रूपक जेवा अलंकारो साथे श्लेष संयोजाय त्यारे उपमानी प्रतीति श्लेषने कारणे थती होवाथी श्लेष बाधक छे.

उद्भटनी मान्यता साथे केटलक सहमत थता नथी, तेमनुं मानवुं एबुं छे के बाधक अलंकारनुं स्वतंत्र क्षेत्र होतुं नथी ज्यारे श्लेषनुं स्वतंत्र क्षेत्र छे. 'सर्वदो माधवः पातु यो गङ्गां सम-दीघरत्' मां श्लेष अलंकार छे, आवां उदाहरणोमां तुल्ययोगिता अलंकार छे एबुं कही न शक्या कारण के शिव अने विष्णु वच्चे कोई साम्य नथी. एक ज शब्द द्वारा थती बे अर्थोनी प्रतीति-मांथी चमत्कृति उत्पन्न थाय छे. तेथी अहीं श्लेष अलंकार ज छे. श्लेष अलंकारनुं स्वतंत्र क्षेत्र होवाथी ते बाधक बनी शके नहीं. बीजा अलंकारनुं पण पोतानुं स्वतंत्र क्षेत्र छे. श्लेष जो बाधक होय तो बीजा अलंकारोना प्रतीतिमां विघ्नो ऊमां थवां जोईए. श्लेष अने बीजा अलंकारोनां पोत-पोतानां स्वतंत्र क्षेत्रो होवाथी ज्यां बने होय त्यां श्लेष अने बीजा अलंकारनी संसृष्टि मान्य राखवी जोईए. परंतु श्लिष्ट परंपरित (रूपक), श्लिष्टसमासोक्ति जेवां नामोना प्रयोग दर्शावे छे के श्लेषनो बीजा अलंकारो साथे संकर थई शके. पोतानां स्वतंत्र क्षेत्रनो अभाव न होवाथी श्लेष कदी पण बीजा अलंकारनो बाधक न होई शके परंतु बीजा अलंकारो साथे संकीर्ण होई शके.

बीजा मत प्रमाणे श्लेष बाध्य छे अने बीजा अलंकारो बाधक छे. कोई पण अलंकार स्वतंत्रपणे चमत्कृति उत्पन्न करे त्यारे ते स्वतंत्र अलंकार बने छे. परंतु ते अलंकार बीजा कोई अलंकार पासे गौण बने त्यारे पोतानुं स्वतंत्र अस्तित्व गुमावी दे छे. श्लेष बीजा अलंकारोने चास्ता आपतो होवाथी बीजा अलंकारो आगळ गौण बने छे अने तेथी ते स्वतंत्र अलंकार बनी न शके. आम श्लेष अलंकार बाध्य छे एवो केटलक आलंकारिकोना अभिप्राय छे.

श्लेष अने शब्दशक्तिसमूहध्वनिमां शो भेद छे ? शब्दशक्तिसमूहध्वनिमां प्रकृत अने अप्रकृत विशेष्यो श्लिष्ट शब्द द्वारा निर्दिष्ट होय छे. अप्यथ्य दीक्षितनां मत प्रमाणे शब्दशक्तिसमूहध्वनिमां मात्र उपमा ज व्यङ्ग्य होय छे. अप्रकृत अर्थ अभिधा द्वारा वाच्य बने छे. संदर्भने कारणे प्रकृत

अर्थनी प्रतीति पहेली थाय छे. ज्यारे श्लिष्ट शब्दोने कारणे अप्रकृत अर्थनो प्रतीति थाय छे परंतु अप्रकृत अर्थनी प्रतीति व्यंजनाव्यापारथी थती नथी. समासोक्तिमां पण अप्रकृत अर्थनी प्रतीति श्लेषथी ज थाय छे, व्यंजनाथी नहीं एवो अप्पय्य दीक्षितनो मत छे. जगन्नाथ आ मतनी टीका करे छे. गोलाना समर्थनमां तेओ मम्मटनो मत टांके छे. मम्मटनुं मानवुं छे के अनेकार्थ शब्दोनी अभिधाशक्ति नियंत्रित होय, त्यारे वाच्यार्थ उपरांत थती बीजा अर्थनी प्रतीति व्यंजनाथी थाय छे. शब्दशक्तिमूलध्वनि द्वारा व्यंग्य बनती उपमा अभिधाना नियंत्रण पर आधार राखती नथी कारण के अभिधा नियंत्रित न होय तो पण उपमानो प्रतीतिमां बांधो आवतो नथी. वळो अप्रकृतनी प्रतीति कदी अभिधाथी थती नथी. अप्पय्य पोते ज कहे छे के अभिधा नियंत्रित छे. पूर्वापर संदर्भ पण अभिधानुं नियंत्रण करी वाच्यार्थ आपे छे माटे अप्रकृतनी प्रतीति काजे व्यंजनाव्यापारनो स्वीकार करवो ज जोईए. वळी योग्यतानो अभाव होय, त्यां अभिधा अर्थ आपी न शके परंतु व्यंजना अर्थ आपी शके छे. अभिधानी योग्यता के अयोग्यतानो निर्णय वक्तानां वैशिष्ट्य पर आधार राखतो नथी. मात्र व्यंजनाव्यापार ज वक्ताना वैशिष्ट्य अनुसार प्रवर्ते छे. तेथी अप्रकृत अर्थ अभिधाव्यापार द्वारा वाच्य बनतो नथी. समासोक्तिमां पण अप्रकृत अर्थनी प्रतीति व्यंजनाव्यापारथी ज थाय छे. अने तेथी ज समासोक्तिने गुणीभूतव्यंग्यनो एक प्रकार माननामां आवे छे. रूढिना वळथी अप्रकृत अर्थनी प्रतीति थाय त्यारे पण अभिधाव्यापारने अवकाश रहेतो नथी. तेथी आवां उदाहरणोमां व्यंजनव्यापारथी ज अप्रकृत अर्थनी प्रतीति थाय छे.

आ पछी जगन्नाथ बीजा महत्त्वना प्रश्ननी चर्चा करे छे. 'रागावृतो बलुकरामिमृष्टं श्याममुखं चुम्बति चन्द्र एषः।' मां समासोक्ति अलंकार छे. आ पंक्तिमां चन्द्रः ने स्थाने राजा शब्द मूकवामां आवे तो शब्दशक्तिमूलध्वनि थाय. बने पंक्तिओमां अप्रकृत व्यवहारनी प्रतीति श्लिष्ट विशेषणोने कारणे ज थाय छे परंतु समासोक्तिमां व्यंग्य अर्थने गण मानीने समासोक्तिवाळां काव्योने गुणीभूतव्यंग्यनी कोटिमां मूकवामां आवे छे तो शब्दशक्तिमूलध्वनिमां आ ज कोटिना व्यंग्य अर्थने प्रधान मानी ध्वनिकाव्य गणनामां आवे छे. बने उदाहरणोमां प्रकृत अर्थ प्रधान छे अने व्यंग्य अप्रकृत अर्थ बने उदाहरणोने चारुता आपतो होवाथी गौण छे. तेथी बने उदाहरणोमां व्यंग्य अर्थने गौण मानवो जोईए. बने उदाहरणोमां भेद मात्र एटले ज छे के उदाहरणमां विशेष्य—चन्द्रः—श्लिष्ट नथी ज्यारे बीजा उदाहरणमां विशेष्य-राजा-श्लिष्ट छे. आ एक मात्र कारण बीजा उदाहरणमां व्यंग्य अर्थने प्रधान मानवा माटे अपूरतु लागे छे. अप्पय्य दीक्षित कदाच एवो जवाब आपे के समासोक्तिमां मात्र अप्रकृत व्यवहारनो आरोप छे ज्यारे ध्वनिमां अप्रकृत अर्थनो आरोप छे. आ मत स्वीकारिए तोपण बनेमां अप्रकृत अर्थने तो गौण ज गणवा जोईए कारण के ते प्रकृत अर्थने चारुता आपे छे. जगन्नाथनुं सूचन छे के आहुं थतुं होवाथी समासोक्ति अलंकारना बे प्रकारो मानवा जेमां (१) विशेष्यो श्लिष्ट होय (२) विशेष्यो श्लिष्ट न होय शब्दशक्तिमूलध्वनिने गुणीभूतव्यंग्य काव्यनो प्रकार मानवो जोईए एवो जगन्नाथनो मत छे.

श्लेष शब्दअलंकार छे के अर्थालंकार ? श्लेष—सभंग तेमज अमंग-अर्थालंकार छे एबुं उद्भट अने तेमना अनुयायीओ माने छे. मम्मटनो अभिप्राय एवो छे के सभंग अने अमंग श्लेष शब्दालंकारो छे कारण के शब्दोमां परिवर्तन थतां श्लेषनुं अस्तित्व रहेतुं नथी. शुद्धश्लेषने मम्मट अर्थालंकार गणे छे कारण के ते अर्थ पर आधार राखे छे. अलंकारसर्वस्वकार इय्यकनो

अभिप्राय एवो छे के सभंगश्लेष बे भिन्न शब्दोमां छे; (दा. त. विष्णुना अभिप्रपन्नं' अने 'विष्णुनामौ प्रपन्नं)' परंतु आ बे भिन्न शब्दो एकसरखा (विष्णुनाभिप्रपन्नं) लागे छे. लाकडांनाना बे डुकडां भिन्न होय पण उपरथी रंगनो गाढो लेप करवामां आवे तो जेम एक ज लाकडुं देखाय तेम अहीं बे भिन्न शब्दो एकरूप लागे छे. शब्द ज मुख्य होवाथी सभंगश्लेष शब्दा-लंकार थाय, ज्यारे अभंगश्लेष अर्थालंकार थाय. एक ज दांडो पर बे फटो लटकतां होय तेम एक ज शब्दमांथी बे भिन्न अर्थो निष्पन्न थाय छे. अभंगश्लेषमां शब्दोनों क्रम बदलातो नथी तेथी त्यां बे भिन्न शब्दो छे एबुं मनाय नहीं अने ते ज कारणे तेने शब्दालंकार मानवो योग्य नथी. तेथी अभंगश्लेषने अर्थालंकार मानवो एवो रुच्यकनो मत छे.

स्वतंत्र होवा छतां श्लेष अनेक अलंकार साथे संकीर्ण बनी वाणीमां नवी चमत्कृति लावे छे.

जगन्नाथे करेली श्लेषविचारणा पछी आपणे अन्य आलंकारिकोनुं श्लेषनिरूपण जोइछुं.

भामहें श्लेषनी व्याख्या आ प्रमाणे आपी छे:

उपमानेन यत्तत्त्वमुपमेयस्य साध्यते ।

गुणक्रियाभ्यां नाम्ना च श्लिष्टं तदभिधीयते ॥

भामहें आ अलंकारने श्लिष्ट एबुं नाम आप्युं छे. तेओ नोषे छे के श्लेष सहोक्ति, उपमा के हेतु अलंकार साथे मिश्रित बनी शके. भामहनी व्याख्या दर्शावे छे के भामहने मते श्लेष अर्थालंकार छे तेम ज साम्यमूलक छे. दंडी श्लेषना अभिन्नपद तेमज भिन्नपद एवा भाग पाडे छे. दंडीनो अभिन्नपदश्लेष ते पछीना आलंकारिकोनों अभंगश्लेष बन्यो. उद्भटने मते श्लेष अलंकार उपमा के रूप ह जेवा अलंकारोने चारुता आपतो होवाथी ते अलंकारोना नाधक छे. रुद्रट श्लेषने शब्दालंकार तेमज अर्थालंकार तरीके निरूपे छे. तेओ शब्दश्लेषना आठ विभागो आपे छे. (१) वर्ण (२) पद (३) लिंग (४) भाषा (५) प्रकृति (६) प्रत्यय (७) कारक अने (८) वचनमां श्लेष होई शके एबुं तेमनुं मानबुं छे. अर्थश्लेषना तेओ दस प्रकार आपे छे: (१) अविशेष (२) विरोध (३) अधिक (४) वक्र (५) व्याज (६) उक्ति (७) असंभव (८) अवयव (९) तत्त्व (१०) विरोधाभास. रुद्रट माने छे के श्लेष अलंकार उपमा अने समुच्चय अलंकारो साथे मिश्र थई शके. उपमा अने समुच्चय अर्थालंकारो होवा छतां मात्र शाब्दिक साम्यने आधारे पण आ बने अलंकारो थई शके. रुद्रटने अनुसरीने मम्मट पण श्लेषने शब्दालंकार तेमज अर्थालंकार गणी शब्दश्लेषना आठ प्रकारो आपे छे. आ शब्दश्लेष ते ज पछीनो सभंग-श्लेष. आठ प्रकारो उपरांत मम्मट शब्दश्लेषनो एक नवमो प्रकार आपे छे, जेमां प्रकृत भिन्न होय तो पण शब्द अभिन्न रहीने बे अर्थो आपे छे. आ नवमो प्रकार ते ज पछीना आलंका-कारिकोनों अभंगश्लेष थयो अर्थालंकारोना प्रकरणमां श्लेषनुं अर्थालंकार तरीके निरूपण करी मम्मट बणावे छे के अहीं पदो बदलातां बे अर्थनी प्रतीति थाय ते मम्मटना आ प्रकारना श्लेषने जगन्नाथे शुद्धश्लेष कषो छे. कोई पण अलंकार शब्दनो छे के अर्थनो तेनो निर्णय करवां माटे मम्मटे अन्वय अने व्यतिरेकनो सिद्धांत अपनाव्यो छे. बीजा अलंकारोनी जेम श्लेषनुं स्वतंत्र क्षेत्र होवाथी ते बीजा अलंकारो साथे संकीर्णरूपे आबी शके एबुं मम्मट माने छे. पोतानुं स्वतंत्र क्षेत्र होवाथी बीजा अलंकारोनी प्रतीतिमां श्लेष नाधक थतो नथी. बे अलंकारोमांथी एकरे पोतानुं स्वतंत्र क्षेत्र न होय तो ज बे अलंकारो वच्चे नाधकनाधकभाव संभवी शके.

શ્લેષનો બીજા અલંકારો સાથે માત્ર સંકર જ સંભવિત છે એવું મમ્મટ માને છે. સ્વયંક શ્લેષના ત્રણ પ્રકારો આપે છે : શ્લેષ દ્વારા આવતા બે અર્થોમાંથી (૧) બંને પ્રકૃત હોય (૨) બંને અપ્રકૃત હોય (૩) એક અર્થ પ્રકૃત અને બીજો અપ્રકૃત હોય. સ્વયંક આશ્રયાશ્રયિમાવને આધારે શ્લેષના શબ્દશ્લેષ, અર્થશ્લેષ અને ઉભયશ્લેષ એવા વિભાગો પાડે છે. ઉદ્ભટને અનુસરીને સ્વયંક શ્લેષને ત્રણ ગણી તે બીજા અલંકારોની પ્રતીલિને રોકે છે એવું સ્વયંક નોંધે છે. જો કે સ્વયંક પોતે મમ્મટના મત તરફ ઢલતા લાગે છે અને વ્યક્તિગત રીતે એવું માનતા લાગે છે કે શ્લેષનું સ્વતંત્ર ક્ષેત્ર છે તેથી બીજા અલંકારો સાથે તેનો સંકર સંભવિત છે. અલંકારસર્વસ્વના ટીકાકાર જયરથ નોંધે છે : તદેવં સ્વમતાભિપ્રાયેણાસ્થાલક્ષ્ણાન્તરવદન્યાલક્ષ્ણૈઃ સહ વાખ્યવાધકભાવે સર્કુર્ણસ્વં ચ પ્રકાશ્ય... પોતે ભિન્ન મત ધરાવતા હોવા છતાં પ્રાચીન અલંકારિકોનું માન જાળવવા માટે સ્વયંક શ્લેષને ત્રણ ગણાવે છે. જયરથ નોંધે છે : અત્ર ચ પ્રન્યકૃતા શ્લેષઃ સર્વાલક્ષ્ણારાપવાદ इति न केवलं प्राच्यमतानुसारमुक्तं यावदपह्णपर्यवसायिमाहस्वरूपेऽपह्णुतिभे-
 दोऽपि तन्मतानुसारमेवाक्तः । शोभाकरमित्र इलेषने अर्थालंकार गणी तेना शब्दश्लेषे अने अर्थ-
 श्लेष एवा वे भाग पाडे छे. તેમો ઉભયશ્લેષને સ્વીકારના નથી. તેમો શ્લેષના ત્રણ પ્રકારો આપે છે. બે વિશેષો વચ્ચેના સામ્યનું (૧) એક જ શબ્દ દ્વારા (૨) ભિન્ન શબ્દો દ્વારા (૩) વિશેષવાચક બે શબ્દોમાંથી ગમે તે એક શબ્દ દ્વારા (૪) વિશેષણ દ્વારા રજુ કરવામાં આવે તે પ્રમાણે તેઓ શ્લેષના પ્રથમ ત્રણ પ્રકારો પાડે છે. આ ત્રણ પ્રકારોમાં બંને અર્થો (૧) પ્રકૃત હોઈ શકે અથવા (૨) અપ્રકૃત હોઈ શકે તેથી આઠ પ્રકારો થાય. વઢી એક અર્થ પ્રકૃત અને બીજો અપ્રકૃત હોય ત્યારે (૧) પ્રકૃત વિશેષવાચક શબ્દ દ્વારા (૨) અપ્રકૃત વિશેષવાચક શબ્દ દ્વારા (૩) ભિન્ન શબ્દો દ્વારા (૪) સમાન વિશેષણો દ્વારા સામ્યનું પ્રતિપાદન થાય. એટલે ત્રણ મઢીને તેઓ ત્રણ પ્રકારો આપે છે. શોભાકરમિત્ર માને છે કે શ્લેષનું પોતાનું સ્વતંત્ર ક્ષેત્ર છે. ઉદ્ભટના મતની ટીકા કરતાં તેઓ કહે છે કે શ્લેષ ઉપારે બીજા અલંકારો સાથે મિશ્રરૂપે આવે ત્યારે કેટલીક વખત તે બીજા અલંકારોના અંગરૂપ આવે છે, કેટલીક વખત બીજા અલંકારોનો પ્રતીલિને તે રોકે છે, કેટલીક વખત બીજા અલંકારો દ્વારા તેની પ્રતીલિ વાખ્ય બને છે અને કેટલીક વખત તે બીજા અલંકારોના અનુષાણરૂપે આવે છે. શોભાકર-મિત્રનું માનકું છે કે શ્લેષનું પોતાનું ક્ષેત્ર છે. વિશ્વનાથ મમ્મટ અને સ્વયંકના મતોને ભેગા કરે છે. મમ્મટને અનુસરીને તેઓ શ્લેષનું નિરૂપણ શબ્દાલંકાર તેમજ અર્થાલંકાર બંનેમાં કરે છે. રુદ્રટ અને મમ્મટને અનુસરીને તેઓ શબ્દશ્લેષના આઠ પ્રકારો આપે છે. વઢી તેઓ શ્લેષને અર્થાલંકાર તરીકે પણ નિરૂપે છે. વિશ્વનાથ શ્લેષને શાબ્દિક સામ્ય તરીકે ઓઢાઢાવે છે. તેઓ સમંગ કે અસમંગ એવા પ્રકારો આપતા નથી. શ્લેષનું નિરૂપણ તેઓ અર્થાલંકારોમાં કરતા હોવાથી શ્લેષ તેમના મતે અર્થાલંકાર છે એવું કહી શકાય. શ્લેષના તેઓ ત્રણ પ્રકારો આપે છે; જ્યારે બંને અર્થો (૧) પ્રકૃત હોય (૨) અપ્રકૃત હોય અને (૩) એક અર્થ પ્રકૃત અને બીજો અપ્રકૃત હોય, અપવ્ય દીક્ષિત શ્લેષને અર્થાલંકાર તરીકે નિરૂપે છે. અને તેના સમંગ અને અસમંગ એવા બે વિભાગો પાડે છે. વઢી શ્લેષ દ્વારા આવતા બે અર્થો (૧) પ્રકૃત (૨) અપ્રકૃત કે (૩) એક પ્રકૃત અને બીજો અપ્રકૃત હોય તે પ્રમાણે પણ તેઓ વિભાગ પાડે છે.

જગન્નાથનું શ્લેષનિરૂપણ જોતાં એવું લાગે છે કે તેઓ મમ્મટ અને સ્વયંકના મતોનું મિશ્રણ કરે છે. મમ્મટે આપેલા શબ્દશ્લેષના આઠ પ્રકારો તેમણે સ્વીકાર્યાં નથી પરંતુ મમ્મટે આપેલા શબ્દશ્લેષના સમંગ અને અસમંગ એવા બે ભેદો તેમણે સ્વીકાર્યાં છે. મમ્મટના અર્થશ્લેષને

तेओ शुद्धश्लेष कहे छे. रयके शब्दश्लेष अने अर्थश्लेष आप्या छे, तेने तेओ अनुक्रमे सभंगश्लेष अने अभंगश्लेष एवुं नाम आपे छे, तेमज रयकनी जेम तेओ श्लेषने अर्थालंकार माने छे. परन्तु रयके आपेला उभयश्लेषने तेओ स्वीकारता नथी. वळी रयकने अनुसरीने तेओ बने अर्थ प्रकृत होय, अप्रकृत होय, के एक अर्थ प्रकृत अने बीजो अप्रकृत होय ते प्रमाणेना ऋण भेदो पण आपे छे. रयके बे अर्थोना प्रकृत, अप्रकृत, के एक प्रकृत अने बीजो अप्रकृत एवा जे बे प्रभेदो आप्या तेनाथी श्लेष अलंकारनुं निरूपण कांइक गुंजवणभयुं बन्युं छे. आ वधा ज प्रभेदोना उदाहरणो आपवां अशक्य नही तो पण अतिकठिन तो छे न. रयकनी सरखामणीमां मम्मटनुं श्लेषविभाजन वधु तर्कसंगत लागे छे कारण के द्विअर्थी अभिव्यक्तिनां दरेक पासिने ते आवरी ले छे. रयकनां विभाजनमां मम्मटना अर्थश्लेषने आवरी लेवायो नथी तेथी रयकनुं विभाजन तेदले अंशे अपूर्ण गणाय. अर्थश्लेषने स्थान आपीने अने तेने शुद्धश्लेष एवुं नाम आपीने जगन्नाथे आ अपूर्णताने दूर करी छे.

श्लेष थ्यारे बीजा अलंकारो साथे संयोजाप थ्यारे श्लेषनी स्थिति विषेना ऋण मतो जगन्नाथ आपे छे परंतु तेओ मम्मटनो मत स्वीकारे छे अने एवो अभिप्राय आपे छे के श्लेष-अलंकारनुं स्वतंत्र क्षेत्र छे छतां ते बीजा अलंकारोना अनुग्राहक थई शकै छे.

शब्दशक्तिमूलध्वनिमां वाच्यार्थ करतां व्यङ्ग्यार्थ गौण छे एवुं स्पष्ट प्रतिपादन कयुं छे तेमां जगन्नाथनी बुद्धितुं ऊंडाण अने मौलिकता प्रतिबिंबित थाय छे. मात्र एक श्लेष विशेष्यने कारणे शब्दशक्तिमूलध्वनि ध्वनिप्रभेद कहेवाय ते काष्ण तेने ध्वनिनी कक्षामां मूकवा माटे पूरंतु नथी. ध्वनिकारे समासोक्तिनी गुणीभूतव्यङ्ग्यभाव्यनी कक्षामां गणना करी छे थ्यारे शब्द-शक्तिमूलध्वनिने ध्वनिप्रभेद मान्यो छे. ध्वनिकारनो आ म तेमना उत्तरकालीन आलङ्कारिकोए स्वीकार्यो छे. ध्वनिकार जेवा आलंकारिकसरणिव्यवस्थापकनां प्रामाण्यने जगन्नाथ पडकारे छे अने एवा निष्कर्ष पर आवे छे के शब्दशक्तिमूलध्वनिमां वाच्यार्थ, व्यङ्ग्यार्थ करतां वधु सुंदर छे. श्लेष षणो चमत्कृतिपूर्ण अलंकार छे. द्विअर्थी शब्दो वर्णनीय विवचने विशिष्ट शोभा अने चमत्कृतिनुं प्रदान करे छे. श्लेष शब्दो सर्व भाषाओमां होय छे परंतु श्लेष अलंकारे संस्कृत साहित्यने एक विशिष्ट समृद्धि आपी छे. आ समृद्धिए एक चाजु संस्कृत साहित्यने Wit-वाग्मै-दग्ध्य-आप्युं छे. Witमां बुद्धियुक्त विनोद होय छे अने तेथी आ विनोदने अमुक वर्ग ज माणी शकै छे. श्लेष शब्दप्रयोगो कविना भाषा परनां प्रभुत्व अने पांडित्यना परिचायक बनी रहे छे. राजाओनी सभामां, काव्यगोष्ठीओमां के पण्डितोना काव्यविनोदोमां श्लेष शब्दोथी खूब चमक आवती तेथी श्लेष अलंकारे कविओने अने गजलेखकोने खूब आकर्ष्यो अने महाकाव्यो, कथाओ अने आख्यायिकाओमां श्लेष अलंकारनो छुटथी प्रयोग थवा लाग्यो. परन्तु श्लेषना वधारे पडता प्रयोगे साहित्यमां एक प्रकारनी कृत्रिमता आणी. वळी श्लेष थ्यारे मध्यमकक्षाना कविओ द्वारा प्रयोजाय थ्यारे प्रनादगुणनो लोप थतो. आम श्लेष प्रत्येना कविओना आकर्षणे साहित्यने कृत्रिमता अरी, तेने निर्वल अने नीरस पण बनाव्युं. काव्य ऊर्मिनो व्यापार छे अने ऊर्मितुं प्रत्यायन ते ज काव्यनुं लक्ष्य छे. कविना शब्दोमांथी ऊर्मितुं आ प्रत्यायन एटलुं शीघ्र थाय छे के आनन्दवर्धने रसध्वनि (ऊर्मिकाव्य) ने असंलक्ष्यक्रमव्यङ्ग्य (जेमां शब्दना जुदा जुदा व्यापरोमांथी पसार थई भावकनुं मन पर्यते रसनी अनुभूति करे त्यांसुषीना क्रमो कयां अने थ्यारे पूरा थया तेनी खबर न पडे) तेवो कह्यो रसनिष्पत्तिनी आ प्रक्रिया अतिसुकुमार अने सूक्ष्म होवाथी वच्चे जरा पण विनो आवे तेने सही शकती नथी. श्लेष शब्दो-

માંથી થતી અર્થપતીતિમાં ભાવક યોદ્ધો માનસિક આધાસ અનુભવે છે. રસરૂપી અંતિમ લક્ષ્ય સુધી પહોંચતાં, રાગરોના શ્લેષને સમજવા મનને યોદ્ધું યોધવું પડે છે તેથી અસંલક્ષ્યકમ-વ્યક્ત્ય એવા રસધ્વનિમાં આનન્દવર્ષને શ્લેષને આવકાર્યો નથી. પરન્તુ શ્લેષનો ચમત્કૃતિને ધ્યાનમાં લઈ શબ્દશક્તિમૂલધ્વનિમાં આવી ચમત્કૃતિને માન્ય રાખી છે. કવિઓને પ્રિય એવા શ્લેષ અલંકારનું આલંકારિકોષ કાઠગ્રીથી વિસ્તૃત નિરૂપણ કર્યું છે. ઉદ્ભટે શ્લેષ અલંકારનો શાસ્ત્રીય વ્યાખ્યા આપી. જગન્નાથે આ અલંકારનાં સમગ્ર નાસાંતું નિરૂપણ કર્યું. જગન્નાથનું શ્લેષનિરૂપણ તેના પૂર્વજ્ઞાની આચાર્યોનાં નિરૂપણમાં જે કાંઈ અવોક્કસ હતું તેને ગાઢી નાંચે છે.

इतिहासनुं स्वरूप अने तेनो प्रासंगिकता (इतिहासने लोकप्रिय बनाववाना उपायना संदर्भमां)*

आर. एल. रावल

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कोई पण देश के समाजना इतिहासने रजू करवामां आवे छे ते पहेलां ए इतिहासने शास्त्रीय दृष्टिए बे प्रकारना तक्कामांथी पसार थवुं पड़े छे. प्रथम तक्कका दरम्यान इतिहासनुं निम्न-माळखुं (infra-structure) तैयार थाय छे, जेमां इतिहासकार ए स्थळ के समाजना भूतकाळने पोतानी बौद्धिक प्रवृत्ति द्वारा छतो करे छे, अने तेम करवा माटे ते ऐतिहासिक दृष्टिए महस्वनी सामग्री-दस्तावेजो, बनावो, अवशेषो-वगैरेने बने तेटली तटस्थताथी तपासी एकठी करे छे अने तेना आंतर-संबंधोनु संशोधन करे छे. आ बौद्धिक संशोधननी प्रवृत्तिनो दृष्टा अने पसंदगो करनार इतिहासकार पोते ज छे. परन्तु बीजा तक्कामां ज्यारे इतिहासकार ए इतिहासने आखरी लेखित स्वरूप आपे छे त्यारे इतिहासनुं उपरी-माळखुं (super-structure) तैयार करे छे. सामान्य रीते इतिहासमां रस धरानार वाचक वर्ग पासे इतिहासनुं अउ उपरी माळखुं (super-structure) रजू थयेलु होय छे आम इतिहास-संशोधनप्रवृत्ति ए इतिहासनुं निम्न माळखुं (infra-structure) छे, ज्यारे ते संशोधन पछीनुं आखरी लेखित स्वरूप तेनुं उपरी-माळखुं (super-structure) छे. तेथी ज्यारे आपणे इतिहासने लोकप्रिय बनाववाना उपायोनी चर्चा करीए छीए त्यारे आपणे जाणीए छीए के बहुजनसमाज इतिहासना उारी माळखाना स्वरूपना संदर्भमां ज जाळवो राखवामां आवेली ऐतिहासिक कृतिओ, स्थळो के अवशेषोने जोवानी दृष्टि केळवे छे.

भारी दृष्टिए आजे आपणे इतिहास विषयना संशोधननी टेकनीकनां जुदां जुदां पासानी चर्चा करता नथी, परन्तु आपणो हेतु इतिहासना उारी माळखला द्वारा रजू कराती इतिहास-चेतना समाज पर कई रीते असर करे छे, अने ते अंगे समाजना क्या प्रकारना, केटल्य प्रमाणमां अने क्यारे प्रतिभावो पड़े छे ते जोवानी छे, अने साथे साथे ए पण विचारवानुं छे के आ इतिहास-चेतना लोकनी सामूहिक चेतनानो भाग केवी रीते बनी शके के जेथी समाजमां क्यारे इतिहास नवो वळक लई रखो होय ते वखजे पेदा थता पडकारने समजवानी ते क्षमता पेदा करे.

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सामान्य रीते समृद्ध अने सुखी अवस्था दरम्यान मानवसमाजने इतिहासनुं चिंतन करवानी टेज होती नथी. आवा समय दरम्यान ए समाज इतिहासना प्रवाहमां जीववानो संतोष माने छे. वळी समृद्धिनी टोचे पहुँचेलो समाज एम ज मानी ले छे के तेनी पेढीने इतिहासनो झराटो क्यारेय पण लागवानो नथी. आ समृद्धिकाळ दरम्यान समाजमां खोटो आरमबिस्वास पेदा थयेलो होय छे. परिणामे समृद्धिए पेदा करेली खोटी चेतनामां जीवतो ए समाज इतिहासना प्रवाहमां तणाइ जइने पोतानी अस्मिन्दा खोई बेसे छे. अने तेने परिणामे ते समाजमां इतिहासनी कटोकटी (historical crisis) पेदा थाय छे. मानव इतिहासमां केटलीये भौतिक दृष्टिए समृद्ध संस्कृतिओ काळनी कोळियो बनी गई छे. ए रीते जोतां समयना पडकारोने अंगेनी सभानता अने आ पडकारोने समजोने तेने जवाब आपवानी शक्ति इतिहास-चेतना

* माधवपुर-घेड मुकामे गुजरात इतिहास परिषदना पञ्चम ज्ञानसत्रमां रजू करवामां आवेली निबंध : २६, २७ ओक्टोबर, १९७८

घरावता समाजमां ज होई शके. आ इतिहास-चेतना संदर्भमां आपणे इतिहासनी कटोकटी (historical crisis) जेवा म्हर्वना प्रश्न अंगे पण विचार करवानी जरूर छे, कारण के जेने आपणे लोकप्रिय बनाववानी चर्चा करीए छीए ए इतिहासना स्वरूपने नवा परिमाणथी तपामबुं ए अत्यन्त आवश्यक छे.

मानवइतिहासना जुदा जुदा तक्काओ दरम्यान दरेक व्यक्ति के समूह तेनी सामे आवती नवो परिस्थिति-पछी आ परिस्थितिओ प्राकृतिक परिवळोनुं परिणाम होय के मानव-संज्ञित होय-तेनो मुकाबलो करवा माटे जीवननो चोक्षस दृष्टिकोण के मान्यता रचे छे. आ मान्यता फक्त बौद्धिक मान्यता नथी, परन्तु जीवन जीववानी अरुप आवश्यकतामांथी पैदा थयेलो बुनियादी मान्यता छे. आ मान्यताने आपणे युग-प्रवाह के युगचेतना (zeitgeist) तरीके ओळ-खावी शक्रीए. व्यक्ति के समाजने पोताना जीवन विशेनो दृष्टिकोण मोटा भागे आ युग-प्रवाह पर ज रवायेओ होय छे, परंतु उगरे आ बुनियादी मान्यता पर रवायेओ मानवसंबन्धो अने जवन सतत बदलती परिस्थितिने हल करवामां निष्फळ जाय छे त्यारे इतिहासनी कटोकटी पैदा थाय छे. आजे आपणे ए इतिहासनी कटोकटीना युगमां जीविए छीए. इतिहासअभ्यासने हेतु ए रते आ कटोकटीओना स्वरूपने समजवानी होइ शके. जीवनमां पैदा थयेला कटो-कटीना काळ दरम्यान व्यक्ति के समाज एक प्रकारनुं खालीपणुं अनुभव छे. तेम कता घणी-वार इतिहासनी कटोकटीना काळ दरम्यान समाज आ खालीपणानो सीधो मुकाबलो करवने बदले पोतानी अगाउनी मान्यताने ज पकडीने जीववामो आग्रह रखे छे, त्यारे व्यक्ति के समाजना जीवनमां आंतरविभाजन पैदा थाय छे. आधा आंतरविभाजनवाळो मनुष्य के समाज कृत्रिम के ढोंगी छे. ते इतिहासना अर्थनो पण अनर्थ करे छे. आबो कटोकटी वलने जीववना एकाद उरखल्ल पावने अखिल जीवननुं स्वरूप आसवानी आग्रह सेववामां आवे छे. पछी ते पासुं संकुचित धार्मिक मान्यतानुं होय, राष्ट्रवादनुं होय के गरीबाइ हठाव-वानुं होय. आ एक ज पासाथी समग्र जीवनने समजवानी आग्रह जीवनने विकृत बनावे छे. इतिहासने लोकप्रिय बनावती वलने इतिहासना अभ्यासीनो ए जवाबदारी छे के कोई स्थळ के समाजने इतिहास फक्त एक ज दृष्टिकोण के पासा पर बधारे पडतो भार मूक्रीने रजु न करे. वळी आधुनिक युगमां विज्ञान करतां पण विज्ञानवादे मानवसंबन्धोने आकार आपवा माटे भारे प्रयास कर्यो छे, परिणामे भौतिकविज्ञान पर आधारित वधु पडती विज्ञानवादी श्रद्धाए व्यक्तिनी आंतरचेतनानो हान कर्यो छे. अने तेथो ज आजना युगमां जीवननो सीधो मुकाबला अने तेनो स्वर्ण करवानी संवेदनशीलता बुझी थई गई छे. एटले के बदलती परिस्थितिमां नवो जीवनसंदर्भ समजवा माटे आरमस्थ थवानी वृत्ति लगभग नष्ट थई छे. तेमां इतिहासना अभ्यासीओ पण अस्वाद रूप नथो रखा. परंतु तेनो साथे ए पण एटलुं ज सच्चुं छे के आबो कटोकटी ज आरमस्थ थवानी वृत्तिने पाछी सजाग करे छे. आथी ज जेने आपणे लोकप्रिय बनाववा मांगीए छीए ते इतिहासना अभ्यासनुं म्हर्वन जीवनने समजवा माटे विशेष रहुं छे.

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जीवननो इतिहास साथेनो सीधो संबंध छे ए तो आपणे जाणीए छीए. जीवन एटले ज संबंध To exist is to exist in relation to some thing. आ संबंध त्रण प्रकारनो होई शके. व्यक्तिको पोतानी साथेनो एटले के पोतानी आंतरचेतना साथेनो, प्रकृतिना

तत्त्वो साधेनो अने त्रीजो, व्यक्ति व्यक्ति वच्चे के मानवसमाज साधेनो. आ अिस्तरीय संबंधने स्थळ अने काळना संदर्भमां जोवानो प्रयास ए छे इतिहासनुं अभ्यास. इतिहासनुं चिंतन ए जीवनने तेनी अखिलाइमां समजवानो प्रयास छे. तेथी इतिहासनुं स्वरूप कायमी के चोकरकस माळखामां रहेनुं नथी, कारण के जीवनने चोकरकस मान्यता के माळखामां बांधवुं अशक्य छे. तेथी ज हकीकतमां इतिहासनुं कोई एक कायमी स्वरूप न होई शके. वळी जेने आपणे भूतकाळनुं जीवन कहीए छीए ते हकीकतमां वर्तमान क्षणे संबंधेना संदर्भमां खुळो यतो भूतकाळ छे. भूतकाळ साधेनो जीवंत संबंध भूतकाळनुं वर्तमानमां रूपान्तर करे छे. ए अर्थमां आपणुं जीवन बन्धा युगोनुं वर्तमानमां परिणमेळुं एक अटक स्थान छे. आ संदर्भमां ज इतिहासने लोकप्रिय बनाववा माटे आपणे इतिहासने दस्तावेजोमांथी मुक्त करवो पडरो. तेनी अर्थ ए नथी के ऐतिहासिक साधन-सामग्रीनुं महत्त्व नथी. तेनुं महत्त्व छे, परंतु ए बंधां इतिहासनां साधनो छे, उभारे इतिहास तो जीवंत वस्तु छे. आपणा वर्तमान जीवन साधेना सीधा संबंध द्वारा ज भूतकाळना बनावो आपणा जीवननो भाग बने छे. तेथी ज वर्तमानना संदर्भ वागरो भूतकाळनो अभ्यास भ्रमणा पैदा करे छे. भूतकाळना बनावो के घटनाओनो अभ्यास हकीकतमां ए घटनाओना आंतर-संबंधेनुं जीवंत स्वरूप शोधवानो प्रयास छे. कोई चोकरकस स्थळ अने समये फकत बनती घटनानुं निरूपण ए तो इतिहासनुं बहारनुं खोखुं छे. ते साचा अर्थमां इतिहास नथी. पळी भले ते आणा माटे तदन आवश्यक होय. खरी रीते तो बनेलो घटनानो जीवंत अर्थ ते समयनी युवान पैदा, पुख्त वयनी पेढी के वृद्धावस्थामां आवेली पेढी माटे तदन जुदो जुदो होय छे. भारतनो प्रथम स्वातंत्र्य दिवस के गांधीजीना खूननी पळ भले एक घटना होय, परंतु २० के २५ वर्षना युवान माटे, ४० थी ६० वर्षना पाकट बयना प्रौढ माटे अने ६० के तेथी उपरनी वयनी व्यक्ति माटे तेना जीवनना संदर्भमां तेनुं महत्त्व जुदुं जुदुं छे. आम कोई पण समयना इतिहासनुो साचो ख्याळ मानवजीवननी आ अिस्तरीय समयविस्तारनी समुपस्थितिना संदर्भमां ज आवी शके. आम इतिहासनुो वर्तमान जीवन साधेनो सीधो संबंध छे एनो अर्थ ए छे के समयना प्रवाहमां दरेक वयनी पेढी भूतकाळना बनावेने पोताना संदर्भमां जुए छे. माटे आपणे एम नय कही शकीए के भूतकाळ स्थिर नथी, वर्तमानना संदर्भमां ते सतत बदलातो रहे छे.

वळी, अहीं ए जोवुं जरूरी छे के इतिहासमां जेने आपणे 'हकीकत' (fact) कहीए छीए ते 'ते जे छे' ना अर्थमां नही, परंतु आपणा चिंतमां आपणा पोताना वचन मुजब जे प्रतिबिम्बित थाय छे ते छे. अंग्रेजी शब्द fact लेटिन शब्द facta मांथी आव्यो छे. तेनो अर्थ 'things that have been made' एनो थाय छे, माटे वस्तुनुं स्वरूप समजवा माटेनी भौतिक विज्ञाननी पद्धतिनो उपयोग इतिहासना अभ्यास माटे योग्य नथी. भौतिकविज्ञाननी पद्धतिनो उपयोग इतिहासनी साधन-सामग्रीने चकासवा पूरतो मर्यादित रीते थइ शके, परंतु तेमां इतिहासने आरमा प्रगट थतो नथी. कारण के आ पद्धति (Empiricism-positivism) प्रत्यक्षज्ञानवाद पर रचायेल छे. जो के हवे तेनी मर्यादाओ इतिहास तेम ज समाज-विद्याओना अभ्यासमां पण स्पष्ट रीते वर्ताइ रही छे. कारण के आ प्रकारनी पद्धति भूतकाळने स्थिर वस्तुना स्वरूपमां चकासवानो प्रयास करे छे, परंतु आपणे जोइ गया के जीवंत संबंधेना संदर्भमां भूतकाळ स्थिर नथी. भूतकाळनो घटनाना आंतरस्वरूपनुं ज्ञान ते घटना साधेना सीधा संबंध द्वारा ज प्राप्त थतुं होवार्था इतिहासनुं ज्ञान विशेष प्रमाणमां अनुभूतिमूलक होवुं

ઘટે કે જેથી આપણે સામાજિક સંઘર્ષોમાં આપણી જવાબદારીઓ વિશે વિશેષ સમાન રહી શકીએ. એ રીતે જોતાં ઇતિહાસ એ સમયના વહેણમાં માનવ સંઘર્ષોમાં જવાબદારીઓનો સંદર્ભ છે.

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ભારત જેવા અવિચ્છિન્ન સાંસ્કૃતિક વારસો ધરાવનાર દેશના ઇતિહાસની खास વિશિષ્ટતા એ રહી છે કે આપણા સમાજે કંઈક અંશે ऐतिहासिक मूल्योंને આત્મસાત (internalise) કર્યા છે. ભારતીય સમાજને જીવનમાં પ્રેરણા મેળવવા માટે પશ્ચિમના સમાજો જેટલાં પૂતળાં કે મ્યુસિયમની જરૂર પડી નથી. ઇતિહાસ-ચેતનાને જાગાવવામાં આ વધાં સાધનોનું મહત્ત્વ છે જ, પરંતુ જીવંત અતીતને આરમસાત કરનાર આપણા સમાજે કલા, સ્વાપચ્છ તેમજ ગાથાઓ, લોકગીતો, સાહિત્ય કે વાર્તાઓ અને પ્રણાલિઓ દ્વારા ઇતિહાસની સમયાનતા થોડા યા ઘણે અંશે જાઝવી રાખી છે. તેથી આપણા સમાજમાં ઇતિહાસને લોકપ્રિય બનાવવા માટેનો પ્રયાસ જીવંત ઇતિહાસને બદલે ફક્ત શુષ્ક બૌદ્ધિક દૃષ્ટિકોણથી ઇતિહાસને જોવાના પ્રયાસમાં ન પરિણમે તે જોવાની જરૂર છે. કારણ કે એ પરિસ્થિતિમાં ઇતિહાસ ફક્ત બૌદ્ધિકોના રસનો વિષય બનશે પરંતુ તેમાં સમાજનો ધ્વજકો અસ્તમા નહીં હોય. આપણા બૌદ્ધિકોએ ઇતિહાસનો અભ્યાસ વિશેષ કરીને Eurocentric view point- પાશ્ચાત્યસમાજ-કેન્દ્રી દૃષ્ટિકોણથી જ કર્યો છે. આ દૃષ્ટિકોણ અંગ્રેજી શાસન દરમિયાન આપણા માનસ પર ઠસાવવામાં આપ્યો છે, અને હજી પણ તેમાંથી આપણે મુક્ત થયા નથી. જો કે તેની સાથે આપણે એ પણ કાઢત્રી રાખવી ઘટે કે ઇતિહાસને નામે પોષવામાં આવતી ઝ્રમણા તથા આપણી પ્રાચીન સંસ્કૃતિના મન્ય પુરુષાર્થની મૂડી પર હાથપગ બાંધેને બેની રહેવાની દૃષ્ટિ આત્મપાતક ન બને. ભૂતકાલનાં બધું સારું જ હતું એવા રુખાલો મિથ્યાભિમાનને પોષે છે. તેમાંથી આત્મવંચનાનો રુખાલ પેદા થાય છે. પરંતુ આપણે જે અર્થમાં ઇતિહાસ-ચેતનાની ચર્ચા કરીએ છીએ તે તો જવાબદારીભર્યાં જીવનને જીતું કરે છે.

વઢી જેને આપણે ભૂતકાલની કલ્પિત વાતો કહીએ છીએ તે ભલે ऐतिहासिक पद्धतिના ગઢળામાંથી પસાર ન થતી હોય તેમ છતાં ઘણીવાર આ કલ્પનાઓએ ભારતીય સમાજના ઇતિહાસને ઘડવામાં સ્વભ મહત્ત્વનો ફાઢો આપ્યો છે. રામાયણ કે મહાભારતની કેટલીયે ઘટનાઓ કે પ્રસંગો ऐतिहासिक प्रमाणभूततःનો દૃષ્ટિએ કલ્પિત ગણાય, પરંતુ આ પ્રસંગોએ આપણા સમાજમાં જે સાંસ્કૃતિક વાયુમંડલ (cultural ethos) પેદા કર્યું છે અને તેના દ્વારા જે મૂલ્યો પ્રસ્થાપિત કર્યાં છે તેની સમાજ પર પડેલી અસર તો નક્કર છે તેની સ્વીકાર કરવો ઘટે. ૧૮૫૭ ના વિપ્લવને ભલે આજના ઇતિહાસકારો કે સમાજશાસ્ત્રીઓ નવાં અને જૂતાં મૂલ્યો વચ્ચેનું ઘર્ષણ અને સામંતશાહી મૂલ્યો પર રચાયેલા સમાજને ટકાવવાના છેલ્લા પ્રયાસ તરીકે ઘટાવે, તેમ છતાં આ વિપ્લવે ભારતના સ્વાતંત્ર્ય સંગ્રામના પ્રેરક તરીકે અને સ્વાતંત્ર્ય સૈનાનીઓના ધ્રુવતારક તરીકે કામ કર્યું છે તે પણ હકીકત છે.

આમ ઇતિહાસ-ચેતનાને સમગ્ર રીતે લક્ષમાં લઈએ છીએ ત્યારે ઇતિહાસની લોકપ્રિયતાનો માપદંડ ફક્ત શાઢા કે કોલેજમાં ઇતિહાસ વિષય લડને મળનારા વિદ્યાર્થીઓની સંખ્યા અને તેમને મઢત્રી નોફરોત્રી તકો પરથી નક્કી ન થાય. તેમ છતાં, ઇતિહાસ-ચેતનાના ફેલ્લાવા માટે શાઢા-કોલેજ, કે યુનિવર્સિટી કક્ષાએ ઇતિહાસના શિક્ષકની જાવાબદારી ઓછી થતી નથી. દરેક ગામ કે શહેરનો ઇતિહાસ તે ગામ કે શહેરની વિશિષ્ટતા અને ऐतिहासिक दृष्टिએ મહત્ત્વના તેના અવશેષો જાઢવી રાખવા માટે, શાઢા કે કોલેજ અને ગ્રામપંચાયત કે મ્યુનિસિપાલિટી વચ્ચેના સહકારથી ઈક ઈકમ પણ ડુભું કરી શકાય. આમ દરેક ગામ કે શહેર દેશના ઇતિહાસના સંદર્ભમાં પોતાના ઇતિહાસ વિશે સમાનતા કેલ્લવે ઈટલું જ નહિં બલકે તે દ્વારા દેશપ્રેમ અને

विश्वप्रेमनी भावना पण केळवे. आ कार्यमां इतिहासनी शिक्षक खूब महस्वनी भाग भजवी सके छे. मोठ शिक्षणना प्रोग रूपे, इतिहासनी शिक्षक लोकने भारतीय संस्कृति अने दुनियाना इतिहासनी पण परिचय आपी सक्रे तेम छे. सगळे सगळे शाळा, कॉलेज के युनिवर्सिटी कक्षायां अग्यामां अग्यता इतिहासना शिक्षणना स्वरूप सेमज अभिगममां पण मूळभूत रीते फेरकार करवा अग्यसक छे वळी ए उसावनानी पण जरूर छे के इतिहासना अभ्यास बगर मानव-विद्या अने साम्राज्य-विद्यानी कोइ पण शास्त्राने बिकस सत्ता अर्थमां न थइ सके. परन्तु तेम करवा माटे इतिहासना अभ्यासकाममां समाजशास्त्रो अने मानवविद्याओना आंदरसंबंधनी पण योग्य रीते समझ-बेझ करवो जरूरी गणाशे. वळी इतिहासनी अभ्यास वर्तमानने ज अनुत्पत्तीने थवो घटे. जहियार इतिहासनी अभ्यास तेनी प्रासंगिकता गुमावशे. ए रीते जोतां इतिहासना अभ्यासनी शरुआत भूतकालमांकी वर्तमान तरफना बडेणना संदर्भमां संपूर्ण रीते न करतां थोडा प्रमाणमां वर्तमानकी भूतकालना प्रवाह तरफ करवी पण योग्य गणाशे. कदाच आ विधानने विचित्र अने विचित्र गणवामां आवे, परन्तु ज्यां सुधी वर्तमान परिस्थितिना नक्कर स्वरूपना अभ्यास पर माइ भूक-षमां नहीं अग्ये त्यां सुधी भूतकालने पण जीवंत स्वरूप आपी नहीं सकाय. प्रवर्तमान स्थितिनी आर्थिक, सामाजिक, सांस्कृतिक, मनोवैज्ञानिक के पळी राजकीय परिवळीना आंतर-संबंधो विशेषी पकड इतिहासना अभ्यासीए प्रथम मेळववी पडशे. कारण के अनेकांतवादी दृष्टिकोणथी वर्तमान परिस्थितिना तर्कस्पर्धी अभ्यासनी आवश्यकता ज भूतकालमां विशेष रस वेदा करशे.

आधुनिक युगमां वैज्ञानिक शोधखोल, औद्योगिक क्रांति, साम्राज्यवाद, संस्थानवाद अने तेनां परिणामस्वरूप बे विश्वयुद्धोए आजे जे परिस्थिति सर्जी छे तेने लीधे मानवसंबंधोमां परिवर्तननी गति खूब झडपी बनी छे. अणुशास्त्रो अने अवकाशविज्ञानना आपणा युगे नवा पडकारो पेदा कर्या छे. आजे दुनियाना विद्वान अर्थशास्त्रीओना एक जूथे (Rome Club) The Limits to Growth नामना पुस्तकमां भौतिक के आर्थिक विकासनी मर्यादाओनी खण्ड आप्ये छे. ते ज रीते महान इतिहासकार टोयन्वीना Surviving Future मां मानवजातने चेतवणी आपवामां आवी छे के जो पृथ्वी परनी कुदरती संपत्तिनी उपयोग खोडी जरियातो (false wants)नी पोषक समृद्धिनी आंचळी देठ पाळळ करवामां आवशे तो ते कहेवाती प्रगति मानवजात माटे आत्मघातक नीवडशे. आज अमेरिकानी वस्ती दुनियानी कुलवस्तीना छु टका होवा छतां ते दुनियाना उरगादन माटे वपरातां साधनोना ५० टका जेटलां साधनोनी उपयोग करे छे. वळी ए पण भूलवुं न कोइए के बीजा विश्वयुद्धना अंत पळीथी लइने १९७६ खुचीना समय दरम्यान कुल १३३ जेटलां नानां मोटां युद्ध थयां छे अने ते पण गरीब देशी बन्धे ज थयां छे. ते परबी एक वस्तु स्पष्ट थाय छे के इतिहासनी गंभीर अभ्यासी फलत भूतकाल न वागोळतां कृत्रिम समृद्धि, वस्तीवधारो, भूत्वमरो अने वायुप्रदूषण जन्मावतारी वर्तमान परिस्थितिनी गंभीरता समजवा प्रथम प्रयास करशे. प्रवर्तमान परिस्थितिना बनावो के घटनाओने इतिहासना अभ्यासी के संशोधनकारथी अडकाय नहीं ते प्रकारनी चोखलियां चिन्तिमांथी बहार आवहुं पडशे. अदपारे मानवजात इतिहासना त्रिभेदा पर ऊपी छे. तेनी समझ कइ विज्ञानां जनु तेनी पसंरगी करवानो गंभीर जबाबदारी छे. ए पसंरगी माटे जीवंत भूतकाल ज इतिहासनी प्रासंगिकता पेदा करशे.

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આમ વર્તમાન જીવનના સંદર્ભ વગરના ઇતિહાસના અભ્યાસનો કંઈ અર્થ નથી. જીવન અર્થઘટ છે. એ નદીના અસ્વલ્લિત પ્રવાહ જેવું છે. તેને કોઈ પણ મૂલ્ય કે વિચારસરણીમાં કાયમી જાંધીને તપાસી ન શકાય. એ રીતે જોતાં ઇતિહાસ એ ચોક્કસ માલ્લામાં ભૂતકાલની મહિતીને સંચય નથી. આજે ઇતિહાસના મોટાભાગના પાઠ્યપુસ્તકો પણ સાચા જીવંત ઇતિહાસનાં સ્વરૂપને રજૂ કરતાં નથી. આપણે આવા પાઠ્યપુસ્તકો દ્વારા ઇતિહાસને જહ અને વંધિયાર બનાવી દીધો છે. ઐતિહાસિક સંશોધનનો છેવટનો હેતુ વર્તમાન જીવનના સંદર્ભમાં ઇતિહાસની પ્રાસંગિકતા પ્રકટ કરવાનો છે, જે સંશોધન (research) પૂરતો સીમિત ન રહેતાં જીવનના સત્યો શોધવા પ્રેરણા આપે. અગાઉ ઉલ્લેખ કરવામાં આવ્યો તે પ્રમાણે આજનો આપણો યુગ ઇતિહાસની કટોકટીનો યુગ છે. સ્વાભાવિક રીતે જ ઇતિહાસની ચેતનાને પ્રગટાવવાની આપણી જવાબદારી વિશેષ છે, કારણ કે ઇતિહાસ એ સ્થલ અને કાલના સંદર્ભમાં જીવનનાં અનેક સ્વરૂપનું ચિંતન છે. તેથી ઇતિહાસના અભ્યાસનો અંતિમ હેતુ તો ક્રાંત-દ્રષ્ટા-કવિ થવાનો છે જે સમયના વહેણમાં પણ સમયાતીત સસ્તા (Existence) ની જાંલી કરી શકે. આ સમયાતીત સન્તાનો જાંલી કરવા માટે જો આપણે ઇતિહાસનો ચેતના તથા દષ્ટિ કેલવીએ અને લોકોને તે દષ્ટિ આપવા પ્રયાસ કરીએ તો જ ઇતિહાસને સાચા અર્થમાં લોકપ્રિય બનાવી શકાય.

શ્રીકૃષ્ણે ગીતાના ૧૧ માં અભ્યાયમાં પોતાનું 'વિદ્વરૂપ' પ્રગટ કરીને અર્જુનને કહ્યું :

પશ્ય મે પાર્થ રૂપાણિ શતશોડય સહસ્રશઃ ।

નાનાવિધાનિ દિવ્યાનિ નાનાવર્ણાકૃતીનિ ચ ॥

(દિ પાર્થ! મારાં અનેક પ્રકારનાં તથા અનેક વર્ણ અને આકૃતિવાલ્યાં સેકડો અને હજારો દિવ્ય રૂપો તું જો.)

અને સાથે ઉમેર્યું કે—

ન તુ માં શક્યસે દ્રષ્ટુમનેનૈવ સ્વચક્ષુષા ।

દિવ્યં દદામિ તે ચક્ષુઃ પશ્ય મે યોગમૈશ્વરમ્ ॥

(પરંતુ પોતાનાં આ (વર્મ) ચક્ષુથી જ તું મને જોવા સમર્થ નથી (માટે) હું તને દિવ્યચક્ષુ આપું છું; (તેનાથી) મારો દૈશ્વરીય યોગ તું જો.)

આ વિદ્વરૂપદર્શન તે ઇતિહાસદર્શન. જે શબ્દ, સમય અને સ્થલની મર્યાદાઓમાં હોવા છતાં તેમનાથી પર છે, તે જોવા માટેની દષ્ટિ એ દિવ્યદષ્ટિ, અને તે જ સમ્યક્ ઇતિહાસદષ્ટિ.

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साहित्ये प्रतिभा

मृदुल रे

सरस्वती स्वादु तदर्थवस्तु निःस्पन्दमाना महत्तथा कवीनाम् ।

अलोकसांभान्यमभिव्यनक्ति परिरुहुरन्तं प्रतिभविशेषम् ॥¹

प्रतिभाप्रसादाद्धि महाकविपदवीं लभन्ते सहृदयाः । स एव महाकविर्यस्य प्रतिभायां स्वतः स्फुर्तिर्विद्यते । नवनवोन्मेषशालिनी प्रज्ञैव प्रतिभापरपर्याया । काव्यस्य कारणीभूता सा तस्य च निर्मात्री शक्तिरिति । भावोपयोगिनोः शब्दार्थयोरन्वेषणे वर्ण्यमानवस्तूनां प्रकृत्या च कवेः प्रतिभाम् समुत्ससति ।

प्रति-पूर्वकस्य भा-धातोः क-प्रत्ययान्ते टापि प्रतिभेति सिद्धिः । प्रतिभाति इति प्रति-पूर्वकस्य भा-धातोः “आतश्चोपसर्गे” इत्यादिना अपि सिद्धिर्जायते । तेन यत्पूर्वं वंस्तु वा चिद्भास्यं भवति तदेव प्रतिभाविलासः चमत्कारातिशयो वा । इयमेव प्रतिभा काव्यसौन्दर्यत्वेन कविकर्मणि स्फुरति । न चेयं प्रतिभा प्रत्यक्षोभूता अपि इन्द्रियार्थसन्निकर्षजन्या । अपि तु संस्कारजन्या, यी खलु बालेषु जन्मान्धेषु अपि कविषु कवित्वशक्तित्वेन स्फुरति । उक्तञ्चाचार्येण राजशेखरेण—

अप्रतिभस्य पदार्थसार्थः परोक्ष इव प्रतिभावतः पुनरप्यतोऽपि प्रत्यक्ष इव

यतो मेधाविद्भद्रकुमारदासादयो जात्यन्धाः कवयः श्रूयन्ते ॥²

प्राक्तनजन्मनः संस्कारः एषां कवीनां कविकर्मणि विराजते इति प्राच्यसमालोचकानामभिमतम् ।

“कवीनां नवा दृष्टिः” इति तत्रभवत आनन्दवर्धनस्याशयः ।

गुरुपदेशादध्येतुं शास्त्रं जहधियोऽप्यलम् ।

कार्यं तु जायते जातु कस्यचित् प्रतिभावतः ॥³

इति तावदभिमतमाचार्यस्य भामिण्यः । नैसर्गिकी प्रतिभा अन्यतमं काव्यकारणमिति आचार्यो दण्डी ।

यदुक्तं तत्रभवता काव्यादर्शे—

नैसर्गिकी च प्रतिभा श्रुतञ्च बहु-निर्मलम् ।

अमन्दश्चाभियोगोऽस्याः कारणं काव्यसम्पदः ॥⁴

सा प्रतिभा पूर्वजन्मनः गुणैः सम्बन्धिता—“पूर्ववासनागुणानुबन्धि प्रतिभानमद्भुतम् ॥”

अनयोः चिरन्तनाचार्ययोरभिमतान् समधिकतया प्रभाविता आलंकारिकाः ।

आचार्यो वामनो विस्तृतरूपेण प्रतिभामालोचितवान् । कवयो द्विप्रकारा इत्याशयस्तस्य । अरोर्चाकनः सतृणाभ्यवहारिणश्चेति कवयः । आद्याः विवेकित्वात् यथार्थकाव्यसृजने समर्थाः, अन्तिमास्तु तद्विपर्ययात् नेति । वामनाचार्यः काव्यालंकारसूत्रवृत्तेः तृतीये अध्याये काव्याङ्गमुल्लिख्य लोकविद्याप्रकीर्णमेदेन तस्य त्रिविधं विभागं कृतवान् । प्रकीर्णं विभागे तत्रभवता प्रतिभा आलोचिता—“लक्ष्यशक्तमभियोगो वृद्धसेवावेक्षणं प्रतिभानमवधानं च प्रकीर्णम् ॥” अन्तिमे प्रतिभामुल्लिख्यापि काव्यस्य बीजरूपेण प्रतिभा तेनाङ्गीकृता—“कविरक्षेत्रं प्रतिभानम् ॥” कविरक्षेत्रस्य बीजं कवित्वबीजम् जन्मान्तरागतसंस्कारविशेषः कश्चित् । यं बीजं विना काव्यं न निष्पद्यते निष्पन्नं बावहासायतनं स्यात् । दण्डिनः पन्थानमनुसस्ता तेन सहजायाः प्रतिभाया एव प्राचान्यं प्रतिपादितम् ।

“तस्य कारणे त्रितयं व्याप्रियते शक्तिव्युत्पत्तिरभ्यासः ७।” शक्तिः प्रतिभा समर्थैक ईश्या-
शयस्तस्य । शब्दार्थौ शक्त्या मनसि संनिर्घीयते, तयोः सारोत्तरग्रहणनिरासौ व्युत्पत्त्या क्रियेते,
अभ्यासेन शक्तेरुत्कर्ष आधीयते इति शक्त्यादिव्यापारः । अन्वार्थस्य रुद्रस्य मते सहजोत्पादया-
भेदात् प्रतिभा द्विधा भवति । कविप्रतिभा रसात्मकं रूपं कैथं सृजति तस्य मार्मिकालोचना
रुद्रमहिमभट्टस्याशोकरपादैः कृता । रुद्रट्टकृतम्—

मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य ।

अकिञ्चनानि पदानि च विभान्ति यस्यामसौ शक्तिः ८ ॥७१

सौ शक्तिरेव प्रतिभा संपाहितचित्ते यस्याः उन्मेषात् प्रसन्नैः पदैः अभिधेयार्थस्य विविध परि-
स्फुरणं भवति । महिमभट्टस्याप्याशयोऽनुरूपः —

रसानुमुष्णशब्दार्थचिन्तास्तिमितचेतसः ।

क्षणं स्वरूपस्यशोभया प्रज्ञैव प्रतिभा कवेः ९ ॥

“कधोनां नषा इष्टिः” इति तावत्तत्रभवत् आनन्दवर्धनस्याभिमतम् । ध्वन्यालोकस्य चतुर्थे अध्याये
अन्वार्थानन्दवर्धनेन प्रतिभा आलोचिता । काव्यजगति कविः प्रज्ञापितुस्तस्यः । स्वेच्छया स-
कृत्वभाति परिवर्तनं साधयति । —

अपारे काव्यसंसारे कविरैकः प्रज्ञापितः ।

यथास्मै रोचते विश्वं तथेदं परिवर्तते ॥

शृङ्गारी चैकविः काव्ये जातं रसमयं जगत् ।

स एव वीतरागश्चेन्नीरसं सर्वमेव तत् ॥ १०

अग्निपुराणेऽपि एषः पाठः समुल्लम्भते । विद्यमानायां प्रतिभायां काव्यं स्वत एव स्फुरति ।

“काव्यं तु जातु जायेत कस्यचित् प्रतिभावतः ॥” ११

प्रतिभा तावत् काव्यविधात्री शक्तिरूपेति वक्रोक्तिकारमतम् । सा च काव्यमार्गप्रसादयित्री ।
यदाह तत्रभवता कुन्तकेन—

“यद्यपि द्वयोरप्येतयोस्तत्प्राधान्येनैव वाक्योपनिबद्धस्तथापि ।

कविप्रतिभाप्रोदरेव प्राधान्येनावतिष्ठते ॥”

अपि च

यत्किञ्चनपि वैचिभ्यं तत् सर्वं प्रतिभोद्भवम् ।

सौकुमार्यपरिस्पन्दस्यन्दि यत्र विराजते ॥ १२

सुकुमारभासस्य वर्णनप्रसङ्गे प्रतिभायां महत्त्वमत्र परिस्फुटितम् । प्रकृतनाद्यतनस्यैकारिणीप्रोदो-
र्णा काव्यप्रतिभा अमन्तमेव प्रतिभानस्वात् नियतत्वं न सम्भवति ।

“अविच्छेदेन शीलनमभ्यासः । स हि सर्वेगामी, सर्वत्र निरतिशयं कौशलमाधत्ते । संपाधि-
रान्तरः प्रयत्नो बाह्यस्त्वभ्यासः । तीक्ष्णभावपि काव्यमुद्भासयतेः । सा केवलं काव्ये हेतु” १३ इति
याथावरीयः । कारयित्रीभावयित्रीभेदात् प्रतिभा द्विविधेति राजशेखरी रुद्रमार्गमनुसरति । “सा च
दिग्बिम्बा कारयित्री भावयित्री च । कवेरुपकुर्वीणा कारयित्री । भावकस्योपकुर्वीणा भावयित्री ।
तयोः खलु फलितः कवेर्यापारतरन्वथा सोऽवकेयी स्यात् ।” कविप्रतिभा कारयित्री, सहृदयस्य
हि भावयित्री । एतयोः सयोगात् जायन्ते कालिदासानन्दवर्धनाभिनवकुपुतापादसमाः कवयः । पृथग्वि-
दिः कविस्वात् भावकर्त्तुं भावकत्वात् च कवित्वं, स्वरूपभेदात् विषयभेदाच्च ।

यदाहुः—

कश्चिद्वाचं रचयितुमले श्रोतुमेवापरस्तां
कल्याणी ते मतिरुभयथा विस्मये तस्तनोति ।
न ह्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-
मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥^{१४}

भावयित्रीप्रतिभासुकताः कवयोऽपि द्विविधा भवन्ति अरोचकिनः सतृणाभ्यवहारिणश्चेति आचार्यो
जयमङ्गलः । कवयोऽपि भवन्ति इति वामनीयाः । चतुर्थेति यायावरीयः— अरोचकिनः, सतृणा-
भ्यवहारिणः, मरसरिणस्तत्त्वाभिनिवेशिनश्चेति ।

कविप्रतिभामाहातरम्येन शब्दार्थयोः स्वरूपं साक्षात्करोति । शब्दार्थयोः अती स्वरूपः राज-
शेखरपादैः पदार्थसार्थ इत्युक्तः—

“या शब्दग्राममर्थसार्थमलंकारतन्त्रमुक्तमार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा ॥”^{१५}

अभिनवगुणपादस्य मते हि—“अनादिप्रकृतनसंस्कारप्रतिभानमयः ॥” प्रतिभा तावत् प्रज्ञायाः
काचित् प्रकारविशेषस्य भिन्नतमाचार्यस्याभिनवगुणपादस्य । तत्रभवान् आह—“प्रतिभापूर्ववस्तुनिर्माण-
क्षमा प्रज्ञा ॥” अपूर्ववस्तुसृजनक्षमा प्रज्ञैव प्रतिभा । कविप्रतिभया सहृदयः कविः काव्यनिर्माणक्षमत्वं
प्राप्नोति—“तस्या विशेषो रसावेशवैशद्यसौन्दर्यं काव्यनिर्माणक्षमत्वम् ॥”^{१६} शास्त्रज्ञानजन्या
बुद्धिः प्रज्ञा । तत्र स्वतन्त्रकल्पनाशक्तेः उन्मेषणासम्भावात् । काव्यशास्त्राया प्रज्ञा तु
कल्पनासहकृतैव । इयं प्रज्ञा नवनोन्मेषशालिनी, शास्त्रीया प्रज्ञा तु चिरन्तनमतानुसारिणी इत्य-
नयोर्भेदः । प्रज्ञा स्थिरा, समाधिस्था प्रतिभाया तु नवसृष्टेः उद्बुदीपना विद्यते । काव्यकौतुके
उद्धृत उल्लेखनीयः श्लोकस्तावत्—

द्वे वर्त्मनी गिरो देव्याः शास्त्रं च कविकर्म च ।

प्रज्ञोपज्ञं तयोरौद्यम् प्रतिभोद्भवमन्तिमम् ॥”^{१७}

शङ्कर-रामानुज-कुमारिलादयः प्रज्ञावन्तः, ये तावत् पूर्वाचार्यक्षुण्णमार्गान् मनागपि अपसतुं
नोत्सहते । प्रतिभावन्तो हि वाल्मीकि-कालिदास-रवीन्द्रनाथदयः येषां तु अपूर्ववस्तुनिर्माणक्षमा
प्रज्ञा नवनोन्मेषशालिनी । प्रतिभायां विद्यते काचित् स्वतःस्फूर्तिः, काव्यिक-प्रतिभया कविः
सर्वमेव सौन्दर्यमण्डितं करोति । विद्यते अस्यां किञ्चिदलौकिकत्वम् । भवति चात्र श्लोकः—

अन्यदृष्टचरे ह्यर्थे महाकवयो जात्यन्धाः तद्विवपरीते तु दिव्यदृष्टयः ।

न तत् व्यक्षः सहस्राक्षो यच्चर्मचक्षुषः कवयः पश्यन्ति ।

मति-दर्पणे कवीनां विश्वं प्रतिफलति ॥”^{१८}

काव्यहेतुवर्णनाप्रसङ्गे काव्यप्रकाशकारो दण्ड्याचार्यमनुसृतवान् । “शक्तिः कवित्वबीजरूपसंस्कार-
विशेषः, यां विना काव्यं न प्रभरेत् प्रसृतं चोपहसनीयं स्यात् । शक्तिवर्धुर्यस्तिरभ्यासाः समस्ताः, न
तु व्यस्ताः काव्यस्य कारणमिति मम्मटाचार्यस्याभिमतम्—

शक्तिर्निपुणता लोकशास्त्रकाव्याद्वयवेक्षणात् ।

काव्यज्ञशिक्षयाभ्यास इति हेतुस्तदुद्भवे ॥”^{१९}

“तस्य (काव्यस्य) च कारणं कविगता केवला प्रतिभा”^{२०} इत्याशयः पण्डितराजस्य जमननाथस्य ।
सा च प्रतिभा काव्यकारणतावच्छेदकतया सिद्धोऽखण्डो जातिविशेषः । सापि उपाधिः क्वचित्-
देवतामहापुरुषप्रसाद, दिङ्मन्यरूपा दृष्टरूपा, क्वचित् काव्यकारणताभ्यासरूपा च । पण्डितराजस्तावत्
मम्मटादिवत् “इति हेतुस्तदुद्भवे” इति मतं स्वीकर्तुं नोत्सहते । केषाञ्चित् कृतिषु सहजायाः

प्रतिभायाः प्राधान्यं प्रतिष्ठितम्, कुत्रचिद्वा व्युत्पत्त्यभ्यासरूपायाः आहार्यायाः प्रतिभायाः इति वदतसम्मतः पन्था ।

प्रतिभाव्युत्पत्त्योः का श्रेयस्तरा इत्यस्मिन् विषयेऽपि मतानैक्यं दृश्यते । छन्दोव्याकरण-कलालोकस्थितिरदपदार्थानां ज्ञानेनोचितानुचितयोः यः सम्यक् परिज्ञानो भवति स एव संक्षेपेन व्युत्पत्तिरित्यभिधीयते । वस्तुतः सर्वशता व्युत्पत्तेः परिभाषेति—

“छन्दोव्याकरणकलालोकस्थितिपदपदार्थविज्ञानात् ।

युक्तायुक्तो विवेको व्युत्पत्तिरियं समासेन ॥”²¹

प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसीति अभिनवगुप्तपादोऽमन्यत । व्युत्पत्तिः श्रेयस्तरैति तु आचार्यो जयमङ्गलोऽचिन्तयत् । काव्ये व्युत्पत्त्यभावः प्रतिभयैव पूरिता भवतीति आनन्दवर्धनस्याभिमतम्, प्रतिभाभावे तु काव्यसुपहसनीयं भवति । आचार्यो जयमङ्गलो विपरीतं मतं पोषयति । “प्रतिभाव्युत्पत्ती मिथ्य समवेते श्रेयस्यौ” इति याथावरीयः । अनयोस्तु समन्वये कस्यापि नियमस्य कार्य-कारिता न विद्यते प्रतिभाया आनन्त्यात् । दण्डिना स्पष्टमेवोक्तम्—

“अस्त्यनेको गिरां मार्गः सूक्ष्मभेदः परस्परम् ॥”²²

भारतीयसमालोचकैः काव्यस्य बहिरङ्गं केवलमालोचितम्, अन्तरङ्गं तु प्रधानतया नालोचितमिति भ्रान्तोभियोगः प्राञ्चाल्यसमालोचकैरुपस्थापितः । बहिरङ्गो दोषगुणालंकारे आलोचिते अपि प्राञ्च्यसमालोचकैः अन्तरङ्गं नोपेक्षितम् । शब्दार्थरीतिवृत्तिगुणालंकारैः प्रतिभायाः विकासः । “तदेतत् काव्यरहस्यं परमिति ।”

एतदपि सत्यं यत् काव्यसृष्टेः मूले कवेः या शक्तिः विराजिता सा शक्तिः तस्याः योग्यं समादरं प्राच्यालंकारिकानां काव्ये नालभत । राजानककुन्तकस्य वक्रोक्तिजीविते अस्याः कियती स्वीकृति दृश्यते । शब्दार्थगतसाहित्यं तावत् कविन्यापारेणोत्पादितं विशिष्टं साहित्यमिति प्रथममेवाचार्यः कुन्तकोऽभिहितवान् । क्षेमेन्द्रस्यौचित्यविचारचर्चा अपि काव्यस्य बहिरङ्गालोचनायां पर्यवसिता ।

संस्कृतालंकारिकैः पाठकस्य ग्रहणी शक्तिरालोचिता, स्रष्टुः सृजनीशक्तिस्तु नालोचिता । प्रतिभा अन्यतमं काव्यकारणमिति स्वोकार्यापि, प्रतिभाया अभावेऽपि केवलेन व्युत्पत्त्यभ्यासेन साहित्यसृष्टिः सम्भवतीति तैरालंकारिकैरुक्तम्—

“न विद्यते यद्यपि पूर्ववासनागुणानुबन्धि प्रतिभानमद्भुतम् ।

श्रुतेन यत्नेन च वागुपासिता भ्रुवं करोत्येव कमप्यनुग्रहम् ॥”²³

साहित्यसृष्टौ लोकव्यवहारस्य शास्त्रज्ञानस्य च प्रयोजनीयता नास्वीकार्या, संस्कृतालंकारिकैस्तु एतेषु प्रभूतं गुणस्वमारोपितम् । “सा शक्तिः केवलं काव्ये हेतुः” इत्युक्तत्वापि राजशेखरः कवेः इतिकर्तव्यतां शिक्षां च निर्दिश्य व्युत्पत्त्यभ्यासयोः अपरिहार्यतामेव स्वीकृतवान् ।

प्राञ्चाल्यदर्शनेऽपि प्रतिभा विस्तृतभावेनालोचिता । असामान्याशक्तियुक्ता एषा प्रतिभा काचिदाविष्करणशक्तिः सृजनीशक्तिर्वैति मनोविदः फ्रेडेडस्य तथा रस्यानुगामिनामभिमतम् । प्रतिभायाः विकासे चेतनाचेतनयोः संघर्षः तैरङ्गोक्तः । अचेतने मनसि सञ्चिता अवदमिता इच्छा अभिव्यक्तैः प्रयत्ने, नैतिकचेतने तु सा बाधां प्राप्नोति । एतेन चेतनाचेतनयोः तीव्रः संघर्षो जायते । एवं खलु प्रतिभायाः संकेतः । यया शक्त्या शब्दार्थयोः स्वरूपं प्रतिभासितं भवेत् तेषु कस्यापि मतेन सृजनशीला कल्पना, कस्याप्यभिमतेन सहजातभूतिः, पुनः कस्यापि मतेन काव्यनिर्माणक्षमा प्रतिभा । भारतायदर्शने या प्रतिभा देवीवररूपेण चिह्निता, पश्चिमस्यास्तिकदर्शने

स्य दैवीसुकृतिरित्येव निरूपिता, आधुनिके वैज्ञानिके शास्त्रे चेतनाचेक्यतोः संज्ञते एव तस्य आविर्भावः ।

परिशेषे

“यदुन्मोहन-शक्त्यैव विश्वमुन्मीलति क्षणात् ।

स्वारमायतन-विभान्तां तां कथे प्रतिभां शिवाम् ॥”^{१३४}

इति मनोरमदशोकेनास्याध्यायस्य परिहाराभिः सूचयेत् ।

शैवागमानुसारेण प्रतिभा तावत् शक्तेर्नामान्तरम् । शक्तिस्तु कुण्डलिन्यपरपर्याया । यस्याश्च सुदुस्तास्यै प्रतिभासुरप्रतारतम्ये प्रमाणमिति आनन्दलहरीदौ मानमिति शम् ।

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જૈનેતર પ્રાચીન ગુજરાતી કવિઓની કેટલીક અપ્રકટ રચનાઓ

સંપાદક : भोगीलाल ज. सांडेसरा

વડોદરા યુનિવર્સિટીના ગુજરાતી વિભાગમાં નં. ૧૨૭ની હસ્તલિખિત સંગ્રહપોથી એક ગુટકારૂપે છે અને જૂની ગુજરાતી જૈન રાસાઓ, સ્તવનો, સજ્જાઓ, ગીતો આદિનો વિશિષ્ટ સંગ્રહ એમાં છે. કેટલાક રાસાઓ કે અન્ય કૃતિઓની અંતિમ પુષ્પિકાઓમાં તે તે કૃતિ સુવનવલ્લભગણિ નામે જૈન ઘાણુ એ સં. ૧૫૫૯ અને સં. ૧૫૬૦ માં નકલ કરો હોવાનો ઉલ્લેખ હોઈ (અને આશ્વીએ સંગ્રહપોથી એક જ હસ્તાક્ષરમાં લલાયેલ હોઈ) બાકીની રચનાઓની નકલ પણ એ અરસામાં થઈ હશે એ સ્પષ્ટ છે.

જૈન કૃતિઓની વચ્ચે વચ્ચે કેટલાંક અપવાદરૂપ જૈનેતર પદો કે ગીતો પણ લલાયેલાં છે. વિક્રમના સોલમા સૈકામાં કે ત્યાર પહેલાં રચાયેલી જૈનેતર પ્રાચીન ગુજરાતી કૃતિઓ આટલી જૂની હસ્તપ્રતોમાં સચવાયેલી હોય એવું જવલ્લે જોવા મળે છે. આથી પ્રસ્તુત ગુટકામાંની જૈનેતર રચનાઓ અહીં પ્રગટ કરી છે, જે અભ્યાસીઓને રસપ્રદ થશે એવી આશા છે.

નીચે પ્રમાણે પાંચ જૈનેતર કાવ્યો એમાં છે.

અજ્ઞાત કવિકૃત 'સત્યમામા ગીત' પત્ર ૯--A ઉપર છે. શ્રીકૃષ્ણની પટ્ટરાણીઓમાંનાં એક સત્યમામાએ સ્વર્ગના પરિજાતક પુષ્પ નિમિત્તે લીધેલાં રૂસણાંનો પુરાણપ્રસિદ્ધ પ્રસંગ આ ગીતમાં નિરૂપાયો છે. 'સત્યમામાનું રૂસણું' એ વિષય ઉપર અનેક જૂના કવિઓએ લખ્યું છે; નરસિંહ, માલગ, માંડળ, મીરાં વાઈ, ગોવિન્દરામ, નરભેરામ, વલ્લભ, શવજી, આદિની એ વિષેની કૃતિઓ છે (જુઓ કે. કા. શાસ્ત્રીકૃત 'ગુજરાતી હાથપ્રતોની સંકલિત યાદી' પૃ. ૩૪૭) પ્રસ્તુત ગીત નિદાન નરસિંહ-માલગના સમય જેટલું-સંભવતઃ એ કરતાં યે-જૂનું હોઈ શકે. એના રચનાકાળની પૂર્વમર્યાદા આપણે નિશ્ચિતપણે જાણતા નથી. આ ગીત અજ્ઞાતકર્તૃક જગાય છે—સિવાય કે છેલ્લી પંક્તિમાંના 'નાથ મમહ' માંના 'નાથ' ને કર્તાનો નામોલ્લેખ ગણવામાં આવે.

(૨) હરદાસકૃત 'ગોરી-સામલી સંવાદ' હસ્તપ્રતના પત્ર ૧૪૧--B અને ૧૪૨ B ઉપર છે. એની દસમી અને ચૌદમી કડી સૂત્રવે છે કે કર્તા હરદાસ કૃષ્ણમત્ત વૈષ્ણવ છે.

(૩) લાલાકૃત ગીત હસ્તપ્રતના પત્ર ૧૪૯ A ઉપર છે. માનવશરીરની ક્ષણમંગુરતાની વાત કરીને કવિ અંતકાળે આધાર આપવા માટે ઈશ્વરને પ્રાર્થના કરે છે,

(૪) સોમકૃત 'રંભા-શુક સંવાદ' હસ્તપ્રતના પત્ર ૧૫૨-B ઉપર છે. બાલયોગી શુક-દેવને લોભાવવા માટેના રંભા અપ્સરાના નિષ્કળ પ્રયત્ન વિષેના પુરાણપ્રસિદ્ધ પ્રસંગનું એમાં સંવાદરૂપે નિરૂપણ છે.

(૫) હલૂ નામે કવિએ રચેલું ગીત હસ્તપ્રતના પત્ર ૧૫૪-B ઉપર છે. એમાં કૃષ્ણ-ગોપીના ઉત્કટ શ્રૃંગારનું નિરૂપણ નરસિંહ આદિનાં એ પ્રકારનાં પદોની યાદ આપે છે.

હરિદાસ નામે એક કર્તા વધુ કવિઓ જૂના ગુજરાતી સાહિત્યમાં થયા છે. પણ તે સર્વે સત્તરમા, અઠારમા કે ઓગણીસમા સૈકામાં વિદ્યમાન હોઈ 'ગોરી સામલી સંવાદ' રચનાર ઉપર્યુક્ત હરદાસથી ભિન્ન છે. લાલા નામે કવિએ સુબોધપંજરી' સં. ૧૬૩૮ માં રચી હોઈ અહીં જે વૈરાગ્યપ્રધાન ગીત પ્રકાશિત કર્યું છે એનો કર્તા લાલો એથી જુદો છે. 'સુદામા સાર' નામે, સુદામાચરિત્ર વિષેનું ટૂંકું વ્યાખ્યાન કાવ્ય, વડોદરા પ્રાચ્ય વિદ્યામન્દિરની હસ્તપ્રતને આધારે, શ્રો મંત્રુ શલ મનમુદારે પ્રેમાનન્દકૃત 'સુદામાચરિત્ર'ના તેમના સંપાદનના પ્રથમ પરિશિષ્ટ રૂપે છાયાવ્યું છે, એનો કર્તા શોમ અહીં પ્રકટ કરેલ 'રંભા-શુક સંવાદ'ના કર્તાથી અભિન્ન હશે

के केम ए कहेवुं मुरकेल छे. पण भाषानुं स्वरूप जोतां एमनुं एकरव संपवित छे. हख नामे कवि जूता गुजराती साहित्यमां, अईं प्रसिद्ध थता तेना एक मात्र श्रृंगारिक पद द्वारा प्रथम बार प्रकाशमां आवे छे.

१. अज्ञात कविकृत 'सत्यभामा गीत'

सवि सिणगार तिजनीनइ नईठी, दीण दयामणी दीसइ,
नयणे नीक्षरणा वहइ, डसण डसइ अति रीसइ,
प्रिय परभव्यां पीहरि जायसिउं, मन गाढं करी रहिसिउं, भई रे.

सत्यभामा अबोलडा लीषा, वैकुंठनाथ मनावइ,
पीतांबर करि आंसू छहइ, बली बली प्रेम बोलावइ,
अतिघणु कोप न कीनइ रे कामिनी, अन्हनई शोक न भावई रे,
भइ रे, सत्यभामा० आंचली.

पारिजातिक पुष्प आणियइं रे, बाहली रुखमिणि, राणी,
एक पांसडी मोकलतां, स्वामी, तिहां हूं कां न संभारी ?
स्वामीना जे हेत बिना जीवो सिउं संसारि ?

भइ रे, सत्यभामा०

मननां बाहूलां जे हूतां, स्वामी, तेहनइ मान ज दीधूं,
प्राण तिजंत तम्ह आगलि, स्वामी, जोयो, माहर् कंधूं,
कामणगारी नइ धूतारी तेह सिरिसउं चित्त बाधूं,

भइ रे, सत्यभामा०

रुखिमिणि देखतां परिजातक वृक्ष माहरइ आंगणि रोपु,
तिहां हीचोल बांधेनइ हीचुं, तु ऊतरइ सिरि कोप,
फूल तणउ सिरि मुण्ट भरेसिउं, तु जाइ सिरि ताप,

भइ रे, सत्यभामा०

बलता विश्वंभर कहइ रे, वृक्ष तणी कुण मात्र ?
इंद्र इंद्राणी ताहरे पाए लगवुं, इम कहइ वैकुंठनाथ,
नाथ भणइ रूसणडा भागा, वेदपुराण विख्याता,

भइ रे, सत्यभामा०

सत्यभामा गीतं ॥

२. इरदासकृत 'गोरी-सामलीनो संवाद'

भील मल्हार

एक स्त्री गोरी, एक सामली रे, दुह सखी लागु वाद,
गोरी सोभागइ आगली, सामली सखुउ साद रे,
कहि गोरी सुणि सामलीरे, कचू गनि मली कहावइ रे १
श्री खंड कपूर गौरचंदन्न रे, जु बाधि जगनु वास रे,
सामली भणइ, कस्तूरडी, तिहनु परिमळ अधिक प्रकास रे. २
कहि सामली०

गोरी भणइ, सुणि सामली रे, तू म वस्त्राणसि आप रे,
धर्म कहइ अजूआलीउं, सामलि अंधारुं सोइ पाप रे, ३
कहि गोरी०

सामली भणइ, सुणि गोरडी, हूं आपसि उतर वाली रे,
गौर वर्ण अंग ताहरउं, एक जीवन कीकी काली रे, ४
कहि सामली०

गोरी भणइ, सुणि सामली रे, सोवन अग्नि माहि रे,
गौरवर्ण निष्कलंक ते पणि कासल काली खाइ रे. ५
कहि गोरी०

सामली भणइ, सुणि गोरडी, तूं आभरण पहिरइ अळणी रे,
काजल रेखडी आंखडीयां सारइ तु सळणी रे. ६
कहि सामली०

गोरी भणइ, सुणि सामली रे, सुधानिद्ध मयंक रे,
तिहां मली एक रेख सामली, सह कहइ सकलंक रे. ७
कहि गोरी०

सामली भणइ, सुणि गोरडी रे, तूं जोइ न हृदय निराली रे,
कामिनी सोभा कुचि करी, तेहनइ मुकटि रेखा काली रे. ८
कहि सामली०

गोरी भणइ, सुणि सामली, तूं लाजसि, हूं कहुं पाठ रे,
अंगवरण स्तन ताहरुं, जिसउ सुरमुख छंडिउ काठ रे. ९
कहि गोरी०

सामली भणइ, सुणि गोरडी, कामिनी तूं धर धीर रे,
चतुरमज चऊद सुवन तणु, तेहनु सामलवन्न सरीर रे. १०
कहि सामली०

गोरी भणइ, सुणि सामली रे, कपूर गौर निहालु रे,
सामली भणइ शास्त्र पुराणि विद्या अक्षर कालु रे. ११
कहि गोरी०

गोरी भणइ सुणि सामली रे, गौरमपणं गुणि विश्राम रे,
सामली भणइ, सत्य वचन सुणि, मेघ सृष्टि साधारण स्वामी रे. १२
कहि सामली०

सामली कहइ, गोरडी, तूं सरीर करइ अभिमान रे,
आपणा प्रीऊ पासि जइ पूछीइ, जे जाणइ प्रेम प्रमाण रे. १३
कहि गोरी०

गोरी सामली वर काहनूउ, विहु भली राखी रहे रे,
कवि हरदासचु स्वामी सेवीइ, निश्चल खरु सनेह रे १४
इति समाप्तः ॥

३. लाखाकृत गीत

राग मूंछी देशाल

टोले टोले हरणलु काया रे गढमाहि,
वन रे छंडावि नापडु, आहेडो जिम राय.
तूं रे सामी मोरा सार करि, अवर न बीजु कोई,

अकठ कोडि तरुयर ढलइ, वनि हऊ रे विणास,
हंस रे राजा ऊडामणु, वन थऊं रे निरास. १.६०
तूं०

काया रे गढ विध्वंसीइ, वारइ कोई न घाइ,
हरणु हाकी काढीइ, काल पुहुतु घटमाहि. २
तूं०

भगतवल्ल लखु इम भणइ, सरिज्यां काईं वीसारि ?
अंतिकालि हेजे बाहुडी, अडवडीभां आधार. ३
तूं०

इति गीतं ॥

४. सोमकृत 'रंभा-शुक संवाद'

कुकुंम केसर मोतो महवटउ, सइंधा सीदूर भरीटो पइसी,
भमहि धनुष धरी कुच खेडां, स्वर्ग थको सुक भणीय धसी रे,
नयण बाण मूकइ अपछरा, कुण सुभट ते साहसु रहइ ?
लोचन अणी तणे ऊपाडिउ, इंद्र अम्हारु विनय विहइ रे. १ हुपद
नयण०

राम रगाउलि हरि हथुटउ, जगपति जीवरखी य जाणि,
ह सुकदेव कहि वसि नावूं, रंभा भूरि भमइं तिहां जाउ.
ज्ञानगदा झूकेसि अम्यंतरि, साइ तुं चूकसि घरठाम.
हूं सुकदेव०

वेणीदंड कनक मणि सुंदर, कुंडलचक्रइं जीता कोडि,
अहंकार शब्द तणा ऊथडया, जोगी पाय पडइ जप छोडि.
नयण०

क्षमा खडग, भाव ते भालु, तप वे डंका ल कुरु बाण,
मार धनुष बुद्धि बाणाउलि, रंभादलि पाडं भंगाण.
हूं सुकदेव०

कंकण चूडी नय कटिमेखला, नूपर सिर वाजइ पंच तूर,
अधुर अमीय तणा जे मोहिया, सुरतसंग्रामि पडइं बहु सूर.
नयण०

काम क्रोध लोभ मोह माया, मद मच्छर जीतु अहंकार,
क्षुधा त्रिषानी राखि वारी, इंद्री पंच करिउ परिहार.
हूं सुकदेव०

ऊगटी कुसम अंग सुरवालु, त्रिवली नक्षत्र सूर पटु,
चोली चोर लिमेहिल करंतां, अम्हनइ जीपइ कुण कटु रे ?
नयण०

चुरासी आसण वसि क्रीधां, इडा पिंगला सुखमना जेइ,
सुनिमंडलनां वाजां समरउं, अम्हे दि पूरण किसउ सनेह ?
हूं सुकदेव०

मछिगंधा मोहिउ परासर, अम्हे कहं कस्तूरीपात्र,
सुर समरइ, पन्नग अम्ह पूछई, अवर बापडा केही मात्र ?
नयण०

पेट चीरीनइ परिमल दाखिउ, बरास्या जे न कोषउ वास,
सोम तणउ स्वामी वसि माहरइ, जाए रंभा वीनव तास.
हूं सुकदेव०

गीतं ॥

५. हल्लुकुत गीत

सवाव राग

जगडि म यादव, जीवन महारा, दानवदलिन कठिण कर ताहारा
हाथ म हीयडइ देसि मुरारी, रहु रहु नरहरि दासि तम्हारी. १. हू०

बलिगि म माहव, मदनि तूं पूरिउ, जाणिउ रे आगइ तई
चाणूर मल्ल चूरिउ. २. हाथ म०

नख न सुहाई, अबला हूं नारी, हरणकासीपनी तई

काया विडारी. ३. हाथ म०

प्रतक्ष पोतना सोषि तई देवा, नहि दिउं अधुर अमृतरस

लेवा. ४. हाथ म०

लक्ष्मीसंगइ एह नीपायु, जनम लगइ इणि विश्व

ज वाहिउ. ५. हाथ म०

पंचे अबगुण प्रीति बधारी, हल्लुचा स्वामी कृष्ण तोरी कुमारी. ६
हाथ म०

श्रावक कविओनी केटलीक अप्रकट गुजराती रचनाओ

संपादक : भोगीलाल ज. सांडेसरा

जूना गुजराती साहित्यमां जैन कविओनुं विपुल प्रदान छे अने गुजरातीनुं जे प्राचीनतम साहित्य उल्लब्ध छे ते मुखपत्वे जैन साहित्य छे. आ साहित्य महदंसे जैन साधु कविओनी रचना छे; जो के एमां क्यांक क्यांक देराल अने ऋषभदास जेवा श्रावक गृहस्थ कविओना सुप्रसिद्ध अपवादो छे खरा. 'जैन गुर्जर कविओ' जेवो सन्दर्भग्रन्थ जोइए तो, सेंकडो साधु कविओनी बच्चे वीस-पचीस गृहस्थ कविओ के पद्यकारोनां नाम अने कृतिओ मळे खरा. आर्थी ए दिशामां शोध अने गृहस्थ कविओनी उल्लब्ध कृतिओनुं संपादन-प्रकाशन आवश्यक तेमज रसप्रद छे.

वडोदरा युनिवर्सिटीना गुजराती विभागना संप्रहमांता, सं० १५५९ अने १५६० आस-पास लखायेल, हस्तलिखित गुटका नं. १२७ मांतां, 'श्रावक कवि गंगकृत गंतो' आ साथे अलग लेख रूपे प्रकाशित कर्यां छे. ए ज गुटकामां बीजा केटलाक अज्ञात श्रावक कविओनी, अद्यावधि अप्रकट रचनाओ छे ते अहीं रज करी छे.

लगभग बधी कृतिओ संक्षिप्त गीतरचनाओ छे; एकमात्र साह सूरकृत 'अंतरंग श्री-चिन्तामणि, पार्श्वनाथ विनती' २८ कडीनी छे अने एनी पुष्पिकामां लेखन वर्ष सं. १५५९ नो निर्देश छे. आ रचना हस्तप्रतना पत्र 126-B अने 127-B उपर लखायेल छे. एनी बीजा कडीमां 'वटपद्र नगरना शृंगार' तरीके चिन्तामणि पार्श्वनाथनो निर्देश छे. वडोदरामां धडि-याळी पोळमां, पीपळा शेरीमां चिन्तामणी पार्श्वनाथनुं मन्दिर छे, एनो ज आ निर्देश होय. ए बतावे छे के ए मन्दिर निदान पांचसो वर्ष जूनुं छे. एमां प्रतिष्ठित पार्श्वनाथनी स्तुति करनार साह सूर वडोदरानो रहेवासी होय ए संभवे छे. साह गोविन्दसुत श्रीकरणकृत 'शील-गीत' पत्र 5 A उपर छे; चांदासुत गोनुकृत गीत पत्र 11-A उपर; भीमकृत त्रण गीतो (एमांता एक गीतनुं पुष्पिकामां 'वातराग गीत' एखुं नाम छे) अनुक्रमे पत्र 15-AB, 145-B अने 147-B उपर तथा परवतकृत 'प्रासुक पाणी गीत' पत्र 146-A उपर छे.

हस्तप्रतनी नकलनां वर्ष जोतां आ रचनाओ विक्रमना सोळमा शतकना पूर्वार्धमां के ह्यार पहेलां थयेली छे ए निश्चित छे. एना कर्त्ताओ साह सूर, साह गोविन्दसुत श्रीकरण, चांदासुत गोनू तथा भीम अने परवतना जीवन विषे हाल कोई विशेष माहिती मळतो नथी.

१. साह सूरकृत 'अंतरंग श्री चिन्तामणि पार्श्वनाथ विनती'

॥ ६ ॥ अपु जगगुरु देवाधिदेव तूं त्रिभुवनतारण,
रोग शोक अपहरण, धीर सवि संपदकारण,
रागादिक जे अंतरंगरिषु तेह निवारण,
तिहुयणसल्ल जे मयणमोह भड हेला मारण. १
चिन्तामणि श्रीपास जिण, वटपद्रनयरशृंगार,
मनह मनोरथ पूरण ए, बंछित फल दातार. २

तुझ दरसिण जे नव निधान, मंदिर धिर भाई,
दुख दारिद दोभाग असुह सवि दूरि पलाई,
लब्धि विमल नई पुत्र पौत्र घर नेह भराई,
दोषी पिशुन जे करई घात ते निफठ थाई. ३

सोम मूरति जे तुझ तणीय, गुणह तणु मंडार,
कोडि जीमह जु वणीयए, तु नत्रि लाभइ पार. ४

एक वयणि मझ एक जीम, गुण केम वखाणं ?

हूं मूरखजन शालगंध अक्षर नवि जाणूं,
बहुत रेवा जलह रासि, मनि आशा एहवी,
हूं अजाण तूं जिणवरिंद, वीनतीय करेवी. ५

हासाथाणकि विबुध जण, हूं धरि हूउ हेव,
भोली भवितइ वीनवूअ, ते अवघारु देव. ६

काल अनंत नगोद माह, कम्मि हूं धरीउ,
सास ऊसासइ मत्तर मण, वली तिहां अवतरीउ,
सुइ अग्नि अणंत जीव एकठा रहेवूं

आ बाधा अनंत दुक्ख बहु काल सहेवूं. ७

तिहां भिकु जु नोसरउ ए, वलीय विणसइ माहि,
छेदन भेदन मई सहियां, ते जिण कहिआ न जाइ. ८

पढवा पाणी अगणि वाउ तिहां काल असंखु,
दुक्ख असंखु जे मइ सहियां ते कोइ म देखउ,
चित्तिचउरिंदी माहि दुक्ख जे जिण मइ सहीयां,
ते केवलीय कहि कोइ, तु कां पइठइयां. ९

पंचिंदी पाणि अवतरिउ ए, जलयर थलयर माहि,
माळी वागरी वसि पडिउ ए, तिहां न कहिनी आहि. १०

सर करह तुरीय बइलमाहि, स्वामी, हूं भमीउ,
पासी करीनइ नांथीउ, धणी परि दमीउ,
भूखिउ तरसिउ भूयभारि खेडिउ हूं वहिउ,
पंखियोनिथु सिकरदारि सलमइ करी साहिउ. ११

चऊदराज करिउ भांगणूंय, कर्म नटोवु साथि,
 नव नव बेसि नचावीउ, ए स्वामी, दिवस नह राति. १२
 कर्म सबळ हूं नरग माहि कूंभी ऊपनु,
 कळोय कळी करी काढीउ, वली देह नीपन्नउ,
 मुह सुळी ते वज्रमह, तेणइ तनु बीघाइ,
 तरसिउ मागइ नीर केवि ऊतरू उंपाइ. १३
 अगनिवर्ण करी पूतलीय, तेणइ दाज्ञवीउ अंग,
 असुर पचारइ ऊपरइ ए, परकी करतु संग. १४
 नभि ऊळाळइ असुर एक, समळी थई झडपइ,
 पडतां धरइ त्रिसुल एक, अंग सघळां कापइ,
 पारानी परि देह मिकइ, विसनी परि मारइ,
 भार सहस धरि वीतरिइ, वैतरणी उतारइ. १५
 कोडि वरस जउ दुक्ख कहूंय, तु नवि आवइ छेक,
 साते नरगे मह भोगव्या ए, सोगरु आय अनेक. १६
 भमत भमंतु देवलोकि जई हूं अवतारिउ,
 पुण्यहाण तिहां करउं सेव, तीणइ दुक्खइं भरिउ,
 परदेवी देखी सरूप कामारसि वाहिउ,
 सुरपति कीधु कोप सबळ, वज्जाउधि वाउ. १७
 रीव करी मह मास छय, संकोवां अंग आप,
 ठामि ठामि जे दुक्ख सहिया ए, विसमु कर्मविपाक. १८
 पुण्य योगि आर्ज्ज देसि उत्तम भव छाधु,
 बालापण बडळी करी विषयारसि बाधु,
 क्रोधि लोभ अहंकार करी हूं आप वस्त्राणूं,
 माया कुडी कुबधि लगइ परिवंची जाणूं. १९
 दान शील तप भावना ए, धर्म न कीधउ संग,
 रामा रामा घन तणु ए, आठ पहर मनरंग. २०
 त्रिष्णा तणिइं विणज खरि मह जीव विणास्या,
 परनंथा करी अपार, कूडा मह भास्या,
 अंधक्रिया बगध्यान करी परधन मईं लीघां,
 परनारी सह गमन पाप तेहइं मईं कीघां. २१

अति अपराधी हूं हूँ ए, चडिउ चंतामणि हाथि,
 मणूय जनम नवि ओलिस्विउ ए, दीधी वाउलि नाथि. २२
 चिहुगतिमाहि रडवडिउ अपार, केहीं सुक्खि न बइदु,
 जिहां जाउ तिहां नवनवु आचार मइ दीदु,
 धन कुटंब कारणिअ खत्र बहु गेहि कराव्यां,
 जे जिहां मूक्या तिहां रहिया, को केडि न आव्या. २३
 मोह मूर्छा कहं केतलीय, कहितु न लहं पार,
 जुगतारण हबइ तूं मिलउ ए, अडविडीआ आधार. २४
 सगुरु वचन मइ सारधर्म दयामूल दीदुउ,
 समतारण जे अमीय पाहि, अनंतु मोदु,
 तोणि संसार विकार भाव हूँ ऊनीठउ,
 गणूं मझ ऊपरि मेह अमीबमइ वूठउ. २५
 समकितरण जु मझ चडियु य, चिंतामणिनी कोडि,
 सेव करुं हिव तस तणीय, स्वामी, बइ कर ओडि. २६
 जोगीस्वर जे हृदयकोसि, स्वामी, तुझ प्याइ,
 चरणकमल चउसठि इन्द्र, स्वामी, आराहि,
 स्वामी, तूं मझ माय ताय, तूं पर उपगारी,
 बीनती हिव सफल, देव, करि आज अक्षारी. २७
 श्री चंतामण पास जिण, गुणसायर अवधारि,
 कृपा करु मझ ऊपरइ ए, जिम न पइं संसारि. २८

इति सा० सुराकृत अंतरंग श्रीचंतामणि पार्वनाथ वीनती ॥ संवत् १५५९
 वर्षे चैत्र वदि १० गुरौ भुवनवल्लभगणिलपितं ॥*

२. साह गोविन्दसुत श्रीकरणकृत 'श्रीकगीत'

राग आसाउरी अधरस

आगइ विषय अनंत विगूतउ, नरय तणइ धुरि जूतु,
 हीडइ आवागमन करंतु, कलिकादव अति खूतु रे.
 जीवनडु जिन जीवनडु माए एह मुरि जिनवर जीवनडु,
 इसकी सेवा कीजइ, जामण मरण तणा दुस टालइ,
 मुगति तणां फल लीजइ रे. १
 जीवन०

* भुवनवल्लभगणितुं नाम पाछळयी कोईए हरताळ फांसीने छेकी नाख्युं छे, एण ते धांची शक्याय छे.

श्रावक कविओन्नी केटळीक अप्रकट गुजराती रचनाओ
 विषय थकी रावण दुख पामिउ, अपहूरी गिउ परनारी,
 दिस सिर राज लंकथी टाळी, जोउ चतुर विचारी रे. २
 जीवन०

असत्य वचन कैचकि सुखि भाषिउं, विकल वइषय मदि
 मातउ,
 भीमइ संतोष्या देउळमाहि, परअळी म म राचु रे. ३
 जीवन०

सील संगार अंगि अति सोहइ, अवर सिंगार
 म म राचउ;
 साह गोविंदतन श्रीकरण वीनवइ, सेवउ अरिहंत साचउ रे. ४
 जीवन०

इति सीलगीतं ॥

* * *
 ३. चांदासुत गोनुकुत गीत
 राग सामेरी

अनंत कालि जीव भमीय भागु, नीतराग धर्म दुलभ लाधु,
 जीव सुणि न श्रावकधर्म जोउ विचारी,
 जीव जतन करु, तरु संसारि. १
 जीणइ गोसालइ स्वामीनइ अवज्ञा कीषी,
 दमा करी तेहनइ मुगति थापीउ. २ जी०
 कणवी सुश्रावक हऊआ स्वामी,
 आणंद कामदेव मुगतिगामी. ३ जी०
 थूलिभद्र कोशासुंय नेह न दाखिउ,
 श्रवणे वयणे सुणी पाप्ति राखिउ. ४. जी०
 पंच परमेष्टि जि को ध्यान ध्याइ,
 चांदासुत गोनु कहि ते अमर थाइ. ५. जी०

* * *
 ४. भीमकृत व्रण गीतो

[१]

राग अघरस

अबल बाल नवथौवन तारुणी, दीठइइ नाटीसिउं सतेह कीउ रे,
 माइ ताय घर घरुणी तिजी लइ निगुण कलंक कुणइ तिजीउ रे ?

जीव मायामोहि बाधु भमइ रे, विषय लब्धु नरनार करचइ रे. १
द्रूपद

दिउ स सोवन धन अनई पांगुरण, अनेकि दान आप्यो संप्रायो रे,
नछिनी नीर विण जिम तनु सूकइ, तिम मोरुं मन देखी पुलंद भयु रे. २
जीव०

अनेकि विज्ञान ज्ञान करुणारस, गीत गान घणुं निरति करे रे,
वंश चढिउ विसभागति खेलइ, नरंवर पज्ञान करइ रे. ३
जीव०

नरंवर चितनां टोप विलंबत ततस्विण दीठला तोणइ मुहा मुणि रे,
घिगु रे घिगु रे घिगू अथिर संसार जाणी, असिउं रे जाणी घरम
करु मुणि रे. ४
जीव०

केवल ज्ञान ऊपन्नं तितक्षिण, कनकवृष्टि सुरवर करता रे,
स्वमीय अपराध साधु इम बोलइ, चरणि लागी नरवर भर्णता रे. ५
जीव०

जीव तणी विपरीति गति रे करम, करम तणी न पूजति कोइ रे,
नद्र नाटिकणी राउ पटराणी दीक्षा लेइ देवलोकि गया रे. ६
जीव०

गाम नयर पुर अनेकि विहार करइ, भविक जीव प्रति ब्रह्मविद्या रे,
इलाचीपुत्र शिवपुरि पुहुतला रे, भणइ भीम संघ दुरित हरु रे. ७
जीव०

इति गीतं ॥

[२]

राग विराडी

दुनि मेरी मेरी कहतां, मोह मच्छर मनि घरतां,
आगइ मीर मताल्लिम मोटां, दुनि गया इम करतां,
द्रूपद ॥ पंच विस्त परमेश्वर ध्याणां, हराम कसि का न ठेणा,
आजकालि मर जाणा रे जीवडा, जाब खुदा कुं देणा. १ द्रु०
कुटंब कारणि पाप करइगा, तूं जाणइ घरि मेरा,
स्वाणे कि ताई सब को मळीआ, कोइ नही कसि केरा. २
पंच विस्त०

कस कीइ मां ? चचा कसि केरा ? कसि का पुंगडा जोइ ?
संसार बाजार मुदा करणा, को भाही कसि केरा रे ? ३
पंच विखत०

चलइ हलाहल हराम न स्वाइ रे, भक्ति तसी कुं होइ,
नाहक करइ घरइ परनारी, होइ जग जाइगा सोइ रे. ४
पंच विखत०

अलख एक अविनासी अनंत, सेवउ ए समरथ राजा,
भीम भणइ ए भवबंधन काटइ, दुनिय इत्या नही बूजा रे ५
पंच विखत०

इति गीतं ॥

[३]

वीतराग गीत

राग केदारु

कमलि कमलि मानस तूं मधुकर, नवनव रसरसि प्राप्त ग्रहि,
चक्रध शुद्धिइं लईं लईं नर तेणि कमलि तूं कां न रहिं ?
रिदय कमल माहि तूं निवसइ, रूप न दासइ आपणडां,
मूंभ परि तोरा भाव जु आवइ, दूरि थिकां ते दूकडलां. १
रिदय०

गगनिमंडलि सोहइ ते दिनकर, कमलाकर रहि भूमितलिइ,
गुरूया गुरूइं होइ प्रमाणइ, निज निज हरसइ प्रीति मिलइ. २
रिदय०

कान नयण चिहु अंगलि अंतर, एक न देखइ एक क्षण,
वीतराग तूं परम ध्यानमई, भीम जणाबी विनय भणइ. ३
रिदय०

श्री वीतराग गीत ॥

परवतकृत ' प्रासुक पाणी गीत '

राग केदारु

उत्तम मध्यम अधम धमाधम रंगइ रंगमि लीजइ,
अठार वर्ण तणां रे उदक लेइ चूनामाहि भेलीजइ रे.
इम जाणी प्रासुक पाणी विहर करइ विण काजि रे,
सहिजिइ जीव सभाव तणा गुण ताति करंतां न भाजइ रे. १
इम जाणी०

बाबर देस हबसी पाहि मसखी इणि परि करइ रे खजूर,
गल्या रे गविल भणो सह उफकीवइ तुहि न बूझइ मूर रे. २
इम जाणी०

सात चरब आलां अषराडी हीमि घोकडी बांभीजइ,
सुगंध बघार सबाद सालणां ते रस मुखि सिउं लीजइ रे ? ३
इम जाणी०

आछं चरब अंति ज ऊतारइ, भाजन भळं नोषाइ,
कुण उत्तम कुण मध्यम कहीइ ? कूडानुं घृत स्वाय रे. ४
इम जाणी०

सचेल सनान करइ रे विमन हूइ तेतइ सह को देखइ रे,
मास्वी तणा मुख तणूं रे विमउं भधु पंचामृतमाहि केसइ रे. ५
इम जाणा०

पाकइ अन्न सीम नवि लागइ तेतु*
.....
..... मइ,
पुनरपि अंगारी पवित्र कीजइ, एह विचार न बूझइ रे. ७
इम जाणी०

चळणि हेठलि जल तूं न निहालइ, दुरि विलोकन कीजइ,
भणइ परबत कहु किम तुडि कीजइ ? बाउल बाथ न दीजइ, रे. ८
इम जाणी०

इम प्रासुक पाणी गीतं ॥

* पानावी किनारी खवाई गई होनाथी, टपकां करेले अंश वांची शकतो नथी.

શ્રાવક કવિ ગંગકૃત ગીતો

સંપાદક : ભોગીલાલ જી. સાંડેસરા

જૂના ગુજરાતી સાહિત્યના એક અજ્ઞાત શ્રાવક કવિનાં ૧૫ અપ્રકટ ગીતો અહીં રજૂ કર્યા છે. વઢોદરા યુનિવર્સિટીના ગુજરાતી વિભાગના સંપ્રદર્શનાં હસ્તલિખિત ગુટકા નં. ૧૨૭ માંથી આ ગીતો લીધાં છે. આ ગુટકામાંની કેટલીક રચનાઓની નકલ વિ. સં. ૧૫૫૯ અને ૧૫૬૦ માં થયેલી છે; એ ઉપરથી સ્પષ્ટ છે કે વાકીની રચનાઓની નકલ પણ એ વર્ષોની આસપાસ થઈ હોવી જોઈએ. જૂના ગુજરાતી જૈન સાહિત્યની વિપ્રકીર્ણ રચનાઓના આકર જેવો આ ગુટકો છે; જો કે ઇમાં થોડીક જૈનેતર કૃતિઓ પણ છે.

ગુટકામાં લેખન સંવત ઉપરથી નિર્વિવાદ વિધાન કરી શકાય કે ગંગ કવિ ચિકમ્પના સોલ્હા સૈકામાં કે ત્યાર પહેલાં થયેલો છે. એ જૈન કવિ છે એ ગીતોના વિષય ઉપરથી દેખીતું છે. પ્રત્યેક ગીતને અંતે કવિએ પોતાને વિષે જે રીતે ઉલ્લેખ કર્યો છે, તે ઉપરથી અનુમાન થાય છે કે તે સાધુ નહિ, પણ શ્રાવક છે. જૂના ગુજરાતી જૈન સાહિત્યમાં ગંગ નામે કોઈ કવિની રચનાઓ આ પહેલાં જાણવામાં આવી નથી. 'જૈન ગુર્જર કવિઓ' (ભાગ ૧, પૃ. ૪૮૩-૮૪) માં 'ચંકચૂલ રાસ' ના કર્તા ગંગદાસનો ઉલ્લેખ છે, પણ તેઓ લગભગ જૂના સાધુ હતા અને તેમના પ્રસ્તુત રાસની રચના સં. ૧૬૭૧ માં થયેલી હોઈ ઉપર્યુક્ત શ્રાવક ગંગ કવિથી તેઓ ભિન્ન છે.

ગંગ કવિનાં કુલ ૧૫ ગીતો અહીં રજૂ કર્યાં છે. ૧ હું ગીત ડાબે નોંધેલી હસ્તપ્રતના ના પત્ર 8A-9B ઉપર; ૨ હું, ૩ હું અને ૪ હું ગીત પત્ર ૨૦ A-B ઉપર; ૫ હું અને ૬ હું ગીત પત્ર 22 B-23 A ઉપર; ૭ હું ગીત પત્ર 23 A ઉપર; ૮ હું અને ૯ હું ગીત પત્ર 146-B ઉપર; ૧૦ હું ગીત પત્ર 147-A ઉપર, ૧૧ હું ગીત પત્ર 147 A-B ઉપર; ૧૨ હું અને ૧૩ હું ગીત પત્ર 153-A ઉપર તથા ૧૪ હું અને ૧૫ હું ગીત પત્ર 154-A ઉપર છે.

ગંગ કવિના બીજા વિષે કોઈ માહિતી મળતી નથી. એ વિષે તથા એનો વિશેષ રચનાઓ વિષે શોધ અપેક્ષિત છે

[૧]

રાગ મારૂણી ઘન્યાસી ॥

ત્રૈલોક્યકંટક રાવણ સુળીઈ, અતિ અતુલ બલ માન ઘર્ષું,
લંકાગઢ મેદીય, દસય સિર છેદીય, કારણ તે પરનારિ તળું.
જોડ કરમ તળી પરિ, વિષય વિષ પરિહરિ, એક હૃદય ધરિ આદિનાથ. ૧

દ્રુ. ૦

દુષ્ટ વચન અતિ કોચકિ ભાષિં, દ્રુપદી સતીય સાંસહિ ઉંઘ ઘર્ષું,
ભીમઈ કુટીનઈ કોથલ કીધડ, કારણ તે પરનારિ તળું. ૨

જોડ કરમ તળી પરિ ૦

વાલ્મિ વાનર વિષયારસિઈ મોહિડ, સુપ્રીવઅંગના સિંહ ઘર્ષું,
રામનરેસરિ નાળ ધારિડ, કારણ તે પરનારિ તળું. ૩

જોડ કરમ તળી ૦

गौतम रषि घरि घरणी आहून्यां सती, रूप अनोपम अछइ घर्ण,
विषय लगइ सहस भग पामीउ सुरपति, कारण ते परनारि तणूं. ४
जोइ करम तणी०

परनारि प्राज्ञमुख जे नर हुइ, मनसा वाचा काय करी,
गंग भणइ ते नरह नमैसिउं, पामइ अविचल मुगतिपुरी. ५
जोउ करम तणी परि विषयविष परि०
इति श्रीगीतं ॥

[२]

राग रामगिरी

यतशत्रुरायकुलमंडण जिणवर,
विजया राणी तणु पुत्र;
सेवइ सुरासुर असुर विद्याधर,
ढलइ चमर शिरि त्रणि छत्र. १ द्रु०

जंतू जप्प रे अनुदिन्न, एक अजित जिन्न;
जीवनए पाये चित्त लाउ
रागादि बसि करु, परनंथ परिहरु,
तु तुझे सिवपुरी वेगि जाउ. २ द्रु०

रुंख अशोक उपरि तख सोहइ,
विस्तरइ षाणी सुधर्म धर्मा,
शरीर कनकवर्ण, गयंद लंछण तभ,
तारि तारि मझ तारि तारि स्त्रीणा अष्टकर्मा. ३. जंतूजप्प०

चउगयमाहि भमी भमी भागु,
हवइ शिवपुरि जातां तूंह जइ सार्थ;
गंग भणइ गुणसागर मलीउ,
भवचा बंधण छोडि अजितनाथ. ४. जंतू जप्प०
इति गीतं ॥

[३]

राग रामगिरी ॥

जितारिरायकुमार, त्रिभुवन तारणहार,
 तिज्जीय राज लीधउ संयमभार, मोह मयण वसि कर,
 अनेकदुःकृतहर, केवलकमश्रावर, जगत्रगुर,
 वंदु वंदु भविका जन संभव जिन जीवन,
 चतुरसई धनुषतनु, अश्व लंछन,
 वाणीय गम्भीर गाजइ, अनेक संदेह भाजइ,
 ढलइ छत्र चमर, दुंदुभि वाजइ. १. दू०
 समोरसरण जाणी आवयइं इन्द्र इंद्राणी,
 योजन विस्तरइ वाणी, मनि सुहाणी,
 सुरकन्या नाचइ अपार, ताल मादल धुंधुंकार,
 ओलग सारइ सुर तुह्य मुक्ति दातार. २. वंदु वंदु०
 निर्मल जसकीर्ति शत्र मित्र समचित्त,
 सई ज्योण पणवीस सप्तइ तिन हुंति,
 जगत्र जंतु साधार, सेना राणा मल्हार,
 भणतु गंग मझ आवागमण निवारु. ३
 इति गीतं ॥

[४]

राग रामगिरी

सोल सहस गोपी मली धवल गाईं,
 तोरणि आइला नेमिजिन त्रिभुवनचा राया.
 माइ माहरा रे यादवजन तइ कां प्रीति ऊपाइ ?
 अष्ट भवंतर नेह प्रतिपाली नुमि गयु चित लाइ रे. २ दू०
 पसूय बंधन छोडी, रिदय विचारी,
 ऊजलि गिरिवरि वरी संयम नारी. ३. माइ माइ०
 नेमि वचन सूणी आरति भागी,
 गंगचा स्वामी केरी बाहुडी विलागी. ४. माइ माइ०
 इति नेमिनाथ गीतं ॥

[५]

राग वसंत ॥

तोरणि आयु नेमि जिणसर, यादवकुल सणिगारू,
पसुयबंध छोडी करुणापुर, लीधउ संयमभारू रे. १.

मोरा नेमिजी सांमलीआ रे, सामलीआ सोहामणा,
इम तउ मूंकीनइ जईइ, हूं अबला कांइ प्राण ण चालइ,
पणि एह वात कहिनइ कहीइ रे ? २. दू०

सुणुउ सखी मोरी वीनतडी रे, प्रिय विण क्षण नवि जाइ,
कामाकुल काना इम बोलइ, मेलवउ यादव जिनराय रे. ३.

मोरा नेमिजी सांमलीआ०

ऊजलि गिरिवरि संयमश्री वरी, नेमिजिन मुगतिचा सामी,
गंगचु सामी रंगभरि पामी, तु राजिल दुकृत वामी रे. ४

मोरा नेमिजी सांमलीआ०

इति श्री नेमिनाथ गीतं ॥

[७]

राग वसंत ॥

तोरणि आयु नेमिकुमर, अति आणंद भयु,
नेह नयण निरखंतां सुरिजन मूकीनइ गयु रे माइ. १

वयरी विरुह जगावइ, क्षण एक नीद न आवइ,
नेमि वालंभीउ कोइ मक्ष आणीणि मेलवि माइ. दू०

नेत्र कमलदल सोहइ सामा, सोल कला मुखचंद्र,
रेवइ गिरिवरि शृंगइ चडी तिहां मळीउ यादवइंदू माइ. २

वयरी वि०

मयण सरीखु रिपु जीतु रायमइ राणी,
गंग भणइ अविचल सुख पामी, कीधी अकहि कहाणी माइ. ३

वयरी वि०

इति श्रीनेमिनाथ गीतं ॥

[८]

राग केदारु ॥

सोल सहस गोपी वर बांधव, तोरणि आयु जगदानंद,
पसूयां अभयदान देई बलीउ, जस पाय सेवइ चुसठि इंद्र.

उरवरि द्वार, सीदूर सरि सोहई, पहिरणि जादर फाळी रे;
झबकइ जालि जडित मणि माणिक, नवयौवनभरि बाली रे. १. द्र०

विरहानलचा दुख दुहेला, सोइ पुण सहिणु न जाइ रे माइ;
कहि राजलि सुणु सहिय समाणी, प्राणवालिंभ कोइ आण मेलाय. २
उरवरि०

शिवादेविनंदन जुगवंदन, यादवकुलि दीपक सिणगार;
बालब्रह्मचारी, परिहरी नारी, स्वामी लीधु संयमभार. ३
उरवरि०

आगइ अष्टभवंतर नेहा, तुमि इम कांइ नेमिकुमार ?
गंगचु स्वामी शिवगतिगामी, पामी राजलि गढ गिरिनारि. ४
उरवरि०

इति नेमिनाथ गीतं ॥

[९]

राग केदारु ॥

पंचे यंदीइं हूं वसि करू, कूड फपट पंडि पापिइं भरिउ,
भवसागर हूं किम तरुं ? मझ मोहनी कर्म घणूं, किम करूं ?
घणि विषया विषम हूं विभ्रम करी, निज विनय विचार लीळां हरी. १
भव०

चरण कमल पास जिण लही,
गंग भणइ दुकृत सवि गयां वही. २. भव०
इति गीतं ॥

[१०]

राग केदारु ॥

संवरकुलइ कल्पवृक्ष चंतामणि राजहंस अवतार,
सुरनर किनर सेवा सारई, ए सुगति तणउ दातार रे.

मन रमकइ शमकइ, आतमा अरिहंतना गुण गाइ,
आवागमन निवारीइ रे, जिम अजरामर थाउ रे. १

मन रमकइ शमकइ०

अणसइ पंचास धनुष तन जेहनु, सोवन वन सुकांति,
त्रिभुवन जंतु सरणि तक्ष स्वांमी तू मंजइ भवभंति रे. २

मन रमकइ शमकइ०

कमला करण हरण दुखदारिद्र, यश चंदन विस्तार,
गंगा भणइ गुण गातां जगगुरु कोइ न पामइ पार. ३

मन रमकइ शमकइ०

इति गीतं ॥

[११]

राग केदारु ॥

सकलकलानिधि, त्रिभुवनसोहन, विबुधाजनमनमोहन रे,
वामादेवि उअरि उतपन, नीलवन्न सुतन्न रे.

आंचळी ॥

पास आसपूरण दुखचूरण, अश्रसेनसुत कहीइ रे,
वयणसुधाकर, बाणि अमीभर, दरसण सिवसुख लहीइ रे. १

पास आस०

प्रभावती राणी भरतारा, भवभयमंजनहारा रे,
सर्व भूतदयापरसारा, अभयदान दातारा रे. २

पास आस०

तप अज्ञान करुं तु वारिउ, जलतु नाम निवारिउ रे,
महामंत्र श्रवणे संभारिउ, ते भव सागर तारिउ रे. ३

पास आस०

सुरनर यक्ष किनर तुख ध्याईं, सेव करइ घरणिदु रे,
गंगा भणइ तक्ष चरण सरण मक्ष, देजो पास जिणिदू रे. ४

पास आस०

इति गीतं ॥

[१२]

राग सवाव ॥

सकल सदाफल सुललित सार, षडखंड भोगिक शांतिकुमारा वो,
आधु साहेली, भाव धरीजइ, सांति जिणेसर पून रचीजइ वो. १

दू०

विश्वसेनराया कुलि सिणगारा, अमला राणी कुस्त्रि अवतारा वो. २

आ०

चऊद रयण नवनिधिभंडारा, चउरासी लक्ष गज तुखारा वो. ३

आ०

कतपुरमंडण वंछितपूरण, गंगचु स्वामो विधन सवि चूरइ. ४

आ०

इति शांतिनाथ गीतं ॥

[१३]

राग सवाव

कल्पवृक्ष कामधेन चंतामणि नाम तप्त,

अक्षरा त्रणि रतन लबधि निधान,

अइस्यो घ्याइजइ गणधर राया, सेवितसुरनरपाया,

हुइ तस नर्मल काया. १ दू०

सुकल ज्ञान भंडार, तापस तारणहार,

अक्षीण लबधिसार, गौतम गणधर सार. २ अइस्या०

इंद्रभूति नाम यश मंगल कल्याण कोश,

वंछित केवल पामी, गंगचु स्वामी. ३. अइस्या०

[१४]

राग सवाव

चरड भयंकरना भय गंजइ, भोगी देव भवसंकट भंजइ,

वंदु श्रीजीराउलु जिम सुद्धि लहीइ, जागतू तीरथ त्रिसुवनि कहीइ. १

दू०

जे समरइ तेह वंछित पूरइ, रोग शोग दूख दारिद्र चूरइ. २

वंदु श्री०

वामा देवी तन्न जगत्तजीवन, गंगचु स्वामी त्रेवीसमु जन्न. ३
वंदु श्री०

[१५]

राग सवाव

साथर स्वारउ, शशि शकलंक, हनमंत कछोटु जेण प्रजाली लंक,
रत्न विणासियां, देवतइ एसियां, जेस्यां कर्म कीजइ फल पामीइ
तेसियां. १. दू०

जाण दारिद्री मूरस घन दीधुं, सुगंध विवर्जित सुवर्ण प्रसिद्धउं.
२. रत्न०

जाणि वचक्षणि रूपइ अपार, खी पृहवी भरतार वार.
३. रत्न०

अरिहंतना गुण हृदयसिउं प्रहीइ, गंग भणइ कर्मरहितु थईइ. ४
रत्न०

इति कर्मगीतं ॥

ज्ञानपंचमी-स्तवन (अपभ्रंश)

संपा. र. म. शाह

अपभ्रंश भाषानो युग आ० हेमचंद्राचार्य साथे समाप्त थवा छतां तेमां साहित्य रचवानो प्रघात छेक सोळमी सदी सुधी रह्यो हतो. गुजरातना जैन ज्ञान भंडारोमां संग्रहायेली अपभ्रंशनी अनेक नानी मोटी रचनाओ आ वातनुं समर्थन करे छे. अहीं आधी अेक नानी सुंदर स्तुति रजू करी छे. अज्ञात कर्तानी आ लघु ज्ञान-स्तुति मध्यकालीन अपभ्रंश लघु कविताना नमूना तरीके पण आस्वाद्य छे.

११ कडीनी आ कृतिमां आदि अने अंतनी कडीओ १०+८+१३ अने १०+८+१३ मात्राना छ पदो-जेमां पद १ अने २, ४ अने ५ तथा ३ अने ६ मां अनुप्रास छे-ना षट्पदी घत्तामां रचायेल छे. वच्चेनुं कडवक मध्ये अेक मात्रावाळा चार पंचकल गणोना मदनावतार छेदमां छे.

पं. अमृतलाल मोहनलाल भोजकना अंगत संग्रहनी, लगभग सोळमी सदीमां लखायेली, कागळना मात्र एक पत्रनी प्रतिमांश्री आ ज्ञानपंचमी-स्तवन संपादित करेल छे. प्रतिनो उपयोग करवा देवा माटे पं. अमृतलालभाईनो अत्र आभार मानुं छुं.

सिरि-नेमि-जिजेसर, पणय-सुरेसर, राइमई-परिहरण-पहड ।

निय-मणि^१ समरेविणु, ज्ञाणु घरेविणु, नाणह संथवु सांभलहु ॥१॥

नाण सुर-असुर संथवहिं सुपहाणयं ।

नाण नर-नार पूयंति सुह-ज्ञाणयं ।

नाण भव-जलहि-निवडंत-जण-जाणयं ।

नाण सिव-नयरि-पहिआण अद्धाणयं ॥२॥

नाण कप्पहुमो नाण चिंतामणी ।

नाण अ-नाण-तम-हरण-नव-दिणमणी ।

नाण सयलं पि मण-वंळिअं पूरण ।

नाण विण रिद्धिमंतो^२ वि जण छरण ॥३॥

एह सुअ-नाण अत्थेण जिण भासए ।

^३तयणु गणहर-गणो सुत्तु^४ उल्लासए ।

छंद-बंधेण भवियाण हिअ-कारणं ।

त्रिविह-भासाहिं संसार-उत्तारणं ॥४॥

नाण जगदीवओ नेह-विण कज्जए ।

नाण अकलंक-चंदु व्व करि छउज्जए ।

मूळ-अशुद्ध पाठः १. रायंमय २. माण ३. रिद्धिमंतो ४. तयण ५. सनु

नाण अरथमण-तावेण विण दिणयरो ।
 नाण विण-स्वार गुण-रयण-रयणायरो ॥५॥
 नाण पूएहु अच्चेहु बहु-भेत्तिणा ।
 नाण जाणेइ नर नारि निअ-सैत्तिणा ।
 नाण उवमरण कारण बहु-भेत्तिणा ।
 ठवणिया कवलिया पुट्टिया पुट्ठिया ॥६॥

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 नाण नव-निहि-वहरित्तु देसमो निही ।
 अनिल-जल-जळण-चोरेहि नव लंघए ।
 जंपयंताण निच्चं पि परिवद्धए ॥७॥
 बहुय-भव-गडण-संचिणिय-कम्मिंधणं ।
 नाण जळण व्व निदहइ इह तक्खणं ।
 नाण-पंचमिहिं जो नाण आराहए ।
 तामु सयलं पि मण-वंछिअं साहए ॥८॥
 नाण सुइ कारण दुक्ख निव्वारए ।
 नाण जस देई अवजस्स उत्तारए ।
 नाण हणि मोह पडिबोहु उप्पायए ।
 नाण बहु-लद्धि-सिद्धी-मई जायए ॥९॥
 दुरिय दारिद दोहग्ग निन्नासए ।
 सुक्ख-सिवमुग्ग-सोहग्ग उल्लासए ।
 तत्त सम्मत्त चारित्त सुह-ज्ञाणयं ।
 केवलं नाण निव्वान नाणत्तयं ॥१०॥

इय सुय-नाणह, भुवण-पहाणह, गुण-संथवु जे नर करहिं ।
 ते सयल वि मंगल, पाविहि निम्मल, भव-सायर दुत्तर तरहिं ॥११॥
 ॥इति श्री ज्ञानपंचमी स्तवनं ॥

१. भत्तणा २. सत्तणा ३. अहीं ओक चरण खूटे छे. ४. दशमो ५. लप्पए ६. सहए
 ७. देय ८. सुख

लक्ष्मणकृतः
सूक्तिरत्नकोषः

नमः सरस्वत्यै । *

- 1 सूक्तरत्नसुधासिन्धुं ध्यात्वा श्रीश्रुतदेवताम् ।
सूक्तानां सङ्ग्रहं चक्रे लक्ष्मणो लक्षसूक्तिकः ॥ १
अथ जिनस्तुतिः
 - 2 जिनः स पातु नामेयो येन चामीकरलविः ।
क्षितो विशुद्धये कायस्तपस्तीव्रहुताशने ॥१
 - 3 चित्रं यत्रापरारगेऽपि केवलज्ञानभास्करः ।
अजस्रमुदयं धत्ते जिनेन्द्रः सोऽस्तु नः श्रिये ॥२
 - 4 जिनः स जयताद्देवः संसारलवणार्णवे ।
तपसा ष्वलता यस्य वाडवज्वलनायितम् ॥३
 - 5 नामेयः पातु वो यस्य केवलज्ञानदर्पणे ।
अमूर्तान्यपि विश्वानि भान्ति व्यवहितान्यपि ॥४
 - 6 श्रीमतो वृषभस्यास्तु दर्शनं मङ्गलाय वः ।
यद्रवीव्रह्मनिधनापि परं वृषमसूयत ॥५॥
 - 7 सागसामिव केशानां दशमद्वाररोधिनाम् ।
यः समुन्मूलनं चक्रे स वीरः पातु वो जिनः ॥६
- अथ हरः
- 8 स शिवः पातु वो नित्यं गौरी यस्याङ्गसंगता ।
आम्ब्लिष्टा हेमबल्लीव राजते राजते द्रुमे ॥१

* नमः सर्वज्ञाय ।

- 2 ख. प्रतौ अयं श्लोकः तृतीयः वर्तते ॥
- 4 ख. जयतां देवः ।
- 5 श्लोकस्य पूर्वार्धः प.प्रतौ पत्रस्य खण्डितत्वान्नष्टः ।
- 6 प.प्रतौ 'ब्रह्म' इति शब्दानन्तरं पत्रं खण्डितमतः श्लोकभागस्ततः परो नष्टः ।
- 7 प. 'दशमद्वाररोधेन केशानां सागसामिव' । 'सापराधानामिव' इति प.प्रतौ टिप्पणी।
- 8 प. प्रतौ शिव इति शब्दानन्तरं पत्रं खण्डितमतः 'पातु...सङ्गता'पर्यन्तः
श्लोकभागः नष्टः । रूप्यद्रुमे इति प.प्रतौ टिप्पणी ।

- 9 स शिवः पातु वो नित्यं विशिखानलदीपितम् ।
आरात्रिकमिव भ्रान्तं यस्योपरि पुरत्रयम् ॥२
- 10 पायादः शितिकण्ठस्य तमालश्यामलो गलः ।
संसक्तपार्वतीबाहुसुवर्णनिकषोपलः ॥३
- 11 पायादः शितिकण्ठस्य कण्ठः श्यामाम्बुदोपमः ।
गौरी भुजलता यत्र विद्युल्लेखेव राजते ॥४
- 12 स घूर्जटिजटाजूटो जायतां विजयाय वः ।
यत्रैकपलितभ्रान्तिं करोत्यथापि जाह्नवी ॥५
- 13 आलम्बितजटाजालमुषदिन्दुकलाङ्कुरम् ॥
चराचरसमुत्पत्तिबीजं जयति घूर्जटिः ॥६
- 14 लग्नः शिरसि शीतांशुर्मगना वपुषि पार्वती ।
स्मरान्नमिव यस्याजौ स स्मरारिपुंनातु वः ॥७
- 15 स शिवः वो शिवं दधाद्यन्मूर्ध्नि विकटा जटाः ।
गङ्गासलिलसेवालमालालीलां वितन्वते ॥८
- 16 सगजास्येन्दुनन्दिस्तादगजास्येन्दुनन्दि वः ।
अनङ्गदाहि माहेरां साङ्गदाऽहिमुदे वपुः ॥९
- 17 चाटुमन्त्राक्षरं कण्ठे करे कुचकमण्डलम् ।
बिभ्रतः पार्वतीभर्तुर्हो व्रतमखण्डितम् ॥१०
- 18 स्तनौ तुम्बीफलद्वन्द्वं कृत्वेवोरसि पार्वती ।
अगाधं मानसं शंभोर्विबिक्षुरिव लक्ष्यते ॥११
- 19 स वः पातु शिवः शश्वत् यत् प्रपञ्चमहोदधौ ।
उन्मज्जन्ति विपद्यन्ते ब्रह्माद्या बुद्बुदा इव ॥१२

9 प.प्रती 'यस्योपरि' शब्दानन्तरं पत्रं खण्डितम् ।

10 प.प्रती 'पायादः' श्लोकभागः पत्रस्य खण्डितत्वान्नष्टः इति ।

13 प.प्रती पत्रस्य खण्डितत्वात् अस्य श्लोकस्य पूर्वार्धः 'दिन्दुकला' इतिपर्यन्तः नष्टः ।

14 प.प्रती श्लोकस्य उत्तरार्धे 'यस्या' इतिशब्दानन्तरं श्लोकभागः नष्टः ।

15 प.प्रती पत्रस्य खण्डितत्वात् आद्यः 'स' इति वर्णः नष्टः ।

16 प. प्रती उत्तरार्धे 'अनङ्गदाहि माहे' इति श्लोकभागः नष्टः ।

18 प. स्तने । प. प्रती 'वोरसि पार्व' इति पर्यन्तः श्लोकभागः नष्टः । 'प्रवेशमिच्छु'

इति टिप्पणी प. प्रती ॥

19 ख. उत्पद्यन्ते विपद्यन्ते । 'अनवरते' इति प. प्रती टिप्पणी ॥

अथ हरिः ।

- 20 श्रियं दिशतु वः शश्वन्नाभ्यमम्भोरुहं हरेः ।
यस्मिन्नोङ्कारशङ्करी विधिर्मधुकरायते ॥१
- 21 स पातु वो हरिर्येन कुर्वता बलिबन्धनम् ।
आत्मानं वामनीकृत्य सुरा नीताः समुन्नतिम् ॥२
- 22 जयन्ति नरसिंहस्य स्फुरन्नखशिखाः कराः ।
हरिणक्रोधकृष्टेन्दुकलारूपैरिवाङ्किताः ॥३
- 23 सोऽव्याद्वो वामनो यस्य कौस्तुभप्रतिबिम्बिता ।
कौतुकालोकिनी जाता जाठरीव जगत्त्रयी ॥४
- 24 लक्ष्मीकपोलकान्तसंक्रान्तपत्रलतोऽज्वलाः ।
दोर्द्रेमाः पान्तु वः शौरैर्घनच्छायासदाफलाः ॥५
- 25 हरेर्वैराहरूपस्य जीयात्तुण्डमण्डलम् ।
यदंशूचन्द्रस्वण्डे भूलाञ्जनछविर्बरा ॥६
- 26 हृदयं कौस्तुभोद्भासि विष्णोः पुष्पातु वः श्रियम् ।
राधाप्रवेशरोधाय दत्तमुद्रमिव श्रिया ॥७
- 27 पान्तु वो जलदश्यामाः शार्ङ्गव्याघातकर्कशाः ।
त्रैलोक्यमण्डपस्तम्भाश्चत्वारो हरिबाहवः ॥८
- अथ कविः ।
- 28 कवेः श्रीवामदेवस्य कामदेवस्य धन्विनः ।
वाणी च पंचवाणी च न लग्ना कस्य मानसे ॥१
- 29 कवीन्द्राश्च करीन्द्राश्च मदमन्थरगामिनः ।
वने वा स्थातुमिच्छन्ति भवने वाऽवनीभृतः ॥२
- 30 कवेः श्रीकालीदासस्य तस्य किं स्तुमहे वयम् ।
यस्य काव्यत्रयी श्रुत्वा मर्त्योऽपि विबुधो भवेत् ॥३

- 20 प. ०न्नोकारशङ्करी । ख. ०न्नोङ्कारशङ्करो ॥
- 21 प. प्रती 'नं वामनीकृ' इति श्लोकभागः नष्टः ।
- 22 ख. प्रती २७तमश्लोकानन्तरं अयं श्लोकः वर्तते ।
- 24 प. प्रती 'शौरैर्घनच्छायासदाफलाः' इति श्लोकभागः नष्टः ।
- 28 'शारङ्गस्य ज्या प्रत्यञ्चा तस्य घातेन' इति प. प्रती टिप्पणी ।
- 29 'पदन्यासगमनं' इति प. प्रती टिप्पणी ।

लक्ष्मणकृतः

- 31 स्तोत्रमेककविं न श्रीबालमीक्रिमृषयो विदुः ।
द्वितीयो यस्य नास्त्येव स कथं प्रथमः कविः ॥४
- 32 स एव पदविन्यासस्ता एवाक्षरपङ्क्तयः ।
वक्त्रे वक्त्रे मनुष्याणां क्वापि क्वापि विदग्धता ॥५
- 33 सुभाषितरसास्वादबद्धरोमाञ्चकञ्चुकाः ।
विनापि कामिनोसङ्गं कवयः सुखमासते ॥६
- 34 लङ्घिताः कवयः स्थाने पदन्यासैर्मुंरारिणा ।
पुराप्येष त्रिपद्यापि त्रिलोकीमध्यऽलङ्घयत् ॥७
- 35 जीयाद्गद्यसुधाधुन्याः सुबन्धुप्रभवाचलः ।
यद्गङ्गश्लेषमासाद्य भङ्गः कविभिराश्रितः ॥८
- 36 आहतप्रतिभाः केचित् केचिद् हतनिष्प्रभाः ।
षट्दीपनिभाः केचित् केचित् ग्रन्थानुसारिणः ॥९
- 37 कवयः कालिदासाद्याः कवयो वयमप्यमी ।
मेरो च परमाणौ च पदार्थत्वव्यवस्थितिः ॥१०
- 38 कवीनामगलद्वर्षो नूनं वासवदत्तया ।
शक्त्येव पाण्डुपुत्राणां गतया कर्णगोचरम् ॥११ [हर्षचरित, १.११]
- 39 निश्वासोऽपि न निर्याति बाणे हृदयवर्तिनि ।
किं पुनर्विकटाटोपपदबन्धा सरस्वती ॥१२
- 40 सन्ति श्वान इवासङ्ख्या जातिभाजो गृहे गृहे ।
उत्पादका न बहवः कवयः सरभा इव ॥१३ [हर्षचरित, १.५]
- 41 उच्छ्वासान्तेऽयऽस्त्रिन्नास्ते येषां वक्त्रे सरस्वती ।
कथमाख्यायिकाकारा न ते बन्धाः कवीश्वराः ॥१४ [हर्षचरित, १.१०]
- अथ काव्यम्
- 42 लक्ष्मीः सुवर्णरूपाणि पाणिपादेऽवलम्बते ।
भूषयत्यन्तरात्मानं वर्णरूपापि भारती ॥१
-
- 32 ख. 'विदग्धताः' ।
- 35 प. 'सुबन्धुः प्रभवाचलः' ।
- 38 'शकरया कर्णस्य लग्ना यथा' इति प. प्रती टिप्पणी
- 40 'चुल्ली' इति प. प्रती टिप्पणी ।
- 41 'हर्षाख्यायिकादि' इति प. प्रती टिप्पणी ।
- 42 ख. प्रती 'विलम्बते' ।

- 43 अपूर्वः सूक्तिसद्वल्लयाः कोऽपि काव्यफले रसः ।
चर्वणे सर्वसामान्ये स्वादुविद्विरलो जनः ॥२
- 44 अपूर्वः सूक्तिहोशोऽयं दृश्यते तव भारति ।
अव्यये व्ययमायाति व्यये याति च विस्तरम् ॥३
- 45 धरित्र्यां त्रीणि रत्नानि जलमन्नं सुभाषितम् ।
मूढैः पाषाणखण्डेषु रत्नसंज्ञा नियोजिता ॥४
- 46 ते धन्यास्ते महात्मानः तेषां लोके स्थिरं यशः ।
यैर्निबद्धानि काव्यानि ये च काव्येषु कीर्तिताः ॥५
- 47 बोद्धारो मत्सरप्रस्ताः प्रभवः स्मयदूषिताः ।
अबोधोपहृताश्चान्ये जोर्मङ्गे सुभाषितम् ॥६ [भर्तृहरि, सु.सं. ४]
- 48 किं कवेस्तस्य काव्येन किं काण्डेन घनुष्मतः ।
परस्य हृदये लग्नं न घूर्णयति यच्छिरः ॥७ [नलचम्पू.१.५]
- 49 काव्यं तदपि किं वाच्यमऽत्राञ्चि न करोति यत् ।
श्रुतमात्रममित्राणां वक्त्राणि च शिरांसि च ॥८
- अथ मुजनः ।
- 50 अहो किमपि चित्राणि चरित्राणि महात्मनाम् ।
लक्ष्मीं तृणाय मन्यन्ते तद्ग्रेण नमन्ति च ॥९
- 51 पतति व्यसने दैवादारुणे दारुणात्मनि ।
संवर्णयति वज्रेण धैर्यं हि महतां मनः । २ [अनर्घराघव, ५.१५]
- 52 मरणाबधयः स्नेहाः कोपास्तत्क्षणभङ्गुराः ।
परित्यागाश्च निःसङ्गाः संभवन्ति महात्मनाम् ॥३

43 ख० स्वादुज्ञो ।

45 ख० यैर्निबद्धानि ।

47 'वनमदेनाऽ हंजु(यु?)' इति प प्रतौ टिप्पणी । 'दारिद्र्याम्नता' इति अपि टिप्पणी प.प्रतौ ।

ख० प्रभवस्मयदूषिताः ।

48 ख० तच्छिरः ।

49 प. 'वाच्यमवाचि' ॥

50 ख. धैर्यं । 'संनद्धेन' इति प.प्रतौ टिप्पणी ॥

- 53 पुंसामुन्नतचित्तानां सुखावहमिदं द्वयम् ।
सर्वसङ्गनिवृत्तिर्वा विभूतिर्वातिविस्तरा ॥४
- 54 कुसुमस्तम्बकस्येव द्वयो वृष्टिर्मनस्विनः ।
मूर्ध्नि वा सर्वलोकस्य शीर्यते वन एव वा ॥५ [भर्तृहरि, सु. सं. ३४]
- 55 नाल्पीयसि निबध्नन्ति पदमुद्रामचेतसः ।
येषां भुवनलाभेऽपि निःसीमानो मनोरथाः ॥६
- 56 लज्जावतः कुलीनस्य धनं याचितुमिच्छतः ।
कण्ठे पारावतस्येव वाक्करोति गतागतम् ॥७
- 57 आदौ तन्म्यो बृहन्मध्या विस्तारिण्यः पदे पदे ।
यायिन्यो न निवर्तिन्यः सतां मैत्र्यः सरिस्समाः ॥८
- 58 मन्दास्त्वां नोद्धरन्तीति मा महात्मन् विषीद तत् ।
गजानां पङ्कमगनानां गना एव धुरंधराः ॥९
- 59 शराबमनुकुर्वन्ति प्रीतयः सर्वदेहिनाम् ।
अधोमुखमसाधूनां विपरीतं विपश्चिताम् ॥१०
- अथ खलः ।
- 60 यस्यामृतकलाप्यास्ये दुर्मुखस्य न विद्यते ।
कथं प्रलापी पार्षयान् स खलः खलु जीवति ॥१
- 61 का खलेन सह स्पर्द्धा सञ्जनस्याभिमानिनः ।
भाषणं भीषणं साधोर्दूषणं यस्य मूषणम् ॥२
- 62 निर्माय खलजिह्वाग्रं सर्वप्राणहरं नृणाम् ।
चकार किं वृथा शत्रुविषवह्नीन् प्रजापतिः ॥३
- 63 मुखेनैकेन विध्यन्ति पादमेकस्य कण्टकाः ।
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- 64 खलानां कण्टकानां च द्विविधैव प्रतिक्रिया ।
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- 65 जीवन्नपि न तत्कृत्तुं शक्नोति सञ्जनस्तथा ।
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- 66 दुर्जनैरुच्यमानानि वचांसि मधुराण्यपि ।
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- 67 लुब्धस्तन्धोऽवृजुमूर्सः प्रभुरेकान्तदारुणः ।
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- 68 वक्रतां विभ्रतो यस्य गुह्यमेव प्रकाशते ।
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- 69 चारुता परदारैभ्यो धनं लोकोपतप्तये ।
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- 70 चमत्कुर्वन्ति नश्चित्तमपूर्वाः केऽप्यमी खलाः ।
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- 71 अहो खलभुजङ्गस्य कोऽप्यपूर्वो वधक्रमः ।
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- 72 स्नेहेन भूतिदानेन कृतस्वच्छोऽपि दुर्जनः ।
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- 74 वराकः स कथं नाम नप्रतामेति दुर्जनः ।
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- 75 स्वभावकठिनस्यास्य कृत्रिमां विभ्रते नतिम् ।
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- 77 खलानामुपदेशोऽपि प्रकोपाय शमाय न ।
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- 78 खलः सत्क्रियमाणोऽपि ददाति कलहं सताम् ।
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- 79 नौश्च दुर्जनाजिह्वा च प्रतिकूल[वि]सर्पिणी ।
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75 प० 'स्वभावकठिनास्यस्य'

76 ख० 'भवन्ति साधुवाक्यार्था'

- 80 वयसः परिणामेऽपि यः खलः खल एव सः ।
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- 81 विसंवादेन मनसः कर्तव्ये भाषमाणया ।
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- 83 येषां प्राणिवधः क्रीडा नर्ममर्महरं वचः ।
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- 84 परोपघातविज्ञानलाभमात्रोपजीविनाम् ।
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- 86 क्वचित् मृगशिरः सान्द्रं क्वचिदालम्बिकृत्तिकम् ।
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- 87 कामधूमध्वजः कोऽपि नवस्तव हृदि प्रिये ।
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- 88 सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् ।
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- 90 प्रावृषि प्रियमुक्तायाः प्रियायाः प्राणहारिणि ।
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- 91 दिक्षु भूमौ गिरौ व्योम्नि सर्वत्रापि विभाव्यते ।
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81 प० सजिह्वया ॥

86 प० प्रतौ 'बहलं' इति टिप्पणी ।

88 प० 'स्वदलादेव' 'आदित्य' इति प० प्रतौ टिप्पणी ॥

- 92 विद्यायां दुर्मदो येषां कार्पण्यं विभवे सति ।
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- 95 तमस्ततिगुहालीनं चन्द्रः कामिजनं हठात् ।
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- 96 दामोदरकराघातविह्वलीकृतचेतसा ।
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- 97 नभः कर्पूरगौराभं चन्द्रो विद्रुमपाटलः ।
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- 98 सीतासमागमोत्कण्ठाकर्णान्ताकृष्टधन्विनः ।
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- 99 दुरस्था दयिता यस्य नवा पीनपयोधरा ।
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- 102 ववाविवीवुवूवैवोवौवंव इति स्वराः ।
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- 93 'मष्ये' इति प. प्रतौ टिप्पणी ।
94 'अन्धकारसन्तति' इति प. प्रतौ टिप्पणी ।
95 ख 'चन्द्र कामिजनं' ।
97 'उदितः' इति प. प्रतौ टिप्पणी । ख. 'नभः कर्पूरपूराभं' ।
99 प० 'वित्रस्तसारङ्गनेत्रयाः' ।
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- 103 भवतस्तुल्यतामेति न सोमो न दिवाकरः ।
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- 104 क्षणमप्यनुगृह्णाति यं दृष्टिस्तेऽनुरागिणी ।
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- 105 दरिद्रान् सृजतो धातुः कृतार्थान् कुर्वतस्तव ।
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- 107 अमी पानकरङ्गाभाः सप्तापि जलराशयः ।
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- 108 सर्वदा सर्वदोसोति मिथ्या संस्तूयसे बुधैः ।
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- 109 अगम्यगमनात्प्रायः प्रायश्चित्तीयते जनः ।
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- 110 इयता स द्युसत्गोप विचिकित्सां चिकित्सति ।
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- 111 उष्मायमाणया तन्व्या दृशा बाष्पायमाणया ।
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- 112 दिशः पटपटायन्ते गगनं लोहितायते ।
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- 104 प. इर्ष्येव । 'बोछलिता' इति प. प्रती ।
105 'निवर्तयिष्यति' इति प. प्रती टिप्पणी ।
107 'पानीयस्थानानि' इति प. प्रती टिप्पणी ।
110 प. 'विचिक्त्सां चिकित्सति' । ख. 'यदहल्यादौ' । भूमी इति प. प्रती टिप्पणी ।
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112 प. 'लोहितायति' । 'अभ्युक्षित' इति प. प्रती टिप्पणी ।

- 113 भयमेकमनेकेभ्यः शत्रुभ्यः युगपत्सदा ।
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- 114 सौकरं रूपमास्थाय हरिणाप्युदधृता मही ।
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113 ख. तच्चते ॥

116 प० दोषानां च गुणानां च ॥

119 'प्रणता' इति ख. प्रतौ टिप्पणी ।

122 'कृतयुगेन' इति प. प्रतौ टिप्पणी ।

- 124 किं कृतेन न यत्र त्वं यत्र त्वं किमसौ कलिः ।
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- 134 नारायणायितं देव स्वया नरकविद्धिषा ।
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123 ख० 'सोमान्तादसि'

124 प० 'यन्म कलिरस्तु' ॥

127 ख० 'मार्गणोघ समभ्येति' ।

130 'शत्रवः' इति प. प्रतौ टिप्पणी ।

131 'अनुमते' 'चन्द्र' 'आत्मनः' इति प. प्रतौ टिप्पण्यः ।

132 'भव्य' 'शतात्परः' 'तीर्थे' इति प. प्रतौ टिप्पण्यः । ख० 'भवत्स्वङ्गे परः शतपुष्करे' ।

134 ख० 'नारायणायितं' । 'दानवः,' 'बालहारकः' च इति प. प्रतौ टिप्पणी ।

- 135 कृतं कलौ त्वयैकेन परलोकप्रसाधनम् ।
गुणानुबन्धिभिः शुद्धैर्मार्गिणैः सफलीकृतैः ॥३३
- 136 राजन् त्वमेव पातालमाशानां त्वं निबन्धनम् ।
त्वं चामरमरुद्भूमिरेको लोकत्रयायसे ॥३४
- 137 करपातैर्दुरालोकैस्तीक्ष्णैः संतापयन् प्रजाः ।
भानुर्न भवता तुल्यः क्षणसंरक्तमण्डलः ॥३५
- 138 सरस्वती स्थिता वक्त्रे लक्ष्मी वेस्मनि ते स्थिता ।
कीर्तिः किं कुपिता राजन् येन देशान्तरं गता ॥३६
- 139 त्वया सह विरुद्धानां कुतः कुशलता कुले ।
वासोऽपि नियतरतेषां वने कुशलताकुले ॥३७
- 140 विरोधात्तव शत्रूणां जातं सौगतदर्शनम् ।
विग्रहे क्षणभङ्गित्वं सर्वार्थेषु च शून्यता ॥३८
- 141 कुर्वन्गङ्गाभसां क्षोभं यस्य निस्वाननिस्वनः ।
स्नातीव वारिवधूर्वर्गगर्भपातनपातकी ॥३९
अथ शान्तः ।
- 142 स्वप्ने चिदंशवैकल्यं जागरे विषयग्रहः ।
स्वप्नजागरणातीतं पदमाहुर्मनीषिणः ॥१
- 143 ब्रह्माण्डसम्पुटं मित्र्वा यो न याति परात्परम् ।
स पुमानिति निर्देशं गर्भस्थो लभते कथम् ॥२
- 144 जरामरणदौर्गत्यव्याधयस्तावदासताम् ।
मन्ये जन्मैव धीरस्य भूयो भूयस्त्रपाकरम् ॥३
- 145 आवासः क्रियतां गाङ्गे पापवारिणि वारिणि ।
तन्वङ्ग्याः कुचयुग्मे वा मनोहारिणि हारिणि ४
[भर्तृहरि, सु. सं, १३५]
- 146 निदाघे पुटपाकेन जलौघेन घनागमे ।
शीतज्वरेण हेमन्ते सावधः सर्वदा जनः ॥५
- 135 'शत्रुनिर्गतेः' इति प. प्रती टिप्पणी ।
136 'रक्षक,' 'लोकाशा,' त्वं चामरयोग्यताञ्च' इति प. प्रती टिप्पण्यः ।
138 स्व० कोपिता ।

- 147 शिरसा बिभृता नित्यं स्नेहेन परिपालिताः ।
केशा अपि विरज्यन्ते के ते न यान्ति विक्रियाम् ॥६
- 148 स्पृष्ट्वा मृतमाप्लुत्य सवासाः शुद्धिमाप्नुयात् ।
तेनैवोपचिनोति स्वं योऽस्य शुद्धिः कथं पुनः ॥७
- 149 किमनेन न पर्याप्तं मांसस्य परिवर्जनम् ।
यस्या चित्तं (?) तृणेनापि स्वमङ्गं परिदूयते ॥८
- 150 कृमयो भस्म विष्टा वा निष्टा यस्येयमीदृशी ।
स कायः परपीडाभिर्घार्यतामिति को नयः ॥९
- 151 नित्यमाचरतः शौचं कुर्वतः पितृतर्पणम् ।
यस्य नोद्विजते चेतः शास्त्रं तस्य करोति किम् ॥१०
- 152 यदा ते मोहकलिलं बुद्धिर्व्यतितरिष्यति ।
तदा गन्तामि निर्वेदं श्रोतव्यस्याश्रुतस्य च ॥११
[भगवद्गीता, २, ५२]
- 153 राजानमपि सेवन्ते विषयानपि भुञ्जते ।
रमन्तेऽपि सह स्त्रीभिरहो साहसिकाः नराः ॥१२
- 154 अर्थप्रियतयात्मानमप्रियाय ददाति या ।
तामात्मन्यपि निःस्नेहां को नु रक्तेति मन्यते ॥१३
- 155 चतुरः सृजता पूर्वमुपायांस्तेन वेधसा ।
न सृष्टः पञ्चमः कोऽपि गृह्यन्ते येन योषितः ॥१४
- 156 न मानेन न दानेन नार्जवेन न सेवया ।
न शस्त्रेण न शस्त्रेण सर्वथा किमपि स्त्रियः ॥१५
- 157 अहो लुब्धक लुब्धस्त्वं कं पृच्छसि मुहुर्मुहुः ।
या पश्यति न सा ब्रूते या ब्रूते सा न पश्यति ॥१६
- 158 सन्निधौ निधयस्तस्य कामगव्यनुगामिना ।
अमराः किंकरायन्ते संतोषो यस्य भूषणम् ॥१७
- 159 तृणं ब्रह्मविदः स्वर्गं तृणं शूरस्य जीवितम् ।
विरक्तस्य तृणं नारी निरीहस्य तृणं नृपः ॥१८
- 148 'स्नानानं (स्नानेन)' इति प. प्रती टिप्पणी ।

- 160 सत्यमेव प्रयागोऽयं मोक्षद्वारमुदीर्यते ।
देव्या यत्रामितो गङ्गायमुने बहतः श्रियम् ॥१९
- 161 प्रयागः सर्वतीर्थेषु तीर्थमुच्चैस्तरामयम् ।
संसारस्य परं पारमिहस्थैरवलोक्यते ॥२०
- 162 श्यामो नाम वटः सोऽयमेतस्याद्भुतकर्मणः ।
छायामप्यधिवास्तव्यैः परं ज्योतिर्निषेव्यते ॥२१
- 163 दुर्वाकुशाङ्कुराहाराः प्राध्यास्तात वने मृगाः ।
विभवोन्मत्तचित्तानां न पश्यन्ति मुस्त्रानि ये ॥२२
- 164 दृषद्भिः सागरो बद्धो मनुष्यैरिन्द्रजिजितः ।
वानरैर्वेष्टिता लङ्का जीवद्भिः किं न दृश्यते ॥२३
- 165 षष्ठं किमिति न प्रोक्तं महापातकमुत्तमम् ।
यदेतदीश्वरद्वारि दुराशाटिरिटिल्लितम् ॥२४
- 166 सत्यं मनोरमाः कामाः सत्यं रम्या विभूतयः ।
किन्तु मत्तङ्गनापाङ्गभङ्गलोलं हि जीवितम् ॥२५
- 167 उच्छ्वासावधयः प्राणः स उच्छ्वासः समीरणः ।
समीरणाञ्चलं नास्ति यज्जीवति तदद्भुतम् ॥२६
- 168 सर्वे क्षयान्ता निचयाः पतनान्ताः समुच्छ्वासाः ।
संयोगा विप्रयोगान्ता मणान्तं हि जीवितम् ॥२७
- 169 आसन्नतरतामेति मृत्युर्जन्तोर्दिने दिने ।
आघातं नोयमानस्य वध्यस्येव पदे पदे ॥२८
- 170 सर्वाशुचिनिधानस्य कृतघ्नस्य विनाशिनः ।
शरीरकस्यापि कृते मूढाः पापानि कुर्वते ॥२९ [नागानन्द, ४, ७]
- 171 क्रीडीकरोति प्रथमं यदा जातमनित्यता ।
घात्रीव जननी पश्चात्तदा शोकस्य कः क्रमः ॥३० [नागानन्द, ४, ८]

163-164 स्वप्रती नोपलभ्येते ।

165 प. किमिते न प्रोक्तं ।

167 प. संयोगा ता विप्रयोगान्ता ।

169 'वध्यस्थानं' इति प प्रती टिप्पणी ।

- 172 पृथ्वी-पयोधिपर्यन्तां यः शास्त्यैकपुरीमिव ।
एकमेवोदरं तस्याथैश्वर्यं किं प्रशंससि ॥३१
- 173 आभोगिनौ मण्डलिनौ तत्क्षणोन्मुक्तकञ्चुकौ ।
वरमाशीविषौ स्पृष्टौ न तु तन्वनाः पयोधरी ॥३२
- 174 पितृमातृमयो बाल्ये यौवने वनितामयः ।
बाह्वैके संततिमयो मुग्धो नात्ममयः क्वचित् ॥३३
- 175 अनादाविद् संसारे दुर्वारे मकरध्वजे ।
कूले च कामिनीमूले विभवे का विकल्पना ॥३४
- 176 कथं ते पातकपरा नरा रात्रिषु शेरते ।
मरणान्तरिता येषां नरकेषु विपत्तयः ॥३५
- 177 आपदां क्रथितः पन्था इन्द्रियाणामसंयमः ।
तञ्जयः सम्पदां मार्गो येनेष्टं तेन गम्यताम् ॥३६
- 178 अस्थिस्थूर्णं असास्यूतं मांसशोणितलेपनम् ।
कीर्णं पुत्रपुरीषाभ्यां भूतावासमिमं त्यज ॥३७
- 179 पूर्ववयसि यः शान्तः स शान्त इति मे मतिः ।
घातुषु क्षीयमाणेषु शमः कस्य न जायते ॥३८
- 180 यदि यत्रैव तत्रैव यथैव च तथैव च ।
रति त्वं चित्तं बध्नासि नासि दुःखस्य भाजनम् ॥३९
- अथ स्त्रीप्रशंसा
- 181 यदेव रोचते मह्यं तदेव कुरुते प्रिया ।
इति वेत्ति न जानाति तत्प्रियं यत्करोति सा ॥१
- 182 दयिताबाहुपाशस्य कुतोऽयमपरो विधिः ।
जीवयत्यर्पितः कण्ठे मारयत्यपवर्जितः ॥२
- 183 हारोऽयं हरिणाक्षीणां लुठति स्तनमण्डले ।
मुक्तानामप्यवस्थेऽयं के वयं स्मरकिंकराः ॥३

172 'रक्षयति' इति प प्रती टिप्पणी ॥

175 ख. 'विकल्पे का विकल्पना' । 176. प. 'मरणान्तरितो येषां' ॥ 178. ख.
'नासास्यूतं' । 182. प. 'जीवयत्यर्पितः' ।

- 184 एकमेव बलिं बद्ध्वा जगाम हरिरुन्नतिम् ।
तन्व्याखिवलिवन्धेऽपि सैव मध्यस्य नम्रता ॥४
- 185 एक एव बलिर्बद्धो वामनीभूय विष्णुना ।
लीलयैव त्वया तन्वि मन्ये बद्धं वलित्रयम् ॥५
- 186 दशा दग्धं मनसिजं क्रीवयन्ति दशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुवे वामलोचनाः ॥३
[विद्वशालभञ्जिका-१,३]
- 187 नासोत् नास्ति न वा नागी भविष्यत्यनया समा ।
इति रेखात्रयं वेद्याश्वकेऽस्याखिवलिच्छलात् ॥७
- 188 अमृतस्येव कुण्डानि सुस्नानामिव राशयः ।
रतेरिव निधानानि योषितः केन निर्मिताः ॥८
[भर्तृहरि. सु. सं. ७०३]
- 189 मत्तः प्रह्लादयन्तीभिर्मदं यान्तीभिरप्यलम् ।
महान्तोऽपि प्रपद्यन्ते स्त्रीभिरद्विरिवाचलाः ॥९
- 190 अस्या मनोहराकारकवरीभारनिर्मि(र्जि)ताः ।
लज्जयेव वने वासं चक्रुश्चमरचर्हिणः ॥१०
- 191 बाले ललामलेखेयं भाले भल्लीव राजते ।
भ्रूलताचापमाकृष्य न जाने कं हनिष्यसि ॥११
- 192 यतो यतः शिपत्यक्षि क्षिप्रमायतलोचना ।
ततस्ततः प्रक्षिपति पञ्च पञ्चशरः शरान् ॥१२
- 193 नपुंसकमिति ज्ञात्वा त्वा प्रति प्रहितं मनः ।
तत्त तत्रैव रमते ध्रु(ह)ताः पाणिनिना वयम् ॥१३
- 194 सह प्रयातं लोलाक्या मनो यन्न निवर्तते ।
सत्प्रवृत्तिमिवान्वेष्टुं दृष्टिस्तत्रैव धावति ॥१४
- 195 इदं रम्यमिदं रम्यमित्यावसथवृत्तया(ये?) ।
तस्या भ्रमति सर्वाङ्गं मन्ये मूढ इव स्मरः ॥१५

186. ख. चारुलोचनाः । 187. ख. प्रती श्लोकोऽयं 'हागेऽयं (१८३)' इति श्लोकानन्तरं दृश्यते । 188 'रतेरिव' (188) इत्यत आरभ्य 22; तम श्लोकान्तर्गत 'पुरः सखीजन' इति पर्वन्तः सन्दर्भः पत्रचतुष्क(२०तः २३)ब्रुटेर्नोपलभ्यते प प्रती ॥
193 ख प्रती 'प्रति'शब्दः नष्टः ।

- 196 जङ्घे तदीये संतापं यञ्जनस्यानुरागिणः ।
जनयांचक्रतुस्तीव्रं तत्र हेतुर्विलोमता ॥१६
- 197 तत्त्रिष्टपमाख्यातं तन्वङ्ग्या यद्वलित्रयम् ।
यत्रानिमेषदृष्टित्वं नृणामप्युपजायते ॥१७
- 198 यन्न मांति तदङ्गेषु लावण्यमिति संभृतम् ।
पिण्डीकृतपुरोदेशे तत्पयोधरतां गतम् ॥१८
- 199 हाराय गुणिने स्थानं न दत्तमिति लज्जया ।
तन्वङ्ग्याः कुचयुग्मेन मुखेन प्रकटोक्तम् ॥१९
- 200 उन्नतः प्रोल्लसद्धारः कालाशुरुमलीमसः ।
पयोधरभरस्तन्व्याः कं न चक्रेऽभिलाषिणम् ॥२०
- 201 भूर्भुवःस्वविभूतीनां सौभाग्यं यत्प्रसादतः ।
ताभ्यः सकर्णः को नाम कामिनीभ्यः पराङ्मुखः ॥२१
- 202 विधायापूर्वपूर्णेन्दुमस्या मुखमभूदध्रुवम् ।
घाता निजासनाम्भोजविनिमीलनदुःस्थितः ॥२२
[रत्नावली, २, ८]
- 203 स्त्रीति नामातिमधुरं कुर्यात्कं न स्मरातुरम् ।
किमुतौदार्यचातुर्यप्रसादमधुरं वचः ॥२३
- 204 अकृत्रिमप्रेमरसा विलासालसगामिनी ।
असारे दग्धसंसारे सारं सारङ्गलोचना ॥२४
- 205 अभ्यासः कर्मणां नित्यमुत्पादयति कौशलम् ।
विधिना तावदभ्यस्तं सृष्टा यावन्मृगोक्षणा ॥२५
- 206 अस्याः कान्तस्य रूपस्य सर्वोपम्यातिशायिनः ।
गच्छेदेकैव सादृश्यं स्वच्छाया दर्पणाभिता ॥२६
- 207 मारयन्त्या जनं तस्या निरागसन्वङ्ग्या ।
मातङ्गानां गनिर्यादृक् तादृगासीदसंशयम् ॥२७
- 208 घाता यदि न चक्षुष्मान्केनेयं निर्मितेदृशी ।
अथ चेद दृष्टिरस्यस्य को हेतुरपरिग्रहे ॥२८
- 209 तस्या विनापि हारेण निसर्गादेव हारिणी ।
जनयायासतुः कस्य विस्मयं न पयोधरौ ॥२९
- 210 किं चित्रमुन्नतश्रीकौ यत्प्रियायाः पयोधरौ ।
तस्या हृदयलाभेन जायते कस्य नोन्नतिः ॥३०

- 211 किं चित्रं यदि तन्वङ्ग्याः स्तनाभ्यां निर्जितं जगत् ।
एको जयति सदधृतः किं पुनर्द्वौ सुसंहतौ ॥३१
- 212 कण्ठस्य विदधे कान्तिर्मुक्ताभरणता यथा ।
तस्याः स्वभावम्यस्य मुक्ताभरणता य(त्)था ॥३२
- 213 अतः परमगम्योऽयं पन्था विश्रम्यतामिति ।
प्रत्यक्षियुगलं तस्याः कर्णौ वक्तुमिव स्थितौ ॥३३
- 214 न युक्तं स्वच्छमप्यानां बहुश्रुतविलङ्घनम् ॥
इत्यवेस्य स्थितौ तन्व्याः कर्णावाश्रित्य लोचनौ ॥३४
- 215 समस्तस्यापि रत्नस्य व्रणेऽर्घः परिहीयते ।
दयिताघररत्नं तु व्रणितं यात्यनर्घताम् ॥३५
- 216 द्विजसङ्गतिमासाद्य सर्वो रागाद्विमुच्यते ।
रक्तस्तथापि तन्वङ्ग्या विम्बोष्ठः केन हेतुना ॥३६
- 217 मन्ये नेत्रपथं तस्यां गतायां लोलचक्षुषि ।
बभूवुः पञ्चबाणस्य स्वबाणा एव वरुणः ॥३७
- अथ विरहिणी ।**
- 218 यामीति प्रियपृष्ठायाः प्रियायाः कण्ठवर्तिनोः ।
वचोर्जीवितयोर्जातः पुरोनिःसरणे रणे(णः) ॥१
- 219 शब्द्या प्रकल्पितैकत्र चित्तैकत्र प्रकल्पिता ।
अथ कान्तः कृतान्तो वा दुःखस्यान्तं करिष्यति ॥२
- 220 गच्छ गच्छसि चेत्कान्त पन्थानः सन्तु ते शिवाः ।
ममापि जन्म तत्रैव मृयाद्यत्र गतो भवान् ॥३
- [कान्वादर्श, २, १४]
- 221 हस्तमकृष्य यातोऽमि बलादिति किमदभुतम् ।
हृदयाद्यदि निर्यासि पौरुषं गणयामि ते ॥४
- 222 अदर्शने (अदृष्टे) दर्शनोत्कण्ठा दृष्टे विच्छेदभीरुता ।
नादृष्टेन न दृष्टेन भवता लभ्यते सुखम् ॥५
- 223 अथि लङ्घितमयां द स्मर स्मर हरानलम् ।
दाघ दग्धुमयुक्तं ते जनं विरहविह्वलम् ॥६

- 224 अश्वासयते काकोऽपि दुःखितां पथिकाङ्गनाम् ।
त्वं चन्द्रामृतजन्मापि दहसीति किमुच्यताम् ॥७॥
- 225 रामान्नितान्तरक्तेन लोचनानन्दकारिणम् ।
उवाह मनसा कान्तं पाणिना मुखपङ्कजम् ॥८॥
- 226 दीनायां दीनवदनो रुदत्यां साश्रुलोचनः ।
पुरः सखीजनस्तस्याः प्रतिबिम्बमिवावभौ ॥९॥
- 227 दह्यमानेऽपि हृदये मृगाक्ष्या मन्मथगिना ।
स्नेहस्तथैव यत्तस्थौ तदाश्चर्यमिवाभवत् ॥१०॥
- 228 तस्याः स्तनान्तरे न्यस्तं चन्दनं तापशोषितम् ।
मनोभवाग्निदग्धस्य बभौ भस्मेव चेतसः ॥११॥
- 229 तापोपघातदक्षिणि मृणालानि नतश्रुवः ।
नाभुवन् दीर्घसूत्रेभ्यः काङ्क्षितं प्राप्यते कुतः ॥१२॥
- 230 मा गाः पन्थ प्रियां मुक्त्वा दूराकृष्टशिलीमुखम् ।
स्थितं पन्थानमावृत्य किकिरातं न पश्यसि ॥१३॥

अथ विरही*

- 231 हारो नारोपितः कण्ठे कष्टसंश्लेषभीरुणा ।
इदानोमन्तरे जाताः पर्वताः सरितो हुमाः ॥१॥
- 232 सा दृष्टा यैर्न वा दृष्टा मुषिताः सममेव ते ।
हृतं हृदयमेकेषामन्येषां चक्षुषः फलम् ॥२॥
- 233 यदि स्मराभि तां तन्वीं जीविताशा कुतो मम ।
अथ विस्मृत्य जीवामि जीवितव्यसनेन किम् ॥३॥
- 234 प्राणानां च प्रियायाः(याश्च) मूढाः सादस्यकारिणः ।
प्रिया कण्ठगता रत्यै प्राणा मरणहेतवे ॥४॥
- 235 प्रियादर्शनमेवास्तु किमन्यैर्दर्शान्तरैः ।
प्राप्यते येन निर्वाणं सरागेणापि चेतसा ॥५॥

230 श्लोकोऽयं नोपलभ्यते ख प्रती ।

*'अथ विरही' इति पद्धतिनिर्देशो नोपलभ्यते ख प्रती । समग्रा चेषं पद्धतिः (६४

श्लोकप्रमाणा) प प्रती ४६३ श्लोकानन्तरं प्रकीर्णकपद्धतेरन्तरं उपलभ्यते ।

१ 'कृष्ट' इत्यन्तर्गत 'ठ' वर्णारम्भ २७९ तम श्लोकचतुर्थचरणगत 'विषादप्यतिरि-
च्यते' ग्रन्थसंदर्भः नोपलब्धः प प्रती पत्रपञ्चमश्लोकेः (पत्र४२तः ४६)

- 236 दिव्यचक्षुरहं जातः सरागेणापि चेतसा ।
दूरस्थो येन पश्यामि देशान्तरगतां प्रियाम् ॥६॥
- 237 एकतो दिवसान्क्रान्ता गणयत्यन्यतो यमः ।
न विद्यः प्रथमं कस्य यास्यामो वयमन्तिकम् ॥७॥
- 238 अमृतो बाहुपाशेन केशपाशेन पृष्ठतः ।
पार्श्वतः केशपाशेन(?) सर्वतो बन्धनं हि सा ॥८॥
- 239 मध्येनैकेन तन्वङ्गचाः क्षामेण क्षपिता वदम् ।
उन्नतं स्तनयुगलं तु न विद्यः किं करिष्यति ॥९॥
- 240 मध्यदेशात्पुनः काश्चीदेशं गच्छद्भिराकुलैः ।
तन्व्या वपुषि लोकस्य लोचनैः पथिकायितम् ॥१०॥
- 241 अनया जघनाभोगभरमन्थरया तथा ।
अन्यतोऽपि व्रजन्त्या मे हृदये निहितं पदम् ॥११॥
- 242 मम कामशराघातैर्विणिते हृदये स्थिता ।
कथं सलवणा तन्वी संतर्पं न करिष्यति ॥१२॥
- 243 लवणं क्षिप्यते यत्र तस्पात्रं क्षीयते किल ।
लावण्यं तव तन्वङ्गि कथं क्षीयामहे वयम् ॥१३॥
- 244 सा यौवनमदोन्मत्ता वयमस्वस्थचेतसः ।
तस्या लावण्यमङ्गेषु दाहोऽस्मासु विजृम्भते ॥१४॥
- 245 क्षिपतोऽप्यन्यतश्चित्तं सैव सारङ्गलोचना ।
शङ्केव कृतपापस्य हृदयान्नापसर्पति ॥१५॥
- 246 एकमुत्कण्ठया व्याप्तमन्यद्वयितया इतम् ।
चेतनामपरं घृते कियन्(न्ति) हृदयानि मे ॥१६॥
- 247 हंस प्रयच्छ मे क्रान्तां गतिस्तस्यास्त्वया हता ।
संभावितैकदेशेन देयं यदभियुज्यते ॥१७॥
- [विक्रमोर्वशीयम्, ४, १७]
- 248 प्रियानेत्रमुखच्छायाहृतलावण्यशोभयोः ।
समानदुःखयोरैक्यं युवतं तन्मृगचन्द्रयोः ॥१८॥
- 249 बाहि वात यतः क्रान्तां तां स्पृष्ट्वा मामपि स्पृश ।
बह्वेत्कामयानस्य शक्यमेतेन जीवितुम् ॥१९॥

- 250 यदहं सा च वामोरुरेकां धरणिमाश्रितौ ।
बह्वेत्तत्कामयानस्य नैतदैन्यं विजानतः ॥२०॥
- 251 न मे दुःखं प्रिया दूरे न मे दुःखं हतेति सा ।
एतदेवानुशोचामि बयस्तस्यातिवर्तते ॥२१॥
- 252 कदा न्वहं सुदन्तोष्ठं सुखं पद्मदलेक्षणम् ।
ईषदुन्न[न्ना]म्य पास्यामि रसायनमिवोत्तमम् ॥२२॥
- 253 प्रियामुखमनुस्पृश्य दीर्घचारुविलोचनम् ।
न याति शतधा येन मनस्तेन नपुंसकम् ॥२३॥
- 254 प्रियाविरहितस्याथ हृदि चिन्ता ममागता ।
इति मत्वा गता निद्रा के कृतघ्नमुपासते ॥२४॥
- 255 क्षणमङ्गि जगत्सर्वमिति तथ्यं मुनेर्वचः ।
कोऽन्यथा हरिणाक्षीणां सहेतुं विरहव्यथाम् ॥२५॥
- 256 स्फुटमाचक्षते शब्दाः शब्दानामिह नित्यताम् ।
प्रिययोक्ता यदथापि हृदि तिष्ठन्ति मे गिरः ॥२६॥
- 257 पदे वाक्ये प्रमाणे च परां निष्ठामुपागता ।
अतो विद्वज्जनस्यास्य स्पृहणीया मृगेक्षणा ॥२७॥
- 258 मनः प्रकृत्यैव चलं दुर्लक्षं च तथापि मे ।
अनङ्गेन कथं विद्धं समं सर्वशिलीमुखैः ॥२८॥

[स्तनावलि, ३, २]

- 259 अन्तर्मलोमसे वक्रे चले कर्णान्तसर्पिणि ।
तस्या नेत्रयुगे दृष्टे दुर्जने च कुतः सुखम् ॥२९॥
- 260 रूपातिशयकर्तृणां प्रतिच्छन्दो ह्यकारणम् ।
विलोचनयनां धात्रा सृजता किं निरीक्षितम् ॥३०॥
- 261 माधुर्यं मृगशावाक्ष्या यदि धात्रा विनिर्मितम् ।
तदत्यन्तविरुद्धेन लावण्येन किमाश्रितम् ॥३१॥
- 262 गतानि हन्त हंसीनां हरन्ती हरिणेक्षणा ।
करोति मामगतिकमहो क्षोभृत्तमदभुतम् ॥३२॥
- 263 अपूर्वः कोऽपि तन्वद्गच्छामम मार्गः प्रदर्शितः ।
योगं चिन्तयतो येन राग एव विवर्धते ॥३३॥

- 264 विहाये(रो) मृगशावाक्याः सुगताधिष्ठितो यदि ।
कथं वसति तत्रैव स्मरो विगतकार्मुकः ॥३४
- 265 सखे समं प्रयातेषु समस्तेष्विन्द्रियेषु मे ।
मनो गृहीतं तन्वद्गच्छा कस्यचित्किञ्चिदीप्सितम् ॥३५
- 266 यो यः पश्यति तन्नेत्रे रुचिरे वनजायते ।
तस्य तस्यान्यनेत्रेषु रुचिरेव न जायते ॥३६
- 267 कथं मुग्धे कथं वक्रे कान्तायास्ते विलोचने ।
कथं जनानुरागाय कथं जनविपत्तये ॥३७
- 268 सा श्रुता इदि तापाय दृष्टोन्मादाय केवलम् ।
स्पृहा(ष्टा?) भवति शोभा(का)य सा नाम दयिता कथम् ॥३८
- 269 मां प्राप्य दैवहतकं मुनेरप्यनुतं वचः ।
यतः प्रियावियोगस्य क्षणभङ्गो न दृश्यते ॥३९
- 270 नूनमाज्ञाकरस्तस्याः सुभ्रुवो मकरध्वजः ।
यत्तस्तन्नेत्रसंचारसूचितेषु प्रवर्तते ॥४०
- [भर्तृहरि, सु.सं, १२७]
- 271 यस्य केशेषु जीमूताः नद्यः सर्वाङ्गसन्धिषु ।
कुक्षौ समुद्राश्चत्वारः स जयेद्विरहानलम् ॥४१
- 272 येनाक्षरसामान्यायमधिगम्य महेश्वरात् ।
कृत्स्नं व्याकरणं प्रोक्तं स तन्व्याः कथयेद्गुणान् ॥४२
- 273 गुरुणा स्तनभारेण सोपदिष्टा तथामुना ।
यथा तत्क्षणमेवास्ता(प्ला) तथा नयसमा गतिः ॥४३
- 274 सति प्रदीपे सत्यर्के सस्यु तारामणीन्दुषु ।
विना मे मृगशावाक्यास्तमोभूतमिदं जगत् ॥४४
- 275 मुखेन चन्द्रकान्तेन महानीलैः शिरोरुहैः ।
हस्ताभ्यां पद्मरागाभ्यां रेजे रत्नमयीव सा ॥४५
- [भर्तृहरि, सु.सं, १३१]
- 276 गुरुणा स्तनभारेण मुखचन्द्रेण भास्वता ।
शनैश्चराम्नां पादाभ्यां रेजे प्रहमयीव सा ॥४६

- 277 यदि सा चारुसर्वाङ्गी चित्ते मे वसति प्रिया ।
तत्कथं शून्यचित्तोऽइमहो विधिविपर्ययः ॥४७
- 278 अहो अहं नमो मह्यं यदहं बोधितोऽनया ।
बाळयाः च्छस्तसारङ्गतरेलायतनेत्रया ॥४८
- 279 तावदेवामृतमयी यावल्लोचनगोचरे ।
चक्षुःपथादपेता तु विषादप्यतिरिच्यते ॥४९

[भर्तृहरि, सु. सं, १२५]

- 280 हन्तव्यपक्षे निक्षिप्ता यदि नाम विधेर्वयम् ।
उषाया किमु नान्ये स्युर्दर्शिता यन्मृगोक्षणा ॥५०
- 281 तन्न्या विप्रयुक्तस्य दिवसा यान्ति ये मम ।
निर्घृणस्तानपि यमः प्रायेण गणयिष्यति ॥५१
- 282 विरहे मृगशावाक्या तयैवोपकृतं मम ।
यदन्यस्त्रीपरिभ्रङ्गप्रार्थनाशल्यमुद्धृतम् ॥५२
- 283 मूढाः संयोगमिच्छन्ति वियोगस्तु मयेष्यते ।
एकैव संगमे बाला वियोगे तन्मयं जगत् ॥५३
- 284 अपेहि हृदयाद्वा मे वामे दर्शनमेहि वा ।
अदूरविरहोत्कण्ठा दुस्सं दुःखेन सद्यते ॥५४
- 285 निद्रामप्यभिनन्दामि क्षणचैतन्यहारिणीम् ।
किं पुनर्मृगशावाक्याः वियोगे मरणोत्सवम् ॥५५
- 286 अस्या मुखेन लोकानां हतपङ्कजकान्तिना ।
निशासु नाशिता निद्रा कुमुदानामिषेन्दुना ॥५६
- 287 यत्पराधोनयोः प्रेम देवादुत्पद्यते क्वचित् ।
तत्र विमुच्य लज्जां वा जीवितं वा कुतः सुखम् ॥५७

अथ योगी

- 288 सुभाषितेन गीतेन विलासेन च योषितः ।
ह्रियते नो मनो यस्य स योगी वाऽथवा पशुः ॥१

॥२८२॥ एकैवावियोगेन ————— । कृतोपकार एवाथ विरह. केन निच्यते ॥२८३॥

इति प प्रती ॥

287. स्व प्रती विरहिणीपद्धतौ अयमन्त्यः श्लोकः । प प्रती अत्र नोपलभ्यते ।

- 289 बुद्धतत्त्वस्य लोकोऽयं जडोन्मत्तपिशाचवत् ।
बुद्धतत्त्वोऽपि लोकस्य जडोन्मत्तपिशाचवत् ॥२
- 290 युक्ताहारविहारस्य युक्तचेष्टस्य कर्मसु ।
युक्तस्वप्नावबोधस्य योगो भवति दुःस्वहा ॥३
- 291 नापृष्टः कस्यचिद्ब्रूयान्न चान्यायेन पृच्छतः ।
विज्ञानन्नपि योगीन्द्रो जडवल्लोकमाचरेत् ॥४
- 292 अहेरिव गणा(श्चना)द्भीतः सन्मानान्नरकादिव ।
राक्षसीभ्य इव स्त्रीभ्यस्तं देवा योगिनं विदुः ॥५
- 293 अपुण्यपुण्योपरमे यं पुनर्भवनिर्भयाः ।
शान्ताः संन्यासिनो यान्ति तस्मै मोक्षात्मने नमः ॥६
- 294 या निशा सर्वभूतानां तस्यां जागर्ति संयमी ।
यस्यां जागर्ति भूतानि सा निशा पश्यतो मुनेः ॥७
- [भगवद्गीता, २, ६९]
- 295 कुणपः कामिनी भक्ष्यमिति तिष्ठो विकल्पनाः ।
योषिति ध्यानयोगेन योगिनः कामिनः शुनः ॥८
- 296 प्रज्ञातब्रह्मतत्त्वोऽपि स्वर्गायैरेष खेलति ।
गृहस्थसमयाचारप्रक्रान्तैः सप्ततन्तुभिः ॥९
- [अनर्घराघव, २, ३५]
- 297 अविद्याबीजविध्वंसादयमार्षेण चक्षुषा ।
कालो भूतभविष्यन्तौ वर्तमानमवीविशत् ॥१०
- [अनर्घराघव, २, ३४]
- 298 येन केनचिदाच्छन्नो येन केनचिदाशितः ।
यत्र कचन शायी यस्तमाहुर्मुक्तलक्षणम् ॥११

अथ सिंहः* ।

- 299 मत्तेभकुम्भनिर्भेदरुधिरारुणपाणिना ।
हरिणा हरिणाः स्पर्शा वराकाः कुर्वते कथम् ॥१

291. ख निर्भराः । 292. शोभनं मनो यस्य इति प प्रती टिप्पणी ॥ 295. ख० 'कुणपं' ।

296. ख० प्रती न विद्यते । 297. प० 'आर्षेणाचक्षुषा' । 298. ख० 'यत्र न कचन.' ।

*ख० अथ सिंहप्रक्रमः ।

- 300 वरमुन्नतलाङ्गलासटाधूननभीषणात् ।
सिहात्पादप्रहारोऽपि मा शृगालाधिरोहणम् ॥१२
- 401 उत्तुङ्गमत्तमातङ्गमस्तकन्यस्तलोचनः ।
आसन्नमपि सारङ्गमीक्षते न मृगाधिपः ॥१३
- 402 कोपादेकतलाघातनिपतन्मत्तदन्तिनः ।
हरेर्हरिणयुद्धेषु क्रियान्व्याक्षेपविस्तरः ॥१४
- 403 मृगारि वा मृगेन्द्रं वा हरिं व्याहरताञ्जनः ।
तस्य द्वयमपि व्रीडा क्रीडादलितदन्तिनः ॥१५
- 404 पदे पदे गजेन्द्राणां दुन्दुभिर्वावदीति यत् ।
मन्युना तेन मन्येऽहं वने वसति केसरी ॥१६
- 405 तावद्गर्जन्ति मातङ्गा वने मदभराळसाः ।
शिरोषिलग्नलाङ्गुलो यावन्नायाति केसरी ॥१७
- 406 निपतन्ति न मातङ्गकुम्भपाटनलम्पटाः ।
बलगत्स्वपि कुरङ्गेषु मृगारेर्नस्वराः स्वराः ॥१८
- 407 सिंहिकासुतसंनस्तः शशः शीतांशुमाश्रितः ।
जग्रासे साश्रयं तत्र तमन्यः सिंहिकासुतः ॥१९
- 408 किं कूर्मः क उपालभ्यो यत्रेदमसमञ्जसम् ।
का काकिण्यपि सिंहस्य मूल्यं कीटिस्तु दन्तिनः ॥१०
- 409 शशैर्लीनं मृगैर्नष्टं वराहैर्वलितं रुषा ।
हयानां हेषितं श्रुत्वा सिंहैः पूर्ववदासितम् ॥११
- 410 मृगैर्व्याप्तं सदा क्षेत्रं रक्ष्यते तृणमानुषैः ।
सिंहैस्तु तत्परिक्रान्तं न गजैर्न च वाजिभिः ॥१२
- 411 मत्तेभकुम्भनिर्भेदकटोरनस्वराशनिः ।
मृगारिरिति नाम्नैव लघुतामेति केसरी ॥१३

[मर्तुहरि, सु. सं. ६३८]

अथ वर्षा ।

- 312 गर्ज वा वर्ष वा मेष मुञ्च वाशनितोमरम् ।
गणयन्ति न शीतोष्णं बल्लभाभिमुक्त्वा नराः ॥१

300 ख० वरमुत्तुङ्गलाङ्गलात् । 303 ख. 'व्याहरतां जनः' । 305 प. 'यावन्नायान्ति.' ।

312. ख प्रतौ न विद्यते ।

- ३१३ स्फुरन्तः पिङ्गलाभासाः पृथिव्यामिन्द्रगोपकाः ।
सरक्तवाताः(न्ताः) पान्थलीजीवा इव चकासति ॥२
- ३१४ हसतीव बलाकाभिवृत्यतीव तडिदभुजैः ।
रोदतीवाम्बुधाराभिरुन्मत्तक इवाम्बरम् ॥३
- ३१५ कशाभिरिव हैमीभिर्विद्युद्भिरभिताडितम् ।
स्तनत्यन्तर्गतावर्ष(ः)वेदनार्तनि[भि]वाम्बरम् ॥४
[वाल्मीकिरामायण, ४, २७, ११]
- ३१६ रतसंमर्दविच्छिन्ना स्वर्गस्त्रीहारपङ्क्तयः ।
पतन्तीवाकुला दिक्षु तोयधारा मधुवताः(ः) ॥५
- ३१७ भृशं शुशुभिरे शुभैर्दिशः कुटजकुड्मलैः ।
मेघरुहवियन्मार्गावतीर्णैरिव तारकैः ॥६
- ३१८ अकालजलदच्छन्नमालोक्य रविमण्डलम् ।
चक्रवाकयुगं रौति रजनीभयशङ्कया ॥७
- ३१९ मालतीमुकुळे भाति मञ्जुगुञ्जन्मधुवतः ।
प्रयागे पञ्चवाणस्य शङ्कमापूरयन्निव ॥८
- ३२० निलीयमानैश्च स्वगैः संमीलद्भिश्च पङ्कजैः ।
विकसन्त्या च मालत्या ज्ञायतेऽस्तं गतो रविः ॥९
- ३२१ जडुरुन्मार्गगामीनि निम्नगाम्भांसि सर्वतः ।
मनांसि दुर्विनीतानां व्याप्य लक्ष्मीं नवामिव ॥१०
- ३२२ मेघोदरविनिर्मुक्ताः कण्ठारस्पर्शशतलाः ।
शक्या अञ्जलिभिः पातुं वाताः केतकगन्धिनः ॥११
दशैते वाल्मीकेः ।
[वाल्मीकिरामायण, ४, २७, ८]
- ३२३ अतसीपुष्पसंकाशं संवीक्ष्य जलदागमं ।
ये वियोगेऽपि जीवन्ति न तेषां विद्यते भयम् ॥१२
- ३२४ नीलमेघशुकाघातदलितादर्कदाडिमात् ।
कुलाभिरिव पिङ्गाभिर्भू विभातीन्द्रगोपकैः ॥१३

३१३. छ प्रती न विद्यते । ३१४-३१७ श्लोकाः ख प्रती न विद्यन्ते । ३१९.
ख० मुञ्जुगुञ्जन्मधुवतः । ३२० प० 'ज्ञायतेऽस्तं' । ३२४ छ प्रती न विद्यते ।
प० विभातीन्द्रगोपकैः ।

- 325 वनिताचित्तचपला तडिदम्भोदकुक्षिषु ।
न तिष्ठति चिरं लक्ष्मीरपात्राङ्गमिवागता ॥१४
- 326 कलषमधुरं चाम्भः सर्वं सर्वत्र साम्प्रतम् ।
अनार्जवजनस्येव कृतकव्याहृतं वचः ॥१५
- 327 सेन्द्रजापैः श्रिता मेघैर्निपतन्निर्झरा नगाः ।
वर्णकम्बलसंवीता बभ्रुर्मत्तद्विपा इव ॥१६
- 328 अदृष्टपूर्वमस्माभिर्यदेतददृश्यतेऽधुना ।
विषं विषधरैः पीतं मूर्च्छिताः पथिहाङ्गनाः ॥१७

अथ नीतिः ।

- 329 यथागतं गतं भृङ्गैः प्रम्लानं पल्लवैर्निजैः ।
पश्य स्वपरयोर्भेदं विभग्ने चन्दनद्रुमे ॥१
- 330 यस्य विप्रियमन्विच्छेत् श्रूयात् तस्य सदा प्रियम् ।
व्याघ्रा मृगवधं कर्तुं गेयं गायन्ति सुन्दरम् ॥२
- 331 नक्रः स्वस्थानमासाद्य गजेन्द्रमपि कर्षति ।
स एव प्रच्युतः स्थानात्तरुनाऽपि परिभूयते ॥३
- 332 चलत्तृणादपि मृगा विभ्यते मृत्युशङ्कया ।
व्याधे विश्वासमायान्ति क उपायैर्न दृश्यते ॥४
- 333 तेजस्विनि क्षमोपेते नाद्विकारैर्यमाचरेत् ।
अतिनिर्मथनादग्निश्चन्दनादपि जायते ॥५
- 334 अनुपासितवृद्धानामनाश्रितमहीमुजाम् ।
आचारमुख्याः सुहृदां दूरे धर्मार्थमन्मथाः ॥६
- 335 अत्यासम्ना विनाशाय दूरस्था न फलप्रदाः ।
सेव्या मध्यमभावेन नृपवह्निर्गुरुद्वियः ॥७
- 336 मृदुनापि हि साध्यन्ते कर्मणा स्वार्थसिद्धयः ।
असृक् पिबति तन्वङ्गी जलौका न च लक्ष्यते ॥८
- 337 भीतः पलायमानो वा नान्वेष्टव्यो बलीयसा ।
कदाचित् शूरतामेति मरणे कृतनिश्चयः ॥९

326 ख० प्रतौ न विद्यते । 327 ख० मेघैर्निर्निर्झरा' । 330 प० 'मृगवधुं' ।

332 प 'विभ्यते' । 334 प० 'अवारमुख्या सुहृदाः' । ख० •मनाश्रितमहीमुजाम्' ।

- 338 अतथ्यान्यपि तथ्यानि दर्शयन्ति विचक्षणाः ।
समे निम्नोन्नतानीव चित्रकर्मविदो जनाः ॥१०
- 339 यो यमर्थं प्रार्थयते तदर्थं च घटेत यः ।
सोऽवश्यं तमवाप्नोति श्रान्तश्चेन्न निवर्तते ॥११
- 340 अर्द्धाङ्गुलपरीणाहजिह्वाप्रयासभीरवः ।
सर्वाङ्गीणपरिक्लेशमनुधाः कर्म कुर्वते ॥१२
- 341 समुद्रमिव राजानमाश्रितास्तत्फलैषिणः ।
समूर्लं वाऽपि नश्यन्ति पारं वा यान्ति संपदः ॥१३
- 342 जीयन्तां दुर्जया देहे रिपवश्चक्षुरादयः ।
जितेषु तेषु लोकोऽयं समस्तोऽपि त्वया जितः ॥१४
- 343 स्पृशन्नपि गजो हन्ति जिघ्रन्नपि भुजङ्गमः ।
हसन्नपि नृपो हन्ति मानयन्नपि दुर्जनः ॥१५
- 344 शतेषु जायते शूरः सहस्रेषु विचक्षणः ।
दाता शतसहस्रेषु वक्ता भवति वा न वा ॥१६
- 345 यान्ति न्यायप्रवृत्तस्य तिर्यञ्चोऽपि सहायताम् ।
अपन्थानं तु गच्छन्तं सोदरोऽपि विमुञ्चति ॥१७

[अनर्घराघव, १, ४]

- 346 अकृत्वा परसंतापमगत्वा खलनभ्रताम् ।
अमुक्त्वा महतां मार्गं यदल्पमपि तद्बहु ॥१८
- 347 सर्वे यत्र विनेतारः सर्वे पण्डितमानिनः ।
सर्वे महत्त्वमिच्छन्ति तद्वृन्दमवसीदति ॥१९
- 348 क्रियतेऽभ्यर्हणीयाय सज्जनाय यथाञ्जलिः ।
ततः साधुतरः कार्यो दुर्जनाय शिवार्थिना ॥२०
- 349 आरिषड्वर्ग एवायं तस्यास्तात पदानि षट् ।
तेषामेकमपि च्छिन्दन् सज्जय भ्रमरीं श्रियम् ॥२१

[अनर्घराघव, १, ९]

340 ख. 'जिह्वाप्रयासभीरवः' । 341 *लोकोऽयं ख प्रतौ ३३० *लोकानन्तर
मुपलभ्यते ॥ 344 इन्द्रियाणां जयेत्शूरः धर्मं चरति पण्डितः । सत्यवादी
भवेद्ब्रह्मता दाता भूतहितेतरः ॥ इति च प्रतौ 345 प. 'यान्त्यन्यायप्रवृत्तस्य' ॥
349 ख. एवायमस्याः । प. तेषामेकमच्छिन्दन् ॥

- 350 गणस्य दाता क्षीयेत गणस्य तु न किञ्चन ।
गणाद्ग्रहीता वर्धेत गणस्य तु न किञ्चन ॥२२
- 351 स्वतो न कश्चन गुरुर्लघुर्वा नापि कश्चन ॥
उचितानुचिताचारवश्ये गौरवलाघवे ॥२३
- 352 यदीच्छसि वशीकर्तुमक्लेशेन जगत्त्रयम् ।
परापवादसस्येभ्यश्चरन्तीं गां निवारय ॥२४
- 353 अनवस्थितचित्तस्य प्रसादोऽपि भयङ्करः ।
सर्पिण्यन्ति किल स्नेहात् स्वापत्यानि न कामतः ॥२५
- 354 वने रतिर्विरक्तस्य रक्तस्य तु जने रतिः ।
अनवस्थितचित्तस्य न वने न जने रतिः ॥२६
- 355 यद्यत्परवशं कर्म तत्तद्यत्नेन वर्जयेत् ।
यद्यदात्मवशं तु स्यात् तत्तत्कुर्वीत सर्वतः ॥२७
- 356 सर्वं परवशं दुःखं सर्वमात्मवशं सुखम् ।
एतदुक्तं समासेन लक्षणं दुःखसौख्ययोः ॥२८
- 357 अधोमुखं त्रयं नेयं नेयमूर्ध्वमुखं त्रयम् ।
वापीकूपतडागानि यशो देवकुलं कुलम् ॥२९
- 358 त्रयः स्थानं न मुञ्चन्ति काकाः कापुरुषाः मृगाः ।
मुञ्चन्ति त्रयः स्थानं सिंहाः सत्पुरुषा गजाः ॥३०
- 359 सप्तैतानि न पूर्यन्ते पूर्यमाणान्यपि क्वचित् ।
ब्राह्मणाग्निर्यमो राजा समुद्र उदरं गृहम् ॥३१
- 360 सद्यः प्रीतिकरो दाता सद्यश्चित्तहराः स्त्रियः ।
सद्यः पुष्टिकरं तोर्यं सद्यः पतति विप्रहा ॥३२
- 361 दृष्टिपूर्तं न्यसेत्पादं बलपूर्तं पिबेज्जलम् ।
सत्यपूर्तं वदेद्वाक्यं मनःपूर्तं समाचरेत् ॥३३
- 362 सत्यं ब्रूयात्प्रियं ब्रूयात् न ब्रूयात्सत्यमप्रियम् ।
प्रियं च नानृतं ब्रूयादेष धर्मः सनातनः ॥३४

350 ख. गणाद्ग्रहीत ॥ 351 प. गुरुर्लघुर्वापि न कस्य च । 353 ख. स्वापत्यानि
न कामतः । 355 ख. कुर्वन्ति ॥ 356 ख. सुखदुःखयोः । 357 ख. तडागा
यधो । 361 प. क्षिपेत्पादं ।

- 363 अपकारिणि कोपश्चेत् कोपे कोपः कथं न ते ।
धर्मार्थकाममोक्षाणां प्रसह्य परिपन्थिनि ॥३५
- 364 धर्मार्थकाममोक्षाणां प्रसह्य परिपन्थिनि[नम्] ।
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- 365 निद्राभङ्गं कथाच्छेदं सारथ्यं कयविक्रयम् ।
शक्रोऽपि लघुतां याति पञ्चैतानि समाचरन् ॥३७
- 366 प्रस्तुतस्य विरोधेन ग्राम्यः सर्वोऽप्युपक्रमः ।
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- 367 अम्भो(ःअपो)ग्निर्ब्रह्मतः क्षत्रमश्मतो लोहमुत्थितम् ।
तेषां सर्वत्रगं तेजः स्वासु योनिषु शाम्यति ॥३९
- 368 यत्रात्मीयो जनो नारित मेदस्तत्र न विद्यते ।
कुठारैर्दण्डनिर्मुक्तैश्छिद्यन्ते तरवः कथम् ॥४०
- 369 विपक्षमस्त्रिलीकृत्य प्रतिष्ठा खलु दुर्लभा ।
अनीत्वा पङ्कतां घूलिमुदकं नावतिष्ठते ॥४१
- 370 त्रय एवाधमां राजन् भार्या दासस्तथा सुतः ।
यत्ते(ः) समधिगच्छन्ति यस्य ते तस्य तद्धनम् ॥४२
- 371 स जयी यस्य मातङ्गा यस्यान्वास्तस्य मेदिनी ।
कोशो यस्य स दुर्धर्षो दुर्गो यस्य स दुर्जयः ॥४३
- 372 मन्त्रिणां भिन्नसंधाने भिषजां साग्निपातके ।
कर्मणि व्यज्यते प्रज्ञा स्वस्ये को वा न पण्डितः ॥४४
- 373 वनानि दहतो बह्वेः सखा भवति मारुतः ।
स एव दीपनाशाय कुशे कस्यास्ति सौहृदम् ॥४५
- [भर्तृहरि, सु. सं. ७०३]
- 374 सर्वथाऽपि त्वया राजन् त्रिविधं निष्प्रयोजनम् ।
न स्थातव्यं न गन्तव्यं न वक्तव्यं कथञ्चन ॥४६
- 375 घोटकः कृषिनाशाय वित्तनाशाय कुञ्जरः ।
श्यालकः सद्यनाशाय सर्वनाशाय मातुलः ॥४७

3०3 ख. अपकारिणि । 367 प. तप्तोऽग्नि । 370 प. यत्र एवाधुना राजन् ।

372 प. स्वास्ये । 373 ख० कस्यास्ति गौरवम् । 375 ख. श्यालकः...सर्वनाशाय
मातुलः ।

- 376 उत्पन्नपरितापस्य बुद्धिर्भवति यादृशी ।
तादृशी यदि पूर्वं स्यात्कस्य न स्यात्फलेदयः ॥४८
- 377 वर्जयेत्कासवान् चौर्यं निद्रावान् चर्मचोरिकाम् ।
रोगवान् रसनालौढ्यं धनवान् सर्वतः कलिम् ॥४९
- 378 कित्वा यं प्रशंसन्ति यं प्रशंसन्ति चारणाः ।
बन्धक्यो यं प्रशंसन्ति स राजन् पुरुषाधमः ॥५०
- 379 आङ्गाभङ्गो नरेन्द्राणां वृत्तिच्छेदो द्विजन्मनाम् ।
पृथक्शय्या च नारीणामशस्त्रो वध उच्यते ॥५१
- 380 पादमायान्निधिं कुर्यात् पादं वित्ताय स्व(१स)दृयेत् ।
धर्मोपभोगयोः पादं पादं भर्तव्यपोषणे ॥५२
- 381 परस्त्री मन्दरूपाऽपि विकरोत्येव मानसम् ।
यदपथ्यं शरीरस्य तद्धि मन्दाय रोचते ॥५३
- 382 ग्रहाणां चरितं स्वप्नं निमित्तमुपयाचितम् ।
फलन्ति काकतालीयं तेभ्यः प्राज्ञा न विभ्यति ॥५४
- 383 यथा व्याधी हरेत्पुत्रान् दंष्ट्राभिर्न [तु] पीडयेत् ।
भीता पतनभेदाभ्यां तथा वर्णान् समुचरेत् ॥५५
- 384 त्रिभिर्वर्षै त्रिभिर्मासैस्त्रिभिः पक्षैस्त्रिभिःदिनैः ।
अत्युग्रपुण्यपापानामिहैव फलमश्नुते ॥५६
- 385 योनौ कर्मणि बीजे च यस्य न स्यादव्यतिक्रमः ।
तस्य कृच्छ्रगतस्यापि न पापे रमते मतिः ॥५७
- 386 प्रामो नास्ति कुतः सीमा पत्नी नास्ति कुतः सुतः ।
प्रज्ञा नास्ति कुतो विद्या धर्मो नास्ति कुतो दया ॥५८
- 387 अनागतविधातारमप्रमत्तमकोपनम् ।
चिरारम्भमदीनं च नरं श्रीरुपतिष्ठते ॥५९
- 388 धनमस्तीति वाणिष्यं किञ्चिदस्तीति कर्षणम् ।
सेवा न किञ्चिदस्तीति नाहमस्मीति साहसम् ॥६०

377 ख. धनवानन्यतः कलिम् । 378 ख. पुरुषोधमः । 382 ख. प्रतौ न विद्यते ।
383 ख. सीतापतनभेदा०; समुद्गरेत् । 384 ख. प्रतौ न विद्यते । 385 प.
प्रतौ न विद्यते ।

- 389 सुमन्त्रिते सुविक्रान्ते सुकृते सुविचारिते ।
प्रारम्भे कृतबुद्धिनां सिद्धिरभ्यभिचारिणो ॥६१
- 390 चतुरः सृजता पूर्वमुपायांस्तेन वेवसा ।
न सृष्टः पञ्चमः क्रोऽपि गृह्यन्ते येन योषितः ॥६२
- 391 जल्पन्ति सार्धमन्येन पश्यन्त्यन्यं सविभ्रमाः ।
इद्रतं चिन्तयन्त्यन्यं प्रियः क्रो नाम योषिताम् ॥६३
[मर्तृहरि. सु. सं. २४७]
- 392 यदन्तस्तन्न जिह्वायां यञ्जिह्वायां न तद्वहिः ।
यद्वहिस्तन्न कुर्वन्ति विचित्रचरिताः स्त्रियः ॥६४
- 393 सभा वा न प्रवेष्टव्या वक्तव्यं वाऽसमञ्जसम् ।
अब्रुवन्ब्रुवन्वाऽपि नरो भवति किल्बिषी ॥६५
- 394 दूरस्थेन प्रवृत्तस्य जनकोऽपि प्रकुप्यति ।
अनुजायस्य(?) पन्थानं स कृसोऽप्येतदासताम्(?) ॥६६

अथ कृपणः

- 395 विडम्बनैव पुंसि स्त्री परप्रणयपांसुला ।
कान्ति कामिव कुर्वीत कुणौ कङ्कणकल्पना ॥१
- 396 दारिद्र्यस्य परा मूर्तिर्याञ्जा न द्रविणाल्पता ।
जरद्रवधनः शम्भुः तथाऽपि परमेश्वरः ॥२
- 397 कृपणेन शबेनेव मृतेनापि न दीयते ।
मांसं वर्धयता तेन काकस्योपकृतिः कृता ॥३
- 398 उदारचरितात् रागी याचितः कृपणोऽधिकः ।
एको दत्ते धनं प्राणानन्यः प्राणांस्ततो धनम् ॥४
- 399 अक्षरद्वयमभ्यस्तं नास्ति नास्तौति यत्पुरा ।
तदिदं देहि देहीति विपरीतमुपस्थितम् ॥५
- 400 कण्ठे गद्गदभाषित्वं मुखे वैवर्ण्यवेपथुः ।
मरणे यानि चिह्नानि तानि चिह्नानि याचके ॥६

390 155 तम इलेकोऽयं पुनरावृत्तोत्र प. प्रतौ स्त्रीप्रशंसायां वर्तते । नोपलभ्यतेऽत्र
स्थाने ख प्रतौ । 394 प० प्रतौ इलेकोऽयं दुर्वाच्यः । ख. प्रतौ नोपलभ्यते । 395
प० विडम्बिनैव; प० परप्रणयपांसुले । 400 ख. प्रतौ नास्ति ।

- 401 शरणं किं प्रयातानि विषवन्मारयन्ति किम् ।
न त्यज्यन्ते न भुज्यन्ते कृपणेन धनानि यत् ॥७
- 402 कृपणेन समो दाता न भूतो न भविष्यति ।
अस्पृशन्नेव वित्तानि यः परेभ्यः प्रयच्छति ॥८
- 403 दानोपभोगशून्येन धनेन धनिनो यदि ।
भवामः किं न तेनैव धनेन धनिनो वयम् ॥९
- 404 दानोपभोगवन्व्या या सुहृद्भिर्या न भुज्यते ।
पुसां स्याद्यदि सा लक्ष्मीरलक्ष्मी कतमा भवेत् ॥१०
- 405 कृतोपकारं यस्तस्माद्वाञ्छति प्रत्युपक्रियाम् ।
दीनस्तृष्णाविधेयत्वाद्धान्तमप्युपभेदि सः ॥११
- 406 ददासि यच्च विप्रेभ्यो यच्चास्नासि दिने दिने ।
तत्ते धनमहं मन्ये शेषं कस्यापि रक्षसि ॥१२

अथ दैवम्

- 407 कलत्रनिगडं दत्त्वा न सन्तुष्टः प्रजापतिः ।
भूयोऽप्यपत्यदानेन बबन्ध गलशृङ्खलाम् ॥१
- 408 यद्भावि न तद्भावि भावि यन्न तदन्यथा ।
इति चिन्ताविष्वनोऽयमगदः किं न पीयते ॥२
- [भर्तृहरिं, सु. सं, ६.६६]
- 409 ये प्रातस्ते न मध्याह्ने ये मध्याह्ने न ते निशि ।
ये निशायां न तेऽन्येषुरिन्द्रजालमहो विधेः ॥३
- 410 परीक्ष्य सत्कुलं विधां वयः शौर्यं सुशीलताम् ।
विधिर्ददाति निपुणः कन्यामिव दरिद्रताम् ॥४
- 411 न केवलं मनुष्येषु दैवं देवेष्वपि प्रभुः ।
सति मित्रे घनाध्यक्षे चर्मप्रावरणो हरः ॥५
- 412 धिर्दैवं लोचने स्वच्छे पात्रं कञ्जलभस्मनः ।
सञ्छिद्रो मध्यकुटिलः कर्णः स्वर्णस्थ भाजनम् ।६

401 ख. शरणं किं न प्रयातानि । 403 ख. किं गतेनैव । 404 ख. कन्या व सुहृद्भिः । 405 ख. कृतोपकारं । 406 ख. यच्चास्नाति । 407 प. ०विष्वन्नेऽयमदः किन्न पीयते ।

- 413 पिबन्ति मधु पशेषु भृङ्गाः केसरधूसराः ।
हंसाः सेवालमश्नन्ति धिग्दैवमसमञ्जसम् ॥७
- 414 धातस्तात विरुद्धोऽपि द्वितयं मा कृथाः सताम् ।
मृत्यत्वमविशेषज्ञे स्नेहमन्यरते जने ॥८

[भर्तृहरि.सु.सं, ५४६]

- 415 न स प्रकारः कोऽप्यस्ति येनेयं भवितव्यता ।
छायेव निजकायस्य लङ्घ्यते जातु जन्तुभिः ॥९
- 416 किं करिष्यति पाण्डित्यं विनयो विक्रमोऽपि वा ।
दैवो यस्य छलान्वेषी करोति विफलान् गुणान् ॥१०

अथ वैद्यकम्

- 417 अध्वा जरा मनुष्याणां अनध्वा दन्तिनां जरा ।
अमैथुनं जरा स्त्रीणामश्नानां मैथुनं जरा ॥१
- 418 जीर्णे भोजनमात्रेयः कपिलः प्राणिनां दया ।
वृंहस्पतिरविश्वासः पाञ्चालः स्त्रीषु मार्दवम् ॥२
- 419 दिवा न भुज्यते यच्च यच्च रात्रौ न भुज्यते ।
जीर्णे न भुज्यते यत्र(श्च) तेन जीर्यन्ति जन्तवः ॥३
- 420 शीतमध्वा कदन्नानि व्यर्ततवयसः स्त्रियः ।
मनसः प्रातिकूल्यं च जरायाः पञ्च हेतवः ॥४
- 421 कचिदुष्णं कचित्शीतं कचित्क्वथितशीतलम् ।
कचिद्रेपजसंयुक्तं न कचित् वारि वार्यते ॥५
- 422 आतपः कटुको रूक्षश्छाया मधुरशीतला ।
कषायमधुरा उयोत्समा सर्वदोषहरं तमः ॥६
- 423 वर्जयेद्विदलं शूली मांसं कुण्ठी घृतं ज्वरी ।
नवमन्मत्तिसारी चक्षुरोगी च मैथुनम् ॥७
- 424 अन्नादष्टगुणं पिष्टं पिष्टादष्टगुणं पयः ।
पयसोऽष्टगुणं मांसं मांसादष्टगुणं घृतम् ॥८
- 425 व्यायामः कफनाशाय वातनाशाय मर्दनम् ।
स्नानं च पित्तनाशाय कुर्यादितत्रयं ततः ॥९

417 ख. हयानां मैथुनं जरा ।

अथ वीरः

- 426 पञ्चैव पुत्रास्ते मातर्भविष्यन्ति न संशयः ।
सकर्णा वा हते पार्श्वे सार्जुना वा हते मयि ॥१
- 427 आदित्यमिव दुष्प्रेक्ष्यं समुद्रमिव दुस्तरम् ।
वेदार्थमिव दुर्बोधं पश्य कर्णं घनञ्जयम् ॥२
- 428 मयि जीवति यत्तातः केशप्रहमवाप्नुयात् ।
कथमन्ये करिष्यन्ति पुत्रेभ्यः पुत्रिणः स्पृहाम् ॥३
- 429 रसनाग्रे त्रयो वेदा कराग्रे सशरं धनुः ।
द्वाम्यामपि भयं द्रोणे शापादपि शरादपि ॥४
- 430 कौशिकस्वीकृतस्यापि यदा ज्ञातिक्रमादभूत् ।
त्रिशङ्कोरुपभोगाय न द्यौरपि न भूरपि ॥५ [अनर्घराघव १, २१]
- 431 न सदश्चा कशाघातं न सिंहो घनगर्जितम् ।
परैरङ्गुलिनिर्देशं न सहन्ते तरस्विनः ॥६
- 432 रसनाग्रेषु नीचानां हृदयेषु मनोषिणाम् ।
वीराणां वसति क्रोधः क्रियासु कृतविस्तरः ॥७
- 433 श्रोता यैर्न भवेद्योगी देवरूपो न यैः रिपुः ।
यैरात्मसदृशो नार्थो किं तैः काव्यैर्वलैर्धनैः ॥८
- 434 ददतो युध्यमानस्य पठतः पुलको न चेत् ।
आत्मनश्च परेषां च धिग्दानं पौरुषं वचः ॥९
- 435 पूजितः पाण्डित्तानं जितः कुण्डलितं धनुः ।
पुनः करोति चेदग्रे धिग्दानं धिक् च पौरुषम् ॥१०
- 436 बहवः पङ्क्तोऽप्यत्र नराः शस्त्राण्यधीयते ।
विरला वैरिस्त्रङ्गामधारापातसहिष्णवः ॥११
- 437 नात्युर्ध्वं शिखरो मेरोर्नातिनीर्ध्वं रसातलम् ।
नात्यपारं पथोराशिर्व्यवसायसहायिनः ॥१२
- 438 मा भैष्ट नैते निबिशा नोष्ठात्पलदलत्विषः ।
एते वीरावलोकन्याः श्रियो नयनविभ्रमाः ॥१३

436 ख. शस्त्राण्यधीयते । 437 प. नात्वार पथोराशिः । 438 प. नेति निस्सृशा ।
ख. वीरावलोकन्या भियो० ।

- 439 सर्वराजकदुर्घषं सर्वदेवमयं घनुः ।
भञ्जता रामभद्रेण विजिग्ये भुवनद्वयम् ॥१४
- 440 अप्रजं वा दशप्रीवमनुजं वा विभीषणम् ।
अन्वयव्यतिरेकाभ्यां वीरः कमभिषेक्ष्यति ॥१५

अथ प्रकीर्णकम्

- 441 मध्यदिनाकंसतप्तः सरसीं गाहते गजः ।
मन्ये मार्तण्डगृह्यानि पद्मान्युद्धर्तुमुत्सुकः ॥१
- 442 कण्टकान्तैरसञ्छायैः कर्कशैः कुटिलात्मभिः ।
वानस्पत्यप्रसूरेभिः करीरैर्मरुमेदिनी ॥२
- 443 स्फटिकस्य गुणो योऽसौ स एवायाति दोषताम् ।
घत्ते स्वच्छतया छायां यतो बलवतामपि ॥३
- 444 हन्त चिन्तामणिभ्रान्त्या याचितोऽसि स्तुतोऽसि यत् ।
तत्सर्वं वृत्तपाषाण क्षम्यतामर्धिनो वयम् ॥४
- 445 तालस्तम्भतयारम्भस्तयैव सह नश्यति ।
पतत्यङ्गारवर्षे वा वाति वा प्रबलेऽनिळे ॥५
- 446 भवावकेशी यदि वा नेदिष्टफलदो भव ।
दीर्घक्षुत्रितयाऽन्येवं तव ताल गोविपिनाः(?) ॥६
- 447 गन्धैकसारो विफलः सेव्यश्चन्दनपादपः ।
भुजङ्गा अप्यनाहाराः सेवकाः सदृशो विधिः ॥७
- 448 प्रत्यग्रैः पर्णनिचयैस्तुर्यैरेव वर्धितः ।
जीर्णास्त्यजति तानेव किं वा चित्रं कुजन्मनः ॥८
- 449 येन पाषाणस्वण्डस्य मूल्यमल्पं वसुन्धरा ।
अनस्तमितसारस्य तेजसस्तद्विजृम्भितम् ॥९
- 450 छनः खलीकृतः क्षुण्णः शाल्दिर्यैरेव मानवैः ।
आर्तास्तानेव पुष्पाति क्षेत्रजे विकृतिः कुतः ॥१०
- 451 तुभ्यं दासेर दासीयं(?) बदरी यदि रोचते ।
एतावता [हि] किं द्राक्षा न साक्षादमृतप्रपा ॥११

445 ख. प्रतौ न विद्यते । 446 ख. प्रतौ न विद्यते ।

- 452 यथापल्लवपुष्पादद्या यथापुष्पफलर्क्षयः ।
यथाफलर्क्षिप्रारोहा हा मनः कागमन् द्रुमाः ॥१२
- 453 पाषाणशकलाधीनो यद्गुणभ्रामनिर्णयः ।
स्वर्णं तर्किकं न तत्रैव विलीनं दहनोदरे ॥१३
- 454 साध्वेव तद्विधावस्य वेधाः क्लिष्टाः न यन्मुघा ।
स्वरूपाननुरूपेण चन्दनस्य फलेन किम् ॥१४
- 455 मया बदरलुब्धेन वृक्षाणामनभिज्ञया ।
वने कण्टकसादृश्यात् स्वदिरः पर्युपासितः ॥१५
- 456 महातरुर्वा भवति समूलो वा विनश्यति ।
नान्तरप्रक्रियामेति न्यग्रोधकणिकाङ्कुरः ॥१६
- 457 पत्रपुष्पकलच्छायामूलवल्कलदारुभिः ।
धन्या महीरुहो येषां निराशा यान्ति नार्थिनः ॥१७
- 458 छायावन्तो गतव्यालाः स्वरोहा फलदायिनः ।
मार्गद्रुमा महान्तश्च परेषामेव भूतये ॥१८

[काव्यालंकार ३, १८]

- 459 अगतीनां सलीकाराग्नि दुःस्वमपि जायते ।
भवन्त्यशोकाः प्रायेण साङ्कुराः पादताडिताः ॥१९
- 460 भिद्यन्तेऽनुप्रविश्यन्ते यो यथारुच्युपाधिना ।
विशुद्धिः क्रीदशी तस्य जडस्य स्फटिकात्मनः ॥२०
- 461 मरौ नास्त्येव सलिलं कृच्छ्रात् यदपि लभ्यते ।
तत्कटुस्तोकमुष्णं च न करोति वितृष्णताम् ॥२१
- 462 कौञ्चं विहाय स्वं पुत्रं पितरं च हिमालयम् ।
प्रविश्य जलधिं पक्षौ रक्षतानेने किं कृतम् ॥२२

[अनर्धराधव; ७, २३]

- 463 नीरसान्यपि रोचन्ते कर्पासस्य फञ्जानि नः ।
येषां गुणमयं जन्म परेषां गुह्यगुप्तये ॥२३

455 ख प्रती न विद्यते । 457 ख० 'पुष्पपत्रफल०' । 460 ख प्रती न विद्यते
462 ख. 'विहाय पुत्रं च पितरं' । 463 ख प्रती न विद्यते ।

अथ पुत्रः ।

- 464 न पुत्रः पितरं द्वेष्टि स्वभावात् स्वस्य रेतसः ।
यः पुत्रः पितरं द्वेष्टि तं विद्यादन्यरेतसम् ॥१
- 465 पुत्र पुत्रेषु जातेषु यदा किञ्चित् स्मरिष्यसि ।
अ(त्वम)स्मत्कृतस्नेहानां तदा वेत्ता भविष्यसि ॥२
- 466 जायमानो हरेद्भार्यां वर्धमानो हरेद्धनम् ।
त्रियमाणो हरेत्प्राणान् नास्ति पुत्रसमो रिपुः ॥३
- 467 उत्तमाः स्वगुणैः ख्याता मध्यमा पितृमातृभिः ।
अधमा मातुलैः ख्याताः स्वसुरैश्चाधमाधमाः ॥४
- 468 वत्स यन्न त्वयाऽधीतं मृगनेत्रासु रात्रिषु ।
येन त्वं विदुषां मध्ये पङ्के गौरिव सीदसि ॥५
- 469 जीवतोर्वाक्यकरणात् क्षपाहे भूरिभोजनात् ।
छायायां पिण्डपात्राञ्च त्रिभिरेव सुतः सुतः ॥६
- 470 न स्नानिता पुष्करिण्यो रापिता न महीरुहः ।
मातुर्यावनचोरेण तेन जातेन किं कृतम् ॥७
- 471 अजातघृतमूर्खेभ्यो मृताजातौ सुतौ वरम् ।
तौ स्तोकशोकदौ पित्रोर्मूर्खेस्तु बहुशोकदः ॥८
- 472 पुत्रोत्पत्तिविपत्तिभ्यां न परं सुखदुःखयोः ।
ब्रह्महत्याश्चमेधाभ्यां न परं पापपुण्ययोः ॥९
- 473 तथा भव यथा तात त्रैलोक्योदरदर्पणे ।
विशेषैर्भूषितस्तैस्तैर्नित्यमात्मानमीक्ष्यसे ॥१०

[नलचम्पू ४, १७]

- 474 किं तेन जातु जातेन मातुर्यावनहारिणा ।
आरोहति न यस्तस्य दंशस्याग्रे ध्वजो यथा ॥११

[नलचम्पू, ४, १९.] त्रिविक्रमस्वैते ।

•अथ सरुयुपहासाः

- 475 नायातः सामदानाम्भ्यामिति भेदेऽपि दर्शिते ।
साधु यदुर्विनीतस्य मया दण्डो निपातितः ॥१

464 ख० 'यस्त्वया पुत्र नाधीतं । ख० सीदति । 469 ख. प्रतौ न विद्यते । 470 ख. प्रतौ न विद्यते । 471 प. 'चित्रो मूर्खस्तु' । 472 च. 'पुण्यपापयोः' 473 प. 'मात्मानमीक्षते' ।

- 476 अघरो वीतरागस्ते कषाये ते विलोचने ।
विहारः कण्ठदेशस्ते दूति प्रव्रजितासि किम् ॥२
- 477 अनेन वीतरागेण बुद्धेमेवाघरेण ते ।
दूति निर्व्याजमाख्याता सर्ववस्तुषु शून्यता ॥३
- 478 किं त्वं निगूहसे दूति स्तनौ वक्त्रं च पाणिना ।
खण्डिता एव शोभन्ते शूराघरपयोधराः ॥४
- 479 दूति किं तेन पापेन शास्त्रातिक्रमकारिणा ।
पञ्चपञ्चनस्त्रा भक्ष्याः षष्ठी त्वं येन भक्षिता ॥५
- 480 पार्श्व्यां सुप्रहाराभ्यां अघरे नृणखण्डिते ।
दूति संप्रामयोग्यासि न योग्या दूतकर्मणि ॥६
- 481 नखदन्तक्षते क्षामे क्षन्तव्यं दूति मे त्वया ।
अक्षौहिण्यौ दशाष्टौ च मित्रार्थे निधनं गताः ॥७
- 482 त्वया कर्म कृतं यत्तदन्येन(न्येनाति)दुष्करम्(?) ।
शरणागतविध्वंसो छिद्रान्वेषी विदारितः ॥८॥
- 483 क्षामा तनुः गतिः स्निग्धा नेत्रे व्यालोलतारके ।
वागस्पष्टा श्लथं वासो दूति त्वं ष्वरिताऽसि किम् ॥९
- 484 बहुनाऽत्र किमुक्तेन दूति मत्कार्यसिद्धये ।
स्वमांसान्यपि दत्तानि वस्तुष्वन्येषु का कथा ॥१०

वररुचेः

अथ हास्यम् ।

- 485 सा पार्वतीत्यवितथं स च स्थाणुरिति स्फुटम् ।
संपृक्तावपि यावास्तां सुरताभोगनिस्पृहौ ॥१
- 486 स्थाणुर्वा स्यादजो वा स्यात्पशूनां स्यात्पति स वा ।
कामिनीविभ्रमाचार्यं योऽवाक्षीत् कुसुमायुधम् ॥२
- 487 सुभ्रुवोविभ्रमैः किञ्चित् यत् प्रकुर्वीत कामिनाम् ।
जघनेष्वेव तत्सर्वं पतत्यनपराधिषु ॥३

* ख. अथ सख्युद्दासः । 475. प. यतः सामदाना ॥ 476 ख. प्रव्रजिनः कथम् । 477 प. बुद्धेन वाघरेण । 484 ० अनोऽनन्तरं प प्रौ 'अथ विरहिणीप्रलापाः -यत्पराधीनयोः प्रेम देवादुत्पद्यते क्वचित् । तत्रानुसृज्य लज्जां जीवितं वा कुतः सुखम् ।' इत्यधिकः पाठ उपलभ्यते । अस्यां पद्धतौ एक एव श्लोकः वर्तते । श्लोकोऽयं ख प्रतिमनुसृत्य २८७ तम श्लोकरूपेण स्वीकृतः तेनात्रानादतो मूलपाठे । 487 प० यत् प्रकुर्वन्ति कामिनाम् ॥

- 488 येनैवाम्बरखण्डेन दिवा सञ्चरते रविः ।
तेनैव निशि शीतांशुरहो दारिद्र्यमेतयोः ॥४
- 489 भण्डपण्डितयोर्मध्ये वरं भण्डो न पण्डितः ।
भण्डोऽपि(!हि) लभते लक्षं विलक्षो याति पण्डितः ॥५
- 490 काकभिक्षुकयोर्मध्ये वरं काको न भिक्षुकः ।
काकोऽपि(!हि) लभते पिण्डी न पिण्डीमपि भिक्षुकः ॥६
- 491 कृष्णः क्रीडितवान् गोभिरिति गोतुल्यबुद्धिषु ।
पक्षपातवती लक्ष्मीरहो देवी पतिव्रता ॥७
- 492 केतक्यः कण्टकैः कीर्णाः पन्निन्यः पङ्कसंभवाः ।
विलासिन्यः सकुट्टिन्यः क रत्नमनुपद्रवम् ॥८
- 493 कायस्थेनोदरस्थेन मातुरामिषशङ्कया ।
अन्त्राणि यन्न भुक्तानि तत्र हेतुरदन्तता ॥९
- 494 काकाञ्चौल्यं यमात्कौर्यं स्थपतेर्दृढघ(घा)तिताम् ।
आषाक्षराणि संगृह्य कायस्थः केन निर्मितः ॥१०
- 495 असंघिपदविच्छेदं सरस्वत्याः प्रकुर्वताम् ।
भहानां चारणानां च युक्तं लक्ष्मीः प्रसीदति ॥११

अथ षाडुपद्धतिः ।

- 496 त्वं दूरमपि गच्छन्ती हृदयं न जहासि मे ।
दिनावसानञ्छायेव पुगे मूलं वनस्पतेः ॥१
- 497 अयं ते विद्रुमञ्छायो मरुमार्गं ह्वाधः ।
करोति कस्य नो मुग्धे पिपासाकुलितं मनः ॥२
- 498 कृष्णार्जुनरक्ताऽपि दृष्टिः कर्णावलम्बिनी ।
अतिविद्यसनीयत्वं कस्य ते कलभाषिणि ॥३

[काव्यादर्श, २, ३३९]

499 निर्णेतुं शक्यमस्तीति मध्यं तव नितम्बिनी ।

अन्यथा नोपपद्येत पयोधरभरस्थितिः ॥४

500 मुग्धे धानुकता केऽयमपूर्वा तव हृदयते ।

यथा विध्यसि चेतांसि गुणैरेव न सायकैः ॥५

[भर्तृहरि, सु, सं, १३३]

493. ५१ पत्रस्य वृष्टेः नोपलभ्यन्ते ४९३तः ५०३ पर्यन्ताः श्लोकाः प प्रती ।

- 501 साधु बाळे बहिर्दूरमकारि कुचमण्डलम् ।
इदि निमग्नमाधत्ते पीडां जानामि यादृशी ॥६
- 502 मृद्वङ्गि कठिनौ तन्वि पीनौ सुमुखि दुर्मुखौ ।
अत एव बहिर्यातौ हृदयात्ते पयोधरौ ॥७
- 503 सुखं ते पादपतिते किंकरे किं करे स्थितम् ।
मयि कामातुरे क्लोपं कोपने कोऽपनेष्यति ॥८

अथ गुणाः ।

- 504 गुणानां निर्गुणानां च दृश्यते महदन्तरम् ।
द्वाराः कण्ठगताः क्लीणां नूपुराणि च पादयोः ॥१
- 505 यत्पयोधरभारेषु मौक्त्रिकैर्निहितं पदम् ।
तत्प्रच्छादित्स्त्रधाणां गुणानामेव चेष्टितम् ॥२
- 506 गुणेष्वनादरं भ्रातर्भूरिश्रीरपि मा कृथाः ।
संपूर्णोऽपि घटः कूपे गुणच्छेदात्पतत्यधः ॥३
- 507 गुणैरुत्तुङ्गतामेति नोच्चैरासनसंस्थितेः ।
प्रासादशिखरारूढः काकः किं मरुडायने ॥४
- 508 त्यागो गुणो वित्तवतां वित्तं त्यागवतां गुणः ।
परस्परवियुक्तौ तु वित्तत्यागौ विडम्बना ॥५
- 509 नागुणी गुणिनं वेत्ति गुणो गुणेषु मत्सरी ।
गुणी च गुणरागी च विरलः सरलो जनः ॥६
- 510 स्वयं स्वगुणविस्तारादुर्णनाभः पतत्यधः ।
तमेव संहरन्ूर्ध्वपदमुच्चैः समञ्जते ॥७
- 511 विना चक्रं गुणोद्धारः पतनायैव केवलम् ।
अत्र विप्रतिपन्नानां उर्णनाभो निदर्शनम् ॥८

अथ तपः ।

- 512 यद्दूरं यद्दूराराध्यं यच्च दूरे व्यवस्थितम् ।
तत्सर्वं तपसा साध्यं तपो हि दूरतिक्रमम् ॥१
- 513 इन्द्रियाणि पुरा जित्वा जितं त्रिभुवनं त्वया ।
स्मरन्निरिव तद्वैरमिन्द्रियैस्त्वं पुनर्जितः ॥२

506. ख. 'भूरिः श्रीरपि' । 508 प. 'विलुञ्चना' । 512. यद्दूरे च ।

- 514 उभ्रे तपसि लीनानामिन्द्रियाणां न विश्वसेत् ।
विश्वामित्रोऽपि सोत्कण्ठं कण्ठे जग्राह मेनकाम् ॥३
- 515 ग्रीष्मे पञ्चतपा भूत्वा वर्षास्वभ्रावकाशकः ।
जलशायी च हेमन्ते चरेदुग्रतरं तपः ॥४
- 516 भूत्या स्निग्धोदरं रक्षेत्पाणिपादं च चक्षुषा ।
चक्षुः श्रोत्रं च मनमा मनो वाचं च कर्मणा ॥५
- 517 शीतवाततपःक्लेशान् यान् सहते स्म सेवकः ।
सहस्रांशतोऽपि ततः तपस्तप्त्वा सुखी भवेत् ॥६
- 518 येषां पुत्रा न विद्वांसो ब्रविणं न च पुष्कलम् ।
ते कथं मत्तमातङ्गमग्नेहोत्रमुपासते ॥७

अथ तपस्विनः ।

- 519 प्राक्तनानां विशुद्धानां परिपाकमुपेयुषाम् ।
तपसामुपमुञ्जानाः प(फः)लान्यपि तपस्विनः ॥१

अथ विद्या ।

- 520 गतेऽपि वयसि
इह स्याच्च
521 वेश्यानामिव
हृदयग्राहिण

अथ माया ।

- 522 दुर्घटत्वमवि
कथञ्चित्
523 मायामात्रं
मुक्तावः

अथ तृष्णा ।

- 524 तृष्णालं
या म

515. प. '

518 ख. प्र

521 ख.

- 625 बलिभिर्मुखमाक्रान्तं पलितैरङ्कितं शिरः ।
गात्राणि शिथिलायन्ते तृष्णैका तरुणायते ॥२
- 626 अन्तःसारो विनिर्याति नूनमर्थितया सह ।
अन्यथा तदवस्थस्य लघिमा केन हेतुना ॥३
- 627 यन्मृतो याति गुरुतां ज्ञातं तदधुना मया ।
लाघवस्यार्थिता मूलं मृतस्योपरता हि सा ॥४

अथोदारः ।

- 628 एकेन तिष्ठताऽधस्तात् अन्येनोपरि तिष्ठता ।
दातृयाचकयोर्भेदः कराभ्यामेव सूचितः ॥१
- 629 समानेऽपि दरिद्रत्वे विचित्राश्चित्तवृत्तयः ।
न दत्तमिति शोचन्ति न लब्धमिति चापरे ॥२
- 630 आकारमात्रविज्ञातसंपादितमनोरथाः ।
धन्यास्ते ये न शृण्वन्ति दीनाः प्रणयिनां गिरः ॥३
- 631 देहि देहोति जल्पन्ति त्यागिनोऽप्यर्थिनोऽपि च ।
आलोचयन्ति रभमादस्ति नास्तीति न क्वचित् ॥४
- 632 जहो बत महत्कष्टं चक्षुष्मानपि याचते ।
अदृष्टमुखभङ्गस्य युक्तमन्धस्य याचितुम् ॥५
- 633 लक्ष्मीपयोधरोत्सेधकुङ्कुमारुणितो हरेः ।
बलिरेव स येनास्य भिक्षापात्रीकृतः करः ॥ ६॥

अथ रविः ।

- 634 रवेरेवोदयः श्लाघ्यः कोऽप्येषामुदयग्रहः ।
न तर्मांसि न तेजांसि यस्मिन्नभ्युदिते सति ॥१॥
- 635 तेजसा सह जातानां वयः कुत्रोपयुज्यते ।
वाङ्मयापि रवेः पादाः पतन्त्युपरि भूसृताम् ॥२॥
- 636 सहर्षेण करतुण्डयेव वाञ्छितात् प्राप्यतेऽधिकम् ।
परिकुटेरपि पुनः क्रिमन्वैर्द्विचतुःकरैः ॥३॥
- 637 मध्यमोऽपि लघुर्गणैः युस्त्वमेतां विलम्पसि ।
सुमन्वस्थः पुनर्भीनो न विनाः किं करिष्यसि ॥४॥
- 10526 पदं तदवस्थस्य 528 पदं प्रतीति विद्यते । 529. प. नालब्धमिति

- 538 आदित्येन द्विजेनेव दक्षिणाशावलम्बिना ।
न केवलमनेनास्मा दिवसोऽपि लघूकृतः ॥५॥
- 539 स्वघोती घोतते तावथावान्नोदेति चन्द्रमा ।
उदिते तु सहस्रांशौ न स्वघोतो न चन्द्रमा ॥६॥
- 540 उदेति रक्तः सविता रक्त एवास्तमेति च ।
संपत्तौ च विपत्तौ च महतामेकरूपता ॥७॥

अथ सरः

- 541 किमद गाधमगाधं वा गजं पृच्छ सरः सखे ।
अजः पिबति जानुभ्यां तीरस्थः नीरजं पयः ॥१॥
- 542 एकेनापि पुरा पीतः सागरः कुम्भयोनिना ।
सरस्तु रेप्यते नैतदपि तत्पितृकोटिभिः ॥ २॥

अथ मृगाः ।

- 543 दुर्बाङ्कुरकुशाहारा स्तुत्यास्तात वने मृगाः ।
विश्वोन्मत्तचित्तानां न पश्यन्ति मुखानि ये ॥१॥
- 544 अपृता विगतप्राणा सान्तःशल्या गतव्रणाः ।
अवद्व्य निश्चला वास्ते कूटसंस्थे मृगे मृगी ॥२॥

अथ धनिनः ।

- 545 भक्तौ द्वेषो जडे प्रीतिरुचितं गुरुलङ्घनम् ।
मुखे कटुकता नित्यं धनिनां ज्वरिणां इव ॥१॥
- 546 आलिङ्गिताः परैर्यान्ति प्रस्खलन्ति समे पथि ।
अभ्यक्तानि च भाषन्ते धनिनो मथपा इव ॥२॥
- 547 एहि गच्छ पतोत्तिष्ठ वद मौनं समाचर ।
इत्थमाशाप्रहमस्तैः क्रीडन्ति धनिनोऽर्थिभिः ॥३॥
- 548 अर्थिता विभवस्त्यागः स्वातन्त्र्यमुचितज्ञता ।
इति पञ्चगुणोपेतमीश्वरं संश्रयेद् बुधः ॥४॥

539 ख० बाञ्जिता प्राप्यतेऽधिकम् । 540 प० उदये रक्तः । 541 ख० तीर-
स्थस्तीर्थे पयः । 542 ख० प्रतौ न विद्यते । 543 ख० प्रतौ अजं न विद्यते ।
545 ख० मुखे च कटुता । ख० प्रवितं गुरुलङ्घने । 546 प० आलिङ्गिताः ।
प० अभ्यक्तानि च शायन्ते । 548 प० स्वातन्त्र्यमुपचितज्ञता ।

- 549 प्रायेण घनिनां लोके घने तृष्णा गरीयसी ।
पश्य कोटिद्वयोपेतं लक्षाय प्रणतं धनुः ॥५॥
- 550 कोटिद्वयस्य लामेऽपि नतं सदृशजं धनुः ।
शरस्त्ववंशजः स्तब्धो लक्षलाभस्य शङ्कया ॥६॥
- 551 या प्रकृत्यैव चपञ्च निपतत्यशुचावपि ।
स्वामिनो बहु मन्यन्ते दृष्टिं तामपि सेवकाः ॥७॥
- 552 आक्षीरधारैकमुजामागर्भैकनिवासिनाम् ।
नमोऽर्थेभ्यः पृथक्त्वं ये भ्रातृणामपि कुर्वते ॥८॥

अथ दरिद्री ।

- 553 धर्मार्थकामहीनस्य परपिण्डान्नभोजिनः ।
काकस्येव दरिद्रस्य दीर्घमायुरनर्थकम् ॥९॥
- 554 हे दरिद्रच नमस्तुभ्यं सिद्धोऽहं त्वत्प्रसादतः ।
जगत्पश्याम्यहं येन न मां पश्यति कश्चन ॥१०॥

अथ द्विकम् ।

- 555 द्वाविमौ पुरुषौ लोके सूर्यमण्डलभेदिनौ ।
परित्राद् योगयुक्तश्च रणे चाभिमुखो हतः ॥११॥
- 556 द्वाविमौ पुरुषौ लोके स्वर्गस्थोपरि तिष्ठतः ।
प्रभुश्च क्षमया युक्तो दरिद्रश्च प्रदानवान् ॥१२॥
- 557 द्वाविमावग्भसि क्षेप्यो बद्ध्वा गाढं गळे शिलाम् ।
घनिनं चाप्रदातारं दरिद्रं वातपस्विनम् ॥१३॥
- 558 द्वाविमौ पुरुषौ लोके परप्रत्ययकारिणौ ।
स्त्रियः कामितकामिन्यौ लोकः पूजितपूजकः ॥१४॥
- 559 द्वाविमौ पुरुषौ लोके घृष्टिनौ न कदाचन ।
यश्चाघनः कामयते यश्च कुप्यत्यनीश्वरः ॥१५॥
- 560 द्वाविमौ पुरुषौ लोके न भूतौ न भविष्यतः ।
प्रार्थितौ यश्च कुरुते यश्च नार्थयते परम् ॥१६॥
- 561 द्वाविमौ सर्वलोकानां शिरःशूलकगौ नरौ ।
गृहस्थश्च निरारम्भो यतिश्च सपरिग्रहः ॥१७॥

552. ख० आक्षीरनीरैजमुजा० । प० ०मागर्भैकनिवासिनाम् । 559. ख० प्रतौ न विद्यते ।

560. ख० 'न भूतो न भविष्यतः' ॥

अथ स्वानुभवः ।

- 562 दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्ररूपिणे ।
स्वानुभूत्यैकमानाय नमः शान्ताय तेजसे ॥१
- 563 मात्रां यस्योपजीवन्ति जलस्थलनभश्च सः ।
तं स्वनिर्भासमात्मानं सानन्दं प्रणिदध्महे ॥२
- 564 याऽनुभूतिरजाऽमेयाऽमन्ताऽऽमानन्दविग्रहा ।
महदादिजगन्मायाचित्रमिति नमामि ताम् ॥३
- 565 इक्षुक्षीररसादीनां माधुर्यस्यान्तरं महत् ।
भेदस्तथाऽपि नास्म्यत्तु सरस्वत्याऽपि शक्यते ॥४
- 566 काकोद्धरुनिशेवायं संसारोऽज्ञात्मभेदिनोः ।
या निशा सर्वभूतानामित्युवाच स्वयं हरिः ॥५

अथ वसन्तः ।

- 567 लतां पुष्पवन्तीं स्पृष्ट्वा कृतस्नानो जलाशये ।
पुनस्तत्सङ्गशङ्कीव वाति वायुः शनैः शनैः ॥१
- 568 वान्ति रात्रौ रतकलान्तकामिनीसुहृदोऽनिलाः ।
ललनालोलधम्मिल्लमल्लिकामोदवासिताः ॥२

[अमरुशतक, १२१]

- 569 किञ्चुक्च्यपदेशेन तस्मात्सर्वतः ।
दग्धादग्धान्तरण्यानि पश्यतीव विभावसुः ३॥

[काव्यालंकार, २, ९३]

- 570 यद्यान्ति शरणं नार्यः स्वयमेव प्रियं जनम् ।
तद्वसन्तमदान्धस्य परपुष्टस्य चेष्टितम् ४॥
- 571 कोकिलश्चूतशिखरे मञ्जरीरेणुपिञ्जरः ।
गदितैर्व्यक्ततामेति कुलीनश्चेष्टितैरिव ५॥
- 572 नेयं विरोति भृङ्गाली मन्देन मधुरस्वरा ।
अयमाकृष्यमाणस्य कन्दर्पधनुषो ध्वनिः ॥६
- 573 जलान्तान्नलिनीनाला हर्षसञ्जातकण्टकाः ।
मधुरं कोकिलागीतरवं श्रोतुमेवोत्थिताः ॥७

569 ० दग्धदग्धाम०

- 574 परिचुम्बति संश्लिष्टो भ्रमरश्चूतमञ्जरीम् ।
नवसंगमसंहृष्टः कामी प्रणयिनीमिव ॥८
- 575 बने प्रियमपश्यन्ती चिरमन्विष्य कोकिला ।
प्रविष्टा बहु विक्रुश्य रक्ताशोकहुताशनम् ॥९

अथ प्रीत्यः ।

- 576 फलितोदुम्बरान्तःस्था कलशन्दाऽपि कोकिला ।
न भात्यर्थपरैव स्त्री निषण्णा स्थविरोरसि ॥१
- 577 न प्रखवन्ति गिरयो घोरघर्माभितापिताः ।
नारीणामतिवृद्धानां जघनानीव साम्प्रतम् ॥२
- 578 कोटरान्तःप्रविष्टेन पादकेनेह पादपः ।
कृत्वा साधुरिवाकार्यमन्तदहिन दह्यते ॥३

अथ मेघः ।

- 579 आस्ते वा भूभृतां मूर्ध्नि दिवि वा घोततेऽम्बुदः ।
मठडिल्लञ्ज(भण्य)मानोऽपि स किमेति रसातलम् ॥३
- 580 प्रावृण्मेघस्य मालिन्ये दोषः को भूरिवर्षणे ।
शारदाभ्रस्य क्षुचित्वं वद कुत्रोपयुज्यते ॥२
- 581 कुतोऽप्यागत्य घटते विषट्थ कापि गच्छति ।
गतिर्न शक्यते ज्ञातुं धनस्य च धनस्य च ॥३
- 582 यानि त्वत्प्रार्थनास्त्रिनैः पीतान्यश्रुणि चातकैः ।
हन्त तान्यपि नेदानीं क्षैप्योन्मेघ (?)किमुच्यते ॥४

अथ शरत् ।

- 583 बभूव गाढसंतापा मृणालवलयोऽञ्जला ।
उत्केव चन्दनापाण्डुधनस्तनवती शरत् ॥१
- 584 मयूरावमुस्वरां प्रावृषं सतडिल्लताम् ।
महाटवीमिवोल्लङ्घ्य चापानि मुमुचुर्बनाः ॥२
- 585 दर्शयन्ति शरन्नभः पुलिनानि शनैः शनैः ।
नवसंगमसन्नीडा जघनानीव योषितः ॥३

574 प० 'कामिनी प्रणयिनीमिव' ॥ 575 ख० 'विक्रुष्य' ॥ 576 प० भात्यर्थपरेष
ख० भात्यर्थपरैव निषण्णा 577 ख० घोरघर्माभिनिपातिता नारीणामपि वृद्धानां ॥ 579. ख० प्रतो
न विद्यते । 580. ख० प्रतो अयं श्लोकः ५८१ श्लोकानन्तरं वर्तते । 581 प० विद्युत्
वत्स्वपि । 581. ख प्रतो न विद्यते ।

- 586 शरद्युत्पन्नसंदोहा सरसो गगनस्य च ।
चातकाः सलिले पेतुः चक्रवाका नमो ययुः ॥४
अथ हेमन्तः ।
- 587 अव्युत्पन्नस्वभावानां नारीणामिव साम्प्रतम् ।
सीत्काराचार्यकं कर्तुमयं प्राप्तो हिमागमः ॥१
- 588 हे हेमन्त स्मरिष्यामि गते त्वयि गुणद्वयी ।
अयत्नशीतलं वारि निशाश्च सुरतक्षमाः ॥२
- 589 कारणोत्पन्नकोपाऽपि साम्प्रतं प्रमदाजनः ।
निशि शीतापदेशेन गाढमालिङ्गति प्रियम् ॥३
- 590 नीहारपुरुषाः लोकाः पृथिवी सस्यमालिनी ।
जलान्युपभोग्यानि सुभगो हव्यवाहनः ॥४
[वाल्मीकिरामायण सं. आ. ३, ९५, ५]
- 591 निवृत्ताकाशशयनाः पुष्यनेत्रा हिमारुणाः ।
शीतवृद्धतरायामास्त्रियाभा यान्ति साम्प्रतम् ॥
[वाल्मीकिरामायण सं. आ. ३, १५, १२]
- अथ चातकः ।
- 592 एक एव स्वगो मानो सुखं जीवति चातकः ।
पिपासितो वा म्रियते याचते वा पुरन्दरम् ॥१
[भर्तृहरि, सु. सं. ४३३]
- 593 कृतनिश्चयता वन्धा न महत्ताऽतिरिष्यते ।
चातकः को वराकोऽसौ यस्येन्द्रो वारिवाइकः ॥२
- अथ बकः ।
- 594 जीवतो गिलन्मत्स्यान् मुनिवत् दृश्यते बकः ।
मृतानपि न गृभ्रस्तान् धिगाकारविडम्बनाम् ॥
- अथ हंसः ।
- 595 वसतोऽपि [ति ?] शयप्रीत्या मानसै लोबितस्थितेः ।
प्लवलाभसि हंसस्य हंसताऽपि विकल्प्यताम् ॥१

586. प० शरद्युत्पन्नसंदोहाः ।

590. स्व० नीहारपुरुषाः प० जलान्युपभोग्यानि ॥ 592. स्व० जीवतु चातकः

593. स्व० कृतनिश्चयता विद्या ।

595. स्व० प्रती न विद्यते हंसपद्धतिः ॥

अथ कोकिलः ।

- 596 काकैः सह विवृद्धस्य कोकिलस्य कला गिरः ।
स्वल्पसङ्घेऽपि नैष्ठुर्यं कल्याणप्रकृतेः कुतः ॥१॥
- 597 कोकिलश्चूतशिखरे मञ्जरीरेणुपिञ्जरः ।
गदितैर्व्यक्तिमायाति कुलीनश्चेष्टितैरिव ॥२॥

अथ अगस्तिः ।

- 598 अगस्तिचुलुके क्लृप्तसप्तवारिधिवारिणि ।
मुहूर्तं केशवेनापि तरता पूतरायितम् ॥१(?)॥
- 599 अस्वर्षपर्वगर्तासु विच्छिन्नो यस्य वारिधिः ।
हा स एव मुनेः पाणिरधस्तात् विन्ध्यभूमृतः ॥२॥
- 600 वरं मौरजिकस्यापि करद्वयमधोमुखम् ।
वेदाभ्यासोऽपि धिक्कृष्टमुत्तानकरकारकः ॥३॥

अथ कमलम् ।

- 601 वरमश्रीकृता लोके नासमानसमानता ।
इति गर्दभकोद्मेदे कमलैर्मुकुलायितम् ॥१॥
- 602 मद्गुणान्वीक्ष्य मा यासोल्लसमी गुणविरोधिनी ।
इतीव कमलं नाले गोपायति निजान् गुणान् ॥२॥
- 603 अन्तच्छिद्राणि भूयांसि कण्टका बहवो बहिः ।
कथं कमलनालस्य मा भुवन्मङ्गुगुणाः ॥३॥
- 604 लक्ष्मीसंपर्कतः सोऽयं दोषः पद्मस्य न स्वतः ।
यदेव गुणसंदोहघाम्नि चन्द्रे पराङ्मुखः ॥४॥

अथ भृङ्गः ।

- 605 केतकीकुसुमं भृङ्गः स्वण्डयमानोऽपि सेवते ।
दोषः करोति किं नाम गुणापहतचेतसः ॥

अथ समुद्रः ।

- 606 यद्यपि स्वच्छभावेन दर्शयत्युदधिर्मणीन् ।
तथाऽपि जानुदघ्नोऽयमिति चेतसि मा कृथाः ॥१॥

596. ख० प्रवृद्धस्य । ख० कलगिरः ॥

605. भृङ्गपद्धतिः ख प्रती नास्ति ॥ 606 ख प्रती न विद्यते ॥

- 607 न पालयति मर्यादां वेलाह्वयामम्बुधिस्तथा ।
तृथ्यतां नोपकर्तव्यमितीमामपरां यथा ॥२
- 608 गन्वादीनां पयोऽन्येषुः सद्यो वा दधि जायते ।
क्षीरोदधिस्तु नाद्यापि महतां विकृतिः कुतः ॥३
- 609 यस्याम्बुकणिकाप्यास्ये न विनश्यत्यर्थिनः क्वचित् ।
कष्टं अम्भोनिधिः सोऽपि नदो न इति कथ्यते ॥४
- 610 यातु नाशं समुद्रस्य महिमा विश्वविश्रुतः ।
बाहवः क्षुत्पिपासातो येनैकोऽपि न तर्पितः ॥५
- 611 पिपासितेन पान्थेन यत्पीतं क्षारवारिधौ ।
तदेव विदहत्यन्तः पुनःपानस्य का कथा ॥६
- 615 विरसोऽस्तु पयोराशिश्छिद्यन्ते यावता तृषः ।
पयः कुग्रामकूपेऽपि तावन्मात्रं भविष्यति ॥७
- अथ शृङ्गारः ।

- 613 वीरः स्मरो जयत्येकस्तुल्यो यस्य विजृम्भते ।
शरसंधानसंरम्भः पशौ पशुपतावपि ॥१
- अथाद्भुतः ।*

- 614 दृषद्भिः सागरो बद्धो मनुष्यैरिन्द्रजिज्जितः ।
वानरैर्वेष्टिता लङ्का जीवद्भिः किं न दृश्यते ॥१
- 615 गगनं गगनाकारं सागरः सागरोपमः ।
रामरावणयोर्युद्धं रामरावणयोरिव ॥२
- अथ नृपोपलम्भः ।

- 616 त्वयि प्रकुपिते देव त्वमेव शरणं मम ।
भूमौ स्वलितपादस्य भूमिरेवावलंबनम् ॥१
- 617 मूरुहां भूभुजां प्रायः प्रारोहः प्रणयी पुनः ।
यो यथा जायते पूर्वं स तथा निपतत्यधः ॥२
- अथाभिसारिका ।*

- 618 निभृतं निशिगच्छन्त्यास्तसङ्केतनिकेतनम् ।
किङ्किणीववाणवाचाला मेखला मे खलायते ॥१

607. ख प्रतौ न विद्यते । 609 ख प्रतौ न विद्यते ।

*प प्रतौ अथाद्भुतम् । 617 ख प्रतौ न विद्यते । 617 ख. प्रारोह प्रणयी जनः ॥

618 ख प्रतौ अभिसारिकापद्धतिः नास्ति ॥ 618 ख प्रतौ न विद्यते ।

619 परस्त्री मन्दरूपाऽपि विक्रोत्येव मानसम् ।

यदपथ्यं शरीरस्य तद्धि मन्दाय रोचते ॥२

अथ दूतिप्रेषणम् ।

620 अथ भू(भौ)मदिनं सत्यमसत्य(?)प्रस्तवस्तव ।

तथाऽपि दूति गन्तव्यं नार्तः कालमपेक्षते ॥१

अथ पृथ्वी ।

621 उच्छन्नविषयप्रामा स्थानादुच्चलितद्विजा ।

सर्वत्र बलिभिः क्रान्ता वृद्धेव युवति(?) क्षितिः ॥१

622 श्वःश्वःपापिष्ठदिवसा पृथिवी गतयौवना ।

अतिक्रान्तसुखाः कालाः प्रत्युपस्थितदारुणाः ॥२

अथ सोमः ।

653 शिरसा धार्यमाणोऽपि सोमः सोमेन शंभुना ।

तथाऽपि लघुतां घत्ते कष्टं सल्ल पराश्रयः ॥१

624 वर्तते येन पातङ्गिः षण्मासान् द्रौ च वत्सरो ।

राशिः स एव चन्द्रस्य न याति दिवसत्रयम् ॥२

625 क्षीणः क्षीणः समीपत्वं पूर्णः पूर्णोऽतिदूरताम् ॥

उर्वेति मित्राद्यच्चन्द्रो युवते तन्मलिनात्मनः ॥३

626 इयता किं न पर्याप्तं क्रान्तत्वं शशलाञ्छनः (?) ।

न संतप्ताऽपि नलिनी यद्विश्वासमुपागमत् ॥४

अथ नगरम्

627 भूमयो बहिरन्तश्च नानारामोपशोभिताः ।

कुर्वन्ति सर्वदा यत्र विचित्रवयसां मुदम् ॥१

628 भ्रूमेदिभिः सकम्पौष्टैर्ललिताङ्गुलितर्जनैः ।

यत्र क्रोपैः कृता स्त्रीणामप्रसादार्थिनः प्रियाः ॥ २

629 रत्नभित्तिषु संक्रान्तप्रतिबिम्बशतैर्वृतः ।

ज्ञातो लङ्केश्वरः कृच्छ्रादाञ्जनेयेन तत्त्वतः ॥ ३

[कान्यादर्श । २, ६०२]

619 ख प्रती न विद्यते । 621 प० उच्चलिता द्विजा । प० बलिभिः क्रान्ता ।

ख० युवतिस्सदा ॥

625 प० समीपस्थं ॥

अथ प्रभातम् ।

- 630 ततोऽरुणपरिस्पन्दमन्दीकृतवपुः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥१
- 631 निशाङ्गना पश्यतो मे कृता हततमःपरा ।
पूष्णः करैरितीवेन्दुः प्रातर्विच्छायतामगात् ॥२
- 632 कुरुते यावदेवेन्दुर्दिनश्रीमुखचुम्बनम् ।
संप्राप्ते तत्पतौ तावत्पाण्डुच्छायस्तिरोभवत् ॥३

अथ प्रदोषः ।

- 633 अतिपीतां तमोराज्ञी तनवः सोढुमक्षमाः ।
वमन्तीव शनैरेते प्रदीपाः कञ्जलच्छलात् ॥१
- 634 अन्धत्वमाहितं मन्ये तमसा दीपकेष्वपि ।
अतो हस्तधृता क्षीमिः सञ्चरन्ति गृहे गृहे ॥२
- 635 करसाधोऽम्बरत्यागस्तेजोहानिः सरागता ।
वारुणोसङ्गजावस्था भानुनाप्यनुभूयते ३॥
- 636 विलोक्य संगमे रागं पश्चिमाया विवस्वतः ।
कृतं कृष्णं मुखं प्राच्या नहि नार्यो विनेर्ष्या ॥४
- 637 लिम्पतीव तमोऽङ्गानि वर्षतीवाञ्जनं नभः ।
असत्पुरुषसेवेव निष्फलत्वं प्रयाति टक् ॥ ५
[मृच्छकटिक, १, ३, ४]
- 638 अविज्ञातविशेषस्य सर्वतेजोपहारिणः ।
स्वामिनो निर्विकृतस्य तमसश्च किमन्तरम् ॥६
- 639 निशाकरकरस्पर्शहृषोन्मीलिततारका ।
अहो रागवती सन्ध्या मुञ्चति स्वयमम्बरम् ॥ ७

अथ श्रीः ।

- 640 पायात्प्रयोधिदुहितुः कपोलामलचन्द्रमाः ।
यत्र संक्रान्तबिम्बेन हरिणा हरिणायितम् ॥१

631. ख० दिगाङ्गना । प० हततपःपयः ॥ 638 ख प्रतौ न विद्यते ॥

अथ कर्म ।

- 641 कर्म प्रधानतामेति न शुभग्रहबोक्षणम् ।
वसिष्ठदत्तलग्नोऽपि रामः प्रव्रजितो वने ॥ १
- 642 कर्मणामतिवैचित्र्यात्कालस्यानन्तसंततेः ।
इन्द्रत्वं वा कृमिस्त्वं वा कैर्नाभ्यस्तं गतागतैः ॥ २
- 643 यदिह क्रियते कर्म तत्परत्रोपतिष्ठते ।
मूलसिक्तेषु वृक्षेषु फलं शास्त्रासु जायते ॥ ३
- 644 रत्नाकरः समुद्रोऽभूत् कामडा परमेश्वरः ।
नरवाहनस्तु धनदो तत्कर्मैकविषाकतः ॥ ४
- 645 मन्यामहे महच्चिह्नं कर्मणः प्राक्तनस्य तत् ।
यदपथ्यमुजामायुस्तथाऽनीतिमतां भ्रियः ॥ ५
- 646 मासि मासि समा ज्योत्स्ना पक्षयोरुभयोरपि ।
तत्रैकः शुक्लतां प्राप यशः पुण्यैरवाप्यते ॥ ६
- 647 पञ्चभिः कामिता कुन्ती बधुस्तस्यास्तु तादृशी ।
तथाऽपि कथ्यते साध्वी यशः पुण्यैरवाप्यते ॥ ७

अथ सुरतम् ।

- 648 आस्तां दूरेण विश्लेषः प्रियमालिङ्गतोऽपि मे ।
स्वेदः किं नु सरिन्नाथो रोमाञ्चः किं नु पर्वतः ॥ १
- 649 किं वा लोना विन्नीना वा प्रसुप्ता वा मृताऽथवा ।
परिष्वक्ताऽपि कुरुते मम शङ्काशतं प्रिया ॥ २

अथ दयितस्यागमनम् ।

- 650 न जाने संमुखायाते प्रियाणि वदति प्रिये ।
सर्वाण्यङ्गानि किं यान्ति नेत्रतामुत कर्णताम् ॥ १
- 651 बल्लभागमनानन्दनिर्भरे हृदये सति ।
वद कुत्रावकाशोऽस्ति मानस्य मम साम्प्रतम् ॥ २

641. प० न शुभग्रहबोक्षितुम् ॥

642 प० केनाभ्यस्तं गतागतैः ॥ 647 ख प्रतौ न विद्यते ।

648 ख० किन्नः । प० प्रतिरत्नसमाप्ताः । प० प्रतौ पुष्पिका भद्रम् ॥ ४ । ग्रन्थाब्दं ६८० ॥

शुभं भवतु सर्वदैव साधुलोकस्थ ॥

[ग्रन्थकार-प्रशस्तिः]

- 652 विप्रः श्रीसर्वदेवाह उदीभ्यानां कुलेऽतुले ।
कलाकलापवान् जज्ञे द्विजराज इवार्णवे ॥ १
- 653 शुद्धपक्षद्वयस्तस्य सुतो हंसाभिघोऽभवत् ।
तत्पुत्रोऽत्युत्तमाह्वानः प्रधानः पुण्यकारिणाम् ॥ २
- 654 समजायत तज्जाया न्यायिनो न्यायशालिनी ।
श्रद्धार्थीयत(?)सीताऽपि सा यस्याः शीललोलया ॥ ३
- 655 तयोः सूनुरयं दक्षो लक्ष्मणाख्योऽस्ति दोक्षितः ।
न क्वचित् क्रूरया दृष्ट्या क्रोधयोधेन वीक्षितः ॥
- 656 साभिप्रायस्त(यत)या यस्मिन् सर्वाः सूक्तोर्वितन्वति ।
सकृत् विस्मितचित्तः सन् हप्तयेव मृतोऽपि हि ॥ ५
- 657 अथ चेत् चेतनावानप्येताभिर्न हसेत् स्वतः ।
ततः स तस्वतः सत्यं मृत एव असन्नपि ॥ ६
- 658 कण्ठशोषकरैः किं वाऽपरैः प्रलपितैरपि ।
मूर्तिमानिव यो हास्यरसो धात्रा विनिर्मितः ॥७
- 659 तेनार्यं सूक्तिरत्नानां सःक्रोशः समसूत्रत ।
पञ्चनां कृतिभिस्तावथावदिन्दुदिवाकरौ ॥ ८ *

* स्व प्रतिरत्र समाप्ता

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श्रीमत्सूराचार्यविरचितं

दानादिप्रकरणम्

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विदन्ति न हि वेदनां गदमुद्भवामाकुलाः
कुलीनपुरुषा इवापरपुरन्धिजातां रतिम् ।
यद् - - - - - तर्जितं
- - - - - विमलधर्मविस्फुर्जितम् ॥१९॥
यज्जायन्ते जन्तवो जातु जातौ
संशुद्धायां सिद्धसिद्धाविबोधैः ।
- - - - -
- - - - - ॥२०॥

[४-२] अदर्पः कन्दर्पो रहयति रतिं नातिमयतो
निकामं कामिन्यः कमपि कमनीयं च क्रमितुम् ।
- - - - -
- - - - - स्फुरितमवसेयं स्फुटमहो ॥२१॥
शृङ्गारस्येव भृङ्गारो लीलागारं रतेरिव ।
सुस्नानामिव सत्स्नानिः सुम - - - - - ॥२२॥
- - - - - स्येव वर्तिनी ।
क्रीडाधामेव धर्मस्य निर्माणमिव नर्मणाम् ॥२३॥

१. पत्रत्रयं नोपलभ्यते ।

[५-१] ललना लोक्यते लोके यल्लोचनमहोत्सवः ।

----- कल्पितं तदकल्पितम् ॥२४॥

सौभाग्यं गुरुभ गधेयसुभगाभोग्यं सुभोगाञ्चितं

देवाराधनतद्धनेन(इतत्परेण) मनसा सर्वो ----- ।

----- ललनालीलाकलापोचितं

कल धर्मस्य विचक्षणा विलसितं व्याचक्षते निश्चितम् ॥२५॥

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----- स्यात् कुलीनं च कलत्रं कुशलैर्नृणाम् ॥२६॥

लज्जालङ्कारसारं मधुमधुरवचोन्यासमज्ञातहासं

प्रत्यु -----

भक्तं नित्यानुरक्तं प्रगुणगुणगणास्ण्डसन्मण्डनं स्यात्

पुण्यैः पुंसोऽनुकूलं नकलितकलहं सत्कलत्रं कलत्रं ॥२७॥

----- ।

[५-२] अल्पजल्पान्यहासानि कलत्राणि सधर्मणाम् ॥२८॥

राज्याभिषेककलशाविद मन्मथस्य

पीनो स्तनो घनतरौ तरुणा ----- ।

----- सन्ती

पुंसः कलासु कुशलाकुशलैः कलत्रम् ॥२९॥

प्रीतेरप्यप्रीतिं कुर्वाणाः प्रोणयन्ति नेत्राणि ।

रूपेण करण ----- ॥३०॥

यद्भीतितो हरिमनङ्गमनङ्गशत्रुं

लक्ष्मी रतिर्गिरिसुता सततं त्यजन्ति ।

नो वल्लभं कलभकुम्भ -----

[६-१] ता वल्लभा शुभवशेन नरोऽनुरक्ताः ॥३१॥

नाभुक्ते वल्लभे भुङ्क्ते शेते नाशयिते शुचिः ।

चित्तानुवर्तिनी पुण्यैर्वर्तनी निर्वृतेः प्रिया ॥३२॥

ऐकचित्तेव वित्तेषु विनीता नीतिकोविदा ।

निर्मदा प्रमदा पुण्यैः पुंसः स्यात् सम्मदास्पदम् ॥३३॥

१. अशयिते—असुप्ने । २. अपूर्वलक्ष्मीरिव ।

भोग्या योग्या साधुबन्धूपयोग्या

लोके श्लाघ्या श्लोकधर्मैकहेतुः

जाये -- जायते पुण्यभाजां

श्रीः कुर्वाणा निर्वृतिं निर्विवादा ॥३४॥

स्वपरोपकारनिपुणाः पुरुषार्थपरायणाश्चिरं सुखिनः ।

जीवन्ति स्पृहणोयं धर्मेण नराः सुधर्माणः ॥३५॥

सत्तारुण्यं तारलावण्यपुण्यं

पीयूषं वा नेत्रपात्रप्रपेयं ।

स्त्रीपुंसानां कामदेवैकधाम

प्राज्ञाः प्राहुर्धर्मबीजप्ररोहं ॥३६॥

-- -- -- -- [६-२] रिपुवलमखिलं खेलया स्पण्डयन्ति

प्रोदण्डैर्मुण्डस्वण्डैरिह रणधरणीमण्डलं मण्डयन्ति ।

पादाङ्गुष्ठस्य कोट्या यदतुलमचलं लीलया चालयन्ति

धर्मस्या[चिन्त्यश]क्तेस्तदपि विलसितं साधवः साधयन्ते ॥३७॥

कैलासः किल रावणेन तुलितो बाहुद्वयेनाचलः

श्रीगोवर्धनभूधरो मुंरजिता तूर्णं च तीर्णोऽर्णवः ।

चक्री बाहुबलेन बाहुबलिना भग्नो विलग्ने रणे

किं नो निर्मलधर्मनिमित्तिरियं निर्मापयत्यद्भुतम् ॥३८॥

द्वात्रिंशत्सत्सहस्रैः सविनयविनतैः सेवितो भूपतीनां

द्विस्तावद्विः सुरस्त्रीविसरविजयिनां क्रान्तक्रान्ताजनानाम् ।

रत्नैर्द्विःसप्तसङ्घचैरनिधनसुधनैः सान्निधानैर्निधानै-

र्मत्यानां मूर्धन्वतीं मणिरिव सुकृती वर्तते [७-१] चक्रवर्ती ॥३९॥

पूर्वाजितोर्जितशुभेन भवन्ति भूपाः

श्रेतातपत्रचमरादिविचित्रचिह्नाः ।

सामन्तसन्तिसमानतपादपद्मा

देवा इवातिरुचिरा स्फुरितोरूपमाः ॥४०॥

१. कृष्णेन ॥ १. चतुःषष्टिसहस्रैरित्यर्थः ॥ २. चतुर्दशभिः ॥ ३. स्फुरितप्रौढलक्ष्यः ॥

अन्येऽवदश्यसादृश्या दृश्यन्ते हरिणीदृशाम् ।

हरन्तो हृदयं हृषाः पुण्यैः प्राप्ताः परं पदम् ॥४१॥

जगज्जनितविस्मयं त्रिभुवनाधिपत्यं परं

तृणोक्तपदान्तरं निरुपमं जिनानां पदम् ।

विशालशुभशास्त्रिनोऽमुलभने(मे)कमुच्चैस्तरां

स्फुरत्यखिलमुज्ज्वलं फलमफल्गुवल्गुस्फुटम् ॥४२॥

रात्रिदिवं नृदिवधामनि भूरिधामा

धर्मेण निर्मलसुखं सुरनायकोऽपि ।

भुङ्क्ते नमत्त्रिदशकोटिकिरीटकोटि—

सङ्घट्टपृष्ठचरणो रुचिरं चिराय ॥४३॥

ईश्याविषाद[विष][७—२]मैर्विषयाभिलाष—

सम्पाद्यदुःखनिवहैर्निखिलैर्विमुक्ताः ।

मुक्ता इवातिमुखिनः सुचिरं वसन्ति

सर्वार्थसिद्धसुरधामनि धर्मतोऽन्ये ॥४४॥

प्रत्यक्ष — — — — मुज्ज्वलमिदं चन्द्रस्य भद्रङ्करं

सान्द्रप्रद्रुतचन्द्रिकाभृतरसप्रक्षालितक्षमातलम् ।

लोकालोकनलोचनोत्सवकरं मार्तण्डसन्मण्डलं

तेजोमण्डितभूमिमण्डलमिदं पुण्यैस्तदप्याप्यते ॥४५॥

जरामरणवर्जितं शिवपदं यदप्यूर्जितं

निरन्तरसुखाञ्जितं निरुपमं रुजा वञ्चितम् ।

अनन्तमतिदुर्लभं शुभविवेकिनां वल्लभं

सम[८—१]स्तहतकर्मतस्तदधिगम्यते धर्मतः ॥४६॥

॥प्रथमोऽवसरोऽवसितः ॥

द्वितीयोऽवसरः

धर्मस्य निर्मलधियामथ साधनानि

सदानशीलसुतपांसि सभावानि ।

श्रीमज्जिनोऽभ्यधित(?) विश्वजनीनवाक्यः

कस्यापि साधनविधिः क्लृप्त कोऽपि शक्यः ॥१॥

ज्ञानस्याद्यं दानमत्रानिदानं

दातुर्लातुर्धर्मसिद्धेर्निदानम् ।

— — — न्यत् स्यात् सुस्नानां निधानं

तेनैवादावुकमेतत् प्रधानम् ॥२॥

अभयान्ना[८-२]दिभ्यां(?) तु प्रवर्तननिवर्तनेन मर्त्यानाम् ।

अर्थेऽनर्थे च यथा ज्ञाता तेनोत्तमं ज्ञानम् ॥३॥

सर्वपुरुषार्थसिद्धेर्निबन्धनं धीधना वदन्तीदम् ।

तेन ज्ञानं ददता दत्ताः [सर्वेऽ]पि पुरुषार्थाः ॥४॥

अन्यच्च धर्ममूलं करुणा सा ज्ञानकारणा मिद्धा ।

सिद्धान्तेऽपि प्रथितं प्रथमं ज्ञानं ततः करुणा ॥५॥

धर्मेण चाखिलसुखानि समीहितानि

मर्त्यामरेषु मनुजो लभते हितानि ।

धर्मः [९-१] समस्तसुखसिद्धिनिमित्तमुक्तः

सर्वेण वादिनिवहेन विना विवादम् ॥६॥

तद्धर्मसाधनमिदं ददताखिलानि

सौरुयानि धर्मजनितानि समर्पितानि ।

वित्तं [पुन]र्वितरता बन्तारतादि-

वस्तूनि वित्तसुलभानि विलोभनानि ॥७॥

लोकेऽपि रूपके दत्ते प्रदत्तं भोजनं जनः ।

हेतौ कार्योपचारेण निर्विचारं वदत्यदः ॥८॥

लोकद्वयेऽभिलषता विपुलोपकारं

दातव्यमेतदनिशं करुणापरेण ।

ज्ञानात् परं न परमस्ति परोपकार-

सम्पादनं सपदि सम्पदमादधानम् ॥९॥

ज्ञेयं ज्ञात्वा ज्ञानतो ज्ञानवन्तो

हेयं हित्वा पूजनीया जनानाम् ।

सञ्जायन्तेऽत्रैव जन्मन्यजस्रं

पापस्रं सादन्यजन्मन्यवश्यम् ॥१०॥

कल्याणकलापकारणं ज्ञानं सर्वविपत्तितारणम् ।

[९-२] मिथ्यात्वादिविरोधिबाधनं सिद्धेः सिद्धं साधु साधनम् ॥११॥

यथैर्घासि समिद्धोऽग्निर्भस्मसात् कुरुते क्षणात् ।

ज्ञानाग्निः सर्वकर्मणि भस्मसात्कुरुते तथा ॥१२॥ [भगवद्गीता ४.३७]

अज्ञानो यत् कर्म क्षपयति बहुवर्षकोटिभिः प्राणो ।

तज्ज्ञानी गुप्तात्मा क्षयत्युच्छ्वासमात्रेण ॥१३॥

वाचकमुद्ग्रयोऽप्याख्यत्सञ्ज्ञानादीनि मुक्तिमार्ग इति ।

न च मार्गणीयमपरं परमस्ति महात्मनां मुक्तेः ॥१४॥

यो दिशति मुक्तिमार्गं परोपकारी ततोऽपरो न परः ।

परमपदानन्दादिव भवभवनसमुद्भवानन्दः ॥१५॥

समीहमानैः स्वपरोपकारं

ज्ञानं सदा देयमचिन्तयद्भिः ।

परिश्रमं श्रीश्रमणैः स्वकीयं

कृत्यान्तरं वा सुतरामतन्द्रैः ॥१६॥

नास्मिश्चित्तं चरति सुचिरं चिन्तनीयान्तरेषु

प्रायः [कायः प्र][१०-१]चयति न वा दुष्टचेष्टामनिष्टाम्

व्यग्रं वक्रं वदति न परं येन सावद्यजातं

धर्मादानं तदिदमुदितं ज्ञानदानं प्रधानम् ॥१७॥

ज्ञानमेकमनेकेषामेककाल [उपक्रि]याम् ।

करोति याति नो हानिं दत्तं वर्धेत कौतुकम् ॥१८॥

१ 'कुरुतेऽर्जुन' इति भगवद्गीतायाम् ॥

अपास्यति कुवासनां भवशतार्जितां तर्जितां
 प्रमार्जयति दुर्जयं निबिडपापरूपं रजः ।
 प्रकाशयति च स्फुटं किमपि वस्तुत्त्वं परं
 करोति सकलं शुभं परिणता विदेषा नृणाम् ॥१९॥
 मुष्णाति विषयतृष्णां पुष्णाति [१०-२] च निर्वृतिं हस्त्यरतिम् ।
 अमृतमिव ज्ञानमिदं कोपाद्युपतापमपनुदति ॥२०॥
 विलसदतुलमोदं मानसं मानमुक्तं
 विपुलपुलकपूर्णं तूर्णमङ्गं विधत्ते ।
 श्रुतिसुखमसमानं लोचने चाश्रुगर्भे
 श्रुतमपि जिनवाक्यं श्रेयसानै(मे)कहेतुः ॥२१॥
 दहति मदनबद्धिर्मानसं तावदेव
 भ्रमयति तनुभाजां कुप्रहस्तावदेव ।
 तुलयति गुरुतृष्णां राक्षसी तावदेव
 स्फुरति हृदि जिनोक्तो वाक्यमन्त्रो न यावत् ॥२२॥
 [११-१] च्रुतचन्ति स्नेहपाशा झटिति विघटते दुर्निवारा दुराशा
 प्रोढो गाढाधिरूढो रह्यति दृढतां कर्मबन्धप्रबन्धः ।
 ध्वंसन्ते ध्वान्तपूगा इव दिवसपतेः पातकार्थीभियोगा
 योग्यानां ज्ञानयोगादुपरमति मतिर्गेहदेहादितोऽपि ॥२३॥
 शास्त्राङ्गनेन जनितामलबुद्धिनेत्र-
 स्तन्त्रोपकल्पितमिवास्त्रिलजीवलोकम् ।
 लोलं विलोकयति फल्गुमवलगुरूपं
 नास्थामतो वितनुते तनुकाञ्चनादौ ॥२४॥
 सज्ज्ञानलोचनमिदं भविनोऽसमानं
 भूतं भविष्यदपि [पश्यति] वर्तमानम् ।
 सूक्ष्मं तिरोहितमतीन्द्रियदूरवर्ति
 ज्ञेयं विलोकयति [११-२] विष्टपमध्यवर्ति ॥२५॥
 विनापि चक्षुषा रूपं निश्चिन्दन्ति विपश्चितः ।
 चक्षुष्मन्तोऽपि नाज्ञाना हेयोपादेयवेदिनः ॥२६॥

शास्त्रनेत्रविहीनो हि वाहरोहादिवर्जितः ।
 पशोरपि नरः पापः कथं जीवन् न लज्जितः ? ॥२७॥
 नरेण शास्त्रशून्येन किं शोच्येन विपश्चिताम् ।
 तिरश्चोऽपि जघन्येन लब्धनाशितजन्मना ॥२८॥
 श्लाघ्याः सुलब्धजन्मानः स्पृहणीया विवेकिनाम् ।
 पूजनीया जनस्यान्ये धन्याः शास्त्रविशारदाः ॥२९॥
 श्रूयन्ते श्रुतिनोऽश्रान्तं श्रेणिभिः श्रीमतां श्रिताः ।
 विश्राणयन्तः श्रेयांसि श्रुतीनां विश्रुताः श्रुताः ॥३०॥
 पूज्यन्ते श्रुतशालिनो [१२-१] नृपशतैराज्ञाविधेयैर्जनै-
 रन्यैरप्यनुदासरं सविनयैर्मकल्या विनेयैरिव ।
 सेव्यन्ते च शुभोपदेशकुशला धर्मार्थकामार्थिनां
 सार्थैः स्वार्थपरार्थतत्परधियो देवा इवाराधकैः ॥३१॥
 कुर्वाणा गीर्वाणा निर्वाणार्थं श्रुतस्य बहुमानम् ।
 श्रूयन्ते श्रुतभाजा महामुनीनां च बहुमानम् ॥३२॥
 जायन्ते च यतीनां श्रुतानुभावेन लब्धयो विविधाः ।
 फलमैहिकमामुष्मिकममलामरनरशिवसुखानि ॥३३॥
 धर्मार्थकाममोक्षाणां कीर्तेश्चैकं [१२ २] प्रकीर्तितम् ।
 ज्ञानं जलमिवावन्ध्यं घान्यानां सज्जिबन्धनम् ॥३४॥
 इदं विदित्वा श्रुतसङ्ग्रहे गुरु-
 गुरुकाम्भोजरतैरनारतम् ।
 समीहमानैरसमां समुन्नति
 समुष्मः सद्विधिना विधीयताम् ॥३५॥
 गुरुजनमुखे भक्त्या न्यस्यन् मुहुर्मुहुर्गीक्षणे
 क्षणमपि कथां कुर्वन्नान्यां न चापरचिन्तनम् ।
 उपचितरुचिः सूत्रस्यार्थे शिरोरचिताङ्गलिः
 पुलकितवपुः पृष्ठे जल्पस्तथेति समाहितः ॥३६॥
 उदानन्देश्चि(क्षि)णी बिभ्रन् नेत्रपात्रे पवित्रितम् ।
 स्वं कृतार्थं [१३-१] च मन्वानः पिबेत्तद्वचनामृतम् ॥३७॥

दानादिप्रकरणम्

नीचासनो न चासन्नो नातिदूरे न पृष्ठतः ।
 न पार्श्वतः समश्रेण्या पुरोऽपि न पराङ्मुखः ॥३८॥
 सम्मुखीनोऽग्रतः पृष्ठे स्थास्तुकायः स्थिरासनः ।
 नैवान्नपादिकां कुर्यान्नैव पादप्रसारिकाम् ॥३९॥
 अवष्टम्भं न पट्टादौ नापि पर्यङ्कबन्धनम् ।
 नाधिक्षेपं विवादं नो न सावज्ञं न चापरम् ॥४०॥
 व्याख्यानादन्यदाप्येषां चेतसे यन्न रोचते ।
 अपथ्यमिव दूरेण हितैषी तद्विर्वर्जयेत् ॥४१॥
 चित्तानुवर्ती सर्वत्र प्रविष्ट इव चेतसि ।
 प्रवर्तेत निवर्ते[१३-२]त हितकारी प्रियङ्करः ॥४२॥
 यथा पूर्वं तथा पश्चाद् यथाऽग्रे पृष्ठतस्तथा ।
 निर्व्याजवृत्तिः पूज्यानां सुखीकुर्यान्मनः सदा ॥४३॥
 इति गुरुजनं भक्त्याऽऽराध्य प्रयत्नपरायणा
 विमलमनसो धन्या मान्या जनस्य सुमेघसः ।
 श्रुतजलनिधेर्गत्वा प्रान्तं नितान्तमहीयसः ।
 सपदि सुखिनः सम्पद्यन्ते पदं परसम्पदाम् ॥४४॥
 नो माता सुतवत्सला न च पिता स्वामी प्रसन्नो न वा
 न भ्राता सहजाञ्जसो न सुहृदो नार्था न हस्त्यादयः ।
 यन्निकारणनिष्कलङ्करुणाः सर्वोपकारोद्यता
 [१४-१] हेयादेयविपश्चितस्तनुमतां श्रीसूरयः कुर्वते ॥४५॥
 गुरूपकारः शक्येत नोपमातुमिहापरैः ।
 उपकारैर्जगज्ज्येष्ठो जिनेद्रोऽन्यनरैर्यथा ॥४६॥
 जन्मशतैरपि शक्यं वृभिरानृष्यं गुरोर्न तु विधातुम् ।
 तद्गुणदानाभावे ते च गुणास्तस्य सन्त्येव ॥४७॥
 ततो गुरूणां चरणाम्बुजं सदा
 कृतज्ञभावेन कृती निषेवते ।
 पदं महासम्पदमन्यदोहितं
 हितं मनोहारि यमां(शां)सि विन्दते ॥४८॥

ये शृण्वन्ति वचो जिनस्य विधितो ये श्रावयन्त्यादृता
 मन्यन्ते बहु ये पठन्ति सुधियो ये पा[१४-२]ठयन्ते परम् ।
 ये भूयो गुणयन्ति येऽपि गुणिनः सञ्चिन्तयन्त्युद्यता-
 स्ते कर्म क्षपयन्ति भूरिभवजं तापं पथोदा इव ॥४९॥

बोधयन्त्यमलबोधशालिनो

ये जनं जिनमर्तं महामतिम् ।

सस्वसार्थमस्त्रिले महीतले

लीलयैव परिपालयन्ति ते ॥५०॥

दर्शनचारित्रादेर्ज्ञानान्तर्भावतः पृथग् नोक्तम् ।

तद्रूपज्ञापनतो न परं दानं यतोऽस्यास्ति ॥५१॥

गुणगौरवनाशकारणं

स्यादर्थित्वमतीव निन्दितम् ।

ज्ञानस्य तदेव वन्दितं

गुणगौरवकरमत्र कौतुकम् ॥५२॥

[१५-१] ज्ञानस्य कश्चिदपरो महिमाद्भुतोऽस्य

दाताऽर्थिभिस्तदपरैः परिपूज्यतेऽतः ।

प्राप्तो - - - - - ॥५३॥

- रेवामयसागरं गुरुधियो याताः सृजन्ति स्वयं

यच्छात्राणि सुमेधसः सुकृति - - - - -

स्तद्वत्तस्य निरीहमानमनसा ज्ञानस्य लीलायितम् ॥५४॥

॥ द्वितीयोऽवसरो[१५-२]ऽवसितः ॥

तृतीयोऽवसरः

दानं द्वितीयमभवस्य तदद्वितीयं
धर्मस्य साधनमबाधनधीधनानाम् ।

दः ॥१॥

वपुरिव वदनविहीनं वदनमिव विलुतलोचनाम्भोजम् ।

एतद्विकलं सकलं ॥२॥

विधानमनेकधा ।

निस्त्रिंशमेतदनेन विवर्जितं

तमसि नर्तनमेव निवेदितम् ॥३॥

ज्ञानाभ्यासो गुरुजननुति

[१६-१] हानोव प्रकटमहिमश्रीरसेन्द्रान्वितानि

श्रेयः साध्यं फलमविकलं कुर्युरेतद्धृतानि ॥४॥

लाभविकलं वाणिज्यं भक्तिविहीनं च देवतास्तवनम् ।

ज्ञानं च जोवरक्षणरहितं भस्मनि हुतं नियतम् ॥५॥

वदतु विशदवर्णं कर्णपीयूषवर्षं

पठतु ललितपाठं भव्यकाव्यं करोतु ।

विमलसकलशास्त्रं बुद्धयतां शुद्धबुद्धि-

येदि न खलु दयालुः स्यात्तदाऽरण्यरोदी ॥६॥

पठितं श्रुते च शास्त्रं गुरुपरिचरणं च गुरुतपश्चरणम् ।

घनगजितमिव विजलं विफलं सकलं दयावि[१६-२]कलम् ॥७॥

दीक्षाऽऽदानं गुरुपदयुगाराधनं भावसारं

ज्ञानाभ्यासः सुचिररचितश्चित्तवृत्तेर्निरोधः ।

गाढाः सोढा दृढतरधिया दुःसहा शीतवाताः

वह्नावुप्तं ननु यदि दयाशून्यमेतत् समस्तम् ॥८॥

तदेतद्धर्मसर्वस्वं तदेतद्धर्मजीवितम् ।

रहस्यमेतद्धर्मस्य यदेतत् प्राणिरक्षणम् ॥९॥

जन्म पुरुषार्थरहितं पुरुषार्थो धर्मवर्जितः पुंसाम् ।
 धर्मश्च दयाविक्रलो विक्रलं च विडम्बनं चेदम् ॥१०॥
 विभवविक्रलो विलासी विकामिनीकश्च कामुकविलासः ।
 रमणी च रू[१७-१]परहिता न शोभते निर्दयो धर्मः ॥११॥
 विनयविहीनं शिष्यं गुरुमपि तत्त्वोपदेशनाशून्यम् ।
 निज्जीवदयं धर्मं न जातु सन्तः प्रशंसन्ति ॥१२॥
 जीवितव्यादपि श्रेष्ठं प्राणिनां वस्तु नापरम् ।
 तत्साधनं तदर्थं च समस्तमपरं यतः ॥१३॥
 जन्तूनां जीविते दत्ते किं न दत्तमिहापरम् ।
 अपनीतेऽपनीतं वा तन्मूलमखिलं यतः ॥१४॥
 पुत्रं मित्रं कलत्राणि जीवितार्थेऽर्थसम्पदम् ।
 त्यजन्ति जन्तवो जातु जीवितं न कथञ्चन ॥१५॥
 प्राणेभ्यो नापरं प्रेयो न पुण्यादपरं हितम् ।
 न प्राणिरक्षणादन्यत् पु[१७-२]प्यं जगति विद्यते ॥१६॥
 राज्यं प्राग्यं ललितललना मत्तमातङ्गपूगान् ।

भक्तान् पत्नीन् पवनजविनो वाजिनः स्यन्दनांश्च ।
 भाण्डागारं नगरनिकरं मेदिनीमन्यदिष्टं
 दिव्यं सर्वं तृणमिव जनो जीवितार्थे जहाति ॥१७॥
 एकच्छत्रं ददात्येको महादाता महीतलम् ।
 प्राणानन्यस्तु वध्यस्य प्राणदाताऽतिवल्लभः ॥१८॥
 प्राणत्राणात् परं दानं ज्ञानाम्यासात् परं तपः ।
 जिनागमात् परं शार्ङ्गं नास्त्याराध्यं गुरोः परम् ॥१९॥
 अभयदाननिदानतया स्तुतं

वितरणं तु विदः सल्ल कोविदैः ।

[१८-१] अशनसद्वसनाद्यपि दीयते

जगति जीवितपालनलोलुपैः ॥२०॥

निस्त्रिदानफलं तदिदं मतं

मतिमतामभयस्य विहायितम् ।

सकलसत्त्वसमूह[समीः]हितं

महदतो महितं जगते हितम् ॥२१॥

ज्ञानदानं समीहन्ते महीयांसो महाधियः ।

महनीया महाभागा विरलाः केऽपि मानवाः ॥२२॥

अन्नादेश्च ग्रहीतारस्तारकास्तारचेतसः ।

दुर्लभा मुनयोऽन्येऽपि दीनाषाः कतिचिन्नराः ॥२३॥

सम्पत्त्यभावादशनादि दातुं

ज्ञानं च शक्यं सकलैर्न लोकैः ।

अदीय[१८-२]मानेऽपि न च द्वयेऽपि

सम्पद्यतेऽस्मिन्नरकादिपातः ॥२४॥

अभयमदत्तं दारुणनरकादिनिपातकारणं तेन ।

स्ववशमकष्टमनश्चरमनिशं देयं कुशलकामैः ॥२५॥

विषयोऽस्य सर्वजीवा मुक्ताः संसारिणश्च ते द्वेषा ।

संसारिणो द्वेषा स्युः स्थावरजङ्गमविभागेन ॥२६॥

अवनिवने पवनसखः पवनश्च वनस्पतिश्च पञ्चविधाः ।

स्थावरसंज्ञा ज्ञेया विकलाक्षा द्वित्रिचतुरक्षाः ॥२७॥

पञ्चेन्द्रियैः सहैते जङ्गमनाम्ना समाग्नाताः ।

इति जीवा निजजीवितसदृशाः सदृशा [सदा] द्व[१९-२]श्याः ॥२८॥

नानादुःसहदुःखदूनमनसो दीना दयाभाजनं,

जायन्ते यदतीवतीव्रविविधव्याधिव्यथाव्याकुलाः ।

दारिद्र्योपहताः पराभवपदं यन्मानिनो मानवा-

स्तन्मध्ये परपोडनाविषतरोः पुष्पं फलं चापरम् ॥२९॥

उदप्रतारुण्यजुषां च योषितां

यदत्र वैधव्यमहाविडम्बना ।

भवेदथो दुर्भगतादरिद्रता-

प्रभृत्यदो निर्देयताविजृम्भितम् ॥३०॥

सम्पद्यते मृतापत्या पत्या नित्यं वियुज्यते ।

पतःपत्यन्तसापत्ये स्त्री निखिंशतयाऽनिशम् ॥३१॥

इहामगर्भेषु च यान्ति जन्तवो

[१९-२] मृति कुमारास्तरुणाश्च दारुणाम् ।

अपूर्णकामा कमनीयकामिनी-

मनोरमा निर्देयताप्रसादतः ॥३२॥

यञ्जीवलोके लोकानामकल्याणं विलोक्यते ।

हिंसाफलमिदं सर्वं वदन्ति वदतां वराः ॥३३॥

दहनदम्भनवाहनदोहनै-

र्वधविबन्धनरोधनकर्तनैः ।

दमनभेदनखेदनमारण-

प्रमुखदुःस्वर्णैरतिदारुणैः ॥३४॥

दन्दह्यन्ते कृपाऽपात्रं विचित्रैः पशवोऽत्र यत् ।

स जन्तुघातसञ्जातपापपादपपल्लवः ॥३५॥

उदन्यया दुःसह[२०-१]याऽशनायया

नितान्तशीतातपवातपीडया ।

मृत्तिं मृगाद्या गुरुभिर्गोदव्रजै-

र्व्रजन्ति तञ्जन्तुविघातचेष्टितम् ॥३६॥

असम्प्राप्तप्रतीकाराः सतां कारुण्यगोचराः ।

चिरं जीवन्ति रोगार्ता जीवघाताद्दनेचराः ॥३७॥

प्रपाध्यन्ते तप्तं त्रपु दहनकल्पं दहदहो

प्रस्नाद्यन्ते मांसं निजतनुसमुत्थं सुविरसम् ।

विघाट्यन्ते चित्रैर्निशितकरपत्रैरकरुणं

प्रशाध्यन्ते शय्यां प्रतिदहन[२०-२]हेतिप्रतिभयाम् ॥३८॥

कुम्भीपाकेन बध्यन्ते प्रास्फाल्यन्ते शिलातले ।

पील्यन्ते चित्रयन्त्रेषु परतन्त्रा यथेक्षवः ॥३९॥

इत्थं कदर्थनमनेकविधं सहन्ते

यन्त्रारका नरककूपकमध्यमग्नाः ।

कालं प्रभूतमतिमात्रमनन्तरालं

हिंसाफलं तदखिलं खलु खेलतीह ॥४०॥

जन्तुघातजनितोत्कटपातकस्य

मत्वा कटुं प्रकटमत्र विपाकमेवम् ।

भय्या भवन्तु भवसम्भवदुःस्वभीताः

प्राणिप्रबन्ध[२१-१]परिरक्षणबद्धकक्षाः ॥४१॥

येषां यत्र समुत्पत्तिस्तेषां तत्र परा रतिः ।

निम्बकीटस्य निम्बेऽपि रतिलोकेऽपि कथ्यते ॥४२॥

पुरन्दरः पुरन्दारैरुदारैः सममामरीम् ।
 अधिष्ठितो यथा मर्तुं तथा मर्त्योऽपि नेच्छति ॥४३॥
 अमेध्यमध्ये कीटस्य सुरेन्द्रस्य सुरालये ।
 समाना जीविताकाङ्क्षा तुल्यं मृत्युभयं द्वयोः ॥४४॥
 दरिद्रो दुर्भगो दुस्थः सदाधिव्याधिबाधितः ।
 पराश्रितः परामृतः प्राणी प्राणितुमिच्छति ॥४५॥
 येन ये[२१-२]न प्रकारेण प्राणिनां जायते व्यथा ।
 तं तं दूरेण धर्मार्थी वर्जयेद् दुर्जनं यथा ॥४६॥
 सकलरोगजराविकला जना

जनितसञ्जनमानसरञ्जनाः ।

यदतुलं विलसन्ति चिरायुष-
 स्तदस्त्रिलं खलु जीवदयाफलम् ॥४७॥

रतिं रतैरुत्तमरूपसम्पदा

सदा नुदन्यः सुखसम्पदां पदम् ।

दयानुभावेन विभूतिभाजनं

भवन्ति रामाः सुभगाः शुभाङ्गजाः ॥४८॥

कन्दर्पं नष्टदुर्षं प्रविदधदधिकं देहकान्त्या लसन्त्या

लोकानां नेत्रपात्रैर्नैव इव रज[२२-१]नीनायकः पीयमानः ।

मर्त्यैः पुत्रैः कलत्रैर्विरहविरहितो मोदते दोर्घकालं

कल्पः कल्याणहेतोरभयवितरणात्तारतारुण्यपुण्यः ॥४९॥

निर्व्यासङ्गमनङ्गतापरहिता यत् प्रेयसीसङ्गताः

श्रीशृङ्गाररसैकसागरगता निश्चिन्तचित्ता नराः ।

नीरोमा जरसा विमुक्तवपुषो जीवन्ति पल्यत्रयं

तन्मन्येऽभयदाननिर्मलसच्चिन्तामणेऽवेष्टितम् ॥५०॥

अनुत्तरनिवासिनो [२२-२] यदतराणि भूयांस्यहो

सदा सुखमनुत्तमं शिवसुखोपमं भुञ्जते ।

अचिन्त(न्त्य)मवपुःक्रियं विगतपारवश्यव्यथा

व्यतीतविषयस्पृहास्तदतुलं दयायाः फलम् ॥५१॥

यन्निर्वाणे जननमरणव्याधिमुक्ते विमुक्ता

वाञ्छोच्छेदोच्छलितकलितकलेशविश्लेषसौरुये ।

श्लाघ्यस्थानोपमितिरहिते नित्यमेकान्तकान्ते

संतिष्ठन्ते विलसितभिर्दं प्राणिसंरक्षणस्य ॥५२॥

स्वर्गापवर्गसुखसम्पदियं परोक्षा

प्रत्यक्षमेव फलमेतदर्हिसकस्य ।

यत्प्रस्तुतस्तुतिकृतानति विश्वविश्वं

विश्वासमेत कु — — — — — [२३-१] रत्वम् ॥५३॥

॥ तृतीयोऽवसरोऽवसितः ॥

चतुर्थोऽवसरः

अन्नादिदानमिदमस्तनिदानबन्धं
सद्भावनाविधिपरस्य भवप्रबन्धम् ।
छिन्ते यशो वितनुते कुशलं प्रसूते
दातुः परं जनयतीह जनानुरागम् ॥१॥
आगांसि संस्थगयति प्रकटीकरोति
विद्यादिकं गुणगणं गणनां विधत्ते ।
क्रुद्धं प्रसादयति सादयते विपत्तिं
सम्पत्तिमानयति किं न शुभं बिभर्ति ॥२॥
स्वर्गादिमुख्यसुखसम्पदवाप्तिहेतुः
संसारसागरसमुत्तरणैकसेतुः ।
दानं जिनेन सदनस्थजनस्य युक्त-
मप्रेसरं सुकृतसा[२३-२]धनमेतदुक्तम् ॥३॥
शरः सुरूपः सुभगोऽस्तु वाग्मी
शस्त्राणि शास्त्राणि विदाङ्करोतु ।
दानं विना दिग्बलयं समस्तं
मर्त्यो न कीर्त्या धवलं विधत्ते ॥४॥
आहारार्थं भवति ददता साधुदेहं प्रदत्तं
दत्ते देहे सकलमतुलं निर्मलं धर्मकर्म ।
तस्माद्दानं निरुपममिदं साधनं धर्मराशे-
रस्याभावे विरमति यतो मुक्तिमार्गः समग्रः ॥५॥
अकलाकुशले कुलशीलवर्जिते सकलविमलगुणविकले ।
दातरि कल्पतराविव नरे नु रज्यन्ति जननिबहाः ॥६॥
अशेषदोषसङ्घातं दानमे[२४-१]कं शरीरिणाम् ।
तिरोदधाति वस्तुनां रूपं दान्तन्निबोद्धतम् ॥७॥
शूलं कुलं कुशलतां च कलाकलापे
शौचं शुचीनि चरितानि तथाऽपराणि ।
विश्राणनं तनुमतां नयति प्रकाशं
वस्तूनि रोचिरिव चण्डरुचेः प्रचण्डम् ॥८॥

समप्रसद्गुणग्रामग्रामणीरिव गणयते ।

निर्गुणोऽपि जनैर्दाता चिन्तामणिरिवोपलः ॥९॥

कान्ता नितान्तकुपिता निजवल्लभाय

यावञ्चमेत शुभदुर्लभभूषणादि ।

तावत् प्रसीदति निषोदति सन्निधाने

दानं प्रसाधनविधाविह सिद्धतन्त्रम् ॥१०॥

कान्ताप्रसादनविधिप्रमु[२४-२]खं न मुख्यं

दृष्टान्तमात्रमिदमत्र फलं मयोक्तम् ।

दानार्जितोर्जितशुभोदयतस्तु पुंसां

कल्याणमेव सकलं भवतीति युक्तम् ॥११॥

द्रविणं विश्राणयतामुपद्रवा विद्रवन्ति पुरुषाणाम् ।

दानं व्यसनहुताशनविनाशनघनाघनवनौघः ॥१२॥

स्पर्शनं सपदि सम्पदां पदं

हाटकस्य निपतन्ति कोटयः ।

पात्रदातृसदनेषु दानतः

सुप्रसिद्धमिदमागमे यतः ॥१३॥

भोगाः श्रीशालिभद्रप्रमुखतनुमतां सम्मताः सुप्रसिद्धाः

सिद्धान्ते मूलदेवप्रभृतितनुभृतां प्राज्यराज्यादयश्च ।

निर्वाणं श्रीजि[२५-१]नेभ्यः प्रथमपृथुतपोऽनन्तरं पारणायां

दातृणां तत्र दानात् फलमलघु भवे वादि(?) यद्वा तृतीये ॥१४॥

एकं वस्तु द्वितीयमाणमडकं (?) राजादिसाधारणं

[राज्यं स]त्वरगतवरं स्थिरतरं स्थूरं परव्याहृतम् ।

सूते कीर्तिजनानुरागसुकृतस्तोमं तथाप्युषमो

दाने किं न विधीयते ध्रुवमहालाभे शुभे लोभिनः ! ॥१५॥

सत्यं चेद्भवतां प्रियं धनमपि प्राणात्यये दुस्त्यजं

दृष्टिं यातममन्दसम्मदरसं चित्ते विषते जनाः(?) ।

सुक्षेत्रेषु तदास्त्रिषु वपत श्रद्धान्बुभिः सिञ्चत

श्रेयोऽनन्तगुणं भविष्यति यतः कालेऽत्र(?) म)लं प्राप्नुत ॥१६॥

हर्म्ये रम्ये तीर्थनाथस्य जिम्बे
 श्लाघ्ये सङ्घे पुस्तके च प्रशस्ते ।
 सतक्षेत्र्यां मोक्षलक्ष्मीं प्रसूते
 सूतं भव्यैः सत्तमं वित्त[२५-२]बीजम् ॥१७॥
 मदनसूदनसुन्दरमन्दिरं
 गरिमनिजितलज्जितमन्दरम् ।
 भवति कारयतां करवर्तिनी
 प्रणयिनीव विमानवरावली ॥१८॥
 ये कारयन्ति सदनं भवसूदनस्य
 ते भासुरं सुरविमानममानमाप्य ।
 हारा इवातिकमनीयकुचोन्नतेषु
 वक्षस्थलेषु विलसन्ति विलासिनीनाम् ॥१९॥
 सुन्दरं मन्दरोदारं मन्दिरं मदनद्विषः ।
 कारयित्वाऽधिरोहन्ति सालम्बा लीलया दिवम् ॥२०॥
 भग्नाद्रिशृङ्गशृङ्गारमगारं त्रिजगद्गुरोः ।
 निर्माय निर्मलं धाम शिवं धावन्ति धार्मिकाः ॥२१॥
 तार्णं पार्णं भक्तिपूर्णाः कुटीरं
 शक्त्या जैनं ये जनाः कारयन्ते ।
 मुह्यं सौख्यं तेऽपि मर्त्यामराणां
 भूयो भुक्त्वा मोक्षलक्ष्मीं लभन्ते ॥२२॥
 अधममध्यमसत्तम - - - [२६-१]
 सदनपुस्तकसुप्रतिमादितः ।
 भवति येन फलं न भिदेलिमं
 किमुत सत्परिणामविशेषतः ॥२३॥
 भो भो भव्या विभाव्येदं यतध्वं भावशुद्धये ।
 सर्वकामदुषा श्लाघ्या भावशुद्धिः शुभात्मनाम् ॥२४॥
 धर्मसत्रं गुणक्षेत्रं प्राणित्राणामृतप्रपा ।
 श्रीजिनायतनं नाम समाप्तं मनीषिभिः ॥२५॥
 स्वर्गापवर्गसोपानं दुर्गतिद्वाररोधनम् ।
 मन्दिरं मदनारातेरामनन्ति मनस्विनः ॥२६॥

आयान्या(?) यतते[२६-२] यतो यतिजनाः कुर्वन्ति सदेशनां
 श्रुत्वा धर्मपरा भवन्ति भविनो भव्या भवाम्भोनिधिम् ।
 अकलेशेन तरन्ति दुस्तरतरं तस्मादिदं कुर्वता
 कल्याणं सकलं जनस्य जनितं सत्त्वेन सत्त्वातिना ॥२७॥
 मर्त्यमस्तकमाणिक्यं क्षोणीमण्डलमण्डनम् ।
 कोऽपि कारयते पुण्यः कुलकेतुर्निकेतनम् ॥२८॥
 तेन कृत्यं कृतं सर्वं दुष्कृतं च निराकृतम् ।
 कृतिना कारितं येन केतनं पुण्यकेतनम् ॥२९॥
 रोचिष्णुरत्नचयनिर्मि[२७-१]तनिर्मलाङ्गी
 स्फागं स्फुटस्फुरदुरुस्फुटिकां सुरूपाम् ।
 श्रीराजपट्टघटितां प्रबलप्रवालां
 कार्तस्वरप्रवरमास्वरकान्तकायाम् ॥३०॥
 सद्गीतिका-रजत-दन्तमयीं महिष्ठां
 श्रेष्ठां गरिष्ठशुभकाष्ठकृतप्रतिष्ठाम् ।
 ये मृण्मयीमपि तनिष्ठितनुं स्वशक्त्या
 निर्मापयन्ति विधिना प्रतिमां जिनस्य ॥३१॥
 वियोगदौर्भाग्यदरिद्रताव्यथां
 पराभवं दुस्सहदुःस्थताकथाम् ।
 विदन्ति वार्तामपि तेन दुर्गते-
 रभीष्टपुण्या इव पापसङ्गतेः ॥३२॥
 सत्यङ्कारोर्षितः स्वर्गे मर्त्यशर्म वशीकृतम् ।
 शासनं लेखितं मोक्षे पुंसां कारयता जिनम् ॥३३॥
 कल्याणसम्पदस्त्रिलाऽपि वशीकृतोच्चै-
 रुच्चाटितं स्वमनसो ननु वैमन[२७-२]स्यम् ।
 विद्वेषितोऽनभिमताहितसम्प्रयोगः
 संस्तम्भितोऽतिशुभवलभविप्रयोगः ॥३४॥
 तन्नास्ति यन्न विहितं स्वहितं प्रशस्तं
 तन्नास्ति यन्न दुरितं त्वरितं निरस्तम् ।
 मर्त्येन संविदधता प्रतिमाप्रतिष्ठा-
 मात्मा नरोत्तमपदे गमितप्रतिष्ठाम् ॥३५॥

स्वर्विषयभुक्तिभूर्जे स्वहस्तितं सौख्यपत्तला लिखिता ।
मुक्तौ दूतो भूतः स्थापयतां जिनपतिप्रतिमाम् ॥३६॥
सत्पुरुषाणां मध्ये कृतो निबद्धो निवारिता सेवा ।

जिनराजाज्ञाराधनविधानतः फलमिदं सिद्धम् ॥३७॥
प्रतिष्ठि[२८-१]तो जगन्नाथो यावन्नालङ्कृतो नराः ।
कथङ्कारमलङ्कारैस्तावद् भूयेत भूतले ॥३८॥

यत्नेन रत्नस्वचितं रुचितं तिरीटं
ये हाटकादिघटितं स्फुटकोटिकूटम् ।

भक्त्या जिनाधिपतिमूर्ध्नि निवेशयन्ति
ते शेखरा इव शिरःसु नृणां भवन्ति ॥३९॥
ये जिनपतिभालतले तिलकं रचयन्ति रत्नचयरुचिरम् ।
स्युर्महतामपि महिता महीतलस्यापि तिलकास्ते ॥४०॥

[२८-२] देवकर्णयुगले तु कुण्डले
कुर्वतां स्फुरितदीप्तिमण्डले ।

जीव नन्द जय देव केवलं
पेशलं विशति कर्णयोर्वचः ॥४१॥
प्रैवेयं ग्रीवायां समग्रजगदग्रिमस्य रचयन्ति ।
ये रत्नरचितमुचितं चञ्चद्दामीकरं चारुम् ॥४२॥

कण्ठोपकण्ठे कठिनस्तनीनां
हठाल्लुठत्युज्ज्वलकण्ठिकेव ।

उत्कण्ठिता कोमलकामिनीनां
तेषां नतिः सन्ततमातताक्षी ॥४३॥
यस्तीर्थकृतां सुकृती हारं वक्षस्थले [२९-१]ऽवलम्बयति ।

हारायते मनोहरहरिणाक्षीणां स हृदयेषु ॥४४॥
श्रीवत्समतिविशाले जिनेशवक्षःस्थले निवेशयताम् ।
शेते वक्षस्तल्पे श्रान्तेव श्रोरविश्रान्तम् ॥४५॥

अङ्गदे जगदीशस्य कुर्वतामङ्गसङ्गिनी ।
जयश्रीः बाहवद्धेव बाहुदण्डौ न सुञ्चति ॥४६॥
यो जिनभुजयोर्भक्त्या निवेशयेन्मणिमयानि वलयानि ।
भूवल्यं भुजयुगले प्रविलसति विलासिनस्तस्य ॥४७॥

एवमादिमलङ्कारं कारयन्ति जिनस्य ये ।
 निवारयन्ति [२९-२] दुर्वारं नरास्ते दुःस्वारणम् ॥४८॥
 स्नात्रं जगत्त्रयपतेर्विधिना विधाय
 सर्वाङ्गसङ्गतमसङ्गतसर्वतापाः ।
 निर्धूतधौतकलधौतरुचोतिरोच्यं
 श्रेयोऽनुभूय भवभावभिदो भवन्ति ॥४९॥
 नश्यन्ति मलतापाधाः कुर्वतां जिनमज्जनम् ।
 आश्चर्यं न विचार्यन्ते विभूनां हि विभूतयः ॥५०॥
 श्रीखण्डकुङ्कुमरसादिविलेपनानि
 कर्पूरसन्मृगमदादिविमिश्रितानि ।
 कृत्वा विभोः सुरभिसुन्दरदीप्रदेहा
 दिव्याङ्गनाजनमनोऽभिमता रमन्ते ॥५१॥
 महामूल्यै[३०-१]माल्यैः परिमलमिलन्मत्तमधुपैः
 सपर्यां पर्यासां सकलजगदाप्तस्य विधिना ।
 विधायोल्लोचाद्यं विविधमनवद्यं सरभसः
 सुरस्त्रीभिः सार्धं विलसति शिवं चानुवसति ॥५२॥
 भक्ताद्यैर्भूरिभक्षैर्हृतजनहृदयैर्मोदकाद्यैः सुस्नाद्यैः
 सारैश्चित्रैः पवित्रैः सुरससुरभिभिः पेयचूण्यावलेहैः ।
 द्वेषा सदभक्तियुक्तं बलिमतुलफलं देवदेवाय दत्त्वा
 गृहीताहाय भव्या निधिमिव विधिना शर्मदं [३०-२] धर्मराशिम् ॥५३॥
 दूराकारितभूरिलोकनिकरां सर्वत्र दत्ताभयां
 दानानन्दितदीनमार्गणगणां सङ्गीतवाद्याद्भुताम् ।
 यात्रां चित्रविलासलास्यसुभगां तुङ्गभ्रमत्स्यन्दनां
 कृत्वा तीर्थकृतां भवन्ति कृतेनो नित्यप्रवृत्तोत्सवाः ॥५४॥
 ॥चतुर्थोऽवसरोऽवसितः ॥

पञ्चमोऽवसरः

आगमो वीतरागस्य वचनं स्यादवचनम् ।
सम्भोहरागरोषाः स्युर्दोषा वचनहेतवः ॥१॥
युक्तयुक्तं विवेक्तुं ना मूढो परिवृढो दृढम् ।
[३१-१] ब्रूते हेयमुपादेयं द्रव्यं कूटं स्वरं यथा ॥२॥
रक्तो वक्ति निराचारं सदाचारं सुहृज्जनम् ।
द्विष्टो द्विषज्जनं शिष्टमाचष्टे दुष्टचेष्टितम् ॥३॥
इत्थं मोहादिदोषेण पुरुषो भाषते मृषा ।
रागादिदोषमुक्तस्य किमुक्तौ कारणं मुषा ॥४॥
वचो विचार्यमाणं तु विचारचतुरैर्नरैः ।
अकर्तृकं घटाकोटिसंष्टकं नातिटीकते ॥५॥
ताल्वादिहेतुव्यापारपारवश्येन दृश्यते ।
अवश्यं वचनं सर्वं तत् कथं कथ्यतेऽन्यथा ॥६॥
यदुत्पाद्यः पदार्थो हि निश्चितो यो विपश्चि[३१-२]ता ।
सततः सर्वदा ज्ञेयो धूमो धूमध्वजादिव ॥७॥
अथ वेदस्य कर्तारं नरं नोपलभामहे ।
अपौरुषेयतामस्य परिभाषामहे ततः ॥८॥
देशान्तरादावुत्पन्नाः पदार्था ये पटादयः ।
अदृष्टकर्तृकास्तेऽपि नन्वेवं स्युरकर्तृकाः ॥९॥
अथैतेषां विधातारस्तद्देशादिव्यवस्थितैः ।
प्रमोयन्ते ततः सन्तु पौरुषेयाः पटादयः ॥१०॥
ननु वेदस्य कर्तारं तद्देशादिगता जनाः ।
न जातु जानते वेत्ति कथमेतद्भवाद्दशः ॥११॥
वेदकर्तृपरिज्ञातृशून्यं विश्व[३२-१]मिदं सदा ।
इति यो वेत्ति सर्वज्ञः स एव भगवानिति ॥१२॥
किञ्च वेदो निजं नार्थं समर्थो भाषितुं स्वयम् ।
यज्ञतत्फलसम्बन्धं सम्बुध्यन्ते बुधाः कथम् ॥१३॥

स्वयं सङ्कल्प्य जल्पन्तो दोषदूषितबुद्धयः ।
 प्रेक्षावतां कथं ग्राह्यवचनाः स्युर्द्विजा यतः ॥१४॥
 नरोत्तमं निराकृत्यं(त्य) नरपाशं पशुप्रियाः ।
 धर्मोपदेशदातारं वदन्तो विप्रतारकाः ॥१५॥
 ततोऽतीतादिक्रान्तवस्तुविस्तारवेदकः ।
 उपदेष्टा जिनो युक्तः सर्वसत्त्वहितो यतः ॥१६॥
 प्रक्षीणदूषणत्रातः परार्थे[३२-२]कमहाव्रतः ।
 निष्कारणो जगद्बन्धुर्बन्धुरः करुणाम्बुधिः ॥१७॥
 अचिन्त्यपुण्यप्राग्भारः प्राप्ताद्भुतमहोदयः ।
 सदेवचक्रशक्रादिचक्रवर्तिनतक्रमः ॥१८॥
 समग्रसंशयग्रामध्वान्तविध्वंसनक्षमः ।
 लोकालोकामलालोककेवलापूर्वभास्करः ॥१९॥
 कान्तमेकान्ततः सर्वसत्त्वसार्थसुखावहम् ।
 भाषते यज्जगन्नाथो वचनं तत् सदागमः ॥२०॥
 पूर्वापरविरुद्धं दृष्टे संवाद्यबाधितमदृष्टे ।
 क्वचिदप्यतीन्द्रियेऽपि हि संवादादुष्टमाहात्म्यम् ॥२१॥
 कान्तो जिनैरनेकान्तो व्याहृतो व्या[३३-१]हृतो न हि ।
 जीवादिकः पदार्थो वा धर्मो वाग्यवधादिकः ॥२२॥
 उत्पद्यन्ते विपद्यन्ते पदार्थाः पर्यायात्मना ।
 ध्रुवा द्रव्यात्मना सर्वे बहिरन्तश्च सर्वदा ॥२३॥
 निःसन्देहविपर्यासं पर्यायैः पर्युपासितम् ।
 बाल्यादिभिर्निजं देहं पश्यन्नेकमहर्निशम् ॥२४॥
 अन्तरात्मानमप्येकं शोकानन्दादिभिर्युतम् ।
 समस्तवस्तुविस्तारं दोष(दिष्ट)मित्थं त्रयात्मकम् ॥२५॥
 'कथं युक्तमनेकान्तं' दूषयत्येष सौगतः ।
 सङ्गतासङ्गतज्ञानं यदि वाऽनात्मके कुतः ॥२६॥
 यथा प्रत्यक्षतः सिद्धं पर्यायमनुमन्यसे ।
 द्रव्यं [३३-२] तथाऽनुमन्यस्व न मुनेर्मत्सरः क्षमः ॥२७॥
 उत्पत्त्यनन्तरं नष्टे पदार्थे सर्वथा वृथा ।
 तपोनियमदानाद्याः बन्धमोक्षौ च दुर्बटौ ॥२८॥

क्षणेन दातरि क्षीणे भोक्ता दानफलस्य कः ।
 क्षणोऽन्यस्चेत् कृतध्वंसः स्यादेवं चाकृतागमः ॥२९॥
 विनाशे प्राणिनोः सद्यो दिसाध्यानादिकारिणोः ।
 बन्धमोक्षौ कयोः स्यातामन्ययोऽप्येदहेतुकौ ॥३०॥
 अस्तीह प्रचुरं वाच्यमरुच्यमिति नोच्यते ।
 सुस्वावबोधं प्रायेण प्राणिभ्यो रोचते वचः ॥३१॥
 प्रत्यक्षादिप्रतिक्षिप्तो मित्यपक्षोऽप्यसङ्ग[३४-१]तः ।
 अपरापरमर्माद्यं पर्वलोक्त्यस्त्रिलं यतः ॥३२॥
 किं च धर्माद्यनुष्ठानं निश्चलात्म[नि] निष्फलम् ।
 न धर्मादिपकारोऽस्य नापकारोऽस्त्यधर्मतः ॥३३॥
 ब्रह्महत्यादिदोषोऽपि नास्ति घाताद्यभावतः ।
 बालादि न युवादि स्यान्नित्यस्याविचलत्वतः ॥३४॥
 इत्येकान्तोपगमे समस्तमसमञ्जसं समासञ्चति ।
 तस्मादुपगन्तव्यः प्रमाणतो वस्तुपरिणामः ॥३५॥
 प्रतिसमयं प्राचीनं रूपमभवदुत्तरं च भवति पुनः ।
 वस्तु ध्रुवं कथञ्चन काञ्चनवलितादि परिणामि ॥३६॥
 यस्याभावे सर्वे व्यवहाराः सम्भवन्ति न जन्तस्य ।
 जीयात् स जीवितसमोऽनेकान्तः सर्वथा कान्तः ॥३७॥
 जीवादिकमपि तत्त्वं न विरुद्धं सत्प्रमाणतः सिद्धम् ।
 जिनसिद्धान्ताभिहितं धर्माद्यपि सर्वसत्त्वहितम् ॥३८॥
 बाधाविकलं सकलं धर्मादिकमप्यतीन्द्रियं वस्तु ।
 युक्तं युक्तिविवक्त(चित्रै)रनुमीयत एव किञ्चिदपि ॥३९॥
 यत्रापि नानु[३४-२]मानं क्रमते ननु मादृशस्य मन्दमतेः ।
 बहुधा दृष्टावञ्चनजिनवचनात्तदपि निश्चेयम् ॥४०॥
 लोकोऽपि सत्यवादं संवादाद्वादिनं विनिश्चित्य ।
 सन्दिग्धेऽर्थे साक्षिणमङ्गीकुरुते प्रमाणतया ॥४१॥
 न च भगवतोऽस्ति किञ्चन वञ्चनवचने निमित्तमित्युक्तम् ।
 जिनवचनं पुनरेतन्निश्चितमाप्तोपदेशादेः ॥४२॥

आप्तपरम्परया स्याद् ग्रन्थेनान्येन वचनसाम्येन ।
 सन्दिग्धार्थे वचने क्वचन जिनोक्तवनिश्चयनम् ॥४३॥
 लोकेऽपि श्लोकादौ विपश्चितः कर्तृनिश्चिति केचित् ।
 दृश्यन्ते सादृश्यात्] कुर्वन्तो वचनपरिचित्या ॥४४॥
 धर्मास्तिकायमुद्दयं कथञ्चिदप्यस्तु वस्तु किं तेन ।
 कृत्याकृत्यं चिन्त्यं सुचेतसा पुण्यपापादि ॥४५॥
 तत्रास्ति कर्म चित्रं विचित्रफलसमुपलम्भतोऽनुमितम् ।
 [३५-१] जातं हेतोः सदृशान्न दृश्यते विसदृशं कार्यम् ॥४६॥
 स्याञ्जातरूपजातो न राजतो जातु जातुषो वापि ।
 बल्यादिरलङ्कारस्तच्चित्राञ्जायते चित्रम् ॥४७॥
 एकजनकादिजनितौ स्त्रीपुंसौ यमलकौ प्रसाधयतः ।
 भिदुरायुःसौभाग्यादिभागिनो भेदकं कर्म ॥४८॥
 रजतस्थालिस्थापितनिर्मलजलजातजन्तुजातं च ।
 विविधतनुजातिवर्णं वर्णयति नियामकं कर्म ॥४९॥
 समेऽपि व्यापारे पुरुषयुगलस्यामलघियः
 समाने कालादौ सकलगुणसाम्ये समजनि ।
 यदेकस्यानर्थः प्रकटमितरस्यार्थनिचयो
 विनिश्चयं कर्म स्फुटतरमितोऽस्तीत्यनुमितेः ॥५०॥
 शरः श्लिचिः सुवचनोऽनुपमानुरागः
 प्राज्ञः कलासु कुशलः कलितेशचित्रः(तः) । [३५-२]
 यत्सेवको न लभते तृपतेरुदारा
 तत्कर्मनिर्मितमिति ध्रुवमामनन्ति ॥५१॥
 यन्नृपतेः क्षयणादपि बल्यु फलमफल्यु बल्लभं लभते ।
 अधमाधमोऽपि मनुजस्तेनानुमिमीमहे कर्म ॥५२॥
 दारिद्र्यं विदुषां विपन्नयवतां सम्पद्गुणद्वेषिणां
 वैषम्यं च बधूजनस्य वयसि प्रोच्छासिपीनस्तने ।
 यत् प्रेयोविरहः स्थितिः सह सलैरन्यस्त्विदं दारुणं
 सुक्त्वा कर्म विचेतनं विकरुणं कश्चेतनश्चेष्टते ॥५३॥

दौर्गत्यं यदुदात्तचित्तसुधियां व्याधिन्यथाऽभोगिनां
 दौर्भाग्यं रमणीयरूपरमणीलोकस्य लक्ष्मीवताम् ।
 तारुण्ये मरणं जितस्मरवपुः श्रीणां जरा श्रीमतां
 नैवेदं समपत्स्यतापहृदयं कर्मा भविष्यन्न चेत् ॥५४॥
 शीलं कुलमकलङ्क[३६-१]कं कलाकलापातिकौशलं शौर्यम् ।
 सलजन इवोपकारं निखिलं विफल्यति सल्ल कर्म ॥५५॥
 नयविनयादिविभूषितमदूषितापारपौरुषं पुरुषम् ।
 कलुषमकलितमकाले समूलकाषं कषति कर्म ॥५६॥
 अनुगुणेऽनुगुणं विगुणेऽन्यथा
 . परिजनस्वजनेष्टजनादिकम् ।
 भवति कर्मणि हन्त ! शरीरिणां
 नरपताविव पत्तिजनादिकम् ॥५७॥
 विगुणस्य पुरस्कारं कारयता गुणवतस्तिरस्कारम् ।
 दृ(धृ)ष्टादृष्टेनार्यं निवेदितो निबिडनिजजडिमा ॥५८॥ [३६-२]
 किञ्चाविवादविषयो विहाय लोकायतं विषयलोलम् ।
 कर्मान्ये मन्यन्ते सामान्येनाऽऽस्तिकाः सर्वे ॥५९॥
 धर्माधर्मौ सुखदुःखसाधने धीधनैरभिदधाते ।
 तावपि विलोकितफलो क्वचिदिह लोकेऽपि सल्ल कुशलैः ॥६०॥
 संयमभाजो जनजनितपूजना भाजनं जना यशसाम् ।
 दृश्यन्ते द्वन्द्वद्वयवियोगिनो योगिनः सुखिनः ॥६१॥
 आरम्भे संरम्भात् परिग्रहे चाऽऽग्रहा[द] द्विधा द्वन्द्वः ।
 तनुचित्तसङ्गतो वा न सङ्गतस्त्यक्तसङ्गानाम् ॥६२॥
 रागादिरोगपूगापगमात् पर[३७-१]मसुखसङ्गमः सुगमः ।
 आगमगादितोऽनुभवानुमानसिद्धो विशुद्धबुद्धीनाम् ॥६३॥
 शमौपशमसमुत्थं समनुभवन्त्येव लेशतः शमिनः ।
 शिवशर्म चानागतमुपागतं योगरागेण ॥६४॥
 अनुमीयतेऽत एव हि रागाभावः सदुपशमातिशये ।
 सद्भावनया दाह्याभाव इव हुताशनातिशये ॥६५॥
 यो यस्येह विरोधी दृष्टस्तस्योदये तदितरस्य ।
 भवति विनाशोऽवश्यं दाह्यास्येवानलाभ्युदये ॥६६॥

ज्ञानोपशमोपचयादज्ञानानुपशमापचयदृष्ट्या ।

अ[३७-२]वधार्थं विरोधादज्ञानादेः क्षयोऽत्यन्तम् ॥६७॥

चिरकालालीनं कलधौतोपलमलमिव प्रयोगेण ।

झटिति विषटते जन्तोः कर्म ज्ञानादियोगेन ॥६८॥

पापस्यापि विलोकयन्ति लोकाः फलं दारुणं

चौराणां वधबन्धनं बहुविधं वित्तापहारादिकम् ।

त्रिहाच्छेदनभेदानान्यपयशो लोके मृषाभाषिणां

नानाकारनिकारमङ्गविगमानन्याङ्गनासङ्गिनाम् ॥६९॥

सुव्यक्तफलं पापं यस्य चिकीर्षाऽपि चित्तसन्तापम् ।

कुरुते करणमकरुणं नृणां प्राणद्रविणहर[३८-१]णम् ॥७०॥

अर्हच्छ्रीचूडामणिकेवलिकाज्योतिरमलशालादेः ।

संवादिनो जिनोक्तादतीन्द्रियेऽप्यागमः सत्यः ॥७१॥

एवंविधसिद्धान्तात् सर्वज्ञः साधु साध्यते साधु ।

विप्रतिपत्तौ झटिति प्रकटं कूटस्य दुर्दृशस्यापि ॥७२॥

लिङ्गागमविगमे यो यद्वत् जल्पति स वेत्ति तदवश्यम् ।

कन्थां कथयंस्तथ्यां नर इव लिङ्गागमापगमे ॥७३॥

नैवागमोऽस्त्यमूलः सम्बद्धाप्रहणतो न लिङ्गमपि ।

तथ्यमतीन्द्रियमर्थं साक्षाद्विदितं जिनो वदति ॥७४॥

धर्मं विशुद्धमधिगच्छति [३८-२] साधुबोधो

यः श्रद्धात्पविधुरो विधिना विधत्ते ।

सम्बोधयत्यबुधमव्यजनं भवान्धे-

रुत्तारकः स करुणः स गुरुर्गुणाढ्यः ॥७५॥

यो बोद्धा श्रद्धालुः स्पृहयालुः शिवपदाय सुदयालुः ।

धर्मं गृणाति जनमनुग्रहयालुः सोऽपि गुरुरतन्द्रालुः ॥७६॥

देवागमगुरुत्त्वं परीक्षितं पण्डितैरुपादेयम् ।

तापाद्यैरिव काञ्चनमिह वञ्चनमञ्चनमनर्थे ॥७७॥

गुरुदेवयोः स्वरूपं निरूपितं प्रक्रमागतं किमपि ।

आगमतत्त्वं प्रकृतं समासतस्तत् समाप्नातम् ॥७८॥

आगमाधि[३९-१]गमनीयमशेषं निर्दिशन्ति खलु धर्मविशेषम् ।

आगमव्यपगमे हि नियोगाज्जायते सकलधर्मविलोपः ॥७९॥

आलोकेन विना लोको मार्गं नालोकते यथा ।
 विनाऽऽगमेन धर्मार्थी धर्माध्वानं जनस्तथा ॥८०॥
 उच्छिद्यमानो यत्नेन धर्मानुच्छेदवाञ्छया ।
 आगमः सति सामर्थ्ये रक्षणीयो विचक्षणैः ॥८१॥
 सन्धार्थाः सपरिच्छदाः श्रुतधरा वस्त्रान्नपानादिना
 लेह्यं शस्तसमस्तपुस्तकमहावृन्दं सदानन्दनम् ।
 आत्मीयं हिमरश्मिमण्डलतले नामेव नामामलं
 दत्त्वा बन्धन— —[३९-२]दिविधिना संरक्षणीयं सदा ॥८२॥
 द्रविणं साधारणमुरुकरणीयमथादरेण भरणीयम् ।
 पुस्तकसङ्घादीनां निमित्तमापत्तिसम्पत्तौ ॥८३॥
 कुर्वाणा निर्वहणं धर्मस्यानिधनमित्थमिह धनिनः ।
 बन्धन्त्यनुबन्धि शुभं निबन्धनं बन्धनविनाशे ॥८४॥
 तर्कव्याकरणाद्या विद्या न भवन्ति धर्मशास्त्राणि ।
 निगदन्यविदितजिनमतजडमतयो जनाः केऽपि ॥८५॥
 द्रव्यानुयोगः सकलानुयोगमध्ये प्रधानोऽभिदधे सुधीभिः ।
 तर्कः प्रमाणं प्रणिगद्यतेऽसौ सद्धर्म[४०-१]शास्त्रं ननु दृष्टिवादाः ॥८६॥
 गणिते धर्मकथायां चरणे द्रव्ये भवेयुरनुयोगाः ।
 व्याख्यानानि चतुर्णां तुर्यो वर्षः समाख्यातः ॥८७॥
 मिथ्यादृष्टिश्रुतमपि सददृष्टिपरिग्रहात् समीचीनम् ।
 किं काश्चनै न कर्म रसानुविद्धं भवति ताम्रम् ॥८८॥
 दीप इव शब्दविद्या परमात्मानं च दीपयत्युच्चैः ।
 आत्मप्रकाशनेऽपि हि जडानि पुनरन्यशास्त्राणि ॥८९॥
 पङ्क्तुः पथि गच्छेदपि नाशब्दविशारदो नरः शास्त्रे ।
 कथमप्यर्थविचारे पदमपि चतुरोऽपि सञ्चरति ॥९०॥
 व्याकरणालङ्कारश्छन्दःप्रमुखं जिनोदितं मुख्यम् ।
 सुगतादिमतमपि स्यात् स्यादङ्गं स्वमतमकलङ्कम् ॥९१॥
 मुनिमतमपि विज्ञातं न पातकं ननु विरक्तचित्तानाम् ।
 यत् सर्वं ज्ञातव्यं कर्तव्यं न त्व[४०-२]कर्तव्यम् ॥९२॥
 विज्ञाय किमपि हेयं किञ्चिदुपादेयमपरमपि दूष्यम् ।
 तन्निखिलं खलु लेह्यं ज्ञेयं सर्वज्ञमतविज्ञैः ॥९३॥

ये लेखयन्ति सकलं सुधियोऽनुयोगं

शन्दानुशासनमशेषमलङ्कृतीश्व ।

छन्दांसि शास्त्रमपरं च परोपकार-

सम्पादनैकनिपुणाः पुरुषोत्तमास्ते ॥९४॥

ते धन्या धनिनस्त एव भुवने ते कीर्तिपात्रं परं

तेषां जन्म कृतार्थमर्थनिवहं ते चाऽऽवहन्त्वन्वहम् ।

ते जीवन्तु चिरं नराः सुचरिता जैनं शुभं शासनं

ये मञ्जदगुरुदुःषमाम्बुधिपयस्यभ्युद्धरन्ति स्थिराः ॥९५॥

किं किं तैर्न कृतं न किं विवपितं दानं प्रदत्तं न किं

के वाऽऽपन्न निवारिता तनुमतां मोहार्णवे मञ्जताम् ।

नो पुण्यं किमुपार्जितं किमु यशस्तारं न वि[४१-१]स्तारितं

सत्कल्याणकलापकारणमिदं यैः शासनं लेखितम् ॥९६॥

निक्षिप्ता वसती सती क्षितिपतेः सम्पत्प्रमोदास्पदं

भाण्डागारितमामरं स्थित्तरं श्रेष्ठं गरिष्ठं पदम् ।

सत्यङ्कारितमक्षयं शिवसुखं दुःस्वाय दत्तं जलं

धन्यैस्तैः स्वधनैरलेखि निखिलं यैर्वाङ्मयं निर्मलम् ॥९७॥

॥ पञ्चमोऽवसरोऽवसितः ॥

षष्ठोऽवसरः

सह्योऽनघः स्फुरदनर्घगुणौ[घ]रत्न-

रत्नाकरो हितकरश्च शरीरभाजाम् ।

निःशेषतीर्थकरमुख्यमुनीन्द्रमान्यः

पूज्यो गुरुस्त्रिभुवनेऽपि[४१-२] समोऽस्य नान्यः ॥१॥

श्रीसह्यतः स भवतीति कृतज्ञभावात्

पूज्यं ममापरजनाः परिपूजयन्तु ।

कार्यं विनाऽपि विनयो गुरुणाऽपि कार्यः

प्रख्यापयन्निति जिनोऽपि नमस्यतीमम् ॥२॥

क्लेशापहं सपदि सुन्दरनामधेयं

स्पृत्याऽप्यमुष्य परिपुष्यति भागधेयम् ।

आलापमात्रमपि लुम्पति पातकानि

कां योग्यतां तनुमतां तनुते न योगः ॥३॥

श्रीसह्ये परिपूजिते किमु न यत् सम्पूजितं पूजकै-

रेतस्मिन् गृहमागते किमु न यत् कल्याणमभ्यागतम् ।

एतत्पादसरोजरा[४२-१]जिरजसा पुंसां समारोहता

मूर्धानं प्रविधीयते यदधिको शुद्धिस्तदत्रादमुतम् ॥४॥

यत् किञ्चनापि सह्ये नियोजितं वित्तनुते विशिष्टफलम् ।

तोयमिव शुक्तिसम्पुटपतितं मुक्ताफलं विमलम् ॥५॥

अनघे सह्ये क्षेत्रे श्रद्धाजलसिकमुत्तमल्पमपि ।

जनयति फलं विशालं विटपिनमिव वटतरोर्बाजम् ॥६॥

वित्तं वितीर्णं विस्तीर्णं पवित्रे पात्रसत्तमे ।

सह्ये सञ्जायतेऽनन्तं न्यस्तमर्णं इवार्णवे ॥७॥

समस्तः पूजितः सह्यः एकदेशेऽपि पूजिते ।

विन्यस्तमस्तके[४२-२] पुष्पे पूज्यो जायेत पूजितः ॥८॥

गजवज्रस्येव दिशागजेन्द्राः

सह्यस्य मुख्यास्तु मता मुनीन्द्राः ।

तेभ्यः प्रदानं विधिना निदानं

निर्वाणपर्यन्तसुखावलीनाम् ॥९॥

साधवो जङ्गमं तीर्थं जल्पज्ञानं च साधवः ॥

साधवो देवता मूर्ताः साधुभ्यः साधु नापरम् ॥११०॥

तीर्थं ज्ञानं देवता नोपकुर्यात्

सत्त्वानित्थं साधुसार्थो यथोच्चैः ।

धर्माधर्मप्रेरणानारणाभ्या-

मर्थानिर्था साधयन् बाधयश्च ॥११॥

साधूपदेशतः सर्वो धर्ममार्गः प्रवर्तते ।

विना तु साधुभिः सर्वा तद्दार्ताऽपि निवर्तते ॥१२॥

चारित्रं दर्शनं ज्ञानं मुनिभ्यो नापरं मतम् ।

त्रयाच्च नापरं पूज्यं कथं पूज्याः] न[४३-१] साधवः ॥१३॥

क्वचित् त्रयं द्वयं क्वापि दर्शनाथोद्यमः क्वचित् ।

प्रायो न निर्गुणो लिङ्गी स्तुत्यः सर्वस्ततः सताम् ॥१४॥

चित्रेऽपि लिखितो लिङ्गी वन्दनीयो विपश्चिताम् ।

निश्चितं किं पुनश्चित्तं दधानो जिनशासने ॥१५॥

नानारूपाणि कर्माणि विचित्राश्चित्तवृत्तयः ।

आत्मनीनं जनः कोऽपि कथञ्चन करोत्यतः ॥१६॥

तस्मान्महान्तो गु[४३-२]णमाददन्तां

दोषानशेषानपि सन्त्यजन्तु ।

गृह्णन्ति दुग्धं जलमुत्सृजन्ति

हंसाः स्वभावः स निजः शुचीनाम् ॥१७॥

गृह्णन्नामापि नामेह कुर्वन्नामादि किं पुनः ।

जिनस्य मन्ये मान्यः स्यात् तद्भक्तानां स्वभावतः ॥१८॥

छेस्ववाहोऽपि भूपस्य भक्तियुक्तैर्नियुक्तकैः ।

मान्यते निर्गुणोऽप्येवं लिङ्गी जिनमतस्थितैः ॥१९॥

सर्वज्ञो हृदये यस्य वाचि सामायिकं करे ।

धर्मध्वजो जगज्ज्येष्ठो प्रामणीर्गुणिनामसौ ॥२०॥

न सन्ति येषु देशेषु साधवो धर्मदीपकाः ।

नामापि तेषु धर्म[४४-१]स्य ज्ञायते न कुतः क्रिया ॥२१॥

धर्मं कुर्वन्ति रक्षन्ति वर्धयन्ति सुमेधसः ।

कथं न वन्था विश्वस्य साधवो धर्मवेधसः ॥२२॥

करणकारणसम्मतिभिल्लिधा

वचनकायमनोभिरुपार्जयन् ।

कथमपीह शुभं शुभचेतसां

मुनिजनोऽजनि पूजनभाजनम् ॥२३॥

ज्यायः पात्रं श्रेयश्चित्तं स्वायत्तं सद्गोहे वित्तम् ।

एतल्लभ्य पुण्यैः पूर्णं मुक्तिप्राप्तेर्यानि तूर्णम् ॥२४॥

ज्ञानोत्तमं किमपि किञ्चन दर्शनादद्यं

पात्रं पवित्रितजगत्त्रयसच्चरित्रम् ।

किञ्चित् त्रयोगुणमयं द्विगुणं समग्रैः

यु[४४-२]क्तं गुणैः किमपि पूज्यमशेषमेव ॥२५॥

मिथ्यात्वध्वान्तविध्वंसे पटीयांसो महौजसः ।

सद्गुताः कस्य नो पूज्याः स्युः सूर्या इव सूरयः ॥२६॥

तारका इव भूयांसः स्वप्रकाशकरा नराः ।

प्रकाशयन्तस्तत्त्वानि दुर्लभा भास्करा इव ॥२७॥

किञ्चित्प्रकाशपटवो बहवोऽपि पापाः

सन्तापका हुतवहा इव सन्ति लोके ।

लोकस्त्रि(मृ ?)णाः प्रकृष्टिताखिलवस्तुतत्त्वाः

सत्त्वाधिकाः शशधरा इव पुण्यलभ्याः ॥२८॥

उज्जासयन्तो जाड्यस्य पदार्थानां प्रकाशकाः ।

भास्क[४५-१]रा इव दुष्प्रापाः साधवो विश्वपावनाः ॥२९॥

तिःशेषनिर्मलगुणान्तरसारहेतौ

संसारसागरसमुत्तरणैकसेतौ ।

ज्ञाने यतेः सति सतामतिपूजनीये

दौर्जन्यमन्यगुणवीक्षणमेव मन्ये ॥३०॥

आलोकेनैव सन्तापं हरन्तोऽतिमनोहराः ।

बुधप्रिया विलोच्यन्ते क्वापि पुण्यैः सितांशुकाः ॥३१॥

ज्ञानाधिको वरतरः स्वपरोपकारी

मुक्तक्रियोऽपि मतमुन्नमयन् महात्मा ।

सुष्ठूषतोऽपि करणेन तु शास्त्रशून्यः

स्वार्थेऽपि यः कुशलतावि[४५-२]कलो वराकः ॥३२॥

जैनं प्रभावयति शासनमङ्गिसार्थं

यो बोधयत्यनुपमः कृपया परीतः ।

त्यक्तक्रियः कथमसौ न कथं तपस्वी

स्वाध्यायतो न हि तपोऽस्त्यधिकं न कृत्यम् ॥३३॥

स(अ)ज्ञानि(न)तो मूर्खमतीव साधुं

यः कष्टचेष्टानिरतं स्तुवीत ।

मार्गज्ञमन्धं स वदेत् सुदृष्टेः

समः समाने हि समेति रागम् ॥३४॥

एनांसि योऽहिरजसाऽपि निहन्ति वाचा

मोहं व्यपोहति दृशाऽपि पुनः पुनाति ।

सङ्गेन दुःखमपनीय तनोति सौख्यं

ज्ञानी सतां स महनीयमहानुभावः ॥३५॥

[४६-१] ज्ञाने सति भवत्येव दर्शनं सहभावतः ।

तेनोभयमिदं पूज्यं विभागस्तु विशेषतः ॥३६॥

शुश्रूषा धर्मरागो जिनगुरुजनयोः पूजनाधाभियोगः

संवेगो निर्विदुश्चैरसमशमकृपाऽऽस्तिक्यलिङ्गानि येषाम् ।

शङ्काकाङ्क्षाद्यभावो जिनवचनरते धार्मिके बन्धुबुद्धिः

श्रद्धानं सप्ततत्त्व्यामिति गुणनिधयः सदृशस्तेऽपि पूज्याः ॥३७॥

दर्शनं प्रथमकारणमुक्तं

मुक्तिधामगमने मुनिमुख्यैः ।

ज्ञानमत्र सति तावदवश्यं

सम्भवेदपि न वा चरणं तु ॥३८॥

इदमशे[४६-२]षगुणान्तरसाधनं

सकलसौख्यनिधानमबाधनम् ।

कुगतिसङ्गतिनिश्चितवारणं

निखिलदारुणदूषणदारणम् ॥३९॥

अपगतोऽपि मुनिश्चरणाद् दृशि

स्थिरतरः सुतरां परिपूज्यते ।

शुभमतेर्महतां बहुमानतः

परिणतिश्चरणेऽपि भवेदिति ॥४०॥

साधुश्चारित्रहीनोऽपि समानो नान्यसाधुभिः ।
भग्नोऽपि शातकुम्भस्य कुम्भो मृदघटकैरिव ॥४१॥
यद्यद्य दुःषमादोषादनुष्ठानं न दृश्यते ।
केषाञ्चिद् भावचारित्रं तथापि न विहन्यते ॥४२॥
सात्विचारचरित्राश्च काले[४७-१]ऽत्र किल साधवः ।
कथितास्तीर्थनाथेन तत् तथ्यं कथमन्यथा ॥४३॥
कालादिदोषात् केषाञ्चिद् व्यलीकानि विलोक्य ये ।
सर्वत्र कुर्वतेऽनास्थामात्मानं वञ्चयन्ति ते ॥४४॥
वहन्ति चेतसा द्वेषं वाचा गृह्णन्ति दूषणम् ।
अनप्रकायाः साधूनां पापिनो दर्शनद्विषः ॥४५॥
इहैव निन्धाः शिष्टानां मृता गच्छन्ति दुर्गतिम् ।
निर्वर्तयन्ति संसारमनन्तं क्लिष्टमानसाः ॥४६॥
इदं किञ्चिन्त्यातिविक्रचेतसा
यमेव किञ्चिद् गुणमल्पमञ्जसा ।
विलोक्य साधुं बहुमा[४७-२]नतः सुधीः
प्रपूजयेत् पूर्णमिवास्त्रिलैर्गुणैः ॥४७॥
तथा लभेताविकलं जनः फलं
निजाद् विशुद्धात् परिणामतः स्फुटम् ।
अभीष्टमेतत् प्रतिमादिपूजने
फलं समारोपसमर्पितं सताम् ॥४८॥
काष्ठोपलार्दि गुरुदेवबुद्ध्या
ये पूजयन्त्यत्र विशिष्टभावाः ।
ते प्राप्नुवन्त्येव फलानि नूनं
भावो विशुद्धः फलसिद्धिहेतुः ॥४९॥
कालोचितं साधुजनं त्यजन्तो
मार्गन्ति येऽन्यं कुषियः सुसाधुम् ।
दानादिपात्रं द्वितयाद् विहीना-
स्ते दुर्गतिं यान्ति हि दुर्दरूढाः ॥५०॥
[४८-१]वस्त्रादिदानमात्रेऽपि पात्रापात्रपरीक्षणम् ।
क्षुद्राः कुर्वन्ति यत् केचित् तत् कार्पण्यस्य लक्षणम् ॥५१॥

गेहे समागते साधाबौषधादिसमीहया ।
 अवज्ञा क्रियते यत्तु पातकं किमतः परम् ॥५२॥
 अन्यत्रापि सधर्मचारिणि जने मान्ये विशेषान्मुनौ
 दृष्टे साधुनिधाविवापनिधने बन्धाविवातिप्रिये ।
 यस्योच्छासिविकासहाससुभगे स्यातां न नेत्राऽऽनने
 दूरे तस्य जिनो वचोऽपि हृदये जैनं न सन्तिष्ठते ॥५३॥
 विलोक्य साधुलोकं यो विकासितविलोकनः । [४८-२]
 अमन्दानन्दसन्दोहः स्यात् स देही सुदर्शनः ॥५४॥
 इदं दर्शनसर्वस्वमिदं दर्शनजीवितम् ।
 प्रधानं दर्शनस्येदं वात्सल्यं यत् सधार्मिके ॥५५॥
 येषां तीर्थकरेषु भक्तिरतुला पापे जुगुप्सा परा
 दाक्षिण्यं समुदारता शममतिः सत्योपकारे रतिः ।
 ते सद्धर्ममहाभरैकधवलाः पोता भवान्भोनिधौ
 भव्यानां पततां पवित्रितधराः पात्रं परं सदृशः ॥५६॥
 चारित्रिणस्तृणमणी गणयन्ति तुल्यं
 पश्यन्ति मित्रमिव शत्रुमरागरोषाः ।
 किं भूयसा निजवपु[४९-१]ष्यपि निर्ममत्वा
 ये ते परं त्रिभुवनाचितमत्र पात्रम् ॥५७॥
 ये नित्यं प्राणिरक्षाप्रणिहितमतयोऽसत्यसन्त्यागयुक्ता—
 स्त्यक्तस्तेया मृगाक्षीमुखसुखसिसृक्षा मुक्तमुक्तादिमूर्च्छाः ।
 मूर्ता धर्मा इवैते जितमदमदना मन्दिरं अन्दरागाः ।
 पादीयै पांशुपातैरिह यतिपतयः पुण्यभाजां पुनन्ति ॥५८॥
 त्रिभुवनमिदं व्याप्तं चित्रैश्चराचरजन्तुभिः
 स्वभरणपरैः पीडां कर्तुं परस्य सदोद्यतैः ।
 तदपि[४९-२] न तनुःत्यागेऽप्यन्यं हिनस्ति कदाऽपि यः
 कथमिव मुनिर्मान्यो न स्यात् स देव इवापरः ॥५९॥
 लोभक्रोधाद्यैः प्राणनाशेऽप्यसत्यं
 ये नो भाषन्तेऽशेषभाषाविधिज्ञाः ।
 लोकातिक्रान्तैकान्तकान्तोरुसत्त्वाः
 सत्त्वांस्ते वाचाऽप्येनसो वञ्चयन्ति ॥६०॥

१ पादानामिमे पादीयाः तैः चरणसत्कैरित्यर्थः ।

निपतितमपि किञ्चित् काञ्चनाद्यन्यदीयं

विषविषधरकल्पं कल्पयन्त्यप्यनल्पम् ।

विजितविषमलोभा ये जगज्जातशोभा

गृह्मिह शुभभाजां ते भजन्ते यतीन्द्राः ॥६१॥

रामाणां नयने पयोजजयिनी लोले पयोवुदबु[५०-१]दौ

सत्कान्ती कलशोपगौ घटकनौ पीनौ च मांसारुदौ ।

वक्त्रं पूर्णशशाङ्ककान्ति कलयेन्नमोवृतं कैकसं

यः सद्भावनया सतां स भुवने बन्धोऽवनीपावनः ॥६२॥

ललितललनालीलालापैर्विलोखविलोकितै-

रलसचलितैश्चित्राकारैर्विलामविचेष्टितैः ।

न हरति म(य)तेर्यस्यालोके मनागपि मा[५०-२]तसं

मनुजवपुषा मन्ये देवः स मान्यशिरोमणिः ॥६३॥

विषधरशिरोरत्नं यत्नं विनाऽऽददते बला-

दरिवलमपि प्रौढं बाढं जयन्ति महौजसः ।

जगति मनुजा ये विक्रान्ता विषोढुमहो क्षमाः

क्षणमपि न तेऽप्येणाक्षीणां कटाक्षनिरीक्षणम् ॥६४॥

ते शूरास्ते शरण्या रिपुशरविमरस्तैरपास्तः समस्त-

स्तैः[५१-१] सम्प्राप्त जयत्राः सपदि दशदिशाः शोभितास्तैर्यशोभिः ।

ते कल्याणैकपात्रं त्रिभुवनजयनः सुभ्रुवां दृष्टिपाता

बाणव्राता निशाता मदननरपतेर्यन्मनो नाऽऽश्लिषन्ति ॥६५॥

अहाय बहो बहवो विशन्ति

श्लैः स्वदेहानि विदारयन्ति ।

कृच्छ्राणि चित्राणि समाचरन्ति

मारारिवीरं विरला जयन्ति ॥६६॥

कलयति कलाः साकल्येनाकलङ्ककलेवरा

वदति विशदं वादे विद्याः प्रवेत्ति मनोवराः ।

रचयतितरां दिव्यं काव्यं न किञ्चन कौतुकं

तुद[५१-२]ति मदनं चेत् तारुण्ये तदेतदलौकिकम् ॥६७॥

निर्जिताः शत्रवस्तेन साध्यार्थास्तेन साधिताः ।

प्राप्तव्यं तेन सम्प्राप्तं मथितो येन मन्मथः ॥६८॥

प्राप्तेऽपि पात्रे सुलभं न वित्तं

वित्तेऽपि पुण्यैः पुनरेति चित्तम् ।

दाने त्रयं कोऽपि भवाब्धिसेतुं

प्राप्नोति कल्याणकलापहेतुम् ॥८५॥

दुरापमिदमुच्चकैस्त्रयमवाप्य पुण्योदयाद्

विधत्त सफलं जना न हि विलम्बितुं सङ्गतम् ।

विलोक्य मुनिराकुलं विमलधीर्निधानं परं

विधानसांहतो हि तं वत विलम्बते कोऽपि किम् ॥८६॥

दायादा आददन्ते[५५-१] ददति हुतवहोऽम्बुप्लवाः प्लावयन्ते

स्तेना मुष्णन्ति भूपोऽपहरति गृतां मोटयित्वा कृकाटिम् ।

मूढानां याति बाढं धनमिति निधनं धीधना धीरधन्याः

साधूनामर्थयित्वाऽस्सलितमगालितं पालितं भुञ्जतेऽग्रे ॥८७॥

नियोगेनायोगो भवति विभवैश्चैद् विभविनां

विना किञ्चित् कार्यं रचितपरितापः परवशः ।

वरं धर्मायासौ विमलयशसे तोषितपरः

प्रमोदाय स्वस्य स्ववशविरहितः[५५-२] साधितहितः ॥८८॥

अनन्तगुणमक्षतं भवति रक्षितं साधुभिः

सुपात्रविनियोजितं ननु परत्र धर्मार्थिनाम् ।

प्रयाति निधनं धनं सदनसञ्चितं निश्चितं

तथापि न धनप्रिया ददति मोहराजो बली ॥८९॥

ददति सति कदाचिन्मूलनाशेऽपि लोभा-

दिह हि शतसहस्रं लाभसम्भावनायाम् ।

ध्रुवबहुगुणलाभे नो परत्रार्थनाथा

जयति जनसमूहं मोहयन् मोहमल्लः ॥९०॥

भोगारम्भपरिग्रहा[५६-१]ग्रहवतां शीलं तपो भावनाः

दुःसाधा गृहमेधिनां धनवतां दानं सुदानं पुनः ।

यस्तत्रापि निरुद्धमो द्रमकधी रौद्रं समुद्रोपमं

संसारं स कुतस्तरिष्यति बतोपायादपायाकुलम् ॥९१॥

प्रकृतिचपलं पुंसां चित्तं प्रगच्छदितस्ततः

कथमपि यदा पुण्यैर्जातं विहायितसम्मुखम् ।

भवति न तदा कालक्षेपः क्षमो विदुषामहो

पुनरपि भवेत् तादृग् नो वा चलं सकलं यतः ॥९२॥

प्राप्ते त्रये ये गमयन्ति कालं

ते वेगगच्छत्तरिकाधिरूढाः ।

मूढा ग्रहीतुं प्रतिपातयन्ते

रत्नाकरे रत्नमयत्न[५६-२]दृष्टम् ॥९३॥

भव्यं वासः श्लाघनीयो निवासः

शय्या वर्षा प्राज्यभोज्यं शुभाज्यम् ।

पात्रं पानं भैषजादि प्रधानं

भक्त्या देयं साधुसहाय देयम् ॥९४॥

यदात्मनोऽतिबल्लभं जगत्यतीव दुर्लभम् ।

तदेव भक्तिभाजनैः प्रदेयमादृतैर्जनैः ॥९५॥

धर्मकार्येऽपि ये व्याजं कुर्वते वित्ततत्पराः ।

आत्मानं वञ्चयन्त्युच्चैस्ते नरा मूर्खशेखराः ॥९६॥

भो जना भोजनं यावन्न न्यस्तं साधुभाजने ।

समग्रमप्रतस्तावद् भुज्यते स्वेच्छया कथम् ॥९७॥

निक्षिप्तमक्षते पात्रे विविक्ते गुप्तिशालिनि ।

कल्पते निर्विक[५७-१]ल्पं स्वं काले भोगाय भोगिनाम् ॥९८॥

तीर्थस्थ मूलं मुनयो भवन्ति

मूलं मुनीनामशनाऽऽसनादि ।

यच्छन्नदं धारयतोह तीर्थं

तद्धारणं पुण्यपदं वरेण्यम् ॥९९॥

तीर्थे यद् भव्या भवन्नलनिघेरुत्तरीतुं तरण्डं

सम्यक्त्वं केचिद् विरतिमपरे देशतः सर्वतोऽन्ये ।

अङ्गीकुर्वाणाः कुशलमतुलं कुर्वते कारयन्ते

तत् स्यान्निःशेषं शुभपरिणतेस्तीर्थनिर्वाहकस्य । १००॥

इह हि गृहिणां निर्वाणाङ्गं विहाय विहायितं
 जिनपरिवृद्धैः प्रौढं बाढं परं परिकीर्तितम् ।
 न खलु पदतो मुख्येऽमु[५७-२]ष्मिन्नतीव कृतादरैः
 क्रांतभिरनिशं भव्या भाव्यं भवाब्धितितीर्षया ॥१०१॥
 ग्लानादीनां पुनरवसर सीदतां क्वापि बाढं
 यन्नादेयं स्वयमुरुतरं दापनीयाः परेऽपि ।
 काले दत्तं विपुलफलदं येन सम्पद्यतेऽदः
 सद्दान्यानामिव जलधरैः शुभ्यतां मुक्तमम्भः ॥१०२॥
 प्रत्तं विपत्तावुपकारि किञ्चित्
 सम्पद्यते जीवितकल्पमल्पम् ।
 पुंसः पिपासोः सुतरां सुमूर्षो-
 रानीय पानीयमिवोपनीतम् ॥१०३॥
 कालेन ता एव पदार्थमात्राः
 प्रायः क्रियन्तेऽसुमता महार्घाः ।
 स्वात्थ्यामिवापोऽ[५८-१]पि पयोदमुक्ताः
 स्थूलामलाः श्रुक्तिमुखेषु मुक्ताः ॥१०४॥
 प्रस्तावमासाद्य सुखाय सद्यः
 सम्पद्यते दुःस्वकरः पदार्थः ।
 यूनां मदायेन्दुरिव प्रियाभि-
 योगे वियोगे परितापहेतुः ॥१०५॥
 यद्यन्यदा न क्रियते तथापि
 च्यापत्सु कार्यं गुरुणाऽऽदरेण ।
 अन्तादिदानं महते फलाय
 कोऽल्पेन नानल्पमुषाददीत ॥१०६॥
 इदं विमलमानसो विपुलसम्पदामास्पदं
 पदं च यशसां परं परमपुण्यसम्पादकम् ।
 मुनीन्द्रजनपूजनं जनितसञ्जनानन्दनं
 विधाय विधिनाऽधुनाऽप्यवधुनाति ध[५८-२]न्योऽधमम् ॥१०७॥

दीनादीनामपि करुणया देयमौदार्ययुक्तै—

युक्तं दानं स्वयमपि यथा तीर्थनाथैर्वितीर्णम् ।

पात्रापात्रपरिगणनया प्राणिनां प्रीणनाय

स्यात् कारुण्यं कथमितरथा धर्मसर्वस्वकल्पम् ॥१०८॥

अत्रैव जन्मनि जनः सुभगम्भविष्णु—

राज्यम्भविष्णुरपरत्र परोपकारी ।

कश्चित् कृती च सुकृती च कृतार्थजन्मा

दानं ददाति विपुलं पुलकाञ्चिताङ्गः ॥१०९॥

॥ षष्ठोऽवसरोऽवसितः ॥

सप्तमोऽवसरः

जिनागमं येऽनधिगम्य सम्यग्

गम्भीर[५९-१]मात्मम्भरयो वराकाः ।

दानं निषेधन्ति वचो न कर्णे

कर्णेजपानां करणीयमेषाम् ॥१॥

नो जानन्ति जिनागमं जडधियो नो सौमताद्यागमं

नो लोकस्थितिमुज्ज्वलामृजुमहो व्याभोहयन्तोऽन्वहम् ।

दातृणामथ गृह्णतामसुमतां कृत्वाऽन्तरायं तरां

मिथ्यादेशनया नयन्ति नरकं लोकं व्रजन्ति स्वयम् ॥२॥

महानुभावा भवमुत्तरीतुं

प्राणैरपि प्राणिगणोपकारम् ।

कुर्वन्ति केचित् करुणार्द्रचित्ता-

श्चन्द्रा इवाहादितजीवलोकाः ॥३॥

अन्ये शुचैव परितापितविश्वविश्वा

वैश्वानरा इ[५९-२]व नरा निरये रयेण ।

गन्तुं द्वयापकृतयो कथयन्ति मिथ्या

किं कुर्महे वयमहो विषमो हि मोहः ॥४॥

तथापि किञ्चित् कथयामि युक्तं

मध्यस्थलोकस्य सत्त्वयुक्तम् ।

मोहन्यपोहाय विहाय कृत्यं

स्वार्थात् परार्थो महतां महिष्ठः ॥५॥

यावद्वर्षं ननु जिनवृषा वर्षति स्वर्णवर्षं

हर्षोत्कर्षं प्रणयिशिस्विनां कुर्वदुर्वागतानाम् ।

नो सन्दिग्धं न च विरचितं केनचिन्मादृशेदं

प्रोक्तं प्रोच्चैरविचलवचो विश्रुतैः श्रीश्रुतज्ञैः ॥६॥

निष्क्रान्तिकाले सकला जिनेन्द्रा

यादृच्छिर्कं दा[६०-१]नमतुच्छवाञ्छाः ।

यच्छन्ति विच्छिन्नदरिद्रभावं

मेघा इवाम्भो भुवि निर्विशेषम् ॥७॥

दिशन्त्येते मोहान्न स्रष्टु निखिलेभ्यः स्वविभवं

[भव]न्तो विज्ञानैस्त्रिभिरपत्तितैस्तीर्थपतयः ।

भवे पूर्वेऽम्यस्तैरनुगतधियो नाऽप्यकुशलं

प्रवृत्तेः कर्मास्याः किमपि कथितं कारणमिह ॥८॥

किन्तु दानान्तरायस्य कर्मणोऽपचये सति ।

क्षायोपशमिके भावे दानमुक्तं जिनागमे ॥९॥

अथापि तीर्थकृन्नामनामकर्मोदयादयम् ।

दयाकरो महास[६०-२]त्त्वः सर्वसत्कोपकारकः ॥१०॥

प्रदेशने प्रवर्तेत देशनाथामिवानिराम् ।

प्रशस्यते तथापीदं देशनेव प्रदेशनम् ॥११॥

नाशुभस्य फलं दानं निदानं वा निदर्शितम् ।

कर्मणः क्वापि सिद्धान्ते दीयमानं विधानतः ॥१२॥

शुभे कृत्ये कृते पूर्वेः सर्वैः सर्वार्थवेदिभिः ।

प्रवर्तितव्यमन्येन मन्ये न्यायः सतां मतः ॥१३॥

वचोऽप्यशेषमेतेषां प्रमाणीक्रियते बुधैः ।

विशिष्टा किं पुनश्चेष्टा दृष्टादृष्टाविरोधिनी ॥१४॥

यथा त[६१-१]पस्तथा शीलं तीर्थनाथैरनुष्ठितम् ।

तथा दानमपि श्रेष्ठमनुष्ठेयमनुष्ठितम् ॥१५॥

निष्क्रान्तोऽपि त्रिभुवनविभुर्वर्धमानाभिधानो

वस्त्रस्यार्द्धं सदयद्वयोऽतुल्यमूल्यं द्विजाय ।

यच्छन्नेवं कथयति सदा निर्गुणस्यापि दातुं

युक्तं शक्त्या किमुत गुणिनां साधुसाधर्मिकाणाम् ॥१६॥

दानं निदानं यदि पातकानां

सम्पद्यते नैव तदा मुनीन्द्रः ।

दद्यादनिन्धो निरवधविधा-

चतुष्टयाध्यासितसञ्चरित्रः ॥१७॥

अयुक्ते न प्रवर्तन्ते मर्त्यनाथास्तथाविधाः ।

रागद्वेषप्रमादादि[६१-२]विमुक्ता मुक्तिसम्मुखाः ॥१८॥

नाप्युत्तरारम्भमवोऽपि दोषो

दातुर्भवेन्नश्चितमत्र कश्चित् ।

परोपकाराय दयापरस्य

प्रवर्तमानस्य शुभाशयस्य ॥१९॥

अन्यथा हि महादानं महारम्भनिबन्धनम् ।

न ददुर्ध्वाना घन्या विकीर्यानिघनं घनम् ॥२०॥

एष्टव्यमित्थमेवेदं गुर्वादेरपि नान्यथा ।

अन्नादि देयं व्याध्यादेः कदाचित् स्याद्विधायकम् ॥२१॥

प्रक्तं प्रबन्धेन गिरा गुरूणां

साधर्मिकेभ्यो भरतेन दानम् ।

अन्यैश्च धन्यैर्घनसार्थवाह-

मुख्यैः प्रभूतैः समयप्रसिद्धैः ॥२२॥

कल्याणहेतुस्त[६२-१]दभूदमीषां

नानर्थसम्पादि निरर्थकं वा ।

तीर्थाधिनाथप्रथमानन्दानं

दातुः शिवस्य प्रथितं निदानम् ॥२३॥

मुह्यं च धर्मस्य चतुर्विधस्य

प्रोक्तं जिनेन्द्रैः समये समस्ते ।

तीर्थान्तरीयैः कथितं विशिष्टं

दानं जनानां नितरामभीष्टम् ॥२४॥

बाह्यं नयं च बाह्यानां कारणं दानवारणे ।

अमीषां दृश्यते नूनं क्लिष्टादृष्टं भविष्यति ॥२५॥

स्वयं च सर्वं गृह्णन्ति गृह्णा गृह्णा इवाऽऽमिषम् ।

कयापि भङ्ग्या निर्भाग्या भङ्गमन्यस्य कुर्वते ॥२६॥

परो ध्यामोह्यते येन गम्यते दुर्गतिः [६२-२] स्वयं ।

क्रियते शासनोच्छेदो धिगिदक् कुल्ककौशलम् ॥२७॥

विज्ञप्तिः सा भवतु भविनां सा च वाचां प्रवृत्ति-

श्चेतोवृत्तिः कलिलविकला सैव सा कायशक्तिः ।

आज्ञा सैव प्रभवतु यया शक्यते संविधातुं

मोहापोहः स्वपरमनसोः शासनाभ्युन्नतिश्च ॥२८॥

अन्नादिदानेऽथ भवेदवश्यं

प्रारम्भतः प्राणिगणोपमर्दः ।

तस्मान्निषिद्धं ननु नेति युक्तं

यूक्ताभयान्नो परिधानहानम् ॥२९॥

पापाय हिंसेति निवारणीया

दानं तु धर्माय ततो विधेयम् ।

दुष्टा दशानामुरगादिदष्टा

यैवाङ्गुलो [६३-१] सा खलु कर्तनीया ॥३०॥

कृष्यादि कुर्वन्ति कुटुम्बहेतोः

पापानि चान्यानि समाचरन्ति ।

देवादिपूजादि विवर्जयन्ति

हिंसां भणित्वेति कथं न मूढाः ॥३१॥

सन्त्यज्य पूज्यं जननीजनादि

ये दुष्टचेटीभिह चेष्टयन्ति ।

तेषां भवन्तोऽपि भवन्ति तुल्या

सक्ता गृहे देवगुरुस्त्यजन्तः ॥३२॥

अथापि नारम्भवतोऽपि युक्तं

प्रारम्भणं धर्मनिमित्तमत्र ।

द्रव्यस्तवो हन्त गतोऽस्तमेवं

ध्वस्तः समस्तो गृहमेधिधर्मः ॥३३॥

द्रव्यस्तवप्रधानो धर्मो गृहमेधिनां यतोऽभिदधे ।

द्रव्यस्तवस्य विरहे भवत्यभावस्ततस्तस्य ॥३४॥

[६३-२] युक्त्यागमाननुगतं सङ्गतमुपगन्तुमीदृशं न सताम् ।

द्रव्यस्तवभावस्तवरूपो धर्मो जिनैरुक्तः ॥३५॥

जन्माभिषेकादिमहं जिनानां

व्याख्यानघात्रीरचनां च चित्राम् ।

कुर्वन्ति सर्वे त्रिदशाधिपाषा

नन्दीश्वरादौ महिमानमुष्णैः ॥३६॥

अष्टापदादौ भरतादिभूपै-

वैश्वानि विम्बानि च कारितानि ।

दशार्णभद्रप्रमुखैर्तुमुख्यैः

पूजा जिनानां विहिता हिताश्च ॥३७॥

साधर्मिकेभ्यो भरतेन दत्तं

भोज्यादि भक्त्या विविधं विधाय ।

भोक्षाय निःशेषमभूदमीषा-

मेतज्जिनोक्तं क्रियमाणमेव ॥३८॥

ग्रामं क्षेत्रं वाटि[६४-१]कां वापिकाढ्यां

गेहं हृष्टं देवदेवाय भक्त्या ।

दत्त्वा केचित् पालयित्वा तथान्ये

धन्या सिद्धाः साधुसिद्धान्तसिद्धाः ॥३९॥

आरम्भन्ते सर्वकार्याण्यनार्या

भार्यादीनां सर्वथा सर्वदा ये ।

देवादीनां नैव दीनास्तु मन्ये

धर्मे द्वेषो निश्चितः कश्चिदेषाम् ॥४०॥

आरम्भश्चेत् पातकार्थेऽपि कृत्यो

धर्माग्रासौ संविधेयः सुधांभिः ।

चौराणां चेद्वन्त वोढव्यमास्ते

बाढं व्यूढं तद्वरं स्वामिनो हि ॥४१॥

पापारम्भविवर्जनं गुरुयशोराशेः शुभस्यार्जनं

गेहाद्याग्रहनिग्र[६४-२]हेण मनसो निःसङ्गता सङ्गतिः ।

कल्याणामिनिवेक्षिता तनुमतां सम्मार्गसन्दर्शनं

धर्मारम्भवतां भवन्ति भविनामित्यादयः सदगुणाः ॥४२॥

स्थानोपयोगात् साफल्यं भवस्य विभवस्य च ।

परः परोपकारः स्याद् धर्मतीर्थप्रवर्तनात् ॥४३॥

संसारसागरे घारे देहभाजां निमज्जताम् ।

तीर्थं श्रीतीर्थनाथस्य यानपात्रमनुत्तमम् ॥४४॥

भक्तिश्चेज्जिनशासने जिनपतौ सञ्जायते निश्चला
 तत्कृत्येषु बलात् प्रवृत्तिरतुला स[६५-१]सम्पद्यते देहिनाम् ।
 भक्तः किङ्करतां करोति दिशति स्वं स्वापतेयं गुणा-
 नादत्ते पिदधाति दूषणगणं प्राणानपि प्रोज्झति ॥४५॥
 चैत्यस्य कृत्यानि विलोकयन्तो
 ये पापभाजो यदि वा यतीनाम् ।
 कुर्वन्त्युपेक्षामपि शक्तियुक्ता
 मिथ्यादृशस्ते जिनभक्तिमुक्ताः ॥४६॥
 प्रारम्भोऽप्येष पुण्याय देवाद्युद्देशतः कृतः ।
 सामग्र्यन्तरपीतिस्वाज्जीवनाय विषं यथा ॥४७॥
 भिन्नहेतुक एवायं भिन्नात्मा भिन्नगोचरः ।
 भिन्नानुबन्धस्तेन स्यात् पुण्यबन्धनिबन्धनम् ॥४८॥
 लोभादिहेतुकः पापारम्भो गेहादिगोचरः ।
 पापानुबन्धी सन्त्या[६५-२]ज्यः कार्योऽन्यः पुण्यसाधनः ॥४९॥
 धर्मारम्भरतस्य रज्यति जनः कीर्तिः परा जायते
 राजानोऽनुगुणा भवन्ति गुणिना गच्छन्ति साहाय्यकम् ।
 चेतः काञ्चननिर्वृतिं च लभते प्रायोऽर्थलाभोऽपरः
 पापारम्भपरादनर्थविरतिश्चेति प्रतीता भिदा ॥५०॥
 न मिथ्यात्वात् प्रमादाद्वा कषायाद्वा प्रवर्तते ।
 श्राद्धो द्रव्यस्तप्ते तेन तस्य बद्धो(न्धो)ऽस्ति नाशुभः ॥५१॥
 [६६-१]शुभः शुभानुबन्धी तु बन्धच्छेदाय जायते ।
 पारम्पर्येण यो बन्धः स प्रबन्धाद् विधीयते ॥५२॥
 द्रव्यस्तप्ते भवति यद्यपि कोऽपि दोषः
 कूपोपमानकथितोऽतिलघुस्तथापि ।
 कृत्यो गुणाय महते स न किं चिकित्सा-
 क्लेशो गदापगमनाय बुधैर्विधेयः ॥५३॥
 लोकोत्तरे गुणगणे बहुमानबुद्धिः
 शुद्धिः परा स्वमनसो मनुजोत्तमत्वम् ।
 स्याद् धर्मसिद्धिरस्त्रिले जगति प्रसिद्धिः
 सिद्धिः क्रमेण जिनपूजनतो जनानाम् ॥५४॥

श्रीवर्द्धमानमुनिपुङ्गवपादपूजा—

सम्पादनापरिणता वरसिन्दुवारैः ।

श्रु[६६-२]त्वा गताऽमरगतौ किल दुर्गताऽलं

स्त्रीत्यादिपूजनफलं समयप्रसिद्धम् ॥५५॥

क्विञ्चाऽऽगमो विधिनिषेधविधायकोऽत्र

पारत्रिके खलु विधौ सुधियां प्रमाणम् ।

द्रव्यस्तवेऽस्ति स च नास्ति च युक्तिबाधा

संसाधिकाऽधिकमतेः क्रमते च युक्तिः ॥५६॥

सम्प्राप्य ये नरभवं जिनशासनं च

संसारसागरविलङ्घनयानपात्रम् ।

द्रव्यस्तवं परिहरन्ति जडा जनास्ते

चिन्तामणिं समधिगम्य परित्यजन्ति ॥५७॥

देवादिकृत्यरहिणो गृहिणः प्रहीणाः

शोच्याः सतामवमताः पशुभिः समानाः ।

जन्मा[६७-१]न्तरे गुरुनिरन्तरदुःखदूना

दीना न किञ्चन कदापि शुभं लभन्ते ॥५८॥

एवं कृत्वा कारयित्वा यतीना-

माहाराधं यच्छतां नास्ति दोषः ।

पुण्यस्कन्धः केवलं गेहभाजां

सञ्जायेत स्वर्गनिर्वाणहेतुः ॥५९॥

प्रोक्तस्तुल्यः क्वापि यः कर्मबन्धः

सारम्भत्वात् सर्वदाऽस्त्येव तेषाम् ।

इत्थं चेदं प्रोक्तयुक्त्यावसेयं

सिद्धान्तार्थः शुद्धबुद्ध्याऽवबोध्यः ॥६०॥

इष्यते दोषलेशोऽपि प्रभूतगुणसिद्धये ।

यथा दष्टाङ्गुलीच्छेदच्छेकैर्जीवितहेतवे ॥६१॥

कृष्यादिकर्म बहुजङ्गमजन्तुघाति

कुर्वन्ति [६७-२]ये गृहपरिग्रहभोगसक्ताः ।

घर्माय रन्धनकृतां किल पापमेषा-

मेवं वदन्नपि न लज्जित एव दृष्टः ॥६२॥

एवंविधस्याप्यबुधस्य वाक्यं

सिद्धान्तबाह्यं बहुबाधकं यत् ।

दृढादृढं श्रद्धते कदर्याः

पापे रमन्ते मतयः सुखेन ॥६३॥

नाभेयादिभिरन्यत्रन्मनि मुनेर्द्वयस्य लक्षैस्त्रिभिः

तैलाभ्यञ्जनतश्चलत्कमिकुलं कुष्ठाकुलस्याकुलम् ॥

सञ्चार्यान्यकलेवरे वरतरो गोशीर्षलेपः कृतो

भक्त्यावेशवशादसौ शिवकरी गुर्वा चिकित्सा कृता ॥६४॥

ततस्ततं सुखं भुक्त्वा निरन्तरमनुत्[६८-१]रम् ।

केमे शिवमहो ! साधुभक्तिः कल्याणकारिणी ॥६५॥

वह्निप्लुष्टं कौञ्चिकश्चोञ्जयिन्यां

श्राद्धः साधुं साधुतैलादिपाकैः ।

चित्राकारैश्चारुभिश्चोपचारैः

कृत्वा कल्पं किं न कल्याणमाप ॥६६॥

श्रद्धालुः किं श्राविका न श्रुता सा

श्रीसिद्धान्ते विश्रुता सुश्रुतानाम् ।

नानारूपैरौषधैः संस्कृतान्नं

दत्त्वा साधुं याऽर्शसं प्राचिकित्सत् ॥६७॥

[६८-२]भूयांसोऽन्येऽपि कथ्यन्ते पुण्यभाजो जिनागमे ।

कृत्वा कृत्यानि साधूनां सम्प्राप्ताः सम्पदं पराम् ॥६८॥

प्रहीतुं नाम केनापि भागधेयैः परैः परम् ।

साधूनां प्राप्यते दातुं भक्त्या भक्तादि किं पुनः ॥६९॥

यस्यान्नपानैः सन्तुष्टाः साधवः साधयन्त्यमी ।

स्वाध्यायादिक्रियां साध्वीं तस्य पुण्यं तदुद्भवम् ॥७०॥

ब्रूषेऽथ व्याधिबाधायामध्या[६९-१]हृत्य विधीयते ।

साधूनामौषधान्नादि शेषकाले तु दुष्यति ॥७१॥

किं व्याधिबाधाः साधूनां गौरव्या यदि वा गुणाः ।

गुणाश्चेद् भक्तपानादि दातव्यं व्याधिना विना ॥७२॥

बुभुक्षा च महाव्याधिः स्वाध्यायध्यानबाधिनी ।
 धार्तप्रवर्तनी भीमा शमनीयाऽशनादिना ॥७३॥
 अथ न्यायागतं कल्प्यं देयमुक्तं न चापरम् ।
 युक्तं तदुक्तं बोद्धव्यं मध्यस्थैः शुद्धबुद्धिमिः ॥७४॥
 अन्यायेनाऽऽगतं दत्तमन्यदीयं हि निष्फलम् ।
 तेन स्वकीयं दातव्यं, स्वामिनेति निवेदितम् ॥७५॥
 [६९-२] कल्प्यं योग्यं तु साधूनां धर्मकायोपकारकम् ।
 वितीर्णमपि नायोग्यं गृह्णन्ति यतयो यतः ॥७६॥
 यद्वा न्यायागतं कल्प्यं देयमेवेति कथ्यते ।
 लोभेनासौ ...नमदानं वा निवार्यते ॥७७॥
 तथा च कल्प्ये सत्येव कश्चिद् दानाय दुर्विधः ।
 विधत्ते भिन्नमन्नादि सोऽमुना प्रतिषिध्यते ॥७८॥
 विधिरोत्सर्गिको वाऽयमुत्तमं दानमीदृशम् ।
 अन्वत्र मध्यमादि स्यान्न तु दोषाय जायते ॥७९॥
 सर्वत्र चारितं न्यायोऽयमुत्कृष्टमुपदिश्यते ।
 अन्यस्तु न प्रतिक्रुष्टमदुष्टं पुण्यपुष्टये ॥८०॥
 व्याकुर्येयमे[७०-१]वमेवेदमन्यथा न व्रताद्यपि ।
 देयं ग्राह्यं च केनापि सम्पूर्णविधिना विना ॥८१॥
 अथ कालादिदोषेण न्यूनोऽपि विधिरिष्यते ।
 व्रतादिदाने सक्ता ये दानेऽप्येष समिष्यताम् ॥८२॥
 आरम्भवर्जकं वा दायकमुद्दिश्य दर्शितं कल्प्यम् ।
 देयं कृत्वा ददतः प्रतिमापन्नस्य भङ्गभयात् ॥८३॥
 योऽपि स्वचिदपि समये कृत्वा ददती निवेदितो दोषः ।
 सोऽप्येवंविधविषये विदुषा योष्यो न सर्वत्र ॥८४॥
 [७०-२] यदि वाऽधिकृत्य साधुं सामान्येनैव निर्निमित्तमिदम् ।
 देयं कल्प्यं जल्पितमनल्पबुद्ध्या च बोद्धव्यम् ॥८५॥
 यस्मात् सति निर्वाहे बालगलानादिहेतुविरहे च ।
 गृह्णन्त्यकल्पनीयं न साधवो वारितं तेन ॥८६॥

अनिवाहे तु गृह्णन्ति ग्लानादेश्च प्रयोजने ।

देशाद्यपेक्षं कल्प्यादि तथा चोवाच वाचकः ॥८७॥

“किञ्चिच्छुद्धं कल्प्यमकल्प्यं स्यात् स्या[७१-१]दकल्प्यमपि कल्प्यम् ।

पिण्डः शय्या वस्त्रं पात्रं वा भैषजाद्यं वा ॥८८॥

देशं कालं पुरुषमवस्थासुपयोगशुद्धिपरिणामान् ।

प्रसमोक्ष्य भवति कल्प्यं नैकान्तात् कल्पते कल्प्यम् ॥८९॥”

[प्रशामरति १४५-४६]

ग्रहीष्यन्ति न वा ते तु ज्ञातुमेतन्न शक्यते ।

दातव्यं सर्वथा तावत् साधुभ्यो धर्मसिद्धये ॥९०॥

उक्तं चेत्सेन्न(!) वा साधुस्तं तथाऽपि निमन्त्रयेत् ।

अग्रहृतेऽपि पुण्यं स्याद् दातुः सत्परिणामतः ॥९१॥

किञ्चोपदेशेन विनाऽपि भक्तः

शक्तश्च दत्ते हि यथा कथञ्चित् ।

मिथ्या[७१-२]विचारं च करोत्यभक्त-

स्तुच्छस्वभावः स्वमदानुकामः ॥९२॥

भक्तिव्यक्तिः कथमिव भवेदागतानां यतीनां

यद्याहारं न पचति गृहो सुन्दरं सादरं च ।

अन्यस्यापि स्वजनसुहृदः कृत्यमौचित्यमित्थं

गौरव्याणां किमुत जगतः साधुसाधर्मिकाणाम् ॥९३॥

नामापि साधुलोकानामालोकादिविशेषतः ।

कोऽपि पुण्यैरवाप्नोति दानादि तु किमुच्यते ॥९४॥

एष्टव्यमित्थमेवेदं मध्यस्थैः सूक्ष्मदृष्टिभिः ।

विघातुं बुद्धयते श्राद्धैर्वन्दनान्यपि नान्यथा ॥९५॥

प्रस्थास्रनोः [७२-१] पथि वन्दारोर्विचित्रैर्यानिवाहनैः ।

महर्द्धिकस्य श्राद्धस्य संरम्भारम्भसम्भवात् ॥९६॥

न चेयं क्वापि सिद्धान्ते निषिद्धा किन्तु साधिता ।

स्थाने स्थानेऽनवद्याया वन्दनाया निवेदनात् ॥९७॥

आरम्भान्तरमन्तरे गुरुतरं गेहाधसद्गोचरं
 मुञ्चत्यत्र समग्रमग्रिमगुणग्रामं मुनेर्मन्यते ।
 मान्यं सोऽन्यगुणान्तरं च लभते छिन्वात् क्वचित् संशयं
 दुष्टा तेन न वन्दना यदि वदेद् दाने समाधिः समः (१) १८॥
 वन्दनादिगुणानेतानन्यूनानभिवाञ्छता ।
 दानं विशेषतो देयं यत् पर[७२-२]स्थानकारणम् ॥१९॥
 मुनीनां ज्ञानादौ भवति बहुमानः प्रकटित-
 स्तदन्येषां मार्गो जिनवचनभक्तिः परहितम्
 घनेऽनास्थाभावो गुरुपुरुषकृत्यानुकरणं
 कियन्तः कथ्यन्ते वितरणगुणाः सिद्धचनुगुणाः ॥१००॥
 धर्मं स्थैर्यं स्यात् कस्यचिच्चञ्चलस्य
 प्रौढं चात्सल्यं बृंहणा सद्गुणानाम् ।
 दानेन श्लाघा शासनस्यातिगुर्वी
 दातृणामित्थं दर्शनाचारशुद्धिः ॥१०१॥
 औदार्यं वर्धं पुण्यदाक्षिण्यमन्यत्
 संशुद्धो बोधः पातकात् स्याञ्जुगुप्सा ।
 भाष्यातं मुख्यं सिद्धधर्मस्य लिङ्गं
 लोक[७३-१]प्रेयस्त्वं दातुरेवोपपन्नम् ॥१०२॥
 तीर्थोन्नतिः परिणतिश्च परोपकारे
 ज्ञानादिनिर्मलगुणावलिकाभिष्टुद्धिः ।
 वित्तादिवस्तुविषये च विनाशबुद्धिः
 सम्पादिता भवति दानवताऽऽत्मशुद्धिः ॥१०३॥
 सीदन्ति पश्यतां येषां शक्तानामपि साधवः ।
 न धर्मो लौकिकोऽन्येषां दूरे लोकोत्तरः स्थितः ॥१०४॥
 सीदन्तो यतयो यदप्यनुचितं किञ्चिज्जलान्नादिकं
 स्वीकुर्वन्ति विशिष्टशक्तिविकलाः कालादिदोषादहो ।
 मालिन्यं रचयन्ति यज्जिनमतस्यास्थानशय्यादिना
 श्रा[७३-२]द्धानामिदमेति दूषणपदं शक्तावुपेक्षाकृताम् ॥१०५॥
 अपात्रबुद्धिं ये साधौ लिङ्गमात्रेऽपि कुर्वते ।
 नूनं न पात्रताऽस्त्येषां यथात्मनि तथा परे ॥१०६॥

- - - - परं पात्रं सर्वमुक्तं जिनागमे ।
 दानं तु निर्गुणेषुऽपि दातव्यमनुकम्पया ॥१०७॥
 आहारवस्त्रपात्रादिदाने पात्रपरीक्षणम् ।
 कुर्वन्तस्ते न लज्जन्ते दरिद्राः क्षुद्रचेतसः ॥१०८॥
 सर्वज्ञो हृदि वाचि तस्य वचनं काये प्रणामादिकं
 प्रारम्भोऽपि च चैत्यकृत्यविषयः पापाञ्जुगुप्सा परा ।
 हीनानामपि सन्त्यमी शुभदशां [७४-१]येषां गुणा लिङ्गिनां
 ते मन्ये जगतोऽपि पात्रमसमं शेषं किमन्विष्यते ॥१०९॥
 चतुर्दशाद् गुणस्थानात् पूर्वं सर्वेऽप्यपेक्षया ।
 निर्गुणा - - - - - दुत्तरे क्रमात् ॥११०॥
 साधवो दुःषमाकाळे कुशीलबकुशादयः ।
 प्रायः शबलचारित्राः सातिचाराः प्रमादिनः ॥१११॥
 सगुणो निर्गुणोऽपि स्यान्निरगुणो गुणवानपि ।
 शक्यते न च निश्चेतुं मान्यः सर्वोऽप्यतो मुनिः ॥११२॥
 गुणानुरागितैवं स्याद् दर्शनाभ्युन्नतिः परा ।
 लोकेऽत्र पात्रता पुंसां परत्र कुशलं परम् ॥११३॥
 [७४-२] - दु - ता गुणापेक्षा दोषापेक्षा दयालुता ।
 उदारतोपकारेच्छा विधेया सुधिया सदा ॥११४॥
 एकं पापं देयभावेऽप्यदानं
 साधोरन्यन्नन्दया निर्निमित्तम् ।
 गृह्णन्त्युच्चैः क्रूरचित्ता वराका
 पापैः पापा नैव तृप्यन्ति लोकाः ॥११५॥
 कुर्यात् मुह्यं जैनधर्मे प्रदानं
 श्राद्धस्योक्तं द्वादशं तद् व्रतं च ।
 दत्तं पूज्यैः कीर्तितं चागमज्ञैः
 युक्त्या युक्तं दीयतां निर्विवादम् ॥११६॥
 कञ्चिद् दायकमुद्दिश्य कञ्चिदुद्दिश्य याचकम् ।
 देयं च किञ्चिदुद्दिश्य निषिद्धं चैतदागमे ॥११७॥

