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(QUARTERLY)

VOL. 11 APRIL 1982–JANUARY 1983 NOS. 1–4

L. D. INSTITUTE OF INDOLOGY SILVER JUBILEE VOLUME (1957–1982)

EDITORS
DALSUKH MALVANIA
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CONTENTS

A Note on Viśeṣa 1

R. D. Hegde

Free-Will and Destiny 5

M. P. Lakhani

Śokaḥ Ślokatvamāgataḥ (Dhv. 1. 5d) 11

T. S. Nandi

The Pañcagranthi–Vyākaraṇa of Buddhisāgarasūri (V.Sam. 1080) 17

N. M. Kansara

On the Variant Readings in AVŚ 3.12 as Noted in Sāyaṇa–Bhāṣya 29

Neelima Mone

Vijayarāja Paramār of Jālore 37

Ram Vallabh Somani

Critical Survey of the Jaina Purāṇas 39

Devi Prasad Mishra

A Note on Brick Architecture 48

T. N. Mishra

A Note on the Mātṛkā Figures from the EME Dakṣiṇā Mūrti Temple, Baroda 51

Maruti Nandan Prasad Tiwari and Kamal Giri

Avidyā in Vedānta 57

E. A. Solomon

Sanskrit Aesthetics 82

V. M. Kulkarni

Number of Pramāṇas 105

R. D. Hegde

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Tantrā and Shirāzād (The 360 and the 1001 Nights) 113
A. K. Warder

The childhood Exploits of Kṛṣṇa 121
H. C. Bhayani

Social Thought of Yājnavalkya(I) 133
R. S. Betai and Jaya R. Beṭai

Is Vastu Dhvani an Expendable Form of Poetic Excellance? 147
S. Meera

Fixing up of Some Variants from Kālidāsa 154
Tapasvi Nandi

The Contribution of Jain Authors to Sanskrit Chandaḥ Śāstra 166
G. S. Shah

A Unique Bodhisattva Head from Mathura 176
Lalit Kumar

'Tatpūrvakam' in 'Tatpūrvakam Trividham Anumānam' (NS.1.1.5) in Bhāsarvajña's View 180
Laxmesh V. Joshi

Reappraisal of Degrees of Reality in Jainism, Buddhism and Vedānta 193
Y. S. Shastri

Observations on Some Variants in Harṣacarita 217
Satya Vrat

Review–અવલોકન 231

અવસાન–નોંધ ૨૭૫

जैन साहित्य में वर्णित जन-कल्याणकारी संस्थाएँ १
प्रेम सुमन जैन

अलकापुरी और कालिदासीया सङ्गीतवैदुषी ९
सुषमा कुलश्रेष्ठ

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जैन मन्दिरों में काम-शिल्प **मारुति नन्दन प्रसाद तिवारी**	१७
लघु श्रीपाल-रास **संपा. साध्वीश्री सुरेखाश्री**	२३
કવિ રામચન્દ્ર અને કવિ સાગરચન્દ્ર **મધુસૂદન ઢાંકી**	૬૮
અમદાવાદનો વિકાસ **ર. ના. મહેતા**	૮૧
નરસિંહ મહેતાનાં બે અપ્રગટ પદો **સંપા. ઉષાબેન દેસાઈ**	૧૦૨
लक्ष्मीनिवासकृत-शिष्यहितैषिणीटीकासमेतं मेघदूतम् **संपा. कु. रोहिणी भट्ट**	१-४८
पद्मसुन्दरसूरि-विरचित श्रीपार्श्वनाथचरित महाकाव्य **संपा., अनु. श्रीमती क्षमा मुनशी**	६५-१३६

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Fig. 1 : Avalokiteśvara, Mathura.

[See : A Unique Bodhisattva Head from Mathura, pp. 176 179[

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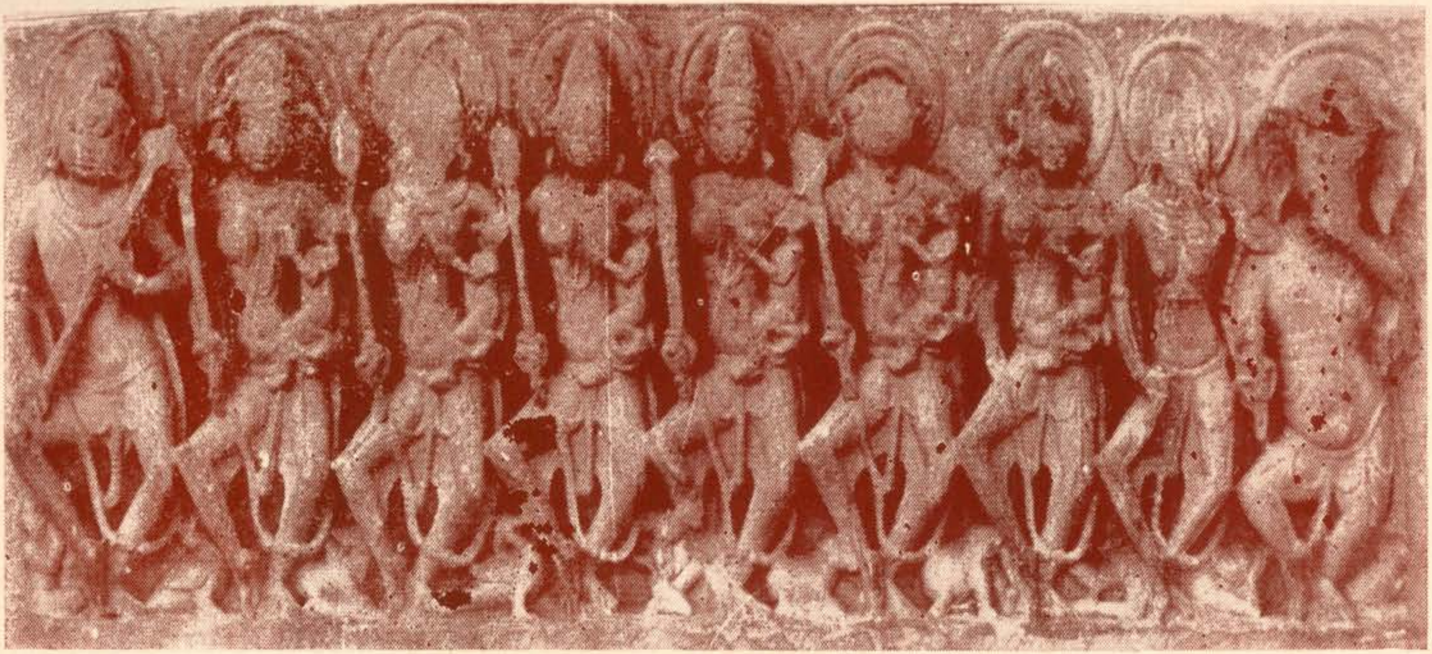

Fig. 1 : Sapta-Mātṛkās flanked by Vīrabhadra and Gaṇeśa, Mathura. Archaeological Musium, Mathura (No. 352) c. 11th Century

[See—A Note on Mâtṛkâ figures. pp. 51 56]

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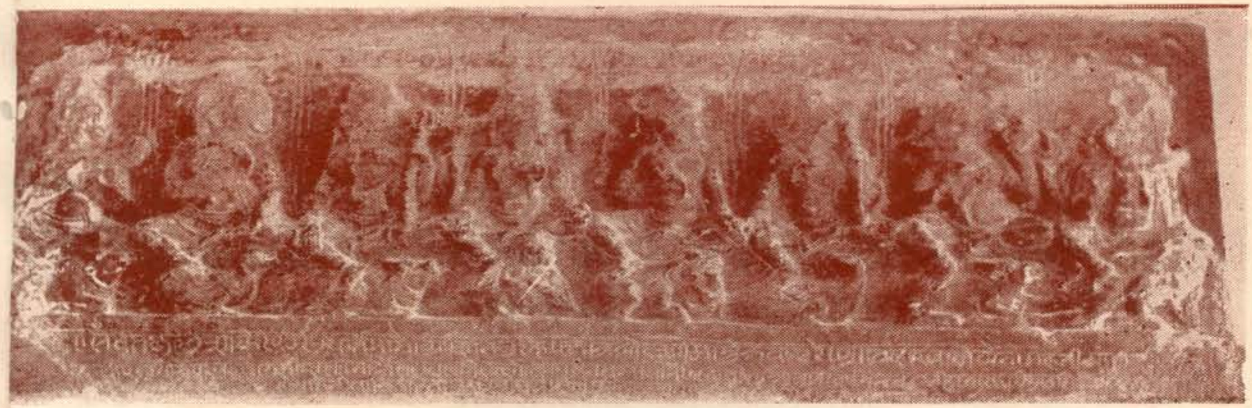
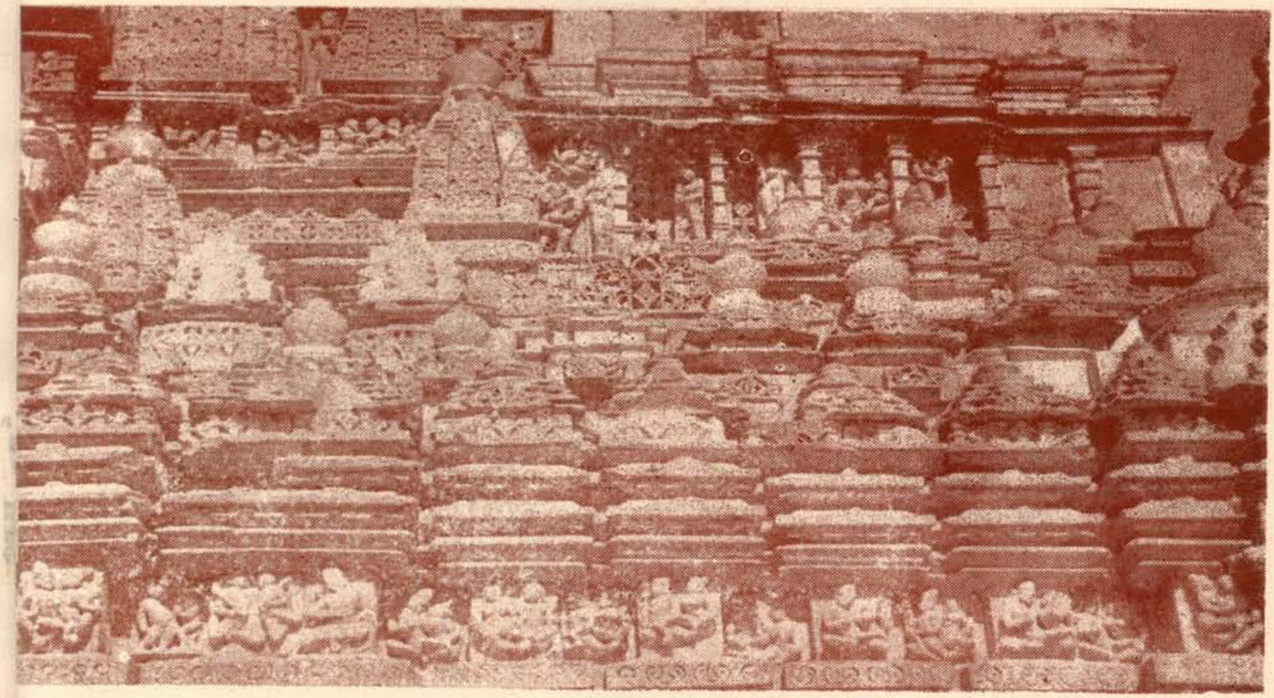


Fig. 2 : Sapta-Matṛkā Panel, Preserved in the Local Digambar Jain Temple, Rajgir, 1145 A. D.

[See— A Note on Matṛkā-figures, pp. 51-56]



चित्र—१. खजुराहो के पार्श्वनाथ मन्दिर के दक्षिणी शिखर की मूर्ति ।

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चित्र-२ : खजुराहो के विश्वनाथ मन्दिर (अधिष्ठान) की काममूर्तियाँ : बायें छोर पर मयूरपीच्छिका से युक्त जैन साधु।

चित्र-३ : कुंभारिया के नेमिनाथ मन्दिर की काम-मूर्तियाँ -पूर्वी नरथर।

[चित्र-१, २, ३ के लिए द्रष्टव्य-जैन मन्दिरों में कामशिल्प, पृ. १७-२२]

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A NOTE ON VIŚEṢA

R. D. Hegde

The Kaṇāda system of Indian philosophy is popularly known as the Vaiśeṣika Darśana. It is indisputedly admitted that the system derived this appellation from the category "Viśeṣa" or "particularity" which, Kaṇāda the first systematiser of the Vaiśeṣika school, included for the first time in his categoriology. Though Kaṇāda had given little attention to establish this category in his Vaiśeṣika Sūtras, besides explaining in short its nature and scope, his successors and the thinkers of the other systems went to the extent of recognising Kaṇāda's theory or his entire school of thought as the Vaiśeṣika Darśana. Lateron the synthetic Nyāya-Vaiśeṣika system adopted solely the Kāṇāda categoriology without bringing any change in the original concept. On this basis it may be guessed that the later Naiyāyikas of the synthetic system may have ignored the objections and doubts variously raised against the Viśeṣa category.

To understand the nature and function of Viśeṣa is very simple. But at the same time, the logical process of its justification becomes too complicated a problem. The Vaiśeṣika categoriology classifies all the nameable and knowable realities into seven categories; they are substance, quality, Action, Generality, Particularity, Inherence, and, Non-existence. The Nyāya Vaiśeṣika scholars as well as the thinkers of many other philosophical systems admit the realistic nature of this classification excepting that of Viśeṣa. It does not for certain mean that all other categories are approved prima-facie by one and all, and, viśeṣa is condemned by all uniformly. The differences of opinion regarding it among the scholars are wide and varied, and, some-times, recognition to viśeṣa is altogether refused. All this is due to the several irreconcilable logical difficulties involved in the concept of viśeṣa, and also, due to the absence of parallel defensive logic on the side of its supporters.

Particularity (viśeṣa) is a category, which according to the Vaiśeṣikas, differentiates the eternal substances from each other. The atoms of earth, water, fire, air, and the ubiquitous substances namely space, time, direction soul and mind are the eternal substances. The eternal substances are beyond the reach of the senses. The reason as to why particularity should be recognised independently is not hard to understand. Two constituent substances, for instance, two jars, may be easily differentiated because

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their constituent elements are different and thus, their separateness (pṛthaktva) is very clear. But in case of the eternal substances, for example, between two atoms, the difference can not be discerned because their separateness does not come under the perview of sense-perception. Eternal Substances are the partless infinite simal substances. Thus, to solve the problem of the cognizance of their separateness, the Vaiśeṣika thinkers recognise particularity which is supposed to differentiate the eternal substances from each other.[1]

Each eternal substance is different from any other eternal substance, because otherwise they should be alike, and, consequently the creation of variously different composite substances might be impossible. The eternal substances are ultimate and they have no further constituent elements. Therefore, naturally, the features of the ultimate substances too must be of ultimate characters, and, such an ultimate character is, according to Kaṇāda, called Viśeṣa or the distinguishing particularity. The composite substances are distinguished by their constituent elements and the eternal substances by their particularities.[2]

As the eternal substances are innumerable, so are the Viśeṣas[3]. Viśeṣas inherently exist in their substrata, because inherence exists only between the parts and the wholes, class-characters and individuals, qualities and substances, actions and the actuated, and, eternal substances and particularities.[4] Particularity greatly differs from generality. Just a contrast may make the particularity appear more clearly than it is when seen alone. Generality is a class-character and inclusive, but particularity, quite opposed to generality, is exclusive and not the general character of any class. Secondly, generality exists in all substances, qualities and actions, but particularity only in eternal substances.

Particularity functions simultaneously in two ways, firstly in differentiating each eternal substance from the other, and secondly, in differentiating itself from any other particularity. Therefore, they are aptly known as svatovyāvartakas or the self-differentiating. Sketching their character, Kārikāvalī explains that particularities are antya or the ultimate because they function even when all other means of differentiation fail[5].

It should not be argued that particularities have their class-character called viśeṣatvajāti, as they inhere in all the eternal substances. This contention leads to helpless confusion. To make it up, the Vaiśeṣika thinkers contend that if the class-character of Viśeṣas is acceded, all the different particularities lose their individuality and unite in one, which ultimately carries to the notion that all eternal substances are virtually

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at one and the same character. The very characteristic of the particularities is to prove the distinctness and individuality of the eternal substances. Hence, in such case of losing the special-characteristic (Rūpahāni), it is ordained that the class-character should not be imagined.[6]

Particularity is self-differentiating or Svatovyāvartaka, because, in absence of such a feature, each particularity should have required as a condition another distinguishing feature, which again in turn would have given chance for, as infinitum, another distinguishing feature. This absurdity of endless chain of imagination is removed by making the particularities svatovyāvartakas.[7]

One thing becomes clear on going deep into the problem of viśeṣa that this is a hypothetical category invented by the Vaiśeṣikas. The Naiyāyika Raghunātha Śiromaṇi, much to the chagrin of the synthetic Nyāya-Vaiśeṣika system, severely criticises the theory of particularity.[8] Raghunātha's objections are not quite unfounded. He holds the opinion that if a category called particularity should be logically imagined to know the individuality of each eternal substance, and, if each particularity is self-differentiated, why should not they imagine all these characteristics directly in the eternal substances themselves? More-over the Viśeṣa concept involves the prolix imagination, but contrary to it, Raghunātha's suggestion settles the issue directly and precisely. And to both the sides, the help of hypothesis is equally indispensable.[9] It is worth mentioning here that Mr. Harsh Narayana tries to find some relation between separateness and viśeṣa, and separateness as a basic idea for the Viśeṣa concept, and he adds "that the category differential might well have been born as a result of a process of carrying the attribute separateness to its logical extreme".[10] This is only another way to reach the same destination and does not make any difference.

Usually the logical imagination does not rest assured until a safe end is reached. The Viśeṣa concept too is such an end of logical extreme. From the point of realistic classification, the Vaiśeṣika have failed here to prove their mettle; because another objection crops up naturally regarding viśeṣa as a category. Viśeṣas are not be classified under a separate category because they exist in eternal substances inherently. Therefore they are qualities or guṇas. To it the Vaiśeṣikas may reply that qualities have a class-character or jāti and consequently the special characteristic of the viśeṣas will be lost. This may be ruled out on the basis that the self-differentiating character is imposed by imagination on the viśeṣas as a category; in the same way, let the very self-differentiating characrte

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be imposed by imagination on the viśeṣas as qualities. It is a waste and needless effort which in vain makes the list of categories lengthy.

The Nāyaya-vaiśeṣika philosophers have for certain agreed as far as eternal substances are concerned that they are partless and ultimate. It is also true that each of them is different from the other. This individuality is their special characteristic. Naturally it means then that the problem rotates around the point whether viśeṣa alone is capable to show the separateness of the eternal substances or is it sufficient to think that the eternal substances are self-differentiated. Direct and simple approach seems to be a safer one than the prolixity of imgination. By the by it may be said that the Vaiśeṣikas may escape the fatal blow on their popularity as realistic thinkers if they be direct and lucid.

REFERENCES :

1. Vide Nyāyalilāvatī of Mm. Vallabhācārya p. 53 quoted in Nyāyakośa pp. 784–86.
2. "Avayavabhedāt avayavibhedaḥ" Also see the Praśastapāda Bhāṣya p.p. 321–22.
3. "Nityadravyavṛttitvād Viśeṣāstu anantā eva".–Saptapadārthī.
4. See NyāyasiddhāntaMuktāvalī. Stanza 11
5. Kārikāvāli "antyo nityadravyavṛttirviśeṣaḥ parikīrtitaḥ. "Studies in Nyāya Vaiśeṣika Metaphysics" by Sadananda Bhaduri. pp 143–146.
6. Vide NyāyasiddhāntaMuktāvalī, under Stanza 8 "Vyakterabhedaḥ tulyatvaṃ Saṁkarothānavasthitiḥ. Rūpahānirasambandhaḥ jātibādhakasaṁgrahaḥ".
7. Nyāyākandalī. p. 324, VSS edition.
8. Vide, Padārthatattva nirūpaṇa, p. 91, Benares edition.
9. Also see, Dinakari of MahādevaBhaṭṭa; and, also Tārkikarakṣā, Stanza 5.
10. "Evolution of Nyāya-Vaiśeṣika categoriology" by Harsh Narayana, Bharati Prakasana, Varanasi, P. 225.

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FREE-WILL AND DESTINY

M. P. Lakhani

According as we believe in free-will or not shall we regulate and conduct the course of our lives. If fatalism is a fact, all human efforts for progress in any channel of life is a waste. There is no purpose in it, there is no initiative for it. If there is free-will, by effort, one can change, improve and control his life, and his future as well as social life and future of society.

We see that life is controlled, partly, by forces of nature, and partly we control nature. Since we control nature we must be free. Then what is the nature of this freedom? What is that force in us that controls? Is it external or is it internal, and what is its mode of operation?

According to the Karmic Law—the Law of cause and effect—our birth in particular surroundings, our body, our physical, moral and intellectual capacities, our environments, are all the result of our past Karmas. One is rich, the other poor; one is beautiful, the other ugly; one is healthy, the other crippled—all this is due to our past Karmas Science and Astrology shows man's destiny. From his birth to his death and even his history previous to his birth and history after his death is an open book to an astrologer. Theosophical and Hindu literature tell us that the events in the evolution of a human race are fixed. A new root—race appears and disappears at a particular time. Every stage of its evolution is predetermind. The whole plan—the past, the present and the future—is known to the Beings guiding our destinies It is a fixed, predetermined pattern and we all have to fit in. And since we all have to fit in to produce the pattern, our positions and parts must be fixed; and hence we have no freedom.

Free-willer says it is true that our personality is affected by our Karmas, that the development of our Ego depends on our Karmas, but the Monad is free and wills what an individual is to be. But, says the fatalist, who placed the Monad there? Who ordered the existence of the Monad? The Master-planer of-course. But since the plan is a fixed thing, how can the Monad will any thing contrary to the plan? And if it wills that which the Master-planer has ordained, how is the Monad free?

The free-willer says that at parting of the ways it is the individual who decides which way to take. Since there is nothing to hinder or force

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him to take one path or the other, he is free to choose. But says the fatalist, there are a hundred and one things that affect his decision: heredity, gestation, birth, nature, education, religion, vocation, politics, sex. An illustration will make the point clear. Mohan along with a party went to Kashmere. They were going to Gandharbal in a house-boat. It was 9 p.m. and it meant three more hours work to reach their destination. They decided to pass the night on the way. Mohan and his sister Jamuna walked along the bank to find a suitable place where they could halt their boat. They spied some light which came from a hut which happened to be the hut of the Forest Officer in charge there. He had his police-guard with him and he advised them to stop their boat in front of his hut. The Forest Officer, his guard, Jamuna and Mohan walked towards the bank to reach the boat that was coming up slowly. Jamuna was a couple of steps ahead of the rest. Just at the place where she wanted to get into the boat the bank of the river was cut into the land making a semi-circle. It was a dark night and she did not observe this cut. She slipped and fell into the river. Mohan's first impulse was to go after her—and then: "the bank is slippery, the rush of the waters is great and I am not a swimmer; not only will I am not be able to save her but lose my self also after her"—these thoughts rushed through his brain in a fraction of a second and he stood rooted at the spot. The officer's guard however jumped into the icy cold, rushing waters, luckily caught her by the waist, clung to the bank and was pulled out along with his precious burden.

Now here are two individuals viz. Mohan and the guard whose conduct needs to be analysed. There were two ways open to them : to go after Jamuna and endeavour to save her or not to go after her. What affected their respective decisions ?

Because of the natural love for his sister and the value of human life Mohan did very much want to save her, but cool reasoning told him that it was folly on his part to attempt the rescue. His training as a student of science and of rational thinking prevented him from obeying his impulse to rush after her. Thus it was not he who decided what path to take; it was his training that affected his decision. The guard, on the other hand inspite of the fact that he had a boil on his foot and it was very bad for his foot to be soaked in water, jumped immediately at the risk of his own life (considering rush of the water, the boat ahead and the icy cold water). He was a swimmer, it is true, but still why should he have risked his life or endangered his foot for a mere stranger. It was not he who decided his action but it was his training as a swimmer and hence the capacity to rescue, and his vocation as a guard to protect and to save that decided. Thus there is no freedom in our decisions.

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But if we accept the principle of destiny—that is, if we accept that the Primal Cause has fixed all our thoughts, words and deeds.... if we are not free agents then why do some of us suffer and others be happy. If we are different and act differently it is no fault of ours. We are made so and made to act thus be what we are. Why then do we suffer for our actions, for our Karmas. It would be a gross injustice. The fatalist explains this on the basis that the creation is merely a play. In a drama one will be a king, the other a begger, a third a villain, a fourth a victim and so on. The actors play the various parts only to please the audience. The pain and the joy displayed are feigned by the actors, they are not really a part of their lives. If they suffer or be happy over these feigned emotions expressed in the drama they are fools. That is why Lord Krishna says "dedicate all actions unto Me and you will be free from their fruit. Identify yourself with the Play...." Now, if God has produced actors to act the parts assigned to them, as soon as the play is over, He will re-absorb them. That is the only logical conclusion. Then, wherefore this strife, and endeavour to progress and effort for evolution ? Wherefore the suffering ?

But since Lord Krishna advises "dedicate all actions unto Me.... Identify yourself with the Play....", it means that man has the freedom to dedicate and identify or to refuse to do so. This shows that man is free.

Fatalist says that there is no suffering, no pain, no pleasure. That is all illusion—māyā. There is nothing for us to do. Even this discussion, these doubts.... strife, endeavour, effort are all pre-destined. This argument results in something grotesque-reductio ad absurdum It means that we cannot talk, cannot question, cannot act, can do nothing—a condition impossible to accept.

Effort, progress, evolution seem to be the law of life. Position of a living thing is measured by its capacity to absorb the wealth of nature, use it productively, and return it back with the impress of its individuality. Thus life is a creative process. Further by the study of science, man has gained control over the forces of nature (to some extent) and shaped them to his ends. This has profoundly affected our conduct, our culture, our evolution. Thus we see that we have effort, control and evolution. It is true that this control is within certain limits. We can not do what we like. But then is it not that there is something wrong with our idea of "freedom". Ordinarily by freedom we mean to be able to do anything we like. But this is erroneous. Nobody can do "anything" he likes. Even God can not do "anything". He is all Good, all Beautiful, all Truth—He cannot do anything that is not good, not beautiful, not true. He can do that

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which is consistent with His nature. Everything and every body has its characteristics nature and the freedom to evolve in accordance with it is the true freedom. Then the freedom for man consists in his endeavour to unfold his nature which is the same as that of the Divine. In other words, his free-will consists in the faculty of co-operating with the Divine Plan, whatever that Plan may be.

After accepting this idea of freedom still we see things happening inspite of us. I want to do a particular 'good' thing. I put forth all the effort that I can, yet the thing does not happen. There are forces that do oppose, and it looks as if the thing is so destined.

It appears, therefore, that there is destiny as well as freedom. How can we reconcile the two ?

The creation consists of two parts : Puruṣa and Prakṛti, the Ruler and the Ruled. Spirit and Matter. Spirit is a part of the Planner and Matter a part of the Plan. The plan must obey the laws, the planner makes the laws. The Planner expresses himself in the Law but the Law is not he. The divine part of man is free just as a government expresses its authority in law, but government is not the law. Freedom and Law are two aspects of the Reality.

Prakṛti, the 'Matter' part obeys the law of cause and effect. But the Spirit is free. It is true that ordinary Spirit is very much clouded by the matter part of life so that its lustre has decreased. But however dense the cloud, the spark is there—it is only a matter of degree. Thus Karma rules the lower nature of man. If the Spirit were not to assert Its freedom, the past and the present environments would account for the human actions entirely. But the Spirit—the infinite in man—helps him to transcend the finite Man oscilates between Nature (Matter) and Spirit, hence is he subject to both : necessity and freedom.

What astrology foretells about an individual is about his matter part or the lower nature. It cannot speak of the Spirit because Spirit being free is not possible to say how It will decide and act. Science of Astrology warns that its predictions are only tendencies; all predictions do not necessarily get fulfilled Again, though it is true that the Masters of the planet have a fixed plan for the cycle to work out and that this cyclic law is rigidly followed, yet the individuals working out the plan have individual freedom which albeit is not capable of affecting the cyclic law. What is meant will be clear from the following illustrations; when a building is to be built, its plan is got ready; position of rooms etc is fixed; type ocofnstruetion is determined and contract given. The contractor has to

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execute the design faithfully and finish the building in a stated period of time. He employs a number of labourers of different types for different pieces of work. A labourer finishes some part of the work quicker than another, he may achieve his object in any way he likes. The assemblage of materials or implements for construction is made in different ways and not in any given or standard method. Thus the contractor and the individual labourers have freedom limited by the clause that the building has to be of a particular type and has to be got ready within the stated time.

Here is a point worthy of note : Occultists say that the ruling Masters have a particular plan to carry out in connection with each cycle, but the methods and the means to achieve the end are not rigidly fixed. We come across examples where Masters have endeavoured to bring about certain results, have failed, and have changed their method and so forth. For example, the Masters tried to avert the last World War. They did not succeed. Then they made use of the forces let loose by the war to further the human evolution. And then again at the end of each period depending on the results achieved, plan for the next period is planned, depending, to some extent, on the peculiarities of the Ruler of the time. This shows that only the outline of the plan is fixed and not the details. The details can be changed and have been changed. Free-will and Destiny are two sides of the same plane Because there is free-will, is destiny (Law) a necessity. Just as darkness exists because there is light. Therefore, it should be possible for man to improve his destiny by using his free-will.

Desire produces thought, thought leads to action, action repeated forms habit, habits build character and character determines the destiny.

Mind receives external impressions through our senses-jñāna-indriyas. These impressions create desire in the mind. Mind sends out orders, which ultimately build our character, and the destiny is good or bad according as our character is good or evil. To produce good destiny which depends upon good character, we must control the mind so that it gives rise to good desires. This however, seems to be a difficult job. Normally mind is not under our control, it is the mind that controls us, the mind runs hither and thither like a monkey. We need to know how to control the mind. Mind cannot be killed or suppressed. It is the mind that can help man evolve or degrade. The desires therefore have not to be killed but transmitted. This can be done by our higher nature-the will-the ego or the Monad or the ĀTMAN. Ego, Monad, Ātman are the words that are used synonymously for the same object inspite of some distinction between them. The Ātman, through the will can control the mind. In an ordinary individual, the Ātman has become weak, and has lost its authority over the mind. It is something like this :

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In an Army organisation, there is a captain, General and the Chief Commander. Senses work as collectors of information, pass it on to the Captain (Mind) who passes it on to higher authorities and it finally reaches the Commander. The Commander issues necessary orders which descendingly reach the Captain who communicates them to the Jñāna and Karma Indriyas for action. If however, the Captain usurps the authority of the Commander and instead of communicating the information to the higher ups and await orders from the top, he issues orders as he likes, being not so experienced and mature, as the Commander, he produces chaos. Something like this has happend in Man. The mind has become very powerful and does not await orders from above but issues orders itself which are immature and wrong resulting in evil character and bad destiny. Man, therefore, must learn to put the mind in its proper place and see that Ātman and will exercise their proper authority over the mind.

How can this be done ? During long periods of time and through the cycle of enumerable births and deaths, mind has become very powerful and Ātman's voice weak. Although the voice is weak, it is there and needs to be strengthened. If one listens to this weak voice and allows it to prevail upon the mind, the voice will grow stronger and ultimately grow strong like a bell so that our character and the destiny will be determined by the Ātman by the exercise of its free will and so save us, from the web of birth and death.

The dross cellected by man and his mind through ages acts as a veil around the Ātman so that the brilliance of the Ātman is greatly diminished and the man cannot see it and forgets that he is the Ātman and identifies himself with his mind and the material world. Men isbe having like the lion-cub who, at birth, was left behind in the forest. A herd of goats passing that way adopted the cub. The cub learnt bleeting, ate the food of goats and, like goats, was afraid of hunting animals. He identified himself with the goats. One day a hungry lion, in search of food pounced upon this herd of agots He spied the lion cub and wondered what it was doing there. He approached the cub. The cub started bleeting, was mighty afraid and wanted to run away. The lion seized the cub, asked him what he was doing there, that he was a lion, what had he to do with the the goats. But the cub only bleeted and wanted to run away. The lion told him "you fool, know thyself" and forcibly dragged him to the river, showed him his image in the water of the river. The cub saw that it was a lion. The lion taught the cub to roar, to eat flesh and to hunt the goats. The cub realised his real self and became the king of the jungle. That is why Ṛṣis tell us "know thyself" meaning realise that you are the Ātman and not the mind or the body.

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ŚOKAḤ ŚLOKATVAM ĀGATAḤ

(Dhv. I. 5d)

T. S. Nandi

"The object of this paper is to analyse this expression of Ānandavardhana, and also thereby to delve deeper in the problem of poetic expression, in the moments of its revealation, the attitude of the poet in the act of his literary creation, and also the aspect of aesthetic relish–topics which come up for discussion, they being relevant.

The reference is clearly to the Vālmīki episode which is preserved in the Bālakāṇḍa of the Rāmāyaṇa also referred to by Kālidāsa. Abhinavagupta has tried to explain Ānanda's view point. The particular verse in question, viz., the poetic expression in, 'mā niṣāda pratiṣṭhāṃ tvaṃ' etc., has been also quoted by Rājas'ekhara while dealing with the account of the Kāvyapuruṣa in Ch. III of his Kāvyamīmāṃsā. Kuntaka refers to it under I. 9 of his VJ. (i.e. Vakrokti-jīvita).Later Bhoja also quotes this verse in his Śṛṇgāra-prakās'a, while dealing with the topic of karuṇa-rasa. These references do not seem to have much theoret.cal bias. A. Shankaran and M.M. Sharma have also referred to this topic. We will try to discuss this critically with a careful presentation of the views of ālaṃkārikas and scholars.

The problems to be considered are : (1) The birth of poetry, (2) the attitude of the poet i.e. the condition of the poet's mind, and Bhaṭṭanāyaka's view, and (3) the aesthetic relish that follows.

We will begin with the account as recorded in the Rāmāyaṇa, Bālakāṇḍa, Sarga-2 (Edn. S'ri-Rāmāyaṇa-Saṃs'odhanasamiti. s'ake 1875), verses 8–18 :-

स शिष्यहस्तादादाय वल्कलं नियतेन्द्रियः ।
विचचार ह पश्यंस्तत्सर्वतो विपुलं वनम् ॥ ८ ॥
तस्याभ्याशे तु मिथुनं चरन्तमनपायिनं ।
ददर्श भगवांस्तत्र क्रौञ्चयोश्चारुनिःस्वनम् ॥ ९ ॥
तस्मात्तु मिथुनादेकं पुमांसं पापनिश्चयः ।
जघान वैरनिलयो निषादस्तस्य पश्यतः ॥ १० ॥
तं शोणीतपरीताङ्गं चेष्टमानं महीतले ।
भार्या तु निहतं दृष्ट्वा रुराव करुणां गिरम् ॥ ११ ॥
वियुक्ता पतिना तेन द्विजेन सहचारिणा ।
ताम्रशीर्षेण मत्तेन पत्रिणा सहितेन वै ॥ १२ ॥

*· Paper read at the All India Oriental Conference, XXXI st session, Jaipur, Oct-'82.

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तथाविधं द्विजं दृष्ट्वा निषादेन निपातितं ।
ऋषेर्धर्मात्मनस्तस्य कारुण्यं समपद्यत ॥ १३ ॥
ततः करुणवेदित्वादधर्मोऽयमिति द्विजः ।
निशाम्य रुदतीं क्रौञ्चीमिदं वचनमब्रवीत् ॥ १४ ॥
'मा निषाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।
यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ' ॥ १५ ॥
तस्येत्थं ब्रुवतश्चिन्ता बभूव हृदि वीक्षितः ।
शोकार्तेनास्य शकुनेः किमिदं व्याहृतं मया ॥ १६ ॥
चिन्तयन्स महाप्राज्ञश्चकार मतिमान् मतिम् ।
शिष्यं चैवाब्रवीद् वाक्यमिदं स मुनिपुङ्गवः ॥ १७ ॥
पादबद्धोऽक्षरसमस्तन्त्रीलयसमन्वितः ।
शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ॥ १८ ॥

'The record as is read is sufficiently clear. Vālmīki, a man prone to poetic susceptibility is confronted with a situation, an event howsoever trivial it may look to anybody else. It gets into his mind. He is immediately personally moved to the roots. This triggers his imagination and like a flash of lightening poetry is born. The poet himself is dazed at this subtler event, the birth of poetry. 'kimidaṃ vyāhṛtaṃ mayā?' is the enternal question a poet asks to himself whenever he becomes an instrument in the hands of some unknown authority which almost pushes him in drafting the lines of poetry. It is a miracle ! The stimulus is provided and the response is recorded. The world at large, a wolrdly event, makes for the stimulus. The creative spirit of the poet encounters with it, reacts intensely o tthe event and embodies his reaction in words of poetry. The poet consciously or unconsciously is having his interaction with the situation. Somerset Maugham observes[1], "The author does not only write when he is at his desk. He writes all day long, when he is thinking, when he is reading, when he is experiencing Everything he sees and feels is significant to his purpose and consciously or unconsciously, he is for ever storing and making over his impressions". Margaret Bully[1] observes : "Without the stimulus and variety offered by contact with nature and the world about him, his, (artist's) work would tend to become monotonus and devitalised and would grow too subjective in character". Sickert[1] emphasises the need for "cumulative and silent observation.... a manner of breathless listening, as it were, with the eyes, a listening extending over a long series of years." Marine writes[1] "See ms to me the true artist must perforce go from time to time to the elemental big forms–Sky , Sea, Mountain, Plains–and those things pertaining thereto, to sort of re-true himself up, to re-charge the

1. The quotations are based on Krishna Chaitnya, "Sanskrit Poetics", Chapter 2, pp. 34–37 (Edn. 65).

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battery. For these big forms have everything. But to express these, you have to love these, to be a part of these in sympathy". Vālmīki is full of this sympathy. A mere objective cognition of the stimulus is not enough. A sympathetic interpretation is called for. Rodin[1] makes it clear when he says that the artist's eye, grafted on his heart, reads deeply into the bosom of nature. The event, the world, floods into the heart of the poet. Hopkins called this the "inscape" and the "instress."

The poet then, Vālmīki here, observes the experience and colours it in his own inner light. Ānanda has observed : "यथाऽस्मै रोचते विश्वं, तथेदं परिवर्तते ।", Abrams[1] emphasises when he holds that the artist is not content merely to hold the mirror upto nature, but seeks to cast over the world, "the light that never was on sea and land, the consecration and the Poet's dream." The world and the self of the poet interpenetrate. Gentile[1] observes like Bhattanāyaka, that, "when he (the artist) has succeeded in dissolving the world in his pure subjectivity, that is to say, in feeling it, then only can he express it, drawing from himself what has flowed into him, and analysing in the light of consciousness, the dim and formless matter within him, the mere feeling". Bhattanāyaka probably has a similar observation when he says :–"यावत्पूर्णो न चैतेन तावन्नैव वमत्यमुम् ।" (quoted in Locana, on Dhv. I. 4). It is with his poetic genius, which is compared to the third eye of Lord S'iva by Mahimā, that the poet perceives the shape of things.

Here also Vālmīki is confronted with a situation. It floods into him and then floods out, taking him by surprise. Says he : "शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा ।"

"He is 'śokārta', – 'taken over by sorrow'. But this could not be in the worldly sense of the term. He feels unhappy in an extra-ordinary sense of the term. His heart is taken over by poetic sympathy. Poetry is born thereafter with the stuff of feelings, "recollected in tranquility". Brahmā says to the sage: "मच्छन्दादेव ते ब्रह्मन् प्रवृत्तेयं सरस्वती" (Vs. 31, Ch.II, Bālakāṇḍa). This is divine grace, pure and simple.

Kālidāsa (Raghuvaṃs'a, xiv, 70) takes note of this event, the birth of poetry :

"तामभ्यगच्छद् रुदितानुसारी कविः कुशेध्माहरणाय यातः ।
निषादविद्धाण्डजदर्शनोत्थः श्लोकत्वमापद्यत यस्य शोकः ॥

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We can construe the second line as : "निषादविद्धाण्डजदर्शनोत्थः शोकः यस्य श्लोकत्वमापद्यत ।" The suggestion is that the śoka experienced by poet Vālmiki is not of a personal and worldly nature. It is the-'कवेः अंतर्गतः भावः' as Bharata would phrase it, which finds expression through the proper complex of vibhāvādi bhāvas. So, even if it is Vālmiki's śoka in the opinion of Kālidāsa, it could not be taken as ordinary s'oka that we come across in a normal context of the workaday world. If it is Vālmiki's śoka, then, also in the opinion of Kālidāsa, it has to be extra-ordinary, as it transforms itself into poetry.

Ānandavardhana refers to this episode in his Dhvanyāloka at I.5d when he wants to bring home a point that dhvani which is the soul of poetry is also illustrated as such by the great Rāmāyaṇa wherein the śoka takes the form of śloka. The full quotation runs as follows :-

"काव्यस्यात्मा स एवार्थस्तथा चादिकवेः पुरा ।
क्रौञ्चद्वन्द्ववियोगोत्थः शोकः श्लोकत्वमागतः ॥" (१. ५.)

He further observes: विविधवाच्यवाचकरचनाप्रपञ्चचारुणः काव्यस्य स एवार्थः सारभूतः तथा चादिकवेः वाल्मीकेः निहतसहचरविरहकातरक्रौञ्चाक्रन्दजनितः शोक एव श्लोकतया परिणतः ।

Ānanda refers to the poet's s'oka. Or, that is what he seems to do, looking at the construction of the sentence in his vṛtti. But even if it is आदिकवेः वाल्मीकेः शोकः, we need not confuse it with the s'oka of a layman, experienced in the normal context. It fact the whole experience gets into his heart, mixes with his inner self, becomes his blood, bones and marrow as it were, and then in moments of tranquility oozses out in form of poetry, leaving the poet himself almost stupefied. We can take Ānanda, with his theory of vyañjanā-dhvani-rasa, to mean exactly this and nothing else. It is for this reason that Abhinavagupta interprets him as he does and there is hardly any fairness in observing along with M.M. Sharma[2] that Abhinava's observation appears to run counter to the plain words of Ānanda. I do not know how far we will stand justified in taking Ānanda at any place, even in a dream, to refer to the poet's feeling as strictly personal, in the worldly sense of the term ! It is for this reason that Abhinava would prefer to read : शोकः आदिकवेः श्लोकत्वमागतः ।

Keeping perhaps in view this sort of a possible mis-understanding or mis-representation of Ānanda's view point, Abhinavagupta in his Locana on Dhv. I.5, explains the whole context elaborately. He advances a very

2. The Dhvani Theory in Sanskrit Poetics-pp. 69, edn. '68,

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practical, down to earth argument when he says that no man, under the sun, when he is unhappy in the wordly sense of the term, sits in a corner and composes poetry. – न च दुःखसंतप्तस्य एषा दशेति । We will examine Abhinava's argument after citing a full quotation from him which runs as : शोक इति । क्रौञ्चस्य द्वन्द्ववियोगेन सहचरीहननोद्भूतेन साहचर्यध्वंसेनोत्थितो यः शोकः स्थायिभावो निरपेक्षभावत्वाद्विप्रलम्भशृङ्गारोचितस्थायिभावादन्य एव, स एव तथाभूतविभावतदुत्थाक्रन्दाद्यनुभावचर्वणया हृदयसंवादतन्मयीभवनक्रमादास्वाद्यमानतां प्रतिपन्नः **करुणरसरूपतां लौकिकशोकव्यतिरिक्तां** स्वचित्तद्रुतिसमास्वाद्यसारां प्रतिपन्नो रसपरिपूर्णकुम्भोच्चलनवच्चित्तवृत्तिनिःष्यन्दस्वभाववाग्विकल्पादिवच्च समयानपेक्षत्वेऽपि चित्तवृत्तिव्यञ्जकत्वादिति नयेनाकृतकतयैवावेशवशात् समुचितशब्दछन्दोवृत्यादिनियन्त्रितश्लोकरूपतां प्राप्तः ।

मा निषाद......etc. इति

न तु मुनेः शोक इति मन्तव्यम् । एवं हि सति दुःखेन सोऽपि दुःखित इति कृत्वा रसस्यात्मतेति निरवकाशं भवेत् । **न च दुःखसंतप्तस्यैषा** दशेति । एवं चर्वणोचितशोकस्थायिभावात्मककरुणरससमुच्चलनस्वभावत्वात्स एव काव्यस्यात्मा सारभूतस्वभावोऽपरशब्दवैलक्षण्यकारकः ।

एतदेवोक्तं हृदयदर्पणे—'यावत्पूर्णो न चैतेन तावन्नैव वमत्यमुम्' । इति ।

Abhinava is not only absolutely clear, but is fully faithful to Ānanda when in accordance with his master he presents the above explanation.

Dr. Sankaran[3] observes : 'Vālmiki was struck with wonder and joy at this first involuntary emanation of measured poetry; and through deep introspection and analysis of the state of his mind at the time of its utterance, he discovered for this mystery a solution which he gave out to his pupils in these words – 'शोकार्तस्य प्रवृत्तो मे श्लोको भवतु नान्यथा' - Bālakāṇḍa, II-18. "That which proceeded from me who was overpowered by pathos shall be nothing but poetry or rhythmic expression."

. This statement understood in the light of the above krauñca incident is rightly regarded by Ānandavardhana as revealing the critic in Vālmiki, and also as containing in embryo the theory of Rasa fully developed later'.

Thus it is clear that the world complex is the stuff poetry is made of. The poetic mind observes it sympathetically and absorbes it. The poet ceases to be an individual in the normal sense of the term. He becomes a super-individual possessed by the spirit of poetry. His likes and dislikes are generalised His bhāva becomes thus "sādhāraṇīkṛta' or 'de-individualised' and then, in a flash poetry is born, is 'seen', is revealed, so to say. The sahṛdaya or the sympathetic reader then enjoys it and experiences

3. Some aspects of Literary Criticism in Sanskrit or The Theories of Rasa and Dhvani–p. 6, Edn. 1973.

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aesthetic relish or rasa. This is how the whole circuit is completed. The sensible reader or spectator receives the generalised feeling of the poet into his own soul and enjoys it. This process of enjoyment is an active process of delectation (āsvāda, carvaṇā, rāsanā or bhoga).

Rājaśekhara (ch III. का. मी. p. 7. G O. S. edn '34) observes: सोऽपि प्रस्तुतशेखरा पुत्रायाङ्कपालीं ददाना शिरसि च चुम्बन्ती **स्वस्तिमता चेतसा** प्राचेतसायापि महर्षये निभृतं सच्छन्दांसि वचांसि प्रायच्छत् । अनुप्रेक्षितश्च (=blessed by) स तया निषादनिहतसहचरीकं क्रौञ्चयुवानं करुणकेङ्कारया गिरा क्रन्दन्तमुदीक्ष्य **शोकवान्** श्लोकमुज्जगाद —मानिषाद etc." [इति] ।

Rājaśekhara suggests how divine grace secretly transforms and prepares the poet's local self to draft the words of poetry. It is an activity exclusive in itself and so there can be nothing worldly about it. So, here also, by 'शोकवान्', we need not understand that the poet felt unhappy in the normal worldly sense of the term.

Kuntaka, under V J. I. 9 explains how extraordinary traits of a given subject make for the joy of the connoesseurs. दंष्ट्राविष्टासु सद्यः etc. is an instance in point. A further illustration is supplied by citing a verse from Kālidāsa viz., तामभ्यगच्छत् रुदितानुसारी etc (Raghu XIV 70). Kuntaka observes that here when it is asked as to, 'who was this sage Vālmiki ?', instead of replying by mentioning directly the name of the sage, it is stated here—" परमकारुणिकस्य निषादनिर्भिन्नशकुनिसन्दर्शनमात्रप्रथितः शोकः श्लोकत्वमभजत यस्येति तस्य तदवस्थजनकराजपुत्रीदर्शनविवशवृत्तेः **अन्तःकरणपरिस्पन्दः** करुणरसपरिपोषाङ्गतया सहृदयहृदयाह्लादकारी कवेरभिप्रेतः ।

This too suggests that the poet, when he writes poetry, is not his ordinary self but his super-self 'परमकारुणिक' self, whose अंतःकरणपरिस्पन्द'–activity of mind–takes the form of poetry.

Thus both Rājaśekhara and Kuntaka though carrying a semblance of difference, virtually agree with Abhinava in not holding 'मुनेः शोकः' to be of personal, local nature.

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THE PAÑCAGRANTHI-VYĀKARAṆA OF BUDDHISĀGARASŪRI (V. Sam. 1080)*

N. M. Kansara

THE AUTHOR

Although the Jaina authors are generally very particular in recording the day, the date and the year in which they finished their particular work, we rarely get any information about their life from their own works. We have, therefore, to lean on secondary sources like the Prabandhas, which do give a few details about the more famous and noteworthy among them. Thus, we come across a brief account of both the pre-initiation as well as the post-initiation period of the life of both Jineśvara and Buddhisāgara incidentally in the canto treating the life of Abhayadevasūri, in the nineteenth Prabandha entitled Śri-abhayadeva ūri-prabandha-of the Prabhāvakacarita of Prabhācandrasūri (V. Sam. 1334. i.e. 1277 A.D.).

Prabhācandrasūri has given the following details about the life of Buddhisāgarasūri :

During the reign of King Bhoja of Dhārā in the Mālava country, there lived in the city a wealthy a merchant named Laksmīpati[1]. Once two young learned scholars named Śrīdhara and Śrīpati, the sons of a Brahmin named Kṛṣṇa belonging to Madhyadeśa, arrived in Dhārā and come to the house of Laksmīpati for alms. There they saw the accounts of the merchant written on the wall. Since they came for alms to the merchant often the accounts struck into their memory which was extraordinarily sharp[2] During these days the house of the merchant cought fire and along with the household the wall of the house too was damaged and the accounts got defaced consequently[3]. Laksmīpati was worried about the disputes that might arise about the claims of money due to the absence of the records[4]. The two young scholars came to his help and wrote down the accounts afresh to the minutest of their davwise details [5]. The merchant was awe-struck

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at this miraculous feat on their part, and honoured them with profuse presents. He further took them to his religious preceptor named Vardhamānasūri when the latter arrived at Dhārā.[6] The preceptor recognised the spark in these young scholars, and with a view to groom them as potential luminaries in his preceptorial tradition, intiated them as his disciples in the Jaina monachal order under the new names of Jineśvara and Buddhisāgara, educated them in the Jainistic philosophy and spiritual lore, and finally conferred on them the highest monachic degree of "Sūri".[7] They were, then, asked by their preceptor to go to Patan in Gujarat to pave the way for the propagation of the faith and clearing the obstacles to that end.[8]

In those days Durlabharāja was ruling in Gujarat with his capital at Patan.[9] He had a royal priest named Someśvaradeva.[10] When Jineśvarasūri and Bhddisāgaasūri arrived in Patan, they found that nobody was prepared to arrange for their stay in the city which was under the sway of the Caityavāsī mendicants belonging to Jainism.[11] They, therefore, went to the house of the royal priest, stood at the gateway and started reciting Vedic passages most accurately along with their Sāraṇis.[12] Someśvaradeva was surprised to find two Jaina monks reciting the Vedic hymns and explaining them so marvellously, and having come to know of their plight, offered to play host to them and lodged them at his own residence.[13]

But the leaders of the Caityavasī monks lodged a complaint with the king against Someśvaradeva, alleging that he had given shelter to two unauthorised monks[14] The king summoned the priest, who revealed the facts to him and convinced him about the truth that his guests were rather excellent scholars and pious monks worthy to be honoured as such[15] But the Caityavāsīs objected to their stay in the city on the ground of their having been conferred a favour in the form of a promise by King Vanarāja, the founder of the Chāvḍā dynasty to the effect that none but the Caityavāsīs only will be allowed to stay in the city.[16] However, at the request of the king, they condescended to permit them to stay[17] The priest requested the king to donate some land in the city.[18] A Śaivite scholar named Jñānadeva welcomed the proposal and agreed to set apart a group of three shops in the market belonging to three merchants, and built an Upāśraya–a monk hostel–for Śvetāmbara Jaina monks[19] Thus, Jineśvarasūri and Buddhisāgarasūri jointly cleared the way for propagation of the tenets of the Śvetāmbara Jainas in Patan, and carried out the wish of their religious preceptor.[20]

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The account appears in the canto on Abhuyadevasūri due to the fact that he was disciple of both Jineśvarasūri and Buddisāgarasūri as has been clearly mentioned by him towards the close of his Vṛtti on Haribhadrasūri's Pañcāśaka-granthāḥ [21] He completed this Vṛtti in the year 1124 af Vikrama Era. i.e. 1067 A.D [22] Prabhācandrasūri notes that prior to his initiation in the Jaina order, Abhayadevasūri was known as Abhayakumāra the son of a merchant named Mahādhara and his wife Dhanadevī in Dhārā, and that he was intiated by Jineśvarasūri.[23] At the instance of Vardhamānasūri, his disciple Jineśvarasūri later on consecreted him as 'suri.'[24] It seems Abhayadevasūri refers to Buddhisāgarasūri too as his 'Guru' in the sense that the latter was equally revered to him as the co-disciple of his initiator Jineśvarasūri.

Apart from Abhayadevasūri, there are other Jaina monks who have alluded to Buddisāgarasūri. Thus, Dhaneśvara the author of the Prakrit Surasundarī-cariyam (1095 V. Sam., 1038 A.D.)[25], Jinacandra the author of Saṁvegaraṅgaśālā (1125 V. Sam., 1068 A.D.), Guṇacandra in his Mahāvīracarita (1139 V. Sam; 1082 A.D.) and Padmaprabha in his Kunthunāthacarita are known to have mentioned our author.[26]

A slightly different account about the life of both Jineśvarasūri and Buddhisāgarasūri is preserved in the Paṭṭāvali of the Kharatara-gaccha.[27] It mentions that both these teachers were originally the two brothers named Śivadāsa and Buddhisāgara and sons of a Brahmin named Soma. When these brothers were going on a pilgrimage to Someśvara Mahādeva, along with their sister Kalyāṇavatī, they halted at a city named Sārasa and prayed to the god, who enjoined them to approach Vardhamānasūri to get their wishes fulfilled. Thus both these brothers got their initiation into the Jaina monachal order at the hands of Vardhamānasūri, who gave a new name 'Jineśvara' to Śivadāsa, and retained the old one of Buddhisāgara. The same source further adds that the name of the royal priest of Durlabharāja was Śivaśarmā and that he was the maternal uncle of these brothers.[28] The account of their encounter with the Caityavāsī monks is mentioned here too with more colours, but without the mention of the donation of land by the Śaivite. But it adds one more detail that Durlabharāja was much impressed by the strict adherence to Jainistic conduct on the part of Jineśvara, and remarked that he was very sharp (ati khara) in exposing the looseness of the Caityavāsī monks, and that then onwards Jineśvarasūri accepted the title 'Kharatara' since the year 1080 V. Sam., i.e., 1023 A.D.[29]

The account is at variance with the records of the contemporaries like Abhayadevasūri and Jineśvarasūri both of whom declare that Jineśva-

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rasūri as well as Buddhisāgarasūri belonged to Cāndra-gaccha.[30] And the account of Prabhācandrasūri is more reliable in view of the fact that he himself belonged to the Cāndra-gaccha.[31] Buddhisāgara too refers to himself as belonging to this same preceptorial family.[32] And the scholars are known to hold that the Kharatara sect arose in V Sam. 1204, i.e., 1147 A.D. from Jinadattasūri who was known to be a proud man as is evident from his pert answers to others mentioned by Sumatigaṇi, that he was therefore called 'Kharatara' by the people, but he gloried in the new appellation and willingly accepted it.[33]

At the close of his work, Buddhisāgarasūri has given a few details about his preceptorial geneology, which tallies with those given by Dhaneśvara towards the conclusion of his Surasundarīcariyam. From it we come to known that he traces his line from the last Jaina Tīrthaṅkara Vardhamāna Mahāvīra down to Vajrasvāmī, through Sudharma, Jambu, Prabhava and Śayyambhava, and further in the line from Vardhamānasūri to himself,[34] omitting the reference to the intervening two more teachers viz., Jineśvarasūri and Allakopādhyāya who succeeded in the line of Vajrasvāmī before Vardhamānasūri.[35] And we must remember that both Dhaneśvara[36] and Abhayadevasūri[37] express profound respect for both Jineśvarasūri and Buddhisāgarasūri as their 'Guru' and the latter two too mention each other in their own works.[38]

THE DATE OF BUDDHISĀGARASŪRI

The author has himself clearly mentioned the date of composition of his Pañcagranthī-vyākaraṇa as the year 1080 of the Vikrama Era, i.e. 1023 A.D; He completed this work at Jābālipura, i.e.. Jalor.[39]

Prabhācandrasūri mentions that when as Śrīpati and Śrīdhara, the two brothers arrived in Dhārā after their education, King Bhoja ruled in Dhārā.[40] The date of the Paramāra King Bhojarāja is 996-1054 A.D.[41] And when, as Jineśvarasūri and Buddhisāgarasūri, the two brother co-disciples went to Patan at the instance of Vardhamānasūri, Durlabharāja was ruling there.[42] Durlabharāja is known to have ruled in Gujarat from V.Sam. 1067 to 1078, i.e. 1010-1022 A.D.[43]

Now, when as young men the two brothers went to Dhārā, they had already finished their education of the Brahmin lore. This implies that their age at that time was atleast twenty-five and twenty-three, respectively, allowing a difference of atleast one and a half year between the age of the elder brother and the younger one. After that they were initiated by

Vardhamānasūri, who is said to have further educated them in the Jaina lores, before consecreting them as 'Sūri'. This must have taken at least a decade or so. And then they went to Patan, and after that Buddhisāgarasūri finished his work in Jalor, in 1023 A.D. At this time, as per our rough calcuation as chalked out above, Buddhisāgarasūri must have been of about thirty-five years of age. The year of his birth, thus, falls in 988 A.D.

This period of Buddhisāgarasūri's life between 988 1023 A.D., coincides with that of his elder brother Jineśvarasūri. too Thus, we can surmise with a high degree of certitude that both these Jaina luminaries flourished in the first half of the 11th century A.D., and were contemporaries of Paramāra King Bhojaraja of Mālwā, as also of the Solanki Kings Cāmuṇḍarāja, Vallabharaja, Durlabharaja and Bhimadeva the First, of Gujarat.

THE WORKS

Although the two brothers were very sharp and equally learned both in the Brahmanic and the Jainistic lores, Buddhisāgarasūri is so far known to be the author of only one work, viz., the Pañcagranthivyākaraṇa. There is no reference to any other work of his either in his own work or in those of his contemporaries and successors. On the other hand his elder brother Jineśvarasūri is recorded to have been the author of about seven works, viz., Sanskrit commenrary on the Aṣṭakas of Haribhadrasūri, Pañcalingi-prakaraṇa, Chhaṭṭhāṇa-pagaraṇa, Vīracaritra (Nirvāṇa Līlāvatī kathā, Kathākośa, and Pramā-lakṣma with an auto commentary [44]

THE PAÑCA–GRANTHI–VYĀKARAṆA

Jineśvarasūri who, as we have seen above, was an elder brother and a co-disciple and hence an undoubted contemporary of Buddhisāgarasūri, has specifically alluded to the Pañca-granthi-vyākaraṇa of the latter in the concluding verses of his Pramā-lakṣma and has revealed the circumstances that inspired them both to compose their respective works Jineśvarasūri states that there were critics in their times who taunted the Śvetāmbara Jainas with the remarks that they did not have to their credit a single work on Nyāya nor on Grammar, that they depended on the work of others, thus proving that they have originated only recently, and hence they are not authentic Jainas [45] It was with a spirit of challenge, calculated to fill a serious gap in the literature of the Śvetāmbara Jainas in the field of Nyāya and Vyākaraṇa that both these brother Jaina preceptors Jineśvarasūri and Buddhisāgarasūri undertook to compose a work

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each. viz the Pramā-lakṣaṇa[46] and the Śabda-lakṣma, alias the Pañca-granthi-vyākaraṇa, respectively.

Jineśvarasūri further adds, in his auto-commentary on the Pramālakṣaṇa, that before composing his work on grammer, Buddhisāgarasūri had gone through the works of Pāṇini, Candra Janendra, Viśrānta and Durga's commentary, that the work was verse bound in different metres, that it incorporated Dhātu, Sūtra, Gaṇa, Uṇādi, etc and that it was supposed to treat both the Sanskrit and Prakrit words.[48] Dhaneśvara too alludes to Buddhisāgarasūri's work with a sense of reverence saying that it included the difficult discussions in the Fakkikās, that it was divided into Adhyāyas and that it was known as 'Pañca granthi.[49]

Some of the Mss. in different Jaina Bhāndaras in Gujarat and Rajasthana, call this work Buddhisāgara vyākaraṇa in the lefthand margin at the top on each of the folios which fact seems have popularised the alternative name of this work as "Bupdhisāgara-vyākaraṇa." But the author himself, as also his disciple Dhaneśvara has specifically mentioned that the work was entitled 'Pañca-granthi.'[50] The title suggests that the work was supposed to incorporate all the five aspects of Sanskrit Grammar such as Dhātu, Gaṇa, Unādi, Liṅgānuśāna and Śikṣā in a single work while the celebrated grammarians like Pāṇini Candra and others chose to compose independent works on each of this aspects. The necessity of incorporating all these aspects in a single work seems to have been felt as early as atleast the sixth or seventh century A D. during which Vāmana and Jayāditya of the Kāśikā fame flourished.[51]

Now, let us see, on the basis of the very contents of the work itself whether the statements of Jineśvarasūri and Dhaneśvara stand corroborated or not. We must here clarify that the analysis, given belowof the contents of the Pañca-granthi-vyākaraṇa of Buddhisāgarasūri is based on the very general suavey of yet unpublished version of the work in the Mss., that it is being published here for the first time since the historians of Sanskrit Grammar have so far given no information beyond the names of work and its auther, the date of the work and a surmise about the likelihood of the work having contained a Liṅgānuśāsana.[52]

This work seems to have been originally planned to have two Adhikāras one dealing with the Sanskrit language and the other treating the Prakrit lauguage as has been alluded to by Jinesvāraguri[53] But the work that has come down to us as the Pañca-granthi does

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not go beyond the First Adhikāra which is mentioned as Saṁskṛtādhikāra in the colophone at the end of the last Adhyāya [54] since the work formally ends with the close of the last Adhyāya of the Saṁskṛtādhikāra.[55] after which start the concluding verses giving the details about the author's preceptorial geneology from Mahāvīra onwards.[56]

The work is divided into Adhyāyas, which are further subvided into the pādas. But the author has indicated the end of the Adhyāya upto that of the second one only. Similarly, he has shown the end of the Pāda upto that of the thirteenth only. Then onwards upto the end of the work, we are at a loss to find that neither the end of an Adhyāya nor that of any pāda has been indicated, so much so that when the auther declares the closure of the 'Saṁskṛtādhikāra,' we are not sure as to which Pāda of which Adhyāya has come to an end! We can Only surmise that the work, or the Saṁskṛtādhikāra, has proceeded upto the end of the fourteenth pāda, i.e., the first half of the Fourth Adhyāya. Now, if we take Jineśvarasūri at his words regarding the Prakrit words supposed to be treated in this work, we may have to conjecture that the portion extending to the end of the, Fifth Adhyāya, i.e covering about six pādas, has not come down to us or has not been composed by the author at all. But looking to the concluding verses of the extant work this conjecture has no valid ground as yet.

The First Pāda commences with the Maṅgala-śloka paying respect to Jina and the auther's preceptor The next two verses introduce the work Then starts the topic-wise discussion in the following order: Thirty six Pratyāhāras. Savarṇa and Sthānaprayatnas, Paribhāṣās and Saṁjñās Svara-sandhi, Vyañjana-sandhi Visarga-sandhi and Svādi-sandhi.

The Second Pāda starts with the Liṅgānuśāsana, which consists of thirty-eight Gāthās and the auto-commentary on it [57] The rest of the pāda treats the declension of Neuter. Feminine and Masculine pronouns. numerals, and of padānta -vidhi.

The Third Pāda opens with the discussion about the uses of different Vibhaktis, and then takes up the topics of the Strī pratyayas

The Fourth Pāda deals with the Samāsas and Samāsāntas.

The Fifth Pāda enumerates the Gaṇas.

The Sixth Pāda is devoted to the discussion about various uses of words in different types of sentences, repitition of words in different situations, verbs derived from nouns, comparatives and superlatives.

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The Seventh Pāda treats the Taddhitas.

The Eighth Pāda continues the topic of the Taddhitas.

In the Third Adhyāya, the Ninth and the Tenth Pādas deal with the Śaiṣikas, and the topic is continued in the Eleventh Pāda.

The Twelfth Pāda treats the verbal derivatives, and enumerates the Dhātus.

In the Fourth Adhyāya, the Thirteenth Pāda discusses the conjugation of the verbs and the Kṛdantas.

The Fourteenth Pāda continues the conjugation of verbs in Aorist, Desiderative, Frequentative, and etc,

With the close of this last Pāda, the work ends and is followed by the verses which give the preceptorial geneology of the author, his name, the title and the date of the work, as also it extent in terms of Anuṣṭubh verses,

Stylistically, the work consists of Sūtras and verses and the auto-commentary on both of them,

REFERENCES

1. PRC. XIX. 5–7.
2. ibid., XIX. 9–13.
3. ibid., XIX.16–17.
4. ibid., XIX. 21–22.
5. ibid., XIX 25–25.
6. ibid., XIX. 27–30, 33–37.
7. ibid., XIX. 38–42.
8. ibid., XIX. 44–45.
9. ibid., XIX. 48.
10. ibid., XIX. 49.
11. ibid., XIX. 59–60.
12. ibid., XIX. 50–51.
13. ibid., XIX. 52–58.
14. ibid., XIX. 63–64.
15. ibid., XIX. 66–68.
16. ibid., XIX. 71–77.
17. ibid., XIX. 80.
18. ibid., XIX. 81.
19. ibid., XIX. 82–88.
20. ibid., XIX 89.
21. Abhayadevasūri – Paň. Vr. folio 301 (b), Concluding vss. 2–4:

    शिष्योऽभवत्तस्य जिनेश्वराख्यः सूरिः कृतानिद्यविचित्रशास्त्रः ।
    सदा निरालम्बविहारवर्ती चन्द्रोपमश्चन्द्रकुलाम्बरस्य ॥२॥
    अन्योऽपि वित्तो भुवि बुद्धिसागरः पाण्डित्यचारित्र्यगुणैरपमैः ।
    शब्दादिलक्ष्मप्रतिपादकानघग्रन्थप्रणेता प्रवरः क्षमावताम् ॥३॥
    तयोरिमां शिष्यवरस्य वाक्याद् वृत्तिं व्यधात् श्रीजिनचन्द्रसूरेः ।
    शिष्यस्तयोरेव विमुग्धबुद्धिग्रन्थार्थबोधेऽभयदेवसूरिः ॥४॥

22. Op.cit., vs. 7:

    चतुरधिकविंशतियुते वर्षसहस्रे शते च सिद्धेयम् ।
    धवलक्कपुरे वसतौ धनपत्योबकुलचन्द्रिकयाः ॥७॥

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23. PrC. XIX. 91-96.
24. ibid., XIX. 98.
25. Dhaneśvara—Surasundarī-cariam XVI. 245, 249-250.
26. Velankar, Prof. H.D., Jinaratnakośa, vol.I, p.224.
27. Muniraj Shree Raja Vijayajee — Skt. Prastāvanā to Surasundaree-chariam of Dhaneśvara, (Benares Edn.,1916), p.p.25-27. Also cf. Muni Jina Vijaya-Khara tara-gaccha-bṛhadgurvāvali (Sin. Jn. Gr. Ml. Series No. 42, B'bay,1956), pp. 1-2.
28. Muni Shree Raja Vijayjee-Op.cit., p. 25.
29. ibid.,p. 26.
30. Abhayadevasūri – Pañ. Vr., folio 301 (a), vs. 2, quoted above in ft. nt. 21; Jineśvarasūri Aṣṭaka-vṛtti, concluding vss. 2-3 :

सूरेः श्रीवर्धमानस्य निःसंबन्धविहारिणः ।
हारिचारित्रपात्रस्य श्रीचन्द्रकुलभूषिणः ॥२॥
पादाम्भोजद्विरेफेण श्रीजिनेश्वरसूरिणा ।
अष्टकानां कृता वृत्तिः सत्त्वानुग्रहहेतवे ॥३॥

31 Prabhācandrasūri – PrC., Prasasti verses after the end of XXII,, pp. 213-216.
32. Buddhisāgarasūri -Pañca- granthi Vyākaraṇa, concluding vs. 5:

गुरुपदमनुकर्तुं तद्वदेवास्य शिष्यो ...।...श्रीजिनेशो यतीशः ॥५॥

33. Dr. Buhler's Report, p.149. It may be noted in this connection that the subsequent Ācaryas of the tradition of Vardhamānasūri, the preceptor of Jineśvarasūri and Buddhisāgarasūri, are known to refer to themselves as 'Candrakulīna, 'Bṛhad- gacchīya, 'Suvihita' and 'Apratibaddhavihari, as has been noticed by Tripuṭī Munis in their Jaina Paramparā-no Itihāsa, Vol.II, p.210.
34. Buddhisāgarasūri – Op. cit., Concluding Vss. 1-3,5 and 8:

आसीन् महावीरजिनोऽस्य शिष्यः सुधर्मनामाऽस्य च जम्बुनामा ।
तस्यापि शिष्यः प्रभवोऽस्य शिष्यः शय्यंभवोऽस्यानुपरंपरायाम् ॥१॥
वज्रोऽस्य शाखाम्बरमण्डलेऽस्मिन् साधू तु वृन्दावृतशक्रकान्तिः ।
... ... ॥२॥
कलाकलापोपचयो न्वमूर्तिः श्रीवर्धमानो नतवर्धमानः ॥३॥
गुरुपदमनुकर्तुं तद्वदेवास्य शिष्योऽ-
शिवदशिवदकल्पः कल्पशाखोपमेयः ।

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अनतिकृददतिकृदर्थि व्याप्य चित्रोऽप्यचित्रो-
ऽभवदिह वदिहाशः श्रीजिनेशो यतीशः ॥५॥
श्रीबुद्धिसागराचार्योऽनुग्राह्योऽभवदेतयोः ।
पञ्चग्रन्थीं स चाकार्षीज्जगद्धितविधित्सया ॥८॥

35. Dhaneśvara – Op. cit., XVI, 238–240 :

एवं सूरीण परंपराए ता जाव वइरोत्ति ॥२३८॥
सहाए तस्स सूरी जिणेसरो नाम आसी विक्खाओ ।
तत्तो य निम्मलगुणो उज्झाओ अल्लओ नाम ॥२३९॥
सीसो य तस्स सूरी सूरोव्व सयवि जणिद-दोसंतो ।
आसी सिरि वद्धमाणो पवड्ढमाणो गुणसिरिए ॥२४०॥

36. Ibid., XVI. 245 and 249 :

एगो ताण जिणेसर-सूरी सूरो व्व उक्कड-पयावो ।
तस्स सिरि बुद्धिसागरसूरी य सहोयरो बीओ ॥२४५॥
तेसिं सीसवरो धणेसर-मुणी ...... ॥२४९॥

37. Abhayadevasūri – Pañ.Vṛ. Concluding Vss. 1–4:

यस्मिन्नतीते श्रुतसंयमश्रियावप्रानुवर्त्यावपरं तथाविधम् ।
स्वस्याश्रयं संवसतोऽतिदुःस्थिते श्रीवर्धमानः स यतीश्वरोऽभवत् ॥१॥
शिष्योऽभवत् तस्य जिनेश्वराख्यः सूरिः कृतानिन्द्यविचित्रशास्त्रः ।
सदा निरालम्बविहारवर्ती चन्द्रोपमश्चन्द्रकुलाम्बरस्य ॥२॥
अन्योऽपि वित्तो भुवि बुद्धिसागरः पाण्डित्यचारित्र्यगुणैरनोपमैः ।
शब्दादिलक्ष्यप्रतिपादकानघग्रन्थप्रणेता प्रवरः क्षमावताम् ॥३॥
तयोरिमां शिष्यवर [स] वाक्याद् वृत्तिं व्यधात् श्रीजिनरत्नसूरेः ।
शिष्यस्तयोरेव विमुग्धबुद्धिर्ग्रन्थार्थबोधेऽभयदेवसूरिः ॥४॥

38. Loc. cit., ft.nts. 34; Jineśvarasūri – Pramālakṣaṇa, Vs.405:

श्रीबुद्धिसागराचार्यैर्वृत्तैर्व्याकरणं कृतम् ।
अस्माभिस्तु प्रमालक्ष्म वृद्धिमायातु साम्प्रतम् ॥४०५॥

39. Buddhisāgarasūri – Op.cit., Concluding Vs.11:

श्रीविक्रमादित्यनरेन्द्रकालात् साशीतिके याति समासहस्रे ।
सश्रीकजाबालिपुरे तदाद्यं दृब्धं मया सप्तसहस्रकल्पम् ॥११॥

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40. Prabhācandrasūri – PrC. XIX. 5–10.
41. Kansara, N.M. – Tilakamañjarī of Kavi Dhanapāla, A Critical Study (unpublished Ph.D. thesis), Vol.I, pp.81–84.
42. Prabhācandrasūri – Op. cit., XIX. 46–48.
43. Parikh R.C. and Shastri H.G. – Gujarata–no Rājakīya Ane Sāṁskṛtika Itihāsa, Vol. IV., p. 32.
44. Triputi Munis – Jaina Paraṁparā–no Itihāsa, Vol.II, p.215.
45. Jineśvarasūri – Paramālakṣaṇa, Vss. 402–404, and Auto-commentary on the last vs:

    मिथ्यात्वध्वान्तभास्वन्तो जैनास्सन्ति महाधियः ।
    यानाश्रित्य वयं पादरेणुस्तुल्या न जातुचित् ॥४०२॥
    तैरवधारिते यत्तु प्रवृत्तिरावयोरिह ।
    तत्र दुर्जनवाक्यानि प्रवृत्तेः सन्निबन्धनम् ॥४०३॥
    शब्दलक्ष्म प्रमालक्ष्म यदेतेषां न विद्यते ।
    नादिमन्तास्ततो ह्येते परलक्ष्मोपजीविनः ॥४०४॥

    शब्दलक्ष्म व्याकरणम् । श्वेतभिक्षूणां स्वीयं न विद्यते ।

46. Ibid., Vs.405 (ab):

    श्रीबुद्धिसागराचार्यैर्वृत्तैर्व्याकरणं कृतम् ।

47. Ibid., 405 (cd):

    अस्माभिस्तु प्रमालक्ष्म वृद्धिमायातु साम्प्रतम् ।४०५॥

48. Ibid., Auto-commentary on Vs. 405:

    श्रीबुद्धिसागराचार्यैः पाणिनिचन्द्रजैनेन्द्रविश्रान्तदुर्गटीकामवलोक्य, वृत्तबन्धैः धातुसूत्रगणोणादिवृत्तबन्धैः कृतं व्याकरणं संस्कृतशब्दप्राकृतशब्दसिद्धये...।

49. Dhaneśvara – Op. Cit. XVI, 245, 247–348:

    एगो ताण जिणेसर–सूरि सूरोव्व उक्कड–पयावो ।
    तस्स–सिरि–बुद्धिसागर सूरी य सहोयरो बीओ ॥२४५॥
    जस्स य मुहकुहराओ विणिग्गया अत्थवारि–सोहिल्ला ।
    बहु–चक्कवाय–कलिया रंगंत–सुफक्किय–तरंगा ॥२४७॥
    तडरुह–अवसद्द–महीरुहाइ–उम्मूलणम्मि सुसमत्था ।
    अक्खाय–पवर–तित्था पंचगंथी नई पवरा ॥२४८॥

50. Buddhisāgarasūri – BS. Vyk. Concluding vs. 8:

    श्रीबुद्धिसागराचार्योऽनुग्राह्योऽभवदेतयोः ।
    पञ्चग्रन्थीं स चाकार्षीज्जगद्धितविधित्सया ॥८॥

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51. Cf. Kāśikā, Introductory Vs.1:

वृत्तौ भाष्ये तथा धातुनामपारायणादिषु ।
विप्रकीर्णस्य ग्रन्थस्य क्रियते सारसंग्रहः ॥१॥

52. Pandit Yudhishthira Mimamsaka – Saṁskṛta Vyākaraṇa Śāstra-kā Itihāsa, Vol.II,pp. 446–447.

53. Jineśvarasūri–Pramā–lakṣaṇa, folio 89, vs. 405, auto-commentary :

श्रीबुद्धिसागराचार्यैर्बुद्धिसागरं व्याकरणं कृतम् ।......॥४०५॥
....कृतं व्याकरणं, संस्कृतशब्दप्राकृतशब्दसिद्धये...।

54. Buddhisāgarasūri-Of.cit., Colophone at the end of the work ;

समाप्तोऽधिकारः । पंचग्रंथ्यां संस्कृताधिकार इत्यर्थः ।

55. Ibid., The conduding verses begin just after the words

पंचग्रन्थ्यां संस्कृताधिकार इत्यर्थः ।

56. Ibid. Concluding vss: 1ff :

आसीन्महावीरजिनोऽस्य शिष्यः सुधर्म नामाऽस्य च जम्बुनामा ।
तस्यापि शिष्यः प्रभवोऽस्य शिष्यः शय्यंभवोऽस्यानुपरंपरायाम् ॥१॥
वज्रोऽस्य शाखाम्बरमण्डलेऽस्मिन् ...... श्रीवर्धमानो नतवर्धमानः ॥३॥
...... अस्य शिष्यो ...... श्रीजिनेशो यतीशः ॥५॥
श्रीबुद्धिसागराचार्योऽनुप्राज्ञोऽभवदेतयोः ... ... ॥८॥

57. The general idea about the work was given by me in an article entitled "The Lingānuśāsana of Buddhisāgarasūri", presented before the All-India Oriental Conference (XXIXth Session), held in the Bhandarkar Oriental Institute, Poona, in 1977–78, and published in the Journal of Ganganatha Jha Kendrya Sanskrit Vidyapeetha, Vol XXXV, January–June 1979, Part 1–2, pp. 97–100. The text of the work will be published in the Commemoration Volume of Pt. Becharadasji Doshi issued by the Parshvanath Jaina Vidyashrama, Varanasi,

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ON THE VARIANT READINGS IN AVŚ 3.12 AS NOTED IN SĀYAṆA-BHĀṢYA

Neelima Mone

Indian tradition holds that the Atharvaveda (AV) is ninefold.: *navadhā ātharvaṇo vedaḥ* 'ninefold is the ātharvaṇa veda' (Pāt M.bhā.I 9.22); upto this day two of these recensions have become available to us. (i) Av Śaunaka (AVŚ)and ii) AV Paippalāda (AVP). Unfortunataly both these recensions are available only with many corruptions. The editors like *S. P. Pandit, Whitney, Vishvabandhu* record many such corruptions in their editions. These corruptions many times affect the corret and / or meanigful under-standing of the text and interpretation. Yet, these editors give these readings without any comment.

Again, Sāyaṇa, the only orthodox commentator of this Veda has many times shown differences of readings with those in all the editions. His commentary cites, as words from such a text under his comment, that differs with the available texts of the AVŚ, AVP, Pp etc. His expla-nation of accents also many times supposes an accent different from that of the text. Moreover, many times Sāyaṇa's text and explanation agrees with some other Saṁhitās. There variations are noted down by the edi-tors of the text, but they have offered no comments. Therefore, I intend to discuss here a few variant readings in Sāyaṇa's commentary, with a view to ascertaining their correctness. It is true that Sāyaṇa's commentary is very much beneficial to the student of this Veda, yet it is necessary to study the variant readings critically and to see if they violate the meaning of the verses and disturb the tenor of the hymns–thus proving unsuitable or otherwise.

Before coming to Sāyaṇa's reading, it is necessary to say about the extent to which ancillary Vedic literature would help, in a situation where there arises a doubt about the correctness of a reading of the text. The Kauśika Sūtra (Kau Sū) (with Dārila's *Bhāṣya*—this available on part of Kau. Sū and Keśava's *paddhati*) and the Vaitāna-Sūtra (Vai Sū) are the age-old authorities of the Ātharvaṇikas which dicuss the employment of the hymns of the AV; but they can help us only to a certain extent as regards the problem of the variations in the text. They cannot become the final authorities, because they do not reproduce the text, they quote it by 'Pratīka.'

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Therefore, when we examine these variant readings, we shall have to rely on the Saṁhitā itself, if any where else it has the same word and the ms evidence recorded in the editions should be considered as of more reliable help. Next to it should come the Pp, both edited and in the ms and oral tradition. It can be taken as much more reliable than any other later text, since it is chronologically nearmost to the traditional AVŚ recension. Our next source is the text of AVP, but it is unfortunately so much corrupt and distorted that it very rarely proves helpful. Therefore, we should seek help from the available AVP text when the Pp does not offer any. The two Sūtras also can be used only in cases of otherwise insoluble or problematic places, i.e where no other source yields any plausible solution.

We will take up, as examples, the cases of Sāyaṇa's (Sā) readings in AVŚ III.12 (=AVP 3.20). This hymn deals with the construction of a house. AVŚ recension has nine verses in this hymn, while the position of this hymn in AVP is rather confused! From the tenor of the hymn it appears that the whole of it has been the result of various handling of its Mantras. Sā has reported many variant readings while he commented on this hymn. While examining these readings, we shall have to consider the text, the Pp., the AVP reading where available, the Kau.Sū and Vai Sū and other sources for any possible help. But mostly we shall fix our attention on the text itself. Keeping in view the tenor of the hymn, we must think of the correctness or otherwise of the variant readings. These readings are :-

(i) in verse 3 (*sāyam*) *āsyandamānāḥ* in the Place of (*sāyam*) *āspandamānāh* of AVŚ.1

(ii) in verse 5 (*devī devebhir*) *nirmitā* (*asi*) in place of (o) *nirmitā* (*asi*) of AVŚ

(iii) in verse 6 *mārṣan* in the Place of *mā riṣan* of AVŚ

(iv) in verse 7 *kumbhāḥ* in the place of *kumbhaḥ* of AVŚ and *kalaśāḥ* in the Place of *kalaśaiḥ*

(v) in verse 8 (*imām*) *pātrīm* in the place of (*imām*) *pātṛn* of AVŚ

(vi) in the same verse *Samindhi* in the place of *Samaṅgdhi*

Let us turn to these readings one by one.

3.1 – in the first place in verse 3 which runs as

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धरुण्य ऽसि शाले बृहच्छन्दाः पूतिधान्या ।
आ त्वा वत्सो गमेदा कुमार आ धेनवः सायमास्पन्दमानाः ।।

Sā reads *ā syandamānāḥ*. Following AVŚ one can translate the verse as, 'O house, you are sustainer heaving a big roof, rich in grains. May the calf come to you, the young child and cows streaming in inthe evening.' If Sā is followed, the verse means,' 'O house, you are the supporter of all beings, having an ample roof, rich in grains. To you may come calf sons etc; and milch cows oozing out milk in the evening.'[2]

Now, the Pp reads *ā spāndamānāḥ* and the reciters of the AV also are reported[3] to recite *ā́spandamānāḥ*. It must not be forgotten that the reciters are very meticulous about their tradition. S.P. Pandit shows that many mss read *ā́spandamānāḥ*. *Whitney* thinks *āsyandamānāḥ* to bo better and more correct reading and *ā́spandamānāḥ* to be bad.[4] He accepts *āsyanda*° only because Śāṅkhāyana Gṛhya Sūtra 3.2 has :

'*enām, śiśuḥ krandaty ā kumāra ā syandantām dhenavo nityavatsāḥ*.' The reading in AVP is currupt and therefore we do not have to consider it.

We have already noted that among various ancillary texts on the ancient text of the AV, the mss, the recitation and the mss of the Pp are to be considered as more reliable. We cannot therefore consider the reading of the *gṛhya sūtras* of the other Vedas as more authentic than these sources which should determine the readings either of AVŚ or AVP. Therefore we should not discard the reading *ā́spandamānāḥ*. The reading *āsyandamānāḥ* makes the difference of meaning. (cf. Sā's comment-note 2). According to him, *āsyandamānāḥ* is a description of the cows, that are oozing out, milk.I believe, this is rather an overdoing. $\sqrt{}$*Syand* to flow is understood in the causative sense (*antarbhāvitanyartha*) and requires one to supply the subject, viz. milk. On the other hand, $\sqrt{}$*Spand*- 'to stream forth' 'to run' may better indicate the 'hastening' return of the cows towards home, at the evening. It is not impelling to read much more than that, as Sā does. Perhaps, Sā's reading can be due to the bad scribe of the Ms which he had before him. (cf. Note No.2).

3 2 Then in verse 5–

मानस्य पत्नि शरणा स्योना देवी देवेभिर्निमितास्यग्रे ।
तृणं वसाना सुमना असस्त्वमथास्मभ्यं सहवीरं रयिं दाः ।।

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'O wife of Māna (?), you are the protection, comfortable, fixed down (i.e. made firm) here by the gods in past. Wearing grass, be you of good mind and give us the wealth with (i.e. accompanied by) heroes.' Sā reads * *nirmitā* in place of *nimitā*. Following him, we have to change the meaning thus –'O Wife of the honourable protector of the construction,[5] protector, pleasant, being a goddess, you are created by the gods of the beginning of this creation[6] — — —. In the AV, √*mi* with *ni* 'to fix down' is always used with the word *śālā* and/or *sthūṇā*. Our hymn also uses it in the 1st verse - *ihaiva dhruvām ni minomi śālām* 'here only I fix down (make firm) a house', and in the 4th verse also, *imām śālām savitā vāyūr indro bṛhaspatir ni minotu prājānan* 'let Savitṛ, Vāyu, Indra, Bṛhaspati fix down this dwelling, knowing (our thoughts).' It seems to be a belief of Vedic times that gods fix down the house. It is so expressed in many other verses as in this verse; cf. AVŚ 9.3.19.[7] Therefore it is too much advance over the seers of the AV to say that gods have 'created' the houses. Moreover while doing so, Sā goes against the Pp which everywhere reads *ni'-mitā*. AVP text also reads, *devī devebhir nimitāsi* (AVP text does not have accents). No ms is reported to read *nirmitā*. So we find no solid reason to accept *nirmitā*.

3.3 In verse 6 :

ऋतेन स्थूणामधि रोह वंशोग्रो विराजन्नपवृङ्क्ष्व शत्रून् ।
मा ते रिषन्नुपसत्तारो गृहाणां शाले शतं जीवेम शरदः सर्ववीराः ।

'Ascend the post, O beam, following the primordial order; shining pre-eminent, destroy the enemies. Let not the dwellers of the house be injured, O house; may we live, with all our heroes, hundred years.' Following, Sā, who reads *mārṣan* in place of *mā riṣan*, the meaning of the line shall be 'may the dwellers not go (away), as √ṛṣ. has a sense of 'going'. But Sā says mārṣan ārtā *hiṃsitā* mā *bhūvan* ' may (they) not get killed', which is altogether a different sense of root √ṛṣ. The Pp supports the reading as mā/riṣan AVP 3.33.2 again has the same reading as AVŚ. AVŚ 2.6.2 mā *te riṣann upasatāro agne* (O Agni, may not your attendants - who sit by the side of you-be harmed') and AVŚ 11.1.25 (ārṣeyās) *te* mā *riṣan prāśitārah* ('let not them-your partakers-suffer harm) have the phrase mā *riṣan* and not mārṣan. Sā, both on AVŚ 2.6.2 and AVŚ 11.1.25 comments mā *riṣan* mā *vinaśyantu* (may (they) not parish).

Then the problem is : why he reads here a different verb. With this grammatical form, the phrase means 'they should not injure' which Sā also gives as every where.

√Ṛṣ which has a sense of 'going' is altogether incongruent with the tenor of the verse and also of the hymn. The verse expresses a wish to live long life of hundred years; without any enemies; with all heroic sons. In this context, the sense of 'going' does not fit. The evidence from the AVŚ itself thus goes against Sā; and we know that this form is available no where in the Vedas,[8] therefore we cannot accept it in any case.

3.4 Verse 7 :

एमां कुमारस्तरुण आ वत्सो जगता सह ।
एमां परिस्रुतः कुम्भ आ दध्नः कलशैरगुः ॥

'To it have come the young boy and the calf with livestock; to it have come the pitcher of flowing honey, along with pitcher of curds.' Sā here reads for *kumbhaḥ* in c as *kumbhāḥ* (the pitchers of honey.) Really speaking, the plural makes hardly any difference of meaning; but reference to this '*kumbha*' (in singular) is made in immediately the next verse. A little difficulty can be with *kalaśaiḥ* read as *kalaśiḥ*. In keeping with the nominative of *kumbha*-the word *kalaśi* could have been in the nominative-. Moreover, we can say that, as in the first half, *sahatva* is, expressed here in the second half by instrumental case; which is more suggestive and poetic way of expression. The change of *kalaśa* (m) to *kalaśiḥ* (f) is negligible but from the point of view of the style of the expression, we should prefer *kalaśaiḥ* (m). Moreover the Pp is the supporting proof, (both) for (*kumbhaḥ* and) *kalaśaiḥ*.

3.5 – To turn to verse 8

पूर्णं नारी प्र भर कुम्भमेतं घृतस्य धारामममृतेन संभृताम् ।
इमां पातॄनमृतेना समङ्ग्धीष्टापूर्तमभि रक्षात्येनाम ॥

'Bring, O lady, the full pitcher and the stream of nourishment, brought to us by the immortal. Anoint the drinkers of this with immortality; may all the (domestic and sacrificial) righteous deeds protect her.'

Here Sā reads *imām pātṝn* as *imām pātrım* and *samaṅgdhi* as *samindhi*.

First we will take up *imāmpātṝn*. The Pp retains the same text, AVP reading of this whole verse is very corrupt. It has *imām pātrair amṛtaiḥ*,

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which does not help us, as it makes no sense. *Whitney*, thinks this to be grammatically impossible. So he suggests the emendation of *imām* to *imān* (to go grammatically in apposition with *pātṝn*), and yet he thinks '*imām pātrim*' as a preferable reading. In the first instance, the Pp represents the tradition. Therefore, it will require strong ground to doubt the same, and apparently, *Whitney* does not offer any convincing argument. Perhaps he did not consider *imām pātṝn* to be correct ! Yet *pātṛ* with its object in accusative is not unknown to vedic seers, e.g. besides *somasya pātā*, we have *somam pātā*[9] as well. cf. Rv. 4 44.15 *pātā sutam indro astu somam*- 'may Indra be the drinker of pressed Soma'. As such *imām pātṝn* should not be discarded for fear that it is incorrect. Already it is obvious from the translation that *imān pātṝn* yields a good sense. And '*imām pātrim*, on the contrary, does not yield a good sense, if we see Sā's comment : '*imām pātrim*' *kalaśim*, '*amṛtena*' *sudhārūpeṇa udakena* '*samindhi* '*samyag iddham saṁdīptām kuru*-enkindle this vessel with *amṛta* like water ! If the original text conveys a sensible meaning, we have no right to emend or change the text.

3.6. Let us now, consider the reading *samindhi* for *samaṅgdhi Samindhi* means 'enkindle in a good way', from *sam*$\sqrt{}$*idh* (cf. Sā's comment mentioned above). However, the enkindling of any vessel by water (1) makes no sense like *agninā siñcati*. Again, we find no *śrauta* or *gṛhya* ritual which prescribes enkindling any flow !

4. Then the question is , 'how to account for these readings of Sā ?' This hymn speaks of the construction of a house and reveals the ideas about the house in the poet's mind. This house is of ample roof, ample grain, full of cattle and horses. It is protection and comfort for the house-holder. The poet wishes to live in it happily with his hero-sons, a long life; his enemies and diseases destroyed. The idea of completeness and ampleness is in his mind. As we have seen above, this tenor of the whole hymn is broken by Sā's readings (except by '*kumbhaḥ*' and '*kalaśiḥ* !). Therefore we cannot make case for them. It can be said that perhaps Sā might have had before him a corrupt ms of the Saṁhitā. But what is striking is that Sā completely disregards the Pp. Sā belongs to the 14th Century A.D. and, by that time, the Pp and the tradition of the recitation must have been well settled. Therefore, if Sā goes against these two traditions, what should have led him to it ? It is perhaps because of thepl comete disregard of tradition for the AV through many centureis !

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Already, we find severe conflicts among the followers of the different Vedas, since the time of Durga, the commentator of Nirukta. Further, we should remember that Sā was a follower of the Taittiriya school and so it is possible that he might not have taken so keen an interest in the exegesis of the Av.

From these observations, it becomes clear that Sā, who has many different readings (not only here, but elsewhere also !) presents (?) some text available to him and that is apparently unacceptable. However, a full examination of all such readings has to be undertaken and their value be ascertained.

5. *Post Script.*

This paper marks the beginning of my study in the field of the exegesis of the Av, and it may not make a strong case for the serious need of such a study of Sā bhā. Yet I can say that my two other papers may be said to throw some light on the necessity of studying problem.

NOTES :

1. Usually *Y* and *P* in the MSs can be mistaken each for the other.
2. Sā reads *'tathā 'dhenavaḥ' dogdhrye gāvaḥ 'sayam' sāyaṁkāle 'āsyandamānāḥ' prasrutam paya āsravantyaḥ..'*
3. S.P. Pandit has consulted two reciters of the Av and has noted in his edition accordingly.
4. Cf. his comment – "...in d, SPP adopts the bad reading *āspandamānās* claiming to find it in the majority of his Mss." – (Translation) The Atharvaveda–Vol. 1 P. 105; note on the translation of verse 3.
5. *mānanīyasya vastupateḥ 'patnī'.*
6. *agre sṛṣṭyādau.*
7. AVŚ 9.3.19 – *brahmaṇā śālām nimitām*– 'to the dwelling fixed down by Brahman'. Elsewhere in Vedic literature, √*mi* is used in the sense of fixing–[and again in association with the word *sthūṇā*.] Cf. Rv 10.18.13. *eṭām sthūṇām pitare dhārayantu tetrā yamaḥ sādanā te minotu*

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'may the fathers support this pillar for you;
may Yama fix up your resting place just here.'

8. From the word-index of the Veda we know this.

9. Here we have a difficulty, we can compare *imā́m pātṛ́n* to *sómam pā́ta* but we cannot account for the accent. Therefore we can either refer to the principle of 'Word economy' enunciated by Dr. H.D. Velankar (A.B.O.R.I. 1965) or accept *bahulam chandasi imām* is not an obvious form, we expect *asyāḥ* by the word *pātṛn*. Therefore we can say that the poet uses *imām* as connected with *dhārām* in ab, against Vedic idiom.

Yet, this point is not clear and I keep my fingers crossed.

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VIJAYARĀJA PARAMĀR OF JĀLORE

Ram Vallabh Somani

Jālore, Bhīnmāl, Kirādu and a few other parts of Western Rājasthān remained under the possession of the Paramārs for a considerable time. A copper plate of V.E. 1160 of Paramār Vijayarāja of Jālore was recently noticed by Laxman Bhai Bhojak in Vol. VII of the Sambhodhi (Ahmedabad). It mentions that when Vijayarāja was ruling over Jālore his subordinate vassal Mithinapāla's son Puraṇarāja held the village Bāṇdhan. Vādā (Distt. Jālore) in Jagir. However the copper plate does not supply and further information about him.

The Jodhpur Museum inscription[1] of V.E. 1174 records that Paramār Vīsal held Jālore. His queen Meladevī put the *svarṇakalaśa* on a temple named Sindhurājeśvara. The word "Sindhurājeśvara gives a hint that the said temple was erected by Paramār Sindhurāja, the ancestor of the Paramārs of Kirādu. His name appears as a progenitor[2] in the inscription of V.E. 1218 of Kirādu and the Jodhpur Museum copperplate of V.E. 1239. But it is difficult to find his relations with Vijayarāja and Vīsala. The inscription of V.E. 1174 referred to above from the reign of Paramār Vīsala names Vākpatirāja, Chandana, Devarāja, Aparājita, Vijjala, Dharāvarṣa and Vīsala. But no name of Sindhurāja appears in the genealogy. A broken copper plate[3] of V.E. 1165 from Bhīnmāl published by R.C. Agrawala belongs to the family of Vīsala. It mentions the name of Paramār Vijayarāja as a ruling prince of Jālore and the family of Vīsal had its sway over Sahārā mandala (Distt. Jālore). This proves that upto V.E. 1165 Vijayarāja was having his incessant possession over Jālore and the family of Vīsal was his subordinate. An inscription of V.E. 1168 edited by the Author, from the temple[4] of Āuwā (Distt. Pālī) records the name of Vijayarāja as a ruling prince. But it does not have any family indentity. Therefore, it is difficult to connect him with Paramār Vijayarāja of Jālore. Apparently Āuwā formed part of the Caubān Kingdom of Nādol.

From the above discussion, it is clear that Vijayarāja held Jālore from V.E. 1160 to 1165 and the families of Mithinapāla and Vīsala served as his subordinates. Paramār Vīsala captured Jālore between V.E. 1165 to 1174 from Vijayarāja or his descendant.

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FOOTNOTES

(1) Indian Antiquary Vol. LXII p 41

(2) ibid...........Vol. LXI pp 135-136

(3) संवत 1165 वैशाख सुदि 5 गुरौ अद्येह श्री जाबालिपुरे महामंडलेश्वर श्री विजयराज सुभुज्यमान श्री जाबालिपुरादि समस्त......[*Śodh-Patrikā* Vol VIII Nos 1-2 pp 6-8]

(4) Published in *Vaichārikī* (Bikāner) Vol. 1, No. 1

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CRITICAL SURVEY OF THE JAINA PURĀṆAS

Devi Prasad Mishra

The Purāṇas are very important branch of the Indian Literature. The term 'Purāṇa' literally means that which is old or ancient, but in the technical sense it means a class of literature. In the Vedic literature, we come across, for the first time, with such term like 'Itihās' and 'Purāṇa'.[1] Most probably these two terms relate to the stories and parables contained in the Vedas themselves. The Purāṇas must be works of many *ṛṣis* who had a very high reverence to the Vedic literature. The traditional Purāṇas were compiled to explain, illustrate and amplify the tradition of the Vedas. Thus origin and development of the Purāṇas may be traced in the Upākhyānas, Itivṛttas, Kalpas and finally Gāthās of the Vedic literature. Since the Vedas were not accessible to all and, the Purāṇas were written with the object of popularizing the truths taught in the Vedas among the illeterate and ignorant masses.

The Jaina tradition as recorded by the Jaina authors (Ācāryas), in the Mahāpurāṇa, gives credit for the origin of the Jaina Purāṇas to Ṛṣabhadeva, the first Jaina Thirthaṅkara. Then this tradition continued through the thirthaṅkara, Bharat, Ajitanātha, and Gaṇadhara Gautama, Śreṇika, Sudharmācārya, and Jambūswāmi etc.[2] The two categories of the Purāṇas, viz., the Purāṇas, and the Mahā-Purāṇas are known to the Jainas. The Purāṇas contain the description of one Śalākāpuruṣa only, where as the chief characteristics of the Mahāpurāṇas are, that they deal the life & achievements of more than one Śalākāpuruṣa from amongst the sixty-three Śalākāpuruṣas.

The earliest reference about the origins of the Jaina Purāṇas, is found in Sthānāṅga-sūtra which contains some episodes about the life of Ādi-Nātha. The tradition is that Ācārya Hemacandra and others (of the Śvetāmbara Sect) have written Triṣaṣṭiśalākāpuruṣacarita, and other works on the basis of the above mentioned work. In the Digambara tradition, the earlier version is found in the Prakrit work, named Tiloyapaṇṇatti and in the Svayambhūstotra of Swāmi Samanta Bhadra. These works contain the

1. *Ṛgveda* 3.5.49, 3.58.6, 10.130.6, 9.99.4. *Atharvaveda* 11.7.27, 11.8.7; *Gopatha Brāhmaṇa* 1.2.10. 1.1,10.
2. *Mahāpurāṇa*, 1.183-201, 2.97.

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life and teachings of twenty four thirthaṅkaras, 12 cakravartins, 9 Nārāyaṇas, 9 Pratinārāyaṇas and 9 Balabhadras. On the basis of this source-material various principal (mahā) Purāṇas and secondary (upa) Purāṇas were composed and compiled from time to time. In the origin and development of the Jaina Purāṇas, the political, social, cultural and religious conditions have played a very important role. These Purāṇas are usually placed in the post Gupta period. After the death of Skandagupta (C. 455–467 A.D.) the Gupta Empire was definitely on the wane. The Post-Gupta period is one of the most eventful epochs in the annals of Northern India. For the large part, there was no paramount sovereign and the country was paracelled out amongst a number of warring states. It is the story of their rise and fall which constitute the history of the age. The social structure was caste-ridden and very complex. The society was fragmented into different castes and sub-castes. The masses and even the enlightened people have great faith in magico-religious rituals and practices. The religious fabric of the society was also not an exception to the above conditions. The Gupta period is regarded as the 'Golden Age' of the Sanskrit literature. The Rāmāyaṇa, Mahābhārata, the Purāṇas and the Dharmaśāstras were given final shape in this period. Kālidās, Bhāravi, Māgha, Bhavabhūti, Bāṇa etc. were enriching the Sanskrit literature by their classical style (Ritibodha Śaili).

The Gupta period is often taken to the rennaissance period of Brāhmaṇism. The concept of incarnation of the Lord Viṣṇu, their adoption and submission had become the main characteristic feature of it. The Purāṇas had relegated the Vedas to a secondary position. The Rāmāyaṇa and the Mahābhārata were more popular among the masses. The finishing touches were being given to the traditional Purāṇas. Mutual respect and syneretic tendencies were the marked features of the main religions of the period. The Buddhists and the Jains were being discouraged by the traditional Purāṇas. The traditional Purāṇas were trying to assimilate Buddhism by claiming Buddha as one of the incarnations of Viṣṇu. Through the doctrine of illusion (māyā) Buddhism has almost been assimilated into the fold of the traditional Purāṇic religious dogma through the story of Māyāmaha.[1] Viṣṇu Purāṇa also gives the similar account about the Jains.[2]

1. Roy. S. N. (i) *Paurāṇika Dharma Aur Samāja*, Alld., 1968, p. 35. 384–387, (ii) *Historical and Cultural Studies in the Purāṇas*, Alld., 1978, p. 247–261.
2. H. H. Wilson–*The Viṣṇu Purāṇa–A System of Hindu Mythology and Traditions*. Calcutta 1961 p, 133, 270–271.

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In the first six chapters of Vth canto of the Bhāgavata Purāṇa we come across with the story of Ṛṣabhadeva, his penances etc. This story has a very close similarity in its main outline with the story of Ṛṣabhadeva found in the Jaina Purāṇas.

This is a matter of thorough study, examination and investigation, whether discouragment by the traditional Purāṇas has any thing to do with the origin and development of the Jaina Purāṇas. In the present state of our knowledge, no definite answer can be given. Actually speaking the Buddhism had never tried to write Purāṇas or to popularise them among the masses because their religious activities were not mainly confined to India. On the other hand, the main centre of the activities of the Jainism was India alone. To make it more popular among the masses of Jainas had to compose such texts The language of the Jaina literature was primarily the Prakrit, but Sanskrit was not altogether shunned. The Jainas were not averse to the popular feelings and exigencies of the time. They have accepted Sanskrit as one of the languages.

The Rāmāyaṇa and the Mahābhārata are generally known as the national epics of India. The story of Rāma and many of the episodes of the Mahābhārata are stock-subjects which have influenced even the life and literature of the Jainas. The Jainas not only borrowed the themes and episodes of the Great Epics, but also some of the names of the traditional Purāṇas, e g. the Padma-Purāṇa and the Mahāpurāṇas. This class of literature is generally known as Purāṇas among the Digambaras and as 'Caritas' (Caritra) among the Śvetāmbaras.

The traditional principal Purāṇas are only eighteen in number, whereas the Jaina Purāṇas have not such a fixed number. On the basis of the subject and theme the Jaina Puraṇas may be divided into the following four categories[1] :

(a) The Purāṇas based on the Rāmāyaṇa.

(b) The Purāṇas based on the Mahābhārata.

(c) The Purāṇas dealing with the theme of triṣaṣṭiśalākāpuruṣa caritas.

1. Chaudhary, Gulab Chandra — *Jain Sāhitya kā Bṛhad Itihās,* Vol. VI, Varanasi, 1973, p. 33.

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(d) Independent Purāṇas on the triṣaṣṭi-śalākā-puruṣas.

(A) On the theme of Rāmāyaṇa

The earliest Jaina Purāṇa, based on the theme of the Rāmāyaṇa is Paumcariyaṁ of Vimalasūri in the Prakrit. Yocobi had placed it in the 3rd century A.D. but most of the scholars had dated it 530 V. S., i. e. 472-73 A.D. It deals with the Śvetāmbaras, the Digambaras, and the Yāpaniyas, all the main sects of the Jainism. It relates the story of Padma (Rāma) which has a very striking similiarity with the story of Rāma found in the Rāmāyana of Vālmiki. Jainācārya Raviṣeṇa had composed his Padma-Purāṇa in Sanskrit in 677 A.D. on the basis of the Paumacariyaṁ. This story about Rāma is also found in Paumacariu of Svayambhū in Apabhraṁśa, Mahāpurāṇa of Jinasena-Guṇabhadra in Sanskrit, in Mahāpurāṇa by Puṣpadanta in Apabhraṁśa, and finally in Triṣaṣtiśalākāpuruṣacarita of Hemacandra in Sanskrit.

The Padma-Purāṇa of Raviṣeṇa (677 A.D.) in Sanskrit, closely follows the work of Vimala-Sūri. Poet Svayambhū rendered it into apabhraṁśa. On the basis of Padma-Purāṇas the following Purāṇas have composed.

(i) The Purāṇas

Serial No.	The title of the work	Author	Date
1.	Padma-Purāṇa (Apabhraṁśa)	Raidhu	15-16th C.A.D.
2.	Padma-Purāṇa (Rāmadeva Purāṇa)	Jinadāsa	16th C.A.D.
3.	Padma-Purāṇa	Somadeva	V.S. 1656
4.	Padma-Purāṇa (Rāma Purāṇa)	Dharma-Kīrti	V.S. 1669
5	Padma-Purāṇa	Bhaṭṭāraka Candrakīrti	17th C.A.D.
6.	Padma-Purāṇa	Candrasāgara	—
7.	Padma-Purāṇa	Śrī Candra	—

(ii) The Caritas or Caritras

Serial No.	The title of the work	Author	Date
1.	Sītācarita	Bhuvanatuṅga Sūri	—
2.	Rāma-Lakṣmaṇa Carita	Bhuvanatuṅga Sūri	—
3.	Padma Mahākāvya	Śubha Vardhanagaṇi	—
4.	Rāmacaritra	Padma-Nāth	—
5.	Padma-Purāṇa Pañjikā	Prabhācandra or Śrī Candra	—

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6.	Sītācaritra	—	(Unpublished)
7.	Sītācaritra	Śāntisūri	—
8.	Sītācaritra	Brahma–Nemidatta	—
9.	Sītācaritra	Amaradāsa	—

B. On the theme of Mahābhārata

Harivaṁśa-purāṇa by Jinasenācārya is the earliest Jaina-purāṇa on the subject of Mahābhārata. This Jinasenācārya is different from the Jinasenācārya, the author of Ādipurāṇa. The date of its composition is Śaka Era 705 (783A.D).

On the basis of Harivaṁśa Purāṇa a number of Purāṇas and Carita-kāvyas have been composed from time to time.

(i) The Purāṇas

Serial No.	Title		Author	Date
1.	Harivaṁśa-Purāṇa	(Apabhraṁśa)	Yaśaḥkīrti	1507 V.S.
2.	,,	—	Jayānanda	– – –
3.	,,	—	Sakalakīrti	1520 V.S.
4.	,,	(Apabhraṁśa)	Śrutkīrti	1552 V.S.
5.	,,	(,,)	Raidhu	15–16th C.A.D.
6.	,,	—	Rāmacandra	V.S 1560
7.	,,	—	Dharmakīrti	V.S. 1671
8.	,,	—	Jayasāgara	– – –
9.	,,	—	Mangarasa	– – –
10.	,,	—	Śrībhūṣaṇa	V.S. 1675
11.	,,	—	Jayānanda	
12.	,,	(Apabhraṁśa)	Svayambhudeva	– – –
13.	Pāṇḍava-purāṇa	(Apabhraṁśa)	Caturmukhadeva	(untraced)
14.	,,	—	Yaśaḥkīrti	1 97 V.S.
15.	,,	—	Kavi Rāmacandra	V.S. 1560
16.	,,	—	Śubhacandra	V.S. 1608
17.	,,	—	Vādicandra	V.S. 1654
18.	,,	—	Śrībhūṣaṇa	V.S. 1657

(ii) Caritas or Caritras

1.	Pāṇḍavacarita	Devabhadrasūri	V.S. 1270

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2.	Pāṇḍavacarita	Devavijayagaṇi	V.S. 1660
3.	„ (Harivaṁśa Purāṇa)	Śubhavardhanagaṇi	– – –
4.	„ (Laghu – Pāṇḍava Carita)	Unknown	– – –

C. **Purāṇas based on Triṣaṣṭiśalākāpuruṣa**

Some of the Jaina-Purāṇas have as their subject matter the life of triṣaṣṭi-śalākā-puruṣa (Sixtythree great men). These are, the twenty-four Tīrthaṅkaras, twelve Cakravartins, nine Balabhadras, nine Nārāyaṇas and nine prati-Nārāyaṇas. The Mahā Purāṇa is the earliest of this kind in Sanskrit. The first part of it by Jinasena, is called Ādipurāṇa, which ends with nirvāṇa of Ādinātha (Ṛṣabhanāth), the first Tīrthaṅkara. The second part, called Uttara Purāṇa by Guṇabhadra, narrates the lives of the remaining twenty three Tīrthaṅkaras and the rest of the Śalākā-Puruṣas. The precise date of the composition of the Mahāpurāṇa is not known. But on the basis of internal evidence the Ādipurāṇa may be placed in the nineth and the Uttara-Purāṇa in the tenth Century A.D.

On the basis of Mahāpurāṇa, the following works have been composed:

(i) **The Purāṇas**

Serial No.	Title	Author	Date
1.	Mahāpurāṇa (Triṣaṣṭi Mahāpurāṇa)	Muni Malliṣeṇa	S.E.969
2.	Mahāpurāṇa	Puṣpadanta	— — —
3.	Purāṇasāra	Śrīcandra	V.S. 1080
4.	„	Unknown	- - - -
5.	„	Sakalakīrti	— — —
6.	Purāṇasāra Saṁgraha	Dāmanandi	C11-13th Century A.D.
7.	Triṣaṣṭi Śalākā-Puruṣacarita	Hema Candra	V.S. 1216-1218
8.	Triṣaṣṭismṛtiśāstra	Āśādhara	V. S. 1292
9.	Ādipurāṇa	Sakalakīrti	V. S. 1520
10.	Uttarapurāṇa	„	„
11.	Ādipurāṇa (Kannada)	Kavi Pamp	— — —
12.	„	Bhattāraka Candra Kīrti	C. 17th century

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Serial No.	Title	Auther	Date
13.	Karṇāmṛta Purāṇa	Keśavasena & Candraprabha	C. 17th century
14.	Laghu-Mahāpurāṇa OR Triṣaṣṭiśa'ākā mahāpurāṇa	Candramuni	— — — —

(ii) The Caritas or Caritras

Serial No.	Title	Auther	Date
1.	Triṣaṣṭismṛtiśāstra	Āśādhara	V. S. 1292
2.	Rāyamallābhyudaya	Upādhyāya Padmasundara	— — — —
3.	Cauappanna Mahā-purisacariya	Vimalamati (Śīlācārya)	V. S. 925
4.	,,	Unknown	V. S. 1290
5.	Kahāvali	Bhadreśvarasūri	V. S. 1248
6.	Triṣaṣṭiśalākā Puruṣa Carita	Hema Candra	V. S. 1229
7.	,,	Vimalasūri	— — — —
8.	,,	Vajrasena	— — — —
9.	Caturviṁśati-jinendra Saṁkṣipta-Caritāni	Amaracandrasūri	C. 1238 A.D.
10.	Mahāpuruṣa Carita	Merutuṅga	C. 1306 A.D.
11.	Laghu-triṣaṣṭi-Śalākā Puruṣa Carita	Meghavijaya Upādhyāya	18th C.A.D.
12.	Laghu Triṣaṣṭi	Somaprabha	— — — —
13.	Triṣaṣṭiśalākāpañcā-sikā	Disciple of Kalyāṇavijaya	— — — —
14.	Triṣaṣṭi-śalākā Puruṣa Vicāra	Unknown	— — — —

D. Independent purāṇas on the Triṣaṣṭiśalākāpuruṣa

In Sanskrit, Prakrit and Apabhraṁśa, a large number of works have been composed right from circa 10th century A.D. down to the eighteenth Century A.D. However, maximum number of such works have been written between 12th and 13th centuries A.D. Tīrthaṅkara Śānti-Nāth tops the list, the next in order come Nemi Nāth, and Pārśvanāth, the 22nd and 23rd Tīrthaṅkaras respectively. In the third place, we may place Ṛṣabha Nāth, Candraprabha and Mahāvīra. It is not possible to mention all there works, because they are in such a large number. The more important of these works are—

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Serial No.	Title	Author	Date
1.	Vardhamāna Purāṇa	Jinasena (Not available)	3rd C.
2.	Śānti Nāth Purāṇa	Poet Asaga	10th C. A.D.
3.	Mahāvīra Purāṇa	,,	C. 910 A.D.
4.	Pārśva Purāṇa (Apabhraṁśa)	Padmakīrti	C. 999 A.D.
5.	Cāmuṇḍa Purāṇa (Kannada)	Cāmuṇḍa Rāya	S. E. 980
6.	Pārśva Purāṇa (Apabhraṁśa)	Poet Raidhu	C. 15-16th Century A.D.
7.	Pārśava Nātha Purāṇa	Bhaṭṭāraka Śrībhūṣaṇa	C. 15th Century A.D.
8.	,,	Vādicandra	C. 1668 A.D.
9.	Anantanātha purāṇa	Śri Jannacārya	V. S 1209
10.	Mallinātha Purāṇa	Bhaṭṭāraka Sakalakīrti	C. 15th C. A.D.
11.	Jaikumara Purāṇa	Br. Kāmarāja	C. 1555 A. D.
12.	Neminātha Purāṇa	Br. Nemidatta	C. 1575 A.D.
13.	Karṇāmṛta Purāṇa	Keśava Sena	C. 1688 A D.
14.	Padmanami Purāṇa	Bhaṭṭāraka Śubha Candra	C. 17th Century A D.
15.	Ajita Purāṇa	Aruṇagaṇi	V. S 1716
16.	Candraprabha Purāṇa	Poet Āśa Deva	— — —
17.	Dharmanāth Purāṇa (Kannada)	Bāhubali	— -
18.	Mallinātha Purāṇa (,,)	Nāgacandra	— —
19.	Munisuvrata Purāṇa	Brahma-kṛṣṇadāsa	— —
20.	,, ,, ,,	Bhaṭṭāraka Surendrakīrti	- -
21.	Vāgratha Saṁgraha Purāṇa	Parameṣṭhi	-- -
22.	Śrī Purāṇa	Bhaṭṭāraka Guṇabhadra	— -

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Chronology of the Jaina Purāṇas

All the Jaina Purāṇas were not composed at a time. On the basis of the internal testimony of Purāṇas and the external evidence, the Purāṇas written in Prakrit language may be dated from 6th to 15th centuries A.D. The Purāṇas composed in Sanskrit may be placed between 7th to 8th Centuries. The Purāṇas which were composed in Apabhraṁśa can be assigned a period between 10th to 16th centuries In short, it may be said that the composition of the Jaina Purāṇas began about 6th century A. D. and the tradition continued up to the 18th century A D.

The Principal Jaina Purāṇas composed in Sanskrit are Padma Purāṇa, Harivaṁśa Purāṇa and Mahāpurāṇa (i. e. Ādipurāṇa and Uttara-purāṇa). These Sanskrit Purāṇas were composed between circit 7th century to circa 10th century A.D.

Salient Features of the Jaina Purāṇas :-

The Jaina Purāṇas may be called the encyclopaedia of Jainism. They anlighten us on almost every topic regarding religion, philosophy, morals, rituals and the socio-economic conditions, etc. The introduction of numerous subsidiary stories, to illustrate one point, or the other; is one of the characteristic features of these purāṇas The authors of the Jaina Purāṇas have cultivated all the languages of their times and places. Prakrit, Sanskrit and Apabhraṁśa are the main languages patronised by them. Even the Dravidian languages of the south India were not neglected. The earliest literature in Kannada and other south Indian languages have been developed and enriched by the Jaina contributions.

The Jaina Purāṇas usually have Eight characteristics: Loka (Universe), Deśa (place), Nagar (City), Rājya (Kingdom) Tīrtha (Places of pilgrimage), Dāna (Liberality), Tapa (penance), Gatis and Phala (Reward). Narrative and descriptive elements are also not wanting in these works. The contents are quite varied and cover a vide range of human knowledge conceived in those days. There is a good deal of valuable information about contemporary thought and social history including biographical details of tīrthaṁkaras and their contemporaries. It is clear that the Jaina purāṇas are a vital portion of the scriptures of the Jainas

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A NOTE ON BRICK ARCHITECTURE

T.N. Mishra

Wood, brick and stone are the main building materials used in Ancient Indian Architecture[1]. Wood being perishable very little of ancient wooden architecture has survived[2]. Examples of only brick and stone have come down to us[3]. Even a casual survey of these Indian architectural remains shows the precedence of brick over stone as building material, both with regard to antiquity and the extent and magnitude of the building activity. While the brick has been used both by the rich and poor, the stone may comparatively be regarded as the material of the king and rich. The ancient Indian civilization reached its higher stages of development primarily through cultivation, which was possible only in the alluival regions of the rivers where stone was more or less non-existent. Therefore, where the affluence of the society came to be expressed through the architecture it was the brick that played the major role, the use of the other materials as seen in the surviving architectural remains being very scare. A reading through the survey reports Sir Alexander Cunningham leaves the impression that the whole of Northern India was covered with building built of bricks, every ancient site exhibited remains of brick structures. The predominance of bricks contitues even in the construction of religious adifices, a history of which is traceable since very long[4] A larger number of the stupas, chaitya halls, monasteries as well as temples were built with brick as the main building material[5], though in subsequent period religious buildings built under the royal patronage started a new tradition of stone architecture. But the brick architecture was bound to have its impress on the lithic monuments. In spite of the gradual increase in the popularity of stone as a building material brick continued to be used side by side perhaps more popularly as medium of construction apparently because of its being more economic, manageable and easily available.[6] However, of the innumerable monuments built in bricks very few have survived as due to handiness and reusabilities of the bricks, buildings built of the brick have been systematically and throughly revaged than those in stone, and the ravage is still going on. The recorded sites still preserve such material which is likely to prove of great help and significance for reconstructing a scientific history of ancient Indian brick architecture.

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Innovation in the art of architecture also influenced the construction and shape of the brick architecture. Architectural application of brick band are now become a fashion in temple architecture in North India[7] for examples the temples of Bhitargaon and Seerpur can be reffered. Thus the possibilities of presentation for entire artistic expressions were used through the medium of carved brick, brick band and brick terracottas[8]. Surely, I would not hesitate to say this, the sculptors had the bricks as an efficient means of construction and the architect used them abundantly. They have properly utilized the bricks from the stand-point of sculpture and decoration.

A survey of archaeological sites and existing brick-edifices prompt us to conclude that brick had been equally preferred and used by the architect in abundance in Indian sub-continent.

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8. A.*S.I.*A.*R*, 1908-9, p. 5; *Indian Museum Bulletin*, 1970, p. 27; A.*S.I.* A.*R.*, 1909-10, 11 & 83, *Prince of Wales Museum Bulletin*, No. 7, p. 6; O.C. Ganguly, *Indian Terracotta Art*, Calcutta, 1959 (notes on the plates) p. II.

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Abbreviations

A.S.I.	Archaeological Survey of India.
A.S.I.A.R. (Cun)	Archaeological Survey of India (Cunningham) Annual Report.
A.S.I.A.R.	Archaeological Survey of India-Annual Report.
I.A.R.	Indian Archaeology A Review.
M.A.S.I.	Memoirs Archaeological Survey of India.

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A NOTE ON THE MĀTṚKĀ FIGURES FROM THE EME DAKṢIṆĀ MŪRTI TEMPLE, BARODA*

Maruti Nandan Prasad Tiwari and Kamal Giri

The EME Daṣkiṇā Mūrti temple is a recently built Śiva temple, situated in the cantonment area of Baroda, Gujarat. The enclosure wall of the temple preserves in open air a good number of sculptures, ranging in date from ca. seventh to the 13th century A.D. The bulk of sculptures include the Mātṛkās, Śiva as Bhairava, *āliṅgana mūrti* of Śiva, Viṣṇu, Sūrya, Brahamā, Mahiṣamardinī and Navagrahas. Of all these, the Mātṛkā figures are of special iconographic significance and deserve detailed study for two reasons. First, the Mātṛkās are here carved as independent sculptures which was not very common. Second, these figures include some such Mātṛkās, which are otherwise not known through sculptures; they are Āgneyī and Vāyavī. The other Mātṛkās are Vaiṣṇavī, Brahamāṇī, Māheśvarī, Indrāṇī, Kaumārī, Vārāhī and Cāmuṇḍā. These figures are spread over from ca. eighth to the 12th century A.D. In the present paper, we propose to make an iconographic study of these Mātṛkā figures.[1]

The Mātṛkās, representing the Śaktis or the endowed energies of different Brahmanical deities, were held in high veneration from the remote past[2]. They are usually seven or eight and even more are enumerated in ancient texts. Of these, the most popular ones assimilated in the group of sapta-or-aṣṭa-Mātṛkās are Brahmāṇī (or Brāhmī), Vaiṣṇavī, Māheśvarī (or Raudrī), Kaumārī (or Kārttikī), Vārāhī, Indrāṇī, (or Aindrī or Māhendrī), Cāmuṇḍā, Caṇḍikā and Nārasiṃhī.[3] Varāhamihira in his Bṛhatsaṃhitā does not speak of the number and names of the Mātṛkās, but simply says that the Divine-Mothers should be made with the forms and the cognigances of the individual gods whom they are named after[4]. Utpala while commenting on this passage gives the names of as many as eleven Mātṛkās, which at once suggests that side by side with the common concept about the stereotyped number of the Śaktis of seven or eight gods, there also existed a belief about the Śaktis of other gods and their aspects.[5]

* In connection with research projects, financed by the Indian Council of Historical Research, New Delhi, the authors recently visited the EME Dakṣiṇā Mūrti Temple at Baroda and personally studied the sculptural data.

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The Mātṛkā figures are usually rendered in the group of seven or eight on a rectangular slab and are without much variations. The earliest figures belong to the Kuṣāṇa period. The figures of the Kuṣāṇa period do not exhibit any distinctive symbols and vehicles and are usually flanked by two Āyudha-puruṣas. The distinguishing emblems and the *vāhanas* appear in the Gupta period. The Mātṛkās are accompanied by babies, an invariable feature of Mātṛkā figures in all the periods. The rendering of babies, suggesting the Mother aspect of the goddesses, starts right from the Kuṣāṇa period. However, the figures without babies are also not unknown. These Mātṛkās usually flanked by Vīrabhadra and Gaṇeśa, bear close resemblance in regard to the attributes and the *vāhanas* with their male counterparts.[6]

We may classify the Mātṛkā figures from the EME Temple into two groups; the first with babies and the other without them. These figures, decked with usual ornaments, such as, necklaces, earpendants, armlets, bracelets and *mukuṭas* etc., are protrayed either as standing or sitting with their respective conveyances. Barring one example, the Mātṛkās are always four-armed. We now proceed to treat of the iconographic features of each of the Mātṛkās.

Vaiṣṇavī :

Vaiṣṇavī, the female counterpart of Viṣṇu, has been represented by two sculptures. In both the instances, the four-armed goddess wears a *kirīṭa-mukuṭa* and stands on a pedastal with *garuḍa vāhana*, carved in human form. The first figure, assignable to ca. eighth century A.D. bears a disc, a mace, a disc and a conch with a child, clasped in lap.[7] The second figure of ca. 12th century A.D. holds the *varadākṣa*, a disc, a mace and a conch in her hands. The baby is conspicuous by its absence here. The figures of Vaiṣṇavī, however, correspond to the textual injunctions.[8]

Māheśvarī :

Māheśvarī, the Śakti of Śiva, has also been represented by two sculptures. In both the cases, datable to ca. 11th-12th century A.D., the four-armed goddess stands on a pedestal with the bull *vāhana*. In one example, she shows a water-vessel, a *triśūla*, a baby and the *varada-mudrā*; while in the other, she carries a *triśūla*, a spiral lotus and a snake in three hands and the fourth one is resting on the forehead of the bull mount. The baby, however, is rendered as standing to the left of the goddess. The Māheśvarī figures follow the iconographic prescriptions so far as the distinguishing emblems and *vāhana* are concerned.[9]

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Bramhāṇī :

Brahmāṇī, the Śakti of Brahmā, has also been represented by two sculptures. In both the cases, three-faced and four-armed Brahmāṇī is decked with *jaṭā-mukuṭa.* She is shown as standing on a pedastal with *haṃsa vāhana.* The first figure, datable to ca. eighth century A. D., shows the goddess with a rosary, a *sruk*, a *padma-nāla* and a *kamaṇḍalu.* The child is sitting at her right flank. In the second figure, assignable to ca. 12th century A D., the goddess is provided with the *varadākṣa*, a *sruk* and a lotus in three hands, while with the remaining one she supports a baby and also holds a water vessel. The figures, however, conform with the tradition as envisaged by the texts.[10]

Indrāṇī :

Indrāṇī, the female counterpart of Indra, is also represented by two sculptures. In both the instances, the four-armed goddess stands on a pedestal with an elephant mount, carved nearby. The goddess holds the *varada-mudrā* (or a lotus bud), a *vajra* and a goad in three hands, while with the remaining one she supports a child sitting in the lap. However, in one case the child is shown as standing to her left and the goddess is holding the finger of the child. Of the two figures, the one with the child standing to the left of the goddess is datable to ca. eighth-ninth century A.D. while the other one is anigoable to ca. 11th century A.D. These figures agree with the iconographic features enunciated in the texts.[11]

Kaumārī ;

Kaumārī, the Śankti of Kumāra or Kārttikeya, is represented by one sculpture, datable to ca. 12th century A.D. The goddess possesses two arms and stands on a pedestal. She bears a flywhisk and a *Kukkuṭa* in her two hands. Her conveyance peacock and the baby are conspicuous by their absence. However, the absence of *śūla* (spear) in hand and peacock as conveyance are surprising but the *Kukkuṭa* in hand is sufficient to identify the goddess with Kaumārī as the rendering of *Kukkuṭa* is very much in consonance with the literary tradition,[12] also exemplified by the sculptures.[13]

Vārāhī :

Vārāhī, the female counterpart of one of the incarnatory forms of Viṣṇu, is represented by two sculptures, datable to ca. 11th-12th century A.D. In both the instances, the four-armed goddess stands on a pedestal. The first figure is boar-faced and a boar, meant for a vehicle, is also carved at her left flank. The goddess shows the *varada-mudrā*, a mace, a child (in lap)

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and a mace. The second figure does not possess boar face and the *vāhana* is also conspicuous by its absence. She holds a mace, Bhūdevī and a disc in her three surviving hands. It may be noted that our Vārāhī figures show a complete departure from the textual prescriptions in regard to the rendering of boar (as mount) and Bhūdevī (in hand). In *dhyānas*, she is conceived as boar-faced and riding either on a *mahiṣa* or an elephant and holding *daṇḍa, khaḍga, kheṭaka, pāśa* and *abhaya* and *varada* poses.[14] The *Rūpamaṇḍana* however, envisages a mace and a disc in her hands.[15] Thus it appears that the mode of representing Varāha is followed in the case of our Vārāhī figures.

Cāmuṇḍā :

Cāmuṇḍā is represented by one sculpture, assignable to ca. 12th century A.D. The four-armed goddess with sunken eyes, skeleton form and frightful appearance, is standing on a corpse(*preta*) lying under her feet. The four-armed goddess bears the *varada-mudrā*, a trident, a *ḍamarū* and a garland of human skulls. The baby is absent here which has been a usual practice in case of Cāmuṇḍā. The rationale behind not associating child with Cāmuṇḍā was perhaps that a Mātṛkā or Divine Mother can never be visualized in terrific form. In our traditional concept Mother has to be pacific and benign in appearance. As against the available iconographic prescriptions,[16] the rendering of *triśūla* and *ḍamarū* in our figure atonce suggests her close resemblance with Śiva.

Vāyavī :

Vāyavī, the Śakti of wind-god Vāyu, is represented by one sculpture assignable to ca. ninth century A.D. The four-armed goddess stands on a pedestal with a deer, carved as conveyance. The goddess wears a hovering *dupaṭṭā* and carries a *vajra* and a *pāśa* in two hands while with the lower left she supports a baby sitting on the lap. However, one of her hands is broken off. It may be remarked here that the deer mount is the characteristic feature of her male counterpart Vāyu.[17]

Āgneyī :

Āgneyī, the female counterpart of fire god Agni, is represented by a solitary sculpture. The four-armed Mātṛkā, wearing a *Karaṇḍa-mukuṭa*, accompanied by a *meṣa*, carved as her vehicle. It may be remembered that *meṣa* happens to be the traditional mount of Agni. She bears the *varada-mudrā* and a goad in two hands while with the third she supports a child, clasped in lap. Her remaining one hand, however, is hanging.

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FOOT-NOTES

1 We regret that we could not illustrate the figures since the area being of military importance, no one is allowed to take the photographs. The exact provenance of these figures are not known. But they are from different places in and around Baroda.

2 For details consult, Rao, T. A. Gopinatha, ***Elements of Hindu Iconography***, vol. I, Pt. II, Varanasi, 1971 (Reprint). pp. 379–89; Banerjea, J. N., *The Development of Hindu Iconography*, Calcutta, 1956; pp. 503–09; Sahai, Bhagwant, *Iconography of Minor Hindu and Buddhist Deities*, Delhi, 1975, pp. 207–19.

3 ब्रह्माणी वैष्णवी रौद्री वाराही नारसिंहिका ।
कौमारी चापि माहेन्द्री चामुण्डा चैव चण्डिका ॥
Skanda Purāṇa–Kāshī Khaṇḍa, 83.33. Also see, *Brahmavaivarta Purāṇa* (Prakṛtikhaṇḍa), 64.86–88.

4 मातृगणः कर्त्तव्यः स्वनामदेवानुरूपकृतचिह्नः ।
Bṛhatsaṃhitā 57.56.
ब्रह्मेशगुहविष्णूनां तथेन्द्रस्य च शक्तयः ।
शरीरेभ्यो विनिष्क्रम्य तद्रूपैश्चण्डिकां ययुः ॥
यस्य देवस्य यद्रूपं यथाभूषणवाहनम् ।
तद्वदेव हि तच्छक्तिरसुरान्योद्धुमाययौ ॥
Devī-Māhātmya (of Mārkaṇḍeya Purāṇa 8. 13–14.

5 Banerjea, J.N., *op. cit.*, p. 504.

6 For details consult, Banerjea, J.N., *op. cit.* pp. 503–09; Sahai, Bhagwant, *op. cit.* pp. 210–19.

7 The attributes here and afterwards are reckoned clockwise starting from the lower right hand.

8 तथैव वैष्णवी शक्तिर्गरुडोपरि संस्थिता ।
शङ्खचक्रगदाशार्ङ्गखड्गहस्ताभ्युपाययौ ॥
Devī Māhātmya, 8.18; *Rūpamaṇḍana* 5-66.

9 माहेश्वरी वृषारूढा त्रिशूलवरधारिणी ।
महाहिवलया प्राप्ता चन्द्ररेखाविभूषणा ॥
Devī Māhātmya 8.16.
माहेश्वरी प्रकर्त्तव्या वृषभासनसंस्थिता ।
कपालशूलखट्वाङ्गवरदा च चतुर्भुजा ॥
Rūpamaṇḍana 5.64.

10 हंसयुक्तविमानाग्रे साक्षसूत्रकमण्डलुः ।
आयाता ब्रह्मणः शक्तिर्ब्रह्माणी साभिधीयते ॥
Devī-Māhātmya 8.15.
हंसारूढा प्रकर्त्तव्या साक्षसूत्रकमण्डलुः ।
स्रुवं च पुस्तकं धत्ते ऊर्ध्वहस्तद्वये शुभा ॥
Rūpamaṇḍana 5.63.

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11 वज्रहस्ता तथैवैन्द्री गजराजोपरि स्थिता ।
प्राप्ता सहस्रनयना यथा शक्रस्तथैव सा ॥
Devi-Māhātmya 8.21.
इन्द्राणी त्विन्द्रसदृशी वज्रशूलगदाधरा ।
गजासनगता देवी लोचनैर्बहुभिर्वृता ॥
Rūpamaṇḍana 5.69.

12 The *Viṣṇudharmottara* and the *Devī Purāṇa* prescribe peacock (as *vāhana*) and the *Kukkuṭa* (in hand) as her chief distinguishing emblems. Consult, Rao, T.A. Gopinatha, *op. cit.*, pp. 387–88.

13 Sahai Bhagwant, *op. cit.*, p. 231.

14 कृष्णवर्णा तु वाराही सूकरास्या महोदरी ।
वरदा दण्डिनी खड्गं बिभ्रती दक्षिणे सदा ॥
खेटपाशाभयान्वामे सैव चापि लसद्भुजा ।
Viṣṇudharmottara (As quoted by T. A. Gopinatha Rao, op. cit., p. 150).

15 वाराहीं तु प्रवक्ष्यामि महिषोपरिसंस्थिताम् ।
वाराह–[वराह–] सदृशी घण्टानादा चामरधारिणी ॥
गदाचक्रगदा[–धरा] तद्वद्दानवेन्द्रविघातिनी ।
Rūpamaṇḍana 5. 67–68.

16 According to the *Viṣṇudharmottara Purāṇa Cāmuṇḍā* rides a *preta* (dead body) and holds a *musala*, a *kavaca*, a *bāṇa*, an *aṅkuśa*, a *khaḍga*, a *kheṭaka*, a *pāśa*, a *dhanuṣa*, a *daṇḍa* and a *paraśu*. Consult, Rao, T.A. Gopinatha *op. cit.*, p. 386.

17 There existed a Vāyu temple at Baroda which enshrined the figures of Vāyu and Vāyavī both. See, Sahai, Bhagwant, *op. cit.*, p. 57.
Prof. Dr.R.N. Mehta of the department of Archaeology and Ancient History, M.S. University. Baroda, in course of personal talk, informed that above Vāyu temple and its sculptures are of much later date. Dr. Mehta further informed that he has another figure of Vāyavī in the departmental collections of the department of Archaeology and Ancient History, M. S. University of Baroda.

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AVIDYĀ IN VEDĀNTA*

E. A. Solomon

1. *Avidyā* in Pre-Śaṅkara Vedānta

Right from the later stage of the composition of the Vedic hymns the monotheistic tendency had started not only taking roots but also fast developing with the result that in the Nāsadīya sūkta even the monistic tendency is quite evident and so also an attempt to describe the evolution of the world from one Ultimate Principle which defies description.

The *Upaniṣads*, whatever their differences, can be said to uphold that there is one Ultimate Reality which is one without a second, pure, uninatured, and beginningless and endless. There are two kinds of descriptions of it — (i) as omniscient, omnipotent, sentient, self-luminous, self-dependent, having all attributes, the creator, sustainer and devourer of the world. He creates himself as everything (*Sa ātmānaṁ sarvam akuruta*); that is to say, in later terminology. He is the *upādāna kāraṇa* and the *nimitta kāraṇa* of the world. (ii) The other set of thinkers define the Ultimate Reality as of the nature of Being, sentiency, Bliss, devoid of differentiation, and unmodified and devoid of all the attributes as are found in the mundane world, which could only be said to be 'not this, not this,' but is the Ultimate Absolute Reality.

The Vedāntins must have been confronted with the problem as to how the Ultimate Non-dual Principle could be pure and eternally unchanging and yet be the *upādāna* (constituent or material cause) out of which everything evolved. The individual souls could, perhaps, be said to be the sentient Ultimate Principle conditioned or limited by the different adjuncts (*upādhis*), viz body, etc.; but earth, water, etc. and all the insentient things of the world would certainly have to be said to be the effects of, that is to say, different modifications or transformations of *Brahman* or *Ātman*, the Supreme Principle, and there was sufficient proof for this in the *Upaniṣads*.

Though some support could be found in many Upaniṣadic statements, if carried to the logical extreme, for the view that the phenomenal world is unreal (— *vācārambhaṇaṁ vikāro nāmadheyaṁ...*, *neti neti*, *neha nānāsti kiṁcana*, etc.), yet this view, there is reason to believe, did

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not sufficiently develop in Vedāntic circles till the time of the *Gauḍapāda-Kārikā* and the *Yogavāsiṣṭha*. Earlier, perhaps, the Vedāntic thinkers were struggling with some form of '*bhedābheda*' (Unity-in diversity) or *Viśiṣṭā-dvaita* (Qualified Non-dualism) as can be seen from some references in Śaṅkarācārya's commentaries (e. g. *Brahmasūtra-Śāṅkara-Bhāṣya*, II 1.14) and from what Rāmānujācārya says about his Pūrvācāryas.

Among the Buddhists, the Vijñānavādins came forward to say that the external world need not be hypostatised merely to account for our knowledge of it and for our empirical dealings. The fact that all this is possible in a dream and that there is '*sahopalambha*' or simultaneous awareness of cognitions and their objects, can vindicate our saying that the external world is nothing but our various conceptions appearing as if they were outside. This tendency of *vijñāna* to differentiate and diversify itself as the object and its apprehension is due to an innate tendency or flaw, which was referred to by the terms '*abhūtaparikalpa*', *vikalpa*, *vitatha-vikalpābhyāsa-vāsanā*, etc.

The Śūnyavādins, and of course the Tattvopaplavavādins, attacked the same problem from a different angle. We try to know the things of the world on the strength of our means of knowledge or *pramāṇas*, but our conceptions or definitions of the *pramāṇas*, as also of the things of the world are faulty; the faults of *ātmāśraya*, *anyonyāśraya*, etc. can be detected in each of the definitions that are prevalent, including the Buddhist ones. That is to say, each thing as we know it, is *sāpekṣa*; its conception is dependent on the conception of something else, and so it is devoid of its own nature, it is '*niḥsvabhāva*'. We cannot vouchsafe for the existence of anything, not even of the *vijñāna* of the Vijñānavādins and even Buddha as we understand him. The Mādhyamikas or the Śūnyavādins obviously did not, or could not affirm the existence of some Real Principle, though there is every reason to believe that they did not deny its Reality. Only it could not fall within the scope of any of the empirical means of proof.

This stand of the Vijñānavādins and the Mādhyamikas seems to have appealed to some of the Vedāntins. So also the Buddhist view which regarded *samavāya* (inherence), *dharma-dharmibhāva*, *avayavāvayavibhāva*, etc. as but mental constructions, the reality being the *svalakṣaṇa*, the thing in itself. The Vedāntins, as said above, were finding it difficult to accept the Ultimate Reality as eternally unchanging, pure and devoid of differentiation and at the same time to accept it as the cause that evolved in the form of the world with all its diversity.

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The *Yogavāsiṣṭha* seems to have incorporated some of the views of the *Vijñānavāda* and the *Śūnyavāda* of the Buddhists. According to the *Yogavāsiṣṭha*, all bondage is due to the perceptible universe (*dṛśya*) and it is the main thesis of this work that it does not exist. The world never existed in the past, does not exist now, and will not exist hereafter. It had no beginning and so has no end. There is no production or destruction in any real sense.[1]

A little thought on the true nature of knowledge and experience shows that there is a unity behind the multiplicity and diversity of worldly phenomena. Action and reaction between two things presuppose identity. Two things having nothing in common between them cannot be cause and effect, or subject and object. How can *cit* or the conscious self come into contact with something utterly different from it? The object of our knowledge must therefore be a modification of consciousness, that is to say, an ideation or *kalpanā*. There is nothing except the one reality, consciousness, which is both the subject and the object and the relation between the two.[2] The world of appearance with its categories of time, space, etc. is a manifestation of the mind (*mano-vijṛmbhaṇa*), an imaginary construction (*kalpanā*) and the various descriptions of the order of creation, etc are meant for the gradual progress of the ordinary people in the direction of the ultimate truth.

The *Yogavāsiṣṭha* very plainly says that the phenomenal world is a huge dream within the mind. Everyone has his own universe. One dream merges into another, so the conviction regarding the reality of the external objects grows stronger and stronger. What and where the '*cit*' or the mind imagines exists there. Whatever is seen in a dream is real at the time; the same is the case with the world. Hence there is no difference between dream-objects and the so-called external objects from the supra-empirical point of view.[3]

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1. वन्ध्यापुत्र-व्योमवने यथा न स्तः कदाचन ।
   जगदाद्यखिलं दृश्यं तथा नास्ति कदाचन ।।
   न चोत्पन्नं न च ध्वंसि यत् किलादौ न विद्यते ।
   उत्पत्तिः कीदृशी तस्य नाशशब्दस्य का कथा ।। —Yogavāsiṣṭha, III. 11. 4–5.
2. See Yv. III. 121. 37–38; Yv. VI b. 257, 13–17.
3. प्रत्येकमेव यच्चित्तं तदेवंरूपशक्तिकम् ।
   पृथक् प्रत्येकमुदितः प्रतिचित्तं जगद्भ्रमः ।। —Yv. III. 40.29
   जगद् दीर्घमहास्वप्नः सोऽयमन्तःसमुत्थितः ।
   स्वप्नात् स्वप्नान्तरं यान्ति काश्चित् भूतपरम्पराः ।।
   तेनोपलम्भः कुड्यादावसौ दृढतरः स्थितः ।
   यद् यत्र चिद् भावयति तत् तत्रासौ भवत्यलम् ।।
   यथा स्वप्नेऽपि यद् दृष्टं तत्काले सत्यमेव तत् । —Yv IV. 18. 47–19ab

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And yet it cannot be denied that whereas the dream is a private experience, everyone has besides this a common waking experience which he regards as real. Vasiṣṭha explains this by saying that no mind perceives anything but its own ideas Thus each mind imagines a universe by itself and for itself. It is only accidentally that one ideation-series or dream-series corresponds to another and the corresponding things are taken as the very same and real. If several persons dream about the same thing or event it would be very difficult for them to say whether it was really a dream, and it is quite likely that they might take it as an event in actual life. This is exactly what is true of the waking experience. This explanation is from the subjectivistic point of view and does not satisfy the Indian mind. The *Yoga-Vāsiṣṭha* itself transcends this and propounds a view which may be styled 'Monistic Idealism'.

Even the *jīvas* or individual souls or minds are not ultimately real. Hence the empirical objects of experience are really ideational constructions of one *Manas*—the Cosmic Mind or Brahmā. It is the Cosmic Mind that has imagined the world-idea. The world will continue as long as it keeps on imagining and will cease to exist when it stops doing so. Then the Cosmic Mind of the nature of ideation will merge into the Absolute Reality which is of the nature of pure tranquillity (*śānta, nirvāṇamātra*) and does not suffer any change or transformation.

The imaginary world-appearance is known by many names—*avidyā* (as it is sublated by *vidyā*), *saṁsṛti* (as it is spread far and wide), *bandha* (as it is the cause of bondage), *māyā* (as it is unreal) and *moha* (as it is the cause of delusion), *mahat* (great, difficult to cross), and *tamas* (as it hides the real nature of the Ultimate Reality). It is also called *citta, manas*, and *mala* (impurity).[1] It may be noted that the world-appearance is called *avidyā* or *moha*, though it is both the effect and the cause of these. The terms *Māyā* and *Avidyā* are used synonymously as denoting an illusory appearance rather than its cause. The *Yoga-Vāsiṣṭha* does not encourage the notion of causality even for purposes of explanation in the field of thought-construction, and hence such a use of the word '*avidyā*'. It is immaterial whether *avidyā* signifies the world-appearance or the cosmic *avidyā* which is its cause. (*Tena jātaṁ tato jātaṁ itīyaṁ racanā girām; Śāstrasaṁvyavahārārthaṁ na Rāma paramārthataḥ. Yv. IV. 40. 17*).

Manas, buddhi, ahaṁkāra, citta, karma, kalpanā, saṁsṛti, vāsanā, vidyā prayatna, smṛti, indriya, prakṛti, māyā, kriyā are but names emphasising

1. See Yv. III. 1. 19-20; III. 4. 47.

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different aspects of the functioning of *manas* or *citta*.[1] Rāma is asked to give up *vāsanā* in the form of '*aham*' or ego. It is a mental power which is the source of all ideas of good and bad and it is due to it that the world of appearance is falsely imagined. This is what is called *avidyā* which when not comprehended spreads the unreal world. This *avidyā*, once it is detected and comprehended does not result in any illusory appearance. This is interesting Both *avidyā* (*mala*, *māyā*) and *vidyā* have been given as synonyms of *manas* in its different aspects. Hence, *manas* as *vidyā* destroys itself as *avidyā* and as presenting diverse functions. *Manas* alone can destroy itself. The mind comprehends itself only for its own destruction.[2]

Everything in the world is just *manas*. When this *manas* is dissolved the world of appearance disappears and *mokṣa* is attained. Activity or vibration is the very nature of *manas*. The vibratory power or the creative impulse (*spandaśakti*) of the mind brings about the world-appearance. The mind which is devoid of the vibratory power is no longer mind, and this is what is called *mokṣa*. The vibratory nature of the mind is called *avidyā* or *vāsanā* (root-inclination). This *avidyā* should be destroyed for the attainment of liberation. The mind alone can curb or destroy the mind. Can

1. Yv. III. 96. 13-14.
2. अतस्त्वं वासनां राम मिथ्यैवाहमिति स्थिताम् ।
त्यज पक्षीश्वरो व्योमगमनोत्क इवाण्डकम् ॥२६॥
एषा हि मानसी शक्तिरिष्टानिष्टनिबन्धिनी ।
अनयैव मुधा भ्रान्त्या स्वप्नवत् परिकल्पते ॥२७॥
अविद्यैषा दुरन्तैषा दुःखायैषा विवर्धते ।
अपरिज्ञायमानैषा तनोतीदमसन्मयम् ॥२८॥
अविद्या संप्रबुद्धा हि विततानर्थदुर्गमा ।
नानेन्द्रजालकलनां शम्बरो हेम वर्षति ॥३४॥
स्वविनाशक्रियां चैतां मन एव करोत्यलम् ।
मनो ह्यात्मवधं नाम नाटकं परिनृत्यति ॥३५॥
आत्मानमीक्षते चेतः स्वविनाशाय केवलम् ।
न हि जानाति दुर्बुद्धिर्विनाशं प्रत्युपस्थितम् ॥३६॥
स्वयं संकल्पमात्रेण स्वविनाशदशामिदम् ।
मनः संसाधयत्याशु क्लेशो नात्रोपयुज्यते ॥३७॥
स्वसंकल्पविकल्पांशं विवेकोपहितं मनः ।
संत्यज्य रूपमाभोगि करोत्यात्मावबोधनम् ॥३८॥

—Yv. III. 102, 26-28; 34-38

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one who is not a king ever check or defeat a king ?[1] This *vasanā* has falsely arisen like the unreal appearance of two moons and so can be dispelled. *Avidyā* appears as if it were existent in fools. As the name itself signifies, it is non-existent, and cannot possibly be there in the enlightened. *Avidyā* is highly delusive; it makes the non-existent existent and vice-versa. As in dreams, state of confusion and the like, the character of cloth is seen at times in a jar, what is far appears to be near and so on; so anything is possible in the case of *avidyā*. Whatever the mind encircled in *vāsanā* thinks about and calls into imaginary existence it experiences in that very manner; but this latter is neither *sat* (existent) nor *asat* (non-existent).[2]

This *avidyā* disappears at the dawn of the knowledge of the self as dew disappears immediately on there being the first touch of the rays of the sun. When this *avidyā* apprehends the Supreme, it itself perishes like shade wishing to enjoy sunlight.

Avidyā is nothing else but desire (*icchāmātrām*) and its destruction is *mokṣa* which is attained by keeping away from desires.[3] The bondage in the form of *manas* is impure, non-existent, delusive frightful. It is called *māyā* or *avidyā* or *bhāvanā* (creative imagination). The wine deluding the world is known as *avidyā*; infatuated by it, people do not attain bliss. *Avidyā* arises by itself out of *sāṁkalpa* (will, desire) like a tree in the sky; by desisting from it the pure state is attained.[4] Mind (*manas*) is an imaginary relationship between (*cit-śakti*) and the creative impulse (*spanda-śakti*); it is imaginary and is termed false

1. Yv. III. 112. 5–19.
2. एषा हि वासना नित्यमसत्यैव यदुत्थिता ।
द्विचन्द्रभ्रान्तिवत् तेन त्यक्तुं राघव युज्यते ॥१॥
अविद्या विद्यमानेव नष्टप्रज्ञेषु विद्यते ।
नामैवाऽङ्गीकृताभावात् सम्यक्प्रज्ञेषु सा कुतः ॥२॥
—Yv. III. 113. 1–2
इत्येवं राघवाऽविद्या महती भ्रमदायिनी ।
असत् सत्तां नयत्याशु सत्ताऽसत्तां नयत्यलम् ॥१०॥
सर्वमेतदविद्यायां संभवत्येव राघव ।
घटेषु पटता दृष्टा स्वप्नसंभ्रमितादिषु ॥१२॥
दूरं निकटवद् भाति मुकुरेऽन्तरिवाचलः ।
चिरं शीघ्रत्वमायाति पुनः क्षणेव यामिनी ॥१३॥
वासनावलितं चेतो यद् यथा भावयत्यलम् ।
तत्तथाऽनुभवत्याशु न तदस्ति न वाऽप्यसत् ॥१६॥
—Yv. III 120. 10, 12, 13, 16
3. Yv. III. 114. 7.
4. Yv. IV. 21. 36-37; III. 114. 20-48.

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knowledge (*mithyā-jñānā*) or *avidyā* or *māyā*; it is this great *ajñāna* that spreads the poison in the form of the mundane existence, etc. Had an entity not been hypostatised to establish a relationship between Consciousness and the Creative Impulse, the fear of mundane existence would not have been there.[1]

It is not known how this *avidyā* came into existence and Vasiṣṭha advises Rāma not to bother about its source, but to concentrate all his energies on the attempt to dispel it. Once *avidyā* is dispelled everything will become apparent. It is born somehow. In fact it is not an existent entity and hence it is not possible or desirable to find out whence it was produced.[2]

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1. अपवित्रमसद्रूपं मोहनं भयकारणम् ।
दृश्यमाभासमाभोगि बन्धमाभावयानघ ॥
मायैषा सा ह्यविद्यैषा भावनैषा भयावहा ।
संविदस्तन्मयत्वं यत् तत् कर्मोति विदुर्बुधाः ॥

—Yv. IV 21. 36–37

See also III, 114. 20–48

स्पन्दः प्राणमरुच्छक्तिश्चलद्रूपैव सा जडा ।
चिच्छक्तिः स्वात्मनः स्वच्छा सर्वदा सर्वगैव सा ।
चिच्छक्तेः स्पन्दशक्तेश्च संबन्धः कल्प्यते मनः ।
मिथ्यैव तत् समुत्पन्नं मिथ्याज्ञानं तदुच्यते ॥
एषा अविद्या कथिता मायैषा सा निगद्यते ।
परमेतत् तदज्ञानं संसारादिविषप्रदम् ॥
चिच्छक्तेः स्पन्दशक्तेश्च सङ्गे संकल्पकल्पनम् ।
न कृतं चेत् परिक्षीणास्तदिमा भवभीतयः ॥

—Yv. V. 13. 87–90

2. यतः कुतश्चिज्जातेयमविद्या मलदायिनी ॥
नूनं स्थितिमुपायाता समासाद्य पदं स्थिता ।
कुतो जातेयमिति ते राम माऽस्तु विचारणा ॥
इमां कथमहं हन्मि इत्येषा तेऽस्तु विचारणा ।
अस्तं गतायां क्षीणायामस्यां ज्ञास्यसि राघव ॥
यत एषा यथा चैषा यथा नष्टेत्यखण्डितम् ।
वस्तुतः किल नास्त्येषा विभात्येषा न वेक्षिता ॥
असतो भ्रान्ततां सत्यरूपां जानातु कः कृतः ।
जातेयं प्रौढिमापन्ना दोषायैवातताकृतिः ॥

—Yv. IV. 41. 31 cd–35

See also III. 114. 66

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The *Yoga-Vāsiṣṭha* moreover explains that in the pure consciousness there is a spontaneous wave of mentation (*kalā kalanarūpiṇī*). It is three-fold—subtle, middling and gross. Then the Mind too is imagined in these states as three-fold. This is known as *Avidyā* or *Prakṛti* with its three *guṇas—sattva, rajas* and *tamas*. Each of these *guṇas* is three-fold and thus *avidyā* is nine-fold. Whatever object there is in the world is permeated by it. The *Yoga-Vāsiṣṭha* gives an account of world-creation, of course unreal in its view, as also a classification of things under this nine-fold division of *avidyā* (Yv. VIa. 9. 2ff). Like the other works on Vedānta it is influenced by the Sāṁkhya and adopts the Sāṁkhya terminology. *Avidyā* is thus looked upon as the material cause of the world.

In reality there is neither *vidyā* nor *avidyā*. The pure Consciousness itself when not apprehended as such is known as *avidyā*. Due to lack of *vidyā* there is false imagination of what is called *avidyā*. When the pure Consciousness is realised, it is said to be the 'destruction of *avidyā*'. When *avidyā* has been eradicated, *vidyā* also disappears and what is left is pure Consciousness. Both *vidyā* and *avidyā* are phenomenal and relative modes of Consciousness and therefore unreal.[1]

The *Yoga-Vāsiṣṭha* is very emphatic in its assertion that *avidyā* does not exist. *Brahman* alone, which is eternal and unchanging, exists. *Avidyā* is but a name, a mere hypothesis. The concepts of *avidyā* and *jīvā* have been set up only for the instruction of the non-enlightened to make the explanation intelligible. Only as long as the *manas* is non-enlightened can it attain enlightenment by erroneous (-erroneous from the

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1. विद्याऽविद्यादृशौ न स्तः शेषे बद्धपदो भव ।
नाविद्याऽस्ति न विद्याऽस्ति कृतं कल्पनयाऽनया ॥
किंचिदस्ति न किञ्चिद् यच्चित् संविदिति तत् स्थितम् ।
तदेवाविदिताभासं सदविद्येत्युदाहृतम् ॥
विदितं सत् तदेवेदमविद्याक्षयसंज्ञितम् ।
विद्याऽभावादविद्याख्या मिथ्यैवोदेति कल्पना ॥
मिथः स्वान्ते तयोरन्तश्छायातपयोरिव ।
अविद्यायां विलीनायां क्षीणे द्वे एव कल्पने ॥
एते राघव लीयेते अवाप्य परिशिष्यते ।
अविद्यासंक्षयात् क्षीणो विद्यापक्षोऽपि राघव ॥
यच्छिष्टं तन्न किंचिद्वा किंचिद्वापीदमाततम् ।
तत्रैवं दृश्यते सर्वं न किंचन न दृश्यते ॥
—Yv. VIa 9.20-2 .

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supra-empirical point of view—) means.[1]

We are reminded here of the Buddhist concepts of *avidyā* and *abhūta-parikalpa* (instrument of unreal imaginary construction). *Vidyā* for the Mādhyamika is not intuition of anything, it is intuition (*prajñā*) itself. It is a state of knowledge without any conceptual constructions or differentiations which involve comparisons, relations, etc *Avidyā*, similarly, is not ignorance of anything but the differentiating or conceptualising function. It is Reason itself (*—buddhi, saṁvṛti*). Nāgārjuna carries his dialectic to the farthest extent and says that even this *avidyā* does not exist. In the Vijñānavāda, the sub-conscious habit of false imaginative construction (*vitatha-vikalpābhyāsa-vāsanā*) or *abhūta-parikalpa* is the cognate of *avidyā* and accounts for the world-appearance.

Gauḍapādācarya's philosophy is very much akin to that of the Yogavāsiṣṭha. According to him, all the duality cognised is an illusion; in absolute truth there is no non-duality (*māyāmātram idaṁ dvaitam advaitaṁ paramārthataḥ*—Gāuḍapāda-kārikā, I. 17 cd). Gauḍapāda tries to establish his thesis by reasoning, though he fully appreciates the base and support of the Vedic texts. According to him, the dream and the waking experiences are on a par, the objects in both being imagined by the mind either as inside or as existing outside; if the waking experiences contradict and cancel the dream-experiences, so do the dream experiences or dreamless sleep the waking experiences, and so both are false. Gauḍapāda holds that whatever is presented as an object is unreal. The relations of space, time and causality do not stand the test of critical examination, and so cannot be regarded as real. That which is non-existing in the beginning and in the end is necessarily so in the present also; things being

1. ब्रह्मतत्त्वमिदं सर्वमासीदस्ति भविष्यति ।
निर्विकारमनाद्यनन्तं नाविद्यास्तीति निश्चयः ॥११॥
यस्तु ब्रह्मेतिशब्देन वाच्यवाचकयोः क्रमः ।
तत्रापि नान्यताभावमुपदेष्टुं क्रमो ह्यसौ ॥१२॥
त्वमहं जगदाशाश्च द्यौर्भुवश्चाप्यनलादि वा ।
ब्रह्ममात्रमनाद्यनन्तं नाऽविद्यास्ति मनागपि ॥१३॥
नास्त्येवमविद्येति भ्रममात्रमसद्विदुः ।
न विद्यते या सा सत्या कीदृग् राम भवेत् किल ॥१४॥
अविद्येयमयं जीव इत्यादि कल्पनाक्रमः ।
अप्रबुद्धप्रबोधाय कल्पितो वाग्विदां वरैः ॥१५॥
अप्रबुद्धं मनो यावत् तावदेव भ्रमं विना ।
न प्रबोधमुपायाति तदाक्रोशशतैरपि ॥१८॥
—Yv. VI a. 49. 11–14, 17–18.

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like an illusion are yet looked upon as real. Persistence for all time is the test of truth for a thing cannot give up its own nature. There is therefore nothing but the eternally unchanging *Ātman* or *Brahman*, the world of appearance being like a dream or a magical illusion or a castle in the sky. There is no suppression, no origination; no one is in bondage, no one strives for success, no one aspires for liberation and no one is liberated. This is the highest truth.[1]

Things which seem to be generated are not generated in reality. Their generation is like an illusion (*māyā*) and that illusion does not exist. The highest truth is that where nothing is produced. Causality is put to a severe critical examination and since it cannot be explained in any way it follows that *Ajātivāda* is the only correct theory. Thus the mind is not originated and the objects are never originated. Those who know the truth never fall into error.[2]

Gauḍapāda, like the Yogavāsiṣṭha, speaks of *spanda*. As the fire-brand being moved appears as a circle or a straight line, so the mind or consciousness, when it moves, appears as the subject and the object. The appearances in a moving fire-brand are not produced from anything other than it, and when it is at rest they are not in a place other than it, nor do they enter into it. So also when the mind or consciousness (*vijñāna*) vibrates, the appearances are not produced from anything other than it, and when it is at rest they are not in a place other than the mind, nor do they enter into the mind. As a matter of fact they were never there. (GK. 47 ff.) Only so long as the mind is pre-occupied with the idea of causality

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1. आदावन्ते च यन्नास्ति वर्तमानेऽपि तत्तथा ।
वितथैः सदृशाः सन्तोऽवितथा इव लक्षिताः ॥ II. 6
सांसिद्धिकी स्वाभाविकी सहजा अकृता च या ।
प्रकृतिः सेति विज्ञेया स्वभावं न जहाति या ॥ IV. 9
स्वप्नमाये यथा दृष्टे गन्धर्वनगरं यथा ।
तथा विश्वमिदं दृष्टं वेदान्तेषु विचक्षणैः ॥ II. 31
न निरोधो न चोत्पत्तिर्न बद्धो न च साधकः ।
न मुमुक्षुर्न वै मुक्त इत्येषा परमार्थता ॥ II. 32
—गौडपादकारिका (GK)

2. धर्मा य इति जायन्ते जायन्ते ते न तत्त्वतः ।
जन्म मायोपमं तेषां सा च माया न विद्यते ॥
–G K. IV.58

Also IV. 16 ff.

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(e.g. *karman* and its fruit), is the worldly existence prolonged (GK, IV. 55-56). As the fire-brand has no appearance when it does not move and is thus 'unborn', so the mind, when it does not move, has no appearance and is 'unborn' (IV. 48). Thus when *Manas* becomes non-*Manas*, that is to say, stops imagining and conceptually constructing, there is no duality (*manaso hy amanībhave dvaitaṁ naivopalabhyate*-III. 31). Owing to the persistent belief in the reality of the unreal (*abhūtābhiniveśa*), the mind proceeds onwards to a similar object; but as soon as the absence of an object is realised, it turns back being free from all attachment (IV.75,79).

Gauḍapāda says that the *Ātman* first imagines the *jīva* and then the different entities—external and internal - according to experiences and the impressions left by them (*Jīvaṁ kalpayate pūrvaṁ tato bhāvān pṛthag-vidhān, bāhyān ādhyātmikāṁś caiva yathāvidyas tathāsmṛtiḥ.* - Gk. II. 16).

Does Gauḍapāda want to say that the *Ātman* imagines the *jīva* and also imagines the things external and internal, or that the *Ātman* imagines the *jīva* and then the *jīva* imagines the external and internal things ? And does he want to say that there is only one *jīva* (as in later *Ekajīvavāda*), or has he employed the singular number to signify class ? Elsewhere the *jīvas* are accounted for on the analogy of *ghaṭākāśa*. And whose is the *abhūtābhiniveśa* (obsession for the unreal) ? Gauḍapāda does not dwell at length on this point as he is mainly interested in suggesting *Ājātivāda*.

We find that both the *Yoga-Vāsiṣṭha* and the *Gauḍapāda-kārikā* seem to be speaking of the individual and his innate flaw. Even then we cannot say that these works propound subjective idealism, as they firmly uphold the reality of one Absolute Reality. Can we call their view 'Monistic Idealism' ? We may say that these works were composed under the influence of Buddhist Idealism, in which the individual streams of consciousness are held responsible for all imaginary construction. This type of idealistic trend being a novel feature in Vedāntic thought and the terminology for it not having yet evolved in these circles, nor the thought properly assimilated, we find some difficulty in the clear understanding of these concepts from these works. Moreover, because of the absolutistic trend of their thought, they wanted to keep *Brahman* away as far as possible from the concept of *abhūtābhiniveśa* or *kalpanā*, even though they admitted nothing but *Brahman*.

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2. *Avidyā* in Śaṅkarācārya's Philosophy

Śaṅkarācārya, in his writings, mostly commentaries on the *Upaniṣads*, *Brahma-sūtra* and the *Bhagavad Gītā*, had a more difficult task before him. Commenting on works none of which seem to clearly establish the unreality of the world he put forth his confirmed view that the eternally unchanging undifferentiated *Brahman* of the nature of Pure Being-Consciousness-Bliss is the only Reality, all else being false and the individual soul being nothing else but *Brahman*. He had in support of his view Vedic statements like '*ekaṁ evādvitīyam*', '*neha nānā'sti kiṁcana*', '*neti neti*', '*tat tvam asi*', '*ahaṁ brahmā'smi*', etc. He had at the same time to evolve a philosophical terminology of the Vedic brand which would not directly smack of Buddhist impact, and also to show the difference of Vedāntic thought from the Buddhist Idealistic Philosophy and to emphasise the distinctive characteristics of Advaita Vedānta.

Śaṅkara's line of argument is that if *Brahman* is taken as really evolving in the form of the world it must necessarily be accepted as being modified. And in that case either it should be accepted as wholly modified as the world with no *Brahman* left in its own nature or *Brahman* would have to be accepted as having parts so that one quarter becomes the world and the other three quarters are left intact ('*tripād asyāmṛtaṁ divi*'). It is very well to say that *Brahman* is both immanent in the world and also transcendent, and to say that *Brahman* is both the *upādāna* and *nimitta kāraṇa* of the world. But does our reason allow us to accept this when we are told that *Brahman* is eternally unchanging, undifferentiated and devoid of parts ? If *Brahman* evolves into the world it either ceases to be *Brahman* in its own nature, or it undergoes modification. Better still, *Brahman* perishes every moment and a new one is born so that all variations could be accounted for. But how could it be possible that *Brahman* evolves in the form of the world and the individual souls emerge from it as sparks from fire and yet it retains its pristine purity and remains eternally unchanging ? If the realisation or direct vision of the Ultimate Reality of the Upaniṣadic seers has any value for us, *Brahman* should be regarded as one without a second, eternally unchanging and pure and devoid of differentiation, the world as an unreal superimposition, and the *jīvas* should be regarded as *Brahman* itself, conditioned or limited by different adjuncts (*upādhi*), these latter being unreal or projections brought about by *Avidyā*, which itself is false.

It may be noted that the other Ācāryas while commenting on the *Brahma-sūtra* and other texts admitted some form of Dualism or Pluralism

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even while affirming *Advaita*. Rāmānujācārya, for instance, says that *cit*, *acit* and *Īśvara* are all different, but form a unity inasmuch as *cit* and *acit* are the *viśeṣaṇas* or qualifiers of *Īśvara* or *Puruṣottama* or *Brahman*; or they are His *śarīra* and He is their *Ātman*, inasmuch as they cannot exist independently of Him, and this is what statements involving *sāmānādhikaraṇya* (like *'tat tvam asi'*, *'ahaṁ brahmā'smi'*, *'sarvaṁ khalvidaṁ Brahma'*) signify. Vallabhācārya says that the *jīvas* are *'aṁśa-s'* of *Brahman* and the world is His *kārya* or effect, and yet *Brahman* is undefiled and pure and unmodified as He has *'acintyaśakti'* (unthinkable power).

Śaṅkarācārya, following in the footsteps of Gauḍapāda, holds that that alone is *'sat'* or real which is *'trikālābādhita'*, unsublated in all the three times. Śaṅkarācārya has propounded his philosophy from two points of view—the higher or supra-empirical (*pāramārthika*) and the lower or the common-sense or empirical point of view (*vyāvahārika*). From the *pāramārthika* point or view, Śaṅkara is an Absolutist. *Brahman* is the only Ultimate Reality; everything else is unreal. *Brahman* is attributeless (*nirguṇa*) and eternally unchanging (*kūṭastha*). Śaṅkara firmly believes that *bheda* (difference) and *abheda* (non-difference) being mutually contradictory cannot be predicated of one and the same thing; and the *Bhedābheda* view, further, does not solve the problem of causation. It makes the nature of the thing self-contradictory and this points to falsity. Śaṅkara admits that there are noticed two streams of thought in the *Upaniṣads*, but one of them is but a concession to the empirical modes of thought (*aparā vidyā* or *anuvāda*) (see Br. Sū. Śāṅkara Bhāṣya I. 1.21; II. 1.14 etc). The only teaching of the *Upaniṣads* is, according to him, that of Absolute Non-dualism (*Kevalādvaita*); all diversity is falsely superimposed on the non-dual *Brahman*.

The Sāṁkhya recognises that there is a material element and a spiritual element in the universe, but it fails to explain satisfactorily the relation between spirit and matter. Śaṅkara denies that there could be any relation between spirit and matter which are so distinct and opposed to each other; and yet our experience tells us that they are not only related but also identified as when we say 'I am lean', where leanness is a characteristic of the physical body and yet is predicated of the 'I' which should normally signify the inner self. The only way out of this difficulty is to regard the relation between them as ultimately false. A necessary corollary to this is that one of the things so thought to be related is unreal. Śaṅkara regards matter as unreal, for

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the other alternative would result in Materialism. The objective world is therefore an unreal appearance. As a serpent is superimposed on the rope, so is the material world superimposed on *Brahman*. The *jīvas* (individual souls) and *Īśvara* (Creator God) also are unreal in the sense that yellow conch-shell or red crystal is unreal. As the white conch-shell is due to some defect of the eye cognised as yellow, or as crystal appears red on account of the red *japā* flower on which it is placed, so is *Brahman* looked upon as *jīva* or *Īśvara* The *jīva* is *Brahman* limited by or reflected through adjuncts such as the internal organ which are unreal as they pertain to the material world. Thus from the ultimate point of view, *Brahman* alone exists, unmodified, undifferentiated; remote from the slightest trace of limitation or conditioning as there is nothing which could bring it about. The world does not exist in reality at any time — past, present or future. This is the Absolutist view of Śaṅkarācārya.

From the *vyāvahārika* point of view, Brahman is said to be possessed of attributes. It is the constituent and efficient cause of the world. It is the ruler, the controller, the creator of the world. The *jīvas* or individual souls can be regarded, from this point of view, as distinct from *Brahman*.[1] *Brahman* creates the world keeping in view the actions, good or bad, of the various creatures. Even the process of creation is described.[2] The individual souls may be said to be born, to live their mundane lives, perform actions which determine their future birth and the world to which they go. Thus, from the *vyāvahārika* point of view, whatever one sees and does and experiences is real, as it is the ordinary man's understanding, his age-long conviction of which he should not be deprived till the light of knowledge has dispelled the darkness of erroneous beliefs. Thus Śaṅkara is, from the lower point of view, as good a realist as any one. He accepts broadly the Sāṁkhya theory of *satkāryavāda*, except that he would not regard *Prakṛti* as independent. But, in his view, once true knowledge dawns, this world of objectivity disappears for the emancipated, exactly as the *rajju-sarpa* disappears, because it had never existed in reality. He approves of the *satkāryavāda* inasmuch as he takes the effect to be in the cause — of course because it is illusorily super-imposed on the cause, and he constantly refers the reader to his commentary on *Brahma-Sūtra* II.I.14 where he makes it very clear that the effect is unreal.

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1 भेदव्यपदेशात्—Br. Sū. I. 17.

परमेश्वरस्त्वविद्याकल्पिताच्छारीरात् कर्तुर्भोक्तुर्विज्ञानात्माख्यादन्यः ।— Śāṅkara-Bhāṣya

2 Br. Sū ŚB II. 3. 1-5, II. 4. 1-13

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Exp'aining the Upaniṣadic statement "*Yathā somyaikena mṛtpiṇḍena sarvaṁ mṛṇmayaṁ vijñātaṁ syād vācārambhaṇaṁ vikāro nāmadheyaṁ mṛttikety eva sarvam*" (Ch. Up. 6.1.1), he passes on from the illustration of *ghaṭaśarāvādi* and *mṛd*, through *ghaṭākāśa* and *mahākāśa* to *mṛgatṛṣṇikodaka* and *ūṣara* and says that since the phenomenal world consisting of the objects of enjoyment, etc. is unreal as it cannot exist apart from *Brahman* as being '*dṛṣṭanaṣṭasvarūpa*', it is utterly fictitious by nature (*svarūpeṇa anupākhya*). Amalānanda explaining the expression '*dṛṣṭanaṣṭasvarūpa*' says, in his *Kalpataru*, that it means that it is seen somewhere and then again lost sight of; '*dṛṣṭa*' is meant to exclude its existence even when it is apprehended.[1]

Answering the objection that *Brahman* could not be the cause, support and ultimate place of dissolution of the world as it would be defiled by the impurities of the latter, Śaṅkara at first, in all fairness, takes it for granted that the world is a real transformation of *Brahman*. He says that things made of clay, such as jars, etc. or golden ornaments do not impart to their original matter (clay or gold) their individual qualities when they are finally reabsorbed into it, Similarly, the world when dissolved will not make *Brahman* impure. But then Śaṅkara cannot contain himself, for his philosophy keeps itself at such a level that such questions do not prop up at all. In a dignified tone he puts forth his own view, "We refute the assertion of the cause being affected by the effect and its qualities by showing that the latter are mere false superimpositions of *avidyā*, and the very same argument holds good with reference to re-absorption also." He gives examples which are in greater accord with his belief in the unreality of the world. 'As a magician is not at any time affected by the magical illusion projected by him, because it is unreal, so the Highest Self is not affected by the world-illusion. As a dreaming person is not affected by his dream illusions because they do not accompany the waking state and the state of dreamless sleep, so the one permanent witness of the three states, that is to say, the Highest Self, which is the one unchanging witness of the creation, subsistence and reabsorption of the world, is not affected by the mutually exclusive three states. That the Highest Self appears in these three states is a mere illusion not more substantial than the snake for which the rope is mistaken in the dark (Br.Sū.ŚB.II.1.9).

1 क्वचिद् दृष्टं पुनर्नष्टमदृष्टम् (vlo मनित्यम्) इत्यर्थः । दृष्टग्रहणं प्रतीतिसमयेऽपि सत्त्वव्यावृत्त्यर्थम् ।

—*Kalputaru*, II. 1. 14.

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In the 'Prayojanavattvādhikaraṇa', the problem discussed is 'Why was the world created by God ?' The common-sense point of view could at best be that God created the world for mere '*līlā*' (sport). From the *pāramārthika* point of view, Śaṅkara remarks that the scriptural doctrine of creation does not refer to the highest reality; it refers to the empirical world only, characterised by name and form, the figments of *Avidyā* and it moreover aims at conveying that *Brahman* is the self of everything. This also should never be lost sight of.[1]

The world was never created at all, so there is no sense in discussing with what motive it was created. Commenting on *Brahma-sūtra* I.3.1, Śaṅkara says that the statement of co-ordination (*sāmānādhikaraṇyam*) in the passage 'All is *Brahman*' aims at dissolving the world and not in any way at conveying that *Brahman*, is multiform in character. In his final remarks on the 'Ubhayaliṅgādhikaraṇa' (III. 2. 11-21), Śaṅkara points out that *prapañca-pravilaya*, the dissolution of the world of effects is not like liquifying ghee by contact with fire, but it is like the dispelling of the illusion of the two moons, or the sublation of the rope-serpent or the dissolving of a dream. In fact it was not existent. Had it been existent, one could not have been asked to dissolve it. Or if that were possible, on one soul attaining emancipation and dissolving the world, the world would not have been there at all. Śaṅkara, thus, reduces the world of diversity to a mere unreal appearance super-imposed on Brahman by virtue of *Avidyā*.

In his Introduction to his commentary on the *Brahma-sūtra*, Śaṅkarācārya says that the self and the non-self, the subject and the object are so opposed to each other that they cannot be identified, much less their attributes. Hence it is wrong to superimpose upon the subject of the nature of consciousness, which is the sphere of the notion 'I', the object which is the sphere of the notion 'you' and the attributes of the object, and vice versa to superimpose the subject and the attributes of the subject on the object. In spite of this, it is on the part of man, a natural practice, which has its cause in wrong knowledge, not to distinguish the two entities (subject and object) and their respective attributes, but to superimpose on each the characteristic nature and the attributes of the other, and thus coupling the real and the unreal to make use of such expressions as 'That am I', 'That is mine'. But what should we understand by the term '*adhyāsa*' (superimposition) ? It is the apparent presentation, in the

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1 न चेयं परमार्थविषया सृष्टिश्रुतिः, अविद्याकल्पितनामरूपव्यवहारगोचरत्वात् , ब्रह्मात्मभाव-प्रतिपादनपरत्वाच्चेत्येतदपि नैव विस्मर्तव्यम् । —Br. Sū ŚB, II. 1. 33.

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form of remembrance, to consciousness of something previously observed in some other thing (lit. in some other place). (*Smṛtirūpaḥ paratra pūrva-dṛṣṭāvabhāsaḥ*). However much the concept may differ in the various schools of philosophy, all agree in representing *adhyāsa* as the apparent presentation of the attributes of one thing in another thing. In our day to day life also, we say 'The nacre appears as silver', 'The moon though one appears as if double'. The illusory imposition of the non-self on the self learned men call *avidyā*, and the ascertaining of the true nature of the self by discriminating that which is superimposed on the self, they call *vidyā* The self is not in the least associated with any fault of the mind, etc., nor the non-self with the attributes, sentiency, bliss, etc. of the self on account of mutual superimposition

All empirical distinctions such as those of the object known, and the means of valid knowledge, and all scriptural texts are based on this mutual surperimposition of the self and the non-self which is termed *avidyā*. Intelligent men and animals are all alike a prey to this *avidyā* as they react similarly to cases of fear or selfish interest. Attributes of the body (e.g. leanness), sense-organs (e.g. deafness), internal organ (e.g. desire, doubt) are superimposed on the inner self which is only a witness of the modifications of the internal organ, etc., and vice versa the inner self which is the witness of everything is superimposed on the internal organ, senses, etc. In this way there goes on this natural beginningless and endless superimposition, which appears in the form of wrong conception (*mithyā-pratyaya*), is the cause of individual souls appearing as agents and enjoyers, and is immediately experienced by everyone.

It is important and necessary to analyse what Śaṅkara says here. He gives a general definition of *adhyāsa* which refers to both ordinary errors (e.g. *rajju-sarpa*) and the primary error of identification of self and non-self (e.g. I am lean). This primary error of identification of self and non-self is termed *avidyā*, and it is *avidyā* that the Vedānta proposes to dispel as it is the source of all evil.[1] It is clear that *avidyā* refers to all our worldly dealings which necessarily though wrongly identify self and non-self. Thus *avidyā* signifies what we might call 'empirical outlook'. *Avidyā* can be set aside or dispelled by *Vidyā* or the knowledge of the absolute nature of

1. अविद्या हि सर्वानर्थबीजमिति श्रुतिस्मृतीतिहासपुराणादिषु प्रसिद्धम् । तदुच्छेदाय वेदान्ताः प्रवृत्ता इति वक्ष्यति । प्रत्यगात्मन्यनात्माध्यास एव सर्वानर्थहेतुः न पुना रजतादिविभ्रम इति स एवाविद्या । ——भामती, पृ. ४०

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the Self. It is said to be *naisargika* or natural. This means that it is innate and beginningless. There is an innate oblique tendency in us which conditions all knowledge and compels us to work on the basis of this error. It is the cause of the individual soul's appearing as agent or enjoyer. It is beginningless and endless (unless dispelled by *Ātmavidyā* or self-realisation). *Mithyā-jñ-na* is given as a synonym of *avidy* , which means that it is not negation of knowledge but positively wrong knowledge or misapprehension Thus the whole process of an innate tendency leading to *adhyāsa* and that in its turn strengthening the obliqueness can be termed *avidyā*. *Avidyā* is innate and beginningless as *avidyā* (superimposition or error) produces a tendency or predisposition (*vāsanā*) and that in its turn leads to *adhyāsa*[1] *Avidy* is the basis of all worldly activity.

Śaṅkara classifies *avidy* among the evils that are responsible for the mundane existence or *saṁsāra*. In his commentary on *Br.Sū.*I. 3.2, Śaṅkara defines *avidyā* and shows how it stands at the head of a vicious chain: The conception that the body and other things contained in the sphere of the non-self are our self constitutes *avidyā*; from it there springs desire with regard to whatever promotes the well-being of the body and so on, and aversion for what tends to injure it; there further arises fear and confusion when we observe anything threatening to destroy it. All this constitutes an endless series of the most manifold evils with which we are acquainted.[2] The individual soul continues as such till it dispels *avidyā* characterised by duality and realises its identity with the absolute *Brahman*.[3]

In all this we find Śaṅkarācārya agreeing with the other philosophical systems which also place *avidyā* at the head of the chain of evils and regard it as a beginingless innate tendency to err and as wrong knowledge. It can be set aside by true knowledge. It is represented as generative of *rāga* (attachment), etc on the psychological plane. But the difference comes in when Śaṅkara regards *avidy* as responsible for the multiplicity of the

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1. अनाद्यविद्यात्मकतया कार्याध्यासस्यानादित्वम् । अध्यासात् संस्कारस्ततोऽध्यास इति प्रवाहतो नैसर्गिकत्वम् ।

—*Ratnaprabhā*, p. 25.

2. देहादिष्वनात्मस्वहमस्मीत्यात्मबुद्धिरविद्या, ततस्तत्पूजनादौ रागस्तत्परिभवादौ द्वेषस्तदुच्छेददर्शनाद् भयं मोहश्चेत्येवमयमनन्तभेदोऽनर्थव्रातः सततः सर्वेषां नः प्रत्यक्षः ।

—Br. *Sū*. *Ś*B I. 3.2

3. यावदेव हि स्थाणाविव पुरुषबुद्धिं द्वैतलक्षणामविद्यां निवर्तयन् कूटस्थनित्यदृक्स्वरूपमात्मानमहं ब्रह्मास्मीति न प्रतिपद्यते तावज्जीवस्य जीवत्वम् ।

—Br *Sū* *ŚB*. I.3. 19.

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world (*jagat-prapañca*). Śaṅkara regards the world-phenomena as unreal from the supra-empirical point of view. If *avidyā* is deemed responsible for the world, the concept of *avidyā* must necessarily change.

For the other systems, *avidyā* is just individual ignorance which identifies the soul and the body, sense-organs, etc. and thus leads to repeated births and deaths. But for Śaṅkara, the *jīvas* and the material world are both imagined or projected by *avidyā*. He time and again refers to the unreal universe including *jīvas* and *Īśvara* as *avidyā-kalpita* (Br. Sū. Śā. Bh. I. 1.7), *mithyā-jñāna-kalpita* or *mithyā-jñāna-nimitta* (I. 2. 8), *avidyā-kṛta* (I. 2.11), *avidyā-viṣaya* (I.2.12), and so on. *Kārya* is *avidyāropita* (II.1.9); *kārya-prapañca* is *avidyā-kṛta* (I,3.1); *jīva* is *avidyā-pratyupasthāpita* (I.3.19); *bheda* of *jīva* and *Parameśvara* is *mithyā-jñāna-kṛta* (I.3.19). Hence *Avidyā* must be regarded as a cosmic force or principle which causes the phenomenal world to appear. *Avidyā* is not only individual but also cosmic, not only affecting the individual self but overshadowing the supreme *Brahman*. Can we say that its locus is *Brahman*, as the *jīva*, etc. are its projections and come after it ? But how can *avidyā* be present in *Brahman* which is eternally free from all adjuncts or extraneous factors ? Śaṅkara admits that *avidyā* is not a part of the nature (*svabhāva*) of the self, for it can be eradicated, whereas what is part of the nature of an entity cannot be eliminated without the entity itself perishing, e.g. heat and light of the sun [1]

Again, if *Avidyā* be accepted as a principle besides *Brahman*, the doctrine of non duality would be contradicted. How does Śaṅkara explain this ? In his commentary on the *Brahma-sūtra* IV. 1. 3, he anticipates a question : To whom does *avidyā* or *aprabodha* (non-enlightenment) belong ? Śaṅkara replies, "It belongs to you who are asking such a question." The inquirer retorts that the *Śruti* tells him that he is identical with the Lord. Śaṅkara promptly replies, "In that case you are enlightened and non-enlightenment does not belong to any one." That it is to say, it does not exist. Śaṅkara remarks that this also answers the objection of some that the doctrine of non-duality is contradicted by accepting *avidyā* over and above *Brahman* [2]

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1. तस्मान्नात्मधर्मोऽविद्या, न हि स्वाभाविकस्योच्छित्तिः कदाचिदप्युपपद्यते, सवितुरिवौष्ण्यप्रकाशयोः ।

—Śaṅkara's Comm. on *Bṛh. Up*. IV. 3.20.

2. कस्य पुनरयमप्रबोध इति चेत्, यस्त्वं पृच्छसि तस्य त इति वदामः । नन्वहमीश्वर एवोक्तः श्रुत्या । यद्येवं प्रतिबुद्धोऽसि, नास्ति कस्यचिदप्रबोधः । योऽपि दोषश्चोद्यते कैश्चिदविद्यया किलात्मनः सद्वितीयत्वाद् अद्वैतानुपपत्तिरिति सोऽप्येतेनैव प्रत्युक्तः ।

—*Br. Sū. Ś*B. IV. 1.3.

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Questions like 'Whose is *avidyā* ?' 'Where does it appear ?' are useless, for if *avidyā* is not known they cannot be solved, and if *avidyā* be perceived one would also perceive him who has it. *Avidyā* cannot do any harm to the soul as mirage-water cannot make the desert muddy.[1] Thus the nature of *avidyā* and its locus cannot be determined. Śaṅkara would say that such problems should not disturb us. To understand the relations between *Brahman* and *Avidyā*, *avidyā* and the world we must be away from *avidyā*, which we are not. We are on the contrary *avidyā*-stricken. Once *avidyā* is dispelled by true knowledge (*samyag-jñāna*), these problems do not arise at all. As S.K. Saksena puts it, "It is our finitude which raises questions and also prevents an answer for after true knowledge is attained and the true reality of the *Brahman* is seen, there remains no *acit* or the phenomenal world. The explanatory principle of *māyā* and the reality of things other than the pure Intelligence both last so long as *Brahman* is not realised after which neither exists."[2]

But for purposes of instruction, Śaṅkara hypostatises *Avidyā* to account for the insentient world, and hence *avidyā* must be regarded as *jaḍa* (material or insentient), and *avidyā* thus becomes an ontological principle though unreal. Śaṅkara in his *Bhāṣya* on *Brahma-sūtra* I. 4. 3 points out that the word '*avyakta*' in *Kaṭha Up.* I.3.11 means a previous seminal condition of the world (*jagataḥ prāgavasthā*). The Sāṁkhya also admits such a *pradhāna* but he regards it as an independent force. According to the Vedāntin, however, it is dependent on the Lord. Such a previous stage of the world has to be admitted because without it the Highest Lord could not be conceived as Creator as he could not become active if He were devoid of the potentiality of action. The existence of such a causal potentiality (*bījaśakti*) renders it, moreover, tenable that the released souls are not born again, as it is destroyed by perfect knowledge. That causal potentiality is of the nature of *avidyā*; it is rightly signified by the term '*avyakta*'; it has the Highest Lord for its substratum. It is of the nature of *māyā* (illusion); it is a universal sleep in which

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1. न च मिथ्याज्ञानं परमार्थवस्तु दूषयितुं समर्थम्, न ह्यूषरदेशं स्नेहेन पङ्कीकर्तुं शक्नोति मरीच्युदकं तथाऽविद्या क्षेत्रज्ञस्य न किंचित्कर्तुं शक्नोति । अत्राह – सा अविद्या कस्येति । यस्य दृश्यते तस्यैव । कस्य दृश्यते इति । अत्रोच्यते अविद्या कस्य दृश्यते इति प्रश्नो निरर्थकः । कथम् ? दृश्यते चेदविद्या तद्वन्तमपि पश्यसि । न च तद्वत्युपलभ्यमाने सा कस्येति प्रश्नो युक्तः ।

—Śaṅkara's Comm. on *Bhagavad Gītā*, XIII. 2.

2. Nature of Consciousness in Hindu Philosophy, p.170–S.K. Saksena.

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are lying the transmigratory souls devoid for the time of the awareness of their nature.[1]

Here Śaṅkara equates *avidyā* with the *Prakṛti* of the Sāṁkhya with this difference that he regards it as dependent on the Lord. Thus *Avidyā* can be regarded as a material causal potency. Śaṅkara says it has *Brahman* as its *āśraya*. On the other hand he says that only if this *avidyā* as a causal potency or seminal condition is accepted, could the *anutpatti* of the released souls be rendered tenable, for there would be no mundane existence for the *jīva* by whose perfect knowledge this seminal condition is destroyed. This would mean that *avidyā* has the *jīva* for its *āśraya* and each *jīva* has its own *avidyā* which could bring about *saṁsāra* and which could be destroyed by its perfect knowledge. This explains how the Śaṅkaraites—those who regarded *Brahman* as the locus of *Avidyā*, as also those who regarded the *jīva* as its locus, could both find statements in Śaṅkara's works to support their view. Perhaps this did not matter much for Śaṅkarācarya who concentrated upon showing the Absolute Pure Consciousness as the only Reality. It is evident that the conception of *avidyā* as a cosmic causal material potency is a derivative one. Causality has no scope in Absolute Idealism. Yet if some explanation is to be given from the empirical point of view in order to explain the Upaniṣadic passages pertaining to creation, *avidyā* can be represented as a causal potency to account for the phenomenal world.

Śaṅkara says that the *jīvas* have the same qualities as *Īśvara*, but they are covered or obscured by veils of *avidyā*, etc. This should mean that *avidyā* has *āvaraṇa-śakti* or power of concealing. *Avidyā* has *vikṣepa-śakti* also inasmuch as it projects unreal appearances. These two *śaktis* can be said to be related. The true nature of the soul cannot be obscured unless it identifies itself with the adjuncts, body, etc. formed out of name and form projected by *Avidyā*, and *avidyā* cannot project these unless the true nature of the self is hidden. The followers of Śaṅkara specifically described *Avidyā* as having *āvarana śakti* and *vikṣepa-śakti* and even a distinction was drawn between *avidyā* and *māya* on the

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1. यदि वयं स्वतन्त्रां कांचित्प्रागवस्थां जगतः कारणत्वेनाभ्युपगच्छेम, प्रसञ्जयेम तदा प्रधानकारणवादम् । परमेश्वराधीना त्वियमस्माभिः प्रागवस्था जगतोऽभ्युपगम्यते, न स्वतन्त्रा । सा चावश्याभ्युपगन्तव्या । अर्थवती हि सा । न हि तया विना परमेश्वरस्य स्रष्टृत्वं सिध्यति, शक्तिरहितस्य तस्य प्रवृत्त्यनुपपत्तेः । मुक्तानां च पुनरनुत्पत्तिः । कुतः ? विद्यया तस्या बीजशक्तेर्दाहात् । अविद्यात्मिका हि बीजशक्तिरव्यक्तशब्दनिर्देश्या परमेश्वराश्रया मायामयी महासुप्तिः, यस्यां स्वरूपप्रतिबोधरहिताः शेरते संसारिणो जीवाः ।

—*Br. Sū. ŚB.* I. 4.3.

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strength of these. But it could be said that even Śaṅkara would have accepted these though he did not pointedly refer to them as the *śaktis* of *Avidyā*.[1] It is by *Āvidyā* that the one Being is differentiated or conceived as many things undergoing origination, destruction and the like, like an actor on the stage.[2]

We have seen that Śaṅkara regards *māyā*, *avidyā* as also *akṣara* etc. as equivalents of *avyakta* all of which signify a causal potency which cannot be described as distinct from *Brahman* nor as non-distinct from it. *Māyā* is regarded as a material causal potency so that it can account for the material world. From the supra empirical point of view, Śaṅkara would call this only a theological explanation, coloured with *avidyā*, though he does not mind speaking, from the empirical point of view, of *Īśvara* as creating the cosmos out of and by His *māyā*. But *māyā* has no metaphysical importance in Śaṅkara's *pāramārthika* view.

It is popularly believed that Śaṅkara uses the words '*avidyā*' and '*māyā*' indiscriminately. We have seen that he regards them as cognates signifying causal potency. Some of his followers distinguish between *māyā* and *avidyā* as being associated with God and individual soul. Thibaut says, "*Brahman* is associated with a certain power called *māyā* or *avidyā* to which the appearance of the entire world is due" (*Vedānta-Sūtras* Introduction, p. XXV, SBE, Vol. XXXIV). Criticising this, Col. G. A. Jacob says, "After a very careful perusal of the entire *Bhāṣya*, with this point of view, I have come to the conclusion that the above description of *māya*, is incorrect, and that the word *māyā* is nowhere used by Śaṅkara as a synonym of *avidyā*, but is expressly said to be produced by it and that in no sense whatever does he regard it as the cause of the world." (The *Vedānta-sāra*, Preface, p. V-G. A. Jacob).

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1. किं पुनर्जीवस्येश्वरसमानधर्मत्वं नास्त्येव । न नास्त्येव, विद्यमानमपि तत् तिरोहितमविद्यादिव्यवधानात् ।

—*Br. Sū. ŚB.* III. 2.5

एवमविद्याप्रत्युपस्थापितनामरूपकृतदेहाद्युपाधियोगात् तदविवेकभ्रमकृतो जीवस्य ज्ञानैश्वर्यतिरोभावः ।

—Ibid, III. 2.6

2. सदेकमेव वस्तु अविद्यया उत्पत्तिविनाशादिधर्मैः नटवद् अनेकधा विकल्प्यते ।

—Śaṅkara's Comm. on *Bhagavad Gītā*, XVIII, 48.

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Māyā is almost always used in the sense of illusory appearance.[1] Numerous passages in the works of Śaṅkara support Col. Jacob's contention. There are, however, a few passages in which *māyā* and *avidyā* seem to be synonymous and it is necessary to examine these. Col. Jacob refers to a discussion regarding *Īśvara* in *Br. Sū. ŚB* II.1.14. The *pūrvapakṣin* argues that the Kevalādvaitin cannot say that the creation, sustentation and reabsorption proceed from an omniscient, omnipotent Lord as he maintains the absolute unity and non-duality of the self. Śaṅkara explains away the difficulty thus : "Belonging to the self, as it were, of the Omniscient Lord there are name and form, the figments of *Avidyā* not to be defined either as identical with or distinct from *Brahman*, the germs of the entire expanse of the phenomenal world, called in *Śruti* and *Smṛti* the *Māyā-śakti* or *Prakṛti* (Nature) of the Omniscient Lord." Col. Jacob explains the word '*māyā-śakti*' as illusion-producing power ! It can be better explained as the power called *māyā* (*māyā eva śaktiḥ*). The Lord's being a Lord, His omniscience, His omnipotence, etc. all depend on the limitation due to the adjuncts whose self is *avidyā*, while in reality none of these qualities belong to the Self whose true nature is cleared by right knowledge from all adjuncts whatsoever.[2] This passage is interesting inasmuch as it tells us that from the supra-empirical point of view, even the powers of the Lord, His omnipotence, omnisciense, etc. are all due to the adjuncts of the stuff of *avidyā* This means that both *māyā* and *Īśvara* are figments of *avidyā*.

Avidyā is a metaphysical cosmic principle. *Māyā* also is a cosmic causal potency, but from a lower point of view; it is, as a matter of fact, a figment of *avidyā*.

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1. (i) प्रथमेऽध्याये सर्वज्ञः सर्वेश्वरो जगत उत्पत्तिकारणम्, मृत्सुवर्णादय इव घटरुचकादीनाम्. . .; उत्पन्नस्य जगतो नियन्तृत्वेन स्थितिकारणं मायावीव मायायाः ।

—*ŚB*, Introductory to *Br. Sū.* II. 1.1.

(ii) यथा स्वयंप्रसारितया मायया मायावी त्रिष्वपि कालेषु न संस्पृश्यते अवस्तुत्वात्. . . मायामात्रं ह्येतद् यत् परमात्मनोऽवस्थात्रयात्मनावभासनं रज्ज्वा इव सर्पादिभावेनेति ।

—*ŚB*. II. 1.9.

(iii) Also *Br. Sū. ŚB* II. 1.?!; II. 2.29; II. 2.2. etc.

2. सर्वज्ञस्येश्वरस्यात्मभूत इवाविद्याकल्पिते नामरूपे तत्त्वान्यत्वाभ्यामनिर्वचनीये संसारप्रपञ्चबीजभूते सर्वज्ञस्येश्वरस्य मायाशक्तिः प्रकृतिरिति च श्रुतिस्मृत्योरभिलप्येते ।. . . तदेवमविद्यात्मकोपाधिपरिच्छेदापेक्षमेवेश्वरस्येश्वरत्वं सर्वज्ञत्वं सर्वशक्तित्वं च न परमार्थतो विद्ययाऽपास्तसर्वोपाधिस्वरूप आत्मनीशित्रीशितव्यसर्वज्ञत्वादिव्यवहार उपपद्यते ।

—*Br. Sū. ŚB* II. 1.14.

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Thus in Śaṅkara's philosophy, *avidyā* and *māyā* are cognates, but from the lower part of view, being equivalents of *Prakṛti*, The term '*Māyā*' moreover. is generally used in the sense of an illusory experience, but we do not find the term '*avidyā*' used to signify this. On the other hand compounds like '*avidyā-kalpita*', *avidyā-kṛta*, *avidyādhyasta*', '*avidyā-nimitta*', '*avidyādhyāropita*', *avidyāpratyupasthāpita*' are frequently used, but we do not find the use of expressions like '*māyā-kalpita*', etc. in connection with the world.

It would again be interesting to note a passage where '*avidyā*' and '*māyā*' are both used to signify some *Śakti* (potency). Refuting the view that the individual soul is real, Śaṅkara says that there is only one Ultimate Reality, ever unchanging, the substance of which is consciousness, and which by means of *Avidyā* manifests itself in various ways, just as a magician appears in different shapes by means of his *māyā* or magical power.[1] Here *māyā* means extra-ordinary power, magic power, power to project illusions, and is used in respect of the magician, not of *Brahman*. The cosmic *avidyā* has its reflex in the *jīva*, when also it is called *avidyā* and signifies a pre-natal disposition to err, as also wrong knowledge (including lack of knowledge, doubtful cognition and indecision)[2] .

We may now recapitulate the different aspects of the concept of *avidyā* in Śaṅkara's philosophy. *Avidyā* is used to signify (a) wrong knowledge which may also comprehend lack of knowledge, doubt, indecision, (b) particularly the erroneous mutual superimposition of *tman* (self) and *anātman* (non-self) on which all empirical behaviour is based. Thus *avidyā* becomes a synonym of the lower or empirical knowledge which comprises both empirical truth and error; (c) a prenatal disposition to err, which can be dispelled by right knowledge; this conditions all knowledge, and *avidyā* thus becomes what we may call an epistemological principle. (d) In Śaṅkara's view, the phenomenal world is unreal from the supra-empirical point of view. He posits *avidyā* as an explanation for the world-phenomena and the conditioning of *Brahman*. So *avidyā* must be a cosmic principle and a limiting principle or the principle of individuation. (e) From the lower point of view, *avidyā* is identfied with *māyā*, *prakṛti*, *aja*, *avyakta*, *ākāśa*,

1. एक एव कूटस्थनित्यो विज्ञानधातुः अविद्यया मायया मायाविवद् अनेकधा विभाव्यते नान्यो विज्ञानधातुरस्तीति ।

—*Br. Sū ŚB.* I. 3.19.

2. तामसो हि प्रत्ययः आवरणात्मकत्वादविद्या विपरीतग्राहकः संशयोपस्थापको वाऽग्रहणात्मको वा ।

—Śaṅkara's Comm. on *Bhagavad Gītā*, XIII. 2.

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akṣara as a causal potency. Thus *avidyā* becomes a material causal potency the stuff out of which the world-phenomena emerge. It is almost an equivalent of the Sāṁkhya *Prakṛti* with this difference that it is not regarded as totally different and independent of the Lord. *Avidyā* is an unintelligible and indefinable principle. Even *avidyā* is unreal from the ultimate point of view as it cannot form a part of the nature of *kūṭastha Brahman.* It seems that *avidyā* was hypostatised to explain away intelligibly the world-phenomena as unreal and non-existent from the ultimate point of view, wherein *avidyā*, its explanation, also ceases to have any reality.

Max Müller defends Śaṅkara, "It has often been said that it is unsatisfactory for a philosopher if he has no more to say than that it is so, without being able to say why it is so. But there is a point in every system of philosophy where a confession of ignorance is inevitable and all the greatest philosophers have had to confess that there are limits to our understanding the world; nay, this knowledge of the limits of our understanding has, since Kant's Criticism of Pure Reason, become the very foundation of all critical philosophy."[1]

1. The Vedānta Philosophy, –Max Müller–p. 57 (Susil Gupta India, Ltd., Calcutta).

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SANSKRIT AESTHETICS

V. M. Kulkarni

Introduction : It is usual for every prominent philosopher in the West to regard the question of beauty as a part of the problem of reality he is attempting to solve. Hence aesthetics, or the inquiry into the character of beauty in Nature as well as in art, has come to be recognised there as a regular part of philosophy. They study the problem of the beautiful in relation to the good and the true. Controversies have prevailed regarding the questions : What are the characteristics of beauty ? Whether it is objective or subjective, whether the artist (including the poet) as creating beauty must preach morality ? Or whether his province is different from a preacher of morality ? Various theories of beauty have been propounded by Plato, Aristotle, Kant, Coleridge, Schopenhauer, Hegel, Croce and others. Their philosophical discussion of these questions makes aesthetics like ethics an important part of philosophy.

In India, however, the study of aesthetics does not form a part of philosophy. It was carried on by a distinct class of thinkers, literary critics, who were not, generally peaking, professional philosophers. Naturally, they nowhere systematically discuss in their works the essential characteristics of art in general and of the fine arts in particular. They deal mainly with beauty in creative literature, one of the fine arts. Further, they do not explicitly or emphatically speak of the distinction between the Fine Arts and the "Lesser" or "Mechanical" Arts–The Fine Arts comprising Architecture, Sculpture, Painting, Music, Poetry (including the Drama) and Dancing, and the "Lesser" or "Mechanical" or "Useful" Arts of the smith, the carpenter, the potter, the weaver, and others like them; and some other arts such as engraving on wood or copper, the designing of decorations for walls or patterns for fabrics which lie between the Mechanical and Fine Arts and may belong to either class according to the degree of merit displaved by the artist. According to the Western critics, "The distinction which separates these two classes is based upon the fact, that broadly speaking the arts of the first class minister to the enjoyment of man, while those in the latter minister to his needs. They are both alike manifestations of the development of man; but the Fine Arts are concerned mainly with his moral and intellectual growth, and the Lesser Arts with his physical and material well-being. "Nor do they

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speak of the two classifications of the Arts. "The first (classification) divides them into the Arts of the "Eye" and the Arts of the "Ear", according as they respectively use one or other of the senses of sight or hearing as their primary channel of approach to the mind. Thus grouped we get the arts of Architecture, Sculpture and Painting placed in broad contrast to the Arts of Music and Poetry. By the second (classification) they are arranged with reference to the greater or lesser degree in which they severally depend upon a material basis for the realisation of their respective purposes. "Nor do they venture upon a definition of Art, applicable to all the (Fine) Arts. They merely attempt a definition of one of the Fine Arts, namely, Poetry (or Creative literature as such) and investigate into the sources of literary beauty. Finally, they arrive at the conception of *rasa* as the first and foremost source of Beauty in Literature. Modern scholars like M. Hiriyanna say "...the numerous works in Sanskrit on poetics which, though their set purpose is only to elucidate the principles exemplified in poetry and the drama, yet furnish adequate data for constructing a theory of fine art in general." And, "The conception of *rasa*.....is general and furnishes the criterion by which the worth of all forms of fine art may be judged" (Art Experience p.2, and p.64). There is the other view too, expressed by some scholars in their modern writings that in the context of other fine arts the term *rasa* is used by metaphorical extension only and the *rasa* theory is not applicable to other fine arts. There is much that could be said in favour of and aganist these two conflicting views. But without entering into this controversy let us revert to aesthetic investigation carried on by the Sanskrit Ālaṁkārikas in relation to the fine art of Poetry (including the Drama), which is placed, among all the fine arts '*highest in order of dignity*.'

In the growth or development of Sanskrit literary criticism we discern two distinct stages: The first stage is represented by the early writers on poetics who preceded Ānandavardhana, and the second by Ānandavardhana, his able commentator Abhinavagupta, and reputed followers like Mammaṭa, Viśvanātha, Jagannātha and others, not so reputed. Bhāmaha, Daṇḍin, Udbhaṭa, and Rudraṭa–these early *ālaṁkārikas*—are regarded by common consent as the protagonists of the view that in *kāvya* (poetry, creative literature) it is the *alaṁkāras* that enjoy the pride of place. They were aware of the *pratīyamāna* sense but they were not aware of Ānandavardhana's theory that *pratīyamāna* sense or *dhvani* is the soul–the essence–of poetry. They, however, include this *pratīyamāna* sense in their definitions of figures like *aprastuta-praśaṁsā*, *samāsokti*, *ākṣepa*, *paryāyokta*, etc. They deal with other sources of beauty, namely, *guṇas*

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like *mādhurya* (sweetness), *vṛttis* (dictions) like *upanāgarikā* (the cultured) and *rītis* like *vaidarbhī*. They fail to notice the central essence of *kāvya* as their attention is concentrated for all practical purposes on its '*body*'–the outward expression or externals of poetry, viz *śabda* (word), and *artha* (sense). Certain forms of these are regarded as *doṣas* and certain others as *guṇas*; and they hold that what confers excellence on poetry is the absence of the one and the presence of the other. No doubt, there are minor differences in certain matters among these *ālamkārikas*. For instance, some like Udbhaṭa make no distinction between *guṇas* and *alamkāras*. Vāmana, however, makes a clear distinction between them. Daṇḍin defines and distinguishes between the *Vaidarbha* and the *Gauḍa* styles Bhāmaha holds that there are no such two distinct styles. These and such other minor differences apart, these *ālamkārikas* reveal cognate ways of thinking. We may therefore regard them as, on the whole, representing the first stage in the growth of literary criticism and aesthetics.

It is Ānandavardhana, the author of *Dhvanyāloka*, an epoch-making work, who completely revolutionized the Sanskrit poetics and aesthetics by his novel theory that *dhvani* (suggestion) is the soul of poetry–the very essence of creative literature. This novel theory he has formulated and clearly expounded for the first time. His statement in the opening *Kārikā* "काव्यस्यात्मा ध्वनिरिति बुधैर्यः समाम्नातपूर्वः" : is not to be taken literally. He makes this statement with a view to investing it with authority.[1] He distinguishes between two kinds of meaning–the *vācyārtha* (including the

(1) There are two clear indications in the text of *Dhvanyāloka* itself which prompts one to take this view:

(i) अणीयसोभिरपि चिरन्तनकाव्यलक्षणविधायिनां बुद्धिभिरनुन्मीलितपूर्वं" (तस्य ध्वनेः स्वरूपम्)

–*Dhv. Vṛtti* on I.1, p 35

And, further on, (towards the end of the third *Uddyota*), we have the following *Kārikā*

(ii) अस्फुटस्फुरितं काव्यं, तत्त्वमेतद्यथोदितम् ।
अशक्नुवद्भिर्व्याकर्तुं, रीतयः संप्रवर्तिताः ॥

-*DHV*. III-46

This is a clear reference to Vāmana (who flourished about 800 A.D.) who speaks of *rīti* as the very essence of poetry and describes the three well-known *rītis*. Ānandavardhana's literary activity lies, according to Kane, between 860–890 A.D. As there is hardly a gap of about 60 years between Vāmana and Ānandavardhana, and as we do not know of any authors who flourished during this span of 60 years and wrote about '*dhvani as kāvyasya ātmā*' we are justified in saying that the Dhvanikāra made this statement with a view only to investing *Dhvani* with authority.

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lakṣyārtha or *gauṇārtha*) and the *vyaṅgyārtha* the expressed or denoted meaning and indicated meaning on the one hand and the suggested meaning on the other and holds that the expressed meaning (as well as the indicated meaning) and the words in which it is clothed, constitute the mere body of *kāvya*. They together are the outward embodiment of the suggested meaning–the outward element of *kāvya* and not its inner soul–feeling or emotion. He attempts to estimate or judge the worth of a poem by reference to this central essence rather than to the expressed meaning. The words and the expressed meaning are really speaking, external features but these alone appealed to the earlier writers on poetics. They misjudged the true importance of the central essence of poetry and assigned to it a subordinate place.[2] Ānandavardhana concentrates his attention on the suggested meaning which forms the real essence of poetry. Whatever in sound (word) or sense subserves the poetic end in view (*rasa*, *bhāva*, etc.,) is a *guṇa*; whatever does not, is a *doṣa*. *Doṣas* and *guṇas* are relative in character. There is no absolute standard of valuation for them. They are to be judged only in reference to the inner or suggested meaning which forms the poetic ultimate.

The suggested meaning is threefold :

1 a bare idea, fact (*vastu*) 2 a figure (*alaṁkāra*) and 3 *rasa*, *bhāva* and the like. If the earlier or older *ālaṁkārikas* concentrated on an analysis of the outward expression of *kāvya*, Ānandavardhana occupied himself with what this expression signifies or suggests. The expression is important to him as only a means of pointing to the suggested meaning. Ānandavardana's theory of *rasādi-dhvani* exactly corresponds to the Upaniṣadic doctrine of *ātman*. The earlier *ālaṁkārikas* mistake the body (*śarīr a*) of poetry for its soul (*ātman*) – the externals of true poetry for its essence.

Poetry Versus Philosophy :

The *ālaṁkārikas* often draw our attention to the dichotomy or distinction between poetry and philosophy. We have the oft-quoted verse from Bhāmaha on this distinction :

गुरूपदेशादध्येतुं शास्त्रं जडधियोऽप्यलम् ।
काव्यं तु जायते जातु कस्यचित् प्रतिभावतः ॥

— *Kāvyālaṁkāra* 1.5

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2. इह हि तावद् भामहोद्भटप्रभृतयश्चिरन्तनालङ्कारकाराः प्रतीयमानमर्थं वाच्योपस्कारतयालङ्कारपक्षनिक्षिप्तं मन्यन्ते ।. ...तदेवमलङ्कारा एव काव्ये प्रधानमिति प्राच्यानां मतम् ।
Alaṁkārasarvasva pp. 3–7

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"Even a stupid man can learn the *śāstra* – philosophy from the teachings of his teacher. But poetry is only given to the person who has imaginative (or creative) genius – *pratibhā* and that only once in a while."

Another well-known verse, probably from Bhaṭṭatauta's *Kāvyakautuka*, now lost, clearly distinguishes between *śāstra* and *kāvya*, Philosophy and Poetry :

द्वे वर्त्मनी गिरां देव्याः, शास्त्रं च कविकर्म च ।
प्रज्ञोपज्ञं तयोराद्यं, प्रतिभोद्भवमन्तिमम् ॥

"There are two paths of the goddess of speech : One is the *śāstra* (*philosophy*) and the other is *kavikarma* (poetry). The first of these arises from intellectual ability *(prajñā)* and the second from genius (*pratibhā).*

He (Bhaṭṭatauta) also refers to the twofold gift of the poet, of seeing visions of striking beauty (*darśana*) and of communicating to others through appropriate language the visions he sees. Rudraṭa defines *śakti* which is synonymous with *Pratibhā* as follows :

मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयस्य ।
अक्लिष्टानि पदानि च विभान्ति यस्यामसौ शक्तिः ॥

Kāvyālaṁkāra I.15

"*Śakti* is that whereby in a mind, that is free from distractions, subjects of description always flash and words that are perspicuous shine forth."

Rājaśekhara defines *pratibhā* as :

या शब्दग्राममर्थसार्थमलंकारतन्त्रमुक्तिमार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा ।

"*Pratibhā* is that which causes to appear in the mind (of the poet) appropriate words, meanings or ideas, *alaṁkāras*, diction and style(*uktimārga*) and other similar things as well." He divides *pratibhā* into two kinds : Creative (*kārayitrī* – that with which poets are gifted) and apprecitative (*bhāvayitrī* – which belongs to *sahṛdayas*, sensitive and sympathetic critics or readers).

Abhinavagupta quotes the following definition of *pratibhā* :

प्रतिभा अपूर्ववस्तुनिर्माणक्षमा प्रज्ञा ।

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"(Creative) imagination is that form of intelligence which is able to create new things." He further adds : "the speciality of a great poet's creative imagination consists in the ability to produce poetry that is endowed with beauty and clarity due to the onrush of emotional thrill in the heart." Elsewhere he defines *śakti* in almost identical terms :

शक्तिः प्रतिभानं वर्णनीयवस्तुविषयनूतनोल्लेखशालित्वम् ।

The most famous definition of *pratibhā* occurs in the following passage quoted by Vidyācakravartin, in his *Sampradāyaprakāśinī* :

स्मृतिर्व्यतीतविषया मतिरागामिगोचरा ।
बुद्धिस्तात्कालिकी प्रोक्ता प्रज्ञा त्रैकालिकी मता ॥
प्रज्ञा नवनवोल्लेख(पा. भे. ०नवोन्मेष)शालिनी प्रतिभा मता ।
तदनुप्राणनाज्जीवद्वर्णनानिपुणः कविः ॥
तस्य कर्म स्मृतं काव्यम् ।

"*Smṛti* is that which refers to an object of the past. *Mati* refers to something that is still in the future. *Buddhi* deals with that which is present and *prajñā* belongs to all the three times (past, present and future). *Pratibhā* is that (form of) intelligence which shines with ever new scintillations, that is, which presents ever fresh delineations or pictures of the matters to be described with '*ullekha*' or ever fresh flashes of ideas (with '*unmeṣa*')." Mahimabhaṭṭa describes the nature of *pratibhā* in a striking manner :

रसानुगुणशब्दार्थचिन्तास्तिमितचेतसः ।
क्षणं स्वरूपस्पर्शोत्था प्रज्ञैव प्रतिभा कवेः ॥
सा हि चक्षुर्भगवतस्तृतीयमिति गीयते ।
येन साक्षात्करोत्येष भावांस्त्रैलोक्यवर्तिनः ॥

– *Vyaktiviveka* II.117-118

"*Pratibhā* is that intellectual function of the poet whose mind is concentrated (or fixed) on thinking about words and meanings that are appropriate to *rasa* (to be portrayed in the poem). It arises for a moment from the contact of the poet's mind with the essential nature (of his own Ātman)".

"It is that which makes the things that exist in all the three worlds seem as if they were right before one's very eyes, and hence it is known as the third eye of Śiva."

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In brief, "*pratibhā* is that power whereby the poet sees the subjects of his poem as steeped in beauty and gives to his readers in appropriate language a vivid picture of the beauty he has seen. It is a power whereby the poet not only calls up in his reader's heart the impressions of past experiences, but whereby also he presents ever new, wonderful and charming combinations and relations of things never before experienced or thought of by the plain or ordinary man. A poet is a seer who sees visions and possesses the additional gift of conveying to others less fortunate through the medium of language the visions he has or the dreams he dreams."[1]

We have dwelt on *pratibhā* for long for the simple reason that it is regarded if not universally, generally, as the sole cause of poetry. Whatever is touched by the magic wand-power of *pratibhā* becomes *a-laukika*, *sui generis*, unique; the world of Beauty, the poet's creation is altogether different and distinct from our everyday world. What renders the poet's creation unique is his *pratibhā*. In other words, creative literature whose hall-mark is *originality* is the art of *pratibhā* (genius). And by extension we might as well say that like Creative Literature, Architecture, Sculpture, Painting, Music and Dancing are also the arts of *pratibhā*.

Pratibhā is undoubtedly as already said, the sole cause of poetry but to appreciate this poetry you require a reader who is also gifted with *pratibhā*. Abhinavagupta recognises this affinity of nature between the poet and the reader of poetry when he declares in the *maṅgala śloka* at the commencement of *Locana* :

सरस्वत्यास्तत्त्वं कवि-सहृदयाख्यं विजयते ।

"Victorious is the essence of speech called *Kavi-sahṛdaya*, (the inevitable pair involved in all aesthetic activity) 'the poet, the artist and the discerning enjoyer, the critic' (it is equally possible to understand the compound *Kavi-sahṛdaya* as meaning the creator-enjoyer, the poet, who himself is the discerning reader)." It is on the basis of this affinity most probably that Bhaṭṭa Nāyaka explains that appreciation of poetry is essentially the same as the creation of it :

नायकस्य कवेः श्रोतुः समानोऽनुभवः ।

Of the pair, the word *sahṛdaya* cannot be easily rendered in English. It literally means 'one of similar heart' 'one who is of the same heart', 'of like heart with the poet.' It may be taken to signify a person whose

1 Kane's '*History of Sauskrit Poetics*'. (pp. 334–35)

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insight into the nature of poetry is, in point of depth, next only to that of the poet. Abhinavagupta thus defines the *sahṛdayas*: "Those people who are capable of identifying with the subject-matter, as the mirror of their hearts has been polished through constant repetition and study of poetry, and who sympathetically respond in their own hearts–those (people) are known as *sahṛdayas* sensitive, sympathetic and responsive readers or spectators."

येषां काव्यानुशीलनाभ्यासवशाद्विशदीभूते मनोमुकुरे वर्णनीयतन्मयीभवनयोग्यता ते स्वहृदयसंवादभाजः सहृदयाः ।

—*Locana* pp. 38–39

We thus find what place of supremacy *pratibhā* enjoys in the realm of creative literature, one of the fine arts and we might go a step further and assert, in the sphere of all the fine arts.

Poets on the Nature of Beauty : Every one of us is familiar with the two oft-quoted *subhāṣita* type *ślokas* :

किमप्यस्ति स्वभावेन सुन्दरं वाप्यसुन्दरम् ।
यदेव रोचते यस्मै भवेत्तत्तस्य सुन्दरम् ॥

And,

दधि मधुरं मधु मधुरं द्राक्षा मधुरा सुधापि मधुरैव ।
तस्य तदेव हि मधुरं यस्य मनो यत्र संलग्नम् ।

"There is nothing in the world which is inherently beautiful or ugly. A thing which one likes becomes a thing of beauty to him."

And,

"Curds is sweet or pleasant or agreeable to taste, so is honey, so are grapes and so too nectar. Of these pleasant or agreeable things that thing alone, to which he is attached, is a pleasant or agreeable thing to him."

Again,

तं च्चिय परमत्थेणं रमणिज्जं जत्थ हिययवीसामो ।
हरिसंति असोयलया जेण पायप्पहारेहिं ॥
[तदेव परमार्थेन रमणीयं यत्र हृदयविश्रामः ।
हृष्यन्ति अशोकलताः येन पादप्रहारैः ॥]

—Rāmacandra : *Mallikāmakaranda* III. 2

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"What affords aesthetic repose is alone really beautiful. For, the Aśoka trees are pleased-thrilled with rapture-(and put forth flowers)-by kicks (from beautiful young women)."

and,

यद् यस्य नाभिरुचितं न तत्र तस्य स्पृहा मनोज्ञेऽपि ।
रमणीयेऽपि सुधांशौ न नाम कामः सरोजिन्याः ॥

—Rāmacandra : *Mallikāmakaranda* V. 4

"What is not agreeable to one, one has no longing for it although it be beautiful. *Sarojinī* (a lotus flower) does not indeed covet the (nectar-rayed) moon-although beautiful."

These poets want to drive home the truth, as they see, that beauty is not a natural quality of things - not a physical character of things like their size or weight or movement, not a property of things independently of us. It is a property lent them by the human mind. In other words, they, it would seem, support the view that beauty is subjective.

But the charming *subhāṣita*-like *arthāntaranyāsas* such as Bhāsa's

सर्वजनमनोऽभिरामं खलु सौभाग्यं नाम । (Beauty gladdens every eye).

—*Svapnavāsavadattam* II (p. 16),
G. K. Bhat's edn.

Kālidāsa's

किमिव हि मधुराणां मण्डनं नाकृतीनाम् ।

—*Śākuntala* I. 20 d

Bhāravi's

न रम्यमाहार्यमपेक्षते गुणम् ।

—Kirāta. IV. 23

What is beautiful needs no external beauty-aid.

Māgha's

रम्याणां विकृतिरपि श्रियं तनोति ।

—Śiśupālavadha VII. 5

Or Kālidāsa's statement in Mālavikāgnimitra :

अहो सर्वास्ववस्थासु चारुता शोभां पुष्यति ।

— (II 5-6)

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"Beauty under all conditions develops fresh charms. In every posture, the beauty of the form is always seen at an advantage."

Or Bhartṛhari's observation in his *Śṛṅgāraśataka* (v 40) :

लोकेषु सप्तस्वपि तथ्यमेतत्
नान्यन्मनोहृरि नितम्बिनीभ्यः ।

"I truly swear that in all the seven worlds there is nothing more beautiful than *nitambinīs* (women with large and handsome hips), lovely women."

Māgha describes the nature of *ramaṇiyatā* (Beauty) in his famous line :

क्षणे क्षणे यन्नवतामुपैति तदेव रूपं रमणीयतायाः ।

— *Śiśu*. IV. 17

"Evernew winsomeness is the essential characteristic of beauty." In other words, Beauty is what reveals or presents ever new aspects everytime it is contemplated.

These *arthāntaranyāsa*-type statements, it would seem, support the view that beauty is objective.

Now let us consider the view, that *ālaṁkārika-s* take of beauty.

Ālaṁkārikas on the Natue of Beauty : To the older *ālaṁkāriks* (literary critics, thinkers) like Bhāmaha, Udbhaṭa, Rudraṭa who name their works as *Kāvyālaṁkāra*, *alaṁkāra* is a beautiful expression, the distinguishing feature of poetry. According to them, even the *rasas* subserve beauty of expression. Daṇḍin, although he calls his work *Kāvyādarśa*, 'Mirror of Poetry', pays the greatest tribute to *alaṁkāra* when he unequivocally declares :

यच्च सन्ध्यङ्गवृत्त्यङ्गलक्षणाद्यागमान्तरे ।
व्यावर्णितमिदं चेष्टमलङ्कारतयैव नः ॥

—*Kāvyādarśa* II. 367

Bhoja, after Daṇḍin, considers *guṇa-s, alaṁkāra-s, rīti-s, vṛtti-s, saṁdhi-s, lakṣaṇa-s, rasa-s*, language, metre, form of composition, namely epic, drama, etc., as *alaṁkāra*. Kuntaka, who describes his work as *Kāvyālaṁkāra*, regards his *vakrokti* as continuation of *alaṁkāra*. It is Vāmana who names his work *Kāvyālaṁkāra-sūtra*, and who follows Daṇḍin, realises the full significance of the term *alaṁkāra* and says explicitly :

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सौन्दर्यमलङ्कारः ।

—१.१.२

'Alaṁkāra is Beauty.'

So, Sanskrit *Alaṁkāra-śāstra* (Sanskrit Poetics) in a sense–in a very limited sense–would correspond to the Western name Aesthetics–which embraces the critical appreciation of literature and other fine arts including sculpture, painting and music.

The words for beauty are *saundarya, camatkāra, cārutva, śobhā, ramaṇīyatā*. The words *vicchitti, vaicitrya* and *vakratā* finally mean beauty.

Ānandavardhana uses very often the word *cāru* for the beautiful and Abhinavagupta frequently uses the words *cāru, sundara,* and *saundarya* with reference to poetry in his commentary *Locana* on Ānandavardhana's *Dhvanyāloka*. Ānandavardhana and Abhinavagupta say explicitly that what makes a poem is 'beauty' and not merely *dhvani* (although *dhvani* is called the essence, the soul of poetry). In the course of his *Vṛtti* on III.33 Ānandavardhana says that the suggestiveness intended by him, namely that which is a real source of beauty–that which can afford aesthetic repose (to the reader) is not present in such examples as *gaṅgāyām ghoṣaḥ agnir māṇavakaḥ* and *'mañcāḥ krośanti'* (*Cots cry*) because they do not possess sufficient beauty–they are not sources of beauty.

Thus what is essential to poetry is the creation of beauty. Abhinavagupta fully agrees with Ānandavardhana when he says :

ननु व्यञ्जकत्वेन कथं शून्या गुणवृत्तिर्भवति यतः पूर्वमेवोक्तम्–''मुख्यां वृत्तिं परित्यज्य'' (१.१७, पृ. १४८) इति ।

न हि प्रयोजनशून्य उपचारः प्रयोजनांशनिवेशी च व्यञ्जनव्यापार इति भवद्भिरेवाभ्युपायीत्याशङ्क्याभिमतं व्यञ्जकत्वं विश्रान्तिस्थानरूपं तत्र नास्तीत्याह—

—*Locana* p. 432

'Objection : How can there be a secondary use of words without suggestion, for earlier you yourself said *'mukhyāṁ vṛttiṁ parityajya'* etc. There is no secondary usage of words without a purpose, and you yourself have said that the function of *vyañjanā* is always responsible for conveying the element in the form of the purpose (of the secondary usage). In order to answer this objection, Ānandavardhana says that the suggestiveness intended by him, namely that which can afford aesthetic repose (to the

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reader) is not present (in such examples as *gaṅgāyāṁ ghoṣaḥ* and *agnir māṇavakaḥ*) (because they do not possess sufficient beauty).' Earlier, while commenting on *Dhvanyāloka* I.1 Abhinavagupta has already said :

अतिरमणीयम् इति भाक्ताद् व्यतिरेकमाह–न हि सिंहो बटुः, 'गङ्गायां घोषः' इत्यत्र रम्यता काचित् ।

—*Locana* p. 37

'*Dhvani* is essentially extremely lovely-beautiful. And this essential feature of *dhvani* distinguishes it from secondary usage. For in the examples of secondary usage like 'The boy is lion', 'There is a settlement of cowherds on Gaṅgā', there is no beauty at all.'

Again in the course of commenting on *Dhvanyāloka* I. 13 (p. 105) Abhinavagupta notes that beauty is really essential to poetry :

यच्चोक्तं 'चारुत्वप्रतीतिस्तर्हि काव्यस्यात्मा स्यात्' इति तदङ्गीकुर्म एव । नाम्नि खल्वयं विवाद इति ।

—*Locana* p. 105

'As for what has been said (by a critic) : 'Then the perception of beauty will be the soul of poetry,' we actually accept this. The only dispute-between you and us is about the name (namely, whether to call this *cārutva-pratīti* or to call it *dhvani*.

Abhinavagupta asserts :

चारुत्वं विश्रान्तिस्थानम्, तदभावे स व्यञ्जकत्वव्यापारो नैवोन्मीलति, प्रत्यावृत्य वाच्य एव विश्रान्तेः, क्षणदृष्टनष्टदिव्यविभवप्राकृतपुरुषवत् ।

—*Locana* p. 433

'Beautiful' means 'that which gives rise to aesthetic repose.' In its absence the function of suggestion does not unfold itself, because, recoiling backwards, it comes to rest in the literal sense itself (i.e. it spends its power in justifying the literal sense). It is like a man who sees heavenly wealth for one moment only, and the next moment it is gone.'

These passages from *Locana* incidentally provide us with Abhinavagupta's definition of beauty in the context of poetry, one of the fine arts : *Beauty is that which gives rise to aesthetic repose.* This definition could be made applicable to other fine arts as well.

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Jagannātha defines poetry as followes :

रमणीयार्थप्रतिपादकः शब्दः काव्यम् । रमणीयता च लोकोत्तराह्लादजनकज्ञानगोचरता ।
लोकोत्तरत्वं चाह्लादगतः चमत्कारत्वापरपर्यायः अनुभवसाक्षिको जातिविशेषः ।

—*Rasagaṅgādhara* (Kāvyamālā, edn., p. 4)

And, in his treatment of the figure *upamā* he says :

सौन्दर्यं च चमत्काराधायकत्वम् । चमत्कृतिरानन्दविशेषः सहृदयहृदयप्रमाणकः ।

—p. 157

Jagannātha's view about beauty may be stated in simple language as follows :

Beauty (*ramaṇīyatā* or *saundarya*) produces non-worldly, extraworldly (different from our everyday worldly experiece) aesthetic delight. *Camatkāra* or *camatkṛti* is another name for this non-worldly(aesthetic) delight. This delight is directly experienced by the sensitive, sympathetic and responsive reader-spectator-*sahṛdaya*. So according to Jagannātha, Beauty is what produces aesthetic delight (when the sensitive reader or spectator contemplates on it or mentally views it or gazes upon it.) This definition deserves comparison with the definition of Thomas Aquinas :

"*Beauty is what pleases in the mere contemplation.*"(3)

The view of Ānandavardhana and Abhinavagupta as to whether beauty is subjective or objective :

A perusal of relevant passages from *Dhvanyāloka* and *Locana*, it would seem, does not support either of the two views about beauty. These passages are collected here below for ready reference.

(i) यथा ह्यङ्गनासु लावण्यं पृथङ् निर्वर्ण्यमानं निखिलावयवव्यतिरेकि किमप्यन्यदेव सहृदयलोचनामृतं तत्त्वान्तरं तद्वदेव सोऽर्थः ।

—*Vṛtti* on *DHV* I.4

लावण्यं हि नामावयवसंस्थानाभिव्यङ्ग्यमवयवव्यतिरिक्तं धर्मान्तरमेव । न चावयवानामेव निर्दोषता वा भूषणयोगो वा लावण्यम्, पृथङ्निर्वर्ण्यमानकाणादिदोषशून्यशरीरावयवयोगिन्यामप्य-

(3) The Theory of Beauty by E.F.Carritt, University paperbacks, Methuen : London, p. 6

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लङ्कृतायामपि लावण्यशून्येयमिति, अतथाभूतायामपि कस्याञ्चिल्लावण्यामृतचन्द्रिकेयमिति सहृदयानां व्यवहारात् ।

—*Locana* pp. 49–50

That the suggested sense exists over and above the denoted sense is brought out with a happy simile here (*Dhvanyāloka* I.4).

The incomparable beauty in women is quite distinct from the beauty of individual limbs, natural as well adorned; it delights–gives pleasure to a *sahṛdaya*, a *rasika*, a man of taste–a connoisseur (a critical judge) of beauty.

Here we clearly see that beauty is spoken of as a quality of women: and it causes pleasure to the perceiver– *sahṛdaya*.

(ii) अलङ्कारो हि चारुत्वहेतुः प्रसिद्धः, न त्वसावात्मैवात्मनश्चारुत्वहेतुः ।

—*Dhvanyāloka* II p. 197

उपमया यद्यपि वाच्योऽर्थोऽलंक्रियते, तथापि तस्य तदेवालंकरणं यद् व्यंग्यार्थाभिव्यञ्जन-सामर्थ्याभिधानमिति वस्तुतो ध्वन्यात्मैवालंकार्यः । कटक-केयूरादिभिरपि हि शरीर–समवायिभिश्चेतन आत्मैव तत्तच्चित्तवृत्तिविशेषौचित्यसूचनात्मतयालङ्क्रियते । तथाहि—अचेतनं शवशरीरं कुण्डलाद्युपे-तमपि न भाति, अलंकार्यस्याभावात् । यतिशरीरं कटकादियुक्तं हास्यावहं भवति, अलंकार्यस्यानौ-चित्यात् । न हि देहस्य किञ्चिदनौचित्यमिति वस्तुत आत्मैवालङ्कार्यः अहमलङ्कृत इत्यभिमानात् ।

—*Locana* p. 198

Here Ānandavardhana asserts that an *alaṁkāra* (like *upamā*) is universally known as the source of beauty. All *alaṁkāras* truly become so if they are used as subservient to *rasa* etc., which is the very soul (or the essence) of *kāvya*. Abhinavagupta comments on this as follows "*Upamā*, embellishes the literal sense. However this literal sense, when endowed with excellence by *upamā* (or any other *alaṁkāra*), serves to suggest (*rasādi*-) *dhvani*. So really speaking the *dhvani-ātmā* is *alaṁkārya*. The ornaments like bracelet, keyūra, etc., when put on one's person embellish the sentient person by suggesting his particular mental condition–appropriate or inappropriate.

For instance, a dead body when decorated with *alaṁkāras* does not shine as the soul has departed from the body. An ascetic if he puts on ornaments such as a bracelet of gold etc., becomes a laughing-stalk, as in his case the mental condition of a lover, is inappropriate. As far as the body is concerned the question of propriety or impropriety does not

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arise. It is, therefore, one's self alone that is *alaṁkārya* as one proudly feels I am splendidly decorated."

(iii) ...व्यङ्ग्यांशसंस्पर्शे सति चारुत्वातिशययोगिनो रूपकादयोऽलंकाराः सर्व एव गुणीभूतव्यङ्ग्यस्य मार्गः । गुणीभूतव्यङ्ग्यत्वं च तेषां तथाजातीयानां सर्वेषामेवोक्तानुक्तानां सामान्यम् ।

—*Dhvanyāloka* III. p. 472

तथाजातीयानाम् इति चारुत्वातिशयवताम् ।...तद्-विनिर्युक्तं रूपं न तत्काव्येऽभ्यर्थनीयम् । उपमा हि 'यथा गौस्तथा गवयः' इति । रूपकं 'खलेवाली यूप' इति ।...अतिशयोक्तिः 'समुद्रः कुण्डिका' इति ।...व्यङ्ग्यस्य च चारुत्वं रसाभिव्यक्तियोग्यतात्मकम्, रसस्य स्वात्मनैव विश्रान्तिधाम्न आनन्दात्मकत्वम् ।

—*Locana* pp. 472–73

Here Ānandavardhana and Abhinavagupta clearly point out that the figures like *upamā*, *rūpaka*, etc., must possess the characteristic of beauty (*cāruta*). If they are devoid of this element of beauty they have no place in poetry. Poetry attains beauty when it embodies suggested sense in the form of *rasa*; this *rasa* consists of pure pleasure, joy, or delight and it (alone) affords aesthetic repose or restful joy (*viśrānti-dhāma*).

2 (i) वस्तुचारुत्वप्रतीतये स्वशब्दानभिधेयत्वेन यत् प्रतिपादयितुमिष्यते तद् व्यङ्ग्यम् । तच्च न सर्वं गुणवृत्तेर्विषयः प्रसिद्ध्यनुरोधाभ्यामपि गौणानां शब्दानां प्रयोगदर्शनात् ।...

—*Dhvanyāloka* III. 33–34, p. 426

(ii) व्यञ्जकत्वं च यथोक्तचारुत्वहेतुं व्यङ्ग्यं विना न व्यवतिष्ठते । गुणवृत्तिस्तु...संभवति, यथा—तीक्ष्णत्वा'दग्निर्माणवकः', आह्लादकत्वा'च्चन्द्र एवास्या मुखम्' इत्यादौ ।...गुणवृत्तिः **चारुरूपव्यङ्ग्यप्रतीतिं** विनापि संभवत्येव, यथा—मञ्चाः क्रोशन्तीत्यादौ विषये ।

—*Dhvanyāloka* III. 33–34, pp. 432–433

न हि प्रयोजनशून्य उपचारः...**अभिमतं व्यञ्जकत्वं विश्रान्तिस्थानरूपं** तत्र नास्ति...चारुरूपं विश्रान्तिस्थानं, तदभावे स व्यंजकत्वव्यापारो नैवोन्मीलति, प्रत्यावृत्य वाच्य एव विश्रान्तेः...।

—*Locana* pp. 432–433

Ānandavardhana and Abhinavagupta say explicitly that beautiful suggested sense, which affords aesthetic repose, alone makes a poem. In other words, creation of beauty is essential to poetry. And earlier in the course of his commentary on DHV I.13, Abhinavagupta accepts the position that the perception of beauty is the soul of poetry:

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यच्चोक्तम्--'चारुत्वप्रतीतिस्तर्हि काव्यस्यात्मा स्यात्' तदङ्गीकुर्म एव । नाम्नि खल्वयं विवाद इति ।

—*Locana*, p. 105

Now, *cārutva-pratīti* (perception of beauty) presupposes the existence of objective beauty due to a beautiful suggested sense and its perception or cognition by a *sahṛdaya*.

(3) शृङ्गार एव मधुरः परः प्रह्लादनो रसः ।
तन्मयं काव्यमाश्रित्य माधुर्यं प्रतितिष्ठति ॥

—*Dhvanyāloka* II. 7

रतौ हि समस्तदेवतिर्यङ्नरादिजातिष्वविच्छिन्नैव वासनास्त इति न कश्चित्तत्र तादृग्यो न न हृदयसंवादमयः **यतेरपि हि तच्चमत्कारोऽस्त्येव** । अत एव मधुर इत्युक्तम् । मधुरो हि शर्करादिरसो विवेकिनोऽविवेकिनो वा स्वस्थस्यातुरस्य वा झटिति रसनानिपतितस्तावदभिलषणीय एव भवति ।

—*Locana* p. 205

In these passages *śṛṅgāra-rasa* is said to be sweet and the source of the highest aesthetic pleasure. Even an ascetic (who has renounced all worldly things) enjoys and appreciates a poem imbued with the erotic sentiment.

(4) न हि वीतरागो विपर्यस्तान् भावान् पश्यति । न हृयस्य वीणाक्वणितं काकरटितकल्पं प्रतिभाति ।

—*Locana* p. 488

When Abhinavagupta says :

"For it is not true that a man without passion must see things topsy turvy. If he hears the sounds of a lute he does not after all think that he has heard the raucous (harsh sounding) crowings of a crow," he implies that the sounds of a lute are inherently beautiful, and that they are also perceived as beautiful even by a passionless ascetic."

(5) नैव तत्र रसप्रतीतिरस्ति यथा पाकानभिज्ञसूदविरचिते मांसपाकविशेषे । ननु स्तुसौन्दर्यादवश्यं भवति कदाचित्तथास्वादोऽकुशलकृतायामपि शिखरिण्यामिव इत्याशङ्क्याह...अज्ञकृतायां च शिखरिण्यामहो शिखरिणीति न तज्ज्ञानाच्चमत्कारः, अपि तु दधि-गुड-मरिचं चैतदसमञ्जसयोजितमिति वक्तारो भवन्ति ।

—*Locana*, pp. 496-497

Following Bharata, who brings in the analogy of *ṣāḍava* beverage and *gourmet* (fastidious eater) savouring tasty food, Abhinavagupta speaks here

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of a meat-dish (*māṁsapāka-viśeṣa*), prepared by an unskilled cook, and of *śikhariṇī* which might be *inherently beautiful* (i.e. delicious).

All the above passages speak of a *sahṛdaya* who perceives beauty that is a property or quality of things-thus attesting to the self-evident truth that it takes two, a subject and an object, to make beauty. So, according to these Sanskrit theorists, *Beauty is, by nature, subjective-cum-objective* :

In other words, perception of beauty is a bipolar phenomenon, being the result of the operation of a highly responsive, sensitive mind on an inherently beautiful thing. Sanskrit theorists, it would seem, support Alexander who wrote :

"Some there are who believe beauty to be a character which belongs intrinsically to the beautiful object and is merely observed or discovered by us."(4) As against this we have the statement by Lipps : "Aesthetic pleasure is an enjoyment of our own activity in an object." The two views seem mutually exclusive. But they can be harmonised. To the extent that the power to yield delight is the generic quality of objects of art, it seems to be an objective feature. But delight is an inward reality in the relisher (=*the sahṛdaya*) ..Beauty is objective when the beautiful object can evoke delight again and again. But the individuals who confront it should have the right sensibility."(5) Disinterested relishing of the *rasa* which the poet has embodied in a poem is possible for a *sahṛdaya* since there is the basic identity of human nature between individuals-here the poet and the reader of like heart with the poet. Admittedly, sensitivity or poetic sensibility varies widely between individuals but the reaction and experience of all true *sahṛdayas*, when they enjoy disinterestedly the aesthetic emotion, is almost identical and this proves indisputably the objective nature of beauty.

The Nature of Rasa : Now, the greatest source of beauty in literature, is, according to Ānandavardhana and Abhinavagupta, the depiction-portrayal-of emotional situation which gives a *sahṛdaya* higher pleasure, aesthetic rapture of *rasa*. The word '*rasa*' primarily means "taste" or "savour", such as sweetness; and by a metaphorical extension, it has been applied to aesthetic experience. The point of the metaphor is that, as in the case of a taste like sweetness, there is no knowing of *rasa* apart from directly experiencing it. *Rasa* experience is predominantly emotional. It naturally differs according to the specific kind of emotion portrayed—love, sorrow,

(4) Alexander : *Beauty and other Forms of Value*

(5) *Sanskrit poetics* A Critical And Comparative Study by Krishna Chaitanya, Asia Publishing House, Bombay, 1965, p.55,

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fear, wonder and the like. *Rasa* is, however, in its intrinsic nature, but one and its so called varieties are only different forms of it due to a difference in their respective psychological determinants. In its fundamental character *rasa* signifies an emotion, experienced by itself, transcending the subject–object relation. *Rasa* experience consists in an ideal revival, kindling up or waking to life in the reader's mind of an emotion like the one depicted in the poem which lies latent in the *sahṛdaya*. Being a revival it necessarily goes back to his past experience. This past experience serves merely as the centre round which the reconstruction takes place. He imaginatively reproduces or reconstructs in his mind the whole situation as it has been depicted by the poet and enjoys it. In this aesthetic experience the reader or spectator forgets himself altogether; and he will be aware then of nothing beyond the object or the situation portrayed by the poet; and he rises above the duality of pain and pleasure and experiences 'higher pleasure', pure joy or delight.

Abhinavagupta provides a philosophical foundation for this theory of *rasa*. "Reduced to its bare essentials the theory is as follows : watching a play or reading a poem for the sensitive reader (*sahṛdaya*) entails a loss of the sense of present time and space. All worldly considerations for the time being cease. Since we are not indifferent (*taṭastha*) to what is taking place, our involvement must be of a purer variety than we normally experience. We are not directly and personally involved, so the usual medley of desires and anxieties dissolve. Our hearts respond sympathetically (*hṛdayasaṁvāda*) but not selfishly. Finally the response becomes total, all-engrossing, and we identify with the situation depicted (*tanmayībhavana*). The ego is transcended, and for the duration of the aesthetic experience, the normal waking "I" (aham) is suspended. Once this actually happens, we suddenly find that our responses are not like anything we have hiterto experienced, for now that all normal emotions are gone, now that the hard knot of "self-ness" has been untied, we find ourselves in an unprecedented state of mental and emotional calm. The purity of our emotion and the intensity of it take us to a higher level of pleasure than we could know before–we experience sheer undifferentiated bliss (*ānandaikaghana*)." (6)

And this absorption results in the aesthetic rapture of *rasa*.

Emotions : The Content of Kāvya :

"Ānandavardhana says in the third *Uddyota* :

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(6) *Śāntarasa and Abhinavagupta's philosophy of Aesthetics*, Introduction (p vii), by J. L. Masson and M. V. Patwardhana, Bhandarkar Oriental Research Institute, Poona, 1969.

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"In the province of *kāvya* where we perceive suggested sense, the notions of *satya* (truth) and *asatya* (falsehood) are meaningless. To examine *kāvya* through the well-known *pramāṇas* (means of valid knowledge) would simply lead to ridicule."

काव्यविषये च व्यङ्ग्यप्रतीतीनां सत्यासत्यनिरूपणस्याप्रयोजकत्वमेवेति तत्र प्रमाणान्तरव्यापार-परीक्षोपहासायैव संपद्यते ।

—*Locana* p. 455

He means to say that things in *kāvya* have no place in the everyday world of space and time, and owing to this lack of ontological or physical status the question of reality or unreality does not apply to them. That however does not mean they are unreal. In fact, the distinction of existence or non-existence does not at all arise in their case.

Abhinavagupta elucidates this passage of Ānandavardhana by citing a dissimilar example (*vaidharmya-dṛṣṭānta*) :

We are not to examine these statements in *kāvya* as to whether they are true and consider whether they command us to do something as the Vedic sentences enjoining *agniṣṭoma* sacrifice do. They simply directly contribute to giving aesthetic delight (and only indirectly to refining or influencing our character and culture of mind and heart). It is essentially of the nature of *alaukika camtkāra.*

न हि तेषां वाक्यानामग्निष्टोमादिवाक्यवत्सत्यार्थप्रतिपादनद्वारेण प्रवर्तकत्वाय प्रामाण्यमन्विष्यते, प्रीतिमात्रपर्यवसायित्वात् । **प्रीतेरेव चालौकिकचमत्काररूपाया** व्युत्पत्त्यङ्गत्वात् । एतच्चोक्तं वितत्य प्राक् । उपहासायैवेति—नायं सहृदयः केवलं शुष्कतर्कोपक्रमकर्कशहृदयः प्रतीतिं परामष्टुं नालमित्येष उपहासः ।

—*Locana*, p. 455

It is evoked in a reader when a *vastu* or *alaṁkāra* or *rasādi* is/are portrayed by the poet in his *kāvya*. The *rasādi-dhvani* is given the place of supremacy as it is the source of the highest delight next only to that of Brahma-realisation. Naturally, emotions are the central theme and content of *kāvya* according to both Ānandavardhana and Abhinavagupta, the two greatest aestheticians India has so far produced.

Dhvani : The Method of Kāvya :

Ānandavardhana regards "Śabdārthau" (word and sense) as only the outer vesture of *kāvya* and emotion as its '*ātman*'. Now emotions are never conveyed by the mere naming of them. They can be conveyed or communicated only indirectly through an appropriate portrayal of their causes and effects. This indirect method of conveying emotions and feeling

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is called *'dhvani'* (suggestion, suggestiveness). This method is extended to two other spheres of theme and content of *kāvya*, viz *vastu* (a fact, a bare idea) and *alaṁkāra* (figure of speech) Both *vastu-dhvani* and *alaṁkāra -dhvani* can be paraphrased but *rasādi dhvani* can never lend itself to paraphrase. The beauty lent by suggested sense is the greatest *alaṁkāra* of poetic speech just like bashfulness of women.

(i) तृतीयस्तु रसादिलक्षणः प्रभेदो वाच्यसामर्थ्याक्षिप्तः प्रकाशते, न तु साक्षाच्छब्दव्यापारविषय इति वाच्याद् विभिन्न एव ।

—*Dhvanyāloka*, p. 80

वस्त्वलंकारावपि शब्दाभिधेयत्वमध्यासते तावत् । **रसभावतदाभासतत्प्रशमाः पुनर्न कदाचिदभिधीयन्ते, अथ चास्वाद्यमानताप्राणतया भान्ति** । तत्र ध्वननव्यापारादृते नास्ति कल्पनान्तरम् ।

—*Locana*, p. 78

(ii) मुख्या महाकविगिरामलंकृतिभृतामपि ।
प्रतीयमानच्छायैषा भूषा लज्जेव योषिताम् ॥

—*Dhvanyāloka* II. 37

(iii) प्रतीयमानकृता छाया शोभा सा च लज्जासदृशी **गोपनासारसौदर्य्यप्राणत्वात्** ।
[कामिनी कुचकलशनिदर्शनदिशा]

—*Locana*, p. 4.5

Abhinavagupta too upholds this method of *dhvani* as propounded by Ānandavardhana In the course of his exposition he often draws our attention to *'gopanasārasaundarya'*; and in one passage he aptly compares *dhvani* to a beautiful or noble lady's breasts partly covered or concealed and partly revealed the better to excite curiosity (and passion)–

तल्लक्षणाप्रयोजनं ... अशब्दवाच्यत्वेन गोप्यमानं सन्नायिकाकुचकलशयुगलमिव महार्घतामुपयद् ध्वन्यत इति ।

—*Locana*, p. 138

This simile on account of its inherent beauty and aptness became famous in later *alaṁkāra* literature. At one place he makes a perceptive remark: what charm is there if the sense to be conveyed is directly or openly conveyed by the power of denotation ?

शब्दस्पृष्टेऽर्थे का हृद्यता ।

—*Locana*, p. 138

Ānandavardhana boldly declares that *dhvani* (suggestion) is *'kāvyasya ātmā* (the soul, the very essence of poetry, creative literature). It may present itself in the form of *vastu* or *alaṁkāra* or *rasādi*. He is perfectly aware of the importance of *rasa-dhvani*. But it is Abhinavagupta who

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gives it the pride of place and asserts that the othor two *dhvanis* are only its aspects, and that they are not really valuable in themselves but only in so far as they lead to *rasādi-dhvani.*

...तेन रस एव वस्तुत आत्मा, वस्त्वलङ्कारध्वनी तु सर्वथा रसं प्रति पर्यवस्येते इति वाच्या-दुत्कृष्टौ तावित्यभिप्रायेण ध्वनिः काव्यस्यात्मेति सामान्येनोक्तम् ।

—*Locana*, p. 85

Ānandavardhana is perfectly aware of the fact that the hackneyed examples of secondary usage (*lakṣaṇā*, and *guṇavṛtti*) like '*gaṅgāyāṁ ghoṣaḥ*', '*agnir māṇavakaḥ*', '*siṁho baṭuḥ*', although suggest particular purposes, their suggested sense is not so charming or beautiful.

व्यञ्जकत्वं च यथोक्तचारुत्वहेतुं व्यङ्ग्यं विना न व्यवतिष्ठते। गुणवृत्तिस्तु वाच्यधर्माश्रयेणैव व्यङ्ग्यमात्राश्रयेण चाभेदोपचाररूपा संभवति, यथा-तीक्ष्णत्वादग्निर्माणवकः, आह्लादकत्वाच्चन्द्र एवास्या मुखम् इत्यादौ ।...यापि लक्षणारूपा गुणवृत्तिः सापि...चारुरूपव्यङ्ग्यप्रतीतिं विनापि संभवत्येव, यथा—मञ्चाः क्रोशन्तीत्यादौ विषये ।

—*Dhvanyāloka*, pp. 432–433

Abhinavagupta expands and develops this idea in his *Locana*. He insists that the perception of beauty is the salient or charactesistic feature of *Kāvya*. He further adds that the perception of beauty must afford the reader aesthetic repose (*viśrānti-sthāna*).

When commenting on the word (*dhvaneḥ svarūpam*) *atiramaṇīyam*[7] from Ānandavardhana's *Vṛtti* he rightly observes : "By this expression he points out the difference of *dhvani* from (and its superiority to) the *bhākta* (the secondary usage) : There is hardly any beauty in these examples of secondary usage : "*simho baṭuḥ* (the boy is a lion), '*Gaṅgāyāṁ ghoṣaḥ*' (there is a settlement of cowherds on the river Gaṅgā)." Why these and such other examples lack beauty and why they do not deserve the title *kāvya* he explains in another passage[8] :

The Objector : Thus the sentence "the boy is lion" might constitute as the soul in the form of suggestion is present in it.

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7. [तस्य हि ध्वनेः स्वरूपम्...अतिरमणीयम्] **अतिरमणीय**मिति भाक्ताद् व्यतिरेकमाह । न हि 'सिंहो बटुः', 'गङ्गायां घोषः' इत्यत्र रम्यता काचित् ।

Locana, p. 37

8. नन्वेवं 'सिंहो बटुः' इत्यत्रापि काव्यरूपता स्यात् ध्वननलक्षणस्यात्मनोऽत्रापि समनन्तरं वक्ष्यमाणतया भावात् ननु घटेऽपि जीवव्यवहारः स्यात्, आत्मनो विभुत्वेन तत्रापि भावात् । शरीरस्य खलु विशिष्टाधिष्ठानयुक्तस्य सत्यात्मनि जीवव्यवहारः, न यस्य कस्यचिदिति चेत्— **गुणालङ्कारौचित्यसुन्दरशब्दार्थशरीरस्य सति ध्वननाख्यात्मनि काव्यरूपता-व्यवहारः ।**

— *Locana*, p. 59

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The Siddhāntin : If so, you will have to call a jar 'living' for *ātman* which is all-pervasive is also present in it.

The Objector : If the soul is possessed of a body endowed with various organs etc., then only it is called 'living' and not any kind of body.

The Siddhāntin : If the soul of *dhvani* (suggestion) is invested with a body consisting of words and meanings that are beautiful on account of the presence of *guṇas* (excellences) and *alaṁkāras* (figures of speech) appropriate to the particular (*rasa*-) *dhvani*, then we call those *śabda* and *artha* as *kāvya* (*śabdārthau kāvyam*).

Aim/s of kāvya : *Dhvanyāloka* merely refers to *prīti* or *ānanda*, (aesthetic) pleasure, joy or delight as the unique goal of literature. The discussion of Kālidasa's *Kumārasaṁbhava* (Canto VIII, Devīsaṁbhoga-varṇana) by Ānandavardhana, however, is a pointer to his view that literature (or art as such) cannot be divorced from morality. So one may not be wrong if one were to draw the inference that Ānandavardhana believed in *prīti* and *vyutpatti* (aesthetic pleasure and culture or refinement of character or moral sensitivity or proficiency in the means of attaining the four goals of human life,) as the twin aims of literature.

In contradistinction to Ānandavardhana, Abhinavagupta discusses this important issue of aesthetics in his *Locana* on occasions more than one : While commenting on Bhāmaha's verse meaning : "Study of (genuine and) good *kāvya* poetry (literature) leads to fame and delight as well as proficency in (the means of attaining) the four great ends of man and proficiency in the fine arts," Abhinavagupta pronounces his view :

The readers of genuine *kāvya* attain *vyutpatti* and *prīti* (aesthetic delight or pleasure) no doubt, but between them, says Abhinavagupta, aesthetic delight is the chief aim. Otherwise one could pose the question : "Since the *Vedas* and *Smṛtis* which are authoritative like masters (who issue command) and Purāṇas which advise or guide us like friends (they do not command, only tender advice) these two along with *kāvya* are equally sources of *vyutpatti*, what is the distinctive feature of *kāvya* leading to the same goal ? As similarity with a loving wife (who successfully persuades her husband to do what she likes keeping her persuasive character concealed from view and providing love's enjoyment) has been recognised as the characteristic feature of *kāvya*, the answer to the above question is that *immediate aesthetic pleasure* is the major aim of *kāvya*;

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and the aesthetic pleasure is also the ultimate fruition of *vyutpatti* and of *kīrti* (fame) too. He emphatically asserts : "Nor are *prīti* and *vyutpatti* different from one another, for they both have the same source."[9]

From this discussion of Abhinavagupta it would seem that he does not differ with Ānandavardhana as regards the ultimate aim of *kāvya*. He makes explicit what Ānandavardhana implies in the course of his discussion of *aucitya* and of the predominant *rasa* of the *Mahābhārata* and the *Rāmāyaṇa* (10)

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9. (i) तत्र **कवेस्तावत्कीर्त्यापि प्रीतिरेव संपाद्या** । यदाह--'कीर्तिं स्वर्गफलमाहुः' (वामन-काव्यालंकारसूत्र १.१.६-श्लो. २) इत्यादि । श्रोतृणां च व्युत्पत्तिप्रीती यद्यपि स्तः यथोक्तम्-धर्मार्थकाममोक्षेषु...(भामह-काव्यालङ्कार १ २) तथापि तत्र **प्रीतिरेव प्रधानम्** ।... इति प्राधान्येनानन्द एवोक्तः । **चतुर्वर्गव्युत्पत्तेरपि चानन्द एव पार्यन्तिकं मुख्यं फलम्** ।

Locana, pp. 40-41

(ii) हृदयानुप्रवेशश्च रसास्वादमय एव । स च रसः चतुर्वर्गोपायव्युत्पत्तिनान्तरीयकविभावादिसंयोगप्रसादोपनत इत्येवं रसोचितविभावाद्युपनिबंधे रसास्वादवैवश्यमेव स्वरसभाविन्यां व्युत्पत्तौ प्रयोजकमिति प्रीतिरेव व्युत्पत्तेः प्रयोजिका । प्रीत्यात्मा च रसः......**न चैते प्रीतिव्युत्पत्ती भिन्नरूपे एव द्वयोरप्येकविषयत्वात्** ।

Locana p. 336

(10)

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(*Note* : In preparing this lecture I have freely used the works mentioned below. I gratefully acknowledge my indebtedness to their authors.)

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NUMBER OF PRAMĀṆAS

R. D. Hegde

The purpose of this monograph is to study the views of the Cārvāka thinkers on the number of pramāṇas, and their refutation by Bhaṭṭa Jayanta, the author of Nyāyamañjarī. In India, at the time of Bhaṭṭa Jayanta, the Cārvākas and the Bauddha thinkers were the prominent rivals of the Nyāya System of Indian Philosophy. Each of them had held its own philosophical views and developed its own epistemology widely differing from one another. Both the Bauddhas and the Cārvākas had been vehemently attacking the Nyāya polemics and had kept the Naiyāyikas in the place of constant confrontation. Plenty of evidences may be found in the works of Vātsyāyana, Uddyotakara and Vācaspati Miśra, as to how they had to use their sole force to resist the onrush of the Bauddhas and the Cārvākas. The task was continued even by Bhaṭṭa Jayanta through his Nyāyamañjarī.. Jayanta belongs tothe camp of the ancient Naiyāyikas. He flourished a little earlier than the time of Nyāya-Vaiśeṣika amalgamation. Therefore, he is taken as a spokesman of the ancient Naiyāyikas, and his views as representing the early Nyāya-polemics.

In Jayanta's Nyāyamañjarī, wide references may be found to the different philosophical points discussed by the Cārvākas, which were, in a way, being discussed as an unavoidable matter, by all the contemporary philosophical systems. But the present essay is limited only to the Cārvāka view on the number of pramāṇas, and their refutation by Jayanta. The main argument of the Cārvākas is that the pramāṇas are innumerable and they are as many as the prameyas or the objects of valid knowledge. They also criticise that any effort to define pramāṇas becomes fruitless as the pramāṇas function differently on different occasions.

The Cārvākas argue by illustrations that one can easily know in the dark room that one's fingers are not straight and that they are distant. Such a knowledge is possible even to a person who has closed his eyes. This cognition is not perceptual, for, the visual sense cannot apprehend the objects in the absence of light. Nor does this cognition emerge by the tactual sense, because the skin which is the organ of touch, cannot touch itself.[1] The sense of touch can know whether a stick is straight or other-

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wise, but not itself. The senses cannot get the cognition of their own, e.g., the Visual sense cannot produce the cognition of its own pupils. Thus, the knowledge either of the distance between any two fingers, or that the fingers are distant, or of their contraction, is not perceptual. Nor is it inferential as there is no knowledge of Vyāpti, the invariable relation, associated with it. Therefore, the cases as such do not come under the cognition produced either through perception or through inference. Even analogy and verbal testimony cannot produce such cognitions; their objects of knowledge are different even according to the Naiyāyikas. Hence, the cognition illustrated is entirely different and independent.[2]

Another example that the Cārvākas take to illustrate, is of the cognition of spreading around of a lamp-light in the night.[3] In this particular cognition, a lamp-light spreading around would be perceived. What exactly one perceives here is the 'spreading around in space', of the lamp-light. The cognition takes place in a person who notices the lamp 'from a distance', and, the time is 'night'; cognition of the person is valid. The cognition is not perceptual, because, to perceive the spreading of the lamplight, the space should be perceived first. But space is not perceptible. Secondly, the cognition of pervasion here is not inferential either; because inference does not function in the absence of the cognition of invariable relation i.e., Vyāpti. The cognition of pervasion here has no precedents for establishment of invariable relation. Therefore, the cognition of the spreading of the lamp-light is quite peculiar to other types of cognitions and obviously it is different. It may be proved, however, that in such cases, perception and the other recognised means of valid knowledge are not competent to produce cognition.

It is further argued that the cognitions of this kind are not rare phenomena. Cārvākas analyse one more cognition of a lotus-lake sufficiently distant, which is produced by the fragrance sensed in the moving wind. The olfactory sense perceives the fragrance first and then the existence of the distant lotus-lake is cognised. Here the knowledge is valid or Yathārtha. But, this knowledge as a rule, cannot be produced by the olfactory sense, as the olfactory sense has the capacity to produce the knowledge of fragrance only, not of the existence of a distant lotus-lake. Moreover, as the lotus-lake is very distant, the knowledge cannot be produced by the visual sense; knowledge of the existence of a distant lotus-lake is not even inferential, because inference presupposes syllogism, knowledge of the invariable relation and the like. It is not even known by comparison or by the words of a reliable person. Therefore, the

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knowledge of the existence of a distant lotus-lake is entirely a different kind of knowledge produced by an independent means of valid knowledge.[4]

Thus, having examined the different illustrations of knowledge, the Cārvākas declare that the ascertainment of the exact nature and number of the means of valid knowledge and their objects, is never possible. The illustrations are provided here by the Cārvākas just to show how hard it is to classify the knowledge and their means into any particular number; as the objects of knowledge become more, means too become more.[5] Th. Stcherbatsky sums up the Cārvāka view as follows : "Hence it is proved by this method that all the accepted teachings about the sources of valid knowledge do not withstand criticism. Once it is seen that the cognition cannot be determined, it follows here from that the processes however conscious, are in reality, mechanical phenomena or Jaḍa".[6]

As the Cārvākas have been taken generally, they have not reviewed the theories of the rival systems superficially. Even a cursory study of their commentery available till date on the Lokāyata aphorisms of Bṛhaspati, is enough to prove that the Cārvākas had built up their own method of argumentation, and also that they had interpreted well the Lokāyata aphorisms so as to suit their epistemological teachings. Even here, in support of their view that the pramāṇas are innumerable, the Cārvākas trace the origin of their theory in the aphorisms of Bṛhaspati. Jayanta identifies this camp of the Cārvākas with the Cārvākadhūrtas or the astute Cārvākas.[7]

The Cārvāka thinkers have interpreted differently the first two aphorisms of Bṛhaspati, viz., 'now we deal with reality', and 'the realities are innumerable; they are earth, water, fire, air, and so on'.[8] To give antiquity to their views the astute Cārvākas have deviated from the traditional way of interpreting these two aphorisms, and they argue[9] that 'tattva' in the first and the second aphorisms, and the word 'iti' in the second aphorisms mean respectively 'reality' or 'prameyas' and 'infinity'. According to their traditional interpretation the first aphorism means that 'now we deal with the 'dharma' or 'rightous path'; and the second aphorism, 'earth, water, fire and air, these four 'only' are the prameyas'. Thus the astute Cārvākas argue that the objects of knowledge are innumerable, therefore the means of knowledge too are innumerable. The illustrations studied above also indicate that the prameyas ascertain the number of pramāṇas. According to the Cārvākas pramāṇas are infinite.

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Jayanta's Critique

There is a strong and diametrical opposition from Bhaṭṭa Jayanta to the above views of the Cārvākas He criticises their illustrations to show that the Cārvākas have made a surface analysis of different cognitions just with a view to defending their stand-point. Jayanta has been an adherent of the school of thought which firmly believes in the theory of four fold pramāṇas. The Naiyāyikas contend that pramāṇas other than perception, inference, analogy and verbal testimony cannot establish their separate identity as they are inherently of the nature of one or other of the four pramāṇas. They charge the Mīmāṁsakas for similar mistakes and bring the presumption which is considered as an independent pramāṇa by the Mīmāṁsakas, under inference. Even the Bauddhas are strongly criticised for recognising only perception and inference. According to Jayanta, the very method of ascertaining the number of pramāṇas on the basis of the number of prameyas is unpractical, and, disagreeable to logical judgement. More-over, it is foolish to enumerate the prameyas first and then ascertain the number of their means. Both the Bauddhas and the Cārvākas seem to have followed a uniform method to ascertain the number of pramāṇas, because, like the Cārvākas, the Bauddhas too contend that the number of pramāṇas is the same as the number of prameyas. The Bauddhas recognise only two prameyas or the objects of knowledge, i.e., pratyakṣa (the perceptible) and parokṣa (the nonperceptible), and believe that perception and inference are their respective pramāṇas. Bauddhas proclaim this norm to be the best of all, which may be adopted to ascertain the number of pramāṇas.[10]

The above contention of the Bauddhas deserves refutation as the processes involved in the verbal knowledge and analogy are different to the processes of perception and inference, and the impressions that these cognitions leave on mind also are not uniform.[11]

On the same ground, Jayanta criticises the contention of the Cārvākas. Cārvākas hold the theory of infinity of pramāṇas on the basis that prameyas are infinite. A reappraisal of the illustrations given by the Cārvākas justifies as to how illogical their method of analysis is. The first illustration is that sitting in a dark room in the night, or with the eyes closed, a man can know whether his fingers are straight or otherwise. Naiyāyikas say that this is a perceptual cognition produced by the tactual sense. The cognition that the fingers are distant is also perceptual, for

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the tactual sense pervades the whole body.[12] Another illustration of this kind may clarify the contention at this point still more clearly : We experience coldness of water after drinking as it reaches the navel in the stomach, this cognition is produced by the internal tactual sense.[13] It may be objected here that the knowledge of the cool water entered inside is entirely different and cannot be compared with the knowledge of the fingers in the dark room, because in the first one, two objects associate to produce the cognition, viz., association of the cool water with the internal tactual organ; and in the cognition of two fingers, there is no such association of two different objects. This objection does not hold good here as the tactual sense perceives touch as well as the absence of touch.[14] In the same manner, the visual sense perceives the object, e.g., a pot on the ground and also its absence in the same place; the auditory sense perceives sound as well as the absence of the sound. Senses perceive actions too. In the cognition that the fingers are contracted, the action of contraction is perceived by the tactual sence. Such a qualified cognition would take the form of 'the fingers are contracted'. To illustrate it again, A perceives the movements of B by the visual sense, and A's cognition takes the form of 'there is movement in B'. This is what we call the qualified cognition.[15] As explained with these illustrations, the cognition that the fingers are distant, is a tactual perception.

In another illustration, the Cārvākas argue that to cognise from a distance spreading of the lamp-light around, any of the four-fold pramāṇas is not competent, hence enumeration of pramāṇas is impossible. According to the Naiyāyikas even this illustration deserves criticism. Naiyāyikas contend that the pramāṇa of the cognition here is inference. If the Cārvākas say that there is no previous cognition of a similar instance and as a consequence the invariable relation too, how does the person get cognition of the spreading of a lamp-light which is very distant ? Here the cognition never takes place under the said circumstances if the person is really ignorant of any previous perceptual cognition. One has observed in the past that the lamp-light spreads around in the surrounding space, and has obtained the knowledge that wherever there is a lamp, there the light spreads around. This is the cognition of invariable relation. Likewise, one perceives a lamp from a distance in night and remembers that wherever there is a lamp burning, there the light spreads around. Spreading of the light around is the major term (pakṣa), and the lamp is the middle term (liṅga). Thus, it may be found that all the processes of inference are present here. Therefore the

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cognition of the spreading of a lamp-light is inferntial, and the means is inference.[16]

That the cognition of a far distant lotus-lake is possible by the mere cognition of its fragrance by the olfactory sense, also is inferential; inferential because the cognition of invariable relation causes the cognition of the distant lotus-lake on sensing the fragrance from a distance, brought by the wind. The form of invariable relation is like this : a person smells for many times the fragrance of lotus and also notices the lotus in the lake. By his repeated experience of the same kind, he gathers the invariable relation between fragrance of that sort and the lotus-lake. Having sensed the fragrance brought through the wind, he remembers the invariable relation obtained in the earlier experiences. Here fragrance is the middle-term (liṅga). Thus, his knowledge of the invariable relation between the middle-term and the major term, produces in him the knowledge of the existence of a distant lotus-lake, in the form of 'far away, there is a lotus-lake'.[17] Existence of a distant sandal tree also would be inferred in the same manner by smelling its fragrance.[18]

This is the account of how Jayanta refutes the Cārvākas' theory of infinite pramāṇas. Study of the above discussion proves that the analysis of the illustrations is not merely mechanical, but it requires some real intelligence. It may also be noticed that the Naiyāyikas first classify the means of valid knowledge, and then, test them practically. Thus, quite contrary to the Bauddha and the Cārvāka view, it is proved that the prameyas cannot ascertain the number of pramāṇas.

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2. "Vakrāṅguliḥ praviralāṅgulireṣapāṇiḥ
Ityasti dhīḥ tamasi mīlitacakṣuṣo vā
Nevaṃ tvagindriyakṛtā na hi tatkarastham
Tatraiva hi pramitimindriyamādadhāti."

3. Vide NM.p.60. "Dūrātkaroti niśi dīpaśikhā ca dṛṣṭā
Pratyantadeśavisṛtāsu matiṃ prabhāsu"

also see 'Nyāyasaurabha' on NM., p. 169 : Ahoparyanta-prasṛmaraprabhābhāsureyaṃ dīpaśikheti'.

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4. See NM. : p.60 : 'Dhatte dhiyaṃ pavanakaṁpitapuṇḍarīka-Ṣaṇḍo 'nuvātabhuvi dūragate' pi gandhe.'
Vide Granthibhaṅga on it, p.43, also Nyāyasaurabha on NM., p.169.

5. See NM. p. 59 : 'Pramāṇasaṁkhyāniyamaśakyakaraṇīyatvā-siddhaye ca pramitibhedān ...īdṛśānupādarsayat', also see p.33: 'aśakyā eva pramāṇasaṁkhyāniyamaḥ iti suśikṣitacārvākāḥ'.

Cf. Nyāya Philosophy of Gautama, 166-107; also see History of Indian Philosophy, III. p. 539.

6. Vide, p.22, 'Papers of Th. Stcherbatsky', also CP. 'History of Indian Philosophy', III, p. 539

7. Granthibhaṅga identifies the Cārvākadhūrtas with 'Udbhaṭa and his followers'., See Granthibaṅga p. 43; also See NM. p. 59.

8. 'Athāto tattvaṃ vyākhyāsyāmaḥ' and 'pṛthivyāpastejovāyuriti tattvāni,' See NM. p. 59; Granthibhaṅga p. 43; Tattvopaplavasiṁha p. XII.

9. 'Yathāśrutārthatyāgenānyathā varṇa‹āmāsa' - Granthibhaṅga, p. 4. introduction p. S., also CP. 'The Papers of Th. Stcherbatsky', p. 22,

10. See NM. p. 27 : "Te hi prameyadvaividhyāt pramāṇadvividhaṃ jaguḥ, nānyaḥ pramāṇabhedasya heturviṣayabhedataḥ".

11. See NM. p. 30; "Anye eva hi sāmagrīphale pratyakṣa-liṅgayoḥ, anye eva ca sāmagrīphale śabdopamānayoḥ".

12. See NM. p. 60 'Vyāptitvāt indriyamakuśalaṃ na'; also see Granthibhaṅga, p. 43.

13. See Grenthibhaṅga; p. 43; 'Nanvantargatasya tvagindriyasya grāhakatvaṃ kva dṛṣṭamityāha ānābheḥ tuhinajalamiti'.

14. See NM. p. 60, 'Saṁyogabuddhiś ca yathā tadutthā, tathaiva tajjā tadabhāvabuddhiḥ'; CP. Granthibhaṅga p. 43; also CP. a Nyaya maxim "yenendriyeṇa yā vyaktiḥ gṛhyate tenaivendriyeṇa tadguṇāḥ tadabhāvāś ca gṛhyante".

15. See Granthibhaṅga p. 43 "Ākuñcitāṅgulya iti viśeṣyajñānaṃ yat tat tajjameva yathā cakṣuṣā Caitragataṃ calanamupalabhya calatyayaṃ Caitra iti viśeṣyajñānaṃ cakṣuṣāṃ evaṃ idamiti siddhaṃ".

16. See Nyāyasaurabha on NM : p. 169, Pratyantaprasṛmarabhāsureyaṃ dīpaśikhā iti'.

17. See NM. p. 60.

18. CP. Nyāyasaurabha on NM., pp. 169-70.

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* In Vol X this article was printed but it was incomplete. So, it is here printed again.

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TANTRĀ AND SHĪRĀZĀD

(THE 360 AND THE 1001 NIGHTS)

A. K. Warder

The Sanskrit text *Tantropākhyāna*, known from a single fragmentary manuscript lacking both beginning and ending and printed in the Trivandrum Sanskrit Series (1938), has generally been taken as a late version of the *Pañcatantra*. After some introductory verses which appear to be spurious it proceeds with two *prakaraṇas*, having the titles *Nandaka* and *Pakṣin*, and some fragments of a third, a *Maṇḍūka*. The frame story of the *Nandaka* bears some resemblance to that of the first *tantra* of the *Pañcatantra*, with the bull Nandaka substituted for his colleague Saṃjīvaka and a different ending. It has twenty emboxed stories, seven of which are found in the original *Pañcatantra* in variant versions whilst the other thirteen are entirely different (some are found in later versions of the *Pañcatantra* such as Pūrṇabhadra's: we shall see below that the *Tantropākhyāna* is earlier than Pūrṇabhadra, who probably copied many stories from it). Someone named Vasubhāga, perhaps the author himself otherwise anonymous, recites a didactic verse for each story. The *Pakṣin* frame story is developed from *Pañcatantra* III.2 on the election of a king of the birds. It contains nineteen emboxed stories, four of them from the original *Pañcatantra* and three of these remarkable in being the frame stories of *Pañcatantra* III, IV and V. The frame story of the *Maṇḍūka* fragment is an expansion of the story of the frogs and the snake (*Pañcatantra* III.10) with only seven emboxed stories preserved, one of which is a mere variant of another.

Now there is a text in Lao, the title of which is *Mūla Tantai*, consisting of a Prologue and four *prakaraṇas* named *Nandaka*, *Pakṣin*, *Maṇḍūka* and *Piśāca* (see K. Raksamani, *The Nandakaprakaraṇa attributed to Vasubhāga, a Comparative Study*, University of Toronto PhD Thesis, 1978, who has translated part of it, pp. 221 ff.). It is complete, though abbreviated in style even to the point of seeming to have eliminated essential details of the narratives and sometimes to have obscured or dislocated a story. The Sanskrit *Tantropākhyāna* as far as it is available generally agrees with the *Mūla Tantai*, which evidently is the same work and paraphrased from a complete text. Thus the twenty emboxed stories

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of the *Nandaka* are the same in both versions, though in the *Pakṣin* only twelve stories agree. The *Piśācaprakaraṇa* completely missing from the Sanskrit text has as its frame the story of an unsuccessful attempt by the 'Goblins' to elect a king from among themselves, thus it complements the *Pakṣin* story. Only one of its fifteen emboxed stories is found in the original *Pañcatantra*.

The Thai *Nang Tuntrai*, of which there are several versions, is again the same in origin, though its *Piśācaprakaraṇa* is different in content from the Lao version and there are numerous smaller variations (Raksamani, pp. 265-7, suggests that it is less faithful to the Indian original than the Lao version).

In Tamil an incomplete manuscript in Tanjore (Sarasvati Mahal No. 105), vaguely labelled *Pañcatantravacanam*, contains a version of this same work (summarised by A. Venkatasubbiah *in the Adyar Library Bulletin* Vol. XXIX, 1965, pp. 74-143; Dr. G.T.Artola identified it with the *Tantropākhyāna* in the *Adyar Library Bulletin*, 1957, pp. 45ff., but regards both texts as mere versions of the *Pañcatantra*, see *Bhārtīya Vidyā* Vols. XX-XXI, pp. 86-7). The Prologue agrees with the Lao and Thai texts and is followed by a *Nandakaprakaraṇa* and about half a *Maṇḍūkaprakaraṇa*, the *Pakṣin* and *Piśāca prakaraṇas* being missing. A remarkable feature is that at the end a version of the *Matsyahasita*, Fish Laugh, story is tacked on as further emboxment in the *Maṇḍūkaprakaraṇa*, unknown to any other available version of this *prakaraṇa*, though it breaks off unfinished along with the whole fragmentary text. If it really belongs to the original *Tantropākhyāna*, this Fish Laugh narrative, much too long to be one of the emboxed stories of a *prakaraṇa*, is probably misplaced and appended arbitrarily by a scribe who did not know where it belonged but wanted to make up his defective *Maṇḍūkaprakaraṇa*. We shall take up this possibility below.

In Old Javanese we find yet another version of this work, the *Tantri* Kāmandaki (C. Hooykaas, Biblioteca Javanica No. 2, Bandoeng. 1931), again incomplete. It contains a Prologue similar to the Lao version and a *Nanakaprakaraṇa* with twenty-four emboxed stories, eighteen of which are the same as in the Lao and Sanskrit texts. The other *prakaraṇas* are missing. An important piece of information supplied by this text is that the translation was made early in the 11th century A. D., which establi-

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shes that the Indian original belongs to an earlier period than that, before the time of Pūrṇabhadra and other rewriters of the *pañcatantra*

Now in all the texts which contain the Prologue the heroine is named with only slight variations due to the varying languages of the transcribers Tantai (or Tanteyya), Tantrai, Tanturu and Tantri. From this it appears certain that the original Sanskrit name is Tantrā, found only in the title of the *Tantropākhyāna* whose Prologue is missing. Consequently we must translate the title as 'The Episode of Tantrā', Evidently the name is fictitious and derived from *tantra*, 'system' (in politics), on account of the heroine's skill in that art or science.

Let us now examine the Prologue in the Lao version, or at least in Dr. Raksamani's English translation of it. King Maṇḍa Cakkavatti in Uddhodana saw a wedding procession and conceived the desire to have a wedding and a new bride for himself every day. He gave orders accordingly to his Chief Minister to supply a beautiful new girl every day. Having in due Course despatched every girl he could find, the Minister became distraught at having none available for the next day. His daughter Nang Tanteyya (or Tantai, whom he had naturally kept hidden) seeing him in such a state extracted the reason and offered to go herself, saying simply that she would tell the King stories so that there would be no more trouble. The Minister being forced to agree, Tantai took her maid with her and when the King seemed to be asleep, resting after their union, Tantai proposed to the maid telling stories to pass the time The *prakaraṇas* follow as the stories told, but this abridged text hardly explains the development of the situation in the frame story. The name Maṇḍa might be a corruption of Nanda, who was certainly a *cakravartin* emperor, but this alone would be slender evidence for the identification.

The mere seeing of a wedding procession seems an insufficient motive for Maṇḍa's drastic order to his Minister. One would expect that he should be dissatisfied with his previous queen or queens, indeed that she or they had been banished for some serious fault. It is here that the Fish Laugh story, of which we noted a version appended to the Tamil text, would come in as just the right kind of introduction. Having discovered the depravity and hypocrisy of his queen or queens, the emperor resolved to eliminate any further possibility of being deceived and made ridiculous by taking a fresh queen every day.

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The Fish Laugh story is told about the Emperor Nanda, more precisely the 'False' Nanda, the brahman Indradatta whose soul had replaced that of the real tyrant in the Emperor's body, in the (North) Western recension of the *Bṛhatkathā* known to us through the paraphrases of Kṣemendra (p. 18, Kāvyamālā edition) and Somadeva (p. 11, Nirṇaya Sāgara Press edition). This Nanda was extremely jealous of his queens and seeing the Chief Queen one day looking from the palace at a brahman guest ordered the visitor's immediate execution. As the condemned man was led through the market on his way to the place of execution, a dead fish displayed for sale laughed. Hearing of this strange thing, Nanda delayed the execution, ordering his minister Vararuci to find out why the fish laughed. Vararuci consulted a goddess (Gaṅgā or Sarasvatī) and was advised to hide that night in the top of a certain palm tree. There he heard a demoness placating her hungry children by telling them the brahman whose flesh they should have had that day had not yet been killed but they would have him tomorrow. She told them his execution had been delayed because a fish laughed. Then when they asked her why the fish laughed she explained that Nanda's queens were all depraved and his inner citadel full of men disguised as women, yet the fool was killing an innocent brahman out of jealousy. Vararuci made a secret report on this to the Emperor, who caught those beloveds of his queens, freed the brahman and held Vararuci in high esteem. A version of this story would make a perfect introduction to that of a king ordering a fresh queen to be supplied every day.

Among the other versions of the Prologue to the *Tantropākhyāna* the Thai (Raksamani p. 277) reads the Emperor's name as Aisuriyabha and gives his city as Pāṭaliputra, as is correct for Nanda. His minister, apparently anonymous in the Lao text, is here named Vicitravicāraṇa. Tantrai first tells her father eight stories to convince him that she can save his life, then in the palace tells the Emperor eleven more stories before embarking on the *Nonthuka (Nandana) Prakaraṇa*, which here has thirty-two emboxed stories. Thus the Thai Prologue has nineteen emboxed stories and is like another *prakaraṇa* (its *Maṇḍūka* is missing, its *pakṣin* has twenty-four emboxed stories and its *piśāca* thirty-one). This text mentions (Raksamani p. 268, see also p. II) that there are 360 stories altogether, 90 in each *prakaraṇa*. This is either an exaggeration or, more probably, a mistake for 360 nights. The figure 360 suggests a year, in round numbers and according to certain old traditions, at the end of which, the Thai text tells us, the Emperor was so delighted that he made the Lady

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Tantrai his Chief Queen. It appears necessary to her success that she should not finish a story at the end of each night's session but instead leave the Emperor in suspense so that he recalls her the next night to hear the continuation. The eighty, or perhaps at most one hundred and thirty, stories actually narrated would be spread over 360 nights in this way, a new one being begun immediately each was ended.

In the Tamil version of the Prologue the Emperor is named Ayivariyapālan (Aiśvaryapāla) and it is said that Tanturu told him stories for one year, at the end of which a divine voice called upon him to rule with her as his Queen.

The comparison of the various South East Asian versions of the *Tantropākhyāna* with the Tamil makes it certain that the original name of the heroine was Tantrā It is equally clear that she is the original of Shīrāzād, who in the *1001 Nights* so famous in modern times beguiles the King of India and China with stories in exactly the same way and thus established herself as his Queen. It is less certain that the king was originally the infamous tyrant Nanda of the 4th century B.C., though no other historic king in India seems so well fitted to be the hero of such a story. The Lao Maṇḍa we noted suggests Nanda misheard and the Thai places the hero in Nanda's capital Pāṭaliputra. What appears to be the earliest version of the Fish Laugh story, whether or not it was told by Guṇāḍhya himself as part of the Prologue to the *Bṛhatkathā*, is told about Nanda. It remains our conjecture, so far, that the author of the *Tantropākhyāna* adopted this story of Nanda's jealousy and disillusionment and then imagined his episode of Tantrā as a natural sequel.

Professors P. E. Pavolini and P. Rajna seem to have been the first to point out clear traces of an Indian original of the *1001 Nights* ('Appunti di novellistica indiana—I. Di un altro richiamo indiano alla "cornice" delle "Mille e una notte" ' and ' Per le origini della novelle proemiale delle "Mille e una notte" ' in the *Giornale della Societá Asiatica Italiana* Vol. XII, 1899, pp. 159-62 and 171-96 respectively). But the *Tantropākhyāna* hidden in manuscripts was completely unknown to them and in its place they had only the Jaina story of Kanakamañjarī as printed by Jacobi (*Ausgewählte Erzählungen im Māhārāṣṭrī* pp. 49-52) from Devendra's Commentary on the *Uttarādhyayana* and the *Śukasaptati*. Kanakamañjarī monopolisises a king's affections through telling him stories, simply for the purpose of excluding rival queens. Each night she ends with an enigma, for the solution of which the king must invite her again the following

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night. Moreover we read that she kept up her story telling for six months, with 180 stories, though only a few are given by Devendra and a sub-commentator by way of example. This suggests a connection with the same tradition which gave rise to the Thai reference to 360 or 4 X 90 stories. Evidently this narrative in the Jaina commentaries was adapted from the original *Tantropākhyāna*. Devendra (12th century A.D.) took over his narratives from earlier Jaina commentaries, in which Kanakamañjarī's story might be traced back at least to the 8th century and probably earlier. Here it is emboxed in the story of the fourth Pratyekabuddha, Nagnajit. Thus the original story can be seen to have been in existence early enough to have been translated into Pahlavi in the Sāsānian period, like the *Pañcatantra*.

The *Śukasaptati* on the other hand contains a version of the Fish Laugh story, the exposure of an unfaithful and hypocritical queen, which further incorporates an episode of a minister's daughter, Bālapaṇḍitā or Bālasarasvatī, saving her father by telling stories to the king, here for the purpose of gaining time and meanwhile getting the king himself to help in the solution of the mystery. Ultimately he does this by agreeing to the release of another minister, Puṣpahāsa, Laughing Flowers, who knew the queen's secret but had been unjustly imprisoned for failing to laugh at the right time (having been depressed over his wife's misconduct). In Puṣpahāsa, Rajna saw the original of Shahzemān (brother of Shahriyār, Shīrāzād's king) and further of Ariosto's Giocondo in *Orlando Furioso* Canto XXVIII. It is most remarkable that Rajna should have connected the Fish Laugh story with Shīrāzād without having any idea of its presence in the Tamil text of the *Tantropākhyāna*.

This Tamil version of the story comes after a jumble of fragments from the broken Prologue concerning Tanturu, which have been inserted into the previous emboxed story (numbered II. 10 by Venkatasubbiah). The Fish Laugh story is then emboxed as II. 11, apparently with a gap at its beginning. A fisherman brought a female fish to the King of Avanti. The King asked him whether this fish thought about males, whereupon the fish laughed loudly and died. The King then gave his minister 8 days to find out why the fish laughed. Thinking this impossible the minister abstained from food, but his son persuaded the King to spare his father, instead allowing the boy 15 days to find the explanation. The boy then left the country to avoid being put to death. Being clever, he obtained Madanamohini, the equally clever daughter of a merchant, as his wife, then returned home with her. The King summoned

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him, but he merely remarked that even a farm-girl could answer such a small question and offered to send one He told Madanamohini of this and she visited the King, who allowed her 8 days to find the answer. She then decided to end her life by giving herself up to the goblins in a temple of the Goddess Kāli. When she exposed herself there, the Goddess refused permission to the goblins to eat her because she had come to them for refuge. Instead, they would be able to eat the lovers of the King's five queens, hidden in boxes in their apartments, who were about to be discovered by the King. Madanamohini went to the King in the morning, but before breaking this distressing news to him started to tell him a story. In the middle of this the Tamil text ends abruptly. Thus Puṣpahāsa does not appear and the explanation of the mystery is discovered in much the same way as in the (North) Western recension of the *Bṛhatkathā*, though by the daughter-in-law instead of by the minister himself. Thus these two versions seem related and the original *Tantropākhyāna* may have had the minister solve the mystery and then be charged with the task of providing new queens.

For puṣpahāsa in place of the Goddess as the revealer of the queens' depravity we thus have only the tenuous evidence of Shahzemān requiring a prototype and of his presence in the *Śukasaptati* version of the story. In any case it does not seem likely that the minister's daughter should appear in this part of the narrative, as in the *Śukasaptati*. Here the King is to be disillusioned about women and the heroine must remain hidden. She must be revealed only later, when her father is in desperate straits over the supply of new queens. The early appearance of Bālasarasvatī seems to be a mere reflex of that of Tantrā, who of course does not appear in the *Śukasaptati*. Her presence is also not essential in bringing about the release of puṣpahāsa.

We need not here trace the history of Tantrā as Shīrāzād in the lost *Hazar Afsaneh* and its Arabic derivatives. The emboxed stories passed into popular and largely oral tradition and consequently were freely varied, changed and made contemporary for the entertainment of new audiences. Though some stories of Indian origin remained among them, their main theme became the adventures of lovers. This is quite contrary to the stories told by Tantrā. As her name implies, her genius is in policy (*nīti*). Moreover her purpose is to beguile a king and a tyrant. Her four *prakaraṇas* are all about kings: the Lion King misled by a crooked jackal minister so that he loses his life; the election of the King of the

Birds (Garuḍa); the Frog King destroyed by a deceitful external enemy through misguided policies; the failure of the Goblins to find a competent king among themselves. The more varied emboxed stories, with a mixture of animal and human characters, fall within the same field of policy in its broadest sense, the illustration of foolish or wise behaviour. Thus the *Tantropākhyāna*, like the *Pañcatantra*, the *Śukasaptati* and Dāmodaragupta's *Kuṭṭanīmata* (see Bhoja, *Śṛṅgāraprakāśa*, Vol. II p. 469, Josyer's edition), belongs to the *kāvya* genre of the 'illustrating novel' (*nidarśanakathā*). As befits Tantrā's situation, it has more the nature of an anthology of stories than the *Pañcatantra* and lacks the latter's purely theoretical discussions. It also brings in a large number of human characters, usually less intelligent than the non-human characters with whom they are generally mixed. Finally one may remark that the outlook is more ethical, as is to be expected of Tantrā holding a mirror to a tyrant, than the frequently unscrupulous but successful intrigues of the *Pañcatantra*, this contrast appearing especially in the *Nandakaprakaraṇa* which is a revision of the first *Tantra*.

Corrections

P. 113, line 2 from bottom, read : *Nang Tantai* (for *Mūlə*),

P. 116, line 9 from bottom, read : (*Nandaka*) (for *-na*),

P. 117, line 16, read : establishes (for –d),

P. 117, line 3 from bottom, read : Monopolises (for –isises)

P. 120, line 3 from bottom, insert ' in ' : than in the frequently......

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SOME PRE-ELEVENTH CENTURY PRAKRIT AND APABHRAMŚA TEXTS RELATING TO

THE CHILDHOOD EXPLOITS OF KRṢṆA*

H. C. Bhayani

Originally this paper was planned to contain two sections : the first section to give information about a few little known Prakrit and Apabhraṁśa texts relating to the early life of Kṛṣṇa in Gokula, Vṛndāvana and Mathurā and especially those dealing with the love-sports of Kṛṣṇa with Rādhā and the other cowherd girls, The second section was to touch upon the regional aspect of the Kṛṣṇa-literature and Kṛṣṇa-bhakti prior to the eleventh century. As it was however felt that in that case the paper would be unreasonably lengthy, the present attempt is confined to the first of the two above-mentioned themes.

The tradition of presenting and representing Kṛṣṇa's childhood in literature and art extends over more than two thousand years. So it is bound to have numerous variations of episodes, individual details and motifs. These variations *tie up with chronology, religious sect and region.* The importance *of the Kṛṣṇa literature of different periods for interpreting* some of the aspects *of the art of those periods depicting Kṛṣṇa's life is* self-evident So far mostly the Sanskrit and Hindu sources have been explored for this purpose. The Prakrit, Apabhraṁśa and Jaina sources remain neglected for the most part. No doubt some specialized work on the Jain Kṛṣṇa-kathā has been done by a few scholars. But this, as also some relevant Prakrit and Apabhraṁśa works remain more or less inaccessible to the students of the history of Indian Art.

The great impact of Jayadeva's *Gītagovinda* (12th Cent. A.D.) on the subsequent art and literature is well-known. Līlāśuka Bilvamaṅgala

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(possibly 11th Cent. in one view) preceded Jayadeva in the characteristic type of Kṛṣṇa-bhakti which had the *Bhāgavatapurāṇa* (c. 750 A.D.)[1] as its fountain-head.

There is a gap of some three centuries between the *Bhāgavata* and the two lyricists. Which predecessors, if any, did inspire or influence the latter? Where does Rādhā absent in the early Purāṇic sources, come from? These questions have not been satisfactorily answered.[2]

A glance at the few Prakrit and Apabhraṁśa works preserved from the extensive literature produced during the post-Gupta period shows that Kṛṣṇa's childhood exploits and his love-sports with Rādhā and other Gopīs were for the poets themes of perennial interest. Onwards from the fifth century, there was a tradition with the Prakrit poets to include for homage Kṛṣṇa also in the deity-list figuring in the opening section (*maṅgalācaraṇa*) of their poems

Thus Pravarasena's *Setubandha* (5th Cent. A D.) refers to the killing

1. A. Gail, *Bhakti im Bhāgavatapurāṇa*, 1969, p. 16.

2. Earlier, S. L. Katre has collected references to Rādhā from pre-twelfth century Sanskrit works the like *Pañcatantra*, *Veṇīsaṁhāra*, *Dhvanyāloka*, *Kāvyamīmāṁsā*, *Nala-campū*, *Yaśastilaka-campū*, *Vakroktijīvita*, *Sarasvatīkaṇṭhābharaṇa*, *Kāvyanuśāsana*, *Naiṣadhīya* and *Āryā-saptaśatī*, and the *Prakrit* text *Gāthā-saptaśatī* See his paper 'Krishna, Gopas, Gopīs and Rādhā : P. K Gode Commemoration Volume. S. P. Tewari has drawn our attention to two early inscriptional references to Rādhā : one in the Paramāra king Muñja's copper--plate inscriptions dated 974, 980 and 986 A.D., and another in a fragmentary inscription from Mandor (Rajasthan), datable in the early 9th cent. A. D. See his paper 'Early Inscriptional References to Rādhā,' *Krishna in Art Bulletin of Museums and Archaeology in U. P.* Nos. 21-24, 1978-79, published in 1980, pp. 83-84). R. C. Agrawala has referred to (1) Two terracotta plaques from the Rangamahal temple in Rajasthan, depicting the Govardhanadharaṇa and Dānalīlā scenes, and to (2) two Mandor pillars depicting Govardhanadharaṇa and several other Bāla-līlā scenes. See his paper 'Kṛṣṇa Līlā Scenes in Early Rājasthānī Sculptures', *Krishna in Art*, pp. 27-31. In the same volume Doris Srinivasan has sketched the development of Kṛṣṇa-Līlā scenes in early art with relevant bibliographic references. See her paper 'Early Kṛṣṇa Icons: the case of Mathura', pp. 1-16. Śrīdharadāsa's *Saduktikarṇāmṛta* (125 A. D.) has sixty verses relating to Bālakṛṣṇa. Many of these verses quite probably derive from earlier sources.

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of Ariṣṭa, the Bull-demon (I 3), and to the robbing of Pārijāta from Indra's paradise[3] (I 4).

The Maṅgalācaraṇa in Vākpatirāja's *Gaüḍavaha* (731–735 A.D.), while praising various incarnations of Viṣṇu refers to Kṛṣṇa's garland of wild flowers (v 20), his yellow garment and dark skin (v. 27), his lotus-face kissed by Yaśodā (v. 21) and his chaste bearing the nail-marks of Rādhā[4] (v. 22)

Koūhala's *Līlāvaīkahā* (c. 800 A. D.), besides referring en bloc to Kṛṣṇa's exploits like breaking the pair of the Arjuna trees, killing Ariṣṭa, Keśin and Kaṁsa and lifting the Govardhana (v. *6*), describes separately Ariṣṭa-vadha etc. as follows :—

(1) Kṛṣṇa's powerful dark arm, like Yama's noose, encircled Ariṣṭa's throat (v. 4).

(2) Kṛṣṇa's one arm clutched Keśin's neck, and the elbow of the other arm blocked the demon's mouth (v. 7).

(3) As the infant Kṛṣṇa tried to cross the threshold but could not, his leg hanged in the air and the scene was being witnessed by Balabhadra with suppressed laughter (v. 3).

There is no doubt that numerous poetic and dramatic works dealing wholly or partly with Kṛṣṇa's life continued to be written in Prakrit in the subsequent centuries, though most of them are now lost to us. The Jain tradition is largely dependent upon the Vedic-Brahmanic tradition

3. The textual citations are given in an Appendix at the end of this paper. Sarvasena's *Harivijaya* (4th Cent. A.D.), now lost, was the earliest know Prakrit Mahākāvya based on the episode of Pārijāta-haraṇa. See Kulkarni, V. M, 'The Harivijaya of Sarvasena', *Annals of the BORI, Diamond Jubilee Volume*, 1977-78, p. p. 691-710, now also published in his *Studies in Sanskrit Sāhitya-Śāstra*, 1983, pp, 162-191.

4, Vākpatirāja is know to have written another Prakrit Mahākāvaya called *Mahumaha-vijaya* (*Madhumatha-vijaya*). but we have no information about its subject-matter or contents. *Mahumaha* or *Mahumnahaṇa* was a favourite Prakrit name of Kṛṣṇa or Viṣṇu in the post-Gupta period.

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for the Kṛṣṇa-carita and for the Mahābhārata, of which the former formed a part. But it treats Kṛṣṇa as a royal hero of extraordinary prowess, and not as a supreme divine being that had assumed the human form.[5] One of the sources of the Apabhraṁśa poet Svayambhū was Jinasena's *Harivaṁśa-purāṇa* (784 A. D.) in Sanskrit. Cantos 4 to 8 of Svayambhū's *Riṭṭhaṇemicariya* in Apabhraṁśa (the work is unpublished so far) deal with Kṛṣṇa's early life (from his birth to the founding of Dvārāvatī). In the fifth canto are narrated various childhood exploits of Kṛṣṇa (killing etc. of Putanā, Śakaṭa, Yamalārjuna, Keśin etc.) The first four sections (Kaḍavaka) of the sixth canto give a highly poetic description of Kāliya-mardana. Svayambhū is assignable to the last quarter of the ninth century.[5]

Ratan Parimoo has shown[6] that description and representation of Kṛṣṇa as leading the subdued Kāliya by a nose-cord that pierced the latter's nose was a North Indian tradition, as against the South Indian tradition preserved in Jain literature. But some four hundred years earlier Jinasena's *Harivaṁśa-purāṇa* refers to *Kālindyāṁ nāga-nāthanam* (I 91), and about a hundred years thereafter Svayambhū's *Harivaṁśapurāṇa* gives the same version of Kāliyadamana ; *Harivaṁśapurāna* VI 3 9 refers to Kṛṣṇa piercing Kāliya's nose with a cord and then whirling him by holding that cord.

Puṣpadanta's Mahāpurāṇa (completed in 972 A.D.) is an Apabhraṁśa epic dealing with the lives of 63 Great Men of the Jain tradition. Its 85th and 89th cantos narrate Kṛṣṇa's early life. Following the Jain tradition (as represented by Jinasena's *Harivaṁśapurāna*), Puṣpandanta has poetically described various well-known exploits of Kṛṣṇa as also his pranks and his sports with the Gopis. As Alsdorf has pointed out,[7]

5. For a survey of the Jain tradition on Kṛṣṇa's life as a whole, and for variations within that tradition see Alsdorf L. *Harivaṁśapurāṇa*, 1938, pp. 52 ff Bhayani H C., 'Apabhraṁśa Sāhitya meṁ Kṛṣṇa-kāvya', in *Bharatiya Bhaṣāo meṁ Kṛṣṇakāvya*', ed. B. Mishra, 1979, Part 1, pp. 139-151.

6. Ratan Parimoo, 'Kāliya Damana ceiling from Gujarat Temples' Kalakshetra 1981, pp. 6-7.

7. Alsdorf, op. cit., p. 57. The whole canto 85 of the *Mahāpurāṇa*, containing 25 Kaḍavakas, is devoted to describing the childhood exploits of Kṛṣṇa. In this Puṣpandanta is considerably influenced by Svayambhū.

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Puṣpadanta too refers to Kṛṣṇa's piercing Kāliya's nose with a cord (*natthiya-bhuyaṁgu*, 89 20 3).

Among the numerous Prakrit and Apabhraṁśa poets cited by Svayambhū (about most of whom we came to know only from him), there were three poets whose works had partly or wholly Kṛṣṇacarita as their theme. The citations from the poet Govinda (c. 800 A.D.) indicate that he must have written a long poem in Apabhraṁśa about Kṛṣṇa's early life. Out of the six verses cited from Govinda one pertains to the Kāliya-damana episode, and two to the amorous sports of Kṛṣṇa and the Gopīs. *Svyambhūcchandas*[8] (=SC) IV 10(1) refers to Kaṁsa's order to Nanda to bring for him lotuses from the fatal pool of the Yamunā that was the abode of the Serpent Kāliya[9] IV 10(2) refers to Kṛṣṇa's deep love for Rādhā above all the other Gopīs. IV 11(1) describes a love-lorn Gopī.

As Govinda's verse given at SC. IV 10(2) is also cited anonymously by Hemacandra in the Apabhraṁśa section of his *Siddhahema* grammar (VIII 4 422/5), we may make a surmise that another Apabhraṁśa citation also in the same work (VIII 4 420/2), describing how Kṛṣṇa was made to dance by Rādhā in her courtyard, derives from the same poem of Govinda.

Both the Prakrit citations in SC., which are relevant to our present purpose, are from the poet Śuddhasvabhāva (Pk. Suddhasahāva). One of these is highly interesting for the light it can throw on the trend of Kṛṣṇa-bhakti that is typified by the poems of Līlāśuka Bilvamaṅgala and Jayadeva. SC. I 75(1) describes in the Siṁhavikrānta variety of the Daṇḍaka metre Kṛṣṇa and Gopīs playing the game of Blindman's Buff. In the autumn night, in the game played with the Gopīs, Rādhā covered with her beautiful, delicate hands the eyes of Kṛṣṇa, who stood with the hollow of his joined hands filled with dust, and led him to the place of rendezvous: as she removed her hands from his eyes, Kṛṣṇa saw before him the extremely beautiful girl, who kissed him, embraced him and passionately engaged him in love-sports.

This at once reminds us of the opening verse of the *Gītagovinda*. The theme of Kṛṣṇa's clandestine love sports with Rādhā was, it seems,

8. Edited by H.D. Velankar, 1962.
9. Puṣpadanta perhaps knew Govinda's poem. *Mahāpurāṇa*, 86 1 8–11 seem to echo SC. IV 10(1).

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favourite with the poets since at least eighth century, if not earlier –i.e. some three hundred years prior to Jayadeva. It is significant to remember here that the metres of the *Gītagovinda* are not Sanskrit Varṇavṛttas. They are pecularily Apabhraṁśa metres.

The second Prakrit citation, relevant for our purpose is an illustration of the metre Jayā from the same poet Śuddhasvabhāva (Sc. I 12/1). It refers to Rādhā who, seeing approaching Kṛṣṇa reflected in the bright necklace on her breasts, naively thought it was Baladeva's reflection and felt shy, and how thereupon Kṛṣṇa gave her a hearty embrace.[10]

It should be noted that the above three poets cited in the *Svayambhūcchandas* flourished just about fifty years or so after the *Bhāgavata-Purāṇa*, and quite possibly they hailed from the Western region.

Most of the rich Kṛṣṇa poetry, however, produced during the last few centuries of the first millennium has disappeared. Besides the *Svayambhūcchandas*, we have some Prakrit anthologies in which a few stray verses on the themes of Kṛṣṇa carita are preserved.

One of the verses (I 89) of Hāla's *Saptaśataka* or *Gāhākosa*[11] (2nd to 5th Cent.) refers to Kṛṣṇa's blowing away with his mouth the dust particle fallen in Rādhā's eye, the action making the other Gopīs envious. Another Verse (I 12) describes the Gopīs listening with suppressed laughter Yaśodā's naive remark that Kṛṣṇa was still a mere boy.

Vajjālagga[12] (c. 10th Cent.) contains a whole section on Kṛṣṇa. Of the sixteen verses in that section, eight verses are related to Kṛṣṇa's love for Gopīs, or a particular Gopī's attachment to and craving for Kṛṣṇa. Four verses have Kṛṣṇa's love for Rādhā as its theme. The remaining four verses deal with Kṛṣṇa's partiality for a Gopī called Viśākhā. This last group is indicative of fresh development in the theme of Kṛṣṇa's love-sports. From later literature we are familiar with the names of other Gopīs (like Viśākhā, Lalitā, Candrāvalī etc.), besides Rādhā.

In Jineśvara sūri's *Gāhārayaṇa-kosa*[13] there are nine verses, given under the section called *Kṛṣṇa-krīḍā* (Kṛṣṇa's sports). Although the anthology is dated 1195 A.D., many verses are demonstrably taken from earlier

10. *Vajjālagga* 595 is comparable to this verse.

11. Edited by A. Weber, 1960 (reprint); by M. V. Patwardhan, 1980.

12. Edited by M. V. Patwardhan, 1969.

13. Edited by A. M. Bhojak and N. J. Shah, 1974.

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anthologies or independent works. Of the nine Kṛṣṇa verses, three relate to Viṣṇu. Two about Viśākhā are taken from the *Vajjālagga*. Two describe Kṛṣṇa's love for Rādhā, and one for the Gopīs. The remaining one is about Kāliya-mardana.

There are numerous citations in Prakrit and Sanskrit in Bhoja's *Sarasvatīkaṇṭhābharaṇa* and *Sṛṅgāraprakāśa* (11th cent.), which have various episodes from Kṛṣṇa-bālacarita as their theme. Many of them can be reasonably regarded as derived from earlier literature. But they deserve a separate treatment.[14]

The sixteenth chapter of the fourth Viṁśati (i.e. seventysixth chapter according to continuous numbering) of *Mānasollāsa* (or *Abhilaṣitārthacintāmaṇi*), the encyclopaedic work written in 1113 A.D. by Someśvara, the Western Cālukya king of Kalyāṇī, is devoted to the description of the pastime of music. Therein Someśvara has illustrated various metres and musical Prabandhas with his own verse-compositions. Most of these illustrations are in praise of Kṛṣṇa or various incarnations of Viṣṇu. Verses 327, 330, 340, 370, 384, 451, 457, 462, 468, 482, 501 (and verses 6, 20, 28 in the Ms. D) wholly or partly refer to various exploits of Kṛṣṇa. Of these, verse 330 (illustration of Śukasārikā), verse 6 in Ms. D (illustration of Muktāvali) and verse 20 in D. (illustration of Ovī), are specially noteworthy as they describe loves of Kṛṣṇa and Gopīs in post-Apabhraṁśa regional dialects. So also verse 340 describing the ten incarnations of Viṣṇu (after Jayadeva) is in a mixture of a post-Apabhraṁśa dialect and Old Kannada. Someśvara must have modelled his compositions after the lyrical tradition known to him, which suggests existence of vernacular poems on Kṛṣṇa-carita in the eleventh century A.D.

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14. While defining various literary genres, Bhoja describes Ākhyānaka as the Upākhyāna composition capable of being recited, sung and enacted by a single narrator before an audience. As an illustration he names *Govindākhyānaka* which quite obviously had the Kṛṣṇa-carita as its theme. In view of the continuation of this type of Ākhyāna in Old Gujarati, it is quite likely that there were Ākhyāna works in Apabhraṁśa also.

15. Edited by G K. Srigondekar (Vol. III, 1961). Most of these illustrations are textually corrupt and I have tried to reconstruct and interprete them in my paper 'The Prakrit and Deśabhāṣā passages in Someśvara's Mānasollāsa' to appear shortly in the K. K. Handiqui Commemoration Volume.

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Lastly we have to draw attention to a dramatic work dealing with the loves of Kṛṣṇa and Rādhā. Among the Uparūpaka types of dramatic works, Rāsaka, Nāṭyarāsaka and Rāsakāṅka are described by the works on dramaturgy. No specimens, however, of these types are preserved. Only in the case of Rāsakāṅka we get a passage, quoted by Bhoja in his *Śṛṅgāraprakāśa* (11th century) and another by Abhinavagupta in his *Abhinava-bhārati* (12th century), from a work called *Rādhā-vipralambha* by Bhejjala[16]. From Bhoja's citation we know that that dramatic work must have at least four characters, viz, Kṛṣṇa, Rādhā, the Pratināyikā called Pālitakā and Vidūṣaka. Abhinavagupta observes that the work freely uses the Apabhraṁśa dialect. This is a very valuable evidence of a tradition of dramatic works composed on the themes derived from the early life of Kṛṣṇa.[17]

Appendix

(Text of the verses reterred to)

(1). पीणत्तण-दुग्गेज्झं जस्स भुआ-अंत-णिट्ठुर-परिग्गहिअं ।
रिट्ठस्स विसम-वलिअं कंठं दुक्खेण जीविअं वोलीणं ॥

(सेतुबंध १—३)

(2) ओआहिअ-महिवेढो जेण पऊढ-गुण-मूल-लद्ध-त्थामो ।
उम्मूलंतेण दुमं पारोहो व्व खुडिओ महेंदस्स जसो ॥

(सेतुबंध, १—४)

(3) सो जअइ जामइल्लाअमाण-मुहलालि-वलअ-परिआलं ।
लच्छि-णिवेसंतेउर-वइं व जो वहइ वणमालं ॥

(गउडवह, २०)

(4) बालत्तणम्मि हरिणो जअइ जसोआए चुम्बिअं वअणं ।
पडिसिद्ध-णाहि-मग्गुद्ध-णिग्गअं पुण्डरीअं व ॥

(गउडवह, २१)

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16. See V. Raghavan, *Bhoja's Śṛṅgāraprakāśa*, 1963, pp. 889-891. According to the *Śṛṅgāraprakāśa*, the Goṣṭhī type of Uparūpaka deals with the childhood exploits of Kṛṣṇa (p. 456), The Nandimāli describes Haricarita (p. 467). There is also a reference to a Sanskrit Mahākāvya called Kṛṣṇacarita (p. 474). These are indications of the Kṛṣṇa literature lost to us.
17. The *Bālacarita*, attributed to Bhāsa, is of course quite well-known. But there is the unsolved problem of its authenticity.

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(5) णह-रेहा कारणाओ करुणं हरंतु वो सरसा ।
वच्छत्थलम्मि कोत्थुह किरणाअंतीओ कण्हस्स ॥

(गउडवह, २२)

(6) तं णमह पीअ वसणं जो वहइ सहाव सामलच्छाअं ।
दिअस-णिसा-लअ-णिग्गम-विहाअ सवलं पिव शरीरं ।

(गउडवह, २७)

(7) तस्सेय पुणो पणमह णिहुयं हलिणा हसिज्जमाणस्स ।
अवहुत्त-देहली-लंघणद्ध-वह-संठियं चलणं ॥

(लीलावई, ३)

(8) सो जयउ जस्स पत्तो कंठे रिट्ठासुरस्स घण-कसणो ।
उप्पाय-पवड्ढिय-काल-वास-करणी भुय-प्फलिहो ॥

(लीलावई, ४)

(9) हरिणो जमलज्जुण-रिट्ठ-केसि-कंसासुरिंद-सेलाण ।
भंजण-वलण-वियारण-कड्ढण-धरणे भुए णमह ॥

(लीलावई, ६)

(10) कक्कस-भुय-कोप्पर-पूरियाणणो कढिण-कर-कयावेसो ।
केसि-किसोर-कयत्थणे-कउज्जमो जयइ महुमहणो ॥

(लीलावई, ७)

(11) णत्थेप्पिणु महुमहणेण कालिउ णहयले भामियउ ।
भीसावणु कंसहो णाइं काल-दंडु उग्गामियउ ॥

(रिट्ठणेमि-चरिय, ६-३-९)

(12) एहु विसमउ सुट्ठु आएसु
पाणंतिउ माणुसहो दिट्ठी-विसु सप्पु कालिअउ ।
कंसु वि मारेइ धुउ कहिं गम्मउ काइं किज्जउ ॥

(स्वयम्भूच्छन्दस, ४-१०.१)

(13) सव्व-गोविउ जइ-वि जोएइ
हरि सुट्ठु-वि आअरेण देइ दिट्ठी जहिं कहिं वि राही ।
को सक्कइ संवरेवि डड्ढ णअण णेहें पलोट्टा ॥

(स्वयम्भूच्छन्दस, ४-१०.२)

(14) देइ पाली थणहं पब्भारें
तोडेप्पिणु णलिणि-दलु हरि-विओअ-संतावें तत्ती ।
फलु अण्णहे पावियउ करउ दइअ जं किंपि रुच्चइ ॥

(स्वयम्भूच्छन्दस, ४-११.१)

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(15) हरि नच्चाविउ पंगणइ विम्हइ पाडिउ लोउ ।
एम्वहिं राह-पओहरहं जं भावइ तं होउ ॥

(सिद्धहेम, ८—४—४२०.२)

(16) उअ सरअ-णिसाए रमंतो समं बाल गोवीहिं राहाइ कण्हो करे पुंजिअं धुलि-पुंजं ।
ललिअ-उहअ-हत्थेण पच्छाइऊणच्छि-वत्ताइं णीओ सअं जाव संकेअ-केली-पएसं ॥
विहलिअ कर-रोहो पलोएइ जा ता पुरो पुण्णिमा-चंद-बोंदी णवेंदीवरच्छी किसंगी
विहसिअ सविलासं पुणो नीअ सो गाढमालिंगिओ साअरं चुंबिओ णिब्भरं रामिओ अ ॥

(स्वयम्भूच्छन्दस्, १-७९.१)

(17) मेघैर्मेदुरमम्बरं वनभुवः श्यामास्तमालद्रुमैर्
नक्तं भीरुरयं त्वमेव तदिमं राधे गृहं प्रापय ।
इत्थं नन्दनिदेशतश्चलितयोः प्रत्यध्वकुञ्जद्रुमं
राधामाधवयोर्जयन्ति यमुनातीरे रहःकेलयः ॥

(गीतगोविन्द, १)

(18) राहाए तुरअ-हरे थणे पडिबिंबिअं
कण्हं बालाइ दट्ठुं बलो-त्ति पलविअं ।
णाउं रिट्ठारिणा वि प्पिआ ईअ मुद्धिआ
गाढं घेत्तूण कंठे उणो उवगूहिआ ॥

(स्वयम्भूच्छन्दस्, १—१२.१)

(19) मुह-मारुएण तं कण्ह गोरअं राहिआए अवणेंतो ।
एआण बल्लवीणं अण्णाण वि गोरअं हरसि ॥

(गाहाकोस, १—८९)

(20) कुसलं राहे सुहिओ सि कंस कंसो कहिं कहिं राहा ।
इय बालियाइ भणिए विलक्ख-हसिरं हरिं नमह ॥

(वज्जालग्ग, ५९०)

(21) कण्हो जयइ जुवाणो राहा उम्मत्त-जोव्वणा जयइ ।
जउणा बहुल-तरंगा ते दियहा तेत्तिय च्चेव ॥

(वज्जालग्ग, ५९२)

(22) केलि-कियाइण-[illegible]-लंछणग्घवियं ।
न मुयइ कण्ह जुण्णं पि कंचुयं अज्ज-वि विसाहा ॥

(वज्जालग्ग ५९७)

(23) राहाइ कवोल-तलुच्छलंत-जोण्हा-णिवाय-धवलंगो ।
रइ-रहस-वावडाए धवलो आलिंगिओ कण्हो ॥

(वज्जालग्ग, ५९६)

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(24) सच्चं चेय भुयंगी विसाहिया कण्ह तण्हहा होइ ।
संते वि विणय-तणए जीए चुम्माविओ तं सि ॥

(वज्जालग्ग, ५९८)

(25) केसव पुराण-पुरिसो सच्चं चिय तं सि जं जणो भणइ ।
जेणं विसाहियाए भमसि सया हत्थ-लग्गाए ॥

(वज्जालग्ग, ५९९)

(26) किसिओ सि कीस केसव किं न कओ धन्न-संगहो मूढ ।
कत्तो मण-परिओसो विसाहियं भुंजमाणस्स ॥

(वज्जालग्ग. ६००)

(27) उय उद्ध-भुवण-भारो वि केसवो सिहि-भरेण राहाए ।
कुवलय-दलं व तुलिओ हलुइज्जइ को न पिम्मेण ॥

(गाहारयणकोस, ५४)

(28) सो सग्गो सा लच्छी ताइं वत्थाइं ते अलंकारा ।
राहा-पलोय-हीणा हरिणो हियए खुडुक्खुडइ ॥

(गाहारयणकोस, ६०)

(29) The few lines of Lāṭī dialect identifiable in the corrupt text of the illustration of Śukasārikā are restored by me as follows (they form a dialogue between the Gopī and her mother) :

हउं न जाणउं माए तोरी तासा (?) छांडु छांडु ।
× × ×
मइं जाइवउं गोविंद-सहु खेलणह ।
× × ×
तो आम्हणि काहां म्हणसि वाउलिया
नारायणु जगह केरा गोसांवी ॥

(मानसोल्लास, ४—१६–३३०)

(30) The lines pertaining to the Kṛṣṇa incarnation of Viṣṇu are restored by me as follows :

नंद-गोउले जायउ कन्हु
जो गोवी-जणें पडिहें नयणें जोविया ।
महणाघर आवि-ना म्हणि हक्कारिया ॥
कन्हउ भडारा सउ अम्हाणा चिंतिया देउ ॥

(मानसोल्लास, ४—१६—३४०)

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(31) The partially and tentatively restored text of the illustration of Muktāvali is as follows :

अब्बो डोंगर-कडणिए वाजिया नादु सुम्मइ
दीसइ काला हरिणु वेधें घूमवि (?) सींग-नादु ।
.........छंदे बहु-परि वाजइ, गोवद्धण-गिरि-कंदरु गाजइ ॥
देवई-नंदण कन्हडउ......
रूपें सलोणा सांवलिया, गोउलि बालियां पडिहे नयणा ।
रन्निहि करइ वाउलियां ॥

(मानसोल्लास, Vol. III p. 42, v. 6)

(32) The restored text of the illustration of Ovi is as follows :

गोउले गोलिनि म्हणिअ, वलु वलु तो मझ पडिहे ।
कन्हउ सांवलू, ओविए ॥

(मानसोल्लास, Vol. III, p. 43, v. 20)

P. S. Friedhelm Hardy's *Viraha-Bhakti* (1983) became available to me when I was correcting the final proofs of the paper. Some of the Prakrit sources and a few of the Apabhraṁśa sources noted here are also noticed and discussed by Hardy. But there are several other important sources pointed out here, which are absent in Hardy's discussion. Some of the implications of the Prakrit and Apabhraṁśa passages Hardy point out seem to me debatalbe. For Kṛṣṇa poetry in Apabhraṁśa see my earlier paper Apabhraṁśa sāhitya meṁ Kṛṣṇa-kāvya'. referred to in fn. 5. K. K. Shastri had drawn our attention to several of the above given references in his Gujarati book *Narasiṁha Maheto* (1971) pp. 36-41

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SOCIAL THOUGHT OF YĀJNAVALKYA-(1)

R. S. Betai & Jaya R Betai

"The spectacles through which he peers at the social process, the categories in which he arranges his manifold and complex data, and the language in which he announces his results are all products of a particular society at a particular time and place. He himself is a product of his society and confirms consciously or unconsciously, to its folkways and mores, its institutions and laws, its customs and ideologies, its canons of evidence."

— Robert Bierstedt[1]

Manu and Yājnavalkya--The Differing Vision

The contribution of the two Smṛti works of Manu and Yājnavalkya is unique in systematising and placing in a scientific manner, the Indian social thought. The two Smṛtis therefore have all claims to be adjudged as representative Smṛtis of Indian social thought. The social structure of the Hindu society even in the modern days, and the views on life of Indians—both these are deeply influenced by these two Smṛtis. Most of the topics and problems that modern sociology inherited from the west are discussed and analysed by these two Smṛtis, of course with the vision of their own age. Approach and method of study of course differ. Not only an individual but a group or family of learned, conscious, alert experts with a subtle vision observe subtly. The evolving thought and conduct and way of life of the whole society ponder over this. As a result, some enlightened observers collect the views of all these visioners, systematise them and place them into a proper scientific order in form of prescriptions and prohibitions. This is the style and writing of the two Smṛtis. Again, one more thing is noticeable. As we proceed from the first to the second and the third Smṛtikāra, one fact stands glaringly clear. Every social philosopher minutely observes and continues to study the changing realities of social life, their values and conditions. As a result, each writer contributes something of his own to the developing social thought. As we therefore come from Manu to Yājnavalkya's thought, it is bound to be of interest to us

1. "Social Order" Robert Bierstedt. p. 22

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The first thing to be noted is that we find the following differences of outlook between Manu and Yājnavalkya, and it is indicative of the changing leanings and thought of social life in this country.

(1) Even according to the ideas of the scientific and methodical treatment as in the minds of the Dharmaśāstrakāras, wherever Manu is not scientific, Yājnavalkya becomes so. The latter divides the topics into three broad divisions–Adhyāyas and further sub-divides them into chapters-Prakaraṇs. He thus takes 13 chapters and gives 368 verses in Ācāra; 25 chapters and 306 verses in Vyavahāra and 5 chapters and 334 verses in Prāyaścitta.

Thus, according to him, all the three topics are more or less of equal importance. Some scholars, however, believe that Yājnavalkya's interest is first in व्यवहार, then in प्रायश्चित्त and then in आचार. The belief seems to depend upon the fact that in his 'Mitākṣarā,' Vijāneśvara gives the greatest importance to 'Vyāvahara. Since Yājnavalkya divided all the topics of social thinking into 3 parts, the later effect that evolved was that the meaning of Dharmaśāstra is more of thinking on'Vyavahāra, or law rather than social thinking. The result of this is that our primary and dominant givers of social thought and social rules remained to be only Manu and Yājnavalkya.

(2) The contradictory statements and repetitions that are found in Manu at several places are not found in Yājnavalkya.[2]

(3) It seems that the Manusmṛti editted by Bhṛgu has passed through atleast two editings. The Manus of the Adhyāyas 2 to 6 and 1 plus 7 to 12 seem to be different. The former Manu, belonging as he does to the period of transition, is partially idealist and a little liberal in outlook. The later Manu is, realistic, respects customs; he is more practical and more scientific.[3] As compared to this the editing of the whole Yājnavalkyasmṛti seems to be one man's work. Yājnavalkya has his own clear, firm and precise social outlook. He therefore differs from Manu wherever he must, even though on the whole, he follows him.

(4) Yājanvalkya discusses the whole of Vyavahāra more minutely and in greater detail. As compared to Manu, he gives lesser or greater

2. For details vide 'Interpretation of Manusmṛti', R. S. Betai, p. xxxvii.

3. Vide as in 2, p. xxxix.

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and different importance to certain topics and titles of state and court law. Even in 'prāyaś citta, he discusses 'Yatidharma', 'Dāna' and 'As'uca' in greater detail. He covers up certain problems of law not discussed by Manu and also discusses topics like 'Graha'-śānti', 'Dravyas'uddhi' etc. This is a proof of the fact that social thought continues to change, though slowly.

(5) One more proof of the changing social vision and social thought is the fact that Yājnavalkya discusses in brief, and without Manu's emphasis on morality, some of the topics given greater importance in Manu. To illustrate—the thinking on 'Snātakadharma', 'Śrāddha', 'bhakṣyābhakṣya' etc. come under this category.

6) The reading of the Manusmṛti leaves this find impression on our mind on the whole that Manu is a stiff moralist and highly religious and righteous. This is not the case with Yājnavalkya, who is principally a social philosopher, a sociologist. He tries to lay down before us the natural and realistic Ācāra of a healthy society.

Social Change

As the social approch and the vision of laying down of social philosophy have changed, we naturally come to the question of social change. Let us discuss the problem from the viewpoint of those days and see, where, how and why Yājnavalkya's vision of the Ācāra of social life has changed. Then we will come to his thinking on marriage, family, Varṇa, Āśrama, Vyavahāra, Prāyaścitta etc.

Kingsly Davis states—

"What seems important today, what seems a vital change, may be nothing more than a temporary oscillation having nothing to do with essential trends. This is what historians mean when they say that time alone can place events of the day in their true perspective."[4]

It would be proper to keep in mind this statement of Davis when we examine social change in a period of some 300 years from Manu to Yājnavalkya. Our first impression will be that there is no very remarkable change during the period in the broad social structure, its

4. "Human Society", Kingsly Davis, p. 624

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units, institutions and the social thought in India. We cannot yet state that there is no social change or the consequent impact thereof. Davis defines social change in these words:

> "By social change is meant only such alterations as occur in social organizations–that is–the structure and functions of society. Social change thus forms only a part of what is essentially a broader category called 'cultural change'. The latter embraces all changes occuring in any branch of culture, including art, science, technology, philosophy, etc; as well as changes in the forms and rules of social organization."[5]

Yājnavalkya's approach to society and his method of presentation have changed. This is also the result of some such social change. The changes visible in Indian social life duly acknowledged by Yājnavalkya, are these,

(1) In laying down the prescriptions and prohibitions of the Ācāra of man's life, Manu strictly keeps the individual in the centre; we would feel that he has thought only of the duties of the individual to the society. This centre seems to be shifting with Yājanvalkya. The emphasis on the duties of the individual as found in Manu, has considerably lessened in Yājnavalkya. The latter is more systematic as a social thinker and philosopher, and even though he talks of the duties of the individual, the concept of the relation between individual and society has changed In the eyes of Yājnavalkya, individual and society both are there; their relation is of mutual dependence, co-operation and it is fixed. He expects the individual to do his duties in the most natural way, keeping in view his own inclinations and ambitions as also the social structure in which he lives and acts. Here we do not feel that the society is the watch and ward of the behaviour of the individual. Yājnavalkya tries to make the relation more natural, more realistic and less idealistic.

(2) Manu's society is strictly a moral and religious society. Here Yājnavalkya accepts and adopts the general rules of morality and righteousness, but the prescriptions and prohibitions are laid down now not just from these two points of view. The concept of ethics and morality has widened; there is a positive move now towards rational ethics and the talk of Dharma lessens. The Ācāra adopts greater rationality and reality. That is the

5. "Human Society", Kingsly Davis, p. 622

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reason why Manu gives a detailed discussion and analysis of self-control, restrictions and the tough life of a widow, the hard life and lower status of woman, firm restrictions on Śūdras, the hard and ideal life of a king and so on. All this becomes just routine discussion in Yājnavalkya

(3) It is our general impression that even though Manu has adjusted the Śūdra in the social structure, he has a dislike towards Śūdras as a whole. On the other side, the brahmin is glorified by him mainly as a brahmin. We might even feel that he has written the work simply to glorify brahmanism. Like Manu, Yājnavalkya also lays down certain special rights of brahmins and restrictions on the Śūdras. But to him the brahmin as a brahmin is not to be glorified like Manu and the Śūdra is not to be disliked. Now, the dislike has got restricted only to the Cāṇḍālas or Ati-Śūdras. This is inspite of the fact that Yājnavalkya accepts the beliefs, customs and faiths of social life, the idea of caste by birth has become deep-rooted in his time and social stratification has taken positive shape. On the other side, respect, mainly for the learned brahmins is getting more firm in society.

(4) Like Manu, Yājnavalkya conventionally describes the Jātis and their occupations, duties of the householder, the penances etc.. Eight forms of marriage and twelve types of sons are also similar. All this shows that custom and convention have now a firm hold over the society. Yājnavalkya's is no more the period of transition as is that of Manu. So many values of society are fixed and there is a positive leaning towards the dictum "custom is more powerful than Śāstras."

Yājanvalkya is more realistic and less idealistic. To him, all that the broad society accepts is law. The proof of this is found, say, in the clear-cut distinction between ancestral and self-acquired property, the right of the wife to the property of the husband, woman's greater right on her own wealth known as *strīdhana* and so on. As a sociologist and a social philosopher, Yājnavalkya accords sanction to rules, beliefs and duties after catching the basic secret of the entire social structure.

(5) We have seen that Manu discusses Ācāra, Vyavahāra and Prāyaścitta all in one and as included in his wide concept of Dharma,

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Yājanavalkya carefully and scientifically makes a distinction amongst the three—Ācāra, Vyavahāra and Prāyaścitta. This proves that he accepts their own individual influence as social forces, and also that their spheres are specific and independent. Thus, Yājanavalkya's thinking is more rational. As a result he has become more subtle in the topic of Prāyaścitta, more legal and just in his Vyavahāra. Preciousness of man and his life now dominate.

(6) Like Manu he does not give theory of Origin of Creation and life or give the doctrine of Karma. He goes straight to man's conduct in society. Even though he accepts the broad principles of ethics and religion of man, he keeps the problems and realities of social life before his eyes. Thus, to an extent he has ceased to be centred in the individual and has to some extent become centred in the society. This explains the slow and steady social change in the social institutions.
Again,

(7) Like Manu, he does not distinguish between Snātaka and householder. On the other side, he gives duties of Yati in greater details.

(8) He is firmly opposed to marriage of brahmins and the twice-born with Śūdras. To him, Śūdras are positively of a low status. Still he does not discuss or philosophise on their status. He accepts the contomporary reality of their status without Manu's dislike of Śūdras.

(9) Manu is specific on the lower status of women in his society. Yājanavalkya has not been able to improve much in this.[6] Still, he shows no dislike towards woman and gives more rights to her in different spheres.

(10) Even though he becomes more detailed in penances, more subtle as we noted above, he is not still firm, conventional and emphatic like Manu in the matter.

(11) In matters of state and court law, social ethics and religion dominate on the mind of Manu. Here Yājanavalkya becomes

6. Vide Manu's statements—न स्त्री स्वातन्त्र्यमर्हति ।, स्त्रियोऽनृतमिति स्थितिः । etc.

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fully scientific, talks only in legal language and establishes legal preciseness. The Adhyāya on Vyavahāra is the most systematic and scientific in his work.

(12) Thus, even if we were to say that Yājnavalkya is not a sociologist in the modern sense of the term, his whole outlook is that of a sociologist and it would be rational and just to call this work sociology in the Indian sense of the term. If we therefore state that Manu's work on social thought is dominantly religio-ethical and that Yājnavalkya's work on Indian society is purely realistic, we will be perfectly logical in our statement.

This is the difference of approach between the two. If after this discussion on the direction of social change, we study the different social Institutions and following that the social structure from the viewpoint of Yājnavalkya, we will get a fairly thorough grasp of the social thought of Yājnavalkya.

Varṇa and Jāti

In the sphere of social thought and social change, Manu's is the period of transition from the comparative liberalism of the Vedic period to the conservatism and puritanism of the later days. Manu's work bears these important facts in the matter of Varṇa and Jāti—

(1) Manu accepts Varṇa by action and Varṇa by birth both, with a positive leaning towards the latter,

(2) He is very much anxious to see that the Varṇa system remains intact as pure and he adjusts the Jātis in the limits of Varṇa.

(3) He discusses in detail the expanding Jātis, their occuptions, their status, and shows how Jātis expand. His treatment proves that atleast in his time the relation between Jāti and occuption has remained unchanged, very much firm.

(4) In his social stratification Manu's sentiments and ideas are firm and clear.

We thus get in Manu a clear picture of the Varṇa system. We are also convinced about the highest social status of the brahmin, the higher

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status of the Kṣatriya and Manu's anxiety to see that the high status and purity of these two classes is preserved.

Yājnavalkya commences his treatment of Varṇas and Jātis with this verse—

> सवर्णेभ्यः सवर्णासु
> जायन्ते हि सजातयः ।
> अनिन्द्येषु विवाहेषु
> पुत्राः सन्तानवर्धनाः ॥ (१.९०

"By males of the same Varṇa, sons of the same Jāti are born on women of the same Varṇa, in case of faultless forms of marriage. Such sons enhance progeny (through generations.)"

In this very first verse two things become clear—

(i) When man and woman belong to the same Varṇa, they have a child that is their Savarṇa.

(ii) This is blameless marriage and blameless offspring that is rightous, cultured, virtuous.

Yājnavalkya then proceeds immediatly to the Jāti of the offspring of Anuloma marriage. This shows that the word 'Savarṇa' in verse 1.90 is to be interpreted as 'Sajāti,' and not as 'the four varṇas' only. The Savarṇa offspring therefore would mean the offspring born of marriage in the same caste or Jāti. The Jātis result from Savarṇa, Anuloma and Pratiloma marriages. Yājanavalkya thus gives a very wide meaning of the word 'Savarṇa' and this would prove that the place of Varṇa-system is now taken over by Jāti-system in the days of Yājnavalkya.

This also establishes that to him, Anuloma and Pratiloma marriages are lower in status than Savarṇa or Sajātiya marriages. The meaning of 'Anuloma' and 'Pratiloma' has also slightly changed. Yet, one clarification is necessary in the context. The offspring of Savarṇa and Anuloma marriages within the limits of the twice-born Varṇas has the same social status. In 1.57, Yājnavalkya states—

> तिस्रो वर्णानुपूर्व्येण द्वे तथैका यथाक्रमम् ।
> ब्राह्मणक्षत्रियविशां भार्या स्वा शूद्रजन्मनः ॥

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"(In the normal course) and in due order brahmins, kṣatriyas and Vaiśyas can have three, two and one wives. The Śūdra can marry one only of his own Varṇa."

Here, Anuloma marriages are approved as equal by Yājnavalkya within the limits of the twice-born Varṇas and not the Pratiloma marriages. At first sight we might feel that to him Pratiloma marriages even *within these limits are full of blemish, but as we will see later, actually* this is not so. He is specific again about the first four forms of marriage being free from blemish, (1.58 to 60), not so the last 4 (1.61). Thus, the form of marriage together with Jāti is very important in fixing up the social status of the offspring. With these and a few other references, we can conclude that according to Yājnavalkya, the social status of Varṇa and Jāti is governed by these principles:

(1) Offspring of the Savarṇa Vivāha of the first three Varṇas in the *first four forms of marriage, the best.*

(2) Offspring of the Anuloma and Samāna Jātīya marriages within these limits as above, comes next.

(3) Offspring of the Pratiloma marriages within the dvija limits, comes next.

(4) Offspring of Savarṇa and Sajāti marriages in Śūdras comes next.

(5) Offspring of Śūdra, with men of Dvija Varṇas and Jātis, i. e. Anuloma marriages.

(6) Offspring of Śūdra, with woman of dvija Varṇas and Jātis, i. e. Pratiloma marriages.

In 1.56 Yājnavalkya is very specific in his statemant that marriage of a dvija with a Śūdra woman is not to his liking, i. e., in his opinion it is illegal. He has yet adjusted the offspring of these marriages within the Varṇa and caste system, and he fixes up the social status of the *offspring*. This shows that *slowly* but steadily the concept of Savarṇatva is disappearing from the society and its place is taken over by ideas of Dvijāti, Ekajāti and the Jātis born of these. The high and low status of Jātis is thus getting fixed. In this complex system the Varṇa or Jāti, joining in marriage, the form of marriage, the special rights of Saṁskāras are at work. With greater and greater mixture of Jāti in marriage, new

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Jātis are born and with that their social status also gets fixed on the principles laid down In his 'Varṇajātiviveka' Yājnavalkya does not show the great care of Manu to fix up their occupations. This shows that even though the relation of Jāti and its occupation persists in the days of Yājnavalkya, the element is growing dim. On the other side, Jāti and Varṇa by Guṇa and Karma is almost lost. Again, Yājnavalkya, like Manu, does not state that "Śūdras shall not collect wealth even though able to do so." (Manu 11.129) This shows that even though rich, the Śūdras cannot hope to go higher in social status by caste. Again, Yājnavalkya clarifies how these Jātis constantly expand. This indicates the future expansion of Jātis.

Yājnavalkya has resolved the realistic state of Varṇa and Jāti as it existed in his days He does not proceed with a preconceived notion that besides the accepted status of diferent Jātis, one is lower or one higher. Partially he accepts the different special priviledges of brāhmins laid down by Manu. But he has no serious favourable attitude towards brahmins. He does not lay down severe restrictions on Śūdras and Cāṇḍālas as Manu does, and Manu's very fierce dislike towards the latter in not found in Yājnavalkya. The only word of importance that he has used for him is 'Sarva-dharma-bahiṣkṛta' (I.93). The idea of high and low, as it may be prevalent in any society in the world was found in the Indian society. Yājnavalkya lays it down but does not give very serious importance to it. He adopts the stratification that he found in his society and accords sanction to it. The stratification in the Jātis in India then was due mainly to these factors—form of marriage, Anuloma and Pratiloma marriages and partially due to occupation and economic condition.

Stratification in Indian Society.

Stratification is scientifically defined by western scholars but stratification as such has existed in all societies in the world as in the Indian society. Let us seek some clarification about social stratification before we understand what it was in the days of Yājnavalkya. Rightly it is stated by Davis that—

> "Men have always dreamed of a world in which distinctions of rank did not occur. Yet this dream has to face reality. Any society must distribute its individuals in the positions of its social structure and induce them to perform the duties of these positions."[7]

7. 'Human Society,' Kingsly Davis, p. 366

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It is therefore natural that as per human nature and human temperament, we are bound to see some type of inequality or another in society and that is bound to lead to a sense of high and low. This is very natural to any human society in the world. The dream of a classless society in which exploitation is totally absent, and Gandhiji's dreams of Sarvodaya have remained only dreams. Every individual in the society has the mental tendency to feel that he is higher or lower than somebody else; this is a stark reality, it is quite in the fitness of things that we discuss the question of stratification in the Indian society of these days. Rightly it is stated that—

> "If the rights and perquisites of different positions in a society must be unequal, then the society must be stratified, because that is precisely what stratification means. Social inequality is thus an unconsciously enolved device by which societies insure that the most important positions conscientiously are filled by the most qualified persons."[8]

Westerners clarify the idea of stratification in these words :[9]

> ' The difference between stratified positions and unstratified ones seems to hinge on a difference with respect to the family, viz., positions based on sex, age and kinship-do not form part of the system of stratification. On the other hand, those positions that are socially prohibited from being combined in the same legal family viz, different caste or class positions—constitute what we call stratification."

Stratification in Indian society is caused by different sex, age, religions, race, and more so due to difference of Varṇas and Jātis-class and caste. This has led to a sense of high and low and to social stratification. The following words of Davis are useful in understanding stratification in Indian society—

> "The low estate of the sweeper castes in India, as compared with the priestly castes, cannot be explained by saying that the sons of sweepers become sweepers and the sons of brahmins become brahmins. There is a tendency for sweepers to have a low status and for priests to have a high status in every society. Thus the functional necessity

8. 'Human Society,' Kingsly Davis, p. 367
9. Ibid p. 364

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behind stratification seems to be operative at all times, despite the concurrent operative at all times, operation of other functions."[10]

As we study stratification from the vewpoint of Yājnavalkya, it will become clear that the peculiar traits of class and caste and Indian social structure can very well be understood by this. It is clear that stratification is an important trait of Varṇa and Jāti system, it is superimposed on the members of the two and it becomes a trait of the society. MacIver and Page state—

"A social class, then, is any portion of a community marked off from the rest by social status. A system or structure of social classes involves, first, a hierarchy of status groups, second, the recognition of the superior-inferior stratification, and finally of the structure,"[11]

and—

"It is the sense of status, sustained by economic, political or ecclesiastical power, and by the distinctive modes of life and cultural expressions corresponding to them, that draws class apart from class, and stratifies a whole society."[12]

We have seen that occupation is associated as a factor in determining the high and low of the social stratification in Yājnavalkya. But he is not very much insistent on it. This shows that occupation has not remained a decisive factor in social stratification of his days. This is natural in view of the fact that Jāti by birth has already occupied the place of Jāti by Guṇa and Karma. To him, the brahmin is the best, purest and highest of all. Here, he idealises the life and work of the brahmin far more than Manu. The duties laid down in his case with his rights are far more tough. A general principal comes to be accepted now that "higher the status of a caste, greater the responsibilities." This further meant "simple life and lofty thoughts" in the case of brāhmins whom he did not expect to be rich. Further division of castes and sub-castes also follow on the same lines. Davis states—

"No society has become so completely secularised as to liquidate entirely the belief in transcendental ends and supernatural entities. Even in a secularized society some system must exist for the integration of ultimate values, for their ritualistic expression, and for the

10. 'Human Society' Kingsly Davis, p. 370

11. 'Society,' MacIver and Page, p. 348-349

12. Ibid p. 349

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emotional adjustments required by disappointmeut, death and disaster,"[13]

and—

"As between one society and another society, it seems that the priest receives the highest rank in medieval type of social order. Here there is enough economic production to afford a surplus, which can be used to support a numerous and highly organized priesthood; and yet the populace is unlettered and therefore credulous to a high degree.."[14]

Dharmaniṣṭhā or its absence, sense of duty and responsibility or otherwise, would also play their part and Yājnavalkya, following Manu, accepts the descending status-order in the learned brahmins–the Śrotriyas-as Ācārya, Upādhyāya, Ṛtvija, etc. This is of course a different type of order from castes in the class, but later it merged in castes. But, with all this, first the learned brahmins and then the brahmins in general are of the highest social status. But then, sub-castes in brahmins, in dvija limits by Anuloma unions become the deciding facter followed by the Pratiloma unions in the same limits. The same truth would apply to Kṣatriyas, Vaiśyas and particularly the Śūdras. In Yājnavalkya, one decisive factor in social status and stratification is dominance in power and in government. There has been a rivalry, right from the days of the Vedas, between brahmins and Kṣatriyas for social dominance. In this, mostly brahmins have won. But the two castes and classes ever stood united in keeping the Vaiśyas and Śūdras on a lower status As compared to Manu, the status of Kṣatriyas, mainly as *Rājanya* has gone far higher in Yājnavalkya. In the Kṣatriyas, mainly royalty and royal families are on a high status. That is the reason why he with Manu accepts the special priviledges of the royal caste in particular and Kṣatriyas in general. The ministers of kings are mostly learned brahmins. Again, through dharma that he up holds, the 'Purohita' is almost a minister. Judges in courts are also mostly brahmins. It has happened that even though the Kṣatriya is the ruler, the defacto status of brahmins was higher in the society. We have proof of incidents in which kings would go to deep forests to seek advice and guidance of brahmin Ṛṣis; on the other side we have examples of brahmins like Kautilya who installed Candragupta on the kingly throne and then retired to forest life and lived in a hut. It can be stated that in the days of Yājnavalkya, the status of the Kṣatriya was better than in the days of Manu.

Even at the risk of repetition, it should be stated that economic status high or low, has not become a determinant of social status in the

13. 'Human Society', Kingsly Davis, p. 373
14. Ibid p. 372.

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work of Yājnavalkya. The brahmins placed as the highest in society were poor. On the other side, Vaiśyas and even some Śūdras grew rich, but their status was not higher. Manu saw the possible link between economic status and social status. He therefore laid down that "The Śūdras, even though capable, should not hoard wealth" (Manusmṛti 11.129). No such statement is made by Yājnavalkya—

Steady rise from one Varṇa to another.

Manu saw to the possible uplift of man from one Varṇa to another, as also downfall (10.61-65). Yājnavlkya accepts this when he states—

जात्युत्कर्षो युगे ज्ञेयः
सप्तमे पञ्चमेऽपि वा ।
व्यत्यये कर्मणां साम्यं
पूर्ववच्चाधरोत्तरम् ॥ (१.९६)

In this uplift of an individual from one Jāti to another, marriage, occupation, and Karma are the determinant factors. The idea at the root is that an individual can come to a higher Jāti together with the Saṁskāras inherited at birth. Thus, if a man resorts to Karma and occupation of a higher caste, for 5 to 7 generations, at the end, he belongs to that of the higher caste. The reverse is also true, i. e., if a man of the higher caste takes to the Karma and ocupation of a lower Jāti, slowly his Saṁskāras go down, at the 5th or the 7th generation man belongs to the lower caste. Occupation and Karma have their own impact on man's Saṁskāras that go higher or lower with each generation and convert the individual or the whole Jāti to the higher or lower status.

These are the facts of social status and the consequent stratification. But one important fact here is that lower castes have accepted as a matter of course their lower status, and they too accepted the higher status of some castes. This has also led to the unconcious exploitation of certain castes growing poorer and poorer day by day. Still, the hold of theory of rebirth, insistence on limiting ones self to ones own duties, hope of a better birth in next life have worked in this. The class conflict and revolution leading to a classless society were never visible in the Indian society. We cannot therefore state that there was constant suppression of the lower castes by the higher in the days of Yājnavalkya or even later. The Smṛtikāras cannot therefore be held responsible for the untouchable castes that became backward day by day..

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IS VASTU DHVANI AN EXPENDABLE FORM OF POETIC EXCELLENCE ?

S. Meera

The eternal connection between the word and its literal meaning facilitates the every day transactions and gives rise to language. This primary meaning at times fails to give the intended sense when a metaphor, or a secondary function is introduced. Apart from these two functions there exists the poetic language where a mere skill in expression and the right placing of words render even the most banal subject matter appreciable poetry. The deft use of syntax, juxtaposition of proper syllables, apt manner of expression and superior ideas alone can transform ordinary language into poetry. As Kuntaka says a description of poetic matter alone cannot be considered poetry. वस्तुमात्रं च शब्दशोभातिशयशून्यं न काव्यव्यपदेशमर्हति । I p. 7. Even in good poetry a suggestive mode is considered superior to direct expression. While one can accept a tender emotion or a beautiful figure of speech being dexterously suggested, can one envisage mere poetic matter being suggested in a superior way ? Is there any justification at all in considering *Vastu dhvani* as a kind of poetic excellence ?

If one were to accept unlimited functioning of denotation even in poetry, i.e. दीर्घ दीर्घ इषुव्यापार of *abhidhā* then there would be no *dhvani* least of all *vastu dhvani* in poetry. Many instances of *vastudhvani* may resemble *prahelikā*, *cāṭu*, *vācya vakrata*, *viparīta lakṣaṇā*, *kāku*, *upacāra*, *āropa*, *gauṇa vṛtti*, alamkāras like *samāsokti*, *aprastutapraśaṁsā*, and *anyāpadeśa* and according to Mahimabhaṭṭa mere *anumāna* which functions in kāvya.

In Vakroktijīvita, Kuntaka cites types of vakratā like *vācaka vakratā*, *rūḍhi vaicitrya vakratā*, *upacāra vakratā* and *ukti vaicitrya* which closely resemble instances of *vastu dhvani*. Ukti vaicitrya by dint of proper expression presents even a well known idea charmingly. यदपि वस्तुवाच्यमनूतनोल्लेखमनभिनवत्वेनोल्लिखितं तदपि यत्र यस्मिन्नलं कामपि काष्ठां नीयते लोकोत्तरातिशयकोटिं [illegible] । कथम्-उक्तिवैचित्र्यमात्रेण भणितिवैदग्ध्येनैवेत्यर्थः । यथा-

अन्यल्लटभत्वमन्यैव च कापि वर्तनच्छाया ।
श्यामा सामान्यप्रजापतेः रेखैव च न भवति ॥

Gāthā Saptaśati 969

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He gives the verse - इयंगतं सम्प्रति शोचनीयतां etc. as the eg. of *vācaka vakratā* and marvels at the apt use of the word *kapālinaḥ*. *Rūḍhi vaicitrya* consists of attributing an unconventional non-literal meaning to an ordinary word. VJ II. 9. For this Kuntaka cites the egs. of तदा जायन्ते गुणाः etc where the second *kamalāni* has a different meaning, स्निग्धश्यामल etc. where *Rāma* does not have a literal meaning, ततः प्रहस्यास्य पुनः etc. where *Raghu* denotes the valour of the king with the implication of *āropa*, आज्ञा शक्रशिरोमणि etc. where *Rāvaṇa* denotes his fame, रामोऽसौ भुवनेषु विक्रमगुणैः etc. where *Rāma* denotes his prowess and fame and गुर्वर्थमर्थी etc. where *Raghu* denotes unequalled fame. There are also instances of *upacāra vakratā* in *Gaganam ca matta megham* etc. and *Snigdha syāmala kanti lipta viyataḥ* etc. where there is *āropa* with *acetane cetana vastu vṛttānta* Other instances have no *vakratā* as there is *āropa* with no poetic merit as in *Gaur bāhlīkaḥ*. In *Vakrokti* due to *upacāra manojñatā* he discusses the device of upacāra in alaṁkāras like *utprekṣā*. Kuntaka does realise that poetic matter on its own can cause delight since it forms the basis of refined poetic expression "ननु वस्तुमात्रस्याप्यलंकारशून्यतया कथं तद्विदाह्लादकारित्वमिति चेत्तन्न, यस्मादलंकारेणाप्रस्तुतप्रशंसालक्षणेनान्यापदेशतया स्फुरितमेव कविचेतसि प्रथमं च प्रतिभाप्रतिभासमानमघटितपाषाणशकलकल्पमणिप्रख्यमेव वस्तु विदग्धकविविरचितवक्रवाक्योपारूढं शाणोल्लीढमणिमनोहरतया तद्विदाह्लादकारि काव्यत्वमधिरोहति।" *I*. p. 8

Mammaṭa in the IX ullāsa of Kāvyaprakāśa gives as eg. for *Kāku vakrokti* in *Gurujana-paratantratayā* etc. where *Neṣyati* when uttered by nāyikā means 'would not go' and when uttered by sakhi means 'no, he will go.' In the III ullāsa he gives several illustrations of Kāku where the speaker's import is suggested by change of tone. Mammaṭa gives an eg. of *vācya vyaṅgya* where mere vācyārtha is suggested in 'माए घरोवअरणं अज्ज हु णत्थि' etc. where the girl's desire to go out and meet the nāyaka is suggested. By a simple device of *viparīta lakṣaṇā* and *kāku* the meaning just opposite to the one suggested is not in the verse उपकृतं बहु तत्र किमुच्यते etc. which belongs to the *atyanta tiraskṛta vācya* type of vastudhvani. The prime objector of vastu dhvani of course is Mahima Bhaṭṭa to whom *Kāvyānumāna* is the only possible poetic function. He goes to the extent of saying that *rasa dhvani* is due to mere upacāra and derives even *lakṣaṇā* by *Anumāna*. He has only two functions *Abhidha* and *Kāvyānumāna*. Even *lakṣaṇā* is only an extension of *abhidhā* in his system. He reduces the verses *Suvarṇa puṣpām pṛthvīm* etc.. *Patyuḥ śiraḥ candrakalām anena* etc., *Evamvādini devarṣau* etc., *Prāyacchatoccaiḥ kusumāni mānini* etc. *Śikhi piccha karṇapūrā* etc., *Vāṇijaka hasti dantāḥ* etc , *Vraja mame*-

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vaikasyā bhavantu etc., *Bhrama dhārmika* etc, *Kasya vā na roṣo bhavati* etc. and the type of dhvani called *arthāntara sankramita vācya* to **mere** anumāna. 'सर्वं एव हि शाब्दो व्यवहारः साध्यसाधनभावगर्भतया प्रायेण अनुमानरूपोऽभ्युपगन्तव्यः, तस्य परप्रवृत्तिनिवृत्तिनिबन्धनत्वात् तयोश्च सम्प्रत्ययासम्प्रत्ययात्मनोरन्यथा कर्तुमशक्यत्वतः । न हि युक्तिमनवगच्छन् कश्चिद्विपश्चिद्वचनमात्रात् साम्प्रत्ययभाग् भवति ।"

I. p. 26–27

So according to him literally everything in the world is reducable to Inference. He calls the *Viparīta surata samaye* etc. as a mere *prahelikā* eventhough the sense of Viṣṇu's right eye being the Sun is not easily got. p. 92 'प्रहेलिकाप्रायमेतत् काव्यम् ।' He explains *De a pasiya* etc as a mere *cāṭu* with *pratiṣedhānupapatti*. Due to *bhaṅgi bhaṇiti* this is negated by praise. In the verse *Attā, ettha nimajjati* etc. *kāku* and facial expression alone suggest anything and the expression *mā śliṣa* with its *pratiṣedha* cannot be resolved as there is no basis to do so in the literal meaning of the verse. So it has no *dhvani*. Mahimabhaṭṭa is against the very concept of *vastudvani* especially while considering rasa to be the soul of kāvya.

न च रसात्मनः काव्यस्य वस्तुमात्रादिभिर्विशेषः शक्यं आज्ञातुं, तेषां विभावादिरूपतया रसाभिव्यक्तिहेतुत्वोपगमनात् न च व्यञ्जकानां वैचित्र्ये व्यङ्ग्यस्य विशेषोऽभ्युपगन्तुं युक्तः शाबलेयादीनामिव गोत्वस्य । ...प्रहेलिकादौ च नीरसो स्यात् । तत्राप्युक्तक्रमेण वस्तुमात्रादेरपि व्यङ्ग्यत्वेनेष्टत्वाद् इत्यन्वयव्यतिरेकाभ्यां काव्यत्वमात्रप्रयुक्ताऽसावित्यनुमीयते ।' I. p. 104.

Vastudhvani has to be included under rasa as being vibbāva. Mere variety also, cannot become excellence in poetry. Cāṭu and **Prahelikā are** not good types of poetry. Hence these can only merit the term of 'poetry', not 'excellent poetry.' Mahimabhaṭṭa calls Gauṇa as Yatnopapāditam, and he considers *arthāntara saṁkramita vācya* and *atyanta tiraskṛta vācya* as having *guṇavṛtti* with *āropa* and *padārthopacāra* and ultimately being resolved by *Anumāna*. The verse *Suvarṇa puṣpaṁ pṛthvīm* etc. has *upacāra vṛtti*. *Śikhariṇi kva nu nāma* has samāropa and is only a cāṭu *Snigdha śyāmala* etc. employs only *dharmi* when using *Rāma* in a special mode. *Tadā jāyanti guṇaḥ* etc. has *utkarṣa āropa* in second *kamalāni* while *Evameva janastasyā* etc. has *apakarṣa āropa* in second *candra*. There is *padārthopacāra* in *Ravi saṁkrānta lakṣmīkaḥ* etc. in *andha*, and *Gaganaṁ ca matta megham* etc has *padārthopacāra* in *matta* and *nirahaṅkāra*. *Ucchinu patita kusumaṁ* etc. is a mere *vākcchala* which can be resolved by anumāna. There is padārthopacāra in *Saptaitā samidhaḥ śriyaḥ* and *Vākyopacāratā* in *Yā niśā sarvabhūtānāṁ* etc. *Suvarṇa puṣpāṁ pṛthvīm*

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etc. and *Viṣamaya iva keṣāmāpi* etc. due to *prakaraṇa* or context. Hence Mahima bhatta mocks at dhvanivādin saying that dhvani is merely lakṣaṇā resolvable by anumāna.

अन्त्योऽनुमेयो भवत्यां तु तस्य व्यङ्ग्यत्वमुच्यते ।
भक्तेः प्रयोजनांशो यश्चमत्कारित्वलक्षणः ॥

I. 41, p. 113

Since he derives lakṣaṇā itself by anumāna he refuses to accept even *skhaladgati* in *gauṇī vṛtti*. He goes to the extent of adroitly transforming Ānandavardhana's own kārikās and mocking at the doctrines of their author himself.

भक्त्या बिभर्ति नैकत्वं रूपभेदादयं ध्वनिः ।
न च नाव्याप्त्यतिव्याप्त्योरभावाल्लक्ष्यते तथा ॥

I. 58

रूढा ये विषयेऽन्यत्र शब्दाः स्वविषयादपि ।
लावण्याद्याः प्रयुक्तास्ते न भवन्ति पदं ध्वनेः ?

I. 61

भवन्त्येवेत्यर्थः ।

and

वाचकत्वाश्रयेणैव गुणवृत्तिरसङ्गता ।
गमकत्वैकमूलस्य ध्वनेः स्याद् विषयो न किम् ॥

I. 63

While many may not agree with this wholesale dismissal of dhvani by the function of anumāna the charge that dhvani is nothing but *lakṣaṇā* has to be met. For this, it is pertinent to examine what exactly is *lakṣaṇā*.

Lakṣaṇā or secondary import arises when there is a break in the flow of primary meaning *mukhyārtha bādhā* and *skhaladgati* the flow of sentence meaning moves shakely. Then due to the *ākāṅkṣā* of the sentence this break is cemented by joining the *mukhyārtha* with the *rūḍhyar tha-nimitta*. This is *tadyoga*. The word used in the secondary sense which gives rise to *lakṣaṇā* is fulfilling the function of new significance which is the *prayojana*. There are also *nirūḍha* egs. or faded metaphors where the original sense of the words is long forgotten and it is used mechanically to denote one part of its meaning. Such words are : *Kuśala, Pravīṇa, Anukūla, Pratikūla*

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Lāvaṇya, *Anuloma*, *Pratiloma* and *Sabrahmacāri Prayojanavati lakṣaṇā* is divisible inio *sāropa mukhacandra* and *sādhyavasāna-Sure'smin saudha śikhare candra rāji virājate*—ladies peep from terraces. It is also divisible into *Jahallakṣaṇā* where the meaning is rejected entirely and *Ajahallakṣaṇā* where it is partly retained. There is *Upādāna lakṣaṇā* in cases like *Yaṣṭhīḥ praveśaya* and *Kuntāḥ praviśanti* and also *Viparita lakṣaṇā* and *Vyatireka lakṣaṇā*. In *Kākebhyo dadhi rakṣyatām* a dog or cat is also included. *Lakṣaṇā* is of 3 types according to the verse—

अभिधेयेन सामीप्यात्सारूप्यात्समवायतः ।
वैपरीत्यात्क्रियायोगात् लक्षणा पञ्चधा मता ॥

Even Abhinavagupta a staunch advocate of dhvani, boggled by the possibilities of *lakṣaṇā says*, 'एवमनया लक्षणया पञ्चविषया विश्वमेव व्याप्तम्'
I. p. 283

1. The eg. for lakṣaṇā due to abhidheya is *dvirepha* 2. that due to sāmīpya and sārūpya is *Gangāyām ghoṣaḥ*. 3. due to samavāya *Yaṣṭhīḥ praveśaya* 4. due to vaiparītya when one addresses an enemy sardonically with praise 5. due to Kriyāyoga in *Prāṇān ayam harati* denoting anna and *Āyurghṛtam*. While lakṣaṇā is present always with primary denotation, gauṇa is due to the association of certain qualities in the subject with āropa. Agnirmāṇavaka to indicate the sharp intellect etc. For instances like *Mancāh krośanti*, *Mancāḥ hasanti*, *Paṭo dagdhaḥ* and *Girir dahyate*. *Ākṣepa* itself will give the required sense, Upacāra is fourfold—due to 1. tādarthya, 2. svasvāmi bhāva, 3. avayavāvayava bhāva and 4. tātkarmya. In all these cases of secondary function, there is a break in the flow of literal sense and the primary sense is rejected to give the new meaning. Moreover, it is always *vācyārtha* which is suggested which has no special poetic charm.

In all the verses quoted by Mahimabhaṭṭa as egs of *lakṣaṇā* and *anumāna* there is no *mukhyārtha bādhā*. Hence they come only under *vastudhvani* which can be due to *abhidhā* as well as *lakṣaṇā*. Moreover, the Ramyatā in the verses more than justifies the title of dhvani for the prakāra. As Abhinavagupta says, अतिरमणीयमिति भाक्ताद्व्यतिरेकमाह । न हि सिंहो वटुः गङ्गायां घोषः इत्यत्र रम्यता काचित् ।' I. p. 57. In all cases Mahimabhaṭṭa confuses the device with the genre. Upacāra, gauṇa, and lakṣaṇā are mere devices which enhance the beauty of *vastudhvani*. So also a *cāṭu* or a *prahelikā* in *vastudhvani* is superior to a *cāṭu* or *prahelikā* or direct

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expression and simplicity. Here is a verse with *virodhi lakṣaṇā* and *upamā* in the form of *vastudhvani*, cited by Jagannātha—

सर्व इव शान्तमूर्तिः श्वेवायं मानपरिपूर्णः ।
क्षीव इव सावधानो मर्कट इव निष्क्रियो नितराम् ॥

II. p. 317

In lakṣaṇā it is the vācyārtha which is established once again but in *Vastu dhvani* it is *Pratiyamānārtha* or poetic import. While this may not be apparent in types like *Vidhi rūpe pratiṣedha rūpa* etc. in *Anubhaya-niṣṭha* type of vastudhvani this aspect stands out, as in *'Vraja, mamaive-kasyā bhavantu niśśvāsa roditavyāni'*. Here the lover's infidelity is suggested rather than his leaving or not leaving. In a sentence like, *'Aṅgulyagra Kari-vara-śatam'* etc. there can be no sensible meaning as it is *pratyakṣa viruddha* even if there be *anvaya pratīti*. It can have no straight sense unless used in an ironic, comic exaggeration. Whereas in all instances of vastu dhvani anvaya is intact and there is a smooth, plausible flow of literal meaning. Apart from *lakṣaṇā mūla dhvani* there is also Abhidhā mūla vastu dhvani belonging to all the varieties of classification. Kāku too aids in vastu dhvani but does not exhaust its possibilities. Ānanda vardhana himself clearly establishes the distinction between Samāsokti, Aprastuta praśaṁsā, Anyāpadeśa, Ākṣepa, and such alaṅkāras, and vastudhvani. Here too, in the figures of speech the rejection of primary meaning is essential whereas in *vastu dhvani* it contributes to the suggested meaning and does not disappear. While vastu dhvani is superior it is *uttama* type and if it is not prominent it is of *Guṇībhūta vyangya* type. The verse 'Evam *vādini devarṣau*' is considered to be Bhāva dhvani according to Jagannātha but eventhough *lajjā* is suggested since there is no full development of rasa it cannot come under *rasa dhvani*. So according to Abhinavagupta, Mammaṭa, and Viśvanātha it comes under *vastu-dhvani* with *saṁlakṣya krama*. Mammaṭa in II ullāsa of Kāvyaprakāśa establishes *vyañjanā vṛtti* in *lakṣaṇā mūla dhvani* by refuting the possibility of *lakṣaṇā vṛtti*.

यस्य प्रतीतिमाधातुं लक्षणा समुपास्यते ।
फले शब्दैकगम्येऽत्र व्यञ्जनान्नापरा क्रिया ॥
नाभिधा समयाभावात्, हेत्वाभासान्न लक्षणा ॥
लक्ष्यं न मुख्यं नाप्यत्र बाधो योगः फलेन नो ।
न प्रयोजनमेतस्मिन् न च शब्दः स्खलद्गतिः ॥

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एवमप्यनवस्थास्यात् या मूलक्षयकारिणी ।
प्रयोजनेन सहितं लक्षणीयं न युज्यते ॥
ज्ञानस्य विषयो ह्यन्यः फलमन्यदुदाहृतम् ।
विशिष्टे लक्षणा नैवं विशेषाः स्युस्तु लक्षिते ॥

II. 14-18

That mere *anumāna* cannot explain *vastudhvani* is also clear from a series of suggestions possible from the various angles of several characters as in verses like *Kasya vā na roṣo bhavati* etc. There is also an extented story context from a mere spark of suggestion as in verses like '*Kṣaṇa prāghuṇikā devarā*' etc. '*Śikhi piccha karṇapūrā*' etc. and '*Uccinasu padia kusumam*' etc., The use of words like *samidhaḥ*, *Rāma*, *Kamalāni*, and *candra* in a special mode is also *dhvani* alone since there is no *mukhyārtha bādhā*. In '*Mathnāmi kaurava śatam samare na kopāt*' etc. it is kāku with *dhvani* which effectuates *vastudhvani*. There is no *Viparīta lakṣaṇā* here.

The spontaneous yet dexterous expression in *vastudhvani* with its various nuances is therefore an indispensable type of poetic excellence which has its own simple charm fulfilling the criterion of Kuntaka—

'अयत्नविहितस्वल्पमनोहारिविभूषणः ।'

* * *

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FIXING UP OF SOME VARIANTS FROM KĀLIDĀSA

Tapasvi Nandi

The object of this small paper is to draw attention of all learned scholars towards a very important missing link in the field of text-criti-of the works of Kālidāsa.

In our humble opinion the efforts in the direction of Kālidāsa-text-Criticism seem to be incomplete and even the so called critical editions of Kālidāsa's works such as those by the Sahitya Akademi, New Delhi are sadly wanting in certain respects.

The point is that a careful editor of a given work should utilize and weigh all the available research tools, and every ms. should be handled as something sacred. This has not happened in the task of editing the works of Kālidāsa. We know that in their works, ālaṁkārikas draw upon freely from Kālidāsa to illustrate this point or that. From Vāmana, down to Viśvanātha onwards they seek inspiration from Kālidāsa. These alaṁkāra works had any number of brilliant commentaries and the Vāgdevatāvatāra Mammaṭa is said to have claimed a commentary from every house-*gṛhe-gṛhe*. We have seen that these commentators are in the habit of discussing a particular variant with a terse remark such as '*ayaṃ sādhupāṭhaḥ, ayaṃ apapāṭhaḥ*', etc. The works of Kālidāsa have also been commented upon by many beyond Mallinātha. We have in our mss. library at the L. D. Institute of Indology, quite a number of interesting commentaries on Raghuvaṁśa, Meghadūta, and Kumāra-sambhava,[1] by Jaina and non-Jaina writers of high calibre. All these are worked out only with any number of variants, but even the numbering of verses, their sequence and total, also vary. And all these evidences cannot be dismissed lightly. They have to be taken note of and weighed properly, no matter what date they belong to, for surely each one represents a tradition much older, of its own. These traditions were preserved probably in very old mss. that are lost to us now. And works on alaṁkāra proper, dating back from 8th Cen. A. D, cannot by dismissed lightly. Thus Vāmana, Ānandavardhana, Bhoja, Mammaṭa and Hemacandra to me, are greater authorities than any of the present day editors, no matter their high reputation and position We know how ācārya Hemacandra's Kāvyānuśāsana with its priceless

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Viveka, has been a source of great inspiration in critically editing portions of the Abhinava-bhāratī for scholars such as Gnoli and Kulkarni. So, the importance of these alaṁkāra-works is beyond dispute in this stupendous task of editing the works of Kālidāsa. Any intelligent and sincere editor, of course, will have to weigh all evidences critically.

We may note that Hemacandra (H. C) has quoted 46 verses from Kumārasambhava (Kūmāra.), 31 from Raghuvaṁśa (Raghu.), and eight each from the Abhijñāna-Śākuntalam (Abh. Śā.), Vikramorvaśīyam (Vikrama), and Meghadūta (Megha). He has not quoted either from the Mālavikāgnimitra (Māl.) or Ṛitusaṁhāra (Ṛitu.). Perhaps nobody has quoted from the work mentioned last. Bhoja has as many as 95 illustrations only from the Abh. Śā., and we have yet to count the total number of verses quoted by Bhoja from other works of Kālidāsa. Mammaṭa has 11 from Kumāra., 6 from Raghu., 9 from Vikrama. 2 from Abh. Śā., and 1 from Megha., making a total of 29 verses.

To illustrate, we propose to concentrate on just five verses from Abh. Śā. only. They are :

(1) का स्विदवगुण्ठनवती०
(2) गाहन्तां महिषा०
(3) ग्रीवामङ्गाभिरामं०
(4) चलापाङ्गां दृष्टिं०
and (5) अस्मान् साधु विचिन्त्य०

The method will be first to note available variants in the printed editions of the works of Vāmana, Ānanda, Bhoja, Mammaṭa and Hemacandra, along with their commentators, if any, and then also to note the variants as found in some important editions of the Abh. Śā. We have given a full list of all these editions of these works in Appendix A. The verses cited as illustrations occur in the works of authors mentioned against them, such as,

(1) कास्विदवगुण्ठवती०	is read by Vāmana & Bhoja;
(2) गाहन्तां महिषा०	is read by Vāmana, Bhoja, Mammaṭa & Hemacandra.
(3) ग्रीवाभङ्गाभिरामं०	is read by Mammaṭa and Hemacandra.
(4) चलापाङ्गां दृष्टिं०	is read by Ānandvardhana, Bhoja & Hemacandra,

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and (5) अस्मान् साधु विचिन्त्य० is read by Bhoja and Hemacandra.

while considering Mammaṭa, we will try to look in for a special remark, if any, by any of his commentators. We will also consider the variants presented in the selected editions of the Abh. Śā. Our observations are noted as below; wherein we will mention, not the whole verses, but only the portion containing possible variants :

(1) का स्विदवगुण्ठनवती०

Vāmana, under 3.2.6. reads as : कास्विद्...नातिपरिस्फुटलावण्या ।
मध्ये...किसलयमिव पाण्डुपत्राणाम् ॥

Bhoja reads it twice, i e. once each on p.326 and p. 748.
At both the places, we have का स्वित्०
नातिपरिस्फुटशरीरलावण्या

But on p. 784, the second half of the verse reads as : किसलयमिव भाति पाण्डुपत्राणाम् । It is surprising that in one and the same edition at two places two variants are seen and not taken note of by the editor.

Different editions of the Abhi. Śā. show the following variants :

B. (p. 80; verse V. 14) – कास्वित्०
० शरीरलावण्या...
० किसलयमिव पाण्डु० etc.

J. & R. (p. 163; verse V. 13) – का स्वित्
० शरीरलावण्या
० किसलयमिव पाण्डु...etc.

These variants are also supported by Rāghava Bhatta (p. 163)
M. (p. 198; verse verse V. 13) – का स्वित्
० शरीरलावण्या
० किसलयमिव पाण्डु०...

G. (p. 109; verse V. 13) – का स्वित्
० शरीरलावण्या
० किसलयमिव पाण्डु...

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Re. (p. 500; V. 13) — का स्वित्
॰ शरीरलावण्या
॰ किसलयमिव पाण्डु...

SR. (p. 480; V. 12) — केयमवगुण्ठन॰
॰ शरीरलावण्या...
॰ किसलयमिव पाण्डु...

The verse is read differently as V. 12, 13, 14 by different editors. The variant viz. 'केयमवगुण्ठन॰' is seen only in SR., while किसलयमिव भाति पाण्डुपत्राणाम् is read at one place in Bhoja, and only Vāmana omits 'शरीर' and has नातिपरिस्फुटलावण्या (Visvesvara's edn.) The NS. edition of Vāmana's work does not read this illustration but has a ft.note on p. 38 viz. ख पुस्तके, 'केयमवगुण्ठनवती' इत्यादि शाकुन्तलपञ्चमाङ्कस्थं पद्यं कोष्टकान्तर्लिखितमस्ति This favours the reading केयं॰ as seen in SR only.

(2) गाहन्तां महिषा॰..etc.

Vāmana] reads this verse under 1.2.11, p. 22 in Viśveśvara's edn., and p. 4, N. S. edn. It is interesting to note that these two editions present different variants.

Viśveśvara's edn. has विस्रब्धं कुरुतां वराहवितति..etc.
and विश्रान्ति लभतां...etc.

The N. S. edn. has — विस्रब्धैः क्रियतां वराहपतिभिः...etc.
and विश्रान्ति लभतां..etc.

Bhoja (p. 341) has विस्रब्धैः क्रियतां वराहततिभिः,
and विश्रामं लभतां...

and on p. 64, Bhoja reads : विस्रब्धैः.....॰ततिभिः
but विश्रान्ति लभतां॰ etc.

once again two different variants in Bhoja have gone un-noticed by the editor.

K. P. Some. (p 148) has, विश्रब्धैः...वराहपतिभिः with 'विश्रब्धं' suggested a variant in ft. note;
and विश्रामं लभतां...etc. with विश्रान्ति लभतां suggested in the ft. note.

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The editor Prof. R. C. Parikh has also given in the ft. note other variants such as 'अभ्यस्यताम्' for 'रोमन्थमभ्यस्यतु' and वराहततिभिः for पतिभिः. Someśvara has no special observation here.

K. P. Allahabad edn. with Bālā etc. (p. 263) has-विश्रब्धैः... वराहपतिभिः and विश्रान्तिं लभतां०...etc.

The *Bālā*. (p. 264) observes-विश्रब्धैः...वराहपतिभिः etc. then supporting the above variants. It also supports 'विश्रान्तिं लभताम्'

The *Sā. Bo.* seems to support 'विश्रब्धैः' (p. 2'4)

K. P. Mā (p. 153) has 'विस्रब्धैः...वराहपतिभिः' and विश्रामं लभतां... etc.

Māṇikyacandra has no special observation.

K.P. Pra & U (p. 322) has-'विश्रब्धैः...वराहपतिभिः and 'विश्वस्तैः' is given in the ft. note. We have also नि (वि?) श्रब्धं क्रियतां वराहपतिभिः etc. in the ft. note. May be नि is a mis-print.

Pradīpa has no special comments while *Udyota* who has विभक्तिविपरिणामेन सर्वत्र योज्यम् । seems to favour the variant 'विश्वस्तैः'

K.P. Vio (p. 226) has- विस्रब्धैः क्रियतां वराहपतिभिः...and विश्रान्तिं लभतां... etc.

Śrīdhara has nothing special to offer.

K. P. Sā. Cu. & Sam Pra. (p. 86) has, विस्रब्धैः...वराहपतिभिः and has a ft. note, viz विस्रब्धं क्रियतां इति मूलको पाठः । Again, it has 'विश्रान्तिं लभतां० etc. *Sa. Cu.* (p. 86) seems support विस्रब्धैः क्रियताम् etc. while the *Sam. Pra.* does not refer to any variant.

K.P. Sudhāo (p. 407) has विस्रब्धैः वराहपतिभिः and विश्रामं लभतां०...etc

The *Sudhasagara* has no special reference to any variant.

K.P. Sa. Di. (p. 81) has, 'विश्रब्धैः...वराहपतिभिः and 'विश्रान्तिं लभतां० .. etc.

The *Sāradipikā* supports विश्रब्धैः वराहपतिभिः and also 'विश्रान्तिं लभतां' etc.

K.P. Jha. (P. 373) has विश्रब्धैः... वराहपतिभिः... and विश्रान्तिं लभतां etc.

Jhalkikar observes (p. 373) 'विस्रब्धं क्रियतां वराहपतिभिः' इति पाठं etc. and then 'विश्रब्धा रचयन्तु सूकरवराः...' etc, he observes 'विश्वस्ताः इत्यपि पाठः ।'

K. P. Vis. (p. 324) has विश्रब्धैः...वराहपतिभिः... and विश्रान्तिं लभतां..etc.

K.P. Re. (p. 79) has विस्रब्धैः...वराहपतिभिः and विश्रान्तिं लभतां...etc.

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Thus various editions of the K. P. along with their commentators have variants such as विश्रब्धैः, विस्रब्धैः; विश्वस्तः, and विस्रब्धं कुरुताम् and then वराहपतिभिः or ततिभिः and also वराहवितति: (as in Vamana. Hindi en.) and विश्रान्तिं लभतां or विश्रामं लभतां as the case may be. *Kāvyānuśāsana of Hemacandra* (H.C.) (p. 288) reads this as verse no. 448 in the viveka. It supports विस्रब्धैः... and वराहपतिभिः and विश्रान्तिं लभतां etc.

We will now consider the Abh. Śā. editions.

B. (p. 31) has-विश्रब्धं क्रियताम् वराहपतिभिः

and विश्रामं लभताम्० etc.

J & R (p. 65) has विश्रब्धं क्रियताम् वराहपतिभिः

and विश्रामं लभताम्० etc.

Rāghava supports वराहपतिभिः and विश्रब्धं and also विश्रामं लभताम्

U. (p. 68) has- विश्रब्धं...०ततिभिः

and विश्रामं लभताम्०...

G. (p. 37) has—विश्रब्धं क्रियताम् वराहततिभि;

with ०पतिभिः noted in the ft. note

and also विश्रामं लभताम्० etc.

SR. (p. 2'0) has— विश्रब्धं क्रियताम् वराहततिभिः

and विश्रामं लभताम्० etc.

Re. (p. 450) has— विस्रब्धं...०पतिभिः

and विश्रामं.. etc.

He takes note of 'विस्रब्धैः' below. It may be noted that all these editions give the same number i. e. 11. 6 to this verse. Hemacandra has विस्रब्धैः and पतिभिः० and विश्रान्तिं लभताम्० Normally his readings are more acceptable.

(3) ग्रीवाभङ्गाभिरामं० etc.

This is read by Mammata and Hemacandra.

K. P. Some. (p. 53) has ... दत्तदृष्टिः

and शष्पैरर्धावलीढैः

and पश्योदग्रप्लुतत्वात्

The editor Prof. Parikh has also noted the variants viz.

बद्धदृष्टिः, दर्भैः and प्लुतित्वात्०

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Someśvara has no special observation in this respect.

K P. Allahabad edn. (p 89) has बद्धदृष्टिः'

दर्भैः

and ०प्लुतत्वात्

The *Bālā* supports 'दत्तदृष्टिः'

K. P. Mā. (p. 57) has 'दत्तदृष्टिः'

दर्भैः

and ०प्लुतत्वात्

Māṇikyacandra offers no special remark.

K P. Pra. and *U.* (p. 117) shows दत्तदृष्टिः

दर्भैः

and ०प्लुतत्वात्

Udyota observes — अनु पश्चात्पतति गच्छति स्यन्दने रथे ग्रीवावक्रीभावेनाभिरामं यथा स्यात्तथा मुहुः बारंबारं बद्धदृष्टिः दत्तदृष्टिः । perhaps 'बद्धदृष्टिः' is also recognised.

K. P. Vi. (p. 84) has - बद्धदृष्टिः

दर्भैः

and ०प्लुतत्वात्

Śrīdhara has no special observations for any variant.

K. P. Sā. Cu. and Sam. Pra. (p. 134) has - बद्धदृष्टिः

दर्भैः

and ०प्लुतत्वात्

No Special remark is passed by the commentators.

K. P. Sudhā. (p. 148) has - बद्धदृष्टिः

दर्भैः

and ०प्लुतत्वात्

Sudhāsāgara observes : विच्छेदात् बद्धदृष्टिः दत्तदृष्टिः etc.

K. P. Sa. Di. (p. 14) has - बद्धदृष्टि

दर्भैः

and प्लुतत्वात्

Guṇaratna (p. 147) prefers 'दत्तदृष्टिः' perhaps following the Bālā.

K. P. Jha. (p. 109) has - बद्धदृष्टिः

दर्भैः

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and ०प्लुतत्वात्

Jhalkikar observes : मुहुः वारंवारं बद्धदृष्टिः दत्तदृष्टिः etc. obviously under the influence of Udyota. Jhalkikar also seems to clearly support 'दर्भैः'

K. P. Vis. (p. 132) has – 'बद्धदृष्टिः'

दर्भैः

and ०प्लुतत्वात्

K. P. Re. (p. 79) has – बद्धदृष्टिः

दर्भैः

and ०प्लुतत्वात्

Kāvyānuśāsana of H. C. (p. 118) has – दत्तदृष्टिः

शष्पैः

and ०प्लुतत्वात्

Abh. Śā. *B.* (p. 7) has – दत्तदृष्टिः

शष्पैः

and ०प्लुतत्वात्

J. & R. (p. 16) has – बद्धदृष्टिः

दर्भैः

प्लुतत्वात्

U. (p. 10) has – दत्तदृष्टिः

दर्भैः

०प्लुतत्वात्

G. (p. 5) has – बद्धदृष्टिः

दर्भैः

and ०प्लुतत्वात्

'दत्तदृष्टिः' is noted in the ft. note.

SR. (p. 180) has – दत्तदृष्टिः

दर्भैः

and प्लुतत्वात्

Re. (p. 430) has – बद्धदृष्टिः

दर्भैः

and प्लुतत्वात्

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Dr. Rewaprasad takes note of 'दत्तदृष्टिः' in the foot note.

All these editions agree in reading this verse as I. 7.

(4) चलापाङ्गां दृष्टिं० etc.

This is ready b. Ānandavardhana, Bhoja and Hemacandra.

Dhv. I., 1 ; (p. 62, edn K Krishnamoorthy) – has

...कर्णान्तिकचरः

and वयं तत्वान्वेषान्मधुकरहतास्त्वं खलु कृती ।

Bhoja (p. 793) has, कर्णान्तिकचरः

and वयं...खलु कृती ।

HC. (p. 3) has कर्णान्तिकगतः

and ...त्वं च सुकृती

Again, in the ft. note 'तु' is suggested in place of 'च' as a variant. The viveka (p. 37) reads : कथमिव न सुकृती भवान्

Abhi. Śā. *B* (p. 15, Verse I. 20) has कर्णान्तिकचरः

and वयं...त्वं खलु कृती ।

J. & *R* (p. 34, Verse I. 20) has कर्णान्तिकचरः

and त्वं खलु कृती ।

Rāghava supports the above; i. e. ०चरः, and त्वं खलु कृती०

U. (p. 32, Verse I. 22) has कर्णान्तिकरः

and ...त्वं खलु कृती ।

G. (p. 16; Verse I. 23) has कर्णान्तिकचरः

and त्वं खलु कृती ।

SR. (p. 128, verse I. 20) has कर्णान्तिकचरः

and त्वं खलु कृती ।

Re. (p. 437, verse I. 20) reads – कर्णान्तिकचरः

and त्वं खलु कृती

He mentions चलापाङ्गां दृष्टिं in the ft. note.

This verse is read as I. 22 by U , and I. 23 by G. While others read it as I. 20. Only HC. offers other variants.

(5) अस्मान् साधु० is reads in Bhoja and HC.

Bhoja (p. 590) offers the following variants

viz प्रेमप्रवृत्ति and reads

भाग्यायत्तमतः परं न खलु तद्वाच्यं वधूबन्धुभिः

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HC. (p. 136) has - प्रेमप्रवृत्ति
and भाग्याधीनमतः परं न खलु तत्स्त्रीबन्धुभिर्याच्यते ।

The Abh. Śā editions read as below :
B. (p. 71, verse IV. 18) has – स्नेहप्रवृत्ति
and, भाग्यायत्तमतः परं न खलु तद्वाच्यं वधू बन्धुभिः
J & R (p. 142, verse IV. 16) has स्नेहप्रवृत्ति
and भाग्यायत्तं...वधूबन्धुभिः same as in B.
U. (p. 166, verse IV 19) has स्नेहप्रवृत्ति
and भाग्यायत्तं०...वधूबन्धुभिः ।
G. (p. 95, Verse IV. 17) has – स्नेहप्रवृत्ति
and भाग्यायत्तं...वधूबन्धुभिः ।
SR. (p. 433, Verse IV. 18) has स्नेहप्रवृत्ति
and भाग्यायत्तं ..वधूबन्धुभिः ।
Re. (p. 490, Verse IV. 17) reads स्नेहप्रवृत्ति
and भाग्यायत्तं...वधूबन्धुभिः ।

But Dr. Rewaprasad has a ft. note on सामान्य०. He observes 'सा मान्यप्रति० इत्यपि च्छेदः । ततश्च शकुन्तलाबहुमानसूचनमप्यत्र ।

And for भाग्यायत्तं etc. he has a ft. note where he reads दैवाधीनमतः परं न खलु तत्स्त्रीबन्धुभिर्याच्यते ।

This verse has been read as IV-16, 17, 18 and 19 by different editors. HC's प्रेमप्रवृत्ति does not find favour with any, nor his भाग्याधीनं nor स्त्रीबन्धुभिर्याच्यते । which is mentioned in a ft. note by Dr. Rewaprasad, who also offers 'दैवाधीनं' in the ft. note.

An intensive examination of only five verses from Abh. Śā. shows how different editors have selected their variants without any rhyme or rhythm and one and the same verse is shown in a different order by them. We have also seen how writers on alaṁkāra and their commentators have cited these verses from Kālidāsa and how they differ in giving different variants.

Our sole purpose is to bring home only one point viz. that the task of text-editing in case of the works of Kālidāsa is stupendous and attains staggering proportions when we consult the alaṁkāra works, which represent much older traditions. All these have to be taken into account be-

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fore fixing up any variant and not a single ms. should be taken as useless, The task is truly a 'Mahābhārata' task. Preparing text--critical editions of the works of Kālidāsa requires as much inspiration, insight application and perspiration as in case of the Mahābhārata or the Rāmāyana. Perhaps, the L. D. Institute of Indology, with co-operation from scholars all over the world is in a mood to take up this challange.

FOOT NOTES

(1) Total number of mss. on different works are as below t

22 on Meghadūta.

35 on Raghuvaṃśa.

& 40 on Kumārasambhava.

APPNEDIX : A

(2) The following editions of different works have been utilized by us. The abreviations are mentioned alongwith,

(1) Kāvyālaṁkāra—sūtra—vṛtti—Vāmana,
N. S. Edn., Bombay, 1889
and Hindi Edn., Visvesvara
Atmaram & Sons
Delhi, 1954;

(2) Dhvanyāloka of Ānandavardhana (Dhv.)
Edn. K. Krishnamoorthy
Karnatak Uni., Dharwar, '74
& also, with लोचन edn. Vidyabhavan,
Sanskrit grantha mala, no. 97, Choukhamba
Vidyabhavan, Varanasi—1955;

(3) Śṛigāraprakāśa of Mahārāja Bhoja Vol. I—IV
(Śr. Pra.) Edn. Josyer, Mysore (Edns. '55, '63, '69 &).

(4) *Kāvyaprakaśa* (K. P.) with saṁketa of Rucaka (middle of the 12th cen. A. D.), the Bālacittānurañjanī (Bālā.) of Narahari Saraswatitīrtha (8241 2A. D.), Prabhā of Vidyānātha Tatsat (1864 A.D.). Pradīpa of Govind Thakkura (Pr.) (15th Cen A. D.), and Udycta of Nāgeśa Bhatta (Nagojee Bhatta) (first half of the 18th Cen. A. D.), Edited by prof. S. S. Sukthankar, Bombey. 1911.

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(5) Kāvyaprakāśa with Māṇikyacandra's Saṅketa
(K. P. Mā.) (1159-60 A. D.) Edn. poona, 1921;

(6) Kāvyaprakāśa with Someśvara's Saṅketa (K. P. Some.)
(1150-1160 A. D.) Edn. Jodhpur, '59,

(7) Kāvyaprakāśa (Allahabad Edn.)-with the bāla. of
Narahari, the Sārabodhini (Sā. Bo.) of
Sri Vatsalāñchana Bhaṭṭācārya (14th—16th
Cen. A. D.), and Darpaṇa by Viśvanātha
(14th Cen. A. D.): Edn. Allahabad, Ganganath
Jha Kendriya Sanskrit Vidyapeeth, '76.

(8) Kāvyaprakāśa with Viveka of Śridhara (1405 A. D.)
(K. P. Vi.) Edn. Calcutta, 1961.

(9) Kāvyaprakāśa with Sāhityacūḍāmaṇi (Sā. Cū.) of
Bhaṭṭa Gopāla (15th Cen. A. D.), and
Cakravartin (beginning of the 14th Cen.
A. D.), Trivendrum, 1930.

(10) Kāvyaprakāśa with Pradīpa and Udyota (K. P. Pra. & u.)
Edn. Poona, 1911,

(11) Kāvyaprakāśa with Sudhāsāgara of Bhīmasena Dīkṣita
(K. P. Sudhā) (1723 A. D.), Varanasi, Edn. 1927.

(12) Kāvyaprakāśa with Bālabodhinī by Vamanacarya Jhalkikar
(K. P. Jha), B. O. R. I. Poona, 1921.

(13) Kāvyaprakāśa with Guṇaratna's Sāradīpikā,
(K. P. Sā. Dī.), edn. Gujarat University,
Ahmedabad, Vol. I. '76 & Vol. II, 1984
edited by the author of this paper.

(14) Kāvyaprakāśa – edn. Prof. Rewaprasad Dwivedi, (K. P. Rea.) B.H.U.
'81

(15) Kāvyaprakāśa, Hindi Edn. Vishveshvara Pandit (K. P. Vis.) Varanasi,
1960.

(16) Kāvyānuśāsana of Hemacandra (HC.) Second revised edn. by Prof.
R. C. Parikh and Dr. V. M. Kulkarni; Pub. Sri Mahavir Jain
Vidyalaya, Bombay, 1974.

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(19) Mahākavi Kālidāsa Viracita Śākuntala, Prof. Umashanker Joshi (U.) Edn. Gurjar Granth Ratna Karyalaya, Ahmedabad, Edn. 1955.

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THE CONTRIBUTION OF JAIN AUTHORS TO SANSKRIT CHANDAHŚĀSTRA

G. S. Shah

Poets writing in verse express their emotions and thoughts in different metres. The Chandaḥśāstra (prosody or metrics) describe the metres (chandas) used by the poets. It defines and illustrates different Vedic and Laukika metres. A śāstra of Vedic metres is called a Vedāṅga. According to the 'Pāṇinīya Śikṣā, Chandaḥ - a Vedāṅga - is called the feet of the Vedas.[1] A śāstra of 'Laukika' metres can be called a 'Kāvyāṅga'. Chandaḥ, like 'Alaṁkāra', is an external element of poetry. A number of authors has contributed to the development of Chandaḥśāstra.

Eventhough metres are discussed in the 'Ṛkprātiśākhya', 'Nidānasūtra', 'Sarvānukramaṇī', 'Upanidānasūtra' etc., Piṅgalācārya is considered to be a pioneer of this śāstra. Piṅgala in his work named 'Chandaḥśāstra' or 'Chandaḥsūtra', has mentioned Krauṣṭuki, Yāska, Tāṇḍin, Saitava, Kāśyapa, Rāta and Māṇḍavya.[2] But their works have not come down to us. So we know very little about these writers. In the history of Chandaḥśāstra, Jayadeva, Svayambhū, Jayakīrti, Ratnamañjūṣākāra, Hemacandrācārya and Kavidarpaṇakāra are the Jain authors who have contributed substantially to the development of this śāstra. In this article I intend to throw some light on their contribution.

JAYADEVA-Taking Piṅgala as a model, Jayadeva has written 'Jayadeva-chandas' in eight chapters.

We do not know the exact date of Jayadeva. H. D. Velankar puts him before 900 A.D. or even considerably earlier.[3] According to P. K. Gode he lived before 910 A.D.[4]

Utpala Bhaṭṭa (nearly 10th Century A. D.), a commentator of 'Bṛhatsaṁhitā' of Varāhamihira, has quoted definitions of 'Suvadanā' and 'Mandākrāntā' metres (7/22 and 7/17) from 'Jayadevachandas'. Bhaṭṭa Halāyudha (10th Centry A. D.), a commentator of 'Piṅgala's 'Chandaḥśāstra' and Sulhaṇa (11th Century A. D.), a commentator of Kedāra's 'Vṛttaratnākara' have mentioned Jayadeva as 'Śvetapaṭa'.[5] Abhinavagupta mentions Jayadeva in the 'Abhinavabhāratī', a well known commentary

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on Bharata's Nāṭyaśāstra'.[6] He is mentioned by Svayambhū (at the 'Svayambhū-chandas' 1/144), Namisādhu (at the commentary of Rudraṭa's 'Kāvyālaṅkāra' 1/20), Jayakīrti (at 'Chandonuśāsana 8/19), Hemacandrācārya (at 'Chandonuśāsana 2/297) and Nārāyaṇa (at the commentary of 'Vṛttaratnākara' 2/36). This shows that Jayadeva was considered an authority on chandaḥśāstra.

In the first verse of the first chapter Jayadeva has used a word '*Vardhamāna*' which is *śliṣṭa* and refers to Vardhamāna Mahāvīra. Jayadeva has first explained 'Sañjñās' and then defined the Vedic metres briefly. Thereafter he has treated Mātrā chandas like Āryā, Vaitālīya, Mātrāsamaka etc., Viṣama, Ardhasama and Samavṛttas, Daṇḍakas and Prastāras. Like Piṅgala, Jayadeva has defined Vedic metres in sūtras, but unlike the former, he has defined 'Laukika' metres by a line or a verse of that particular metre. This method of defining a metre by a line of that metre is accepted in 'Vṛttaratnākara' and several other works. He has not given illustration of any metre separately.

Following Piṅgala, he has used *ya*, *ma*, *ta*, *ra*, *ja*, *bha*, *na*, *sa*, and *la*, *ga* as defining units. He has used symbolic words like yuga, rasa, vasu etc. to convey various numbers in both the sections of Vedic and Laukika metres. Piṅgala has used this device for Laukika metres only.

Jayadeva has defined eight such metres which are not found in Piṅgala. For ten metres his names are different from those of Piṅgala.

We can see that 'Jayadeva-Chandas' of Jayadeva is an independent, exhaustive and systematic work of Sanskrit prosody.

SVAYAMBHŪ :—Svayambhū has written 'Svayambhūcchandas' which is an important manual of Prakrit and Apabhraṁśa metres. According to H. C. Bhayani, Svayambhū flourished in the latter half of the sixth cent. A.D..[7]

There are fourteen chapters in the 'Svayambhūcchandas'. Eventhough the metres are defined in Prakrit language, Svayambhū is considered here as he has also dealt with varṇa vṛttas. Moreover he is a predecessor of revered Hemacandrācārya and as pointed out by Jinavijayaji Muni, Hemacandra's arrangement, classification and illustrations of metres owe much to Svayambhū.[8] Dr. H. C. Bhayani also recognises the indebtedness of Hemacandra to Svayambhū in these words, 'Many of Hemacandra's

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illustrations of the Sanskrit metres given in his 'Chandonuśāsana' appear to be closely modelled on those of Svayambhū."[9] Rājasthān Purātan Granthamālā (Book No. 37) has published H. D. Velankar's critical edition of 'Svayambhūchanda' with Sanskrit *chāyā* of Prakrit definitions and illustrations.

In the seventh chapter, which is named 'Uktādi-vidhiḥ' of samavṛttas belonging to the 26 *Jātis* beginning with 'Ukta' and ending with 'Utkṛti' are defined.

The eighth chapter treat 'Ardhasama metres'. Metres, from 'Vegavatī' to 'Khañjā' are defined in 14 verses.

In the ninth chapter, which is named as 'Prākṛtasāra', *Viṣama* metres from *udgatā* to *Amṛtadhārā* are defined. Here also there are 11 Verses. Each metre is illustrated by one or more stanzas.

Svayambhū does not employ the varṇa gaṇas in the definitions of these metres, but always uses the five Mātrā gaṇas, the five *Aṁśas* as he calls them. He defines the metre in full stanza, instead of a single line or sūtra. He indicates in his definitions how by addition or removal of a letter or a gaṇa from one metre, another is produced. Svayambhū does not mention a *yati* in the middle of a line of the Varṇa Vṛttas. He sides with those prosodists who do not recognise *yati* in Varṇavṛttas. He quotes his illustrations from a large number of authors who appear to have been genuine Prakrit poets making use of Varṇa Vṛttas, including the Daṇḍakas.

Among the 30 metres and Daṇḍakas which are found in seventh chapter at least 16 metres are such as are peculiar to Svayambhū, but later on mentioned only by Hemachandra, thus showing that they were known only to the Jain tradition.

His treatment of Daṇḍakas, differ from that of Piṅgala. Among his Ardhasama Vṛttas a new metre 'Ṣaṭpadāvali (which is an inverted 'Yavamatī') is defined by Hemacandra alone lateron.

The ninth chapter is named as 'Prākṛta-sāraṁ' instead of 'Viṣama'. The name 'Prākṛta-Sāraṁ' occurs in the concluding stanza of that chapter. It means the essential metres of Prakrit language, as against the metres of the Apabhraṁśa language which are dealt with in the following

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chapters of the work. The word 'Prākṛtasāra' refers to, it seems, all the three chapters dealing with Varṇavṛttas.

Prof. H. D. Velankar rightly points out, 'It is Characteristic of Svayambhū that he does not take any notice of the fact that the varṇa vṛttas are properly the Sanskrit metres derived from their Vedic ancestors......He does not use even the terms Varṇa vṛtta and Mātrā vṛtta and this is quite in keeping with his exploying only the Mātrā gaṇas in his definitions of even these metres which are generally known as the 'Varṇa vṛttas'10.

'Chandas-Śekhara' of Rājaśekhara (11th Century A. D.) is highly influenced by Svayambhū. Rājaśekhera describes himself as Ārhata and a Kavi in the last stanza of the chapter. Chandas-Śekbara, a work written in Sanskrit, according to Prof. H. D. Velanker, is 'as it were a very close Sanskrit rendering of Svayambhū's corresponding Prakrit Stanzas'11.

The name of Svayambhū is mentioned in the colophons of every chapter of 'Svayambhūcchanda'. Svayambhū, a Kavirāja, has also written 'Paumacariu' and 'Riṭṭhaṇemicariu,' which are of great literary merit.

Jayakirti : He was a Digambara Jain Sādhu, belonging to Kannaḍa-speaking area of Southern India. The name of his work is same as that of Hemacandrācārya, i. e. 'Chandonuśāsanam'. According to Prof. H. D. Velankar his date was nearly 1000 A. D.12 He belongs to a period between Kedāra Bhaṭṭa and Hemacandrācārya. It is difficult to come to a conclusion that Jayakīrti was a predecessor of Hemacandrācārya, as there is no solid proof.

Vedic metres are not defined in the 'Chandonuśāsana' of Jayakīrti. He has not given illustrations of the metres. His work is devided into eight *adhikāras* He has explained the *Sañjnās* of '*aṣṭa gaṇas*', laghu-guru, Yati etc. Then there are definitions of sama, ardhasama and viṣama vṛttas, Āryā Jāti, Mātrāsamaka, Vaitālīya, Dvipadī etc. There are definitions of some Jātis, which were popular in the Prakrit of Karṇāṭaka. He has explained at the end the 'pratyayas', like 'prastāra', 'Naṣṭa' etc.

Jayakīrti has mentioned in his work, Bharata, Piṅgala, Saitava, Māṇḍavya, Janāśraya, Śrīpādapūjya, and Jayadeva. He has defined some new metres. He has used Anuṣṭubha, Āryā and Skandhaka metres for explaining general aspects pertaining to Chandaḥ. The definition of a

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metre is given in a quarter of that particular metre. Occasionally he has used the sūtras also.

Ratnamañjūṣākāra : We don't know about the author of 'Ratnamañjūṣā. Old Bhāṣya also is available on this book, the author of which also is unknown. A commentator, in a benedictory stanza, has praised Mahāvīra and some chandas of the work are found in Jaina tradition only, hence the author of the commentary is definitely a Jaina. It is presumed that the sūtrakāra also was a Jaina. Of course there is no indication, regarding religion, in the sūtratext.

Acharya Baladeva Upadhyaya puts the author of Ratnamañjūṣā before Hemacandra, in the 11th century A. D.[13] But this work seems to be of earlier period.

Ratnamañjūṣā, like Chandaḥśāstra of Piṅgala, is divided into eight adhyāyas. This 'aṣṭādhyāyī' is written in aphorisms(sūtras), The author has not defined Vedic metres. He has given definitions of 84 Varṇa vṛttas. Out of those 84 Varṇavṛttas, 21 metres are not familiar to Piṅgala or Kedāra Bhaṭṭa. There are 230 Sūtras in Ratnamañjūṣā.

The unknown commentator of Ratnamañjūṣā has himself composed illustrations. The names of the metres are woven in forty illustrations by the device known as 'Mudrālaṁkāra'. 25 illustrations have a subject of 'Sāmudrika Śāstra'. Here also 'Mudrālaṁkāra' is used. In Ratnamañjūṣā 2/4 and 6/27 there are illustrations of 'Abhijñāna Śākuntalam' 1/33 and 'Pratijñāyaugandharāyaṇa 2/3, respectively.

There is one noteworthy feature of Ratnamañjūṣā. Piṅgala has used light '*trikas*' (Aṣta gaṇas) like *Ya, ma, ta, ra,* etc., while defining Varṇavṛttas. Ratnamañjūṣākāra has accepted gaṇas but he has changed the signs. We see a dual system of signs in this work. The signs are of two types (1) the signs indicated by consonants and (2) the signs indicated by vowels. e. g. 'ma' gaṇa of Piṅgala is 'Ka' or 'ā' gaṇa of Ratnamañjūṣākāra. In the same way 'na' gaṇa of Piṅgala, which has all short letters, is 'ha' or 'ī', gaṇa of Ratnamañjūṣā.

The author of Ratnamañjūṣā has used a unit of four mātrās, like that of Piṅgala, for explaining Matrāvṛttas.

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Hemacandrācārya :

The historic detail regarding life and date of famous Jainācārya 'Kalikālasarvajña' Śrī Hemacandrācārya is fortunately preserved. He was born in 1088 A. D. at Dhandhūkā of Ahmedabad District He was a disciple of Devacandrācārya of Pūrṇatalliya gaccha. He was a Śvetāmbara Jaina. He was a contemporary of two kings, Siddharāja Jayasimha and Kumārapāla, of Ānarta, having a capital at Aṇahilavāḍa Pāṭaṇ.

Hemacandrācārya was a prolific writer.[14] He has written 'Chandonuśāsana', a book of Sanskrit, Prakrit and Apabhraṁśa metres. In this book he has defined many new metres. He has devised a new method for pointing out *yati*-a poetic pause. He has scientifically explained Prakrit and Apabhraṁśa metres. Hence, Chandonuśāsana is a treatise of metres, which must be studied minutely and carefully. It is like an encyclopedia, particularly for the knowledge of Prakrit and Apabhraṁśa metres. He himself has written a commentary called "Chandascūḍāmaṇi" on 'Chandonuśāsana'.

Chandonuśāsana is written in Sūtras and it has eight Adhyāyas. Prakrit and Apabhraṁśa metres are also defined in Sanskrit Sūtras, but in Vṛtti, he has given the illustrations in Prakrit and Apabhraṁśa.

In the first verse Hemacandra has referred to 'Ārhatī Vāṇī'.

The first Adhyāya has 17 sūtras (aphorisms), regarding 'Sañjnās'. Second Adhyāya is lengthy and it contains 401 sūtras, which define almost that number of Sama vṛttas. In the third Adhyāya, Ardhasama, Viṣama, Vaitālīya, Mātrāsamaka etc. are defined in 73 sūtras. Prakrit metres like Āryā, Galitaka, Khañjaka, Śīrṣaka are defined in 91 Sūtras in the fourth Adhyāya. Apabhraṁśa metres are defined in the fifth, sixth and seventh Adhyāyas having 42, 32 and 73 Sūtras respectively. Six 'Pratyayas' like Prastāra, Naṣṭa etc. are deseribed in 17 Sūtras of the eighth Adhyāya.

Hemacandrācārya has not dealt with Vedic metres. Apabhraṁśa poetry and its metre were considered as rural and unpolished before his arrival. Hemacandra gave prestige to them. Prof. H. D. Velankar rightly observes "with a discerning eye and appreciative mind Hemacandra easily recognised the great merit of this Poetry and gave it a sanction

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of his authority by quoting from it in his 'Śabdānuśāsana' and 'Deśīnāmamālā'. He went a step further. He himself composed illustrations for the very large mumber of Apabhraṁśa metres, which he has defined in his 'Chandonuśāsana'. Naturally the effect of this treatment was quick and marvellous".[15]

We can visualise two peculiarities of Hemacandra's 'Chandonuśasanam'.

(1) To suggest the number of gaṇas, Hemacandra adds vowels according to their order, in the consonants denoting gaṇas.

Thus 'Ma'=one 'ma' gaṇa; Mā=two 'ma' gaṇas; 'Mi'=three 'ma' gaṇas, Mī=four 'ma' gaṇas and so on Sometimes he uses dual form of the gaṇa to suggest two gaṇas.

(2) Hemacandra does not use code-words like 'Samudra', 'Rasa' etc. for denoting yati (poetic pause), like Piṅgala and others. For this purpose he uses consonants. The order of that particular consonant shows the position of the Yati e. g. in 'Paṅkaja Vaktra' metre, Yati is shown by 'gha za'. Now 'gha' is a fourth consonant and 'za' is ninth one. So in that matre Yati is after fourth and ninth syllables.

This code system is quite new and is seen in Hemacandra's Chandonuśāsana only. By the help of this system he was able to write more precisely than Piṅgala. Dr. Suryakant notes the brevity of style achieved by him, "Hemacandra's style is laconic. He compresses the sense in the briefest space possible".[16]

Hemacandra's newly invented code system is not accepted by his followers.

Kavidarpaṇakāra :

Rājasthān Oriental Research Institute, Jodhpur, has published in 1962 'Kavidarpaṇa' with a Sanskrit commentary, edited by Prof. H. D. Velankar. This is an anonymous work written by a Jaina author. Kavidarpaṇa is a work on metres written in Prakrit language. It starts with words 'Paṇamia Arihantaṁ guruṁ Vocchāmi.' 'Kavidarpaṇa' is referred

to by Jinaprabha's commentary on the Ajitaśānti-stava of Nandiṣeṇa (1309 A. D.). The author of Kavidarpaṇa knows Hemacandra's 'Chandonuśāsana'. So the work is composed sometime in the 13th Century A.D,

The commentator of Kavidarpaṇa largely quotes from the Chandaḥkandali, which is evidently a work in Prakrit prosody written in Prakrit languge and employing the same terminology as is used in 'Kavidarpaṇa'. The Commentator quotes one unknown Sanskrit prosodist Śūra on p. 1 and p. 8 under 'Kavidarpaṇa 2-4; He mentions that the technical terms used for the Mātrā Gaṇas in Kavidarpaṇa are borrowed from Śūra. (Śūra paribhāṣā iyaṁ pūjya prayukta Sarvā iti arthājjneyā).

'Kavidarpaṇa' is divided in six *'Uddeśas'*. First two chapters are for introduction and for metres based on Mātrās, then three chapters are for metres based on Varṇa, last refers to Pratyayas. The author classifies the metres under three heads in accordance with the unit of varṇa, mātrā or both.

The author of 'Kavidarpaṇa' composes his illustrations like Hemacandra as a general rule and introduces the name of the metre in the illustration itself by means of the usual device of 'Mudrā'. His main aim was to compose a practical guide in respect of metres, particularly those in the Prakrit and Apabhraṁśa languages.

Thus we can see that the contribution of Jaina authors to Sanskrit Chandaḥśāstra is remarkable and varied. They have tried to establish their individual existence by defining new metres, by evolving new methods of signs, for brevity and preciseness, by incorporating in their works Prakrit and Apabhraṁśa metres along with Sanskrit metres, and sometimes by giving illustrations of the metres.

FOOT-NOTES

1. "Chandaḥ Pādau tu Vedasya ....." etc.
   Pāṇinīya Śikṣā 42, 43.
   ed. Dr. Shukla, J. M., 'Vidyā', August, 76 & Jan. 77.
   Gujarat University, Ahmedabad-380 009.

2. Piṅgalācārya, Chandaḥśāstra (Kāvyamālā-91)
   (1938) 3/29, 3/30, 3/36, 5/18, 7/10, 7/35.

3. Velankar, H. D., Jayadāman-General Introduction p. 33
   Haritoṣamālā No. 1 (1949), Wilson College, Bombay.

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4. Gode, P. K., 'Studies in Indian Literary History' Vol. I- article- 'Jayadeva, a writer on Prosody,' p. 139. Singhi Jaina Shastra Sikshapith, Bharatiya Vidya Bhavan, Bombay, (1953).
5. Halāyudha's Commentary on Piṅgalācārya's Chandaḥ-Śāstra I/10 and 5/8 and Ṭīkā-Catuṣṭayopetaḥ Vṛtta-ratnākaraḥ, Dr. Sharma, Deshpande, Padhya, p. 147 Sanskrit Parishad, Usmaniya Vishvavidyalaya, Hyderabad (1969).
6. Abhinavabhāratī on Bharata's Nāṭyaśāstra (GOS), p. 244.
7. For Svayambhū's personal account and literary works, See Paumacariu, I, Introduction, part–III. Singhi Jain Series No. 36 (1960),
8. Mahākavi Svayambhū Kṛta 'Svayambhūchanda', Rajasthan Puratan Granthamala No. 37 (1962) Preface, p. 1.
9. Bhayani, H. C., Paumacariu of Kavirāja Svayambhūdeva Introduction p. 37-41
10. Mahākavi Svayambhū Kṛta 'Svayambhū—Chanda' ed. Prof. Velankar H. D., Rajasthan Puratan Granthamala No. 37 (1962) Intro. p. 10.
11. Ibid. p. 20
12. Velankar H. D., 'Jayadāman', General Introduction- p. 37. Haritoṣamālā No. 1 (1947). Wilson College, Bombay.
13. Acharya Baladeva Upadhyaya-'Sanskrit Śāstroṅ Kā Itihāsa' p. 299; Sharada Mandir. Varanasi (1969).
14. He has written eight books, namely
    (i) Śabdānuśāsana (ii) Kāvyānuśāsana
    (iii) Chandonuśāsana (iv) Dvāśraya Kāvya,
    (v) Deśīnāmamālā (vi) Tri-ṣaṣṭi-Śalākā-Puruṣa-carit
    (vii) Abhidhānacintāmaṇi (viii) Yogaśāstra
15. Velankara H. D., Jayadāman – General Introduction p. 45. Haritoṣamālā No. 1 (1949) Wilson College, Bombay.
16. Dr. Suryakanta—'Kṣemendra Studies' P. 87, Oriental Book Agency, Poona-2 (1954).

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A UNIQUE BODHISATTVA HEAD FROM MATHURA

Lalit Kumar

With the evolution of Buddha Image and the subsequent development of Mahāyānist philosophy, images with various iconographic peculiarities were made at Mathura including that of the Bodhisattvas.

Avalokiteśvara had been the most ancient among the Bodhisattvas.[1] The development of his concept could be pushed back as early as the third century B. C.; since he was referred to in the *Mahāvastu-Avadāna*, a work of *Mahāsāṅghikas* of the period of Aśoka[2]. In a slightly late work viz. the *Suvarṇa-Prabhāsa-Sūtra*, one finds the reference of Avalokiteśvara; the said work has been tentatively dated to the first century A. D.[2]

Amitābha, the spiritual father of Avalokiteśvara has also been the earliest known Dhyānī Buddha[4]. A fragmentary sculpture of Amitābha from Govindanagar (Mathura) also corroborate this fact. It is dated in the 20th reignal year of Huviṣka =106 A. D[5]. His presence on the crest of Bodhisattva head is a definite cognizance for the identification of the images of Avalokiteśvara[6]. Vogel writes in the catalogues of Mathura Museum "...I do not know of any representation of Avalokiteśvara, not to speak of other less popular Bodhisattvas."[7] After the publication of this catalogue, late prof. V. S. Agrawala published nine Bodhisattva images[8] and thereby he discarded the views of the said author. But Prof. Agrawala could include among these nine only one sculpture of *early Avalokiteśvara*. This piece of sculpture has been dated ca. 3rd century A.D[9]. In this example, the Dhyānī Buddha Amitābha is shown seated in padmāsana and his both hands are in dhyāna mudrā. This has been known, perhaps, as the solitary example of earliest image of Avalokiteśvara from Mathura.

It is interesting to note that the Bharat Kala Bhavan has in its collection another example of early Avalokiteśvara head (Acc. No. 21851)[10]. It is carved in mottled red sand stone. The physiognomy of this head reminds the Mathura idiom and stylistically it may be placed to the first-second century A.D. The face is roundish in shape with round,

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widely opened bulging eyes The ūrṇā is marked on the forehead. He is wearing a diadem along with a band of twisted rope on the head. The crown of the head is most interesting. It is slightly eroded but still the details on it could be gleaned clearly. On its centre, an effigy of Dhyānī Buddha Amitābha seated in padmāsana is seen meditating (fig. 1). He is flanked by two garland bearers in three-quarter profile facing the Dhyānī Buddha. They are again followed by two iffigies of Amitābha on the either side. Thus, there are three figures of Amitābha and two garland bearers on the crown Each figure has its own back-stella that is rounded at the top and has taken the form of a throne. There is a fan like projection emerging from the centre on the top of the head.

The head of Bodhisattva in this issue, can be identified conclusively as representing Avalokiteśvara because of the presence of Amitābha figure on the crown.

The other distinguishing feature of this head includes the presence of two more figures of Amitābha on the either side and two garland-bearers.

The garland-bearers, perhaps, suggests the locale as *Sukhāvatī* heaven. Because, Amitābha is said to reside there in deep meditation and he is regarded as the presiding deity of the present *Kalpa*, viz., the *Bhadra-kalpa*.[11] Further, it may be noted that *Mahāvastu-Avadāna* has characterised Avalokiteśvara as the "*Bhagavāna*" and his duty has been mentioned as 'to look around" (*Avalokita*) for the welfare and happiness of the people.[12] He has also been considered as the gaurdian of the faith.[13] This, perhaps, explain the reason why three effigies of Dhyānī Buddha Amitābha have been relieved on three different direction. However, there should had been four facing the cardinal points but the fourth could not be conceived because the sculpture in question has been carved in relief. He may also be considered as the presiding deity of the universe.

From the fore-going account it may be concluded that the concept of Avalokiteśvara was in a fluid state before the adevent of the Christian era and no shape could be given to it. But since the beginning of our era it appears that the iconography of Avalokiteśvara was given a plastic shape which subsequently crystalized.[14] The present head of Avalokiteśvara may, thus, be reckoned as the earliest example known till date.

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It has been observed that a number of images of Maitreya in the early Kuṣāṇa period have been reported from Mathura; though, Avalokiteśvara has been regarded as the earliest known Bodhisattva.

The sculptures of Maitreya are also quite common and had been the most popular Bodhisattva in Gandhāra.[15] There are also examples of Avalokiteśvara from Gandhāra but these are ascribed to a late period[16] when the iconography was fairly evolved.

The answer to this problem possibly lies in the socio-religious condition of the period and in the early Mahāyānist philosophy. When Miss Getty says, "He (Avalokiteśvara) soon became the most popular of the Northern Buddhist gods, being looked upon a representative of the Buddhist faith untill Maitreya should appear on earth as Mānuṣī Buddha". Further she adds, "Another reason for his popularity is that he is believed to have created the fourth world, which is the actual universe and he is therefore our creator".[17] Her observations hold good for Gupta period and thereafter when many images of Avalokiteśvara were given shape.[18] Had he been popular why his images are scarce and lesser in quantity than images of Maitreya in the Pre-Gupta phase of Indian iconogrphy. This fact certainly poses a vexing problem to the students of Buddhist iconography.

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9. *Ibid.*, p. 143.
10. Donated by Shri Anand Mohan Bajpai, Mathura
    The author is thankful to Shri O. P. Tandon, O. S. D., Bharat Kala Bhavan for his permission to publish this sculpture.
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14. Bhattacharya opins "......his image can be traced from the Gupta period onward" (*Ibid*).
15. Grunwedel, Albert, *Buddhist Art in India*, (Reprint, Varanasi, 1974), p. 191.
16. Bodhisattva images identified as Avalokiteśvara have been ascribed to ca. 3rd-4th century A. D. (Ingholt, H. *Gandharan Art in Pakistan*, New York, 1957, nos. 313-317).
17. Getty, Alice. *op. cit.*, p. 58
18. Fahian and Hian Tsang mention the worship of Mañjuśri, Avalokiseśvara and Maitreya. It-sing also mentions their worship besides other cult images. These work indicate the popularity and worship of Avalokiteśvara and others. But in the early work of Aśvaghoṣa (ca. 1st Century A. D.) and that of Nāgārjuna (ca. 2nd century A.D.), we do not find any mention about the concept of five Dhyāni Buddha and that of the Bodhisattva either. (Agrawala. V. S *op cit.*, p. 140).

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'TATPŪRVAKAM' IN "TATPŪRVAKAM TRIVIDHAM ANUMĀNAM"[1] (NS.1.1.5) IN BHĀSARVAJÑA'S VIEW

Laxmesh V. Joshi

Having treated of perception in the first pariccheda of the Nyāyasāra, Bhāsarvajña takes up inference for discussion in the second pariccheda. Before he explains in the Nyāyabhūṣaṇa (his own commentary on the Nyāyasāra) the definition of inference given by him in the Nyāyasāra,[2] Bhāsarvajña discusses at length the Nyāyasūtra (1 1.5) which defines inference. It would be very interesting to observe how the Bhūṣaṇakāra, a revolutionary Naiyāyika of the tenth century (A. D.), agrees or disagrees with the traditional interpretations and how he himself interprets the relevant Nyāyasūtra particularly the term 'tat-pūrvakam'.

At the outset of the second pariccheda, Bhāsarvajña starts discussing inference by quoting the Nyāyasūtra[3] which defines inference : Inference is knowledge which is preceded by perception, and is of three kinds, viz. a priori, a posteriori and 'commonly seen.[4] Commencing the discussion on this sūtra, Bhāsarvajña quotes an interpretation of the relevant Nyāyasūtra as offered by some predecessors.[5] According to this interpretation, only the compound word 'tat-pūrvakam' is meant for definition of inference, and the rest of the sūtra is for its classification.

As the author of the Nyāyabhūṣaṇa did not specifically mention the name of the exponent of this interpretation, we attempt to trace the predecessors implied by the word 'eke' in the Nyāyabhūṣaṇa.

First of all, this interpretation seems to have been implied in the Nyāyabhāṣya of Vātsyāyana,[6] according to which, the word 'tat' in the compound 'tat-pūrvakam' refers to the two perceptions; the first of the relation between probans and probandum, and the second one of the probans itself. Besides, the first perception also signifies the remembrance of the relation between probans and probandum. Thus by means of remembrance of the said relation and through perception of the probans the unperceived thing is inferred. For example, on seeing the smoke, we remember the relation that we had perceived, and this leads us to the inference of fire.[7] Here we find that Vātsyāyana has described the whole process of inference, while explaining the word 'tat pūrvakam' in the sūtra.

Again, while defending the use of the word 'trividham'[8] in the sūtra, Vātsyāyana says that though the word 'trividham' seems to be redundant,

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as there is a clear mention of the three kinds of inference, Pūrvavat etc., the further curtailment in the sūtra was not considered desirable by the sūtrakāra,..etc. This discussion in the Nyāvabhāṣya also clearly suggests that according to Vātsyāyana, the rest of the sūtra (-the term 'tat-pūrvakam' being excluded-) is meant for the classification of inference. Consequently the term 'tat-pūrvakam' is intended for the definition of inference. This being the case, the word 'eke' in the Nyāyabhūṣaṇa may be taken as referring to Vātsyāyana among others.

Uddyotakara also, following Vātsyāyana, delineates the whole process of inference,9 while expounding the term 'tat-pūrvakam'. Moreover, he says that the term 'tat-pūrvakam' in the sūtra serves to distinguish anumāna from the things of similar and dissimilar class.10 As we know, it is the special characteristic of any definition that it distinguishes an object to be defined from others.11 Again, at the end of the discussion on the term 'tat-pūrvakam' Uddyotakara concludes that thus it is well ascertained that anumāna is that knowledge which is preceded by 'tat' (i.e. the perception of the liṅga, etc).12 Hence Uddyotakara also seems to hold that the term 'tat-pūrvakam' in the sūtra is meant for the definition of inference.

This has been very clearly expressed by Dr. E. A. Solomon in her 'Indian Dialectics' : "The Nyāyasūtra I 1.5 defines Inference (anumāna) as 'that which is preceded by perception', and gives a threefold classification of it-pūrvavat, Śeṣavat and Sāmānyato-dṛṣṭa."13

This interpretation of the term 'tat-pūrvakam' as given by Vātsyāyana and Uddyotakara, must have been in the mind of Bhāsarvajña, when he refers to the interpretation as offered by 'eke'.

Besides, it is very interesting to observe that Jayanta Bhaṭṭa in his Nyāyamañjarī refers to this very interpretation (-which is quoted by Bhāsarvajña-) as offered by his preceptor.14

Jayanta Bhaṭṭa while considering the relevant Nyāyasūtra, asserts that the word 'anumāna' of the sūtra denotes the object to be defined; the portion 'tat-pūrvakam' constitutes the definition. Tat is a pronoun. It signifies perception which follows from the context. Further Jayanta says that the compound 'tat-pūrvakam' conveys that which owes its existence to perception is anumāna.15 Then in order to support his view,

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he says that our guru holds that only the compound 'tat-pūrvakam' constitutes the definition of inference.[16]

Thus we come to the conclusion that those to whom Bhāsarvajña refers by the word 'eke' are most probably Jayanta Bhaṭṭa[17] and his preceptor in particular and Vātsyāyana and Uddyotakara in general.

It may be noted here that after the mention of the interpretation, we find in the printed text of the Nyāyabhūṣaṇa the reading : tad-apavyākhyānam, viz the interpretation given by 'eke' (some) is not a proper explanation; whereas the photostat of the Nyāyabhūṣaṇa reads : tanmati-vyākhyānam which means : the explanation according to the view of those (-eke-some predecessors) now follows. We prefer here the photostat reading to that of the printed text of the Nyāyabhūṣaṇa.[18] Since what hereafter follows in the Nyāyabhūṣaṇa seems to be the detailed presentation of the interpretation of the term 'tat-pūrvakam' given by some. It is found in the Nyāyabhāṣya, the Nyāyavārttika and especially in the Nyāyamañjarī. Moreover, this presentation is to be understood as a prima-facie view in the Nyāyabhūṣaṇa, which is later refuted and rejected by Bhāsarvajna.[19]

Now, against this prima-facie view in the Nyāyabhūṣaṇa, one may contend that if only perception is taken to be referred to by the word 'tat' in the compound 'tat-pūrvakam'; then there would arise the faults of over-extension and under-extension of the definition of inference. This definition (tat-pūrvakam anumānam) would be over-extensive, because it would be applicable to mental impression (saṁskāra) and doubt etc also, inasmuch as they are also preceded by perception. On the other hand, this definition would fall short of its aim, as it would not encompass the inferences, the liṅgas of which are known through the means of inference or āgama (viz. inferences preceded by another inference or āgama[20])

In answer to this, the exponent of the prima-facie view says in the Nyāyabhūṣaṇa that in order to avoid the fault of under-extension of the definition, the word 'tat' in 'tat-pūrvakam' is taken to stand for any one of the four means of valid cognition, perception etc. which are enumerated in the preceding Nyāyasūtra (1.1.3)[21]. Then the definition would cover all inferences, the liṅgas of which are known through any means of valid cognition.[22]

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Similarly, for averting the fault of over-extension of the definition, says the exponent of the prima-facie view in the Nyāyabhūṣaṇa, we resort to a particular kind of dissolution[23] of the compound 'tat-pūrvakam. This special type of dissolution (te ca tāni ca pūrvam yasya tat-tat-pūrvakam) is permitted by the Pāṇini-sūtra[24] (1.2.64) which *rules* that when there are two or more words of the same form and all in the same case terminations, standing together, one is retained and the rest are dropped[25] So, in brief, 'te' and 'tāni' stand for 'tat'. Hence we can derive the meaning of 'te' (those two) or of 'tāni' (those *three* or more) from the word 'tat' in 'tat-pūrvakam'.

As a result, the definition 'tat-pūrvakam anumānam' will yield the meaning : Anumāna is that knowledge which is preceded by two perceptions (or cognitions produced by any means of valid knowledge; te=those two)—the first of the relation of invariable concomitance between probans and probandum; and the second of the probans.

It may be noted here that in the above explanation of the definition, the word 'anumāna' is taken in the sense of anumiti (i.e. inferential cognition, and not in the sense of the instrument of inferential cognition). But in fact what was expected to be defined here was the instrument of inferential cognition; and not the inferential cognition itself. In answer to this, it has been elucidated in the Nyāyabhūṣaṇa that when the definition of the result (or phala) is well ascertained, the instrument of the result gets automatically defined.[26] That is to say, the two perceptions (one of the relation of invariable concomitance and the other of the probans) which give rise to the inferential cognition; constitute the instrument of inferential cognition.

Moreover, in the presentation of the prima-facie view in the Nyāyabhūṣaṇa, the alternative explanation of the definition–'tat-pūrvakam anumānam' is given in such a way that this definition could be applicable to the means of inferential cognition. In this interpretation, the word 'Yataḥ' has to be inserted into the definition (tat-pūrvakam anumānam *yataḥ*). Then the meaning of the definition would be : The operative cause, which is different from action (karma-kāraka) as well as from agent (Kartṛ-Kāraka), and from which arises the inferential cognition preceded by that (tat=perception of probans, etc.) is called anumāna.[27]

It may be noted here that the same alternative interpretation which is chiefly hinged on the addition of the word 'yataḥ' to the definition,

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is traced in the Nyāyamañjarī also. This inspires us to presume that while representing this interpretation in the Nyāyabhūṣaṇa, Bhāsarvajña had in his mind the parallel discussion of the Nyāyamañjarī of Jayanta Bhaṭṭa.[28]

As shown before, the word 'tat' in tat-pūrvakam signifies tāni i. e. pramāṇa-phalāni or valid cognitions in addition to 'te' (those two perceptions). In this case the compound 'tat-pūrvakam' means inferential cognition, which is preceded by the cognition of a liṅga etc., resulted from any one out of the four means, perception etc. Hence the word 'tat' denotes the cognition of a liṅga, or so to say, the pramāṇa-phala. But if we take the word 'tat' as referring only to the means of valid cognition (viz Pramāṇāni, and not Pramāṇa-phalāni), then one more word 'pūrvaka' should be added to the compound, which would then turn to be : 'tat-pūrvaka-pūrvakam'. And in this case the additional word 'pūrvaka' should be taken as having been dropped from the compound[29].

This same device is not only found in the Nyāyamañjarī but also it is more lucidly explained as a prima-facie view.[30] According to it, if the word 'tat' is takan to mean only Karaṇa (means of valid cognition), then the complete definition would come to be–"Tat-pūrvakam anumānam", the inferential cognition is that which is preceded by perceptual cognition (i.e. tat-pūrvakam) which is in turn preceded by 'tat' or Karaṇa or sense-organ etc.

This parallel discussion in the Nyāyamañjarī and in the Nyāyabhūṣaṇa clearly points out that the interpretation of the term 'tat-pūrvakam', which has been dilated as a prima-facie view in the Nyāyabhūṣaṇa by Bhāsarvajña, belongs primarily to Jayanta Bhaṭṭa.[31]

Bhāsarvajña thus fully describes as a prima-facie view, the interpretation of the term 'tat-pūrvakam' (NS. 1.1.5), offered by some predecessors (eke). Then he starts scrutinising this view. The Bhūṣaṇakāra says that we fail to understand the interpretation that the portion of the Nyāyasūtra, viz. 'tat-pūrvakam' is sufficient to constitute the definition of inference.[32]

Inteading to the different conclusion, Bhāsarvajña raises the objections against this interpretation, which are already discussed above. He says that the definition in this case would be over-extensive. It may encompass, doubt, mental impressions (saṁskāra) also; in as much as they are also preceded by perception.

Now, in order to exclude doubt etc. from the definition, it may be argued that the epithet (a-vyabhicārādi-viśiṣṭa-jñānam) "the cognition

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distinguished by the absence of discrepancy etc." should be taken as understood in 'tat-pūrvakam' (viz. tat purvakam avyabhicārādiviśiṣṭa-jñānam). Here the qualification 'the absence of discrepancy' excludes doubt, and the word 'Jñānam' (knowledge) keeps away 'saṁskāra' (mental impression) from the definition of inference, since saṁskāra and jñāna are altogether two different qualities.[33]

Against this, Bhāsarvajña says that despite the appendage of the epithet mentioned above, the definition will cover even those cognitions that are generated by perception and verbal testimony, in as much as they are also cognitions preceded by perception (or nirvikalpaka perception) and free from discrepancy.[34]

Now, in order to ward off this difficulty, if some other qualifying words are to be taken as understood in the definition, than the mention of 'tat-pūrvakam' itself comes to be meaningless. If such unwarranted words are allowed to be added arbitrarily, then any definition whatsoever could be formed and explained by the help of understood words.

The opponent may contend that we have already proved the absence of all possible discrepancies regarding the definition (tat-purvakam), by taking recourse to the peculiar type of dissolution of the compound 'tat-pūrvakam'.[35] And it is quite obvious that doubt or a cognition arising from perception or verbal testimony, is never accepted as produced by the knowledge of a liṅga, accompanied by the remenbrance of the relation of invariable concomitance between probans and probandum. This definition 'tatpūrvakam' is therefore applicable only to the inferential cognition.

In answer to this, Bhāsarvajña says that the contention of the opponent is not tenable. First of all, that the word 'tat' in 'tatpūrvakam' signifies the perception of the liṅga etc. cannot be imagined merely by wish, for the liṅga etc. has been nowhere stated before in the preceding Nyāyasūtras (I.I.1. to 1.1 4). Therefore, the word 'tat' in 'tat pūrvakam' connot arbitrarily be taken to mean the perception of the liṅge etc. Moreover, if bereft of any reference to the context, any irrelevant thing is permitted to be considered in a particular discussion, then who prevents us from considering directly the cognition of probandum (e. g. fire etc.) as qualified as we wish ? If this kind of addition of qualifying

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words to the definition is admitted, then, in the present case, even the mention of the word 'pūrvaka' (i. e. 'preceded by') in 'tat-pūrvakam' becomes redundant. Consequently the word 'tat' (that) alone, along with the necessary under-stood words would suffice to constitute the definition of inference (viz. tad anumānam)[36] !

It is very interesting to observe here the fact that Bhāsarvjña, though being a staunch Naiyāyika,[37] completely rejects the interpretation of 'tat-purvakam' given by his predecessors, Vātsyāyana and Uddyotakara in general and Jayanta Bhaṭṭa in particular.

Then, Bhāsarvajña himself offers the interpretation of 'tat-pūrvakam' in the Nyāyabhūṣaṇa.[38] According to him, the mention of 'tat-pūrvakam' in the Nyāyasūtra is meant only to corroborate the definition of inference adopted by the Naiyāyikas, and to repudiate the definitions of inference accepted by the Sāṁkhya and others. He then proceeds to elaborate to prove how the above-said purpose of the mention of 'tat-pūrvakam', is fulfilled.[39]

In connection with this, one may raise a question : If even the term 'tat-pūrvakam' (-leave aside the remaining portion of the Nyāyasūtra-) is not admitted as the definition of inferenee, then which the Nyāyasūtra that defines inference ?[40]

In reply to this Bhāsarvajña says that the word 'anumāna' itself, mentioned in the relevant Nyāyasūtra, along with its derivative meaning is sufficient to constitute the definition of infererece. In order to support his view, the Bhūṣaṇakāra cites an example of the Nyāyasūtra (1.1.3),[41] in which the term pramāṇāni (instruments of cognition) is used, but nowhere in the text of the Nyāyasūtra, the category 'pramāṇa' is defined.

In the Nyāyabhāṣya, the category 'pramāṇa' is defined and explained : "That the pramāṇas are means of cognising things is indicated by the literal signification of the coustituent factors of the name 'pramāṇa' consisting as it does of the root 'mā' with the preposition 'pra' and the instrumental verbal affix 'lyuṭ', its literal sginification comes to be 'pramīyate anena', that by the instrumentality of which things are rightly cognised', and the names of the particular pramāṇas also are similarly explained" (anumāna—ānumīyate anena etc.).[42]

Keeping in view such explanations, given by Vātsyāyana and others, Bhāsarvajña says that the word 'pramāṇa' itself along with its derivative

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meaning is sufficient to formulate the definition of pramāṇa, and this is endorsed by the commentators also[43]

Similarly the definition of anumāna can be derived from the word 'anumāna' itself, along with its derivative meaning. That, by the instrumentality of which a thing is rightly inferred, is called 'anumāna'[44]

Bhāsarvajña thus presents quite a unique interpretation of 'tat-pūrvakam'. This revolutionary Naiyāyika, therefore, deserves the admiration of the modern western scholar Karl H. Potter, who writes : "the doctrines in this work (Nyāyabhūṣaṇa) are apparently highly extraordinary and original" (p. 6); "one innovator who was not so accomodating, however, would seem to have been Bhāsarvajña, author of Nyāyabhūṣaṇa.[45] (p. 113). "In any case, later Nyāya authors tend to see two main branches of their system, with Uddyotakara as a source of one, Bhāsarvajña of the other" (p. 399)

FOOT-NOTES

1. अथ तत्पूर्वकं त्रिविधम् अनुमानम् पूर्ववत् शेषवत् सामान्यतोदृष्टं च ॥ १.१.५, वात्स्यायनभाष्यसंवलितम् गौतमीयं न्यायदर्शनम्, पृ. २१, सं. द्वारिकादास शास्त्री, प्र. बौद्धभारती ग्रन्थमाला (११), वाराणसी, द्वितीय संस्करण, १९७६ ।

2. सम्यग् अविनाभावेन परोक्षानुभवसाधनम् अनुमानम् ।—न्यायसार, न्यायभूषण, ले. भासर्वज्ञ, सं. स्वामी योगीन्द्रानन्द, प्र. षड्दर्शन प्रकाशन प्रतिष्ठानम् वाराणसी, षड्दर्शनग्रन्थमाला, प्रथम संस्करण, १९६८ ।

3. The first word 'atha' in the Nyāyasūtra (1.1.5) is not found in the sūtra quoted by Bhāsarvajña in the Nyāyabhūṣaṇa.
—Nyāyabhūṣaṇa (Ny B), Ibid p. 189;

—Nyāvabhūṣaṇa-Sārasangraha-Vārttik, photostat, p. 43 (a), No. 34766. L. D. Institute of Indology, Ahmedabad; the original manuscript No. 10717, Hemacandrācārya Jaina Jñānamandira, Pāṭaṇa.

4. The Nyāyasūtras of Gotama, tr. by Satis Chandra Vidyābhūṣaṇa, Allahabad, 1913 (The Sacred Books of the Hindus).

5. अत्र तत्पूर्वकम् अनुमानम् इति एतावद् एव लक्षणार्थम् परिशिष्टं तु विभागार्थम् इति एके ।—Ny B, Ibid, p. 189.

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6. "Inference follows on perception' i.e. perception of the relation between sadhya and hetu, to gether with perception of the hetu and memory of the previously perceived relation, join to produce inference''—Nyāyabhāṣya, quoted by Karl H. Potter, Encyclopaedia of Indian Philosophies, p. 242, Part 1, First ed. Delhi, 1977.

7. तत्वपूर्वकम् इति अनेन लिङ्गलिङ्गिनोः सम्बन्धदर्शनम् लिङ्गदर्शनम् च अभिसम्बध्यते। लिङ्गलिङ्गिनोः संबद्धयोः दर्शनेन लिङ्गस्मृतिः अभिसंबध्यते। स्मृत्या लिङ्गदर्शनेन च अप्रत्यक्षः अर्थः अनुमीयते।——न्या. भा. गौतमीय न्यायदर्शन, तदेव पृ. २१।

8. विभागवचनादेव त्रिविधमिति सिद्धे त्रिविधवचनं महतो महाविषयस्य न्यायस्य लघीयसा सूत्रेण उपदेशात् परं वाक्यलाघवं मन्यमानस्य अन्यस्मिन् वाक्यलाघवे अनादरः। ——न्या. भा. गौ. न्या. द. तदेव, पृ. २२।

9. ते द्वे प्रत्यक्षे पूर्वे यस्य प्रत्यक्षस्य तदिदं तत्पूर्वकम इति। कतरे द्वे प्रत्यक्षे? लिङ्गलिङ्गिसम्बन्धदर्शनम् आद्यं प्रत्यक्षम्, लिङ्गदर्शनं च द्वितीयम्। बुभुत्सावतः द्वितीयात् लिङ्गदर्शनात् संस्काराभिव्यक्त्यन्तरकालं स्मृतिः, स्मृत्यनन्तरं च पुनः लिङ्गदर्शनम् अयं धूम इति। तद् इदम् अन्तिमं प्रत्यक्षं पूर्वाभ्यां प्रत्यक्षाभ्याम् स्मृत्या च अनुगृह्यमाणं लिङ्गपरामर्शरूपम् अनुमानं भवति।——न्यायवार्त्तिक, ले. उद्योतकर, न्यायचतुर्ग्रन्थिका, सं. अनन्तलाल ठक्कुर, दरभंगा १९६७, प्रथम विभाग, पृ. २९२।

10. तत्पूर्वकम् इति अनेन समानासमानजातीयेभ्यः अनुमानं व्यवच्छिद्यते।——न्या. वा., न्या. च. ग्र. तदेव पृ. २९२।

समानजातीयानि प्रमाणतया प्रत्यक्षादीनि असमानजातीयानि च अनुमानाभासादीनि। —न्यायवार्त्तिकतात्पर्यटीका, ले. वाचस्पति, न्या. च. ग्र. पृ. ३०३।

11. —तत्वव्यवच्छेदको धर्मो लक्षणम्।——न्या. भा. गौ. न्या. सू. सं. द्वारिकादास शास्त्री, तदेव पृ. १५।

12. तस्माद् व्यवस्थितम् एतत् तत्पूर्वकम् अनुमानम् इति।——न्या. वा., न्या. च. ग्र. सं. अनंतलाल ठक्कुर, तदेव पृ. २९३।

13. Indian Dialectics, vol. I, p. 376, Dr. Easther A. Solomon, Gujarat Vidyāsabhā, Ahmedabad, first ed. 1976.

14. तत्पूर्वकपदम् एव केवलम् अनुमानलक्षणक्षमम् इति गुरवः वर्णयांचक्रुः।——न्यायमंजरी, ले. जयन्त भट्ट, सं. अनु. नगीन. जी. शाह, द्वितीय आह्निक, पृ. १४१, प्र. लालभाई दलपतभाई भारतीय संस्कृति विद्यामंदिर, अहमदाबाद, प्रथम संस्करण, १९७८।

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15. अनुमानम् इति लक्ष्यनिर्देशः, तत्पूर्वकमिति लक्षणम्। तदिति सर्वनाम्ना प्रक्रान्तं प्रत्यक्षमवमृश्यते। तत् पूर्वं कारणं यस्य तत् तत्पूर्वकम्।--न्या. मं. द्वितीय आह्निक, तदेव पृ. १३७।

16. न्या. मं. द्वि. आ. तदेव पृ. १४१।

17. Considering chronologically I have ascertained in my thesis that Jayanta Bhatta (910 A. D.) is senior to Bhāsarvajña (950 A. D.), and both of them belonged to Kashmir.—

A Critical Study of the Pratyakṣa Pariccheda of the Nyāyabhūṣaṇa of Bhāsarvajña, chapter I. Ph. D. Thesis, Dr. L. V. Joshi. pp. 10,15 (Typed copy). 1978 A. D.

18. अत्र तत्पूर्वकम् अनुमानम् इति एतावद् एव लक्षणार्थम्, परिशिष्टं तु विभागार्थम् इति एके तदपव्याख्यानम्।--NyB, Ibid. p. 189

अत्र तत्पूर्वकम् अनुमानम् इति एतावद् एव लक्षणार्थम्, परिशिष्टं तु विभागार्थम् इति एके। तन्मतिव्याख्यानं। NyB, Photostat, Ibid, p. 43 (a).

19. अत्र तत्पूर्वकम् इति एतावद् एव अनुमानलक्षणम् इति न बुध्यामहे...ननु च ते इति विग्रहाश्रयणादेव सर्वव्यभिचारनिवृत्तिः सिद्धा।...न, अप्रक्रान्तत्वात्। न हि प्राक् क्वचिद् अविनाभावदर्शनलिङ्गदर्शने प्रक्रान्ते येन तयोरेव 'ते' इति अनेन परामर्शः।—न्या. भू. सं. योगीन्द्रानंद, तदेव पृ, १९१।

20. तद् इति अनेन यदि प्रत्यक्षमेव परामृश्यते, तदा अतिव्याप्तिअव्याप्तिदोषौ भवतः--प्रत्यक्षपूर्वके संस्कारे संशयादिज्ञाने च अतिव्याप्तिः अनुमानादिपूर्वकानुमाने च अव्याप्तिः इति।--न्या. भू. सं. योगीन्द्रानंद, तदेव, पृ. १८९।

तुलना--तत् (प्रत्यक्षम्) पूर्वं कारणं यस्य तत् तत्पूर्वकम्। एतावति उच्यमाने निर्णयोपमानादौ तत्पूर्वके प्रसंगः न व्यावर्तते। (न्या. मं. द्वि. आ. पृ. १३७)...ननु एवं निरस्यताम् अतिव्याप्तिः, अव्याप्तिः तु कथं निरसिष्यते? आगमादिपूर्वकाणाम् अनुमानानाम् असङ्ग्रहात्।--न्या. मं., द्वि. आ., सं. नगीन जी. शाह, तदेव पृ. १३९।

21. प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानि।--न्या. सू. १-१-३, गौ. न्या. द. सं. द्वारिकादास शास्त्री, तदेव पृ. १५।

22. तेन अतिव्याप्तिपरिहारार्थं विभागसूत्रप्रक्रान्तानि सर्वप्रमाणानि परामृश्यन्ते।--न्या. भू. स. स्वामी योगीन्द्रानंद, तदेव पृ. १८९। तुलना-- तानि इति पुनः तावद् अवबोधाय

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विग्रहः कर्तव्यः । तानि प्रत्यक्षादीनि पूर्वं यस्य (तत्) इति ।--न्या. मं. सं. अनु. नगीन जी. शाह, तदेव पृ. १३९ ।

23. विग्रहविशेषाश्रयणाद् अतिव्याप्तिपरिहारः अपि सिद्धः । ते च तानि च इति विग्रहः । सरूपाणाम् (स्वरूपाणाम्—इति दूषितः पाठः, फोटोस्टेट—न्या. भू. पृ. ४३) एकशेषात् तानि इति भवति । तानि पूर्वं यस्य तद् इदं तत्पूर्वकम् । तत्र ते इत्यनेन अविनाभावसम्बन्धदर्शनं लिङ्गदर्शनं च अभिसंबध्यते । तानि इति सर्वप्रमाणफलानि ।--न्या. भू. पृ. १८९. तुलना--तद्व्यावृत्तये द्विवचनान्तेन विग्रहः प्रदर्शयितव्यः । ते द्वे प्रत्यक्षे पूर्वं यस्य इति । यद् एकम् अविनाभावग्राहि प्रत्यक्षं व्याख्यातं यत् च द्वितीयं लिङ्गदर्शनम्, ते द्वे प्रत्यक्षे अनुमानस्य एव कारणं न उपमानादेः ।--न्या. मं. सं. अनु. नगीन जी. शाह, तदेव, पृ. १३७ ।

24. सरूपाणाम् एकशेषः एकविभक्तौ ।--पाणिनिसूत्र १-२-६४; अर्थः--सरूपाणाम् शब्दानाम् एकविभक्तौ परतः एकशेषः भवति, अर्थात् एकः शिष्यते इतरे निवर्तन्ते ॥ उदा. वृक्षश्च वृक्षश्च वृक्षौ । वृक्षश्च वृक्षश्च वृक्षश्च वृक्षाः ।--अष्टाध्यायी भाष्य प्रथमावृत्ति (१-३ अध्याय, ले. ब्रह्मदत्त जिज्ञासु, प्र. रामलाल कपूर ट्रस्ट, बहालगढ (सोनीपत-हरयाणा) द्वितीय संस्करण, १९७९ ।

25. The Siddhanta Kaumudi, Chap. VIII, p. 96, edited and tr. by Śrīśa Chandra Vasu, Vol.I, Motilal Banarsidass, Delhi, Reprint 1962.

26. अनुमितिः अनुमानम् । फललक्षणे हि सिद्धे तत्साधनलक्षणं सिद्ध्यति एव ।--न्या. भू. तदेव पृ. १८९ ।

तुलना--फले वा अनुमानशब्दं वर्णयिष्यामः अनुमितिः अनुमानम् इति ।--न्या. मं. (द्वि.आ.) सं. अनु. नगीन जी. शाह, तदेव पृ. १४० ।

27. अथवा तत्पूर्वकं यतः=कर्मकर्तृविलक्षणाद् भवति, तद् अनुमानम् इति ।--न्या. भू. पृ. १८९ ('कर्मकर्तृ--वैलक्षण्याद्' इति मुद्रितो भूषणीयोऽपपाठः, द्रष्टव्यम् फोटोस्टेट पृ-४३) । फोटोस्टेट-प्रान्तवर्तिन्यां टिप्पण्याम् उट्टङ्कितं यद्--अनुमितिज्ञानं यतः इति अध्याहारेण द्रष्टव्यम्, करणाद् इत्यर्थः । फोटोस्टेट, न्या. भू. तदेव पृ. ४३ ।

तुलना--यतः शब्दं वा अध्याहरिष्यामः--प्रत्यक्षफलपूर्वकं परोक्षार्थप्रतिपत्तिरूपं फलं यतो भवति तदनुमानमिति । न्या. मं. द्वि. आ. तदेव पृ. १४० ।

28. तत् शब्देन अपि यदा प्रत्यक्षादिप्रमाणानि एव परामृश्यन्ते, तदा एकस्य पूर्वकशब्दस्य लुप्तनिर्देशः द्रष्टव्यः (--लुप्तनिर्देष इति मुद्रितो भूषणीयोऽपपाठः, द्रष्ट० न्या. भू. फोटोस्टेट, तदेव पृ. ४३) ।--न्या. भू. तदेव पृ. १९०

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तुलना—अत्र चोदयन्ति—तद् इति करणावमर्शः वा स्यात् फलावमर्शः वा । करणावमर्शे इन्द्रियादिकरणपूर्वकं ज्ञानं तत्फलं तत्पूर्वकं च अनुमानम् इति पूर्वशब्दस्य द्विः पाठः स्यात् । स च अश्रुतः कल्पनीयः ।......उच्यते......करणावमर्शे तावद् इन्द्रियादिकरणपूर्वकं तत्फलं लिङ्गदर्शनं यत्, तदेव परोक्षार्थप्रतिपत्तौ करणम् अनुमानम् इति न द्विः पूर्वकशब्दस्य पाठः उपयुज्यते ।—न्या. मं. द्वि. आ. अनु नगीन जी. शाह, तदेव पृ. १३९–४० ।

29. न्या. भू. तदेव पृ. १९० ।

30. न्या. मं. द्वि. आ. तदेव, पृ० १३९ ।

31. It may be noted here that in the printed text of the Nyāyabhūṣaṇa as well as in the Photostat we come across a lacuna :

तत्पूर्वकपूर्वकं जा...त्यादि व्याख्येयम् ।—न्या. भू. पृ. १९०

तत्पूर्वकपूर्वकं जा...त्यादि व्याख्येयं ।—न्या. भू. फोटोस्टेट पृ. ४३ (अ)

May we ignore the lacuna and read ?

तत्पूर्वकपूर्वकं जात्यादि व्याख्येयम् । त्रिविधग्रहणं नियमार्थम् देशकालजात्यवस्थादि भेदाद् अनन्तम् अपि अनुमानं त्रिविधमेव इति ।—न्या. भू. पृ. १९० ।

Or might it be —तत्पूर्वकपूर्वकं जातावित्यादि ?

Or could it be —तत्पूर्वकपूर्वकम् इत्यादि व्याख्येयम् । ?

32. अत्र तत्पूर्वकम् इति एतावद् एव अनुमानलक्षणम् इति न बुध्यामहे ।—न्या. भू. पृ.१९१ ।

33. अथ तत्पूर्वकम् अव्यभिचारादिविशिष्टज्ञानम् इति अध्याह्रियते ।—न्या. भू. पृ. १९१ ।

34. तथापि प्रत्यक्षागमज्ञानाभ्यां व्यभिचारः ।—न्या. भू. १९१ ।
प्रत्यक्षागमज्ञानमपि प्रत्यक्षपूर्वकम् इत्यर्थः ।—प्रान्तवर्तिनी टिप्पणी, फोटोस्टेट न्या. भू. पृ. ४३ ।

35. तेन अतिव्याप्तिपरिहारार्थं विभागसूत्रप्रक्रान्तानि सर्वप्रमाणानि परामृश्यन्ते । विग्रहविशेषाश्रयणाद् अतिव्याप्तिपरिहारः अपि सिद्धः ।—न्या. भू. पृ॰ १८९ ।

36. न हि प्राक् क्वचिद् अविनाभावदर्शनलिङ्गदर्शने प्रक्रान्ते येन तयोः एव 'ते' इति अनेन परामर्शः स्यात् । ततश्च पूर्वकग्रहणम् अनर्थकं स्यात् तद् इति एतावता एव अध्याहारसहितेन अनुमानलक्षणसिद्धेः ।—न्या. भू. १९१ ।

37. न्यायशास्त्रं च व्याख्यातुं वयं प्रवृत्ताः तेन अस्माकं वैशेषिकतन्त्रेण विरोधो न दोषाय ।—न्या. भू. पृ. १६३ ।

38. तत्पूर्वकग्रहणं च स्वकीयानुमानभूषणार्थं परकीयानुमानदूषणार्थं च उक्तम् । न्या. भू. १९२ ।

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39. This being a lengthy discussion, we intend to consider it in a separete article.

40. यदि तत्पूर्वकग्रहणम् अपि न लक्षणार्थम् किम् इदानीं तर्हि अनुमानलक्षणार्थम् सूत्रम् ? न्या. भू. पृ. १९४ ।

41. प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानि --न्या. सू १-१-३

42. उपलब्धिसाधनानि प्रमाणानि इति समाख्यानिर्वचनसामर्थ्याद् बोद्धव्यम् । प्रमीयते अनेन इति करणार्थाभिधानः हि प्रमाणशब्दः । तद्विशेषसमाख्याया अपि तथैव व्याख्यानम् । --न्या. भा. गौ. न्या. द. सं. द्वारिकादास शास्त्री तदेव पृ. १६ ।
Gautama's Nyāyasūtras (With Vātsyāyana Bhāṣya) tr. by Gangānātha Jhā, Poona Oriental Book Agency, 1939 A.D., P.17.

43. सर्वं च प्रमाणं स्वविषयं प्रति भावसाधनम्, प्रमितिः प्रमाणमिति । विषयान्तरं प्रति करणसाधनम्, प्रमीयते अनेन इति प्रमाणम् --न्यायवार्तिकम्, न्या. च प्र. तदेव पृ. १८४ ।

सामान्यलक्षणं तु प्रमाणशब्दाद् एव समाख्यानिर्वचनसामर्थ्यसहिताद् अवगम्यते । प्रमीयते येन तत् प्रमाणमिति करणार्थाभिधायिनः प्रमाणशब्दात् प्रमाकरणं प्रमाणम् इति अवगम्यते । --न्या. मं. प्रथम आह्निक, सं. अनु. नगीन जी. शाह, लालभाई दलपतभाई भारतीय संस्कृति विद्या मंदिर, अहमदाबाद, प्रथम संस्करण १९७५, पृ. ६१ ।

44. प्रमीयते अनेन इति प्रमासाधनम् प्रमाणम् इति उक्तं भवति । तथा अनुमीयते अनेन इति--अनुमितिः क्रियते येन तद् अनुमानम् इति लभ्यते ।--न्या. भू. पृ. १९४ ।

45. Encyclopaedia of Indian Philosophies, Part I, ed. by Karl H. Potter, Motilal Banarasidass, Delhi, 1977 (First edition).

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REAPPRAISAL OF DOCTRINE OF DEGREES OF REALITY IN JAINISM, BUDDHISM AND VEDĀNTA

Y. S. Shastri

The doctrine of degrees or orders of Reality is one of the most important problems in the history of world thought. The distinction between the transcendental and empirical, Noumenal and Phenomenal truths is so vital that it has always been maintained in some form or other by all the great philosophical thinkers of the world. We find, in the east, these two distinctions in the early *Upaniṣads*, Jainism, Buddhism and also in *Advaita Vedānta;* so in the west in the writings of Socrates, Plato, Aristotle, Spinoza, Kant, Hegel and F. H. Bradley.[1]

The *Upaniṣadic* two paths–*śreyas* and *preyas* (Good and pleasurable), *Parā* and *Aparā-Vidyā* (higher and lower knowledge), *Amūrta* and *Mūrta Brahman* (*Brahman*-formless and having form), Jainas, *Paramārtha* and *Vyavahāra* or *Niścayanaya* and *Vyavahāranaya*; *Paramārtha* and *Saṁvṛti* of the Mādhyamikas, *Pariniṣpanna* and *Paratantra* of the Vijñānavādins, *Pāramārthika* and *Vyāvahārika* of *Advaita Vedāntins* etc. stand for these two, transcendental and empirical orders of Reality.

Upaniṣadic View :

Upaniṣads are termed as Himālayas of Indian Philosophy. Just as different rivers, which having their origin in the Himālayas, flow in different directions, Similarly all the schools of Indian thought have their roots in and are influenced by Upaniṣadic Philosophy. The seeds of almost all the systems of Indian philosophy are to be found in the early *Upaniṣads*. The distinction between, empirical and transcendental orders of Reality, adopted by later thinkers of Jainism, Buddhism and *Advaita Vedānta*, is to be found in the early *Upaniṣads*.

Kaṭha Upaniṣad teaches us that there are two paths opened to a person, *śreyas* and *preyas* (good and pleasurable), Wise men choose the path of Good which leads to the supreme self. The path of pleasure is related

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to worldly life and enjoyment. Fools choose the path of pleasure and remain tied to the wheel of *Saṁsāra* (mundane life), subject to the repeated births and deaths. They go round and round like the blind led by the blind. This path leads one to the misery of *Saṁsāra*. The path of Good (*śreyas*) is the real path, which leads to self-realization, immortality, permanent happiness, which is the goal of life.[2]

Muṇḍaka Upaniṣad makes distinction between the two kinds of knowledge, higher and lower (*Parā* and *Aparā*). Lower knowledge consists of the study of the scriptures and the secular sciences, it is related to worldly matters and the higher is the knowledge of the indestructible *Brahman* i.e. Supreme self. The higher knowledge is that by which the immortal *Brahman* is known.[3] In *Bṛhadāraṇyaka*, it is said that, *Brahman* is of two kinds, having form (*mūrta*) and the formless (*amūrta*), the actual and the beyond.[4] This, having form or *saguṇa Brahman* is ultimately discarded in favour of formless *Brahman*, which is adjudged as real of the real.[5] Again we are told in the *Kaṭha Upaniṣad* that Reality is eternal among the reals.[6] These statements are clearly an indication of plurality of truths understood by the Upaniṣadic sages. It is clearly mentioned here that except *Brahman* or *Ātman* everything else is empirical, transitory and not real. *Īśāvāsya Upaniṣad* tells us that the face of truth is covered by a golden disc. (*Hiraṇmayena pātreṇa Satyasyāpihitam mukham-Īśāvāsya-15*).

Here the word 'apihita' is used in the sense of cover (*Saṁvṛti*). The real truth is coveed by the phenomenal truth. It also envokes the Sun god to reveal the truth.[7] The phenomena, this apparent world is empirical, not real ultimately, and *paramārtha Satya* is only *Brahman* or *Ātman* which is to be realized.

These two types of distinctions of the *Upaniṣads* are the basis for the transcendental and empirical distinctions of later thinkers of Jainism, Buddhism and *Advaita Vedānta*.

Jaina Conception :

The history of distinction between *Vyavahāranaya* (partial view point) and *Niścayanaya* (complete view point) in the Jaina philosophical literature is found in one of the earliest Jaināgamas, viz. *Bhagvatī Sūtra* [8] It states that *Vyavahāra* gives only partial knowledge of a thing or reality. It is like grasping only black colour in a black bee, while *Niścayanaya* is grasping all the five colours in it. In other words *Vyavahāra* is that point of view

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which gives only partial account of a thing, while *Niścaya* gives a complete account of a thing or reality. Jinabhadragaṇi in the *Veśeṣāvaśyakabhāṣya* repeats the same idea.[9] In the *Uttarādhyayanasūtra,* we find a slightly different conception of *vyavahāra* and *Niścayanaya*[10] Here it is said that from the empirical standpoint external characteristics, disciplines and symbols are means of liberation; but from the transcendental point of view, right belief, right knowledge and right conduct are the real means of liberation.[11] Kundakunda-the great ethico-religious thinker (circa 1-5 century A D.) gives completely different interpretation of *Vyavahāranaya* and *Niścayanaya.* He appears to be well aquainted with the Upaniṣadic thoughts. He was the first Jaina thinker who applies practial point of view *(vyavahāra)* to problems of empirical life and transcendental point of view *(paramārtha)* to supreme self which transcends the limitations of the empirical life. He found that it is necessary to adopt this intellectual method or approach towards the comprehension of reality. Throughout his writings, he applies these transcendental and empirical distinctions calling them *paramārtha* and *vyavahāra, Svasamaya* and *Parasamaya, Niścayanaya* or *Śuddhanaya* and *vyavahāranaya.*[12] Kundakunda's wellknown work *Samayasāra,* begins with this distinction between pureself and impureself. Pure self is termed as *Svasamaya*-one's own real self, which in its intrinsic purity rests on Right conduct, Right belief and Right knowledge and transcends the empirical limitations. It is *paramārtha*-the highest truth. The self which is conditioned by Karmic materials is other than the real self, impure, empirical ego designated as *parasamaya.* It belongs to *vyavahāra.*[13] *Vyavahāra* is that state in which one is not able to distinguish between real self and not-self. Engrossed in worldly pleasures, man does not see the real truth which is beyond the empirical level. In the absence of true knowledge of pure self, one identifies oneself with the characteristics of the external world of objects and gross body. From the practical standpoint, no doubt, the soul *(jīva)* and body are found together in an embodied individual, but from the absolute standpoint they are not one, they are separate. Pure soul cannot be identified with the gross body.[14] This *vyavahāra* is concerned with the problems of empirical life only. It tells us about the bound soul with all its characteristics. From the empirical point of view the soul is the agent of action and it undergoes such experiences as those of pain and pleasure. Transcendental point of view is related with supreme self which transcends the empirical conditions. It is a state in which an intelligent person distinguishes self from not self and sees self as pure entity, free from all types of conditions. Perceiving the *Ātman* as not bound, not touched, not other than itself, steady, without any difference and not combined is the pure transcendental point

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of view.[15] The practical standpoint does not reveal the pure self; it is transcendental view point, which reveals the truth.[16] The so-called characteristics of soul, such as colour, taste, smell etc. and spiritual development are predicated of the soul from the purely on empirical view point but absolute point of view, none of these can be predicated of the soul, because it is above these predicates.[17] From the empirical standpoint the self is regarded as an agent and enjoyer, but from the absolute point of view the self is neither an agent nor an enjoyer.[18] From the *vyavahāra* point of view, the self appears to be bound.[19] Again from the absolute standpoint, individul self is identical with ultimate reality or Supreme Soul. Karmic adjuncts cover the self-shining *Ātman*. When all the Karmic materials are destroyed through Right faith, Right conduct and Right knowledge, the self shines in its pristine purity and glory. In the supreme self, there is no colour, no smell, no taste, no touch, no visible form, no body, neither desire, nor aversion, no Karmic matter, no ego consciousness. There is neither activity nor bondage.[20] *Paramārtha* (transcendental-state) is the state of complete freedom from attachment, aversion and all types of Karmic materials. It is the state of knowledge consciousness (*Jñāna cetanā.*) In this state the soul remains absorbed in its pure intrinsic, blissful conscious state. Right belief, Right conduct, Right knowledge are said to be characteristics of soul, from the empirical stand-point, but at transcendental level, there is neither faith nor knowledge, nor conduct in pure soul. [21] In this state of transcendence there is no good and bad. It is beyond the duality of good and bad.[22] The pure self transcends all relative view points [23] The self is neither one, nor many, neither bound nor defiled.[24] It is a state of intuitive experience of *Ātman*. which is beyond speech and thought. At this level all duality vanishes. *Amṛtacandra* rightly points out that, when this *Paramārtha* or Supreme self is realized through intuition, all duality vanishes. In this state *nayas* (=view points) do not arise, the means of knowledge (=*pramanas*) are set at rest, the *nikṣepacakra* pades into nothingness.[25] Only those who have risen above all the relative view points can reach and enjoy this immortal state. *Amṛta candra* makes it very clear by saying that, "those who've realized the truth, arising above all the relative view points of the intellect, who have obtained mental peace by transcending the categories of thought, they alone really drink nectar, enjoy immortality, always see the eternal consciousness ever dwelling in the essential nature of self."[26] Kundakunda like Upaniṣadic sages, clearly states that there are two courses of action open to a person, the superior and the inferior (i.e. *paramārtha* and *vyavahāra*). The wise will always choose the superior.[27] Those who maintain that what is obtained from the empirical point of view is true, they never

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realize the supreme self. Realization of the supreme self is possible only by adopting the *Niścaya* point of view, which is the only path to reach the absolute Reality.[28] *Vyavahāra* is empirically true but ultimately false. It is only the *paramārtha* that is ultimately true.[29] Kundakunda being a great mystic saint realized that, worldly happiness is not the ultimate end of life. Realization of pure soul, which is beyond thought and speech, pure, blissful, consciousness, is the highest aim of life. But worldly experience and happiness cannot be dismissed altogether as unreal. To show the difference between empirical experience and mystic experience, he has accepted these two types of distinctions-lower and higher. In this respect, he seems to be inspired by the Upaniṣadic thoughts.

After Kundakunda, his followers always uphold this distinction between empirical and transcendental viewpoints. They have applied these two points of view to tackle different problems. Pūjyapāda in his *Samādhitantra* Says that guru is required for giving spiritual instruction, only one *vyavahāra* level, but on the transcendental level, the self alone is its own guru, as it is responsible for its transmigration as well as liberation.[30]

Buddhist's View :

Hīnayānism :

We find this type of distinction between empirical and transcendental truth in early Buddhism. *Kathāvastu* mentions that Buddha has used two kinds of speech, conventional (*Sammuti*) and real (*paramārtha*), empirical and transcendental.[31] Expressions like *Sttta* (being), *pudgala* (person), *Deva* (God) etc , are conventional (*Sammuti*) and those like *anicca* (impermanence) *duḥkha*(misery), *anattā* (Soullessness), *Khandha* (aggregate), the *Āryasattas* (*duḥkha, duḥkha samudaya, duḥkha nirodha and mārga*), *pratītya samutpāda* (dependen origination) and all *dharmas* (elements of existence) are real and hence belong to the category of *paramārtha satya*.

Mahāyāna Buddhism

Mahāyānists accept this distinction but their interpretation of conventional (*Saṁvṛti*) and real (*paramārtha*, truth differs entirely from that of Hīnayānists. Mahāyānists criticise the Hīnayānists for their failure to understand the real teachings of Buddha and mantain that real truth called by them is a matter of conventional and not real truth.

Almost all the great Mahāyānist thinkers such as Aśvaghoṣa, Nāgārjuna,

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Asaṅga and Vasubandhu, have adopted these two standpoints in their writings. Absolute suchness and conditional suchness of Aśvaghoṣa (1 A.D) stands for these two distinctions. Nāgārjuna (2nd A. D.) makes clear cut distinction between empirical and transcendental truth, by saying that 'the teachings of Buddha are based on two kinds of truth, viz. empirical (*Saṁvṛti*) and Absolute (*paramārtha*).[32] He points out that, those who do not know the deeper meanings of these two standpoints cannot know the real meaning of Buddha's teachings.[33] *Saṁvṛti* is empirical truth, it is a sort of screen which covers up the real; it is, therefore, called *Saṁvṛti* (i. e. cover or envelope). All worldly things belong to this category. The existence which is relative, conditioned by the subject-object duality, is called empirical existence. In the ultimate analysis, it is not truth at all. The real is really beyond this empirical truth, *paramārtha satya* is real and it is just *Śūnya*-indescribable, beyond the categories of thought, calm and blissful, non-dual and it can only be directly realized.[34] Nāgārjuna emphasises the transcendental reality. For him except Absolute reality which is non-dual (*advayamtattvam*), non conceptual, everything else is empirical, unreal. He categorises the whole phenomenal existence as *saṁvṛtisatya* and does not analyse the empirical experiences in detail. But his followers Candrakīrti (circa 6 A. D.) and Śāntideva (7th A D.), further distinguished the phenomenal reality into two kinds viz. *tathya-Saṁvṛti* that which is empirically true and that which is empirically false-*mithyā Saṁvṛti*.[35]

Asaṅga (Circa-4th A. D.), the great exponent of Vijñānavāda Buddhism, has also accepted two kinds of truth-empirical (*Saṁvṛti*) and Absolute (*paramārtha*).[36] *Saṁvṛti* is the same as illusion (*māyopama*). It conceals the real-truth. This *Saṁvṛti Satya* conceals the truth and projects non-existent un-real objects.[37] Things of this world have no more existence than magical figures created by a magician. The entire phenomenal world comes under the *Saṁvṛtisatya*. Ultimately it has no existence of its own. The *paramārtha* is beyond this empirical existence. It is un-originating and un-decaying.[38] The transcendental truth is uncaused, un-conditoned, non-dual, free from subject-object duality and non conceptual consciousness [39]Asaṅga, being a grea speculative thinkert tried to give constructive theory of phenomena advocating three kinds of truth unlike Nāgārjuna's doctrine of two truths. The Phenomenal truth (*Saṁvṛti*) further divided into imagined and dependent (*parikalpita* and *paratantra*) and *paramārtha* is also called *pariniṣpanna*. Asaṅga's constructive analysis of all empirical experiences led him to accept three kinds of truth. According to him, even at the phenomenal level, there are two kinds of experiences, one is utterly unreal

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or illusory (*parikalpita*) and another is dependent, real for all practical purposes. The word *parikalpita* itself indicates that it is merely imagined truth and has no intrinsic existence of its own. It is illusory or utterly unreal even at the phenomenal level.[40] It is purely mental creation and thus absolutely unreal.[41] *Paratantra* is dependent on causality. It is a false thaught creation about the subject-object duality. It is imagination of non existent phenomenal world on pure consciousness. It applies to the phenomenal world of subject-object duality.[42] Parinișpanna is well established truth (*paritaḥ nișpannaḥ)*. It is *paramārtha satya* which is equated with the absolute. It is non-dual, beyond speech and indescribable by verbalizing mind.[43] The highest state which transcends opposites in which existence and non-existence, the positives and negatives are one and the same, is called *parinișpannaa*.[44] This is the only existent (sat) reality and except for this nothing exists in realty.[45] *parikalpita* and *paratantra* are relatad to worldly things, while *parinișpanna* is related to the highest truth *Nirvāṇa*, where all *Kleśas* and imaginations cease to exist.[46]

Laṅkāvatāra stūra, one of the authoritiative works on Vijñānavāda, also refers to these three kinds of truth by stating that *parikalpita* is purely imaginary like the hare's horn or a sky flower or dream etc. and *paratantra* is relative, depends on causes and conditions and comes under the realm of phenomenal and *parinișpanna* is the *paramārtha satya* (highest truth), absolutely real, which transcends subject-object duality and is purely based on spiritual experience.[47]

Vasubandhu, known as 'the second Buddha' or '*Pratibuddha*',[48] also follows Asaṅga's line of thought. *Parikalpita* is purely imagination of the intellect, thus it does not exist in reality.[49] *Paratantra* is dependent, relative, it arises out of causes and conditions. Whatever is caused and conditioned is not ultimately real.[50] *Parinișpanna* is the only truth, it exists independantly by itself. It is beyond the subject-object duality, non-conceptual consciousness.[51] It is pure, undefiled Existence, it is beyond finite thought; it is the Good, it is the Eternal, Blissful, it is Liberation, it is the Buddha's body of pure-Existence. It transcends the categories of thought as well as the pluraity of the phenomenal world.[52]

Advaitic View :

Śaṅkara, the chief exponent of *Advaita* philosophy has introduced this distinction between transcendental (*Pāramārthika*) and empirical (*vyāvahārika*) orders of realitya with certain purposes.

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First of all he has accepted these so called gradations of reality to reconcile the contradictory statements of the *Upaniṣads*. In the *Upaniṣads*, we come across divergent views almost side by side. In certain passages the ultimate reality is described as beyond thought and words, acosmic, attributeless, indeterminate, one without a second, and so on. But there are also passages which describe ultimate reality as cosmic, all-comprehensive, creator, sustainer and destroyer of the world, full of all good qualities and so on. It was Śaṅkara who took up this difficult task of bringing these contradictory statements into intelligible and coherent relation with the help of these so called degrees of Reality. His second important purpose in accepting the orders of reality is to show that this conception of distinction between transcendental and empirical level of reality is as old as Upaniṣadic thought and not new contribution of Jainas or Bauddhas. At the time when Śaṅkara rose on the Indian philosophical horizon, great Jaina and Buddhist philosophers were dominating the intellectual fields of society through their writings. Śaṅkara was undoubtedly, well-aquainted with important Jaina and Buddhist works. He saw that, people are under the impression that this distinction between transcendental and empirical level of existence is original contribution of Jainas and Buddhists. His main aim was to re-establish the lost glory of Upaniṣadic thought. Śaṅkara, throughout his writings applied this distinction of real and empirical existence and quotes Upaniṣadic passages in several places to prove that, this idea is already accepted by the Upaniṣadic sages. The terms used by the Upaniṣadic seers to show the difference between empirical and transcendental level, may be different from Jainas and Bauddhas but idealogically, they convey the same meaning. Śaṅkara found nothing wrong in accepting the popular terminology, current among the Jaina and Bauddha literature of his time to convince the intellectuals of society. Thirdly, his adoptation of orders of reality is based on a most realistic approach. Śaṅkara found that even at empirical level, there are two kinds of experiences, one merely appears to exist and the other is real for all practical purposes. It is a well-known fact that what appears perfectly real at lower level becomes unreal when we come to look at it from a higher level, the illusory objects of dream experences are sublated at empirical level and inturn this empirical experience is contradicted by still higher experience of transcendental reality or Brahman. Thus the whole conception is based on the different kinds of human experience, rising from a lower to a higher level. Śaṅkara's systematic analysis of human experience led him to accept these so called orders of reality, transcendental, empirical and illusory, known as *Sattātraya*. Śaṅkara gives hair splitting arguments and explanations about these three orders of

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reality and shows, with his intellectual sharpness and logical vigour, how we proceed and progress from lower to higher level of existence.

The term *Prātibhāsika* literally means existing only in appearance, that which appears to exist for a brief moment to a single individual. A person sees a snake (in darkness) where there is a rope, silver where there is a shell, water where there is only mirage, a thief where there is trunk of tree. In dream, sometimes, he sees a dream-lion, tiger and so on. These perceptions are peculiar to the single individual and last only for a few minutes. But they are real experiences and hence cannot be dismissed as unreal. According to Śaṅkara, whatever is perceived must be admitted to be so for real. An unreal thing is never perceived by any one. No one has ever seen the hare's horn or the sky-lotus. These are all mere words with no objects corresponding to them in the real world. If something is perceived by one individual even for a brief moment, it must be granted to be so for real.[53] Water in a dream can quench thirst in a dream and a person bitten by a snake in a dream may feel himself dead in the dream.[54] Sometimes the person who imagines that he has placed his foot on a snake, takes fright, perspires, trembles all over the body. In the same way, objects that are seen in dreams are real as long as they last. The snake that is perceived in a rope lasts for a brief moment and then vanishes after keen observation. Similarly, the dream lion is created when the dream starts and it dissolves when the dream breaks up. These, sanke on a rope, silver in a shell, dream lion etc., are real creations, but they are sublated when a higher experience takes place. Here in all these cases a lower order of reality is superimposed on a higher order. It comes into existence with the perception and goes out of existence with the cessation of the perception. Though, these objects are perceived by an individual for a brief moment, they are perfectly real until higher experience takes place. These objects that are perceived by an individual for a few minutes, belong to the lowest order of reality, known as *prātibhāsikasttā*. This *prātibhāsika* experience is not completely real as it suffers contradiction. The unreality of the effects of this imaginary standpoint can be realized only when the empirical standpoint is attained. The snake seen in a place of rope disappears when we come to know that there is only a piece of rope lying in that place. The rope which remains after keen observation, certainly, belongs to a higher order. It can be perceived by anybody and any number of times. It is the same to the same individual and same to the different individuals at the same time. So also the shell, mirage and trunk of

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tree etc. This type of experience undoubtedly belongs to higher level than *prātibhāsika* experience and it is called *Vyāvahārika* (empirical) reality. This world which is the ground of all our activities and experiences, the individual ego, *Īśvara*, belong to this order of reality. This world is relative, phenomenal and finite. But it is not illusory like *Prātibhāsika*. This phenomenal world and worldly objects exist because we all experience them. All experiences, thus, of worldly things belong to the level of empirical reality. This empirical world is real for all practical purposes. No one can deny it. If this world and individual souls are unreal, then it would be against the practical notions of our ordinary life and experience. Śaṅkara recognizes the relative, empirical and pragmatic reality of the world. The empirical world cannot be called completely non-existent because, then the practical utility of all worldly experiences would collapse. According to Śaṅkara, the entire complex of phenomenal existence is still true to a person who has not reached true knowledge and realized his self. On account of ignorance (*avidyā*), we believe that this world and individual souls are completely real. As long as one is in the grip of this ignorance, the reality of the world and self is vouchsafed for him. For ordinary, ignorant people, this empirical order is the highest reality, because they do not rise to a higher level of experience. Yet, actually it is not the highest reality, because it becomes sublated after realization of Brahman or supreme self Though the world is not real in the ultimate analysis, it is not absolutely unreal like the hare's horn. The unreality of the world is realized only when the absolute is realised. Till then, it is true for all practical purposes for man.

It is entirely erroneous to suppose that Śaṅkara treats the world as illusory or unreal. He does not dismiss the experiences of the world and worldly objects as absolutely unreal. The world characterised by diversity and change is not wholly unreal. He only shows that this world becomes ontologically less real when *Brahman* is realized. He rightly points out that the world of the waking state cannot be reduced to the level of dream objects, though it resembles dreams in certain respects, "An object will not lose it's real nature and aquire that of another, merely because it resembles that other in certain respects."[55] This manifold world is taken to be real as long as the essential unity of the Jīva with *Brahman* is not realized.[56] As long as this unity with *Brahman*, the supporting ground of all phenomena is not realised, the world with all its difference is perfectly real.[57] When Śaṅkara says that world is '*mithyā*'[58] it does not mean that the world is utterly unreal. This word is used by him to emphasize the ultimate unreality of the phenomenal world. It's existence is not denied but assigned to a lower ontological level. So, long as we

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are in this world, we cannot take it to be unreal. It is a practical reality. When Śaṅkara characterises the world as *'mithyā'*, all that he means is that, it is not ultimately real, though it appears to be real for all practical purposes. This world is not absolutely real as it is sublated in a still higher experienee. When *Brahman* consciousness arises the reality of the empirical world suffers contradiction. Though, empirical experiences cannot be reduced to the level of dream objects, still this world can be compared to a long dream, because it is contradicted by a still higher experience of *Brahman*.[59] *Brahman*-consciousness which serves to contradict the world of our waking state does not suffer contradiction, because it is pure consciousness at any level or at any time.[60] It is the same in all waking, dreaming and deepsleep. Realization of *Brahman* is called *paramārtha*-the highest state, the highest aim. This level is mystical experience of oneness or unity of *Jiva* with *Brahman*. This is the only reality and as compared to it, the other two are merely appearances under certain conditions. The *prātibhāsika* and *vyāvahārika* are relative, henee not real, ultimately, while *pāramārthika* (the transcendental reality) is beyond all kinds of relative viewpoints. At the *pāramārthika* level ordinary experience is transformed into intuition.

Our entire worldly activity is on account of *Avidyā*-ignorance. Right knowledge removes ignorance and it connot be sublated. The falsity of the dream-object is realised when the dreams break up and we are awake. And even then when these dream objects are sublated, the consciousness that the dreamer had experienced these objects in the dream is not sublated even in the waking state. Consciousness therefore is eternal and real.[61] According to Śaṅkara, the whole plurality of appearance is due to *avidyā* (ignorance).[62] From the *pāramārthika* point of view, there is only one Absolute, *Brahman*, one without a second.[63] It is unchanging and immutable, absolutely permanent, completely independent of all contingencies, ever the same and most stable. It is neither contradicted nor contradictable. It is Existence, Consciousness and Bliss.[64] It is level of self-luminous universal self of all.[65] At the *pāramārthika* level there is no difference between individual souls and Brahman.[66] This pluralistic vision of selves is empirical standpoint while unity of all selves is *pāramārthika*. Just as the sun or the moon appears many on acconnt of the reflection in different vessels of water[67] or just as the same space appears different spaces, similarly the same self appears as so many phenomenal selves on account of adjuncts.[68] He rightly states that, "as light, ether, Sun and so on appear differentiated as it were, through their objects, such as fingers, vessels, water and so on, which constitute the limiting

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adjuncts while in reality they preserve their essential non-differentiateness, so the distinction of different selves is due to limiting adjuncts only, while the unity of all selves is natural and original".[69] There is only one pure consciousness or highest reality, eternal, unchanging, which is the luminous body of pure-consciousness, which, on account of ignorance or *Māyā*, manifests itself as many, and except this there is no other reality, no other pure-consciousness.[70]

On account of *avidyā*, we superimpose the world on *Brahman*, which is supporting ground of the phenomenal world. On account of ignorance, we mistake rope for snake, shell for silver, we see one object in place of another. We attribute to an object certain qualities which do not belong to it. We superimpose the world on *Brahman* in the same manner as it a lower level, we superimpose the snake on rope, shell on silver etc. similarly we superimpose the body, the sense organs and the mind on the self. We also attribute agency and employership to the self which do not really belong to it.[71] We think that this *Jiva* associated with ego is the highest reality. Actually speaking, this ego is not the true self. True self is that which is free from all these adjuncts, ultimately it is one with *Brahman*.[72] From the *Pāramārthika* transcendental point of view, even the view that *jiva* becomes one with *Brahman* at the state of realization is only a verbal statement, for he is always *Brahman*.[73] Just as pure transparent crystal is wrongly imagined to be red on account of a red flower placed near it, just as colourless sky is wrongly imagined to be sullied with dirt by the ignorant or just as a rope is wrongly taken to be a snake in darkness, similarly, the non-dual *Ātman* or *Brahman* is worngly imagined to be *jiva* or empirical self by ignorant people.[74] On account of powerful *avidyā*, the self appears to be manifold. But infact, Śaṅkara, writes, "the self is not to be known" as manifold, qualified by the universe of effects. You are rather to dissolve by the true knowledge, the universe of effects, which is the mere product of nescience and to know that one self which is the general abode, as uniform.[75] Common error like seeing snake in place of a rope, silver in a place of shell, etc., can be set right by proper observation and examination. But to remove metaphysical error like superimposition of world on *Brahman*, one has to go through rigorous spiritual descipline.[76] After going through very hard descipline one can aquire the higher knowledge of *Brahman* which consigns the world to a lower order. The superimposition of world on *Brahman* which is beyond specio-temporal, causeless, non-perceptible, is like superimposition of colour, shape, dirtiness on the sky, which has

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neither shape nor colour. It is not always necessary that superimposition should take place on objects in time and space.[77]

At *pāramārthika* level, Śaṅkara denies any activity to *Ātman*, since activity by its nature is non-eternal The Self cannot be abode of any action, since action cannot exist without modifying that in which it abides. Activity and enjoyment are dependent on dualistic vision, which is not the highest truth [78] *Paramārtha* is the state which is free from all empirical activities.[79] *Paramārtha* is pure consciousness, self-luminous which transcends subject-object duality. At this level of experience, ordinary knowledge is transformed into intuition. At this level, there is no differentiaton of knower, knowledge and known. At empirical level, there is distinction between knower, knowledge and the known,[80] while the real transcendental state is free from all these distinctions.[81] This state is nothing but ineffeble experience, beyond thought, speech and differentiation. It is pure consciousness bereft of all content.[82] The dualism of subject and object disappears and there is only the mysticalunion, with *Brahman*. This state transcends all the categories of intellect It is essentially indescribable for all descriptions and all categories fail to grasp it fully.[83] It is direct perception (*Sākṣātkāra*), which is manifested when the *avidyā* is destroyed and the individual realises oneness of *Ātman*. It is also called state of perfect knowledge,[84] and perfect intuition.[85] This is the state of ultimate reality which seers experience in the state of *Nirvikalpa samādhi*. It is nothing but a state of *Turiyāvasthā*—fourth state, which transcends three states of waking, dreaming and dreamless sleep.[86] It is non-dual pure-self. This highest state (*pāramārthika*) is state of liberation. Śaṅkara writes, "that entity, in the absolute sense real, highest of all, eternal, all pervading like the ether, exempt from all changes, all sufficing, undivided, whose nature is to be its own light, in which neither good nor evil has any place, nor effect, nor past, nor present, nor future-this corporeal entity is called liberation.[87]

It is very clear that, Śaṅkara's conception of orders of reality is based on the difference in the grades of our experience. It is a well-known fact that what appears to be real at lower level, becomes unreal when we come across higher kind of experience. The unreality of the effects of the illusory stand-point is realised when we attain empirical standpoint. Similarly, the unreality of the empirical standpoint can be realised only attaining absolute standpoint. He wanted to show that, the real import of the Upaniṣads is the knowledge of the highest non-dual Brahman. The world is mere name and form.[88] The reference to difference in the *Upaniṣads* is

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just concession to our empirical modes of thinking.[89] The recognition of the three kinds of realities, however, should not be regarded as contradictory or incompatible with the non-dualistic doctrine of *Advaita* system. Really speaking these three kinds of realities are not degrees of reality, independent of one another. There is no place for two or more permanent realities in the non-dualistic system. These distinctions are also adopted to teach common man. Ultimately, *prātibhāsika* and *vyāvahārika* realties are discarded in favour of *pāramārthika*-the non-dual absolute.

It is important to note that Śaṅkara differs from *Vijñānavāda* Buddhists who have also accepted three kinds of orders of realities For Vijñānavādins, especially, for Asaṅga, there are two aspects of Reality; one is absolutely real (*Pariniṣpanna)* and the other is defiled aspect of the same reality (i.e. *paratantra*). This absolute is affected by illusion. Pure consciousness appears as the manifold world of phenomena. It cannot remain indifferent to its appearances. It is involved in phenomena. The *paramārtha* which is the pure aspeet of the real is defiled and appears in the form of subject-object duality and as the manifold world of phenomena This defiled aspect is empirical *(paratantra)*. When it is purified it becomes paramārtha. In the Advaita of Śaṅkara, there are no pure or impure aspects of reality. Absolute is never defiled, it is always pure. The absolute consciousness is un-defiled and unaffected by all types of illusion. It remains indifferent (*Kūṭastha*) to all kinds of appearances superimposed on it. It is the basis of illusion but itself is not affected by it. *Vyavahāra* is not defiled aspect of the reality. It is ontologically less real than the ultimate reality. purification of *vyavahāra* is not attaining *paramārtha* Transcending, going beyond *vyavahāra* we will realize this state of pure consciousness.

We have already seen that the same current of thought flows in all these systems. The description of nature of *paramārtha satya* is common to all-from Upaniṣadic philosophy to *Advaita Vedānta*. The *parā-vidyā* or higher transcendental knowledge is equated with the pure self luminous, indescribable *Ātman* or *Brahman*, in the *Upaniṣads*. It is beyond the grasp of words and intellect.[90] *Ātman* is devoid of sound, touch, form and it is undecaying, devoid of taste colour etc.[91] *Muṇḍaka Upaniṣad* clearly states that transcendental knowledge is that by which the immortal *Brahman* is known.[92] Transcendental knowledge is that by which one attains immortality.[93] The same idea is developed by Kundakundācārya, Nāgārjuna, Asaṅg, Vasubandhu and Advaita Vedāntins. Kundakunda's *paramārtha*

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view point is related to the supreme self which transcends limitatons of empirical life. His description of *paramārtha* or transcendental stand-point is the same as *parā vidyā* of the *Upaniṣads*, He, like the *Upaniṣadic* sages, equates *paramārtha* with the supreme Ātman in which there is no colour, no smell, no taste, no touch, no visible form, no body, neither desire nor aversion, nor karmic matter, no ego—consciousness. In the pure soul there is neither activity nor bondage.[94] Nāgārjuna describes *param-ārtha* satya as that which can only be directly realised, that which is quiescent, inexpressible; that which is non-discursive, and non-dual.[95] For Asanga.; *paramārtha satya* is a state of liberation in which all suffering and imaginations cease to exist and it is peaceful. It is non-dual, indescribable and non · determinate, pure consciousness.[96] Vasubandhu describes, *pramārtha-satya* as pure, undefiled existence, beyond finite thoughts, good, eternal, blissful and liberation itself.[97] For Śaṅkara, Absolute *Brahman* is *paramārtha satya*, which is one without a second. This is a state of liberation, where there is no difference between individual self and Brahman. It is attributeless, beyond the categories of intellect, non—contradictable, stable, immutable, eternal, pure, ever free and of the nature of Existenee, Consciousness and Bliss[98] Secondly, in the *Upaniṣad*, this world is treated as real so long as one is in the grip of ignorance and has not realised the ultimate Reality. When it declares that *Brahman* is the truth of truths,[99] eternal among the eternals, consciousness of the conscious beings,[100] it means that *Ātman* or *Brahman* belongs to an order of reality higher than that of the world which is also real in so far as It is presented to our senses. In other words, *Ātman* and the world belong to two different orders of reality. *Ātman* to the higher and the world to the lower. The import of the Upaniṣadic statements is that, this world of diversity and change is not ultimately real, though real for practical purposes. Actually speaking, there is only one reality, Brahman, there is no plurality, whatsover and one who sees diversity and change as real, goes from death to death.[108] Kundakunda also holds that empirical level is real for those who are not able to reach this highest transcendental state. Once this highest mystical state is attained, this *vyavahāra* is discarded automatically. Similarly, for Nārgārjuna, Asaṅga, Vasubandhu and Śaṅkara, this world is real for all practical purpose. Thirdly, *Upaniṣads* teach us that, the higher level can be reached only through the lower order. We cannot reach higher level without touching the lower ladder. We have to reach *parā vidyā* through *aparā*.[10] *Ānanda* through matter.[104] It means without realization of unreality of empirical standpoint, no-transcendental level is attainable. The same idea is developed by Kundakunda, Mādhyamikas, Vijñānavādins and Advaita vedāntins. Though all these philosophers have emphasized the realization of

ultimate reality, they have not ignored the importance of phenomenal truth, equally they have emphasized the realizing the unreality of this phenomenal aspect. This empirical truth is not real in the ultimate analysis, but plays a very important role in our everyday experiences. The experiences of worldly objects are unreal, ultimately, but they need to be realized as such. In waking state only we realize that dreams are unreal or illusory. In the same manner to realize the transcendental truth (*paramārtha*) there is no other way except realizing unreality of phenomenal truth, phenomenal truth is also called truth, because it is taken as truth by common people. There is only one truth that is *paramārtha*. This distinction between phenomenal and transcendental is made by the intellect itself. Truth is beyond intellect. So, ultimately this distinction is also not real. But as long as we are in ignorance, this distinction is real, we cannot question the empirical level of truth. The ordinary man, engrossed in worldly matters, does not understand the height of transcendental truth. Thus, it is necessary to adopt *vyāvahārika* point in communicating transcendental truth to ordinary people. Kundakunda rightly pointed out that just as a non-*Āryan* cannot be made to understand anything except through the medium of his non-Āryan language, Similarly knowledge of the Absolute cannot be communicated to the mundane people except through *vyavahāra*.[106] The same idea is beautifully illustrated by Amṛta candra by saying that, "small children who have not yet learnt to walk require helping hands of parents or elders. But when they have grown up and learnt to walk no longer need helping hand of others. Similarly, a person who remains on the empirical level, needs, empirical standpoint, but when he has arisen higher to the transcendental level, he sees everything as manifestation of consciousness and realizes nothing except pure-consciousness.[106] Even Nāgārjuna and Asaṅga declare that without empirical truth, *paramārtha* cannot be taught.[107] Śaṅkara admits that the lower knowledge or empirical truth leads us eventually to the higher wisdom. He says that this scriptural account of creation admitted by *Avidyā* .. has, for its highest aim, the teachings that *Brahman* is the true self This must not be forgotten.'[108] Realization of unreality of empirical world leads us to realization of highest truth. *Vyavahāra* is true until awakening occurs.[106] One has to transcend this *vyavahāra* level. Again these religo-philosophical thinkers, like Upaniṣadic seers, have emphasized the importance of intuitive experience of ultimate reality which needs rigorous self-discipline. It is clear that all these great thinkers have accepted these two types of distinctions. But they differ widely in certein respects. Kundakunda's distinction is applicable to only supreme self and empirical self. He believes in pluralty of souls which are reals. Acco-

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rding to him, material and non-material objects of the world have their own independent existence. World is not dismissed as unreal entity. Six substances are regarded as permanent entities. Mahāyānists believe that there is no difference between phenomenal and noumenal,[116] the universe viewed as a whole is the Absolute, viewed as a process it is the phenomenal world.[111] According to Śaṅkara the world is not real ultimately. (but real for all practical purposes), it has no independent existence of its own. For realized soul the world does not exist. Śaṅkara is an advocate of non-dualism. For him self is non-dual and ultimately there is no difference between *Jīva* and *Brahman*.

It is important to note that some scholars have pointed out that Śaṅkara has copied the conception of *Vyāvahārika* and *pāramārthika* orders of reality from Buddhism. Some others think that Śaṅkara took suggestion from the earlier-Jain thinkers, especially from Kundakunda. But our observation clearly proves that, this conception of transcendental and empirical, lower and higher, is common to Upaniṣadic thought, Jainism, Buddhism and *Advaita Vedānta*. At the present state of our knowledge, instead of saying that Śaṅkara has copied it either from Buddhism or Jainism, it would be more appropriate to say that this idea is common to Vedāntic and non-Vedāntic schools of thought.

ABBREVIATIONS [Used in the Notes]

Bṛh. Up. = Bṛhadāraṇyaka Upaniṣat
Chā. Up. = Chāndogya Upaniṣat
Īś. Up. – Īśāvāsyopaniṣat
Kaṭh. Up– Kaṭhopaniṣat
M. K. – Mādhyamikakārikā
M. S. A – Mahāyānasūtrālaṅkāra
S. B. – Śāṅkarabhāṣya (Brahmasūtra).
S. S – Samayasāra
Tait. Up.– Taittirīya Upaniṣat
T. M. S, – Triṁśikā

FOOT-NOTES

1. Socrates's the World and form, Plato's the sense and the idea, Aristotle's the matter and the Mover, the modes and substance

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of Spinoza, the Phenomenal and Noumenal of Kant; the illusion and the Absolute of Hegel; Appearance and Reality of Bradley's, stand far these two distinctions,-Critical survey of Indian Philosophy,. Page. 59

2. Kath. Up, II, 1-2
3. Mundaka-I-IV-5.
4. *Dvevāva Brahmaṇo rupemūrtañcaivāmūrtañca*-
Bṛh. Up. III-II-1
5 Bṛh Up. III-II-6
6. *Nityonityānām kaṭh-up.* V-13.
7. Īśāvāsya-15.
8. *Bhagavatīsūtra* -18-6-630.
9. *Logavvavahāraparo, Vavahāro bhaṇai kala obhamaro. Paramatthaparo bhaṇi nicchaio pañcavahṇotti*-Viśeṣāvaśyakabhāṣya-gāthā-3589.
10. Uttarādhyayana sūtra-Adhyayana-33.
11. But these Āgamas are not accepted by the Digambara community.
12. Samayasāra-2, 7, 8, 27.
Pravacanasāra-II-2 and also
Niyam āra-18, 49, 55, 76, 158.
13. *Jīvaḥ carita-darśana-Jñānasthitaḥ tamhi Svasamayam jānīhi.* Pudgala Karmopadeśasthitam ca tam jānīhi parasamayam-s. s.—2.
14. *Vyavahāranayo bhāṣate jīvodehaśca bhavati khalu ekaḥ* Na tu niścayasya jīvodehaśca kadāpyekārthaḥ-S. S. 27.
15. *Yaḥ Paśyati ātmānam, abaddhaspṛṣṭam ananyakam niyatam. Aviśeṣamasamyuktam tam Śuddhanayam Vijānihi*-S S, 14
16. *Vyavahāro abhūtārtho bhūtārtho deśitastu śuddhanayaḥ.* s. s. 11.
17. *Vyavahāreṇa-tvete jīvasya bhavanti varṇādyaḥ. Guṇasthānāntā bhāvā natu kecinniścayanayasya*-s. s. 56and 60.
18 *Vyavaharasya tvātmā pudgalakarma karoti anekavidham. Taccaiva Punarvedayate pudgalakarmānekavidham.*—s.s. 84
19. *Jive Karma baddham, spṛṣṭm ceti vyavahāranayena bhaṇitam. Śuddhanayasya tu jive abaddhaspṛṣṭam* bhavati Karma-s s. 141.
20. S. S. 50-54.

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21. Vyavahāreṇopudiśyate jñāninaścāritram darśanam jñānam. Nāpi jñānam nacāritram na darśanam jñāyakaḥ śuddhaḥ–S. S 70
22 Paramārthataḥ Śubhāśubhopayogayoḥ prthaktva vyavasthā navatiṣṭhate-pravacanasāra-*I-72* Com. and Na Khalu paramarthataḥ puṇyapāpadvaitamavatiṣṭhate. Ibid 1–77, Com. See also S. S.–145–146.
23. S. S. 142–144.
24. Ibid—15.
25. Udayati na nayaśrīrastameti pramāṇam kvacidapi ca na vidmo yāti nikṣepacakram. Kimaparamabhidadhmo dhāmni sarvamkaṣesmin, anubhavamupayāte bhāti na dvaitameva–S.S. 13 com.
26. Vikalpajālacyutaśāntā cittāḥ taeva sākṣāt amṛtam pibanti; ya evamuktvā nayapakṣapātam svarupaguptānivasanti nityam, –S.S. 142–Com.
27. muktvā niścayārtham vyavahāre na vidvāṃsaḥ. pravartante S. S. 156.
28. S. S. 414.
29. *Vyavahāro abhūtārtho bhūtartho deśitastu Śuddhanayaḥ*–Ibid–11.
30. Samādhirājtantra 75
31. Kathāvastu–P.33–38
32. *Dve Satye Samupāśritya buddhānām dharmadeśanā Lokasaṁvṛti satyam ca satyam ca paramārthtaḥ*–Mādhyamika Kārikā XXIV–8.
33. Ye anayornavijānanti Vibhāgam Satyayordvayoḥ. Te tattvam na vijānanti gambhīram buddhaśāsane. M. K. XXIV–9.
34, Aparapratyayam śāntam prapañcairaprapañcitam. Nirvikalpamanānārtham etat tattvasyalakṣaṇam. M. K. XVIII–9.
35. *Mādhyamikārikāvṛtti* of candrakirti; See also Bodhicaryāvatāra of Śāntideva.
36. *Lakṣaṇam Samvṛtisatyalakṣaṇam paramārtha satya lakṣaṇ mca–Mahāyānasūtrālaṅkāra–XI–3–Com.*
37. *Tattvam Saṁchādya bālānām atattvam khyāti sarvataḥ*—M. S. A. XIX 53.
38. Mahāyānasūtrālaṅkāra—VI—1.
39. *Tattvamyat Satatam dvayenarahitam, bhrānteśca sanniśrayaḥ. śakyam naiva ca sarvathābhilapitum yaccaprapañcātmakam* – M S A, XI–13.
40. *Asatkalpanimittam hi Parikalpitatalakṣaṇam*—M S. A XI–39.

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41. *Parikalpita svabhāvaḥ atyantamasattvāt*—M. S. A. XI-13 Com.
42. *Grāhyagrāhaka Lakṣaṇaḥ*—M. S. A. XI-40.
43. *Anabhilapyam aprapañcātmakam ca pariniṣpanna svabhāvaḥ*—M. S A· XI-13 Com.
44. *Abhāvabhāvatāyāca bhāvābhāva samānatā. Aśānta śāntkāalpa ca pariniṣpanna lakṣaṇam*—M. S. A. XI-41.
45. *Na Khalu jagati tasmād Vidyate kiñci danyat*..Sat *Samantād Vihāya*—M. S A. XI-14.
46. *Vikalpopaśamārthaḥ śāntārthaḥ parinispanna Lakṣaṇam*—M. S. A. XVIII 81, Com.
47. Lankāvatārasūtra-Suzuki P. 56, 67, 222, 229.
48. Buddhist Logic-Stcherbatsky, Vol. I, p. 32.
49. Yena yena vikalpena yad yad vastu vikalpyate parikalpita evāsau svabhāvo nasa vidyate.—Trimśikā-20
50. Paratantrasvabhāvastu vikalpaḥ pratyayodbhavaḥ—T. M. S. 21.
51. Ibid 21—
52. Sa eva anāsravodhātuh acintyaḥ kuśalo dhruvaḥ. Sukho vimuktikayosau dharmākhyoyam mahāmuneḥ—T. M. S. 30.
53. Śaṅkara Bhāṣya-II II-28.
54. S. B II-I-14.
55. *Na ca yo yasya svato dharmo na Sambhavati so anyasya sādharmyāt tasya sambhaviṣyati; na agnihi uṣṇaḥ anubhūyamānodakasādharm yāt Śītobha* visyati—S. B. II-II-29.
56. *Prākcātmaikatvāvagateḥ avyāhataḥ sarvaḥ satyānṛta Vyavahāro laukiko vaidikaścetyavocāma.* S. B. II-I-14.
57. *Tāvad Satyam Jagadbhāti śuktikā rajatam yathā.Yāvannajñāyate brahma sarvādhiṣṭhānamadvayam* —Ātmabodha-7
58. Advaita Vedānta p. 166-167- M. V. Ayer.
59. *Anubhūtopyayam loko Vyavahārakṣaṇopi San. Asadrūpo yathā svapnaḥ uttarakṣaṇabādhataḥ*-Aparokṣānubhūti-verse 56.
60. *Nahi vijñātuḥ vi jñāte viparilopo vidyate*–S. B.
61. *Yadyapi svapnadarśanāvasthasya sarpadamśunodakasnānādikāryam anṛtam; tathāpi tadavagatiḥ satyameva phalam, pratibuddhasyāpyabādhyamānatvāt*-S. B II-I-14.
62. *Ekatvamevaikam pāramārthikam...mithyājñānavijṛmbhitam ca nānātvam*–S. B. II-I-14.

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63. *Eko hi pratyagātmā bhavati. Nadvou Pratyagātmānau Sambhavataḥ*- S. B. I-II. 20.
64. *Sat cit-ānandam Brahma.*
65. *Ātmā Sarvasya ātmā.*
66. *Ātmā Ca Brahma* S.B. I-I-I,
67. *Ajñānan mansopādheḥ kartṛtvādini cātmani. Kalpyantembugate candre calanādi Yathāmbhasaḥ.* Ātmabodha-22.
68. *Yathā prakāśā Kāśa Savitṛprabhṛtayaḥ aṅguli-karakodaka prabhṛtiṣu karmasu upādhibhūteṣu saviśeṣā iva avabhāsante, na ca svābhāvikima viśeṣātmatām jahāti evamupādhinimitta evāyamātmabhedaḥ svatastu ekātmyameva.*-S.B III II-25.
69. S. B. III-II-25.
70. *Eka eva parameśvaraḥ kūṭasthanityo vijñānadhāturavidyayā māyayā māyāvivad anekadhā vibhāvyate nānyo vijñānadhāturastiti* S. B. I-III-19
71. Ātmabodha-22
72. *Ātmā Ca Brahma.* S. B. I-I-1
73. S. B. on Bṛh. Up, VI-4-6
74. S, B. I-II-6
75. *Na Kāryaprapañca viśiṣṭo vicitra ātmā vijñeyaḥ, Kim tarhi, avidyākṛtam kāryaprapañcam vidyayā pravilāpayantaḥ tam evaikam āyatanabhūtam ātmānam jānatha ekarasamiti*-S. B. I-III-5
76. S. B. I-I-4
77. *Na cāyamasti niyamaḥ purovasthita eva viṣaye viṣayāntaramadhyavasitavyamiti*-S B. I. I. introduction
78. S. B. Bṛh Up. IV-1-15, S. B. II-III-40
79. *Paramārthāvasthāyām Sarvavyavahārābhāvam vadanti vedāntāḥ sarve*- S. B. II-I-14
80. *Avidyā-kalpitam vedya veditṛ vedanābhedam* S. B. I. I. 4.
81. *Nahitatra pramāṇaprameyabhedaḥ śakyate kalpayutum* S. B. On Gauḍapādakārikā-IV-67.
82. *Prakṛtivikṛtibhinno śuddhabodhassvabhāvaḥ Sadasadidamaśeṣam bhāsayan nirviśeṣaḥ*-Vivekacūdāmaṇi-137
83. *Naiva vācā na manasānu cakṣuṣā nānyairapi indriyaiḥ prāptum śakyate* S. B. on kath-VI-12
84. *Samyagjñānadṛṣṭam ekatvam*-S. B. I. II. 8
85. *Paramātmaivāyam Samyagdarśanaviṣayabhūtaḥ* S. B. I. III. 13

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86 *Avasthātrayātītamadvaitamekam Param brahma nityam tadaivāhamasmi Svarūpānusandhānāsataka*-5 and see also UpadeśasāhaSri-40

87. *Idan tu pāramārthikam kūṭasthanityam vyomavad sarvavyāpi sarvavikri yārahitam nityatṛptam niravayavam, svayam jyotissvabhāvam yatra dharmadharmau saha karyeṇa kalatrayam canopāvartete tad etat aśari ratvam mokṣākhyam* —S. B. 1-1-4.

88. *Vācārambhaṇam namadheyam mṛttiketyevasatyam* —Ch. Up. VI. 1.4.

89. *Na cātrobhāvapi bhedābhedau śrutistulyavad vyapadiśati Abhedameva hi pratipadyatvenan nirdiśati*—S. B. III. II. 29.

90. Katha-VI-12.

91. Katha-III-15.

92. *Atha parā yā tadakṣaramadhigamyate-Muṇḍ. Up. I-5.*

93. *Vimukto amṛto Bhavati-Muṇḍ. Up. III-9; Vidyayā amṛtamaśnute Īśa. Up. 16 and Kaṭh. Up VI-8.*

94. S. S. 142-144.

95. *M*ādhyamikakārikā.-XVIII-9.

96. *M*. S. A. XI-13.

97. T. *M*. S-30.

98. S. B. I-I-4.

99. *Satyasya Satyam*.-Bṛh. Up. III-II-6.

100. *Cetanaścetanānām-Kaṭh. Up.* II-V-13.

101. Advaita vedānta. P-13.

102. *Mṛtyoḥ Sa Mṛtyum Gacchati ya idam nāneva paśyai. Kaṭh. Up.*

103. *M*uṇḍ. Up. I-5.

104. *Annamayam, prāṇamayam, manomayam, vijñānamayam, Ānandamayam-Taitt.* Up.—II-V-2-6, 8-9.

105. *Yathā na śakyo anāryo anāryabhāṣam* vinā *tu-grāhayitum* Tathā *vyavahāreṇa* vinā *paramārthopade śanam aśakyam* —S S -8.

106. V*yavahāranayaḥ syād yadyapi prāk padavyāmiha nihitapadānām hanta hastāvalambaḥ tadapi paramārtham cit camatkāramātram, paravirah imantaḥ paśyatām nai.. kiñcit*-S. S.-13-Com.

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107. Vyavahāramanāśritya paramārtho na deśyate–M. K. XXIV–10.

108. Deussen–System of Vedānta–p–106.

109. Tasmāt Prāg brahmātmatā pratibodhādupapannaḥ sarvo laukiko vaidikaśca vyavahāraḥ–S. B. II–I–14.

110. Na Saṁsārasya nirvāṇādastik ñcit viśeṣaṇam. Na nirvāṇasya saṁsārādasti kiñcidviśeṣaṇam.—M. K XXV–19.

111. Yā ājavam javībhāva upādāvapratītya vā. so pratītya anupādāya nirvāṇam upadeśyate.—M. K XXII–9.

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OBSERVATIONS ON SOME VARIANTS IN HARṢACARITA

Satya Vrat

Like most ancient texts of worth, the Harṣacarita of Bāṇa has paid a heavy price for its popularity in the tinkering it has undergone at the hands of its wide readership and an equally vast band of copyists. The well–eqipped scholars were keenly eager to foist their views in respect of the arrangement of the text and in suggesting substitutes to Bāṇa's originals or what was handed down to them as such. The scribes, on the other hand, smuggly incorporated these alternatives in the text, occasionaly coining their own and relegating them to marginal notes, which, in course of time, melted into the text and elbowed out the original or otherwise superior readings. This twin tendency, with the passage of time, has resulted in giving rise to a formidable array of variants in the text of Harṣacarita (Hc), with the scribes admitting what they thought best, according to their lights. While, with personal predilections frequently protruding in the discussion, it may not always be possible to strike Bāṇa's original readings, a threadbare evaluation of the crop of variants is bound to be rewarding. This is what is meant to be attempted here.

The description of Sarasvatī in chapter one, who, on the threshold of youth, had to suffer an outrageous imprecation for her impulsive behaviour to the irascible sage, Durvāsas, is intended to bring in releif, her physical charms. Her legs therein have been postulated as two finely chiselled columns of the portal of a town, which, in different Mss. has been assigned to Dharma and Cupid, alternatively. P. V. Kane has adopted the reading मदननगरतोरणद्वारविभ्रमं बिभ्राणा जंघाद्वितयम् (P. 3)[1], but he seems to prefer the variant धर्मनगरतोरण°, which precisely is what is presenetd in the Bombay edition of Hc. (P. 8).[2] The reading धर्मनगरतोरण°, opines Kane, would make Sarasvatī the support of Dharma and thus merits preferences[3] Sarasvatī is surely the bastion and herself an embodiment of rightiousness.

1. Harṣacarita, edited with text and notes, Delhi, 1973
2. Harṣacarita, edited with the commentary *Sanketa,* by K.P. Parab. Nirṇaya Sāgar Press, Bombay, 1946,
3. Notes, Part I. P. 20–21.

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However, Bāṇa has saught to make the present description a replica of her youthful beauties. It is the well-proportioned delicacy and smoothness of Sarasvatī's legs that he seems to highlight in the epithet. These physical virtues would surely be heightened by a comparison of her legs with the pillars of the gate to the Cupid's domain. That well-proportioned legs and thighs serve to inflame passion, is a trite fact. And, as apprehended by Kane, no inelegance is involved in मदननगरतोरण०, particularly when it is remembered that the goddess of learning falls victim to Dādhica, soon afterwards. The effect of the epithet is indoubtedly enhanced if Sarasvatī's legs are taken to excite love. The variant मदननगरतोरण०, thus seems to be more suited to the situation.

The eastern quarter with tender rays of the moon peeping out therefrom, has been compared, in the description of moon-rise, in the same chapter, with a sandy islet of the river Yamunā. The first rays of the moon had pierced through the incipient darkness which resulted in a sort of intermingling of darkness with the moon-shine. The phenomenon has been imaginatively compared to a sandy spot that had just sprung on the bank of the river but retained a modicum of blackish water, a characteristic of Yamunā. The phrase आश्यानतनीलनीरमुक्तकालिन्दीकूलवालुकापुलिनायमाने, found in Cestani Mss. to express the situation, is tarnished by tautology, censured by poeticians as a blemish. With *pulina* itself denoting 'a sandy spot' वालुका before पुलिनायमाने is obviously redundant. What is intended to be conveyed by a jumble of vocables can be effectively denoted by पुलिनायमाने itself. A poet of Bāṇa's eminence can hardly be expected to relish such oddities. It would therefore be better to discard it in favour of ०बालपुलिनायमाने, adopted in the Bombay edition (P. 15) बालपुलिनं means 'a sandy spot just raised out of water'. Such an islet, with its white sand and remnanents of dark water, would serve as a fitting conciet to be exploited for driving home the natural phenomenon, at the evening twilight.

While cheering up Sarasvatī in her predicament following *Durvāsā's* curse, Sāvitrī, her friend, advises her, among other things, to resign herself to Lord Śiva who was sure to relieve the misery of her sojourn on the earth. One of the many attributes applied to the lord is दातारं च श्वःश्रेयसस्य (p. 17). श्वःश्रेयसस्य is a quaint compound, unworthy of a master of prose. Not only is it an unusual combination, श्रेयसस्य infringes upon simple rules of grammar as well. It may be strained to mean 'future is constant happiness'. From Bāṇa's style it would be legitimate to infer that

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he wrote as धातारं स्वश्रेयसे, repeating धातारं used in the preceding adjective सर्वविद्याविधातारं that results in a yamaka, so dear to Bāṇa. With धातारं restored, the relevant part of the sentence would read : सर्वविद्याविधातारं धातारं च स्वश्रेयसे......त्र्यम्बकम्, meaning 'for your welfare, resort to Lord Śaṅkara, who is the author of all lores and supports all on the earth.'

In a casual reference to day-break, the redness of the morning sun is fancied to have been caused by the blood, dripping from the mouths of its horses, that are believed, in mythology, to be seven in number. The expression used in the Bombay edition— खणखणायमानस्खलत्खलीनक्षतनिजतुरगमुखक्षिप्तेन क्षतजेनेव पाटलितवपुषि (p. 13)—runs counter to what is intended to be conveyed here. How a loose (स्खलत्) bit can cause deep injury leading to profuse bleeding, is beyond comprehension ? Obviously, the reading स्खलत्खलीन० is out of joint here, admitted and perpetuated in the text without proper understanding of the purpose it seeks to serve. It is interesting to find some of the MSS. read ०खरखलीन० in place of ० स्खलत्खलीन. And it has actually been adopted by Kane in his edition of the text (p. 7).

The graphic depiction of the Ganges in the first chapter, is characterised by a series of clauses, with frequent allusions to mythological aspects of the sacred river. The epithet 'तापसवितीर्णतरलतिलोदकपुलकितपुलिनाम्' underscores its association with the ascetics who, doam inteit down to this day. The phrase, as it stands, is shorn of precision, if not comprehension. In is present form it would mean : its sandy banks bristled with *tarala* sesame and water, offered by the hermits. It is difficult to understand the significance of *tarala* in the context. While water is doubtless liquid, to apply it to sesame is absurd. It has been wisely rejected in favour of विरल which is certainly more in tune with वितीर्ण. But वितीर्ण itself is confronted with the variant विकीर्ण, in the Bombay edition Though both the alternatives suit the context; विकीर्ण, we think, has an edge over वितीर्ण. The dank would bristle with water and sesame more, if they are scattered (विकीर्ण) on its vast expanse and not merely offereb (वितीर्ण) at a few separate places.

In view of its sanctity and elevating efficacy the Ganges is conceived subsequently in the description as being instrumental in saving one from the agonies of the hell. While the reading दत्तार्गलामिव नरकनगरद्वारस्य, adopted in the Bombay edition (p. 19), implies exactly the same, poetically it sounds somewhat bald. Bāṇa's fancy could not be expected to have stopped with the grotesque दत्तार्गलामिव. P. V. Kane, therefore, rightly prefer

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दन्तार्गलमिव नरकनगरद्वारस्य (p. 8), encountered in a set of codices. The pearl-like perspicuity of the stream of the Ganges would justify comparison with a long and white objectTo Bāṇas. 'fertile imagination it was 'an ivory-bar (दन्तार्गला) meant to secure the gate of hell.'

The graphic account of the youthful Dādhica in chapter one, which is meant to highlight his figure in its entirety with all physical vertues and mental equipment, is noted for the exuberance of epithets. One of the longish clauses describes him as bringing down to the earth, the spring together with the celestial garden, with his mouth emetting the perfume peculiar to certain trees and herbs, and resounding with the hum of bees. The reading अवतारयन्तम् in अतिसुरभि ...परिमलमुचामुखेन सनन्दनवनं वसन्त-मिवावतारयन्तम्, shared by the Bombay edition (p 22) with some Mss, is taken by some as a conscious emendation of the original, supposedly preserved in the variant वमन्तम्. As is well-known, the use of words like वान्त, उद्गीर्ण and निष्ठ्यूत in their primary sense, has been frowned upon by poeticians as being against good taste (ग्राम्य). The copyists thinking that वमन्तं was so used here, changed it to अवतारयन्तम्. It seems to be an unwarranted presumption. The scribes could not have been so naive as not to fathom the intended sense. However, even if वमन्तं is used here in its gfiurative sense, the reading अवतारयन्तम् suggests a sense which is decidely supeior to that of cruder वमन्तम्

The succint portrayl of the messanger,m who deliversKṛṣṇa's message to Bāṇa, is marked by realism. The phrase पृष्ठप्रेङ्खत्पटच्चरकर्पटघटितगलग्रन्थिम् (p. 52) represents an aspect of his dress. The reading, retained in the Bombay edition, means that the messanger has round his throat a portion of a ragged garment, and the rest was allowed to hang on his back. Looking to the vast array of dresses detailed by Bāṇa in the Hc., it may be taken to have been the practice to wrap a piece of cloth round the neck, with a part thereof rolling on the back, much in the fashion of the present day muffler. But it is difficult to understand why it should be worn in the oppressive heat of Jyeṣṭha when the messanger is said to have undertaken the arduous journey. If worn at all, it must have been extremely inconvenient. However, it would be unkind to presume that the messanger had inflicted on himself such an unwarranted torture. Surely, there is something wrong with the text itself. ०घटितगलितग्रन्थिम्, the reading preserved in quite a few Mss. not only obviates the aforesaid oddity, it has undoubted merit to commend itself, supported by practice as it is.

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with घटितगळग्रन्थिम्, the clause yields the sense that seems to have been originally meant here. The messanger had a loose knot made of strip of ragged cloth, rolling on his back. It was loose by long travel. As observed by P. V. Kane[4], the knot probably contained some coins. It actually was the practice with humble servants and messangers to carry coins in a knot on the back, in the Kurukṣetra region, till recently.

Though smitten by serious misgivings, Bāṇa sets out to meet the emperor, having full faith in his tutelary deity, Lord Śankara. Some of the epithets used for Śiva are open to question. भगवान् भवानीपतिर्भुवनपतिर्गतस्य मे शरणम्, सर्वं साम्प्रतमाचरिष्यति (p 56) appears to be a motley of ill-conceived words, unworthy of a poet of the calibre of Bāṇa. The expression भवानी-पतिर्भुवनपतिः, though alliterative, does not bring out the competence of the lord to bail his devotees out of difficulties. The epithet भवानीपति rather highlights his love and solicitude for his spouse alone. And why should it be presumed that the lord would shower his blessings on Bāṇa only after he had reached Harṣa's camp. His grace is unbounded, free from barriers of time and clime. The reading should therefore be dropped in favour of what is met in other Mss—भगवान्पुरारातिर्भुवनगुरुर्गतस्य मे साम्प्रतमा-चरिष्यति. He who had destroyed the three legendary cities and was master of the univese, was surely competent to protect his devotees and bestow happiness on them. Bāṇa was convinced that the lord would smoothen everything, when he comes, face to face with the emperor.

अप्रणमद्भिर्गिरिभिरपि दूयमानं शौर्योष्मणा (p. 71), that forms past of the stirring description of Harṣa intended to project his multifacet personality, unfolds one of its aspects. He was so imbued with valour and hauteur that he could not endure that even mountains should remain stiff before him. Heat causes distress. Harṣa would also undergo affliction because of the heat of his prowess if anybody, howsower high and powerful he might have been, didnot pay obeisance to him. He expected submission of all. This is as it should be. The reading अप्रणमद्भिर्भूभृद्भिरपि दूयमानं, found in some Mss., makes nonsense of the idea, so elegantly expressed by the earlier phrase. भूभृद् means, besides mountain, a king (भुवं बिभर्त्ति पालयति). It is the latter connotation that goes against its validity. If the kings did not submit to the emperor, it would be a serious reflection on his prowess and military skill A court-poet is not expected to imply such an aspersion to his sovereign even obliquely. Bāṇa, of all poets, could not have used a phrase with so dangerous implications.

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4. Harṣacarita (Hc.), Notes, Part-I p. 107.

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A sentence that Bāṇa uses to describe an aspect of Sudṛṣṭi's mien, who was one the many persons who had come to meet him, on his return to his native village Prītikūṭa, runs as follows : असकृदुपयुक्ततांबूलविरलाधरकान्तिः (p. 85). It raises some difficulty, tarnished as it is by a wee of inaccuracy. Frequent betel-chewing imparts dark-redness to the lips. If Sudṛṣṭi had taken betel very often, his lips should have been tinged with a thick layer (*avirala*) of red colour. The redness could not have been slight (*virala*). Therefore either असकृद् should be replaced by सकृद् or विरल should be emended to अविरल. P. V. Kane prefers the first course and additionally substitutes विमल for विरल. While सकृदुपयुक्ततांबूलविमलाधरकान्तिः yields a perfectly coherent sense, it does not appear to have been Bāṇa's original expression. In view of the wide practice of chewing betel in Bihar, persistently prevalent to this day, it would be better to read असकृदुपयुक्ततांबूलाविरलाधरकान्तिः. Sudṛṣṭi's lips were deep red due to his habit of chewing betel frequently.

Bāṇa had an occasion to allude to the naughty and dull students who performed the religious observances reluctantly and erratically. They probably had no regards for such rituals. गलद्ग्रन्थदण्डकोद्गारिणि सन्ध्यां समवधारयति वठरविटबटुसमाजे (p. 93) The naughty young ascetics were called by their teachers for evening prayers. Because of the lack of interest in the ceremony they skipped over certain parts of the prescribed texts or what their teachers pronounced for them to repeat (गलन्तः ग्रन्थदण्डकाः यथा स्युस्तथा उद्गिरति). The old and wearied preceptors did not seem to notice their lapses or they simply ignored the pranks of their mischevious pupils (अलसवृद्धश्रोत्रियानुमतेन). Now such indisciplined, rather rebellious, students could not be expected to listen to the evening prayer attentively (सन्ध्यां समवधारयति). समवधारयति, we feel, should be replaced by समवधीरयति. It would mean that they treated the prayers with contempt. This is what they had actually been doing.

The Śrīkantha janapada is credited to have sanctified the universe by its numerous merits accruing from vedic sacrifices, which even now occupy a prominent place in the cultural life of the region. The clause, as read in the Bombay edition,--अनवरतक्रतुधूमान्धकारप्रवृत्तैर्हंसयूथैरिव गुणैर्धवलितभुवनः (P.95)--needs proper analysis. The *guṇas* are poetically believed to be white in colour. The swans have white wings and hence they (*guṇas*) are fancied to be swarms of swans. The execution of various sacrifices results into a plethora of virtues. So far so good. While *guṇas* are thus in accord with the

sacrifices and swans, it is difficult to harmonize them with darkness. They emanate from the sacrifices and not from their smoke. This incompatibility with the adjectival phrase makes the reading गुणैः suspect. The alternative reading बाणैः (fire) seems to represent the original. The sacrificial fires burn under their smoke, that more often than not, does not assume the form of a column to put out the fire itself. The swans move in darkness resembling the smoke. Because of its pure effulgence the fire can be legitimately concieved as a swarm of swans. Thus बाणैः is in conformity with both अनवरतक्रतुधूमान्धकारप्रवृत्तैः and हंसयूथैः and as such has a better claim to recognition. With it, the clause would mean that the fires, blazing on the altars, under smoke, sanctified the universe as the swans whiten it even while they fly in darkness. The apparent *virodha* serves to heighten the poetic charm.

The sentence, विद्वत्संगता श्रूयमाणा अपि साधवः शब्दा इव सुधीरेऽपि हि मनसि यशांसि कुर्वन्ति । विवरं विशतः......(P. 106), forms part of the phraseology with which Ācārya Bhairava greets Puṣpabhūti for his multiple qualities of head and heart. The aforesaid text as the Bombay edition reads it, seems to be a jumble of words, caused by the intermingling of two separate clauses and omission of certain crucial parts thereof. It is almost void of meaning. To translate it as 'good people like chaste words, cause fame even in a steadfast heart,' is like begging the interpretation. Evidently the sentence suffers from erratic arrangement of the text, compounded by loss of a verb. P. V. Kane has rightly detected the lacuna and in reading विद्वत्संमता श्रूयमाणा अपि सुखयन्ति साधवः शब्दा इव, सुधीरेऽपि हि मनसि यशांसि कुर्वन्ति विवरम् (P. 48) he seems to have hit the mark. Now, the sentence admits of an interpretation that seems to have been originally intended: 'Like words approved by learned grammarians, noble persons esteemed by the elite, are a source of happiness to the people.[5] And their fame dents into even an extremely firm heart'. What Bhairava means to say is that 'though I had not met you (Puṣpabhūti) before, your very name inspired confidence in me and your fame had deeply impressed my heart.' A hole (*vivara*) cannot be easily made on a hard object. That Puṣpabhūti's fame opened a chasm in the heart of the Ācārya bespeaks of the intensity of its impact.. The *virodhābhāsa* enhances the poetic beauty further.

सौहार्दस्य भाग्यरूपपरमाणुसृष्टिरिव प्रजापतेः (P. 172) is how Yaśomatī, the mother of Harṣa, is sought to be described. This reading of the Bombay

5. Compare : एकः शब्दः सम्यग्ज्ञातः सुप्रयुक्तः स्वर्गे लोके च कामधुग्भवति ।

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edition is marred by vagueness, born of corrupt phraseology. At best it would mean : 'She was the creation, as it were, of the atoms of the fortunes of freindship'. What precisely is the import of this rendering may be best left to one's guess. सौहार्दस्य भाग्यपरमाणु० is probably a scribal error for सौभाग्यपरमाणुसृष्टिरिव प्रजापतेः, swelled out of ignorance of the exact connotation of the expression. It has rightly been preferred by so competent an editor as P. V. Kane. The latter variant means : 'She was Brahmā's creation of the atoms of beauty.' In order to understand the precise significance of the expression one would do well to remember that according to Vaiśeṣika philosophy the world was produced from atoms (*paramāṇus*). By creating Yaśomatī, Brahmā created a reserve of atoms of beauty. Whenever he wanted to create a lovely form, he could conveniently draw upon this storehouse. Thus Yaśomatī had relieved Brahmā of the strenuous labour he otherwise had to undertake in creating each beautiful form afresh.

Of the two Mālava-princes, who were commissoned by Prabhākaravardhana to wait upon his sons, Kumāragupta's humility has been underlined with a beautiful *utprekṣā*. From his extreme modesty it appeared as if the bows had transferred to him their *namratā* in its entirety. निर्दयया कंकणभंगभीतसकलकार्मुकार्पितामिव नम्रतां प्रकाशयन्तम् (p. 139) is how the text runs in the Bombay edition. The obvious connotation is that the bows, afraid of being violently broken in their rings (in their crests) had presented, as a sort of tribute, their *namratā* to him. In so dissolving the compound, the adverb has to be connected with भंग (कंकणानां निर्दयया भंगात् भीतैः सकलैः कार्मुकैरर्पिताम्). It is unusual, rather contrary to the norm, to apply separate words to a part of a compound. In view of this grammatical difficulty, the variant reading निर्दयाकर्षणभंग० is much better. Even if it is presumed to be a conscious improvement, it does not detract from its merit. It expresses the intended sense with precision and lucidity and is one with the other reading in implying the prince's skill in archery. Were the bows to refuse submission to him, they would meet violent end at his hands.

The morning following the death of Prabhākaravardhana is pathetically described in the fifth chapter. It is a measure of the grief that had overtaken the people and conditioned their thinking that even the stars are fancied to be bits of the King's bones. In order to facilitate proper understanding of the situation the relevent part of the text is reproduced here. प्रभातसमयेन समुत्तीर्यमाणासु पार्थिवास्थिशकलास्विव कलविंककंधराधूसरासु

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तारकासु (P. 171) : when the stars, grey like the neck of a sparrow, that looked like the bits of the king's bones, were being ferried by the morning. The import of the expression seems to be that as the burnt up bones of the dead are collected on the third or fourth day in the morning and are carried to holy rivers like the Ganges and are thrown in them, the stars dim in the morning twilight were ferried by the morning to the other side of the sky which looked like a vast lake. The reading समुच्चीयमानासु of some Mss. has rightly been preferred by Cowell and Thomas to समुत्तीर्यमाणासु. Bones are first gathered and then placed in a jar to be carried for ceremonial immersion in lakes or rivers. This is the natural sequence of the ceremony. But if we take the reading in the text, we have first a reference to the carrying of the bones and then to the jars. It inverts the natural order and makes the bonafides of the reading समुत्तीर्यमाणासु extremely doubtful.

The phrase सुदूरप्रसारितेन संकल्पयन्निव सर्वदुःखानि दीर्घेण दोर्दण्डेन गृहीत्वा कण्ठे (P. 177), meant to express the poignancy of Rājyavardhana's anguish at the death of his father, hardly yields any sense. The prince could not have resolved upon sorrows with his arms even as he clasped his younger brother to bosom. This illogical interpretation is evidently the result of a hopeless reading. The variant संकलयन्निव, preserved in some codices, can be the only sensible reading in the context. Rājyavardhana, overwhelmed with grief as he was stretched out his arms to embrace Harṣa. The poet fancies that in doing so he was grasping all the sorrows in the world. The narration of his father's illness and death, that would naturally follow his meeting with Harṣa, was sure to exacerbate his grief.

Siṁhanāda's diatribe against Lakṣmī preceding his urging Harṣa into action against the ruler of Gauḍa, is distinguished by a crisp dictum : श्रियो हि दोषा अन्धतादयः कामला विकाराः (P. 190). This is a strange way to run down the goddess of wealth. To say that the faults of Lakṣmī such as blindness are faults pertaining to the lotus, hardly cuts ice. Lakṣmī is not known to share with the lotus any such fault (*andhatā*). We expect a better phraseology to yield a neat sense. This is what is found in श्रियो हि दोषान्धतादयः कामला विकाराः, the variant reading met with in a set of codices. The faults of Lakṣmī like दोषान्धता, pertain to the lotuses. Lakṣmī dwells in lotus, therefore the faults of the lotuses stick to her and consequently she deceives other people. दोषान्धता impregnated with

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an apt paramnasia, is the most serious defect that afflicts her and the lotuses. The lotuses close at night (दोषायाम् अन्धता), Lakṣmī intoxicates people to the extent that they become blind to their errors (दोषेषु अन्धता) Again कामला विकारा purports to be a *double entendre*. It means 'the evil effects of jaundice'. A man suffering from jaundice (कामला) regards everything yellow and may not detect his error, or he may become राज्यान्ध. Thus दोषान्धतादयः conveys a beautiful idea and in accepting it as the original reading we go as far as reason allows. Perhaps unable to understand its exact significance, the ill-equipped scribes broke the phrase into two, thereby impairing its beauty beyond redemption.

Of the many instances that Skandagupta, the officer incharge of the royal elephants, cites to illustrate his thesis that overcredulousness on the part of the ruler spells disaster and as such caution should be his watch-word, one pertaing to the king of Kāśī suffers from an odd reading. मधुमोचितमधुरकसंलिप्तैर्लाजैः सुप्रभा पुत्रराज्यार्थं महासेनं काशिराजं जघान (P. 200) clearly shows that Suprabhā used the cunning strategem in disposing of Kāśirāja, with fried rice smeared with poison. मधुमोचित in the compound can at best be stretched to mean that *lajas* were void of honey. They surely were, but this is patently absurd in the situation. One does not expect the poison to co-exist with honey. मधुमोचित is certainly out of joint here. मधुमोदितं preferred by Kane (P. 51) is the most appropriate reading that can be substituted for the discredited मधुमोचित. मधुमोदितं provides the convincing reason that brought about the end of the king of Kāśī. He perished for his addiction to wine.

गुञ्जत्कुञ्जे (P. 204) occurs in a series of instruments that were sounded to herald the march of Harṣa's army. *Kuñja* has no place here since it is not the bower but some sort of war-instrument that we expect to accord with the spirit of the description The reading should therefore be rejected in favour of गुञ्जद्गुञ्जे as met with in some Mss and adopted by Kane (P. 54). Guñjā means a 'trumpet'. According to the commentary it was a kind of conch that had its back covered/coated with lac.[6] The well-known lexicon, Medinī, on the other hand, takes it to mean 'drum.'[7] Unlike the Bombay edition, P. V. Kane opts for करिचरणचलित in a long clause in the same description : करिचरणचलितमठिकोत्थितलोकलोष्टहन्यमानमेण्ठक्रियमाणासञ्जसाक्षिणि makes the complate text The idea evidently

6 गुञ्जासंज्ञः शंखभेदो यत्पृष्ठे जतुपरिकल्पितं भवति ।

7 गुञ्जा तु काकचिञ्चायां पटहे च कलध्वनौ । Medinī. Also compare वेषून् पुपूरिरे गुञ्जा जुगुञ्जुः करघाहता । Bhaṭṭi kāvya XIV-2.

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is that the elephant-keepers were stoned by the people, offended by the pranks of their pranks in shaking their humble cottages. This was enough provacation for the poor people to retaliate against the reckless behaviour of their elephants and the failure of the mahouts to control them. Though he adopts ०चलित० in the text, P. V. Kane seems to favour ०दलित० more. It is difficult to ascertain the merit दलित has in the context. If the cottages were altogether smashed by the elephants, there were few chances of their owners surviving the onslaught.

पर्याणपक्षकपरिक्षेपपट्टिकाबन्धनिश्चलपट्टोपधानस्थिरावधानैः (P. 206) is one of the clauses that qualify the *viśeṣya* राजभिः (kings) who flocked to the royal-palace to join the expedition. The compound can be dissolved as follows: पर्याणपक्षकयोः परिक्षेपार्थं पट्टिका तया बन्धः तेन निश्चलं पट्टोपधानं तेन स्थिरम् अवधानं येषां तैः 'Whose attaqtion was fixed because the silk-cushion (on which they sat) was motionless being secured by a girth that confined both ends of the saddle. It defies comprehension as to how stable cushions contributed to the concentration of the feudatory chiefs. It would be idle to argue that a comfortable seat enables one to switch ones mental faculties to a particular object, simply because concentration or lack of it, is not intended to be highlighted here. We must rather read स्थानैः for अवधानैः. The variant स्थानैः yields a far happeir sense and suits the description better. With स्थानैः the clause would denote that the seats of the chiefs were firm because the silk-cushions they occupied, were motionless. A secured seat was essential to enable the soldeir to proceed cofidently in the vast concourse that formed the army. उच्चित्रनेत्रसुकुमारस्वस्थानस्थगितजंघाकाण्डैश्च (P. 206) is another qualifying phrase. No exception can possibly be taken to the text of the line. The shanks of the chiefs were covered at the proper place with fine garments that had figures prominently fashioned on them. The practice of weaving attractive designs on the clothes continues to this day. However, the alternative reading ०स्वस्थगनस्थगित० conveys a better sense and is more poetic. The garments were so fine they were not noticed on the body and yet they covered the shanks. व्यायामोल्लुप्तपार्श्वप्रदेशप्रविष्टचारुशस्त्रैः (P. 207) is as good as it can be. With the reading शस्त्रैः it means that the kings had fine waist-bands[8] twisted round their flanks. Waist-band was an essential piece of dress of a soldier, that has yielded place to the modern belt. But that is an item which hardly merits serious attention. Waist-band is not something peculiar to a soldier on march. It is probably with this view that some Mss. read शस्त्रैः in its place. Excellent weapons were fastened on the sides

8. शस्त्रं पट्टिकाठोरः । कटिसूत्रमित्यर्थः । Commentary.

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of the kings The idea seems to be that with the flanks of the chiefs slightly sinking (उल्लुग्न) due to vigorous exercise, the pieces of arms were almost hidden in their bodies.

प्रधावितोऽपसृत: (P. 214) used in the sentence intended to usher in Haṁsavega, the envoy of Bhāskaravarmā, is meaningless. It would indicate that the envoy took to his heels while he was being conducted to Harṣa. Far from it, as नमश्चक्रे suggests The simple fact is that अपसृत: is a doctored form of the original उपसृत:. It seems to have emanated from the erroneous notion that the syllable *a* is elided after *o* wheras the latter is actually the result of euphonic combination of *o* and *u* of प्रधावित and उपसृत respectively. सबहुमानमाहूतश्च प्रधावितोपसृत:...नमश्चक्रे reveals that Haṁsavega rushed to the king to tender him homage.

The expression कुद्दालप्रायकृषिभि: कृषीवलैरवलवद्‌भि: (P. 227) that occursin the graphic description of the Vindhya forest, seeks to indicate the miserable plight of the poor farmers. While कृषीवलैरवलवद्‌भि: highlights their famished condition and may be retained as a moderately reasonable reading, it does not accord well with the qualifying phrase कुद्दालप्रायकृषिभि:. P. V. Kane reads अवलद्‌भि: (P. 68) and takes it to be a mistake for अवलवद्‌भि:. The latter is indeed the reading of the Bombay edition However, as indicated by the way he dissolves the compound, he prefers अबलीवर्दै: to अबलवद्‌भि:[9]. This is a vary sensible suggestion. The farmers in the Vindhya region were so utterly indigent that they could not afford the luxury of the oxen and had to eke out their living with spades, that served the purpose of the plough.

उच्चभागभाषितेन भज्यमानभूरिशालिखलक्षेत्रखण्डलकम् (P. 227) closely following the above clause needs careful evaluation. It alludes to the preoccupation of the farmers, in the Vindhya forest, with their chores. From the present reading it seems they were busy in dividing small pieces of rice-fields and threshing grounds, in high-pitched language. (भज्यमानानि भूरीणि शालिखल-क्षेत्राणां खण्डलकानि यस्मिन् । उच्च: भाग यस्मिन् तत् उच्चभागं भाषितं तेन). This is scarcely convincing. Not only भाग: is redundant here, the supposed action of the farmers also appears to be an exercise in futility. Their rice-fields

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9. Notes, Part II, 210

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must have been well-demarcated and threshing grounds do not pose problem even now. In view of it, the reading भञ्ज्यमानभूरिखिलक्षेत्रखण्डलकम् is preferable. The meaning then would be 'where many pieces of waste-land (*Khilakṣetra*) were being broken by farmers accompanied with talk on higher ground or with loud talk.

The events that followed the assassination of Grahavarmā are briefly set forth to Harṣa towards the close of the eighth chapter, in these words: बन्धनात्प्रभृति विस्तरतः स्वसुः कान्यकुब्जाद् गौडसम्भ्रमं गुप्तनाम्ना कुलपुत्रेण निष्कासनं निर्गतायाश्च राज्यवर्धनमरणश्रवणं श्रुत्वा ... परिजनतः (P. 250). If the various incidents are taken to be described in historical sequence here, then the reading गौडसम्भ्रमं is utterly indefensible. It would show that a king of Gauḍa caused tumult in Kānyakubja before Rājyavardhana was put to death. This is not supported by known facts of the Vardhana history. We know, it was a non-descript ruler of Mālava who killed Grahvarmā and captured his capital Kaunauja. Rājyavardhana took swift revenge on *Mālavarāja*, but was himself killed by the king of Gauḍa. It appears to be this *Sambhrama* (tumult) that Bāṇa refers to here. The reading गौडसम्भ्रमं however, does not yield this sequence. It should therefore be emended to गौडसम्भ्रमे. Then the meaning would be that Harṣa heard how his sister was helped out of prison by a nobleman, Gupta by name, at the time of confusion caused by the Gauḍa king. This tumult was thus the one in which the ruler of Gauḍa vilely killed Rājyavardhana, who, as Śankara the Commentator of He. averts, had condescended to attend a dinner in the enemy's camp[10]. In these circumstances, Rājyaśrī must naturally have heard the death of her elder brother (Rājyavardhana) after she had escaped from the prison. This interpretation possible only from the reading गौडसम्भ्रमे, shows distortion of historical events and therefore merits preference.

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10. cf. तेन हि शशांकेन विश्वासार्थं दूतमुखेन कन्याप्रदानमुक्त्वा प्रलोभितो राज्यवर्धनः स्वगेहे सानुचरो भुञ्जान एव छद्मना व्यापादितः । Commentary on Chapter VI.V.1. Also प्राणानुज्झितवानरातिभवने सत्यानुरोधेन यः ।

Madhuban Copperplate of Harṣa.

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Review

MĀYĀ DIVINE AND HUMAN—Tuen Goudriaan (Published by Motilal Banarasidass, Delhi, First Edition : 1978; Price Rs 100, pages xiv+516).

This book is a study of magic and its religious foundations in Sanskrit texts with particular attention to a fragment on Viṣṇu's Māyā edited, as No. 450 in the collection of Balinese hymns and fragments 'Stuti and stava' edited and translated by T. Goudriaan and C. Hooykass, (Amsterdam, 1971). This fragment of 21 Ślokas interspersed with prose mantras called 'Mahāmāyā' describes the supranormal effects of meditation on Viṣṇu's Māyā, herein understood as the god's ability to change his appearance at will.

As the author says, "The division of the book into six chapters has evolved in a natural way from the grouping of the material. The third chapter serves as a nucleus : it contains a new edition and translation of the Mahāmāyā text accompanied by a philological commentary. The first two chapters contain data which were originally meant to be introductory; but their size has outgrown that qualification. The chapters 4, 5 and 6 deal with subjects which clarify the background of the Mahāmāyā fragment but which were far too large to be included in the commentary in Ch. 3. "(p. x).

Ch. I discusses some instances of Māyā as supernatural power wielded by the Vedic and Brahmanial gods for various ends. Shape-changing and unethical, seemingly irresponsible behaviour have been particularly brought out and stressed. The effects of Māyā have been expressed in terms of magic. The auther feels that this aspect of Māyā has been comparatively neglected in monographs on the subject which tend to emphasise the philosophical side.

Ch. 2 deals with sādhanā–the appropriation of supranormal power by means of intense meditation. In its Indian form presupposed in the Māhāmāyā fragment, it is the self-identification by a human performer–Tantric expert or magician—with a particular deity, the performer being assisted in the course of his pursuit by potent utterances, the mantras or bījas 'considered to be identical with the deity' and the 'bearers of the desired powers.'

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Ch. 3 mentions, besides the discussion of the Mahāmāyā fragment, some instances of meditation on Viṣṇu and the Māyā. A special section has been included on the role of the Aghoramantra.

The Balinese Mahāmāyā fragment discussed in Ch. 3 seems to lay stress on the colours as magical operators. So T. Goudriaan elaborates in Ch. 4 on the role of colours in meditations and stresses the importance of colour symbolism in traditional lore. Different colours are related to the deities, grades of society, directions, elements and so on. Different colours of the soul in different states are found mentioned in the Mahābhārata and in the leśyā theory of the Jainas. Ch. 5 'Under Indra's Net' contains some remarks on the nature of the magic described in Vedic and Sanskrit texts 'with some emphasis on the magician as impersonating divine faculties' and on the aims he strives after. The auther felt that such a chapter was badly needed in the absence of a good general history of Sanskritized magic.

The Balinese Mahāmāyā fragment contains some terms which denote standard acts of magic—Vaśīkaraṇa (subjugation), stambhana (immobilization), uccāṭana (eradication), prāyaścitta (pacification), etc.

Six Acts (ṣaṭ karmāṇi) as a group are frequently referred to in Tantric texts and different types of combinations of six from among the acts (Vaśikaraṇa etc) are mentioned in different texts.

Ch. 6 deals at length with 'The six Acts'. As the author says in the preface (p. xi) the chapter "has grown to disproportionate size on account of the abundance of the material which has, however, not at all been exhausted". It has been shown that the aims for which the magical powers were considered applicable were most often similar to those sought at present by humanity by means of highly improved technical resources. Moreover, the aims of the Tantric performers were generally based on, and motivated by, the prevailing economic and social conditions. The author has at places briefly discussed comparable phenomena in other cultures In particular, he has, wherever possible, referred to and dealt with passages from Balinese hymns in 'stuti and stava' with the aim of promoting research into the background of Balinese Sanskrit literature.

The notes to the different chapters are given after ch. 6. In Appendix I we find the original Sanskrit passages that have been translated or paraphrased in the body of the book Appendix 2 gives a selection of

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references to text-places quoted or discussed. Appendix 3 is a list of references to the Balinese collection of hymns 'Stuti and stava' in the body of this book. Then we find the Bibliography which is an extensive one and incorporates the abbreviations used; and finally there is the Index which every good book should necessarily have.

Māyā Divine and Human is a valuable work neatly planned and full of information regarding magical practices from the original Sanskrit sources including the Vedic ones, and also from the works of modern authors on the subject. The author's main aim was to elucidate the 21 Ślokas of the Mahāmāyā fragment and it is creditable that a structure of 516 pages has been built up, or rather has evolved round this small nucleus. The main idea is to show that the supranormal powers of human practitioners has been ultimately derived from and shaped after the form of divine examples revealed in mythology.

Though much has been written about magic and its difference from religion, not much has been written on the magical acts as they are found prescribed and recorded in ancient Indian literature. This work is, therefore, all the more useful on this account, especially because alongside this it introduces us to Balinese Sanskrit literature in the context of the Mahāmāyā fragment.

Nevertheless, on reading the book one gathers the impression that every uncommon act of a god or a warrior has been interpreted in terms of magic, especially so in relation to the Vedic mantras and the gods worshipped therein, though a different and a more rational meaning would have been more justifiable. Granted that there is a very fine line dividing religion and magic and that there is much overlapping, yet faith and beseeching the grace of the deity worshipped are predominently present in religious practices, whereas the sense of compulsion and mystery are predominant in magical performances and this should not be overlooked

Kṛṣṇa is described as a great magician even when the cowherdesses feel attracted to him (see p. 25). If this be regarded as a display of the magical power of *ākarṣaṇa*, it would certainly appear jarring to the Indian mind, especially when the lovable personality of Kṛṣṇa is attampted to be stressed and the emphasis is on the doctrine of complete loving surrender to God. And Kṛṣṇa of the Bhāgavata Purāṇa and Kṛṣṇa of the Mahābhārata cannot be spoken of in the same breath. The difference of spirit and emphasis so apparent in the Vedic, the epic, the Puranic texts and the Tanrtic texts should have been constantly borne in mind, though they

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might belong to the same Brahmanical tradition. The word 'Vaśikṛtya' has been always explained as referring to the magical *Vaśikaraṇa*, though it could just be subjugation, overpowering (physical or psychological) or impressing in the ordinary sense of the term.

Just a small suggestion—The word 'dehaḥ' (p. 23) need not be interpreted as 'soul'. It could be interpreted as 'person, individual.'

One may have some differences regarding the spirit in which certain Sanskrit texts are interpreted, yet there is no denying the fact that 'Māyā Divine and Human' is a very valuable contribution to Sanskrit learning and is sure to prove useful to all students of Oriental learning.

—E. A. Solomon

"CLASSICAL SĀṀKHYA"—An Interpretation of its History and Meaning, by Gerald James Larson. Publ. Motilal Banarasidass, Delhi, Second Edition, 1972. Price Rs. 60/-

The Sāṁkhya outlook of life has exerted an important influence in the development of Indian religious thought, and though one of the oldest tradition, it has proved to be one of the most influential one in the history of Indian philosophy, so much so that many of its terms, and notions have been, and continue to be, employed in other systems, like Yoga and Vedânta. On the general cultural level, the influence of the Sāṁkhya was profound and important over many centuries in such areas as law, medicine, ancient science and ritual and Tāntric literature.

Since 1854 when E. Roer delivered his 'Lecture on the Sāṁkhya Personality', in Calcutta, much has been written in regard to the history and interpretation of the Sāṁkhya, and scholars like Garbe, Dahlmann, Oldenberg, Keith, Edgerton, Johnston and others have expressed widely varying opinions interpretating the thought in a number of quite differing and sometimes contradictory ways. Gerald Larson's admirable work traces the history of the Sāṁkhya in the Indian intellectual tradition, as also in that of historical criticism, and thus serves to bring the survey of the Sāṁkhya studies uptodate, while it also attempts to offer an interpretation of the history and meaning of classical Sāṁkhya, taking a fresh look at the texts relating to the Sāṁkhya and assessing anew both the historical development of the system, and its significance in the history of religious thought.

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The work originated as the author's doctoral dissertation submitted to Columbia University, New York, in 1967, and it was published in a subsequent revised version from Varanasi in 1969, as the first edition, with the title 'Classical Sāṁkhya'. The second revised edition is now issued after an interval of ten years. The author has not changed the format of the book appreciably in this second edition, but has simply added some additional material and corrected obvious errors. The changes and additions are : (1) corrections of errors and revision of style, especially in chapters II and III; (2) corrections of mistakes in his translation of the Sāṁkhyakārikā as pointed out to him by the reviewers and colleagues; (3) addition of two more interpretations of the meaning of the Sāṁkhya by Debiprasad Chattopadhyaya and K. C. Bhattacharya; (4) elimination of the comparision between Sartre and Sāṁkhya in the Epilogue and its replacement by a critical analysis of Śaṅkara's Critique of Sāṁkhya; (5) elimination of Appendix B of the first edition and inclusion of the transliterated Sanskrit text of the Sāṁkhyakārikā with English translation; (6) alteration of Appendix C as 'A Modern Tradition of Sāṁkhya-yoga'; and (7) addition of a new Appendix D entitled 'Additional Material for the Study of the History and Meaning of Classical Sāṁkhya since the First Edition.' And further, the author has given a chart of the Twenty-five Principles (Tattvas) of Sāṁkhya, and a Glossary of Sāṁkhya Terminology for the benefit of biginners in the study of the Sāṁkhya.

The main focus in the study is on the "Classical Sāṁkhya", meaning thereby the formation of Sāṁkhya as found in Īśvarakṛṣṇa's Sāṁkhyakārikā. Larson has tacitly accepted Hermann Jacobi's opinion that the Sāṁkhya has no ancient philosophical Sūtras and that the extant Sāṁkhya-pravacana-sūtra is a late work, perhaps as late as the fourteenth or fifteenth century A. D. Keeping in view the fact that for centuries the Sāṁkhya-kārikā was the definitive text of the Sāṁkhya tradition, he has accepted it, in his study, as the normative definition for 'Classical Sāṁkhya'. In simply ignoring the last three kārikās of the text, he is in the august company of the author of the Gauḍapāda-bhāṣya on the text.

The author's sense of purpose and keen historical perspective are evident everywhere in this work, which itself has turned out to be a classical contribution to a clear understanding of the labyrinth of modern interpretations of the Sāṁkhya thought, its development since the Vedic times, and its formulation as the 'classical Sāṁkhya' of Īśvarakṛṣṇa. Larson was quite aware that Classical Sāṁkhya cannot be interpreted adequately without giving some consideration to problems pertaining to the emrgence of Sāṁkhya in the Vedic tradition and the history of the interpretation of

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this development. But before proceeding to these historical issues, he thought it proper to offer a brief perspective of the content of classical Sāṁkhya as found in the Sāṁkhya-kārikā. To this end he analysed, in Part I of Chapter I, the opening three verses, in which the basic postulates of the classical Sāṁkhya are presented, viz., (i) human existence means intense suffering; (ii) the Sāṁkhya system offers a way of salvation from suffering; (iii) the way of salvation is by means of a kind of discriminative knowledge; and (IV) the content of saving knowledge is the dicrimination of the difference between avyakta-vyakta (prakṛti) and Jña (puruṣa). Following these introductory verses, Larson has traced how Īśvarakṛṣṇa takes up the problem of the means of knowledge, the theory of causation, the nature of the three "strands" or basic constituents of the premordial nature, the description of puruṣa and its association with Prakṛti, the emergence and functioning of basic principles, the threefold Nature of Reality-liṅga, bhāva, bhautika-, discrimination and release, and trasmission of tradition.

In Part II of Chapter I, the primary focus is on two basic considerations : (i) the scholar's view of the origin and development of the Sāṁkhya; and (ii) the scholar's view of the meaning and significance of the Sāṁkhya. In the first, attention is given only to the most significant interpretations of scholars of the twentieth century, viz., Garbe, Dahlmann, Oltramare, Oldenberg, Keith, Edgerton, Dasgupta, Johnston, Frauwallner, Van Buitenen, Hauer, Mircea Eliade, Debiprasad Chattopadhyaya and K. C. Bhttacharya. Larson has carefully documented original excerpts from these scholars and has analysed their views faithfully and critically. His judgments on them are revealing in the retrospect. Thus, he observes : Richard Garbe's rejection of all attempts to find an "early Sāṁkhya" or a "pre-classical Sāṁkhya" is quite arbitrary and unwarranted, the same can be said of his view that the Sāṁkhya is nonbrāhmaṇical. Garbe understands the problem of discrimination and non-discrimination purely in traditional philosophical categories. As a result, in Garbe's view Sāṁkhya becomes another rationalism in the history of thought. The danger here is that one runs the risk of superimposing one's own tradition on the Indian material. Garbe overlooks the religious dimension of the Sāṁkhya and emphasizes it as an atheism, a rationalism and a materialism. On the other hand, Joseph Dahlmann's attempt to find the seeds of Sāṁkhya in ancient Brāhmaṇical literature is sound and is in the direction of the most fruitful research regarding the origin of Sāṁkhya. But Dahlmann's claim of a uniform system in the confusing variety of views in the philosophical passages of Mahābhārata does an injustice to the Sanskrit texts. Paul Oltram

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are's work is historically uncritical, since he documents his intrepretations of the Sāṃkhya almost exclusively from the late commentaries of Aniruddha and Vijñānabhikṣu. But his endeavour to rethink the nature of the Sāṁkhya dualism is an extremely productive step. Another helpful insight in Oltramare's discussion is that the atheism of the Sāṃkhya does not apply to individual gods. A more careful and less biased view of the origin and significance of the Sāṁkhya is presented by Hermann Oldenberg. But the main problem in Oldenbrg's analysis is that he has somewhat oversimplified the problem of the development of the Sāṁkhya. In the history of scholarship concerning the Sāṃkhya, A B. Keith's contribution continues to have influence even in recent studies. The two key notions of Sāṃkhya, according to Keith, are : (1) the dropping away or denial of the absolute, with the consequent emphasis on the individual soul; and (2) the theory of the principles or "evolutes" emerging out of prakṛti. Keith suggests some interesting parallels between the notion of the Self in Yājñavalkya and in the Sāṃkhya, points to the ancient Hiraṇyagarbha motif in the RV. X. 121, as possible contexts from which the Sāṃkhya notion of the nature and "evolutes" could have taken rise, traces the origin of the guṇa-theory back to Chāndogya VI. 4 and to the later Śvetāśvatara IV, stresses that there are many different kinds of speculations in the epic, and that there is a dominant theistic tinge throughout along with many Vedāntic ideas, and on the basis of these epic passages differentiates Yoga from Sāṃkhya. But to Keith the Sāṃkhya system is but a bundle of contradictions, since the notion of a plurality of puruṣas is absurd and shows the derivative nature of the system; and even lack of discrimination or a a doctrine of illusion cannot free the Sāṁkhya from its ultimate absurdity. Thus Keith views the Sāṃkhya as an illogical, absurd outgrowth of earlier speculations in the Vedas and Upaniṣads. The major problem in Keith's analysis is that his view of the meaning of the Sāṃkhya is oversimplified, and he is not sensitive to the religious issues in the system. But a truely unique and refreshing interpretation of the origin of the Sāṃkhya is to be found in the work of Franklin Edgerton, whose analysis is helpful in clearing away many of the cobwebs left from earlier scholarship. His analysis is rooted in the Sanskrit texts, and serves as a needed corrective to the earlier theorizing without evidence. Surendranath Dasgupta's exposition of the contents of the Sāṃkhya system is provocative and ingenious, and suffers from lack of historical perspective. E. H. Johnston's study of the Sāṃkhya, though limited to an analysis of pre-classical Sāṃkhya terms and text is nevertheless basic for comprehending the history of Sāṁkhya

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speculations, and his conclusions reveal the complexity of the problems in the field. His careful examination of key terms offers fresh insights on a number of issues of interpretation. Johnston also asserts that Buddhism arose before the formulation of early Sāṃkhya and furthermore says that Sāṃkhya was probably formulated during the first period of Buddhistic dogmatism. Johnston's research represents probably the most important contribution to the study of the Sāṃkhya yet made. But the drawback of his analysis is that his conclusions do not always follow from his earlier arguments and he assumes too much with respect to the Sāṃkhya kārikā. The fact, however, is that the Kārikā leaves many questions and issues unanswered. It is not clear what Īśvarakṛṣṇa meant by prakṛti, the guṇas, buddhi, etc. It is not clear whether or not Īśvarakṛṣṇa understands buddhi cosmologically or psychologically or both. Erich Frauwallner offers nothing new. But his discussion offers at least two helpful insights: (i) the system presented in the text-group Mbh, 12.194-249 (=247-287) offers an important tradition of early Sāṃkhya speculation; (ii) he is right in warning against the use of later Sāṃkhya texts for interpreting the classical doctrines. But Frauwallner's evaluation of the contribution of the so-called pañcaśikha is a major defect in his analysis of the history of Sāṃkhya, since the texts do not support the notion that any one man was responsible for introducing all such doctrines of the theory of evolution, that of prakṛti and the three guṇas, the introduction of Ahaṃkāra, the firm establishment of a normative number of twenty-five principles, etc. J.A B Van Buitenen's careful and detailed study of the Sāṃkhya challenges the conclusions of both Johnston and Frauwallner on three basic themes, viz., (i) two uses of the term bhāva, one meaning "moral" or "psychical" and another one meaning "guṇa", (ii) the origin of the Sāṃkhyan ahaṃkāra in the old Upaniṣadic speculations concerning the 'self-formulation of an original, unformulated and unformed being" (e. g. in BAUp. 1,4,1; 4,5; 4,7); and (iii) the origin of the guṇa-theory in "sattva". Van Buitenen's main contribution has been to prove convincingly that the development of the Sāṃkhya was incredibly complex. But he overemphasizes the cosmic side of the early Sāṃkhya speculation. He spends little time discussing how the notion of "self-delusion" or "self-projection" developed out of these older cosmic speculations. According to Hauer, Sāṃkhya is a later development growing out of Yoga. Originally, Jñānayoga or Sāṃkhya emerged from within the tradition as a type of yoga which emphasized "intuitive-philosophical" examination of yogic states of consciousness. Eventually, however, Sāṃkhya became atheistic (Mbh.12.289) and rigourously dualistic. Hauer's hypothesis regarding the origins of Yoga in the ancient Vrātya groups is interesting

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but open to question, since many of these same motifs appear in the Brāhmaṇical sources as well, though some of these speculations and practices came from outside the Brāhmaṇical framework. The complexity and intricacy is due to the mutual influences of various traditions on one another. The major contribution of Mircea Eliade is his attempt to develop a vocabulary which adequately describes the experience of the followers of Yoga, but he too often reduces Sāṁkhya to Yoga, all the while missing the truely unique contribution of Sāṁkhya, and making it, rather, into a mere imitation of Yoga. Debiprasad Chattopadhyaya rightly claims that original Sāṁkhya is an ideological elaboration of the Tantra and traces Tantric motifs and practices to popular folk traditions. Recent anthropological research lends support to Chattopadhyaya's perspective. But his treatment of Sāṁkhya, as a Marxist interpreter, is the clearest example in his work of methodological reductionism. K.C. Bhattacharya interpretes Sāṃkhya not really as an historical task but, rather, a constructive philosophical problem. Consequently his work contributes little to the problem of the historical interpretation of classical Sāṁkhya. His "constructive effort" is an intriguing blend of Advaita metaphysics and Kantian critical philosophy, which hopelessly confuses the issues and finally transforms the Sāṁkhya into something other than what it was or is.

In Chapter II, dealing with a detailed interpretation of the historical development of classical Sāṁkhya, Larson arranges the concerned texts into four basic periods : (i) ancient speculations in Vedic hymns and the oldest prose Upaniṣads; (ii) proto-Sāṁkhya speculations in the Caraka-saṃhitā, the Buddhacarita, the Bhagavadgitā and mokṣadharma parts of the Mahābhārata; (iii) classical Sāṁkhya speculation of the Sāṁkhyakārikā, the Yogasūtra and related commentaries; and (iv) renaissance or later Sāṁkhya. Here the beginnings of Sāṁkhya-like speculation are traced on the ancient texts followed by an analysis of the development of terminology and systematization in the proto-Sāṁkhya, classical and later periods. Emphasis is placed on the derivative, composite nature of Sāṁkhya. Influences are traced from the oldest Upaniṣadic notions of ātman and brahman; from ancient creation myths; from analysis of breaths and speculations concerning the states of waking, dreaming and dreamless sleep, from ancient and later Yogic theories and techniques, and even from doctrines of Jainism and Buddhism. Here it becomes obvious that Sāṁkhya is not a monolithic system from ancient times, but rather a slowly growing organism which has assimilated a variety of traditions over a period of centuries; and which reached maturity in the third or

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the classical period with the work of Īśvarakṛṣṇa and stood as a unified system, apart from Yoga and other systems of thought. It has developed a technical terminology and offers a unique theory and method of salvation. This classical system represents a synthesis of many ancient traditions in which previously diverse and frequently contradictory doctrines are given a systematic and coherent form. From this system an extremely subtle and sophisticated system of thought emerged.

Chapter III offers a somewhat new interprpretation of the classicl Sāṁkhya which may establish a fresh perspective concerning the nature and meaning of this ancient system, and in its turn reveal that Sāṁkhya is dealing in a significant manner with some of the most difficult problems of religion and thought. Classical Sāṁkhya takes its point of departure from the fact of suffering in human existence and seeks to provide a means of release from it. Classical Sāṁkhya is, therefore, above all a religious system It is important to note that all of the doctrines of Sāṁkhya serve one end : salvation. Moreover, adds Larson, it is important to observe that classical Sāṁkhya begins its analysis from within the context of concrete human experience. It consistently refuses to reduce consciousness to the world or the world to consciousness. It maintains, rather, a fundamental dualism detween individual consciousness, on the one hand, and a real world, on the other. Of the means of knowledge; viz.; perception, inference and reliable authority recognized by classical Sāṁkhya, it is important to realise that each one of these function separately and on different levels of experience. The reliance of cassical Sāṁkhya on the Vedas is unclear. Realable authority, therefore, is probably used primarily with reference to the tradition of Sāṃkhya teachers. The old eightfold prakṛti is no longer considered as a unit; and the manifest world is derived from an original or premordial nature, in which the doctrine of the eightfold prakṛti understood in evolutionary terms is carried to its logical conclusion. The three guṇas, which constistute the characteristics of mūla-prakṛti pervade the entire manifest world from buddhi down to the gross elements. These gunas somehow subsit in mūla prakṛti, although the Kārikā never says specifically whether they are qualities of prakṛti or actully consitute the nature of prakṛti. Larson, like most of the intellectuals, would be helpless, since none can ever tell it due to their as yet unmanifest nature in the prakṛti But he is on the right track when he feels that it will be possible to offer an interpretation of the guṇas only when one has examined the function and role of puruṣa in the system. But, according to the Kārikā, the guṇas include two

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levels of meaning ; (i) as psychic or moral conditions, and (ii) as factors involved in the unmanifest and manifest world. The doctrines of mūlaprakṛti; the guṇas and satkāryavāda are inextricably involved with one another; they include everything except the puruṣa. The mūlaprakṛti can only be known by means of its effects, i.e. buddhi, etc , but the effects could never be cognized without the presence of puruṣa. Simil. rly, causation understood in terms of Satkāryavāda can only take place when puruṣa is present. In classical Sāṁkhya puruṣa is individual but not personal, since the personal ego or self-consciousness is included in the notions of buddhi, ahaṁkāra and manas. It is only by the "light" of puruṣa that one sees the world, and it is only the fact of the world which renders puruṣa aware of itself. The fact of consciousness and the fact of the world are two irreducible realities in constant interplay with one another. With the doctrine of the plurality of puruṣa the classical Sāṁkhya has taken a major step away from the older doctrines of a cosmic self. Little attention is given in the Kārikā, says Larson, as to how the two basic principles–i.e. the prakṛti and puruṣa–come together; but he is sharp enough to realise that the task is not to explain how they first came together, it is rather to describe the nature of human existence and suffering in view of the fact that prakṛti and puruṣa are together, and then to offer a solution. They are only in proximity to one another, never in actual contact. The puruṣa is in the world but not of the world; by its very nature it could not be bound. And puruṣa is not a direct cause of the appearance of the manifest world; his simple presence functions as a kind of catalyst in releasing the causal process of transformation in the mūlaprakṛti, and its transformations appear as if they were conscious. In other words, the mūlaprakṛti and its transformations appear as what they are not, and puruṣa appears as what it is not; a kind of double negation occurs here. Larson's sharply critical insight is evident when he notes that the inquiry into the emergence of principles which make up the world, has the purpose of isolating that in the world which is not part of the world, the puruṣa. And this insight of Larson is surprisingly shown by Vijñānabhikṣu too ! But that does not detract from Larson's excellent performance. The world is comprehended in terms of how the puruṣa witnesses it. The classical Sāṁkhya is, in this sense, a description of what consciousness sees. With respect to the transmigrating entity, i.e. the liṅga or liṅga-śarīra, another kind of causation occurs, which according to the classical Sāṁkhya, explains why the liṅga transmigrates from life to life. This causation is brought about by the force or power of the bhāvas, which reside in the buddhi. It is important

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to note that the continuation of life, suffering and ordinary existence is attributed in classical Sāṁkhya to these fundamental strivings of man in his innermost nature. They are the foundations or basis for all of his actions and, with respect to the future, what a man becomes in the scale of life is determined by what he has done. Bravo ! Larson has here grasped the hidden undercurrent of the law of karma inherent in the Sāṁkhya, even the classical one too. Salvation-knowledge is a special kind of "Knowledge" which brings one to the realization of the puruṣa itself apart from its appering as what it is not. Larson almost hits the nail on its head when, in his attempt to explain the nature of this salvation-knowledge, he observes that it is consciousness emptied of all contents and distinction, one who possesses this "knowledge" dwells in abstract, pure isolation, a kind of transluscent emptiness, a condition in which consciousness is no longer conscious of something One wonders as if Larson is here discussing Yoga rather than Sāṁkhya ! Yet, he is right, since he has attempted to show that the classical Sāṁkhya is a system of religious thought which seeks to understand the world and man's place in the world from the perspective of this fact of consciousness.

In the Epilogue devoted to an evaluation of Śaṅkara's critique of classcal Sāṁkhya, Larson has discovered, by means of his keenly critical insight and minute analysis of the arguments put forth by the celebrated Vedāntic Āchārya, that the latter is framing his critique of Sāṁkhya generally within the tradition, evidently wanting to force Sāṁkhya into position of main realism but the Sāṁkhya, interpretation of pradhāna as guṇa pariṇāma, satkārya, tattva-vikāra, and antaḥkaraṇa vṛtti precludes such a critique.

A chart of the twenty-five principles (tattvas) of classical Sāṁkhya, a glossary of Sāṁkhya terminology, a chronological chart help a better understanding of the book. The Sanskrit transliterated text with uptodate English translation make this work a complete self-sufficient reference unit. Larson has primarily used the text as found in Colebrooke-Wilson edition of the Kārikā and the Bhāṣya of Gauḍapāda and he has confessed that it is not a critical one. With respect to problems of interpretation he has followed the commentaries of Gauḍapāda, Vācaspatimiśra and Paramārtha's Chinese verison. His translation is quite lucid and readable on its own. In Appendix C he has given information about a modern tradition of Sāṁkhya-yoga as found in a monestry in Madhupur (Bihar) founded by Swami Hariharananda Aranya. In Appendix D he has provided a glimpse of additional materials, among which P. Chakravarti's editon of Yuktidīpikā and Esther A. Solomon's three recent books, viz, Sāṁkhya-Saptati-vṛtti (v1) Sāṁkhya-vṛtti (v2), and The Commentaries of the Sāṁkhya Kārikā-

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A Study, Srinivasan Ayya Srinivasan's elaborate critical edition or Vācaspatimiśra's Sāṁkhyatattvakaumudī, Anne-Marie Esnoul's French translation of the Sāṁkhyakārikā together with the Bhāṣya of Gauḍapāda, Anima Sen Gupta's Classical Sāṁkhya—A Critical Study, and Karl H. Potter's Encyclopaedia of Indian Philosophies, Volume I, entitled "Bibliography of Indian Philosophies" are noticed in detail and evaluated with reference to the objective of the work. In this same appendix Larson has surveyed the material treating the relationship between Purāṇic Sāṁkhya and classical Sāṁkhya. He concludes on the basis of this material that in the Purāṇic texts the proto-Sāṁkhya speculation functions more as a heuristic cluster of symbols, utilized for purposes of cosmogony, mythology and religious devotion, and he warns that it is an intriguing chapter in the history of religions and that it must be used with great caution in interpreting classical philosophical Sāṁkhya. His bibliography is also uptodate and highly indispensable for future researchers in the field.

Here we have at long last got a clear-headed, critical analysis of the classical Sāṁkhya, both with a highly rewarding insight into its historical development and meaningful interpretation based upon a masterly grasp of the text proper. Larson has thus presented to us a classical specimen of a methodical study of the highly popular and celebrated work of Īśvarakṛṣṇa, and provides a reliable tool for a similar study of the development of renaissance or later Sāṁkhya.

—N. M. Kansara

SĀMA VEDA : With original text in Devanāgarī, English translation with occasional explanation, an Introduction and appendixes by S V. Gaṇapati; pages XXXIV and 491, Delhi, 1982; Price Rs. 75.

The Sāma-veda has attracted relatively less attention from serious students of Vedas in India and outside because of its secondary nature in the context of the Ṛgveda, its accents and mode of recitation and its gānas. This is rather distressing because we have missed the investigation of a number of important problems related with the Veda.

The work under review presents the complete text of the Sāmaveda including the Pūrvārcika, the mahānāmnyārcika and the Uttarārcika with 640, 10, and 1225 verses respectively, in all 1875 verses.

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Shri Gaṇapati (G.) has given an English rendering with occasional notes, under each verse.

In the Introduction G. has discussed topics like the original of the Vedas, special features and content of the Sāmaveda, the home of the Veda, Evolution according to the Sāmaveda, the Age of the Veda, Man and his internal activities, some special expressions, misconceptions about Sāmaveda and Yajurveda and origination from Ṛgveda, an earlier race of man, the Brain, and Translation of the Veda.

At the end of the book there are nine appendixes which include, "the Sāmaveda and tradition, References to Arctic Phenomena, Mantras on Evolution, Sāmaveda mantras repeated twice, mantras from the Sāmaveda and the Yajurveda included in the Ṛgveda, number of Rishis who have contributed to the Ṛgveda, hymns common to the Sāmaveda, the Yajurveda and the Ṛgveda, different translations, Sāmaveda mantras in the Ṛgveda, and Samans arranged according to each Deva separately.

We shall offer our remarks for the text, the introduction, the translation and the appendixes.

The order of the verses in the Sāmaveda is known in two different ways, firstly as Kāṇḍa, Adhyāya, Khaṇḍa and mantra and secondly as kāṇḍa, prapāṭhaka, ardha, daśati and mantra. It is not clear what G. has in mind when he mentions Kāṇḍa, book, chapter, D and Mantra, He has not mentioned Sanskrit equivalents for his division which seems to be the second one. He mentions 'Indra Kand' for Aindra Kāṇḍa.

So far as the text of the verses is concerned, he has not cared to note the accents. This is unpardonable, for, no Vedic text, at least of the four Vedas should be allowed to be printed, written or recital without accents.

The translation of the Sāmaveda presented here is a novel one in the sense that Shri G. dismisses earlier translations, as " largely influenced by Sāyaṇa; they do not convey much sense most often, are abstruse, distorted in sense and often times absurd also. They do not present a consistent system of thought on which the Veda should have been based. The Veda repeatedly affirms that the Devas are engaged in Yagna, establishing the creatures and the worlds". He wants the Sāmaveda to present a consistent picture (p. XXXIII). He further states on the same page the relation of

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Davas, the Yagna which he calls life-activity, the wisdom of the ancients and so on.

We do not object to the unconnected loud thinking about an ideal translation of the Sāmaveda. Perhaps he has followed some earlier studies on Vedas rigarding evolution, Glaciation, Arctic Circle phenomena, World of ideas, cell-life, sense organs and so on. We have been at a loss to find here an attempt to build up a consistent theory of the subject matter and teaching if any, of the Sāma-Veda. A tradition does not live in vacuum. It has its earlier roots and later offshoots, from which we can determine its nature. For Shri G there is no tradition because he dismisses the view that almost all the verses in the Sāmaveda are taken from the Ṛgveda. For him the contrary is true. As regards the later development of the Sāmaveda ideas, for him the Upaniṣads are useless. He enters into sophistry about them and rejects them.

With all this, G's claim for a correct translation is worth examining. It is needless to point out that even from the times of Yāska there were alternative interpretations of the Veda. However the Nirukta presents their case in a proper and logically built up manner. Even Ānandatirtha in his comments on Ṛgveda (I. 1 to 40) emphasises that God Viṣṇu is praised throughout the Veda and that there can be different interpretations of the Vedic verses like ritualistic, theistic on the level of the personal God Nārāyaṇa and metaphysical.

The metaphysical translation presented here is based on G's understanding of some special expressions—"So far misunderstood and responsible for wrong interpretations-and words expressing them." On pages XXXIX and XXX he has listed a few such words like Head, Body, Brain, Brain cells, Nerves, Spinal cord, Skull, 'Prāṇa' and 'Yagna'. We would have appreciated his point of view had he given Sanskrit equivelent like Agni (Fire), Prāṇa or Prāṇāḥ (Breath or life-force), Āpaḥ (water), Prajñā (knowledge), Bhūtamātrā (elements of body) and so on, which we can vouchsafe for, from the older Upaniṣads. In the absence of any such thing the list proves nothing.

Even with all this the translation of G may be accepted there were no errors in the rendering of words and verbal forms in the context of number, person and tense as well as root-meanings The following are a few examples taken from the very beginning of the Sāmaveda.

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2 3 1 2 3 1 2
(1) (a) *Agna ā yāhi vitāye* is translated as " Agni moves and arouses the desires ……. "

1 2 3 1 2
(b) *ni hota satsi barhisi* is translated as " He presides down below in existence".

3 2 3 1 2 3
(2) *In agnim dūtaṁ vṛṇimahe*, we have "Agni chooses great messengers" Oldenberg has, " We choose Agni as our messenger".

1 2 3 1 2 3 1 2
(3) *For Jarābodha tad viviḍḍhi viśe viśe*, (15), there is " Old age bestows understanding of it in various ways to man ………. "
Oldenberg has, "O Jarabodha, accomplish this task for every hour".

2 3 2 3 1 2
(4) *For Aśvaṁ na tvā varavantam* ……. (17) there is,
" Prana (asvam) ! you make obvisances to Agni"
Oldenberg has " With reverance I shall worship thee who art long-tailed."

These illustrations speak for themselves.

In the Introduction G. has discussed or rather mentioned the Age of the Sāmaveda in the context of the Ṛgveda, the origin of the Sāmaveda, the home of the Veda, the Devas and Asuras, their cultures, the Arctic Home, the Glaciation and the Yuga-years, the Evolution and other matters related to it.

As regards the relative chronology of the two Vedas, G's contention is that, alongwith the Yajurveda, the Sāmaveda was earlier than the Ṛgveda and that the verses of the Sāmaveda were responsible for the formation of the Ṛgveda. In the present state of our knowledge regardig these two Vedas, one cannot decide anything especially when out of 1875 verses of the Sāmaveda except 105 all are common with those of the Ṛgveda. Instead of offering a purely personal view regarding the composition, culture and the age of the Sāmaveda G could have with advantage discussed the references to Sāma, Sāmāni, Sāmagāna, Sāmavipra, bṛhatsāma, sāmnaḥ, Kaviḥ and so on found in a number of Ṛgveda verses like 2.43.1—2. 5.44.14; 10.107.6; 5.54.14; 8.78.1, 2023.17. Again it is possible that the Gānas of the Sāmaveda might have been earlier than the compoposition of the Ṛgvedic hymns. Another aspect of this problem worth considering is the variant readings found in the verses of the Sāmaveda, variants of letters, words, word order, placement of a foot, accent and so on. The mention of such variants in the Sāmaveda Brāhmaṇas and Śrauta-

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sūtras, the Somayāga, all those ritualistic and metaphysical riddles and equations and fables in the Tāṇḍya Brāhmaṇa and the development of philosophical ideas in the Chāndogya Upaniṣad are some other problems which could help Shri G's ideas. In the absence of serious investigations on the above problems any view regarding the age of the Sāmaveda will not be acceptable.

The statistics in the Appendixes have some value, although they are repetitive. In the absence of original Sanskrit words, these may not prove very helpful to a serious reader.

There is no Bibliography—purhaps G thinks it redundent — no verse-index or verse foot index, no list of abbreviations and printing conections. He has cared little for diacritical marks.

Shri G should be congratulated for the English rendering of the Sāmaveda, based on personal views.

The publisher deserves our best wishes, for, he has advantured for this publication, with nice paper, fine printing and relatively less price.

— *J. M. Shukla*

MAMMAṬA'S KĀVYAPRAKĀŚA (VII–X) with Sāradīpikā of Guṇaratnagaṇi, Vol II, edited by Dr. T. S. Nandi; Gujarat University Ahmedabad 380 009, 1984; pp XIV + XXVIII + 580; price Rs. 16 = 00

This is the second volume of Guṇaratna's commentry Śāradīpikā on Kāvyaprakāśa, Ullāsas seven to ten. The critical text of Sāradīpikā as presented in this volume, is based, like the earlier volume on two manuscripts, one from BORI, Poona and the other from the Oriental Institute Baroda Dr. Nandi has also used a manuscript from the Oriental Institute, Jodhpur which he calls J, the other two being called P and B. This time Dr. Nandi was fortunate in utilising J, which is relatively a better manuscript, the other two being incorrect at places.

In the Preface Dr. Nandi (N) has referred to his earlier volume of the Śāradīpikā and had he got the help of the Bālacittānurañjanī and the Sārabodhinī, other two commentaries on the Kāvyaprakāśa. He expresses his confidence and conviction that the Allahabad editors of these commen-

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taries will benefit so far as the readings of their commentaries are concerned. He repeatedly states the importance of the Sāradīpikā as a research tool and the help the Allahabad editors will get in the reprint of their work. With the help of the manuscript J. which is a very clear manuscript he has furnished an appendix (No 3), in this work, in which nearly fifty passages marked as 'not clear' in Vol I at different places are corrected to satisfaction. The three manuscripts utilised by Shri N. are compiimentary to one another, so that lacunae in one are improved upon by the other two.

In the Introduction, some of the things stated in, the preface are referred to again. Guṇaratna's commentary is simple, explanatory and clear. At very few places it enters into scholarly discussions. It almost avoids discussion in the context of Mīmāṃsā and Vyākaraṇa. It is heavily indebted to the earlier commentaries that is why it is called Sāradīpikā, a lamp illuminting the essence of the earlier works. There are no religious or sectarian digressions and no undue interest in explaining verses depicting love in union. According to Shri N, the commentary has a touch of originality and it has its utility as a research tool.

There are nine appendixes, which are based on Dr. N's notes at the end of each Ullāsa. In A, N refers to, by giving the contexts of the foot note numbers, the places where Guṇaratna is indebted to Bālacittānurañjanī. In B, there are references to other commentaries (ṭīkāntara) or other explanations (vyākhyāntara). C gives references to the Sārabodhinī. D gives words missing in J, B or P. E records Guṇaratna's better readings. F states some genuine mistakes located in the Sāradīpikā. G gives references to literary and other works and also to some ālaṃkārikas. H points out passages improved upon with the help of J. I refers to Guṇaratna's elaboration, or remarks.

Photo-stat copies of seven pages of the manuscripts P and J are given.

The work of editing an older text is difficult. It requires patience, care and a thorough knowledge of the relevant subject treated by the text. This is particularly so when the manuscripts, being incorrect, are not of much help. Dr. Nandi with his detailed knowledge of Alaṁkāraśāstra and his experience of editing works of this śāstra, has proved his competence in this work. As it is, the Kāvyaprakāśa is an elaboration of almost all the discussion in Poetics, before Mammaṭa, Guṇaratna's commentary is bound to be a lengthy work, when the author explains each word of Kāvyaprakāśa. Dr. Nandi has completed very ably, a difficult task.

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N's notes at the end of each Ullāsa, leave nothing unexplained so far as the correct readings, Guṇaratna's indebtedness to his predecessors and a relative evaluation of his work are concerned. From the text-critical point of view the notes are very valuable.

As Dr. N's work is bound to be popular, I suggest the following in the subsequent edition.

Appendix G should be divided into two viz G1 and G2, so that the first will list those authors and works which are merely referred to by Guṇaratna. G2 will group those authors and works, actual references from which are referred to by Guṇaratna. This will help also in determining the readings of those references.

As Shri N has made a very detailed study of Guṇaratna and the two commentaries to which Sāradīpikā is indebted, he should offer a critical evalution of Guṇaratna's work as an independent work, and in the context of his sources. This will greatly enhance Dr. N's critical work which has required great patience.

I congratulate Dr. Nandi for the critical edition of Guṇaratna's Sāradīpikā. It is an important addition in the commentary literature on the Kāvyaprakāśa.

— J. M. Shukla

EKĀRTHAKOŚA : edited by Samaṇī Kusumaprajñā, Jain Viśvabhāratī, Lādnun, Rājasthān; 1984, Price Rs. 50-00

NIRUKTAKOŚA : edited by Sādhvī Siddhaprajñā and Sādhvī Nirvānaśrī Jain Viśvabhāratī Lādnun, Rājasthān: 1984; Price Rs. 40-00

With the blessings of Ācārya Tulasī and under the very able supervision and care of his pupil Yuvācārya Mahāprajña, a very important research activity is going on in Lādnu, Rājasthān. Its earliest fruit has been the publication of the Jain Āgamasūtra viz. Āgamasuttāṇi in three volumes. The work offers a critical and dependable edition of all the Āgamasūtras.

They have planned a number of works in this direction. They published an Āgama śabdakośa, a concordance of all the important words in the Āgamasūtras, with references but without the text of the references.

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Perhaps their further planning in the same direction regarding similar indexes, stopped them from giving the text of the actual references, which a discerning reader could easily find from the three volumes of Āgamasuttāṇi.

The next two companion volumes of indexes are the Ekārthakośa and the Niruktakośa.

In the Ekārthakośa about two thousand words are selected from about one hundred works which include Aṅgabāhya works like the Aupapātika, the Rājapraśnīya, the Jīvābhigama, the Nandī and so on and the commentaries and other miscelleneous works. For each word the Sanskrit equivalent is given and then follows the references of the synonyms of these words, with the correct mention of the place from where the reference has been taken. Care has been taken to select such words as have synonyms.

There are three appendixes. The first appendix indexes all the words taken note of in the work, including their synonyms so that their number has gone up to eight thousand. The word printed in black is the head word of the group of synonyms. The second appendix although repetitive arranges synonyms with their other words and gives their meanings also. This gives us a ready reference of words with their synonyms and their shades of meanings. This appendix is an important tool for further research. The third Appendix notes the roots of the verbal forms included in this work. For this the major help has been the Dhātupārāyaṇa of Hemacandra.

In the Preface and the Introduction by Dr. Tatiya and Samaṇī Kusumaprajñā, there are preliminary remarks about the Ekārtha words, their importance and how they have been selected.

As the work is bound to be useful, it is suggested that in the next editions the material found in the work may be re-arranged chronologically in the order of Aṅgasūtras and so as to that linguistic research and philosophical research may find a ready reference in it.

Samani Kusumaprajñā and her band of enthusiastic workers should be congratulated for this work.

The second work the Niruktakośa is almost on the lines of the first work. It contains etymologies both in Prakrit and Sanskrit of one thousand seven hundred and fifty four words. They are listed in the alphabetical order along with their Sanskrit equivalents. The Hindi rendering of the

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etymological explanations is also given. The Sanskrit and Prakrit etymologies are based sometimes on Sanskrit etymological works and the vast Jain literature including the Cūrṇis and other commentaries. Some etymologies seem to be purely personal and many times imaginery, most of them being root-based. In the preface and the introduction some preliminary remarks are made about the nature of elymological explanations.

The work is sure to impell research in various directions. First of all the etymologies presented here, have nothing to do with Brahmanical atmosphere. It seems to be strictly local and therefore worth doing research into.

The original sources of these etymologies have little in common as they are based on a vast literature.

The editors have stated that the first Appendix has grouped such words as are formed from the primary suffixe *aṇat*. This refers to the etymological word *atiśayanam*, which is formed from the suffix *aṇat*, the other word, its Sanskrit equivalent is *atiśaya*. Its Prakrit counterpart is *aisaya*, which is listed. So the basis of this appendix are those Sanskrit words which are found from the *aṇat-suffix* and for which Prakrit counterparts are available in the Jain literature.

The etymologies in the second Appendix in which are collected names of the *tīrthaṅkaras* are purely personal, being mainly based on maternal contexts.

The material collected in this work is valuable in the sense that we have here, for a research worker, a vast source of social, religious, grammatical and philosophical contexts, which will be helpful in unfolding the minds of the Jain scholars of the old times, their original contribution, their knowledge of popular tradition and their reliance, if any, on the Brahmanical and the Buddhist sources.

The editors and their band of enthusiastic workers deserve our praise.

—*J. M. Shukla*

KĀRAKAPRAKARAṆAM, as forming part of the Vaiyākaraṇasiddhānta Kaumudī, with Gujarati translation, notes and explanations by Vasant-Kumar Manubhai Bhatt. Sarasvatī Pustakabhaṇḍāra, Ahmedabad; Price Rs. 45-00

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Among the recasts of the Aṣṭādhyāyī of Pāṇini, the Siddhāntakaumudī of Bhaṭṭojī Dīxita 'is very popular with the students of Sanskrit grammar. Kātantra Vyākaraṇa fathered on Sarvavarman (3rd century A. D.) paved the way for these recasts, for, it is divided into four chapters viz. Sandhi prakaraṇa, nāma prakaraṇa, ākhyāta prakaraṇa, and krit prakaraṇa. Pāṇini had divided his work into Adhyāyas, pādas and Sūtras. This was done for a particular arrangement of the rules in the Aṣṭādhyāyī and their application. The recasts retained the system of order and application but their major innovation was the arrangement of the grammar-material according to subject matter. Of the recasts viz. The Rūpamālā (1300 to 1350 A.D.) (the Rūpāvatāra (1100 to 1150 A.D.) the Prakriyākaumudī (1400 to 1450 A.D.) the Siddhāntakaumudī and the Prakriyāsarvasva (1560-1666 A.D.) the Siddhānta kaumudī has been the most famous.

Although the Siddhāntakaumudī is indebted to the Prakriyākaumudī and the Prakriyā sarvasva is superior in merit so far as clear explanations and apt illustrations are concerned, Bhaṭṭoji's work proved extremely popular because of the centre of learning viz. Benares, where it began to be studied, because of a generation of brilliant pupils of Bhaṭṭojī and because a number of commentaries and studies have been written on it.

The section on Kāraka as found in the Siddhānta Kaumudī has one hundred and fifteen sūtras. Pāṇini has arranged the sūtras, which according to him strictly refer to Kāraka, into two adhyāyas viz. first adhyāya, fourth pāda, sūtras 23 to 55 and second adhyāya, third pāda, sūtras 1 to 73, wherein sūtras 3, 48, 49, 60, 62 and 63 have an indirect bearing on the Kāraka. This arrangement is the arrangement of a grammarian.

Dīxita's arrangement, which may be called a textbook-writers arrangement includes 115 sūtras in all. Beginning with the nominative and ending with the locative, he takes up each case and explains every thing which has a context with them.

The Siddhānta Kaumudī has been translated into English, Hindi and Marathi. The Kāraka section along with the saṁjñā and the paribhāṣā sections are translated by many scholars. However, I am glad to say that Prof. Vasantkumar Bhatt's (VB) translation with notes and advanced explanations is the best among them.

VB's merits in the work are obvious. In a long introduction he has explained everyhing, related directly or indirectly, to Kāraka.

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He explains the word Kāraka, from all angles, quoting Patanjali, Bhartṛhari, Kāśikākāra, Helārāja Kaiyaṭa and Nāgeśa. After this he, following the order of Bhaṭṭoji, thoroughly explains prātipadikārtha. The abhihita Kāraka and quotes Vārtikakāra's view, Karmakāraka, kinds of karma as found and explained in Vākyapadīya, The upapadavibhaktis, Kāraka and akāraka, karaṇa, sampradāna quoting Bhartṛhari, popular sampradāna and grammatical sampradāna, apadāna and its senses, the śeṣa meaning, the genitive, the meaning of śeṣa in the mahābhāṣya, adhikaraṇa and its divisions, Kāraka vibhakti and upapada-vibhakti, abhihita, anabhihita, sentence in Pāṇini, vākyasaṃskārapakṣa, the discussion regarding Kāraka in the Cāndravyākaraṇa, and vivakṣā.

At the end of the long Introduction he has listed in the adhyāya-pāda order the sūtras which Shri VB. thinks as forming part of the Kāraka section of the Siddhānta Kaumudī.

He then translates clearly and rather in detail the sūtras of Pāṇini and Bhaṭṭoji's vṛtti on them. These explanations are related to the discussion in the Introduction.

At times Shri VB. cannot resist the temptation of bathing in the shower of modern linguistic terminology and uses the terms semantic categories, syntactic categories, deep structure, surface structure and phonological representation.

Shri VB. is heavily indebted to Dr. S. D. Joshi's discussions in his four volumes on Kāraka rules found in the Mahābhāṣya. At times he quotes statements from the writings of Kiparsky, Stall and Deshpande.

The work of VB. is one of the very good works which treat their subject matter in great detail and with a confident understanding of the subject on hand.

The work is bound to be popular and therefore I suggest the following improvements in the future edition.

(1) So far as the translation is concerned, it is over-explanatory. A very clear rendering of the Sūtra, which may be explanatory wherever required, should be separated from the rendering of the vṛtti. In VB's work these are mixed up so that at many places we have repetitions of words and thoughts. Again the advanced explanations should also be clearly separated from the notes. Sometimes we do not get a separate rendering of the sūtra but we have only an explanation of the vṛtti.

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(2) Shri VB.'s enthusiasm for explaining everything is appreciable but he should see that there are no repetitions. The mention of samantic and syntactic categories is an illustration on the point.

(3) Shri VB has listed, as referred to above, the sūtras relating to Kāraka. Their mention follows neither Pāṇini nor Bhaṭṭoji. He should have omitted or given a separate appendix about the sūtras, 67 to 76, of the fourth pāda of the third adhyāya. Of the fourth pāda of the first adhyāya sutra 55 is not taken note of by Dīxita. Similarly sūtras 88, 89, 92, 97 and 98 which form part of Kāraka section are not listed by VB. Similar is the case with the eleven sūtras beginning with Karmapravacanīyāḥ (1.4 83). They are included by Dīxita but not listed by VB. Similarly of the third pāda of the second adhyāya sūtras 3, 48, 49, 60, 62 and 63 are listed by Shri VB. but they do not form part of the Kāraka section in the Siddhānta Kaumudī. The whole list as given by VB. should be rearranged by keeping in view Dīxita's order.

(4) A small discussion on Bhaṭṭoji's arrangement of the Kāraka rules would enhance the value of the book.

(5) Shri VB's work does not need any ornament in the form of the mention of the modern linguistic terminology, which changes and improves itself everymonth.

I heartily congratulate Shri Vasantbhai Bhatt for giving us a work which is lucid, exhaustive and which leaves nothing unexplained so far as the Kāraka is concerned.

— *J. M. Shukla*

Spiritual Vision and Symbolic Forms in Ancient India–Vol 1 of the series "Foundations of Indian Culture" G.C Pande, Books and Books, C4A/20A, Janakpuri New Delhi 58. Pages 363, price Rs–300 per set.

This is the first volume of the series "Foundations of Indian Culture" by Prof G.C. Pande, a reputed authority on Buddhism, Indian culture and history as also a versatile genius known for several valuable works in English and Hindi.

The present volume deals with the evolution of ideas and ideals of Indian culture as reflected mainly in ancient Indian works and tries to establish that Indian culture is, "in its essence, a development of foundational ideas constituting a creative matrix. Behind its changing historical forms lies a deep and persistent source of creativity which is spiritual in

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character." In a wider concept, we may state that the work is ambitious in that it deals with the evolution of the Aryan mind and intends to discuss spiritual vision and symbolic forms–two of the basic forces that have concretely shaped the Aryan mind and Indian culture. In this the Ṛgveda, Vedic literature, the Upaniṣads and philosophies, Śramaṇism etc. come under discussion and acute analysis for an exposition of *Sādhanā* and *Parāvidyā* in nine chapters of part one and four of part two. The second part is rightly entitled "Symbolism and Expression." All this detailed discussion, analysis and exposition is followed by a Bibliography, Index as also corrigenda addenda. The whole work thus follows scientific lines and is thoroughly methodical and establishes on firm basis the claim of the author in his preface that "The history as well as the interior dialectic of tradition is sought to be brought out by noticing the interaction of theory, practice and experience as also the ever-dissatisfied seeking for expressing imponderable feelings symbolically." Thus, the author reveals a thorough grasp over his subject and on the whole, he strictly follows the ancient scriptural writings. "*Nāmūlam likhyate kiñcit* " is his motto, though we might, at places, dispute his interpretation and the conclusions that he derives.

Chapter one, being introductory, explains the approach of the author and examines the roots and historicity of the spiritual praxis and the Indian conception of cultural tradition. To him, rightly, the evolution of Indian culture is a *sādhanā* in the quest of the Self, its higher progress in order to evolve a persistent point of view that is " not merely the ascetic and the mystic, the whole-time religieux of a *sādhaka*" (P.2). The *sādhaka* undertakes his *sādhanā* by adopting an attitude of detachment and dedication, though we may here add that if we seek to grasp reality, Āryans in ancient India have also drunk deep at the fountain of life and have mostly cultivated a spirit of detachment, of resignation in the end. The Ārya of old India has sought to identify himself with and to evolve his Self through, philosophical trends and isms, ultimately to accept a positive optimism, unstinted faith in humanity, faith in the basic goodness and inherent powers of man. This has brought Indian culture to evolve two principal values or concepts-(i) This life plus that life is life , (ii) *sādhanā* and *puruṣārtha* is the very core of Indian life. The introductory chapter could have been a little bigger to include these ideas on sound basis and authentic records.

The next two chapters, "Vedic Interpretation " and" Vedic tradition and its unitive vision " deal with the contribution of the whole of Vedic

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literature towards the evolution of spiritual praxis and the Indian conception of cultural tradition as the author has conceived of it. Here, particularly scholarly is the analysis of Ṛta in the Ṛgveda and the Vedic myth related to creation. The concept of Vedic sacrifice and funerary hymns are excellent in analysis. The concept of *Brahman* as analysed here is just routine and it should be stressed that intuition in the Upaniṣads is *not* bereft of the logical, though it is not merely and exclusively logical. Logic and intuitional experience go hand in hand, they are also an identity, and prove the meaningfulness of the word "*Darśana.*"

Chapter four discusses and analyses Buddhism as Śramaṇic negation and it is a positive contribution to Indian culture and values. Being a scholar of rank and an authority on Buddhism, he is at his best here in the work. It is true that ..... "Śramaṇism gave a new dignity and status to man, its asceticism, instead of rejecting humanity, exalts it. (P-69). It is also true that " the idea that the world is evil and must be given up sooner or later if one is to search for lasting spiritual welfare, institutionalized in *Saṁnyāsa* or mendicancy, is the lasting contribution of Śramaṇism to Indian culture. " (d-61).

However, the following two views of the author are disputable and require revaluation- (a) renunciation in the Brāhmaṇa works being a consequence of Śramaṇic impact achieved in early post-vedic or sūtra period, (b) The doctrine of transmigration being the most characteristic feature of tradition of Indian thought as derived from Śramaṇism.

We would again feel that taking Sāṁkhya to be Śramaṇic and different from the Vedic tradition is too much again.

These three views can be easily disputed if we just take the meaning of the word 'Vedānta' as applied to the Upaniṣads to be " culmination of the vedic thought and philosophy taught by the Upaniṣads. "

The next three chapters are entitled—'classical cross-currents—Vedānta,' 'monotheistic trends' and 'synthesis in the Smṛtis, Purāṇas and Tantras.' Here, in these very scholarly expositions, the analysis of Śankara's philosophy, the monotheism of the Gītā and Śaivism are a land-mark in the author's contribution, though, at places, we might have second thoughts on his views.

The next two chapters on " Adhyātmavidyā as Philosophy " and

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"Synthesis of Yoga in the Gitā" show the critical and analytical acumen of the author at a lofty height.

Here, the first part ends, unfortunately without a concluding chapter in which the author could have given his analysis of this *sādhanā* and *parāvidyā* as also some critical thinking, rethinking and analysis of which the author is definitely capable with his deep study, exquisite grasp of his method and a mental capacity of clear-cut thinking and analysis. Again, one glaring missing link is the absence of a chapter on Jainism, the contribution of which can in no way be under estimated.

Part two is broadly entitled " Symbolism and Expression " that evolve through and influence at the same time, " Language and myth, " "Forms of Rational Knowledge," " Literature " and " Art. " The author quite rightly commences his chapter ten on "Language and Myth" with these wordss—"The meanings of words can hardly be thought of as things in the real world. They are rather constructs of experience and what the words refer to are selectively demarcated fragments of experience and behaviour " (p. 179). This chapter aims at scientifically explaining the symbols that evolve from language, how they influence and enrich language, how different śāstras view language and its impact on and the shape that they give to culture and so on. Here, the author rightly stresses that "If language in its ordinary use is a necessary part of *vyavahāra*, rightly understood, it can be a ladder for mystical self-realization. Language is both *prapanca* and *mantra*, " (p. 182). The other sections in this chapter "Aspects of Linguistic History, " "Sanskrit and Indian Culture," "Myth as Symbol, " deal with their richness as also their positive contribution to Indian culture. In all these, the topics discussed and Indian culture are rightly to be shown as mutually dependent and shaping each other. Myths are very well illustrated and are, in most of the cases, corretly interpreted.

The next chapter on" Forms of Rational Knowledge "with an appendix on " Heterodox Philosophies and Scientific Development " and the next two chapters on " Literature " and "Art" treat of the topics on the same lines and are valuable in their own way. The following statement in the chapter on 'Art' applies well to all the topics dealt with in part two. " If symbolism is understood as expressiveness dependent on obscure associations which do not need to be perceived for being effective, and if meaning is understood as a subjective condition, these two terms

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(*vyañjaka*) and meaning (*vyangya*) would then pervade all the arts," (p. 328). This shows that the thinking of the author is quite on the right lines in part two as in part one. But again, here also, a concluding chapter was essential and it could have been a genuine contribution of the author.

We may here refer to one or two minor points.

Sanskrit technical terms written in English are very often not italicised and are without diacritical marks. Here,uniformity should have and could have been maintained. Similar is the lack of uniformity with the writing of Sanskrit quotations.

It is happy that a list of corrigendum is given. But it may be stated that some misprints have been simply fantastic. To illustrate, 'ransmigrtion' (p. 63) , 'tortuous' (p. 65), 'injuries' for 'injures' (p. 66), 'quiet' for 'quite' (P, 67), 'vairocana' for 'virocana' (P. 71), 'Nighaṇtas' for 'Nirgranthats (p. 76), 'Ayāramga' for 'Ācārāṅga' (P. 77) etc, etc. English rendering of some of the words requires reconsideration. To illustrate, 'for the sake of society' (*loka-saṁgraha*) essential Aloneness, (*kaivalya*) (p. 65) , ' illuminative operation' (prakāśāvaraṇa Kṣaya) (P. 97), the experience of self-realization (jnāna lakṣaṇabhakti) (p. 147) Desireless will (niṣkāma karman) (172) , enquiry into principles (tattvajijñāsa) (225), Of the whole or critical and analytical works on its various aspects, we have so many cultural studies of several works and writers. The first volume of the present series by Prof. G. C. Pande is a valuable contribution and addition to the already vast and rich store of authentic, scholarly and valuable works on Indian culture, it is welcome as a Scholastic analysis of a problem of importance, it is fairly original.

—R. S. Betai

"**DIMENSIONS OF ANCIENT INDIAN SOCIAL HISTORY** :- G.C. Pande. vol. 2 in the series" Foundations of Indian Culture." pages 287 Books and Books, New Delhi 1984, Price Rs. 300/- per set.

This is the second volume in the series " Foundations of Indian Culture. " In the first volume entitled "Spiritual Vision and Symbolic Forms in Ancient India, " the author very ably established the philosphical, religious and ethical basis that has kept Indian culture alive to-day, after it faced unprecendented onslaughts of opponents and consequently severe

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trials and tribulations of ages and these would have and could have wiped out completely the Indian culture from the face of the earth. Our culture and civilization lived through heaviest odds and this became possible because of this sound and firms basis. The same basis has shaped and coloured the Hindu social organisation, its Institutions, thought and philosophy that may be accepted as the most important aspect of Indian culture. The present volume discusses and analyses the social history as it has evolved through the ages. The author rightly observes in his 'Preface' that "This second part of the work concentrates on the analysis of the social world .... In dealing with the social tradition, its historicity is sought in the present work to be placed by the side of that perennial identity which constitutes its constant inspiration ...... the notions of *deśakāla*, *samyagājiva* and *svadharma* may be said to have constituted the basic matrix of social action presupposed by the life of contemplation and symbolic expression in Indian culture." The purpose, approach and importance of the study, the line of thinking and argument are explained here in brief.

The work starts with an Introduction which is rather too brief, i.e., in just 6 pages. The purpose of the work, its title and hypothesis are not elaborated or well explained or clearly laid down here, though the author stresses the conception of social history in these words of Trevelyan–

" The appeal of such history is basically imaginative and lies in the 'desire to feel the reality of life in the past, to be familiar with the chronicle of wasted time for the sake of ladies dead and lovely knights " (P.I)

but he more or less rejects this view and claims to go far deeper in the question of grasping the human nature; in the forces that determine the social process and constitute its relationship to human nature as a whole. For that he goes to the " Ideational Foundations of society and their historicity " that brings him to the analysis of social consciousness in the Indian tradition. Man's true identity is spiritual and transcendental and can be realized only inwardly in terms of his relationship to God or the Absolute", (p.2), though for practical purposes man acquires " an identity in psycho- physical and social terms. " Here, we may add that, as the facts stand in the Indian social tradition, bearing aside a few exceptions, (i) normally, all men must pass through all the stages of life. This is natural to most men and women physically, psychologically, emotionally and spiritually. Consequently, (ii) Indians have drunk deep at

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the fountain of life and have loved to enjoy all the joys that life offers, and, (iii) they take this course, as the most natural one, so that transcending from this life to the other, to the higher one shall be a most natural course and at perfect ease and peace of mind. The analysis of self-consciousness that the author gives here might not sound all pervasive to all men.

When the social concepts are to be explained, the author gives only a brief and basic explanation of terms such as *jana*, *janapada*, *gotra* and so on. However, the author hits the nail at the right spot when he states: "The traditional sense of social identity thus, although associated primarily with *varṇāśramadharma* (diacrtical marks and italics mine), was secondarily associated with supposed kinship groups like the *gotra* and with territorial regions or jana-padas. " (p-6)

Naturally enough, chapters 1 and 2 discuss the 'Geographical Identity' and 'Growth of population.' These are no doubt initially important and are here well analysed. However, foreign invasions and their impact and the rot that set in, as also its reasons could have been discussed in greater detail.

In the next four chapters follow the economic pattern, the occupations and means of livelihood, the rural and urban life, etc. They form the basis of the social patterns and in the discussion of all these the author reveals his modern and scientific outlook. The distribution of the topics here is well-planned and systematic though the discussion is just routine and we are not likely to get much new material. However, the study here is scientific and the conclusions that the author arrives at here are clear and realistic though not unknown.

Naturally with this, the author comes to "Standards of Living" in chapter 7. Basing his study on correct and sound lines, the author succeeds in showing marked variations in the life, character, concepts, outlook etc. between the very rich and the very poor in which Indian social life evolved and in which it was broadly divided. The distinctions are well stressed, the conclusions are well drawn. The author also stresses and rightly too that Indian social life lacked revolutionary fervour and spirit and suffered rare upheavals, even in the face of countless challenges that it faced as we would add. It is also true that "Economic life ran on customary lines and wealth was not overvalued. Peasants and labourers, craftsmen and traders worked hard but were aware of the philosophy of resignation." (p.124). The peculiar traits of Indian culture and Indian society with its social

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Institutions and their influence on eachother due to the economic standard of living, are analysed well.

Chapters 8 to 10 are entitled – "The Development of Socio-ethical Ideas", "Socio-Historical orders-vedic" and "Socio-Historical order-post vedic. " The three chapters are, in a way, the very core of the work and they fully justify the title. This part, in 123 pages analyses the main theme fairly well and the treatment is scientific and evolves on sound basis, though the discussion is just traditional. The author is fairly objective, he is precise, clear and to the point. To the credit of the author we may state that he places on sound scientific lines and firm basis, almost all that we know. One good feature of the treatment here is the recurrence now and then of explanations of some of the technical terms of Indian social philosphy in almost an aphoristic style. To quote one or two—

" The āśramas represented the stages not only of man's biological life but their integration into social and moral patterns which would constitute a gradual approach to the condition of spirtual self-sufficiency," (P—133).

and,

" The varṇas constituted a purely social and ritual hierarchy totally unconnected with wealth and occupation. The varṇa system was no longer a system of even functional let alone economic class. " (p.215).

Political order cannot be separated from the social order and therefore it is an important part of man's culture. The last chapter is therefore entitled " Political order and Ideas. " The five clans-*janas* of the vedic period, the *samiti* and the *sabhā* etc. are well analysed here. The author comes to the divergent post-vedic political tendencies and isms and he mainly analyses monarchy and the republics. (Actually different types of *Rājyas* are referred to as early as in the Jaiminiya Brāhmaṇa.) The internal and external conflicts that follow and the various empires are referred to. This is followed by an evolution of character of the state. The author sums up the discussion with an analysis of the basic philosophy of Indian polity. The discussion and analysis had the scope to be a little more technical; it should have stressed the contribution of Manu, Kauṭilya ete. in greater details.

Here again, as in the first volume a summing-up chapter would have been welcome. The author could have, in depth, evolved the dimensions

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of Ancient Indian Social History and Philosophy. The results of the whole study could have been brought here together in proper order and system. It would have been an acid test for the grasp and intellect of the author, he could have contributed something more original. But unfortunately the chapter is conspicuous by its absence.

On the whole, however, the book is welcome as a scientific analysis of the problem though the author has not much to contribute by way of new ideas and ideals. Besides scientitic analysis, the sound methodology is a glaring achievement of this second volume. The author succeeds in placing on firm basis our conceptions and ideas on Indian polity, its basic ideology and its positive contribution to Indian social concepts, social Institutions, social organization as also social history and Indian culture as a whole.

The selected Bibliography reveals the vast and varied reading and study of the author and the well-planned Index is useful to the reader. However, lack of uniformity in italicising the technical terms and in placing diacritical marks, persist as in the first volume. There is again, no uniformity even in giving translatios of all Sanskrit and Prakrit quotatios. Translation of some Sanskrit words requires revaluation.

However, these are just a few small points to be noted. On the whole, the work is very well written and scholarly and it fully justifies the title that is given to the book. It is welcome to students, scholars and interested general readers.

—*Ramesh S. Betai*

GLIMPSES OF THE HISTORY OF MANBHUM—Subhas Chandra Mukhopadhyaya-Calcutta 1983. Pages 40. Price Rs. 12

Manbhum was once a district of Chhotanagpur. The author stresses its cultural importance in these words–

"Almost every village dotted over the rugged land of Manbhum is a mini-museum of antiquities but no systematic study of the inumerable antiquities has been made for their evaluation in the light of traditional Indian Art and architecture."

This has inspired the author first to write the present enlightening monograph. It has a modest and limited purpose of acquainting us with

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the area in historical and cultural perspective and bringing us closer to its vast antiquities. He hopes to give more detailed and systematic studies of these antiquities after this and also to inspire similar studies by others. The study in the present monograph has four chapters–

(i) Historical Geography

(ii) Aryanisation of the Land

(iii) Religion of the Country

(iv) Political History of Manbhum.

It has also three valuable appendices of which "List of Inscriptions found in the Ancient remains of Manbhum" and "List of 69 places where antiquities are found," are really interesting and enlightening. It also gives plates of photographs of some few inscriptions and a map of the Manbhum district. The appendices, plates and the map are also informative and therefore useful. The work shows that the author has a thorough grasp of his subject and he has already undertaken extensive field-work. Though limited in its purpose the study is scientific, thoroughly methodical and systematic and gives to us full information about Manbhum in a historical and cultural perspective. It is therefore both informative and instructive. Larger studies by the author and other researchers inspired by the present monograph should be welcome.

—Ramesh S. Beṭai

Jaina Saṅgraha(Sāhityaratnakośa), Ed. V. M. Kulkarni, PP. XXXIII+ 236, RS. 30-00, Sahitya Academy, New Delhi, 1980

It is the eighth volume of the Sāhitya-ratnakośa series (comprehensive anthology of Sanskrit literature) published by the Sahitya Academy. It contains selections from classical literature (Prakrit and Sanskrit excluding Apabhraṁśa Texts) of the Jainas, compiled and edited by renowned Sanskrit and Prakrit Scholar Dr. V. M. Kulkarni. He has made use of 38 texts in prose and verse (Ardhamāgadhī-10, Śaurasenī-9, Mahārāṣṭrī-7, and Sanskrit-12) ranging from pre-christian centuries to the 16th century A. D. There are in all 57 chapters, viz., 22 in Ardhamāgadhī, 11 in Śaurasenī, 10 in Mahārāṣṭrī and 14 in Sanskrit. The work is divided into three parts - (I) Rules of conduct, (II) Logic and metaphysics and (III) legends, stories and parables devoting 48, 56 and 122 (total 236) pages respectively. In this volume extracts are compiled from Canonical, pro-canonical

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and commentary literature, compositions on logic, metaphysics, epics, legends and biographies, works on rituals, conduct and eulogy (hymns) and religious romances. It covers vast and varied literature of the two main sects of the Jainas.

Some important chapters part-wise are as follows;-

(1) Benedictory Formulae, praise of 24 Tīrthankars, Spiritual progress, Devotion to Discipline, Nature of Bondage and Passions, Equanimity, Determinate Awareness, Non violence, Meditations, Stages of spiritual evolution, Duties of a House-holder and Nature of Piety.

(2) Path to liberation, Five kinds of knowledge, Nine principles of Jainism; Five magnitudes, Non-absolutism, Jain logic, Syādvāda viewpoint and the theory of non-creation by God.

(3) Pillow of Righteousness, Biography of Mahāvīra, parables of eggs and Rohiṇī, Ceremonial Bath of Tīrthankara, Kapila's discourse, Renouncement by Nami, Legends of Harikeśa and Mṛgāputra, True Sacrifice, Abduction of Sītā, story of Valkalacīrī, Apologue of honey-drops, Combat between Bharata and Bāhubali, Poetic descriptions of sunset, night-fall, Ṛṣabhadeva's play as a child and Kailāśa mountain, Destruction of Dwārakā, stories of Karakaṇḍū and Mūladeva and origin of sacrifice.

The author has added an introduction of 33 pages, which is a brief survey of Prakrit and Sanskrit (excluding Apabhraṁśa) literature, composed by both the main Jain sects, which, here under 15 heads, covers almost all the genres of Indian Literature, the religious romance being a new genre. The author emphasises the point that the Jain literature gives a picture of the real life of the Indian society in all its different phases and thereby going beyond the kings and priests. He points out how rich the Jaina literature is which has not left any aspect of Indian literature untouched.

One who wants to know about the contents of the Jain literature must go through this volume. It is for the first time that such a meticulous selection has been brought out. We expect from the Academy English

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and Hindi translations of the volume which is very useful to the students of Jainism and selections from it can be prescribed for the university students of Prakrit and Jainology.

The author has further given a brief account of the doctrines of Jainism, thereby enhancing the academic value of this compilation.

The Bibliography is also given in the beginning of the text.

Some printing mistakes could have been avoided specially in the Prakrit portion. No errata has been appended. Some of the mistakes can be pointed out as follows:-

(i) Sanskrit :—अपरोक्षतयार्थस्स, द्विधा मेयविनिश्चियात्-82, विह्वलीभूत-114, परीवार-195 etc.

(ii) Prakrit :—लद्दुं (लद्धुं), चडाल (चंडाल), सोच्च (सोच्चा)-5, चेत्तारि (चत्तारि)-6, थंमो (थंभो)-22, उच्चंदे (उच्चदे)-23, चित्ताणिग्गहो (चित्तणिग्गहो)-27, गंतं (गंतुं)-28 णेयाइओ (णेयाइओ)-43, पज्जवाणं (पज्जवाणं), दसणेण (दंसणेण)-51, सामाइयं थ (सामाइयं च)-53, खत्तओ (खेत्तओ), अज्झात्थिए (अज्झत्थिए)-118, दहिण (दाहिण)-131, अक्खाणंय (अक्खाणयं), आगच्छुति (आगच्छति)-136, ठविसुं (ठवित्तु,) अट्ठम (अट्ठम)-139, पुरखरी (पुरवरी)-163, णा यव्वा (णायव्वा)-179 etc.

—K. R. Chandra

Prakrit Bhāsāoṁ Kā Tulanātmaka Vyākaraṇa (evaṁ unmeṁ prāk-Sanskrit Tattva) by Dr K. R. Chandra, Pub. by (DR.) R. M. Shah; Secretary, Prakrit Vidyā Maṇḍala, (L. D. Institute of Indology) Ahmedabad-380 009, PP. I-X + 136; price : Rs. 3. 00

The present book (in Hindi), 'A Comparative Grammar of Prakrit Languages,' is designed to meet the needs of the elementary as well as advanced students of Prakrit. It is divided into nine chapters. Prefaced with the description of the Alphabet (consisting of vowels, consonants, semivowels, sibilants, *anusvāra* and *anu-nāsika*) the First Chapter deals with the phonology of Māhārāṣṭrī, the Prakrit *par excellence* (PP. 25-44). Chapter II describes the distinguishing features of the rest of the Prakrit languages : Śauraseni; Māgadhī, Ardha-Māgadhī; Pāli, Paiśācī, Cūlikā Paiśācī, and Apabhraṁśa (PP. 25-44). Chapters III to VIII (both inclusive) treat of morphology-inflexion and word-formation of nouns, pronouns, verbs, tenses and moods, words ending with *krit* affixes, compounds, etc. (pp. 45-121).

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The concluding Ninth Chapter mainly attempts to throw light on the interrelation of Prakrit and Vedic Sanskrit (PP. 134).

The portion printed in big type is intended for the elementary students. The matter printed in small type is especially meant for the advanced students who may look for some explanation of the facts given from the modern point of view of linguistics. Dr. Chandra has adopted a comparative (and historical) method in presenting the subject-matter. His long experience of teaching Prakrit, Pāli and Apabhraṁśa to the university studets has enabled him to present the rather tough subject of grammar in a simple and lucid style. By writing this very good grammar he has laid under obligation the students of Prakrit, Pāli and Apabhraṁśa languages. And he deserves our warm congratulations.

Incidentally, it may be noted that the book is disfigured by a very large number of misprints. The long list of corrections, added in the beginning, somewhat saves the situation. In a book dealing with a scientific subject we expect utmost precision. Let us, however, hope that maximum care is bestowed and accuracy attained when the second edition would be brought out.

—*V. M. Kulkarni*

STUDIES IN SANSKRIT SĀHITYA ŚĀSTRA by Dr. V. M. Kulkarni, B. L. Institute of Indology. Patan. First Edition, 1983. pp. 200, price Rs. 60.

The present volume, the first publication of the Institute, is a collection of 16 Papers plus a paper in the appendix, on research problems of Sanskrit poetics, with the exception of "Kalpalatāviveka on Bhāmaha's Kāvyālaṁkāra" which appears here for the first time. All others are already published in different Journals of repute: the earliest being a paper that appeared in 1954. The selection covers up a variety of problems of Sanskrit poetics and mostly these are problems that will strike to the minds of very few scholars. This speaks for the deep, original vision as also height of scholarship and depth of research faculty of the author that is reflected in these papers. One interesting feature of the papers is their brevity, the longest being the famous— "Abhinavabhāratī-text Restored," in 24 pages. This shows that the author writes in as few meaningful words as possible, he is also always and invariably to the point and ever on firm basis. He is thoroughly deep as most of the papers show.

" Sanskrit writers on Plagiarism " deals in brief with and gives a rather quick survey of the thinking of writers on plagiarism, the table of

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32 varieties of Artha on p. 9 proves how deep the thinking of Sanskrit writers on the probem is. The author's critical remarks compare the thinking of Sanskrit writers with the west and this enhances the value of the problem and its study. The next paper, on "Sanskrit Rhetoricians on Poetic Conventions" is on the same lines. The third paper on "Kākū" deals with a valuable problem that will be of interest to some few enlightened scholars.

"Abhinavabhāratī- Text Restored" is one rare welcome attempt to bring the text concerned out of its corruptions and to preciseness. The next paper "Kalpalatāviveka on Abhinavabhāratī" is a bold but well-grounded attempt of the scholar to trace some missing links in the anonymous work. Similar is the next paper, the third, on restoration of the lost text of Abhinavabhāratī on chapter VII of Bharata. Thus, three papers on the improvement and restoration of Abhinavabhāratī is a contribution indeed.

In the paper on "Conception of Sandhis," the author tries to answer the question of the precise meaning of term 'sandhi', its funetion and the types in dramaturgy. According to him, the Sandhis rest on five *Avasthās* and the progressive development of the *Bīja*. Other views are rejected outright.

"Bhāmaha on Grammar in relation to Poetry" is quite enlightening since it is both critical and analytical. However, the views of Ānandavardhana and Abhinavagupta could have been referred to with advantage. A small but welcome paper is "Kāvyakalpalatā on Bhāmaha's Kāvyālaṁkāra" and it deals with the problem of the correct and precise meaning of the kārikās V-5 to 10 in Bhāmaha.

"Ratįvilāpa, Devisaṁbhogavarṇana and Ālaṁkārikas" deals with traditional and some modern criticism of the two events as depicted in the 'Kumārasambhava' in its 4th and 8th cantos. His disagreement with traditional views on the 'Ratįvilāpa' is courageous and convincing. His defence of the pleasure sports of Śiva and Pārvati as a pure piece of poetic art of Kālidāsa as pure poet not directly concerned with the views inspired by the so-called ethical and moral considerations, is convincing though it is doubtful indeed whether the 8th Canto can be regarded as "a crowning and glorious achievement of Kālidāsa's poetic art. " Th view requires revaluation. "The Harivijaya of Sarvasena" is a welcome attempt to trace some verses of the work that are lost and it has immenes

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research potential. "The Jaina view of Aesthetic Experience " could better not have found place in the present work. "Sanskrit Rhetoricians on Poetic Truth" added as an appendix could very well have been one of the valuable papers in the work. It is not clear as to why it is given as an appendix. The index of authors and works is interesting.

This quick review of the method, content and critical remarks of the author on some of the papers shows that—

(I) The research faculty of the author is deep, sound, precise and subtle.

(ii) "Nāmūlm likhyate kiñcit" is the author's firm vow.

(iii) The author is a man of few but sound words.

(iv) The rationality and scholarship of the author undeniably speak for themselves now and again, particalarly in his critical remarks. He is so very clear that the readers are not confused anywhere.

(V) The author is an expert in tracing research problems that strike to the minds of few.

The present work is thus a welcome addition to the books of lofty research and scholarship in the field of Sanskrit poetics in particuar and Sanskrit studies in general.

—R. S. Betai

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ભારતીય સાહિત્યશાસ્ત્રની વિચારપરંપરાઓ—બીજી સંશોધિત આવૃત્તિ, લેખક–ડૉ.–તપસ્વી નાન્દી, પ્રકાશક–યુનિવર્સિટી ગ્રંથનિર્માણ બોર્ડ, અમદાવાદ. પ્રકાશન વર્ષ–૧૯૮૪, પાનાં–૬૦૭. કિંમત રૂ. ૩૦–૦૦.

ગુજરાતમાં સંસ્કૃત સાહિત્યશાસ્ત્રના આલોચનાગ્રંથની બીજી આવૃત્તિ થાય તે ખરેખર એક સુખદ ઘટના ગણાય. દસ–અગિયાર વર્ષના ગાળામાં બીજી આવૃત્તિ થઈ ત્યારે ગ્રંથના સંશોધન–પરિમાર્જન–વિસ્તરણ–પુનરીક્ષણની તક લેખકે ઝડપી અને બીજી આવૃત્તિ સંશોધિત અને સુધારેલી આપી એ વિશેષ આનંદની વાત. જ્ઞાનના ક્ષેત્રમાં ઇતિશ્રી તો હોય જ નહીં. દસ–અગિયાર વર્ષના ગાળામાં વિદ્વાન લેખકની મેધા વિશેષ ખીલી જ હોય; તેમાં ચિંતનની વિશેષ ઝીણવટ અને સૂક્ષ્મતા પ્રવેશ્યાં હોય, તેમના અભ્યાસનો વ્યાપ પણ વધ્યો જ હોય. આ બધાનો લાભ આ બીજી આવૃત્તિને મળ્યો છે તેથી આ ગ્રંથ કદમાં ઘણો વધુ મોટો અને વિશેષ આવકારપાત્ર બન્યો છે, તે તો કોઈ પણ સુજ્ઞ વાચક નિઃસંકોચ કહી શકશે. લેખક તો "અપિ ચ..."માં એટલે સુધી જણાવે છે કે આ આવૃત્તિમાં તેમનો પ્રયત્ન રાઘવન વગેરે આધુનિક પૂર્વાચાર્યોના મતોનું પરિમાર્જન કરવાનો રહ્યો છે. સાથે તેઓ ઉમેરે છે કે–"પહેલી આવૃત્તિ પછીનાં અગિયાર વર્ષમાં જે અધ્યયન–અધ્યાપન, ચિંતન ચાલ્યું, અધિકારી વિદ્વાનો અને વિદ્યાર્થીઓ સાથે જે પરામર્શ કર્યો, એનો નિચોડ અહીં રજૂ કર્યો છે. આ આવૃત્તિમાં પદે–પદે, વાક્યે–વાક્યે, ફકરે–ફકરે રજૂઆતનું નાવીન્ય સમીક્ષકારી દૃષ્ટિથી અછતું નહિ રહે."

૨૪ પ્રકરણો–ઉલ્લાસો અને ફલશ્રુતિના આ ગ્રન્થમાં લેખકે ભારતીય સાહિત્યશાસ્ત્રના પ્રાયઃ સર્વ નાનામોટા મુદ્દાને આવરી લીધા છે અને દરેકની મીમાંસા પ્રાચીન આચાર્યોને માન્ય કાવ્યગત મહત્ત્વ અનુસાર કરી છે. આમાં કાવ્યલક્ષણ અને કાવ્યવિભાવનાથી શરૂ કરી કવિશિક્ષાના મુદ્દામાં ગ્રન્થની પરિણતિ કરી છે. સ્વાભાવિક રીતે જ તેમાં શબ્દશક્તિ-વિચાર, ધ્વનિવિચાર અને રસવિચારને તેના કાવ્યમીમાંસાગત મહત્ત્વને કારણે છ, ત્રણ અને ત્રણ પ્રકરણો અપાયાં છે, અને તેમાં વિસ્તાર અનુક્રમે ૧૩૬, ૧૫૦ અને ૧૧૪ પાનાંનો થયો છે, જે સ્વાભાવિક છે. તેમાં પણ પ્રત્યેકમાં આનંદવર્ધનને કેન્દ્રમાં રાખી, તેના પૂર્વાચાર્યો, આનંદવર્ધન અને તેના અનુગામીઓનું ચિંતન એવું વ્યવસ્થિત વિભાજન લેખકે કર્યું છે, જે સર્વ રીતે યોગ્ય છે. લેખકના ચિંતનની શાસ્ત્રીયતા અને ચોકસાઈનું આ એક પ્રમાણ છે. વળી ગ્રંથમાં વિષયો અને રજૂઆતની આંતર–વ્યવસ્થામાં પણ લેખકે પૂરી ચોકસાઈ રાખી છે તેની પ્રતીતિ પણ થાય છે. આ ઉપરાંત દરેક વિષય પરના ચિંતનની ઉત્ક્રાંતિ સ્પષ્ટ તારવી શકાય તે માટે લેખકે સૌ આધુનિકોનો પૂરો અભ્યાસ કર્યો જણાય છે. તે છતાં આધુનિકોનાં મંતવ્યો પ્રમાણ તરીકે ખાસ ટાંક્યાં નથી; મૂળ ગ્રંથોનો જ આધાર લીધો છે. લેખક ભારતીય સાહિત્યશાસ્ત્રની આલોચના–મીમાંસા મૂળ આચાર્યોનાં ચિંતન અને દૃષ્ટિબિંદુઓને આધારે જ કરે છે. આથી આ ગ્રંથના ચિંતનની પ્રમાણભૂતતા બાબત શંકા રહેતી નથી. શાસ્ત્રીયતા સાથે પ્રમાણભૂતતા એ આ ગ્રંથનો મોટો ગુણ છે.

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આ કૃતિનું એક વધુ જમાપાસું એ છે કે લેખકે મૂળ પ્રાચીન કૃતિઓનો જ આધાર લીધો છે ત્યારે તેમના ચિંતનની મીમાંસા આ આચાર્યોના સમયાનુક્રમમાં જ કરી છે. અને પરિણામે એક-એક વિચારની ક્રમિક ઉત્ક્રાંતિ સ્પષ્ટાકાર કરવાની તક લેખકને સાંપડી છે. આ આલોચના–મીમાંસા વિશદ છે, સ્પષ્ટ છે, વિષયોનો મોટે ભાગે સર્વગ્રાહી આલેખ આપે છે. વિષયોના નિરૂપણમાં દરેકનું કાવ્યગત મહત્ત્વ જળવાય તે ઉપરાંત તેમાં કોઈ વિગતો આપવાની બાકી ન રહી જાય તેનો પણ તેમણે ખ્યાલ રાખ્યો છે. અહીં લેખક સર્વ રીતે સફળ થયા છે. હા, એમ જરૂર લાગે છે કે દરેક મુદ્દાના વિશ્લેષણને અંતે લેખકે પોતાની સમીક્ષા પૂરતા પ્રમાણમાં આપી હોત તો આ ગ્રંથની ગુણવત્તા વિશેષ વધી જાત. વળી એમ પણ લાગે છે કે અંતિમ ઉલ્લાસમાં કવિશિક્ષાની ચર્ચા થોડી વધુ વિગતે થવી જરૂરી હતી.

ભારતીય સાહિત્યવિચારની સમૃદ્ધિ જે શબ્દશક્તિવિચાર, ધ્વનિવિચાર અને રસ-વિચારમાં રહેલી છે, તે વિશ્વના સાહિત્યવિચારને પણ નિશ્ચિત પ્રદાનરૂપ બનવાની ક્ષમતા ધરાવે છે. સાથે આ ત્રણ પરના ચિંતનની મીમાંસા ભલભલા મેધાવી વિદ્વાનોની કસોટી કરે તેવી છે. અહીં એ નોંધપાત્ર છે કે આ ત્રણ મુદ્દાની મીમાંસા એ આ ગ્રંથની મોટામાં મોટી સિદ્ધિ છે. રસમીમાંસાનાં ત્રણ પ્રકરણોમાં તો લેખકની મેધા સોળે કળાએ ખીલી છે. આ રસચિંતનની સૂક્ષ્મતા, મૌલિકતા તથા તેનું સત્ત્વ અહીં પૂરાં અભિવ્યક્ત થાય છે. આ સાથે એટલું લાગે છે કે નાટ્યરસ અને કાવ્યરસનો પરસ્પર સંબંધ અને ભેદ વિશેષ વિગતે ચર્ચાવાં જરૂરી હતાં.

ભારતીય સાહિત્યવિચારનાં પ્રાણપ્રદ તત્ત્વોની ચર્ચા ઉપરાંત તેના આનુષંગિક મુદ્દાઓ લેખક મીમાંસાની એરણ પર ચડાવે છે. આમાં ખાસ કરીને ગુણવિચાર, રીતિ–માર્ગવિચાર, અલંકારવિચાર અને વક્રોક્તિવિચારના ઉલ્લાસોમાં લેખકનાં અભ્યાસ, ચોકસાઈ, સ્પષ્ટતા સર્વગ્રાહિતા અને વૈજ્ઞાનિકતા આપણને પ્રસન્નકર બને છે.

ચોવીસ ઉલ્લાસોને અંતે લેખક આપણને આ સમગ્ર અભ્યાસની ફલશ્રુતિ ફક્ત ચાર પાનાંમાં એટલે કે અત્યંત સંક્ષેપમાં આપે છે. ખરેખર સ્વાભાવિક અપેક્ષા એ રહે કે આ ફલશ્રુતિ સમીક્ષાત્મક બને અને તેમાં ભારતીય સાહિત્યવિચારની તાત્ત્વિકતા તથા સમૃદ્ધિ, તેની ઉત્ક્રાંતિ તથા વિશ્વની આલોચના તથા વિશ્વના સૌંદર્યશાસ્ત્રને તેનું પ્રદાન લેખક રજૂ કરે. ભારતીય ચિંતનમાં કાવ્યમીમાંસાના વિષયોની આગવી સૂઝ, ઊંડું ચિંતન, વૈવિધ્ય, તલસ્પર્શી અવગાહન વગેરેની સમૃદ્ધિની સમીક્ષા લેખક આપે. સાથે એ પણ અપેક્ષિત હતું કે ફલશ્રુતિ આ ગ્રંથના સમગ્ર ચિંતનની અને ભારતીય સાહિત્યશાસ્ત્રના તરતમ-ની સમીક્ષા આપે.

અથાગ પરિશ્રમ સાથે તૈયાર કરવામાં આવેલા આ મૂલ્યવાન ગ્રંથની લેખનપદ્ધતિ બાબત બે-ચાર નાનાં સૂચનો આપવાં જરૂરી જણાય છે—

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પ્રથમ અને દ્વિતીય ઉલ્લાસમાં વિશેષ અને પછી પણ ફરી ફરી આવતી નોંધો "આગળ જોઈશું કે..." "આગળ નોંધ્યું..." તે બને તેટલી ઓછી હોવી જરૂરી હતી; 'અહીં તેનું પુનરાવર્તન ટાળીશું', વગેરે પણ.

આ પ્રકારનો એક જ શબ્દ એક જ વાક્યમાં પુનરુક્ત થતો હોય તેવા પ્રયોગો નિવારવા "વ્યંજનાસ્વીકારની પરિસ્થિતિ સ્વીકારીએ" "આમ હવે આપણે હવે પછીના ..."(પા. ૧૨૦), "ધ્વનિવિચાર વિચારીશું." (પા.૨૮૩); "ફક્ત સહૃદયને માટે હૃદયસંવેદ્ય માને છે" (પા.૨૮૯), વગેરે.

વળી ગુજરાતી ભાષામાં આ પ્રકારના પ્રયોગોને સ્થાને સહેજ સરળ અને વધુ સ્વાભાવિક પ્રયોગો થાય એ ઇચ્છવા જેવું છે–

"આકારિત થતી જાય છે" (પા ૧૬), "ઉચ્ચારિત થાય છે" (૧૨૮), વગેરે.

છાપભૂલો થવાને લીધે અને અન્ય કારણોસર થયેલા આ પ્રયોગો સ્પષ્ટ નથી—

'વ્યક્તિ'–વિવેકકાર' (પા. ૩૭), 'વૃદ્ધાવ્યવહાર' (૧૩૧–૧૩૨), 'પ્રસ્તુત ઉન્મેષમાં–પછીના પ્રકરણમાં'. (ઉલ્લાસ જોઈએ) (૧૨૪), 'લાક્ષણિક અર્થ અને લાક્ષણિકાર્થ' (એક જ પ્રયોગ ઇષ્ટ) (૧૩૧), 'દીક્ષિતજી' (૧૪૭ અને આગળ) (દીક્ષિત પૂરતું છે), 'શબ્દબ્રહ્મનાત્રિ પરિણામરૂપ છે' (૩૦૬) વગેરે.

વળી આટલા વિશાળ અને શાસ્ત્રીય ગ્રંથમાં સંકેતાક્ષરસૂચિ, સંદર્ભગ્રંથસૂચિ અને શુદ્ધિપત્રક હોવાં જરૂરી હતાં.

આ પુસ્તક એટલું વિસ્તાર અને સર્વગ્રાહી વિશ્લેષણ કરનારું છે કે ભારતીય સાહિત્યશાસ્ત્રની વ્યાપક મીમાંસા કરતાં હિન્દી અને અંગ્રેજી ભાષામાં રચાયેલાં થોડાં મૂલ્યવાન પુસ્તકો પૈકીનું એક બનવાની તેમાં ક્ષમતા છે. આથી આ કૃતિનો અધિકૃત અનુવાદ નિદાન હિન્દી અને અંગ્રેજી ભાષામાં થાય તો તેનો સારો એવો લાભ સમગ્ર ભારતના અને જગતના ભારતીય કાવ્યમામાંસાના અભ્યાસીઓને મળી શકે અને લેખકનો પરિશ્રમ વિશેષ સાર્થક થાય, ઊગી નીકળે.

—રમેશ બેટાઈ

સંસ્કૃત સાહિત્યમાં કરુણરસ–લેખક અને પ્રકાશક–પ્રા. રશ્મિકાન્ત પ. મહેતા. પાનાં ૬+૧૫૬. કિંમત–રૂ. ૨૦–૦૦

"દુઃખપ્રધાન સુખ અલ્પ થકી ભરેલી" એવી જીવનની ઘટમાળમાં શૃંગાર જેટલું જ લગભગ કરુણનું પ્રવર્તન હોય છે. આથી સ્વાભાવિક રીતે જ કરુણનું સાહિત્યમાં પ્રવર્તન ખૂબ ખૂબ જોવા મળે છે અને વિવેચકો અનેક રીતે તેની મીમાંસા કરતા જ રહે છે. સંસ્કૃત કાવ્યમીમાંસાના આચાર્યોએ પણ કરુણની સમસ્યા ખૂબ ચર્ચી છે, અને

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સંસ્કૃત સાહિત્યમાં પણ કરુણનું પ્રવર્તન ઓછું નથી. પછી ભલે "આ વાદ્યને કરુણ ગાન વિશેષ ભાવે" એવી સ્વભાવગત અનુભૂતિ ધરાવનાર કવિઓ સંસ્કૃતમાં ઓછા હોય. ભવભૂતિને કરુણના કવિ તરીકે બિરદાવવામાં આવ્યો છે અને તે "એકો રસ: કરુણ એવ..." એવું વિધાન કરે છે ત્યારે તેનું આ વિધાન સંદર્ભવિશેષ પૂરતું જ સાચું છે કે તે કાવ્યમીમાંસાનો એક મૂલ્યવાન સિદ્ધાન્ત રજૂ કરે છે. એ પ્રશ્ન પણ આધુનિક વિદ્વાનોએ સારી પેઠે ચર્ચ્યો છે. આ બધું જોતાં કરુણરસ સંસ્કૃત સાહિત્યમાં કેટલો ખેડાયો છે, તેને વિષે ભારતીય આચાર્યોના ખ્યાલ શા છે, તેનું વ્યવસ્થિત સંકલન કરી તેની છણાવટ ગુજરાતીમાં થાય તો તેનાથી ગુર્જર જ્ઞાનગિરા સમૃદ્ધ બનવાનો પૂરો અવકાશ હતો. પ્રસ્તુત ગ્રંથના લેખકે આ દિશાનો પ્રયાસ કર્યો છે, જે આવકારદાયક છે. સંસ્કૃત સાહિત્યમાં કરુણ ક્યાં ક્યાં અને કેવા સ્વરુપે ખીલ્યો છે, અને કરુણ રસના સ્વરુપ વિષે સંસ્કૃત આચાર્યોનું ચિંતન શું છે તે અહીં લેખક તારવી આપે છે. સંસ્કૃત સાહિત્યમાં કરુણનું નિરૂપણ જુદાં જુદાં કાવ્યસ્વરૂપોમાં રચાયેલી કૃતિઓની દૃષ્ટિ રાખીને લેખક ત્રણ પ્રકરણમાં આપે છે. છેલ્લે ઉપસંહારનું પ્રકરણ આપ્યું છે. આમ, અભ્યાસ બાહ્ય કલેવરની દૃષ્ટિએ જોતાં સારી પેઠે વ્યવસ્થિત છે અને ઊંચી અપેક્ષા ઊભી કરે છે. ઉપરાંત લેખકે જે વિશાળ સંદર્ભગ્રંથસૂચિ આપી છે અને એ ગ્રંથોનો જે બહોળો ઉપયોગ કર્યો છે, તેના પરથી પણ લેખકે આ કૃતિ પાછળ સારો એવો શ્રમ લીધો છે તે દેખાય છે.

પરંતુ કોઈ ચોક્કસ પૂર્વકલ્પન કે કરુણરસ વિષેનો સૂક્ષ્મ, સુવ્યવસ્થિત અભિગમ કે ખ્યાલ લઈને લેખક ચાલ્યા નથી. લેખક પાસે કરુણરસ અને તેના કાવ્યગત સ્થાન તથા તેની સૂક્ષ્મ, તાત્ત્વિક, મનોવૈજ્ઞાનિક, ભાવાત્મક અસરો વિષે કોઈ સ્પષ્ટ ચિંતન હોય એવું દેખાતું નથી, તે કઠે છે. આ સ્થિતિની પ્રતીતિ પ્રત્યેક કાવ્યસ્વરૂપની કૃતિઓના કરુણ રસના નિરૂપણ પાછળ આવતી અતિટૂંકી, ઉપરછલ્લી અને સ્પષ્ટ વિચારણા–આલોચના વિનાના ઉપસંહારોની ચર્ચા પરથી થશે (પાનાં ૨૭, ૪૩, ૯૨, ૧૧૧, ૧૪૩ વગેરે). આથી જ પાન ૨૭ પર લેખક કરુણરસની સંસ્કૃતમાં થયેલી ચર્ચાને એકઠી કરી દઈને તેના વિષેનો સંસ્કૃત મીમાંસાનો પણ સ્પષ્ટ ખ્યાલ ઉપસાવી શક્યા નથી. પાન ૪૩ પરની કરુણ રસના કાવ્યગત સ્થાન વિષેની આલોચના પણ નબળી અને છેલ્લે ચોક્કસ આકાર ધારણ ન કરનારી બની છે. આવું જ ખરેખર તો એકદમ અગત્યનું ગણાય એવા 'ઉપસંહાર'ના ટૂંકા, અતિ ટૂંકા પ્રકરણમાં પણ બન્યું છે. તેમાં પણ આખા ગ્રંથના નિર્બળ સાર જેવું, અતિ ઝડપી, કાચું, ઉપરછલ્લું નિરૂપણ માત્ર મળે છે. આમ થયું છે ત્યારે એક પ્રશ્ન થાય કે આમાં લેખકનું પોતાનું પ્રદાન શું ? સંભવતઃ કંઈ જ નહીં.

વળી કરુણ, કરુણરસ અને કરુણાન્તિકા વચ્ચેની ભેદરેખા વિષે પણ લેખકના પોતાના ખ્યાલો સ્પષ્ટ નથી એવું ખાસ તો ત્યારે લાગે છે જ્યારે, દા.ત., નીતિ અને વૈરાગ્યશતક વગેરેનાં કેટલાંક પદ્યો લેખકને કરુણ રસના સ્પર્શવાળાં લાગે છે (પા. ૧૩૬થી ૧૩૮, ૧૪૫). ખાસ કરીને ગદ્યકાવ્યના લેખકે પસંદ કરેલા ઘણાખરા ફકરામાં કરુણનું સ્થૂળ, વાચ્યભૂમિ પરનું વર્ણન છે, જે ઘણીયે વખત ધ્વનિના અભાવે રસમાં પરિણમતું નથી, આ બાબત પણ લેખક પાસે સ્પષ્ટ ખ્યાલો દેખાતા નથી. 'ઋતુસંહાર'ના ત્રણ શ્લોકો

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(પા. ૧૩૫) કરુણ માટે લેખકે પસંદ કર્યા છે તે પણ પુનઃચિંતન માગી લે છે. લેખક વિપ્રલંભ શૃંગાર અને કરુણ વચ્ચેના સૂક્ષ્મ ભેદ બાબત પણ આચાર્યોનાં કેટલાંક મંતવ્યો માત્ર આપીને સંતોષ માને છે ત્યારે પણ લેખકને પૂછવાનું મન થાય તેમ છે કે આ બાબત તમે શું માનો છો ?

કરુણરસ અને કરુણન્તિકા–tragedy–વચ્ચે સંબંધ શો, એ બાબતની ઠીક ઠીક વિચારણા લેખકે વિદ્વાનોમાંથી આપી છે. સંસ્કૃત નાટ્યસાહિત્યમાં કરુણાન્તિકા બહુ ખેડાઈ નથી તેનાં કારણો લેખકે ડૉ. ભટ્ટની કૃતિમાંથી આપ્યાં છે. પરંતુ આ બધું કર્યા પછી આ મુદ્દાનું મૂલ્યાંકન લેખકે જરાસરખું પણ કર્યું નથી, કદાચ કરવાની હિંમત કરી નથી.

આમ, માત્ર પ્રસંગો ભેગા કરી આપવા અને તેના રસ પરત્વે વિદ્વાનોનાં મંતવ્યો એકઠાં કરી આપવાં, એટલા માત્રથી કરુણરસની મીમાંસા થતી નથી, એટલું લેખક સમજ્યા છે કે નહીં તે શંકાસ્પદ છે.

લેખકે સંસ્કૃત અવતરણો પાદટીપોમાં પુષ્કળ આપ્યાં છે અને તેના અનુવાદો આપ્યા છે. કેટલાંક સ્થળે અનુવાદો સન્તોષકારક થયા છે તો ઘણાં સ્થળોએ અનુવાદો કાચા, અધકચરા, અસ્પષ્ટ અને ઘણીયે વખત ખોટા પણ થયા છે. (દા. ત. પાનાં–૧૬, ૨૬, ૨૭, ૪૯, ૫૦, ૫૧, ૫૯, ૬૧, ૮૯ વગેરે). આ જ રીતે વાક્યરચનાના દોષોથી પણ આ કૃતિ સર્વથા પર નથી.

વધુમાં વધુ ખટકે છે મુદ્રણદોષો. પાને પાને અપાર મુદ્રણદોષો રહી જવા પામ્યા છે તે અસહ્ય જ ગણાય. વળી ભૂલોના પ્રમાણમાં નાનાસરખા છતાં ચાર પાનાના શુદ્ધિપત્રકમાં શુદ્ધ શબ્દો આપ્યા છે તેમાં પણ કેટલાક મુદ્રણદોષો રહી ગયા છે ! 'પ્રસ્તાવના'ના પ્રથમ પાનાની છેલ્લી કંડિકામાં લેખકે મુદ્રણદોષો માટે ક્ષમા પ્રાર્થી છે એ ક્ષમાપ્રાર્થનાના વાક્યમાં પણ ત્રણ ચાર મુદ્રણદોષો છે અને કવરપેજ પણ 'કરૂણરસ' છપાયું છે તે એકદમ અને પ્રથમ નજરે જ ખટકે તેવું છે. વળી આને પરિણામે 'બુદ્ધચરિત' ને બદલે 'બુદ્ધ છરિત' થઈ ગયું હોય (પા. ૪૪), 'કૈલાશનાથ ત્રિપાઠી' એ 'લાશનાથ ત્રિપાઠી' બની ગયા હોય ત્યારે તો કહેવું જ શું ! આવી જ નોંધપાત્ર ક્ષતિ છે "આ વચન ખરેખર આગ નીકળી" (નબળો અનુવાદ) ને બદલે "આ વચન ખરેખર આગળ નીકળી." આવી ક્ષતિઓનો અને "સમય ચક્ર" 'સમય ચક્રમ' બની જાય છે તેનો કૃતિમાં પાર નથી.

અનુવાદોની ભાષા ઉપરાંત સમગ્રપણે પણ પુસ્તકની ભાષામાં લેખક એકબાજુ 'પીવે છે' (પા. ૫૧) 'સીતાને ઘરમાંથી કાઢી હતી' (પા. ૫૩) એવા ગામઠી લાગતા પ્રયોગો કરે છે, તો બીજી બાજુ તેઓ 'અનપત્યવેદના' 'પાર્વતીયદશ્ય' (પા. ૫૧), 'લેખન-

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પુરુષાર્થ',' 'રસ વિષયચાક' જેવા ગુજરાતીમાં કૃત્રિમ લાગતા સંસ્કૃતમય અને કોઈકવાર શંકાસ્પદ પ્રયોગો કરે છે, તે બતાવે છે કે લેખકની ભાષા પણ એક કક્ષા જાળવતી નથી.

આ બધી જ ક્ષતિઓ કાળજીપૂર્વક સુધારીને, લાંબાં લાંબાં અવતરણો ઓછાં કરીને, અને પોતાનું ચોક્કસ પ્રદાન કહી શકાય તેવું સમીક્ષાત્મક ચિંતન ઘણું વધુ આપીને, પછી જ લેખકે આ કૃતિ પ્રગટ કરવાનો વિચાર કરવો જોઈતો હતો. જો કે બીજી બાજુ એ પણ હકીકત છે કે આ બધી દષ્ટિએ કૃતિની સુધારણાનો અર્થ સમગ્ર કૃતિનું પુનઃલેખન એવો જ થાય.

—રમેશ બેટાઈ

શેઠ આણંદજી કલ્યાણજીની પેઢીનો ઈતિહાસ ભાગ–૧ લે. રતિલાલ દીપચંદ દેસાઈ, શ્રી. શેઠ આણંદજી કલ્યાણજી, અમદાવાદ–૧૯૮૩. મૂલ્ય રૂ. ૫૦–૦૦

અનેક જૈન તીર્થોનો વહીવટ જેના હાથમાં છે તે શેઠ આણંદજી કલ્યાણજીની પેઢીનો ઇતિહાસ અહીં પ્રસ્તુત છે. અનેક વિદ્વાનોએ આ કાર્ય કર્યું, પણ તેથી શેઠ શ્રી કસ્તુરભાઈને તે પસંદ ન આવ્યું અને અંતે સુયોગ્ય વિદ્વાન્ શ્રીરતિલાલ દેસાઈને આ કાર્ય પેઢીએ સોંપ્યું તેનો હું સાક્ષી છું.

અહીં એ જણાવવું જરૂરી છે કે આ પેઢીએ પોતાનું દફતર જે રીતે સાચવ્યું છે તેવું કોઈ પેઢીએ સાચવ્યું હશે કે નહીં તે શંકાસ્પદ છે. આ માટે સર્વપ્રથમ પેઢીને ધન્યવાદ આપવા જરૂરી છે. એ દફતર હતું તો આવો પ્રામાણિક ઇતિહાસ લખી શકાયો છે. અને કહેવું જોઈએ કે એ દફતરના પાને પાના ઉથલાવી એક ધૂળધોયાની અદાથી અને ઇતિહાસની સાચી દષ્ટિથી જે રીતે આ મહત્ત્વનું કાર્ય શ્રી રતિભાઈ કરી રહ્યા છે તેવી ચીવટવાળા વ્યક્તિ આવા કામ માટે દુર્લભ છે. શ્રી રતિભાઈએ આ પૂર્વે ગુરુ ગૌતમ, ભદ્રેશ્વરતીર્થનો ઇતિહાસ, મહાવીર જૈન વિદ્યાલયનો ઇતિહાસ જેવા ગ્રંથો લખી ઇતિહાસ લખવાની હથોટી મેળવીને આ કાર્યમાં પડયા છે અને કહેવું જોઈએ કે તેઓએ પેઢીના ઇતિહાસમાં જે કંઇ મહત્ત્વનું જાણવા જેવું હતુ તે દફતરમાંથી એકત્ર કરી અહીં સુવાચ્ય રૂપે રજૂ કર્યું છે.

આ માત્ર પેઢીનો ઇતિહાસ નથી પણ અઢીસો વર્ષના જૈનસમાજના ઇતિહાસ માટે પણ આમાંથી ઘણું મળી રહે તેમ છે.

—દલસુખ માલવણિયા

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અવસાન–નોંધ

સંનિષ્ઠ અભ્યાસી મંજુકાકાની ચિર વિદાય

ઓગણીસો ચોર્યાસીના નવેમ્બરની અગિયારમી તારીખે ડૉ. મંજુલાલ રણછોડલાલ મજમુદારનું, નવદાયકાનાં પૂર્ણ જીવન બાદ અવસાન થયું.

ડૉ. મજમુદાર ગુજરાતી ભાષા અને સાહિત્યના પ્રાધ્યાપક હતા. મધ્યકાલીન ગુજરાતી સાહિત્યનું તેમનું સંશોધન અને વડોદરા સ્થિત 'પ્રેમાનંદ સાહિત્ય સભા' શ્રી મંજુલાલનાં કાયમી સ્મારકો બની રહેશે. તેઓ ભાષાના અધ્યાપક હોવા ઉપરાંત ભારતીય ઈતિહાસ અને સંસ્કૃતિના પણ સારા અભ્યાસી અને સંશોધક હતા. ખાસ કરીને હસ્તપ્રત-ચિત્રોનો એમનો અભ્યાસ પ્રસંશનીય હતો. શિલ્પ–સ્થાપત્ય અને અભિલેખો તથા ભારતીય ધર્મોના ક્ષેત્રે એમનો અભ્યાસ સારી ગતિ કરી શક્યો હતો. આ બધાનાં ફળસ્વરૂપે 'કલ્ચરલ હિસ્ટરી ઓફ ગુજરાત' નામનો સુંદર ગ્રંથ એમણે આપણને આપ્યો. ગુજરાતના સમગ્ર સાંસ્કૃતિક જીવનને ઇતિહાસની પૃષ્ઠભૂમિ સાથે એમણે આલેખ્યું છે. જે અભ્યાસી માટે પ્રેરણાદાયી છે. ગુજરાત સરકારના માહિતી ખાતાએ પણ તે પરથી એક અંગ્રેજી પુસ્તિકા પ્રવાસીઓ માટે અને સામાન્યજન માટે પ્રસિદ્ધ કરી છે.

ડૉ. મજમુદાર વડનગરા નાગર ગૃહસ્થ હતા અને એમનું કુટુંબ ત્રણચાર પેઢીથી નડિયાદ તાલુકાના મહુધા ગામે રહેતું હતું. જો કે આ સદી દરમ્યાન એમના કુટુંબે વડોદરા સ્થળાંતર કરેલું. આથી ડૉ. મંજુકાકાનું વિદ્યાકીય ઘડતર અહીં થયું હતું. તેઓ સમાજશાસ્ત્ર વિષય સાથે પારંગત હતા અને કાયદાના સ્નાતક પણ હતા. છતાં વકીલાત કરવાને બદલે તેઓ વિદ્યાક્ષેત્રે પ્રવેશીને પ્રાચ્ય વિદ્યામંદિરમાં ભાષાંતર–મદદનીશ તરીકે જોડાયા.

અહીં તેમણે ભાષાંતરકામની સાથે આ સંસ્થામાં સંગૃહીત સમૃદ્ધ હસ્તપ્રતોનો, ખાસ કરીને સચિત્ર હસ્તપ્રતોનો, અભ્યાસ શરૂ કર્યો અને ચિત્રશૈલીઓનું અધ્યયન આપમેળે વધારતા ગયા. પરિણામે ઘણી મોટી ઉંમરે એમણે આ વિષયમાં વિશેષ સંશોધન કરી વિદ્યાવાચસ્પતિની પદવી સંપ્રાપ્ત કરી.

આમ ગુજરાતી ભાષા–સાહિત્ય અને ભારતીય સંસ્કૃતિના ક્ષેત્રે એમની વિદ્યાપ્રીતિ ફેલાતી રહી, જેને પરિણામે તેમણે ચારસો જેટલા શોધલેખો પ્રસિદ્ધ કર્યા. તેઓ વિદ્યાકીય પરિષદોમાં ઉલટથી હાજરી આપતા અને શોધનિબંધો રજૂ કરતા. એમનાં લખાણોમાં હમેશાં નવીન સામગ્રી હોઈ એમનાં લખાણોનો સંદર્ભ અનુગામીનાં લખાણોમાં થતો રહેતો.

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બહુ મોટી ઉંમરે તેઓ અધ્યાપક બન્યા અને નિવૃત્તિકાળ સુધી ગુજરાતી ભાષા–સાહિત્યનું અધ્યયન–અધ્યાપન–સંશોધન કરતા રહ્યા. તેઓ વિદ્યાર્થીઓના વ્હાલસોયા મંજુકાકા બની ગયા હતા એવી એમની શિક્ષક–પ્રતિભા હતી.

ઐતિહાસિક સંશોધનના ફળસ્વરૂપે એમણે ગુજરાતની કાળગણનાને આવરી લેતા ગ્રંથોનું આયોજન કર્યું અને 'ક્રોનોલોજી ઓફ ગુજરાત'નો પ્રથમ ભાગ પ્રસિદ્ધ કર્યો. દુર્ભાગ્યે અગમ્ય કારણોસર પછીના ભાગો પ્રસિદ્ધ થયા નહીં. કોઇ વિદ્યાસંસ્થાએ આ કાર્યને પૂર્ણ કરી મંજુકાકાની સ્મૃતિને ચિરંજીવ રાખવી જોઈએ.

નિવૃત્તિ પછી પણ એમની સંશોધનકાર્યની પ્રવૃત્તિ ચાલુ રહેલી. પરન્તુ અકાળે પુત્રના અવસાનથી અને પછી પત્નીની વિદાયથી છેલ્લાં વર્ષોમાં મંજુકાકા શારીરિક અને માનસિક રીતે ભાંગી પડયા હતા.

આવા આજીવન વિદ્યાપુરુષને પ્રભુ ચિર શાંતિ આપે એવી પ્રાર્થના.

—રમેશ જમીનદાર

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जैन साहित्य में वर्णित जन-कल्याणकारी संस्थाएँ*

प्रेमसुमन जैन

जैन साहित्य में आत्महित और लोकहित इन दोनों के सम्बन्ध में पर्याप्त विवेचन है। आत्मविकास की प्रक्रिया में व्यक्ति अनेक गुणों की साधना करता है। ध्यान, व्रत, ज्ञान आदि के द्वारा वह आत्मा के पुरुषार्थ को जगाता है। किन्तु उसके इन आत्महितकारी गुणों का पूर्ण विकास लोक में ही होता है। व्यक्ति के सर्वांगीण व्यक्तित्व का विकास क्रमशः होता है, छलांग लगाकर नहीं। इसलिए वह समाज में रहते हुए पहले नैतिक गुणों की साधना करता है, फिर आत्मिक गुणों की। लोकहित का सम्पादन करते हुए आत्महित की ओर गमन जीवन की सही प्रक्रिया है। इस बात को ध्यान में रखते हुए जैनाचार्यों ने अपने साहित्य में समाज-निर्माण के अनेक तत्त्वों का समावेश किया है। निवृत्तिमूलक प्रवृत्ति-मार्ग को जैन साहित्य में प्रमुखता दी गयी है।[1]

पृष्ठभूमि :

समाज की संरचना में व्यक्ति एक महत्त्वपूर्ण घटक है। व्यक्ति जब तक अकेला विचरण करता है तब तक वह आत्मनिष्ठ रहता है। युगल हो जाने पर वह रागतत्व से युक्त होता है। दो युगल हों तो उसमें अनुकरणात्मक और स्पर्धा से युक्त जीवन पद्धति विकसित होती है। तीसरा युगल होते ही समाज का स्वरूप बनने लगता है। उसी के अनुसार आवश्यकताएँ, सुरक्षा और सद्भाव की प्रवृत्तियां विकसित हो जाती हैं। समाज के विकास की इस अवस्था का जैन साहित्य में एक मिथक द्वारा चित्रण किया गया है। भोगभूमि की युगल व्यवस्था को समाज व्यवस्था का प्रारम्भिक स्वरूप कहा जा सकता है।[2] प्रेमतत्व समाज का आधार स्तम्भ है, जिसका विस्तृत विवेचन जैन साहित्य में हैं।

लोकहित सम्पादन के लिए समाज में अर्थतत्त्व भी आवश्यक है। समाज का भवन आर्थिक नींव पर निर्मित होता है। इसके लिए जैनाचार्यों ने षड्-आवश्यकों का विधान किया है।[3] इसके मूल में व्यक्तिगत उपलब्धि को सामूहिक बनाने की भावना रही है। जैन परम्परा में प्रचलित कुलकर-व्यवस्था समाज की स्थापना की व्यवस्था है। आदिपुराण में जिनसेन ने स्पष्ट कहा है कि मनुष्यों को कुल की तरह व्यवस्थित कर उनकी जीवनवृत्ति का परिष्कार करने के कारण ये कुलकर कहलाते थे—

> प्रजानां जीवनोपायमननान्मनवो मताः।
> आर्याणां कुलसंस्त्यायकृतेः कुलकरा इमे ॥[4]

इन कुलकरों ने निषेधात्मक, नियन्त्रणात्मक एवं कल्याणात्मक कार्यों के लिए समाज को

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प्रेरणा दी थी । चौदह कुलकरों ने समाज को चौदह कार्यों की शिक्षा दी थी ।[५] यह घटना इस बात को सूचित करती है की समाज विभिन्न गुणी व्यक्तियों के सामूहिक प्रयत्न से चलता है और समाज में निर्भयता, आर्थिक स्वतन्त्रता, मैत्रीभाव तथा कल्याणकारी प्रयत्नों की नितान्त आवश्यकता है । कुलकरों एवं मन्वन्तरों[६] की पौराणिक विचारधारा ने भारतीय समाज के विकास को गतिशील किया है ।[७]

जैन परम्परा में तीर्थंकरों के समवसरण की व्यवस्था का वर्णन है । इसका पौराणिक एवं धार्मिक प्रभाव कुछ भी रहा हो, किन्तु इसका समाज पर भी प्रभाव पड़ा । तीर्थंकर जिन गुणों की प्राप्ति व्यक्तिगत प्रयत्नों के द्वारा करते हैं, उनका लाभ वे समवसरण में सारे समाज को देते हैं । इससे व्यक्तिगत उपलब्धि का समाजीकरण का सिद्धान्त प्रतिफलित होता है ।[८] धार्मिक नेता अपनी स्वानुभूति से समाज को नैतिक बनाने का प्रयत्न करता है । शिक्षक या ज्ञानी पुरुष अपने ज्ञान से समाज को शिक्षित बनाता है । वैभवशाली श्रेष्ठिवर्ग व्यक्तिगत पुरुषार्थ से प्राप्त समृद्धि को विभिन्न लोकहितकारी कार्यों में व्यय कर सामाजिक-जीवन को उन्नत बनाता है । इसी तरह बलशाली और क्षमाशील वर्ग समाज को सुरक्षा प्रदान करता है । प्राचीन भारतीय समाज के इस लोकहितकारी स्वरूप का चित्रण विभिन्न युगों के जैन साहित्य में उपलब्ध है । समाजशास्त्रियों के द्वारा उसका सामाजिक मूल्यांकन यदि किया जाय तो समाज निर्माण के कई तत्व प्राप्त हो सकते हैं ।

जैन साहित्य में प्राचीन परम्परा के प्रभाव से अनेक सामाजिक संस्थाओं के विवरण प्राप्त हैं । समाज की कुछ आधारभूत संस्थाएं है । विवाह, परिवार, जाति, वर्ण, श्रेणी आदि विभिन्न संस्थाओं के सम्बन्ध में जैन साहित्य से अच्छा प्रकाश पड़ता है । डा० जगदीश चन्द्र जैन, डा० नेमिचन्द्र शास्त्री आदि विद्वानों ने इस विषय में गहन अध्ययन प्रस्तुत किये हैं ।[९] जैन साहित्य के कुछ स्वतन्त्र ग्रन्थों का भी समाजशास्त्रीय मूल्यांकन विद्वानों ने किया है । इस साहित्य में आधारभूत सामाजिक संस्थाओं के अतिरिक्त समाज की कुछ धार्मिक संस्थाओं का भी विवेचन प्रस्तुत किया गया है । चतुर्विध संघ-व्यवस्था एक सामाजिक संस्था है जिसका स्वतन्त्र अध्ययन होना चाहिये । इसी तरह देवकुल, मंदिर, चैत्य, मठ, पाठशाला आदि भी सामाजिक दृष्टि से महत्त्वपूर्ण केन्द्र रहे हैं । इनके साथ समाज का घनिष्ठ सम्बन्ध था । भारतीय समाज के विकास के अध्ययन के लिए जैन साहित्य की इस विषयक सामग्री की समीक्षा करना लाभदायक होगा ।[१०]

समाज की आधारभूत, धार्मिक एवं शैक्षिक संस्थाओं के अतिरिक्त समाज में कुछ ऐसी व्यवस्थाएं भी प्रचलित थीं, जिन्होंने लोकहित की दिशा में महत्वपूर्ण कार्य किया है । बिना किसी भेदभाव के समाज की ये संस्थाएं जन-सामान्य को लाभ पहुंचाती रही हैं । इन व्यवस्थाओं को जन-कल्याणकारी संस्थाएं कहा जा सकता है । जैन साहित्य में इनके पर्याप्त उल्लेख हैं, किन्तु उनकी तरफ विद्वानों का ध्यान कम गया है । आज जनजाति-कल्याण केन्द्र, धर्मशालाएं, सहकारी संस्थाएं, वृद्ध-संरक्षण केन्द्र, स्वास्थ्यकेन्द्र, प्याऊ, जनता-भोजनालय आदि कई लोकहितकारी संस्थाएं समाज में कार्यरत है । प्राचीन भारतीय समाज में

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भी लोकहित के ये कार्य होते थे, जिनका विवरण जैनाचार्यों ने अपने ग्रन्थों में दिया है। पूर्वमध्ययुग के जैन साहित्य में निम्नांकित जन-कल्याणकारी संस्थाओं का विवरण प्राप्त है-

१-प्रपा (प्रपा, प्याऊ)
२-सत्रागार (निःशुल्क भोजनशाला)
३-मंडप (आश्रयस्थान, धर्मशाला)
४-आरोग्यशाला (औषधिदान)
५-सार्थ (यातायात-सुविधा, आजीविका-दान)
६-ग्रन्थभण्डार (ज्ञानदान, ज्ञानसुरक्षा)

प्रपा :

जैन आगमों के टीका साहित्य में कहा गया है कि स्थलमार्ग से यात्रा करनेवाले यात्री अपनी थकान मिटाने के लिए कई स्थानों में ठहरते थे। उनमें एक स्थान प्रपा भी थी। अनुयोगद्वारचूर्णि में प्रपा का अर्थ विश्राम-स्थल किया गया है।[११] बृहत्कल्पभाष्य में आगमन-गृह, ग्रामसभा, प्रपा और मन्दिर का उल्लेख है, जो पथिकों के विश्राम-स्थल थे।[१२] प्रपा में पथिकों के लिए पानी और नास्ते की व्यवस्था होती थी। थकान मिटाने के लिए छायादार वृक्ष अथवा झोपड़ी आदी भी उपलब्ध होती थी। बाणभट्ट के हर्षचरित के वर्णन से ज्ञात होता है कि प्रपा वास्तव में एक अच्छी प्याऊ थी। किसी बावड़ी अथवा कुए के पास पेड़ों के झुरमुट में इसे स्थापित किया जाता था, जो प्रमुख मार्ग पर विश्राम-स्थल बन जाता था।[१३] बाणभट्ट ने कहा है कि इन प्रपाओं में पानी रखने की विशेष व्यवस्था होती थी। पानी के साथ लाल शक्कर भी यात्रियों को दी जाती थी।[१४]

उद्द्योतनसूरि ने कुवलयमाला में प्रपा, मंडप, सत्रागार आदि कल्याणकारी संस्थाओं को दान देने की परम्परा का वर्णन किया है।[१५] ग्रीष्मऋतु में प्रपाओं में अधिक भीड़ रहती थी। वर्षा प्रारम्भ होते ही उनमें अधिक सुविधाएं जुटा दी जाती थीं।[१६] ये प्रपाएं सामाजिक और सार्वजनिक स्थान होने के कारण सूचना-केन्द्र का भी काम देती थीं। राजाज्ञा की घोषणा यहाँ करायी जाती थीं।[१७] समाज में जनता को पानी उपलब्ध कराना समृद्ध लोग अपना कर्तव्य समझते थे। कूप, तालाब, वापी और प्रपा को दान देकर संचालित करना कई लोगों का परम धर्म था।[१८] उत्तराध्ययनटीका से ज्ञात होता है कि प्रपा में परिव्राजकों के लिए पर्याप्त अन्नपान दिया जाने लगा था।[१९] धनपाल ने अपनी तिलकमंजरी[२०] एवं सोमदेव ने अपने यशस्तिलकचम्पू[२१] में प्रपा की व्यवस्था होने का उल्लेख किया है। लम्बी यात्रा के बीच में प्रपा अथवा बावड़ी की व्यवस्था आधुनिक युग तक होती रही है। उदयपुर से चित्तौड़ जाने के पैदल रास्ते में सात प्रसिद्ध बावड़ियाँ स्थापित थीं।

सत्रागार :

सत्रागार भी प्रसिद्ध सड़कों के किनारे तथा प्रमुख स्थानों पर स्थापित होते थे। श्रेष्ठी

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और दानी लोगों के दान से इनका संचालन होता था। सत्रागारों में पथिकों को निःशुल्क भोजन दिया जाता था। भोजनदान की परम्परा भारतीय समाज में अतिप्राचीन है।[२२] बौद्ध एवं जैन साधु भोजन के लिए समाज पर ही आश्रित हैं। उनको आहार-दान देना श्रावक का दैनिक नियम था।[२३] अतः इस प्रकार की प्रवृत्ति समाज के अन्य व्यक्तियों के लिए प्रारम्भ हो गयी थी। इसके लिए घरेलु रसोई के अतिरिक्त कई सामाजिक भोजनशालाएँ प्रारम्भ हो गई थीं, जो राहगीरों, साधुओं एवं निराश्रितों के लिए जीवनाधार थीं।

प्राकृत साहित्य में निःशुल्क भोजनशाला के लिए कई शब्दों का प्रयोग हुआ है। ज्ञाताधर्मकथा तथा निशीथसूत्र में ऐसी एक महानसशाला का उल्लेख है, जिसमें अनेक प्रकार का भोजन साधु सन्तों, अनाथों, भिखारियों और पथिकों को बांटा जाता था।[२४] इस महानसशाला के साथ पुष्करिणी, वनखण्ड, चित्रसभा, चिकित्साशाला एवं अलंकार-सभा भी थी, जो जन-सामान्य के उपयोग के लिए थीं।[२५] बृहत्कल्पभाष्य में ऐसी भोजन-व्यवस्था को संखडि और भोज्य कहा है, जो एक दिन अथवा कई दिन तक चलने वाली होती थीं।[२६] पालि में इसे संखति कहा गहा गया है।[२७] इस संखडि में भोजन पाने वालों की बहुत भीड़ लगी रहती थी। आगे चलकर संखडि एक विशेष प्रकार का दोष-युक्त उत्सव हो गया था। इसके सम्बन्ध में डा० जगदीश चन्द्र ने विशेष प्रकाश डाला है।[२८]

बुधस्वामि के बृहत्कथाश्लोकसंग्रह की सानुदास की कथा से ज्ञात होता है कि पाण्ड्य देश के मदुरा नगर के बाहर एक सत्रागार था।[२९] वहाँ पर यात्रियों की सब प्रकार से सेवा की जाती थी, जिससे उनकी थकान दूर हो जाय। इस सत्र का सत्रपति होता था, जो व्यापारियों की समस्याओं को यथासंभव दूर करने का प्रयत्न करता था अन्य सत्रागारों से भी सत्रपति सम्बन्ध रखता था। इस सन्दर्भ से ज्ञात होता है कि जैन साहित्य में वर्णित सत्रागार मध्ययुग की सराय जैसे थे।[३०] कुवलयमाला के सन्दर्भ से स्पष्ट है कि सत्रागार में पथिकों को निःशुल्क भोजन दिया जाता था।[३१] इनका संचालन समृद्ध व्यापारी लोग करते थे।[३२] किन्तु प्रबन्धचिंतामणि से ज्ञात होता है कि सत्रागार प्रजापालक राजाओं द्वारा बनवाये जाते थे।[३३]

मंडप :

भारतीय समाज की लोक-कल्याणकारी संस्थाओं में मंडप का विशेष महत्त्व था। प्रपा से पानी की व्यवस्था हो जाती थी और सत्रागार से निःशुल्क भोजन की, किन्तु पथिक के लिए रात्रि व्यतीत करने अथवा विश्राम करने के लिए भी प्राचीन समाज ने कुछ व्यवस्थाएं की थीं। दामोदर गुप्त ने अपने कुट्टनीमतम्[३४] में एक राहगीर के ठहरने की समस्या का जो चित्रण किया है, वह उसकी दुर्गति का परिचायक है। राहगीर को रात्रि में अभय, सुरक्षा और विश्राम मिल सके इसके लिए समाज ने ऐसे विश्राम-स्थलों की व्यवस्था की थी।

प्राचीन समाज में राहगीरों के लिए जो विश्राम-स्थल होते थे उन्हें ऋग्वेद में प्रपथ कहा गया है।[३५] अथर्ववेद में आवसथ शब्द का प्रयोग हुआ है।[३६] डा० मोतीचन्द्र ने

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इन विश्रामालयों का उल्लेख किया है।[३७] जातक साहित्य में इनके सम्बन्ध में पर्याप्त जानकारी मिलती है। वहां ऐसी धर्मशालाओं को सभा कहा गया है। राज्यों के सीमान्त पर ये सभाएं बनी हुई होती थीं।[३८] नगर का फाटक बन्द हो जाने पर भी यात्री इन सभाओं में रात्रि व्यतीत कर सकता था।[३९] एक जातक से ज्ञात होता है कि इस प्रकार की सभा को बनवाने में न केवल पुरुषों, अपितु स्त्रियों का भी सहयोग रहता था। सभा में यात्रियों के सोने-बैठने के लिए चौकी और पानी की व्यवस्था होती थी। छाया के लिए पेड़ और सुरक्षा के लिए फाटकदार चाहारदीवार होती थी।[४०]

जैन साहित्य में इन सभाओं को ग्रामसभा तथा आगमनगृह कहा गया है, जिनमें सभी तरह के यात्री ठहरते थे।[४१] साध्वियों को इन आगमनगृहों में ठहरने का निषेध था। मन्दिर भी यात्रियों के ठहरने का प्रमुख स्थान था।[४२] कुवलयमाला में प्रपा के साथ मंडप को दान देने का उल्लेख है। संभवतः इस समय तक प्रपा, मंडप और सत्रागार ये तीनों ही एक साथ बनने लगे थे, जिससे यात्रियों को सभी सुविधाएं साथ में मिल जाये। बौद्ध साहित्य में प्रयुक्त सभा शब्द और प्राकृत साहित्य का मंडप शब्द दोनों मिलकर सभा-मंडप के रूप में प्रचलित हो गया है, जो आतिथ्य के काम आता है। उद्द्योतनसूरि ने अनाथमंडप का वर्णन किया है, जिसमें रोगी, विकलांग, परदेशी, व्यापारी, तीर्थयात्री, पत्रवाहक आदि लोग यात्रा के दौरान ठहरते[४३] थे। अनाथ बच्चों का भी वहां ठिकाना था। ऐसे कल्यणकारी मंडपों का नाम शिवमंडप (कल्याणकारी मंडप) भी पड़ गया था। भरुकच्छ नगर के चौराहे पर एक शिवमंडप था, जिसमें अकेली राहगीर स्त्रियां भी ठहर सकती थीं।[४४] जैन साहित्य में ऐसी धर्मशालाओं के लिए वसति शब्द का भी प्रयोग हुआ है।[४५]

आरोग्य-शाला :

सम्राट अशोक ने अपने शिलालेखों में चिकित्सालयों की व्यवस्था का उल्लेख किया है।[४६] ज्ञाताधर्मकथा में श्रेष्ठियों द्वारा चिकित्साशाला खुलवाने का उल्लेख है।[४७] कुवलयमाला में कहा गया है कि नगर के सेठ आरोग्यशालाएं चलाते थे। औषधिदान की जैन साहित्य में विशेष प्रतिष्ठा थी।[४८] प्राकृत साहित्य में औषधि विज्ञान का विस्तृत विवेचन है।[५०]

सार्थ :

प्राचीन भारतीय समाज में सार्थ एक महत्वपूर्ण संस्था थी। यातायात के प्रारम्भ से लेकर मध्ययुग तक सार्थ ने भारतीय समाज को बहुत प्रभावित किया है।[५१] व्यापारी समाजने सार्थ जैसी महत्वपूर्ण व्यवस्था के द्वारा समाज के अनेक उत्साही युवकों को देशान्तर की यात्रा करायी है। उन्हें आजीविका प्रदान की है। उनमें पुरुषार्थ जगाया है। सार्थ यात्रा करने वाले साधु-सन्तों तीर्थयात्रियों, विद्यार्थियों एवं अन्य सामान्य व्यक्तियों के लिए एक बहुत बड़ा सहारा था। सार्थ एक तरह से यातायात के लिए पूरे समाज का पथ-प्रदर्शक रहा है। अभय, सुरक्षा, आजीविका, पुंजी, मार्गदर्शन आदि के लिए सार्थ एक निरापद सहारा था।

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ज्ञाताधर्मकथा, विपाकसूत्र, समराइच्चकहा, तिलकमंजरी, रयणचूडरायचरियं, आरामसोहाकहा, भविसयत्तकहा[५२] आदि जैन साहित्य के ग्रन्थों में सार्थ के स्वरूप, उद्देश्य एवं कार्यों के सम्बन्ध में विस्तृत जानकारी प्राप्त है। इस हितकारी सामाजिक संस्था का सर्वांगीण मूल्यांकन अभी किया जाना शेष है। इसके अध्ययन से भारतीय समाज के स्वरूप पर नया प्रकाश पड़ सकता है।

ग्रन्थ-भण्डार :

समाज में जनहित के विकास के लिए कई संस्थाओं ने काम किया है। शिक्षा के क्षेत्र में पाठशाला, गुरुकुल, उपासरे आदि महत्त्वपूर्ण केन्द्र थे। किन्तु ग्रन्थभण्डार जैसी सामाजिक संस्था ज्ञान की सुरक्षा के साथ-साथ सामाजिक उत्थान की कई प्रवृत्तियों में अग्रणी रही है। इतिहास की दृष्टि से ग्रन्थ भण्डारों में समाज की कई जातियों, परिवारों, रीतिरिवाजों एवं राजाओं की जीवन-पद्धति का इतिहास छिपा हुआ है। साहित्यिक दृष्टि से ये ग्रन्थ भण्डार कई प्रवृत्तियों के जनक रहे हैं। लिपि एवं लिपिकार का इतिहास ग्रन्थ भण्डारों के अध्ययन के बिना अधूरा है। कितने ही लोगों को इन भण्डारों के माध्यम से शिक्षा प्राप्त हुई है।[५२] आजीविका मिली है। अतः जैन साहित्य में जिन ग्रन्थ भण्डारों का विवरण प्राप्त है तथा जो आज भी समाज में विद्यमान हैं, उन सबका समाज-शास्त्रीय दृष्टि से मूल्यांकन किया जाना आवश्यक है।

इस प्रकार जैन साहित्य में वर्णित इन जन-कल्याणकारी संस्थाओं के अध्ययन से स्पष्ट है कि जैनाचार्यों ने अपनी दार्शनिक परम्परा से स्वीकृत दान की महिमा का कई अर्थों में विस्तार किया है। आहारदान की व्यापकता के अन्तर्गत समाज में प्रपाओं और सत्रागारों की स्थापना के द्वारा जनसामान्य की भूख-प्यास के निवारण का प्रयत्न किया गया है। मनुष्य की यायावर प्रवृत्ति को गतिशील रखा गया है। सभा, मण्डप, आगमनगृह आदि की व्यवस्था द्वारा राहगीरों को सुरक्षा प्रदान की गयी है। यह अभयदान का विस्तार है। आरोग्यशालाएँ खुलवाकर मनुष्य के तन-मन को स्वस्थ रखा गया है, जिससे वह पुरुषार्थ की साधना कर सके। सार्थ की व्यवस्था उसे आर्थिक स्वतन्त्रता और आवागमन की निश्चितता प्रदान करती है। ग्रन्थभण्डारों का प्रवर्तन राष्ट्र की धरोहर की सुरक्षा के प्रति एक सजगता है। साथ ही जन-जीवन के लिए साक्षरता-अभियान भी। शास्त्रदान की भावना का इससे बढ़कर और क्या उपयोग होगा ? जैन साहित्य में वर्णित इन परोपकारी संस्थाओं का सूक्ष्म अध्ययन एक ओर हमें मध्ययुगीन समाज की समृद्धि और लोक-चेतना से परिचित कराता है तो दूसरी ओर वर्तमान युग के लिए समाज की समृद्धि और धार्मिक भावना के वास्तविक उपयोग के लिए पथप्रदर्शन भी कराता है।

-: सन्दर्भ :-

*श्रमणविद्या संकाय, संस्कृत विश्वविद्यालय, वाराणसी द्वारा फरवरी '८३ में आयोजित अ. भा. यु. जी. सी. सेमिनार में पठित निबन्ध।

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अलकापुरी और कालिदासीया सङ्गीतवैदुषी

सुषमा कुलश्रेष्ठ

'जायन्ते कति जज्ञिरे कति जनिष्यन्ते कतीह क्षितौ
स्रष्टारो नितरामिदं तु कविभिर्निर्मत्सरैः कथ्यताम् ।
आपूर्वापरदक्षिणोत्तरहरित्साहित्यसिंहासन -
स्वैरारोहपराक्रमं भजतु कः श्रीकालिदासात्परः ॥'

संस्कृत साहित्य के अप्रतिम कवि कालिदास की कृतियों में उनका विविध-शास्त्र-विषयक पाण्डित्य परिलक्षित होता है । व्याकरण, दर्शन, आयुर्वेद, वनस्पतिशास्त्र तथा संगीत आदि ललित कलाओं में कवि परम निष्णात थे । 'गीतं वाद्यं तथा नृत्यं त्रयं सङ्गीतमुच्यते ।' संगीत के अन्तर्गत गायन, वादन तथा नृत्य तीनों को परिगणित किया जाता है । वैसे ये तीनों संगीत की स्वतन्त्र तीन विधायें हैं । इन तीनों के अनेकविध उल्लेख कालिदास की सभी कृतियों में उपलब्ध होते हैं । कालिदास-साहित्य का अनुशीलन करते समय पाठक इतना रसविभोर हो जाता है कि उनके साहित्य में किस शास्त्र अथवा विद्या के कितने उल्लेख हैं, इसकी ओर उसका ध्यान सहज ही नहीं जाता किन्तु जब केवल संगीतशास्त्र की दृष्टि से कालिदास-साहित्य का अध्ययन किया जाय तो ज्ञात होता है कि संगीत-कला के जितने अधिक उल्लेख कालिदास-कृतियों में हैं, उतने किसी भी अन्य संस्कृति-कवि के साहित्य में नहीं । ये सब सांगीतिक उल्लेख केवल यूं ही काव्य में प्रयुक्त नहीं हैं अपितु कवि ने उनका बड़ा औचित्यपूर्ण तथा सरस प्रयोग किया है । संगीत-सम्बन्धी उन उल्लेखों ने कालिदास के साहित्य को एक अपूर्व रमणीयता एवं मधुरता प्रदान की है । वे सब उल्लेख कवि के संगीतविषयक परम वैदुष्य के सूचक हैं । संगीत के अल्प-ज्ञान से युक्त कवि वैसे प्रयोग कभी कर ही नहीं सकता । संगीत की तीनों विधाओं के शास्त्रीय एवं क्रियात्मक उभय-पक्षों से कवि भली भाँति परिचित थे ।

कालिदास-प्रणीत कुमारसम्भव एवं मेघदूत में हिमालय का सुन्दर वर्णन उपलब्ध होता है । हिमालय का ही एक भाग कैलास है और इसी कैलास की घाटी में यक्ष की अलकापुरी बसी हुई है । इस अलकापुरी का अतिरमणीय एवं चित्ताकर्षक चित्र कालिदास ने प्रस्तुत किया है । प्रस्तुत शोधपत्र में मेघदूत के अलकावर्णनपरक केवल तीन पद्यों में कवि के संगीत-प्रयोग की दक्षता को दर्शाने का प्रयास किया गया है । प्रथम पद्य प्रस्तुत हैं—

'विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः
सङ्गीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।
अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥' उत्तरमेघ १.

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अर्थात् जिस अलका में ललित ललनाओं वाले, रंग बिरंगे चित्रों से युक्त, संगीत के लिए थाप दिये गये हुए मृदंगों वाले, पत्थरों से बने फर्श वाले और गगनचुम्बी शिखरों वाले प्रासाद, कौंधती बिजलियोंवाले, सतरंगे इन्द्रधनुष से युक्त, स्निग्ध और गम्भीर गड़गड़ाहट वाले, भीतर भरे हुए जल वाले और अत्यन्त ऊँचे उठे हुए (हे मेघ !) तुम्हारे साथ, उन उन विशेषताओं के कारण समता करने में समर्थ हैं।

इस पद्य में 'सङ्गीताय प्रहतमुरजा :' तथा 'स्निग्धगम्भीरघोषम्' संगीत विषयक पद हैं। मेघ की गड़गड़ाहट स्निग्ध तथा गम्भीर है। अलका के प्रासाद समृद्ध लोगों के प्रासाद हैं जहाँ अन्य अनेक विशेषताएँ तो हैं हीं। एक बहुत महत्त्व-पूर्ण विशेषता यह है कि वहाँ मृदंग सतत वाद्यमान हैं। उन पर थाप दी जा रही है— संगीत-प्रस्तुति के लिए। गायन, वादन और नृत्य, इन तीनों की गणना संगीत में है जैसा संगीतरत्नाकर में कहा गया है— 'नृत्यं, वाद्यं तथा गीतं त्रयं सङ्गीतमुच्यते।' चतुर्थी विभक्ति यहाँ संगीतकर्तु के अर्थ में 'क्रियार्थोपपदस्य च कर्मणिस्थानिनः' (अ० २–३–१४) के अनुसार संगत है। मुरज का अर्थ है मृदंग। अमर कोष में उल्लेख है — मृदङ्गा : मुरजाः। शब्दार्णव के अनुसार 'मुरजा तु मृदङ्गे स्याद् ढक्कामुरजयोरपि' मृदंग को वेष्टित होने के कारण 'मुरज' (मुरं वेष्टनं जात-मस्य–रामाश्रमी) कहा जाता है। 'प्रहत' का अर्थ है — 'ठनकाये गये' या 'हाथ से बजाये गये' या थाप लगाये गये 'प्रहता मुरजा येषु ते प्रहतमुरजा' (बहुव्रीहि समास)। कालिदास के इस पद्य में सर्वत्र एक पद वाले विशेषण ही उभय पक्ष में दिये गये हैं—मेघ के विशेषण हैं—विद्युत्वन्तं, सेन्द्रचापं, स्निग्धगम्भीरघोषम्, अन्तस्तोयम् और तुंगम् तथा दूसरी और प्रासाद के विशेषण हैं — ललितवनिताः, सचित्राः, मणिमयभुवः, अभ्रंलिहाग्राः और संगीताय प्रहतमुरजाः। प्रकृत विशेषण को छोड़कर सभी एकपदात्मक ही हैं। इस स्थान पर दो पदों के प्रयोग से प्रक्रमभंग दोष आ गया है। वस्तुतः जैसा प्रयोग आरम्भ किया जाये, उसे अन्त तक निभाना चाहिये अन्यथा प्रस्तावौचित्य बिगड़ जाता है। भग्नप्रक्रम का लक्षण है — 'भग्नः प्रक्रमः प्रस्तावौचित्यं यत्र तत्' (काव्यप्रदीप)। नागेश ने प्रस्तावौचित्य के सम्बन्ध में लिखा है — येन रूपेणोपक्रमस्तेनोपसंहारः। अतः प्रस्तुत श्लोक में भी एकपदात्मक उपक्रम का अन्त तक पालन करना चाहिए किन्तु कालिदास ने यहाँ संगीताय और प्रहतमुरजाः यह दो पद लिखकर उसको भग्न कर दिया अतः भग्नप्रक्रम दोष आ गया। इस दोष का निवारण कर दिया है दक्षिणावर्तनाथ ने संगीतार्थप्रहतमुरवाः पाठ देकर। इस प्रकार दक्षिणावर्तनाथ के पाठ को रमणीयता की दृष्टि से अधिक अच्छा पाठ माना ज सकता है।

'सङ्गीताय प्रहतमुरजाः' इस तथ्य का द्योतक है कि मृदंग के अतिरिक्त अन्य संगीत यथा गानादि भी वहाँ चल रहा है। सुबोधा के अनुसार संगीताय का अर्थ गानार्थ है। वल्लभदेव ने अपनी पंचिका टीका में बहुत अच्छा लिखा है — 'तेऽपि गुणनिकार्थं प्रहत-मुरजाः वादितमृदङ्गाः' अर्थात् संगीत के साथ मृदंगों का वादन वहाँ लगातार हो रहा है। इस प्रकार प्रवर्तमान संगीत तथा वाद्यमान मृदंग से प्रासादों में एक श्रुतिमधुर एवम् अतीव

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मनोरम वातावरण की सृष्टि होती है। अलका के तत्कालीन प्रासादों में ही ऐसी संगीतधारा प्रवहमान हो, अन्यत्र नहीं, ऐसा नहीं है। आज भी थोड़ा भी संगीत से प्रेम रखने वाले लोगों के गृहों में रेडियो, ट्रांजिस्टर, टेपरिकार्डर, रिकार्डप्लेयर आदि द्वारा मधुर संगीत का रसास्वाद प्राप्त किया जाता है। किसी भी प्रकार के शैक्षिक तथा सांस्कृतिक कार्यक्रम जहाँ जहाँ सम्पन्न होनेवाले होते हैं, वहाँ भी कार्यक्रम प्रारम्भ होने से पूर्व तथा एक कार्यक्रम से दूसरे कार्यक्रम के मध्य जो समय होता है, उसमें इस प्रकार का वाद्यसंगीत प्रायः सुनने में आता है जो अत्यधिक कर्णप्रिय लगता है तथा श्रोताओं के आगामी कार्यक्रमों के प्रति औत्सुक्य को बढ़ाने में सहायता करता है।

मृदंग का स्वर अतिगम्भीर तथा श्रुतिमधुर होता है। मेघ की गड़गड़ाहट भी मृदंग की ही भाँति गम्भीर एवं स्निग्ध होती है तभी कवि ने दोनों में साम्य का उल्लेख किया है। मृदंग-ध्वनि तथा मेघ-गर्जन के साम्य का वर्णन साहित्य में अनेकशः उपलब्ध है। मृदंग का शास्त्रीय वर्णन द्वितीय पद्य की व्याख्या के अनन्तर प्रस्तुत किया जाएगा।
द्वितीय पद्य है --

'यस्यां यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिच्छायाकुसुमरचनान्युत्तमस्त्रीसहायाः।
आसेवते मधु रतिफलं कल्पवृक्षप्रसूतं
त्वद्गम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥' उत्तरमेघ-५.

अर्थात् जिस अलका में उत्कृष्ट कोटि की स्त्रियों से युक्त यक्ष संगमरमर के बने हुए और सितारों की परछाई जैसी फूलों की कारीगरी वाले प्रासादों के फर्शों पर पहुँच कर तुम्हारी तरह गम्भीर ध्वनि वाली पखावजों के ठनकायी जाने पर कल्पवृक्ष से उत्पन्न होने वाली रतिफल नामक मदिरा का सेवन करते हैं।

यक्षाः--अमरसिंह के अनुसार यक्ष एक देवयोनि है। इस शब्द की व्युत्पत्ति से भी यह बात प्रकट होती है। यक्ष पूजायाम् (चुरादि) धातु से घञ् प्रत्यक्ष करके यक्ष शब्द निष्पन्न होता है। यक्षों को देवरूप में बौद्ध, जैन और ब्राह्मण तीनों मानते थे। शुंगकाल से लेकर गुप्तकाल तक यक्ष सारी भारतीय कलाओं पर छाये हुए थे। कालिदास की कल्पना उसी से प्रेरित हुई होगी। साहित्य में यक्षों को संगीतादि ललित कलाओं में रुचि रखने वालों के रूप में चित्रित किया जाता है।

उत्तमस्त्रीसहायाः -- ललिताङ्गनासहचराः - मल्लिनाथ
वरपुरन्ध्रिसहिताः - पञ्चिका

उत्तमा चासौ स्त्री चौत्तमस्त्री। सा सहायः येषान्ते। उत्तमा का एक विशेष अर्थ है। अमरकोष के अनुसार -- यह वरवर्जिनी - का पर्याय है -- 'उत्तमा वरवर्णिनी।' रुद्र के अनुसार --

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'शीते सुखोष्णसर्वाङ्गी ग्रीष्मे या सुखशीतला ।
भर्तृभक्ता च या नारी सा भवेद् वरवर्णिनी ।।'

और फिर 'तमु काङ्क्षायाम्' धातु से 'उत्तमा' निष्पन्न भी तो होता है। उत्तमस्त्रीसहायाः के सम्बन्ध में महिमसिंहगणि का कथन है -- 'अत्र उत्तमपदस्यायमभिप्रायः उत्तमा उत्तमकुलप्रसूता परिणीता या स्त्री सैव सहाया संभोगावस्थायां द्वितीया एषां ते तथा ।'

यक्ष लोग अपनी संगीतनिपुणा उत्तम स्त्रियों के सान्निध्य में मधुपान कर रहे हैं, साथ में पुष्करवादन का भी आनन्द ले रहे हैं। पानगोष्ठी तथा संगीतगोष्ठी के प्रचुर उल्लेख साहित्य में उपलब्ध हैं। यहाँ मुख्यत: पानगोष्ठी वर्णित है किन्तु मधुपान के समय वहाँ वाद्य संगीत भी चल रहा है, आनन्द वृद्धि के लिए। यहाँ केवल पुष्करवादन का उल्लेख है किन्तु कल्पना की जा सकती है कि वहाँ गान और नृत्य भी चल रहा होगा और उस गान और नृत्य के अनुरूप पुष्करों का वादन हो रहा होगा और फिर पानगोष्ठी भी चल रही होगी। यह अर्थ 'शनकैः' से ध्वनित होता है। ऐसा ही मत भरतमल्लिक ने प्रस्तुत किया है—

'यस्यामलकायां यक्षा उत्तमस्त्रीसहाया प्रशस्तवनिताद्वितीयाः सन्तः हर्म्यस्थलानि सौधादिस्थानानि एत्य प्राप्य तव गम्भीरध्वनिरिव ध्वनिर्येषां तेषु पुष्करेषु मृदङ्गपरेषु शनकैर्मन्दं गाननृत्यानुकुलं यथा स्यात्तथा आहतेषु ताडितेषु सत्सु मधु मद्यम् आसेवन्ते पिबन्ति । + + + शनैरित्यनेन सङ्गीतानुगतम् इदमिति सूचितम् । शनकैः क्षणं मधु पीयते क्षणं मृदङ्गा वाद्यन्ते इत्यर्थः ।'

यक्षगण मधुपान तथा संगीत दोनों का रसास्वाद एक साथ कर रहे हैं जो उनके मन्दीभूत काम को उत्तेजित करने में सहायक हैं--

'मधुपानं मृदङ्गानां वादनं चन्द्ररश्मयः ।
प्रासादशिखरं रम्यं पुनरुत्तेजयेत् स्मरम् ।।' इति

इति रन्तिः ।

आज आधुनिक परिवेश में भी प्रसिद्ध restaurants में जहाँ पान-गोष्ठियाँ चलती हैं, वहाँ संगीत भी सतत मन्द ध्वनि में चलता रहता है विशेषत: वाद्य संगीत ।

शनकैः के सम्बन्ध में सारोद्धारिणी में उल्लेख है --'कथं शनकैः मन्दं मन्दम् । शृंगाराङ्गत्वात् पानगोष्ठ्यां कठोरवादित्रं नोपयुज्यते इति भावः ।'

प्रस्तुत पद्य इस बात का भी सूचक है कि अलका के यक्ष दम्पति सदा सुखी हैं अन्यथा पानगोष्ठी तथा संगीतगोष्ठी का आयोजन सम्भव नहीं ।

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उन पुष्करों की ध्वनि की तुलना कवि ने मेघ की गम्भीर ध्वनि से की है। मेघ-ध्वनि तथा पुष्कर-ध्वनि के साम्य के उल्लेख साहित्य में अनेक बार प्राप्त होते हैं। अब पुष्करवाद्य का शास्त्रीय विवेचन यहाँ प्रसंग प्राप्त है।

पुष्कर, मृदग और मुरज—मृदंग आदिकाल में 'पुष्कर' वाद्य का नाम था। पुष्कर वाद्य में चमड़े से मढ़े हुए तीन मुख थे। दो मुख बायीं और दायीं ओर रहते थे, तीसरा मुख ऊपर रहता था। उसका पिण्ड मृत या मिट्टी से बनाया जाता था। इसी कारण इसका नाम मृदंग पड़ा। कुछ समय के बाद बायीं और दाहिनी ओर दो ही मुख वाले वाद्य की सृष्टि हुई। फिर उसका पिण्ड लकड़ी से बनाया गया इन पुष्कर आदि वाद्यों की उत्पत्ति के विषय में नाट्यशास्त्र में एक वृत्तान्त है।

स्वाति और नारद संगीतवाद्यों के आदि ग्रन्थकर्ता हैं। इनमें स्वाति एक बार अनध्याय के दिन एक सरोवर पर पानी लाने के लिए गये। आकाश मेघों से घिरा हुआ था, वेगपूर्वक वर्षा होने लगी। तब वायु वेग से सरोवर में जल की बड़ी बड़ी बूंदों के पड़ते समय पद्म की बड़ी, छोटी और मंझोली पंखुडियों पर वर्षा-बिन्दुओं के आघात से विभिन्न ध्वनियाँ उत्पन्न हुई। उनकी अव्यक्त मधुरता को सुनकर आश्चर्यचकित स्वाति ने उन ध्वनियों को मन में धारणा कर लिया और आश्रम पहुँचने पर विश्वकर्मा से कहा कि इसी तरह के शब्द उत्पन्न करने के लिए एक वाद्य बनना चाहिए। फलतः पहले पहल तीन मुख से युक्त 'मृत्' से पुष्कर की सृष्टि हुई। बाद में उसका पिण्ड लकड़ी या लोहे से बनाया गया। तब हमारे मृदंग, पटह, झल्लरी, दर्दुर आदि चमड़े से मढ़े हुए वाद्यों की सृष्टि हुई।

मृदंग का पिण्ड बीजवृक्ष (तामिल में वैङ्गै) या पनस की लकड़ी से बनाया जाता है। उसकी लंबाई २१ अंगुल (१५$\frac{3}{4}$ इंच) है। लकड़ी का दल आधे अंगुल का है। दाहिना मुख १४ अंगुल और बांया मुख १३ अंगुल है, मध्य में १५ अंगुल है। दोनों ओर के मुख चमड़े से मढ़े जाते थे। किनारे पर चमड़ा घनता से युक्त रहता था। उस चमड़े के घेरे में २४ छिद्र रहते थे। छिद्रों का पारस्परिक अन्तर एक अंगुल रहता था। उन छिद्रों में से वेणी की तरह चमड़े की रस्सी से दोनों और खींचकर दृढ़ता से बाँधा जाता था। रस्सी के बंधन को ढीला करने या तानने से मृदंग के स्वर को ऊँचा या नीचा कर सकते थे।

सुधाकलश ने भगवान् शंकर को मृदंग या मुरज का आविष्कारक बताया है। प्राचीन ग्रन्थों में मृदंग, पणव तथा दर्दुर को पुष्कर वाद्य कहा गया है। ऐतिहासिक दृष्टि से मृदंग, मुरज आदि का उल्लेख वैदिक वाङ्मय में प्राप्त नहीं होता। रामायण, महाभारत में मृदंग और मुरज का उल्लेख प्राप्त होता है किन्तु बाद में मुरज तथा मर्दल मृदंग के पर्याय रूप में प्रयुक्त होने लगे। यही मत शार्ङ्गदेव (स०र० पृ० ४५९) तथा अभिनवगुप्ताचार्य (ना०शा० ३४, पृ० ४०५) का है। नाम परिवर्तन के साथ-साथ मृदंग का वह रूप जो

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प्राचीन काल से भारत के समय तक प्रचार में रहा, कब लुप्त हो गया, इसका पता लगाना कठिन हो गया है। जिस वाद्य को आज हम उत्तरभारतीय मृदंग अथवा पखावज के नाम से जानते हैं, दक्षिण भारतीय जिसे अपना मृदंगम् कहते हैं, वह भरतकालीन मृदंग का केवल एक भाग है! मृदंग में यह परिवर्तन लगभग सातवीं शताब्दी से ही होने लगा था जो शार्ङ्गदेव के समय तक पूरी तरह बदल गया।

मेघों के गम्भीर गर्जन तथा मृदंग ध्वनि में बहुत साम्य होता है, तभी तो ओषधिप्रस्थ नगर के गृहों पर घिरे हुए मेघों के गर्जन से मिश्रित मृदंगध्वनि ताल और लय से पहचानी जाती थी। ताल और लय ही मेघगर्जना तथा मृदंगध्वनि के भेदक तत्त्व थे--

'शिखरासक्तमेघानां व्यज्यन्ते यत्र वेश्मनाम्।
अनुगर्जितसन्दिग्धाः करणैर्मुरजस्वनाः ॥ कुमारसंभव ६।४०

मेघदूत में अनेक स्थलों पर मुरज का उल्लेख हुआ है। यथा --

'निह्रादस्ते मुरज इव चेत्कन्दरेषु ध्वनिः स्यात्।' पूर्वमेघ ६०
'सङ्गीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम्।' उत्तरमेघ १.
'त्वद्गम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु।' --उत्तरमेघ २.

मृदंग की मायूरी मार्जना से मालविकाग्निमित्र में लोगों को ज्ञात हो जाता है कि मालविका का नृत्य प्रारम्भ होने वाला है। (१।२१) रघुवंश में राजा अग्निवर्ण नर्तकियों के नृत्य करते समय स्वयं मृदंग बजाकर ताल देते थे (१९।१४) --

'स स्वयं प्रहतपुष्करः कृती लोलमाल्यवलयो हरन्मनः।
नर्तकीरभिनयातिलङ्घिनीः पार्श्ववर्तिषु गुरुष्वलज्जयत् ॥' १९।१४

अन्तिम पद्य प्रस्तुत है --

'अक्षय्यान्तर्भवननिधयः प्रत्यहं रक्तकण्ठै-
रुद्गायद्भिर्धनपतियशः किन्नरैर्यत्र सार्द्धम्।
वैभ्राजाख्यं विबुधवनितावारमुख्या सहाया
बद्धालापा बहिरुपवनं कामिनो निर्विशन्ति ॥' उत्तरमेघ १०

अर्थात् जिस अलका में घर के अन्दर कभी भी समाप्त न हो सकने वाली निधियों को रखने वाले, अप्सरा रूपी वार-रमणियों को साथिन बनाने वाले और तरह तरह की बातें करने वाले कामीजन कुबेर की कीर्ति का उच्चस्वर से गान करने वाले, मधुर कण्ठ वाले किन्नरों के साथ 'वैभ्राज' नामक बाह्योद्यान का सुख प्राप्त करते हैं।

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प्राचीन काल से लेकर आज तक कामिजनों के अनेक शौकों में संगीत एक महत्त्वपूर्ण शौक रहा है। ऐसे अवसरों पर वार-स्त्रीयों के सान्निध्य का उल्लेख भी प्रायः प्राप्त होता है। किन्नर तथा गन्धर्व, ये दो जातियाँ अपने संगीत-विशेषतः गायन—के लिए विशेष प्रसिद्ध रही है। वे वीणा आदि बजाकर कण्ठ संगीत प्रस्तुत करते थे। व्याख्येय श्लोक में भी उल्लेख है कि अलका के प्रासादों में किन्नर जो रक्त कण्ठ हैं, धनपति कुबेर के यश का उद्गान कर रहे हैं। गायक के लिए रक्तकण्ठ होना बहुत आवश्यक है। वैसे तो अभ्यास कर कोई भी गा सकता है किन्तु यदि कहीं भगवत्कृपा से रक्त अर्थात् मधुर कण्ठध्वनि प्राप्त हो, तो गान का आनन्द द्विगुणित हो जाता है -- ऐसे ही हैं, अलका के किन्नर। किन्नर कुबेर के यश का उद्गान कर रहे हैं अर्थात् वे उच्च स्वर से गान्धार ग्राम में कुबेर के यश का गान कर रहे हैं। मल्लिनाथ ने उद्गान के शास्त्रीय पक्ष पर प्रकाश डाला है -- 'उद्गायद्भिरुच्चैर्गायनशीलैः। देवगानस्य गान्धारग्रामत्वात् तारतरं गायद्भिरित्यर्थः।'

संगीत में तीन ग्राम माने गए हैं जिनमें षड्ज और मध्यम ग्राम मानवों के लिए तथा गान्धार ग्राम देवयोनि के लिए निर्णीत हैं --

'षड्जमध्यमनामानौ ग्रामौ गायन्ति मानवाः।
न तु गान्धारनामानं स लभ्यो देवयोनिभिः॥'

किन्नर देवयोनि हैं, इसीलिए वे गान्धार ग्राम में गा रहे हैं! कालिदास ने जब जब किसी देवयोनि के गायन का उल्लेख किया है, तब तब उद् उपसर्गपूर्व गै धातु का प्रयोग किया है यथा --

अक्षय्यान्तर्भवननिधयः प्रत्यहं रक्तकण्ठै-
रुद्गायद्भिर्धनपतियशः किन्नरैर्यत्र सार्द्धम्। उत्तरमेघ० १०.

\+ + +

उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां
मद्गात्राङ्कं विरचितपदं गेयमुद्गातुकामा। उत्तरमेघ २९

\+ + +

यः पूरयन् कीचकरन्ध्रभागान् दरीमुखोत्थेन समीरणेन।
उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम्॥
कुमारसंभव १।८

स्वामी चरणतीर्थ महाराज ने अपनी कात्यायनी टीका में 'बद्धालापाः' के एक बिल्कुल नवीन अर्थ की ओर संकेत किया है जो संगीत की दृष्टि से महत्वपूर्ण है। वे लिखते हैं--

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बद्धालापाः बद्धाः संप्रवेशिताः साधिताः रागाणाम् आलापाः यैस्ते अर्थात् उन शृंगाररसिक यक्षों ने संगीत के रागों के आलापों को साध लिया है । किन्नर जो गान कर रहे हैं, उसके शब्द कुबेरयशोगानपरक हैं तथा वह गान संगीत के किसी राग में आबद्ध हैं और उस राग के स्वरों को विभिन्न आलापों के अभ्यास द्वारा यक्षों ने भी साध लिया है अर्थात् किन्नरों के गान के बीच बीच में यक्षगण भी आलाप प्रस्तुत कर रहे हे -- ऐसा अर्थ भी निकाला जा सकता है । इस प्रकार एक तरह से समूहगान वहाँ चल रहा है ।

प्रस्तुत श्लोक भरतमल्लिक, सनातन रामनाथ, हरगोविन्द, कल्याणमल्ल तथा विलसन में प्राप्त नहीं होता । ईश्वरचन्द्र विद्यासागर भी इसे संदिग्ध पद्य मानते हैं ।

सारोद्धारिणी, महिमसिंहगणि, सुमतिविजय, मेघलता, शिशुहितैषिणी तथा कुछ अन्य हस्तलिखित प्रतियों में 'बद्धालापाः' के स्थान पर 'बद्धापानं' पाठ मिलता है जिसकी व्याख्या सारोद्धारिणी के अनुसार 'रचितपानगोष्ठिकं' है । महिमसिंहगणि लिखते हैं --'बद्धं रचितं आपानं बाह्यपानगोष्ठी-यत्र तत्'। सुमितिविजय के अनुसार इसका अर्थ है -- 'बद्धं रचितं आपानं पानगोष्ठी यत्र तत् ।'

वल्लभदेव के अनुसार यहाँ पाठ है 'मध्वापानं' जिसका अर्थ है-- 'मधुनो मद्यस्यापानं पानगोष्ठिका-यस्मिन् तत् ।' 'विबुधवनितावारमुख्यासहायाः' के सम्बन्ध में सारोद्धारिणी में उल्लेख है--'कलाकुशलाङ्गनावेश्यासहिता वा ।' इस प्रकार 'बद्धालापाः' के स्थान पर 'बद्धापानं' तथा 'मध्वापान' पाठ अधिक उचित प्रतीत होते हैं क्योंकि कामिजन जहाँ चतुर कलाकुशल वारवनिताओं के साथ बैठकर सुन्दर कण्ठध्वनि वाले किन्नरों के कुबेर यशोगानपरक मधुरसंगीत का रसास्वाद कर रहे हैं, वहीं यदि मधुपानगोष्ठी का आयोजन भी चल रहा हो तो कोई आश्चर्य नहीं । संगीतगोष्ठी तथा पानगोष्ठी का एक साथ वर्णन कवि ने अन्यत्र भी किया ही है । विबुधवनितावारमुख्यासहाया तथा 'बद्धापानम्' अथवा 'मध्वापानम्' पद इस तथ्य के भी निदर्शक हैं कि कामिजन अभी तो किन्नरों के मधुर गान को वारवनिताओं के साथ सुन रहे हैं, किन्नरों के गान के पश्चात् वारवनितायें जो कलाकुशल हैं, वे भी संगीत या नृत्यादि अपनी कला प्रस्तुत करेंगी जिसका आनन्द कामिजन किन्नरों के साथ प्राप्त करेंगे और बीच बीच में मधुपान का प्रसंग तो चलता ही रहेगा । इस प्रकार प्रस्तुत पद्य में संगीत गोष्ठी, पान गोष्ठी, उनके समुचित स्थान अर्थात् 'वैभ्राज' नामक बाह्योद्यान, कलाकार, श्रोता एवं दर्शकों का सुष्ठु निर्देश है ।

अलकावर्णनपरक ये तीनों ही पद्य इस तथ्य के स्पष्ट परिचायक हैं कि अलका एक अतिसमृद्ध नगरी है जहाँ संगीत को विशिष्ट स्थान प्राप्त है तथा जहाँ के निवासियों की संगीत में विशेष अभिरुचि है । सब मिलाकर इन तीनों पद्यों के सांगीतिक पक्ष के विवेचन से यह सिद्ध हो जाता है कि कालिदास संगीत की सूक्ष्मातिसूक्ष्म बारीकियों से भलीभाँति परिचित थे । यह तो केवल तीन पद्यों का विवेचन हुआ । केवल मेघदूत में ही लगभग ३७ पद्य ऐसे हैं जिनमें गायन, वादन अथवा नृत्य का उल्लेख उपलब्ध होता है ।

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जैन मन्दिरों में काम-शिल्प

मारुतिनन्दन प्रसाद तिवारी

काम-कला सम्बन्धी मूर्तियां मध्ययुगीन मन्दिरों पर प्रमुखता के साथ अंकित हैं। ये मूर्तियां ९ वीं से १४ वीं शती ई. के मध्य की हैं।[१] मध्ययुग में मंदिर केवल देव-मूर्तियों या धर्म के अन्य पक्षों से ही सम्बन्धित नहीं रहे, वरन् उनमें समकालीन संस्कृति के विविध पक्ष भी मूर्त रूप में अभिव्यक्त हुए हैं। इन पर धार्मिक मूर्तियों के अतिरिक्त नृत्य, संगीत, आखेट युद्ध, शिक्षा, काम-कला, व्यापार तथा दैनिक क्रिया कलापों के विविध अंकन हैं। मन्दिरों पर काम-कला सम्बन्धी मूर्तियों के अंकन की कई व्याख्याएँ प्रस्तुत की गई हैं।[२] पर इस प्रकार के शिल्पांकन को मानव की सहज प्रवृत्ति और आवश्यकता की मूर्त अभिव्यक्ति मानना ही उपयुक्त होगा।[३] जीवन में काम की लौकिक और धार्मिक अनिवार्यता स्वीकार करने के पश्चात् मन्दिरों पर उनके आलेखन में लोगों को झिझक नहीं महसूस हुई होगी।[४]

शालभंजिका, मिथुन तथा अप्सरा-मूर्तियों का अंकन काफी पहले से कला में प्रचलित था, जिसके माध्यम से नारी-सौन्दर्य तथा उसके आकर्षण को शिल्प में अभिव्यक्त किया गया। तांत्रिक प्रभाव के कारण मध्ययुग में मन्दिरों पर कामक्रिया की प्रचुर मूर्तियां बनीं। खजुराहो (छतरपुर, मध्यप्रदेश),[५] भुवनेश्वर (पुरी, उड़ीसा)[६] एवं कोणार्क (पुरी, उड़ीसा)[७] जैसे विश्वप्रसिद्ध स्थलों के साथ ही मोढेरा (महेसाणा, गुजरात) के सूर्य मन्दिर (१०२६-२७ ई.), कुंभारिया (बनासकांठा, गुजरात) के कुंभेश्वर मन्दिर (११ वीं शती ई.), एलोरा (औरंगाबाद, महाराष्ट्र) के कैलाश मन्दिर (ल. ८ वीं - ९ वीं शती ई.) तथा अन्य अनेक स्थलों पर इस प्रकार के प्रभूत अंकन हैं।

ब्राह्मण मन्दिरों पर इस प्रकार के शिल्पांकन की प्रमुखता सर्वथा ज्ञात है। पर जैन मन्दिरों पर इस प्रकार की मूर्तियों की चर्चा अभी तक नहीं हुई है। १० वीं से १२ वीं शती ई. के मध्य के कुछ जैन मन्दिरों पर भी काम-कला सम्बन्धी मूर्तियां हैं, जो अभी तक अप्रकाशित हैं। जैन धर्म में श्रमण-श्रमणियों के साथ ही गृहस्थों का भी महत्त्व रहा है। जैन यद्यपि व्यापार, व्यवसाय, युद्ध एवं अन्य क्रिया-कलापों में समाज के अन्य वर्गों के सहभागी थे, किन्तु कामाचार के प्रति उनका भाव ब्राह्मण एवं बौद्धों की अपेक्षा संयत रहा है।

ब्राह्मण, बौद्ध और जैन धर्मों में सातवीं शती ई. के बाद तांत्रिक प्रभाव पड़ा। ब्राह्मण और बौद्ध धर्मों की तुलना में जैन धर्म पर तांत्रिक प्रभाव कम और मुख्यतः मंत्रवाद के रूप में पड़ा। जैन धर्म तांत्रिक पूजाविधि, मांस, मदिरा और स्त्रियों से सर्वथा

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मुक्त ही रहा। यही कारण है कि जैन धर्म में देवताओं को युगलशः या अपनी शक्तियों के साथ आलिंगन मुद्रा में नहीं निरूपित किया गया, जबकि ब्राह्मण धर्म में ब्रह्मा, विष्णु, शिव आदि को अनेकशः शक्तियों के साथ आलिंगन मुद्रा में दिखाया गया है। जैन आचार्यों ने तांत्रिक विद्या के घिनौने आचरण को पूर्णतः अस्वीकार कर दिया और तंत्र के केवल योग एवं साधना को ही स्वीकार किया। आगम ग्रन्थों में भूतों, डाकिनियों एवं पिशाचों के पर्याप्त उल्लेख हैं। **समराइच्चकहा** (८ वीं शती ई.), **तिलकमंजरी** एवं **बृहत्कथा-कोष** में मंत्रवाद, विद्याधरों, विद्याओं एवं कापालिकों की वैताल-साधना की चर्चा है। इनकी उपासना से साधकों को दिव्य शक्ति और मनोवांछित फल प्राप्त होते थे।[८] तांत्रिक प्रभाव में कई जैन ग्रन्थ भी लिखे गये, जिनमें **ज्वालिनी माता**, **निर्वाणकलिका** (ल. ९०० ई.), **प्रतिष्ठासारोद्धार** (ल. १३ वीं शती ई.), **आचारदिनकर** (१४११ ई.), **भैरवपद्मावतीकल्प** एवं **अद्भुत-पद्मावती** मुख्य हैं। जैन परम्परा की १६ महाविद्याएँ भी तांत्रिक देवियां ही हैं।[९] कुछ जैन ग्रन्थों में यक्ष-पूजा के सन्दर्भ में भी तांत्रिक प्रभाव का संकेत मिलता है। **कुवलयमाला** (उद्योतनसूरि कृत, ल. ८ वीं शती ई) में सिद्धों के मंत्र-तंत्र, एवं यक्षिणियों और योगिनियों पर नियंत्रण से सम्बन्धित उल्लेख हैं। **कहारयणकोस** में कलिंग के कालसेन का उल्लेख आया है, जिसका लिंगलक्ष नाम के यक्ष पर नियंत्रण था। कालसेन त्रिलोक पैशाचिक विद्या का भी नियंत्रक था।[१०] जैन धर्म में तांत्रिक प्रभाव कभी प्रखर नहीं हुआ, फलतः ब्राह्मण मन्दिरों के समान जैन मन्दिरों पर काम-कला से सम्बन्धित अंकन की प्रचुरता नहीं दिखाई देती।

जैनों ने धर्म के सन्दर्भ में उदारता की नीति अपनाई और जैन धर्म की प्रासंगिकता या लोकप्रियता बनाये रखने के लिए आवश्यकतानुसार उसमें कुछ शिथिलन भी स्वीकार किये। तांत्रिक प्रभाव के फलस्वरूप जैन देवकुल में हुई वृद्धि के समय जैनों ने ब्राह्मण धर्म और कभी-कभी बौद्ध धर्म, के देवी-देवताओं को उदारता के साथ अपने धर्म में सम्मिलित किया। २४ जिनों के यक्ष और यक्षियों में अधिकांश अन्य धर्मों से ग्रहण किये गये हैं। इनमें ब्रह्मा, विष्णु, शिव, गणेश, अष्टदिक्पाल, नवग्रह, वैष्णवी, कुमार, वज्रशृंखला मुख्य हैं। अपनी इस उदारता या धर्मसहिष्णुता द्वारा जैनों ने संभवतः इतर धर्मावलम्बियों को जैन धर्म के प्रति आकृष्ट करने की चेष्टा भी की थी। सम्भवतः इसी भाव के कारण जैनों को काम-सम्बन्धी अंकनों की प्रासंगिकता का भी अहसास हुआ होगा। फलतः जैन धर्म में इस प्रसंग में कुछ शिथिलन का भाव आया होगा जो जैन ग्रन्थ **हरिवंशपुराण** (७८३ ई.) के एक सन्दर्भ से कुछ अधिक स्पष्ट होता है। **हरिवंशपुराण** (जिनसेनकृत) में एक स्थल पर उल्लेख है कि सेठ कामदत्त ने प्रजा के कौतुक के लिए एक जिन मन्दिर में कामदेव और रति की मूर्तियां भी बनवाई। कामदेव और रति को देखने के कुतूहल से जगत के लोग जिन मन्दिर में आते थे, और इस प्रकार कौतुकवश आये हुए लोगों को जिन धर्म की प्राप्ति होती थी। यह जिन मन्दिर कामदेव मन्दिर के नाम से ही प्रसिद्ध था।[११]

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काम–कला से सम्बन्धित मूर्तियों के उदाहरण खजुराहो (पार्श्वनाथ मन्दिर, दिगम्बर ९५०–७० ई.), देवगढ़ (मन्दिर १८–दिगम्बर ल. ११वीं शती ई.), कुंभारिया (नेमिनाथ मन्दिर–श्वेताम्बर, १२ वीं शती ई.), तारंगा (अजितनाथ मन्दिर–श्वेताम्बर, १२ वीं शती ई.), एवं नाडुलाई (शांतिनाथ मन्दिर – श्वेतांबर, ११ वीं शती ई.) के जैन मन्दिरों पर हैं।

खजुराहो के पार्श्वनाथ मन्दिर के शिखर पर उत्तर और दक्षिण की ओर समान विवरणों वाली दो मूर्तियां हैं (चित्र १)। दोनों उदाहरणों में प्रगाढ़ आलिंगन में बद्ध दो निर्वस्त्र युगलों को चुम्बन की मुद्रा में दिखाया गया है। स्त्री का उठा हुए एक पैर पुरुष के कमर के पास है, जबकि पुरुष का एक पैर स्त्री के जानु पर है। दोनों के पैरों की मुद्रा संभवतः इन युगलों के संभोगरत होने के भाव को भी व्यक्त करती है। दाढ़ी के युक्त पुरुष के केश पीछे की ओर संवारे हैं और वह कगन, बाजूबंद, कर्णकुण्डल आदि से सज्जित है। स्त्री मेखला भी पहने है। स्त्री–पुरुष दोनों के गले में दुपट्टे जैसा एक वस्त्र भी है। पार्श्वनाथ मन्दिर के दक्षिणी शिखर पर विवस्त्र-जघना अप्सरा की भी एक मूर्ति है। इन उदाहरणों के अलावा पार्श्वनाथ मन्दिर पर काम सम्बन्धी अन्य कोई मूर्ति नहीं है। आदिनाथ और घण्टाई जैन मन्दिरों एवं खजुराहो के अन्य जैन मूर्ति अवशेषों में कामकला सम्बन्धी अंकन नहीं हैं। ऐसी स्थिति में पार्श्वनाथ मन्दिर की काम सम्बन्धी मूर्तियां खजुराहो के ब्राह्मण मन्दिर पर इस प्रकार के शिल्पांकन की विशेष लोकप्रियता का प्रतिफल प्रतीत होती हैं। ब्राह्मण मन्दिरों की काम मूर्तियों में समाज के विभिन्न वर्गों के साथ ही कभी–कभी जैन साधुओं को भी इस प्रकार के वर्जित कृत्यों में लिप्त दिखाया गया है। ब्राह्मण मन्दिरों पर ऐसी कई काम–सम्बन्धी मूर्तियां हैं जिनमें मुण्डित मस्तक और लंब कर्ण तथा मयूर पिच्छिका और मुखपट्टिका से युक्त निर्वस्त्र जैन साधुओं को चुंबन, प्रगाढ़ आलिंगन, संभोग और मुखमैथुन की विभिन्न मुद्राओं में आकारित किया गया है। (चित्र २)। लक्ष्मीकांत त्रिपाठी ने इन्हें जैन क्षपणक साधुओं की मूर्तियां बताया है, जो उचित है।[12] लक्ष्मण मन्दिर (१० वीं शती ई.) की उत्तरी भित्ति की ऐसी ही एक मूर्ति में मयूरपीच्छिका से युक्त मुण्डित मस्तक जैन साधु की निर्वस्त्र आकृति के वक्षःस्थल पर श्रीवत्स चिन्ह भी बना है। जैन साधु के सामने बैठी स्त्री आकृति अपने मुख में साधु का लिंग लिये हुए हैं।[13] यह मुखमैथुन का शिल्पांकन हैं। स्मरणीय है कि पार्श्वनाथ मन्दिर की काम मूर्तियों में पुरुष आकृति दाढ़ी से युक्त हैं।

देवगढ़ (ललितपुर, उत्तर प्रदेश) के जैन मूर्ति समुह में कामकला सम्बन्धी मूर्तियां अत्यल्प हैं। केवल मन्दिर १८ के प्रवेश–द्वार पर ही इस प्रकार की तीन मूर्तियां है। समान विवरणों वाली दो मूर्तियों में मुण्डित मस्तक, लम्ब कर्ण, निर्वस्त्र जैन साधुओं को लेटे दिखाया गया है। जैन साधुओं के समीप कमण्डलु और मयूरपीच्छिका भी रखे हैं। साधुओं के चरणों के पास स्त्री आकृतियां बैठी हैं जो एक हाथ से या तो उनका चरण दबा रही है या फिर उनके तालुओं में कुछ लगा रही हैं। तीसरी मूर्ति प्रवेश–द्वार के

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निचले भाग में है। यहां निर्वस्त्र और मुंडे हुए मस्तक तथा लम्बे कानों वाले जैन साधु को एक स्त्री के साथ आलिंगन-मुद्रा में दिखाया गया है। जैन साधु के दाहिने हाथ में मयूरपीच्छिका है और उसका बायां हाथ आलिंगन-मुद्रा में वाम पार्श्व की स्त्री आकृति के कन्धों से होता हुआ उसके स्तन का स्पर्श कर रहा है। स्त्री के बायें हाथ में पद्म है और दाहिना हाथ आलिंगन-मुद्रा में है।

कामकला सम्बन्धी सर्वाधिक प्रखर मूर्तियाँ नाडलाई (पाली, राजस्थान) के शांतिनाथ मन्दिर पर हैं। मंदिर के अधिष्ठान पर काम सम्बन्धी लगभग ५० युगल मूर्तियां उकेरी हैं। इन रति युगलों में सामान्य आकृतियों के अतिरिक्त जैन साधुओं की भी आकृतियां हैं। ये युगल चुम्बन, प्रगाढ़ आलिंगन, तथा संभोग की विभिन्न मुद्राओं में हैं। जैन साधुओं की आकृतियां मुंडे हुए सिर तथा लम्बे कानों वाली हैं। कुछ दृश्यों में जैन साधुओं के इस कृत्य पर अन्य आकृतियों को आश्चर्य व्यक्त करते हुए भी दिखाया गया है।

कुंभारिया में ११ वीं से १३ वीं शती ई० के मध्य के पाँच श्वेतांबर जैन मन्दिर हैं जो शांतिनाथ, महावीर, पार्श्वनाथ, नेमिनाथ और संभवनाथ को समर्पित हैं। इस स्थल पर काम सम्बन्धी अंकन का केवल एक उदाहरण मिला है। यह मूर्ति नेमिनाथ मन्दिर (१२ वीं शती ई०) के ५ पूर्वी नरथर में है (चित्र ३)। दृश्य में दो पुरुषों द्वारा एक स्त्री के साथ काम प्रकरण का अंकन है। स्त्री को आगे की ओर झुके हुए और दोनों हाथों के सहारे अपना नितंब भाग ऊपर उठाये दिखाया गया है। समीप की पुरुष आकृति स्त्री की योनि का चुम्बन ले रही है, जबकि स्त्री उस पुरुष का लिंग मुख में लिये है। स्त्री के सिर के पास एक दूसरी पुरुष आकृत खड़ी है जो उसके स्तनों का स्पर्श कर रही है। सभी आकृतियां निर्वस्त्र हैं। कुंभारिया के जैन मंदिर की यह मूर्ति संभवतः समीप के कुंभेश्वर (शिव) मन्दिर (ल० ११ वीं शती ई०) से प्रभावित है, जिस पर काम सम्बन्धी मूर्तियों का प्रचुरता और प्रखरता के साथ शिल्पांकन हुआ है।

तारंगा (महेसाणा, गुजरात) के अजितनाथ मन्दिर पर काम सम्बन्धी ६ मूर्तियाँ हैं। सभी मूर्तियाँ नरथर (उत्तर और पश्चिम) में हैं। इनमें स्त्री-पुरुष दोनों ही पूरी तरह नग्न हैं। दो उदाहरणों में सिर के बल उलटा खड़ी स्त्री के साथ एक पुरुष संभोग कर रहा है। एक उदाहरण में पुरुष-स्त्री का कपोल पकड़े हुए है जबकि स्त्री को पुरुष का लिंग पकड़े दिखाया गया है। एक उदाहरण में एक स्त्री आकृति आसन पर लेटी है और उसके दोनों पैर पुरुष के कन्धों पर रखे है। पुरुष स्त्री के साथ संभोग की स्थिति में है। समीप ही एक स्थानक आकृति को शरमाते हुए भी दिखाया गया है। बायीं ओर सेविकाओं की पंखा झलते हुए कुछ मूर्तियाँ भी बनी हैं। एक अन्य उदाहरण में शयिका पर लेटी एक स्त्री आकृति के दोनों ओर दो पुरुष आकृतियां रति क्रिया की मुद्रा में आकारित हैं। यह एक स्त्री के साथ दो पुरुषों के सहवास का शिल्पांकन है। छठी मूर्ति में पुरुष को स्त्री का हाथ पकड़कर अपने लिंग के पास ले जाते हुए दिखाया गया है। समीप की दो नारी आकृतियाँ शर्म से मुँह ढके हैं।

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पाद-टिप्पणी :-

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(३) काम-कला से सम्बन्धित अंकनों में काम-क्रिया का जो उद्दाम रूप मोढेरा, खजुराहो, कोणार्क एवं भुवनेश्वर के मन्दिरों पर अभिव्यक्त हुआ है, वह निश्चित ही अस्वाभाविक है। इनमें स्त्री-पुरुष युगलों के सामान्य रति-अंकनों के साथ ही तीन, चार या अधिक आकृतियों के समूह में भी काम-क्रिया सम्बन्धी अंकन हैं। एक स्त्री के साथ दो या उससे अधिक पुरुष और पुरुष के साथ दो या अधिक स्त्रियों की रतिक्रिया उनका विषय रहा है। इनमें अनेकशः मानव-पशु (श्वान, अश्व, गर्दभ, मृग) काम-क्रीड़ा को भी दरशाया गया है। ये दृश्य स्पष्टतः समाज में व्याप्त काम के उद्दाम या स्वच्छन्द स्वरूप को अभिव्यक्त करते हैं, चाहे उसका कारण कुछ भी रहा हो। ये मूर्तियाँ काम की स्वाभाविक अभिव्यक्ति से प्रारम्भ होकर उस अस्वाभाविक स्थिति तक जाती हैं जब मनुष्य और पशु का अन्तर पूरी तरह समाप्त हो जाता है और मनुष्य पशुवत आचरण करने लगता है। मानव-पशु समागम के अंकन उसी स्थिति के सूचक हैं। इन रति-अंकनों में राज-परिवार एवं सामान्य व्यक्तियों के अतिरिक्त दाढ़ी एवं जटा से युक्त ब्राह्मण और मयूरपीच्छिका से युक्त मुंडे हुए मस्तकवाले जैन साधु भी दिखाये गये हैं। संभव है इस प्रकार के उद्दाम काम-शिल्प के मन्दिरों पर अंकन के माध्यम से धर्माचार्यों ने उन्हें पूरी तरह प्रकट कर लोगों को उनसे विरत रखने का मनोवैज्ञानिक प्रयास किया हो। यह मनोवैज्ञानिक तथ्य है कि यदि मनुष्य की दबी हुई इच्छाओं को पूरी तरह प्रकट होने का अवसर मिल जाता है तो कुछ समय पश्चात् स्वयं उसी में सही-गलत के विचार का विवेक उत्पन्न हो जाता है। धर्माचार्यों ने भी संभवतः समाज में व्याप्त काम की उद्दाम स्थिति को नियंत्रित करने के लिए यही मनोवैज्ञानिक तरीका मन्दिरों पर उनकी पूर्ण एवं स्वच्छंद अभिव्यक्ति द्वारा अपनाया था। यही कारण है कि इस प्रकार के अस्वाभाविक काम-शिल्पों में कुछ आकृतियों को इन कृत्यों पर आश्चर्य या शर्म व्यक्त करते हुए भी दिखाया गया है।

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(११) कामदत्तो जिनागारपुरो लोकप्रवेशने ।
मृगध्वजस्य प्रतिमा स न्यधान्महिषस्य च ।।
अत्रैव कामदेवस्य रतेश्च प्रतिमां न्यधात् ।
जिनागारे समस्तायाः प्रजायाः कौतुकाय सः ।।
कामदेवरतिप्रेक्षा कौतुकेन जगज्जनाः
जिनायतनमागत्य प्रेक्ष्य तत्प्रतिमाद्वयम् ।।
संविधानकमाकर्ण्य तद् भाद्रकमृगध्वजम् ।
बहवः प्रतिपद्यन्ते जिनधर्ममहर्दिवम् ।।
प्रसिद्धं च गृहं जैनं कामदेवगृहाख्यया ।
कौतुकागतलोकस्य जातं जिनमताप्तये ।।

हरिवंशपुराण २९. १–५

(सं० पन्नालाल जैन, ज्ञानपीठ मूर्तिदेवी जैन ग्रंथमाला, संस्कृत ग्रंथांक २७, वाराणसी, १९६२, पृ० ३७८)

(१२) द्रष्टव्य, त्रिपाठी, एल० के०, 'दि एराटिक स्कल्पचर्स ऑव खजुराहो, एण्ड देयर प्राबेबिल एक्सप्लानेशन', **भारती,** अं० ३, पृ० ८२–१०४ ।

(१३) मोढेरा के सूर्य मन्दिर की काम मूर्तियों में भी कुछ उदाहरणों में मुंडे हुए सिर वाले निर्वस्त्र और मयूरपीच्छिका से युक्त जैन साधुओं को कामक्रिया में संलग्न दिखाया गया है ।

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खरतरगच्छीय आचार्य श्री जिनहर्षसूरि-विरचित

लघु श्रीपाल-रास

संपादिका—साध्वी श्री सुरेखाश्री

प्रत-वर्णन और संपादन-पद्धति—

प्रस्तुत श्रीपाल रास का संपादन लालभाई दलपतभाई भारतीय संस्कृति विद्या मंदिर की हस्तप्रतों से किया गया है। इस संपादन कार्य में तीन हस्तप्रतों का उपयोग किया है।

प्रत 'A' — प्रस्तुत रास 'A' प्रत से उद्धृत किया है कारण कि यह रचना-संवत् के अत्यन्त समीपस्थ है। संवत् १७४२ में इस कृति का निर्माण हुआ तथा संवत् १७५१ में यह प्रत आलेखित की गई। इस प्रत में ११ पृष्ठ है जिसमें पृष्ठ सं. ६ का अभाव है। उसकी पूर्ति प्रत 'B' से की गई है। ला. द. भा. सं. वि. मंदिर के हस्तप्रत विभाग के रजिस्टर न. २८३१ तथा सूची न० ५२४१ की यह प्रत है। इस प्रत का माप २६X११.३ से. मी., है प्रत्येक पृष्ठ में १३ पंक्तियाँ है किंतु अंतिम पृष्ठ ११ की दूसरी ओर सिर्फ ९ पंक्तियाँ ही है। अशुद्धियों के निवारण के लिए हरताल का प्रयोग स्थान स्थान पर किया गया है। प्रत्येक पृष्ठ के दोनों ओर २.५ से. मी. का हांसिया है। पीछे की तरफ दाहिनी ओर पृष्ठांक लिखे हैं। इस प्रत का लेखन सुंदर है। किन्तु कुछ कुछ अशुद्धियों के रहते हुए भी अपेक्षा से इसकी स्थिति उत्तम है।

प्रत 'B' — ला. द. भा. सं. वि. मंदिर के हस्तप्रत विभाग के रजि. नं० ६६७९ तथा सूची नं० ३३५७ से इस प्रयोग किया है। इस प्रत में १२ पृष्ठ है। इस प्रत का लेखन संवत् अज्ञात है। २३X१०.५ से. मी. की इस प्रत के प्रत्येक पृष्ठ में १५ पंक्तियाँ है तथा दोनों ओर २ से. मी. का हांसिया है। हांसिये में दाहिनी ओर पृष्ठांक लिखे हैं। इस प्रत में अनुस्वार का प्रयोग बहुलता से अनुपयुक्त भी किया गया है। कहीं कहीं पर पानी गिर जाने से धब्बे पड़ गये है। इस प्रत में अ+इ को 'ऐ' की गई है तथा अ+उ को 'ओ' कर दिया गया है। इस प्रत में हांसिये में ढालों की अन्य देशी भी उल्लिखित है।

प्रत C-रजि न. ३७३४ तथा सूची न. ३६६३ की यह प्रत भी उपर्युक्त विभाग की ही है। १२ पृष्ठों की इस प्रत का माप २५.५X११.५ से.मी. है। इसका प्रथम पृष्ठ सुरक्षा की अपेक्षा से कोरा रखा गया है। २.८ से. मी. का हांसिया प्रत के दोनों ओर है। अंतिम पृष्ठ में पाँच ही पंक्तियाँ है। प्रत्येक पृष्ठ में १५ पंक्तियाँ है। इस' प्रत का लेखन व्यवस्थित व शब्दमय है। B प्रत के सदृश इसमें भी 'अ स्थान पर ,इके 'ऐ प्रयुक्त हुआ है।

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इन तीनों ही प्रतों के अंत में नवपद अथवा सिद्धचक्र का माहात्म्य व विषय निर्देश दिया गया हैं।

संपादन पद्धति--

१. 'ब' का 'ख' किया गया है किन्तु जहाँ तत्सम प्रयोग है वहाँ 'ब' ही रखा है। व तथा ब का, व तथा च का प्रयोग यथास्थान अभिप्रेतानुसार सुधार दिया गया है।

२. एक दंड को अर्द्धविराम तथा दो दंड को श्लोकानुसार अर्वाचीन पद्धति के समान किया हैं।

३. ढाल की संख्या कहीं कहीं रह गई है वह पूर्ण कर दी गई है।

४. प्रत A में ढालों की संख्या २० है। जबकि १७ वीं संख्या का प्रयोग दो बार कर दिया गया है। कुल ढाल संख्या २१ है।

५. श्लोक संख्या १७७ से १८९ के स्थान पर १-२ संख्या दी गई थी। वहाँ क्रमानुसार सुधार किया गया है।

कवि जिनहर्ष

प्रस्तुत कृति श्रीपालरास के कर्ता 'जिनहर्ष' खरतरगच्छ के विद्वान ज्योतिपुंज जैन श्रमण थे। दादा गुरुदेव श्री जिनकुशल सूरि के वे शिष्य थे। उनकी कई एक कृतियाँ 'जसराज' अथवा जसा नाम से भी प्राप्त होती है। हो सकता है यह उनकी पूर्वावस्था का नाम हो। इनका जन्म समय व मृत्यु समय निश्चित रूप से प्राप्त नहीं होता, किन्तु ई. स. १६४८ से ई० स० १७०७ तक इनकी रचनायें प्राप्त होती है। अतः उनका जीवन १७ वीं शती का उतरार्द्ध तथा १८ वीं शती का पूर्वार्ध तो निश्चित रूप से कहा जा सकता है। उनकी दीक्षा समय भी निश्चित रूप से नहीं कहा जा सकता। परंतु ई. स. १६३९-१६४३ के समय काल में इन्होंने 'जिनराजसूरि' के पास में संयम अंगीकार किया ऐसा ज्ञात होता है। इन्होंने किस भूमि को जन्म लेकर अलंकृत किया, यह भी अज्ञात है। ई. स. १६७९ तक उन्होंने राजस्थान में ही विचरण किया है अतः अनुमान से कहा जा सकता है।क वे राजस्थान के हों। उसके पश्चात् वे अंतिम समय में पाटण मे रहे थे ऐसा मालुम होता है।

'जिनहर्ष' जैन संप्रदाय के प्रतिभाशाली, उदारमना विद्वान साधु थे। शताधिक कृतियों के विस्तार के विपुल सर्जनमें उन्होंने गुजराती ही नहीं अपितु रजस्थानी, हिंदी कृतियाँ लिखी जिनमें अनेकानेक रास, बीसी, छत्तीसी, सज्झाय, स्तवन आदि रचनाएँ समाहित होती हैं। कथासाहित्य में उनकी रचनाएं जैनेतर साहित्य में शामल का स्मरण करा देती है। उनकी रचनाओं में कथाकथन, वर्णन, संवाद, शैली, छंद-अलंकारादि विशेष रूप से प्राप्त होते है।

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उनकी रचनाओं में तालबद्ध लय एवं ढालों का वैविध्य उनकी संगीत प्रियता की ओर ध्यान आकर्षित करता हैं। भक्तिभाव, गुणोत्कीर्तन तथा साहित्य सर्जन में उनका कर्तृत्व बेजोड़ है। जिनशासन में एवं भारतीय संस्कृति के इतिहास में उनका साहित्य अनूठा स्थान रखता है।

पूर्वपरम्परा एवं प्रस्तुत कृति

श्रीपाल एवं मदनसुंदरी (मैनासुंदरी) की कथा नवपदाराधना (सिद्धचक्र) में विशेष महत्त्व रखती हैं। इसका माहात्म्य इसी बात को सूचित करता हैं कि इस विषय से सम्बन्धित अद्यावधि अनेकानेक रचनाएँ हुई हैं। उनमें प्राकृत संस्कृत में पद्य एवं गद्य दोनों में तो निर्माण हुआ ही है इसके अतिरिक्त गुजराती, राजस्थानी भाषा में रास चौपाई भी रचे गये। इनमें से सर्व प्राचीन प्राकृत भाषा में प्राप्य हैं। संभव है उससे पूर्व भी इसकी रचना हुई हो और काल के दुष्प्रभाव से वह विच्छिन्न हो गई हो। कालक्रमानुसार कुछ रचनाओं का यहाँ उल्लेख किया जा रहा है—

१. वि. सं. १४२८ में पू. आ. श्रीरत्नशेखरसूरीश्वरजी म. रचित 'सिरिसिरिवाल कहा'[१]

२ वि. सं. १४२८ के पश्चात् रत्नशेखरीय कृति पर हेमचन्द्र मुनि की प्राकृत से संस्कृत में टीका

३ वि. सं. १५१४ में ५ श्री सत्यराज गणिवर रचित पद्यमय श्रीपालचरित्र

४ वि. सं. १५५७ में आ. श्रीलब्धिसागरसूरी कृत श्रीपालचरित्र श्लोकबद्ध

५ वि. सं. १६६२ में रत्नलाभ-शिष्य क्षमारंग कृत श्रीपालरास[२]

६ वि. सं. १७२२ में महिमोदय-शिष्य मतिहंस कृत श्रीपालरास

७ वि. सं. १७२५ में मनसोम कृत श्रीपालचरित्र बालावबोध

८ वि. सं. १७२६ में न्यायसागर कृत श्रीपालरास

९ वि. सं. १७३५ में रामचन्द्र शिष्य पद्मरंग कृत श्रीपाल चौपाई

१० वि. सं. १७३८ में महोपाध्याय विनयविजय गणिवर एवं महोपाध्याय यशोविजयजी गणिवर रचित श्रीपालरास

११ वि. सं. १७४० में जिनहर्षसूरि कृत श्रीपाल रास (बृहद्)

१२ वि. सं. १७४२ में जिनहर्षसूरि कृत श्रीपाल रास (लघु) प्रस्तुत कृति

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१ सिरि सिरिवाल कहा-सार, प्राक्कथन-पृ. १५
अहमदाबाद : रसिकलाल रामचंद शाह, रामपुरवाला,

२. मणिधारी जिनचन्द्रसूरि सप्तम शताब्दी स्मारिका अन्तर्गत खरतरगच्छ साहित्य सूची.

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इस कृति के पश्चात् भी अनेकानेक रचनाएँ संस्कृत गुजराती में हुई है और होती आ रही है।

जिनहर्षसूरि ने श्रीपालरास दो प्रकार के रचे हैं– एक बृहद्, दूसरा लघु।

बृहद् श्रीपाल रास में ४१ ढालें हैं तथा श्लोक प्रमाण ८६१ है। जबकि इस लघु रास में २१ ढाल तथा २७२+१२=२८४ कुल श्लोक है। कवि ने श्रीपाल नृप के एवं नवपद विषय के माहात्म्य को ध्यान में रखकर दो रास की रचना की हो ऐसा दीखता है। अल्प समय में समयाभाव के कारण जनसमूह लाभान्वित हो सके अतः लघु रास रचा होगा।

ढाल न. १६ तथा पृष्ठ संख्या १ में सखियों द्वारा प्रश्नोत्तर की गणना अतिरिक्त की गई है। २७२ गाथा में उनका समावेश नहीं किया गया। ६ गाथाएँ इसमें विशेष हैं। अंतिम दो गाथाओं में ग्रंथकार ने अपनी प्रशस्ति दी हैं।

'खरतरगच्छ में जिनचन्द्रसूरि के शासन काल में १७४२ वि. सं. में चैत्र वदि तेरस के दिन पाटण में वाचक शांतिहर्ष के के शिष्य जिनहर्ष ने इस रास की रचना की गई है।'

लेखक ने भी लिखा है कि संवत् १७५१ वर्ष में भट्टारक श्री विजयानंद सूरि के शिष्य पं. श्री चंद्रविजय गणि, तच्छिष्य लालविजय, तच्छिष्य मु. वृद्धविजय ने न्यायविजय गणि के वाचनार्थ इसको लिखा।

कथासार

'श्रीपाल रास' यह एक पौराणिक कथा पर आधारित पद्यमय गुजराती-हिंदी मिश्र भाषा में रचित रास है। इस रास का नायक और कथानक दोनों ही पौराणिक परंपरा के साथ सम्बन्धित है। सिद्धचक्र अर्थात् नवपदाराधना की महिमा-दर्शन के लिये इस रास की रचना की गई है।

इस श्रीपाल रास में कुल २८४ गाथायें हैं। जिसमें राजा प्रजापाल, उनकी दोनों रानियाँ, दोनों पुत्रियाँ तथा श्रीपाल कुमार व धवल सेठ का वृत्तान्त दिया गया है। राजा प्रजापाल द्वारा दोनों पुत्रियों की परीक्षा, सुरसुंदरी पर प्रसन्न होकर अरिदमन कुमार से विवाह, तथा मदनसुंदरी पर अप्रसन्न होने से अपमान करके कुष्टरोगी उंबर (श्रीपाल) के साथ विवाह, नवपदाराधना से श्रीपाल की रोग मुक्ति, श्रीपाल के साहसिक कार्य, प्रजापाल को पराक्रम दिखाकर धर्मस्थित करना आदि आदि वृत्तों से यह कथारास ओतप्रोत है। इस रास की कथा का सार अपेक्षित होने से दिया जा रहा है—

मालवदेश में उज्जयिनी नामक सुंदर नगरी थी। यथा नाम तथा गुण युक्त प्रजापाल नामक राजा वहाँ राज्य करता था। उसके दो रानियाँ–सौभाग्यसुंदरी और रूपसुंदरी थी। शैवमत की श्रद्धालु सौभाग्यसुंदरी के सुरसुंदरी एवं जैन मत में अनुरक्त रूपसुंदरी के मदनसुंदरी नामक पुत्री थी। सुरसुंदरी शैवमत में एवं मदनसुंदरी जैनमत के साथ, दोनों विविध कलाओं में प्रवीण हुई। क्रमशः दोनों यौवन वय में प्रविष्ट हुई।

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एक समय राजा प्रजापाल ने दोनों पुत्रियों को बुलाकर बुद्धि परीक्षा हेतु श्लोक का एक चरण दिया। उस चरण के साथ तीन चरण और मिलाकर समस्यापूर्ति करनी थी। दोनों ने अपनी अपनी मान्यता व स्वभावानुसार पादपूर्ति की। सुरसुंदरी ने अपने सुखों का श्रेय राजा को देकर खुशामत की, तो मदनसुंदरी ने तो स्वकृत कर्मों को ही उन्नति व पतन, दुःख और सुख के लिये मान्य किया। इससे राजा प्रजापाल मदनसुंदरी पर कुपित हुआ। राजाने उसे समझाने के लिये अनेकानेक प्रयत्न भी किये। पर मदनसुंदरी अपने सिद्धान्त पर दृढ रही। राजा ने अपनी कृपा को सर्वोपरि माननेवाली सुरसुंदरी का विवाह मनपसंद राजकुमार अरिदमन के साथ कर दिया और मदनसुंदरी को धमकी दी कि यदि वह पिता राजा की शक्ति को स्वीकार नहीं करेगी तो उसका फल उसे अच्छा नहीं मिलेगा। पर मदनसुन्दरी को तो अपने कर्मो पर पूर्ण विश्वास था।

उसी समय सात सौ कोढियों के समूहने अपने नायक—जिसका नाम उंबर था—के साथ उज्जैनी नगरी में प्रवेश किया और अपने नायक के लिए एक कन्या की मांग की। मैना पर द्वेषित राजा ने उंबर को ही मैनासुंदरी को देने का विचार किया। तब उंबर ने कहा कि 'राजन्! आप इस सुंदर राजकुमारी की जिंदगी के साथ खिलवाड न करें।' वह मदनसुंदरी को स्वीकारने में आनाकानी कर रहा था कि इसी समय एक आशंकित पुत्री के समान मयणा ने उसे पति रूप में अंगीकार किया।

मयणा और उंबर नाम से विख्यात श्रीपाल भक्तिपूर्वक जिनेन्द्र देव ऋषभ देव के मंदिर में गये। जहाँ स्तुति करते समय दैवी प्रभाव से श्रीफल व माला भगवान् की प्रतिमा से अपने सम्मुख आते दृष्टिगत हुए। श्रीपाल ने श्रीफल और मयणा ने माला ग्रहण की। पश्चात् दोनों गुरुवंदन करने गये। मुनिराज ने नव आंबिल सह नवपदाराधना करने का उपदेश दिया। तथाप्रकार की आराधना से उंबर व्याधिमुक्त हुआ और स्वर्ण की कांतिमय उसकी देह हो गई। मयणा व श्रीपाल सुखपूर्वक धर्माराधना में तत्पर हुए।

एक समय जिनमंदिर से बाहर निकलते समय श्रीपाल ने एक महिला को आते देखा। समीप आने पर अपनी माता को पहचान कर चरण-स्पर्श किया। मयणा ने भी उसे सम्बन्धी समझ पति के अनुगमन रूप चरणवन्दन किया। श्रीपाल के पूछने पर कमलप्रभा ने कहा—'बेटा! तेरे लिये औषधोपचार के लिये वैद्य की खोज करती हुई कौशाम्बी नगरी में गई। वहाँ गुरुमुख से तेरी रोगमुक्ति एवं मयणा के साथ परिग्रहण का वृतांत जान सीधी यहाँ आई हूँ।' माँ के साथ दोनों सुख से समय व्यतीत करने लगे।

इसी बीच मयणासुंदरी की माँ रूपसुंदरी जो राजा से कुपित होकर भ्रातृगृह चली गई थी एक बार जिनमंदिर आई। वह मयणा को अन्यपुरुष के साथ समझ कर विलाप करने लगी। मयणा ने कुष्टरोगमुक्ति की सर्व हकीकत का संतोषपूर्वक निवेदन किया। रूपसुंदरी ने कमलप्रभा से जब परिचय पूछा तो सुंदर और शूरवीर राजपुत्र जामाता मिलने की अतीव

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खुशी हुई। रूपसुंदरी ने सर्ववृतान्त अपने भाई से कहा तब मामा अपनी भाणजी व जवांई को स्वगृह ले गया। इसी बीच एक दिन राजा प्रजापाल जब वहाँ से गुजर रहा था तब सहसा ही दृष्टि ऊपर की ओर गई जहाँ मयणा व श्रीपाल बैठे थे। अपनी पुत्री को अन्य पुरुष के साथ बैठा देख मन में बहुत ही विषाद करने लगा। इधर पुण्यपाल साले ने जब अपने बहनोई की दशा देखी तो आकर शंका का समाधान किया। राजा को अपनी [illegible]रता का भान हुआ और मयणा से अपने कुकृत्य की क्षमा चाही। तब मयणा ने पिताश्री से कहा कि यह सब तो इसके पूर्वकृत कर्मों का ही दोष है। राजा प्रजापाल अपनी पुत्री और जामाता को ससम्मान सत्कारपूर्वक राजभवन में ले गया।

एक दिन जब श्रीपाल अश्व पर सवार होकर हवाखोरी हेतु बाहर गया तब किसी से श्रीपाल ने अपना परिचय देते हुए सुना कि राजा का जवांई जा रहा है। तब श्रीपाल ने विचार किया उत्तम पुरुष स्वगुणों से पहचाना जाता है, जो पिता के नाम से पहचाना जाय वह मध्यम होता है, मामा के कारण प्रसिद्ध हो वह अधम किंतु श्वसुर के नाम से जाना जाय वह तो अधमाधम होता है। इन हृदयभेदी शब्दों से सम्बोधित होने पर श्रीपाल ने श्वसुर गृह का परित्याग करने का विचार किया तथा परदेश जाकर धन प्राप्ति कर शौर्यबल से पिता का राज प्राप्त करने का निर्णय किया। इस प्रकार माता व मयणा की अनुमति लेकर वह वहाँ से रवाना हो गया।

ग्रामानुग्राम विचरण करता हुआ श्रीपाल एक पर्वत के समीप पहुँचा। देखा कि वहाँ जंगल में एक पुरुष विद्या की साधना कर रहा है, उसे एक उत्तर साधक की जरूरत थी। श्रीपाल ने उत्तरसाधक बनकर विद्या सिद्ध कराई। इससे प्रसन्न होकर साधक ने श्रीपाल को दो विद्या दी। पहिली विद्या के प्रभाव से मनुष्य पानी में नहीं डूब सके तथा दूसरी शस्त्र-निवारिणी थी। इन दोनों विद्याओं को लेकर श्रीपाल ने आगे कदम बढाये। वह भरूच नगर में पहुँचा। वहाँ धवल नाम का एक बहुत बड़ा व्यापारी पाँचसौ जहाज लेकर विदेश-गमन हेतु तैयारी कर रहा था कि दैवी प्रकोप से उसके जहाज समुद्र में ही स्तम्भित हो गये थे। ब्राह्मणों ने बत्तीस लक्षणयुक्त पुरुष की बलि देने को कहा। धवल सेठ ने राजा से बलिदान हेतु पुरुष की माँग की। राजा ने कहा कि परदेशी व्यक्ति की बलि दे देना। श्रीपाल को परदेशी समझ धवल सेठ के सुभट पकड़ने आये। पर सिंहगर्जना कर श्रीपाल ने सबको भगा दिया। राज-सैन्य का आश्रय भी निष्फल गया, शस्त्र-निवारिणी विद्या के कारण। श्रीपाल की शूरवीरता व तेजस्विता से अभिभूत हो धवल ने स्तम्भित हुए जहाजों की चर्चा की। तब श्रीपाल ने जहाज-मुक्ति का अभिप्राय जान एक लक्ष दीनार से स्वीकार किया। नवपद का स्मरण कर श्रीपाल ने जहाजों को गतिमान किया। धवल ने श्रीपाल से साथ चलने को निवेदन किया। तब श्रीपाल ने कहा कि जितनी दस सहस्र सुभट को धन राशि दी जाती है उतनी उसे अकेले को दी जाय तब वह चल सकता है। किन्तु धवल का मन इतनी बड़ी राशि का त्याग करने को मंजूर न हुआ। इधर श्रीपाल

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भी देश विदेश में परिभ्रमण के प्रलोभन को रोक न सका। धवल एक सोनामोहर किराये से ले चलने को तैयार हुआ।

बब्बर कोट नामक बंदरगाह रत्नदीप आते हुए आया। जहाजों ने वहां पड़ाव डाला। राज्य कर्मचारी कर लेने को आए तब धवल ने कर देने से इन्कार कर दिया। तब सैनिकों ने धवल को पकड़ कर एक वृक्ष के साथ बांध दिया। इधर धवल के सभी सुभट नौ दो ग्यारह हो गये। तब धवल ने अवसर देख श्रीपाल को बंधनमुक्त करने की याचना की। श्रीपाल ने कहा 'इन जहाजों में से अर्द्ध मेरे हवाले करो तो मैं छुड़ा सकता हूँ।' 'मरता क्या नहीं करता' को चरितार्थ करते हुए धवल ने मंजूरी दी। श्रीपाल ने संग्राम कर बाबरपति महाकाल राजा को पकड़ कर बांध दिया, धवल को मुक्त किया। धवल ने बाबर-पति को मारने के लिए श्रीपाल से कहा। श्रीपाल ने क्षत्रियता का परिचय देते कहा कि 'बंधन में बंधे को मारना क्षत्रिय का कार्य नहीं है।' इससे बाबरपतिने बहुत आकर्षित होकर श्रीपाल को ससम्मान नगर प्रवेश कराके अपनी पुत्री मयणसेना से पाणिग्रहण कराया। राजा ने नवनाटक आदि अपार दहेज देकर विदा किया। जहाज समुद्र को चीरते हुए रत्नद्वीप जा पहुँचे।

वहां एक परदेशी को देख कोई अचरज देखा हो तो पूछा। परदेशी ने कहा कि रत्नसंचया नगरी में कनककेतु राजा के कनकमाला रानी से मदनमंजूषा पुत्री है। ऋषभ जिणंद के मंदिर में पूजा सेवा करके बाहर निकली कि द्वार बंद हो गये। राजा व नगरवासी सभी चिन्तित हुए। देववाणी हुई कि जो मदनमंजूषा का भरतार होगा वही एक मास बाद इसका द्वारोद्घाटन करेगा। श्रीपाल ने वहाँ जाकर नवपद का स्मरण कर द्वार खोले। जय जय कार की ध्वनि से आकाश भी गुंजायमान हुआ। सभी गुरुमहाराज के पास धर्म-देशना सुनने गये। धर्मोपदेश में गुरुमहाराज ने नवपद का अधिकार श्रीपाल के दृष्टान्त के साथ कहा। राजा ने पूछा 'कौन श्रीपाल?' श्रीपाल को अपने सन्मुख बैठा जान राजा ने अपनी पुत्री मयणमंजूषा को लग्नग्रन्थी में बांध दिया। इधर धवल भी उसी नगरी में आया और करचोरी करने के कारण राजसुभटों ने पकड़ लिया। श्रीपाल ने देखा और पितृतुल्य धवल को छुड़वा लिया।

जहाज गतिमान हुए और धवल सेठ श्रीपाल को दो कन्याओं के साथ देख जल भुन राख हुए। राजपुत्रियों की ओर आकर्षित हो धवल विरहाकुल होने लगा। मित्रों से उपाय पूछा तब एक मित्र ने कपट भरी प्रीति कर रात्रि में समुद्र में डाल देने की सलाह दी। आश्चर्यजनक वस्तु दिखाने के बहाने धवल ने श्रीपाल को समुद्र में डाल दिया। विद्यासाधक की विद्या के प्रभाव से मगरमच्छ की पीठ पर श्रीपाल जा बैठा।

इधर कोंकणाधिपति को नैमित्तिक ने कहा था कि जो पुरुष वैसाख शुक्ला दशमी को मगरमच्छ पर सवार होकर आवेगा और चंपा के वृक्ष के नीचे सो जावेगा वही तुम्हारी पुत्री का वरराज होगा। श्रीपाल को उस अवस्था में देख राजा ने पुत्री का विवाह श्रीपाल

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से कर दिया। इधर धवल श्रीपाल को समुद्र में गिराकर 'दगाबाज दूना नमे' की भाँति कपटी जोर जोर से रोने चिल्लाने लगा। दोनों राजपुत्रियों को वज्रपात हुआ। धवल उनके पास सान्त्वना देने के लिए गया और कहने लगा-'तुम चिन्ता न करो, मैं तुम्हारा रक्षण करूँगा। तुम मुझे अपना सर्वेसर्वा स्वीकार कर लो।' दोनों ने धवल के पापी मन को भाँप लिया कि इस दुष्ट ने हमारे कारण ही पतिदेव को कष्ट में डाला है। पतिव्रता के शील के रक्षण हेतु चक्रेश्वरी देवी प्रकट हुई और धवल की अवगति की। धवल ने दोनों राजपुत्रियों की शरण ग्रही तब देवी ने उसे छोड़ा। दोनों के कण्ठों में पुष्पमाला आरोपित कर कहा 'कुदृष्टि से तुम्हारे पास आवेगा वह दृष्टिविहीन हो जावेगा एवं इस महीने के अंत में तुम दोनों पति-दर्शन कर लोगी।'

इस प्रकार श्रीपाल को समुद्र में धक्का मारकर धवल ने दोनों पत्नियों के शील लूंटने का प्रयत्न करने पर भी सफल न हो सका। धवल सेठ के जहाज भी कोंकण देश के किनारे पहुँचे और धवल भेंटनी लेकर राजा के पास गया। वहाँ श्रीपाल को देखकर आश्चर्य-चकित हो गया। उसे जीवित देख अन्य कोई युक्ति से मारने का वह विचार करने लगा। डूंब जाति के समूह को प्रलोभन दे श्रीपाल को निम्न जाति का सिद्ध करने का प्रयत्न किया पर अंत में पाप का घड़ा फूट गया। राजा द्वारा प्राणदंड दिया जाने पर श्रीपाल ने अपने आश्रयदाता कहकर छुड़वाया, पर धवल का हृदय, उसके विचार व आचार में कलुषितता थी। एक रात्रि में सप्तखंड के महल में जब श्रीपाल सुखपूर्वक सो रहा था तब धवलने एक पालतू गोह लाकर महल में डाली और रस्सी के सहारे हाथ में कटारी लेकर चढ़ने लगा। किन्तु यकायक रस्सी बीच में ही टूट जाने से उसके पेट में कटार घुस गयी और उसके जीवन का करुण अंत हुआ।

एक सार्थवाह के कहने से श्रीपाल कुंडलनगर की राजसुता को वीणा वादन में वामन के रूप में परास्त कर वरा। इस वीणावादन में नवपदाराधना से तुष्ट विमलेश्वर देव द्वारा प्रदत्त हार सहायक हुआ। पश्चात् कनकपुर में श्रीपाल ने विजयसेन राजा की पुत्री त्रैलोक्यसुंदरी को कुबड़े का रूप बनाकर स्वयंवर में वरा। जिससे अन्य राजागण क्रोधित हुए। उनको पराक्रम दिखाकर परास्त किया।

देवतीपट्टन के राजा धरापाल की कन्या शृंगारसुंदरी एवं उसकी पांचों सखियों को दोहापूर्ति कर जीत में वरमाला आरोपित करी। कोल्लागपुरेश पुरंदर की सुता जयसुंदरी का परिग्रहण राधावेध साधकर किया। तिलकसुंदरी का सर्प विष हरण कर विवाह किया। इस प्रकार परदेश में आठ सन्नारियों को प्राप्त कर खूब धन कमाकर एक बड़े सैन्यबल के साथ श्रीपाल उज्जयनी पहुँचा। माता व मयणा को नगर बाहर सैन्य पड़ाव में श्रीपाल ले आया। मयणा ने पूछा कि तेरे पिता को कैसे बुलाया जाय? कंधे पर कुल्हाड़ा और मुँह में तिनका लेकर प्रजापाल को बुलाया, दूत को भेजकर। तब मयणा ने पिताश्री से निवेदन किया कि

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'पिताजी यही मेरा पति जो आपने कोढी रूप में मुझे प्रदान किया था ।' प्रजापाल राजा के आश्चर्य का पारावार न था । इसी अवसर पर नव नाटक वृन्द को नाटक करने का आह्वान किया । पर मुख्य गणिका उस दिन नाटक के लिए तैयार न हो रही थी, पर राजाज्ञा के कारण लाचार होकर उसे मंच पर आना पड़ा । गणिकाने दोहे के माध्यम में अपना स्वरूप प्रगट किया तब सभी को विदित हुआ कि यह प्रजापाल राजा की कन्या, सौभाग्यसुंदरी की पुत्री सुरसुंदरी ही है । विवाह के पश्चात् अपने देश में जाते समय रास्ते में डाकुओं ने डाका डाला फलस्वरूप उसका पति उसे छोड़ कर चला गया । उसे डाकुओं ने पकड़कर बेच दिया एक वेश्या को और वहाँ बाबरपति ने अपने नवनाटकों में उसे शामिल किया । राजा प्रजापाल को आपकमाई और बापकमाई की कसौटी हो गई ।

श्रीपाल अपने राज्य को पुनः प्राप्त करने के के लिए ससैन्य रवाना हुआ । काका अजितसेन से राज्य वापस लौटाने की माँग की पर अन्ततः संग्राम कर राज्य प्राप्त किया । अजितसेन ने वैराग्यवासित होकर दीक्षा ले ली । मयणासुन्दरी को श्रीपाल ने पट्टराणी बनाया । धवल श्रेष्ठी के पुत्र निर्मल को श्रेष्ठीपद पर स्थापित किया । सिद्धचक्र की पूजा प्रभावना अपने राज्य में अमारि की घोषणा के साथ में करायी । इस प्रकार राज्य संचालन करते हुए अपने कुटुम्ब के साथ श्रीपाल धर्मध्यानपूर्वक समय पसार करने लगे । अजितसेन नृप को ज्ञानप्राप्त होने पर श्रीपाल ने पूर्वभव का वृतान्त पूछा । पूर्वकृत कर्मानुसार ही फलप्राप्ति जान श्रीपाल को आत्मजागृति हुई एवं धर्म प्रवृत्ति में अधिक प्रवृत्त हुआ ।

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आ. जिनहर्षसूरि-विरचित

—लघु श्रीपाल रास—

१ : ढाल सिंधनी[1]

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सुयदेवी धरि [4]रिदय मझारि, कहिसुं नवपद नउ अधिकार ॥१
मंत्र [5]जंत्र छइ[6] अवर अनेक, [7]पणि नवकारसमउ नही एक ।
सिद्धचक्र नवपद सुपसायइं, सुख [8]पाम्या श्रीपाल नररायइं ॥२
आंबिल तप नवपद संयोग[9], गलित [10]सरीर थयउ नीरोग ।
तास चरित्र कहुं हित आंणी, [11]सुणज्यो नर नारी मुझ [12]वाणी ॥३।
दक्षण भरतइ मालव देस, ऊजेणी सुरपुरी निवेस ।
प्रजापाल [13]इणि [14]नामे नरेसर, [15]दोइ[16] पटराणी रूपइ[17]अपछर ।।४।।
सोहगसुन्दरि नई[18] रूपसुन्दरि, जोवन रूप कला गुण सुन्दरि
प्रथम मिथ्यात धरमसुं राती[19], बीजी जैन धरम[20]-सुं माती ॥५॥
सउकि तणउ नहीं[21] कोइ विषाद, [22]पणि निज मत नउ करइ[23] विवाद।
बे राणी[24] नइ पुत्री दोय, [25] जाणे लखमी सरसति दोय ॥ ६॥
सोहगसुन्दरी नी जे कन्या सुरसुंदरी नामइं[26] ते धन्या ।
मयणसुन्दरी रूपसुन्दर[27] जेहनी, सोभा जेणी[28]वधारी घरिनी ॥७॥
वरस सातनी ते थई बाल, भणिवा [29]घाली नृप [30]लेसाल
[31]सास्त्र भणि[32] पहिली मिथ्यात, बीजी[33] जैन शास्त्र सुविख्यात ॥८
भणी गुणी सारद अवतार, चउसठि नारी कला भंडार ।
बाप तणीइ[34] मुजरइ[35] ते आवी, खोलइ[36] बेइसाणी[37] बोलावी ॥९॥
बुद्धि परीक्षा करिवा रायइं,[38] दीध समस्या एक समायइं[39] ।
बाई पुन्यइ[40] लहीयइ[41] एह, [42]सुरसुन्दरि जिनहरख कहेह॥१०॥

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1 चौपाइ नी B 2 चौवीसे C 3. बसाये नवनिध B 4. धुरी B 5 यंत्र B 6 छै B 7 पिणि B 8 पांम्यां B 9 ० जोग B 10 शरी ०B 11. सुणि० B 12 वांणि B 13 ईणि B 14 नामे B 15 नरेस A 16 दोई B 17 रुवें B 18 नेइ B 19 राती B 20. धर्म 21. कोई B 22 पिणि B 23. करें B 24. राणी नइं B 25. होई B 26. नामें B 27. ० दरि B 28. जेणि B 29. मूंकी B 30. लेशा० B 31 शास्त्र B 32. भण्या B 33. प्रत B से उद्धृत 34. तणें B 35. ०जरै B 36. ०लइं B 37. बेइं ०B 38. रीयइं A 39. ०यइं B 40. ०यइं A 41 ०यइं B 42 ऐह B

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२. ढाल : जी रे सामि समोसर्या ए देसी[13] ।

वचन[14] सुणी [15]कुमरी तणां[16], हरख्या माय[17] तायो रे ।
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सुख दुख [43]प्राणी भोगवंइ[44], सहु निज निज कर्मइ[45] रे ॥२०॥जी॥

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1 ०वडओ B 2 पुण्यइं B 3 ०यइं B 4 ०ष्या B 5 वचंन B 6 कहै B 7 हुं पिणि B 8 प्रसन्न A 9 नओ B 10 ०वडओ B 11 पुन्यै B 12 लहीइं ऐह B 13 B प्रत में ढाल की देसी अन्य लिखी है—जणिणी मने आशा घणी देसी एहनी । 14 वचंन B 15 कुंमरी B 16 तणा B 17 माय नें तायो B 18 आवैं B 19 मामणैं B 20 इंम B 21 बोलै B 22 सरिखां कह्यां B 23 तम्हे B 24 तोले B 25 रें B 26 सुंदरि B 27 तुम्ह नइं सुहायइं B 28 कर्मी थायइं B 29 ०यइं B 30 पामुं B 31 भतारो B 32 थई B 33 नें B 34 कहै B 35 नइं कुंण B 36 ताहरै B 37 ०मइं B 38 नै B 39 सुखि० B 40 मयणं A 41 सुणइ B 42 छंउ भर्मइं B 43 प्रांणी B 44 ०गवैं B 45 कर्मइं B

माहरा कर्म माहिं[1] लिख्यउ, ते लहिसुं प्रायइ[2] रे ।
बाप कर्म[3] बेटी नही, आप कर्मी थाय[4] रे ।।२१।।जी।।

राय वचन[5] सुणि कोपीयउ, मूरख्य[6] स्युं बोलइ[7] रे ।
हुं सुखीया दुखीय[8] करूं, कुण[9] छइ मुझ तोलइ[10] रे ।।२२।।जी।।

रांक भणी राजा करूं, राजा करूं रंको रे ।
मुझ सुपसायइ सहु सुखी, तुं [11]मानि निसंको रे ।।२३।।जी।।

तात सुणउ मयणा[12] कहइ, एतउ गर्व न कीजइ[13] रे ।
गर्वइ[14] उत्तम गुण गलइं, [15]जग जस लहीजइ रे ।।२४।।जी।।

मयण-वयण विष सारिखा,[16]श्रवणे नही सुहायो रे ।
कहइ[17] जिनहर्ष राजा तणउ, [18]हीये क्रोध भरायो[19] रे ।।२५।।जी।।

दूहा

इणि[20] मत सारू नृप कहइ[21], दुख लिखीयउ तुझ भाग ।
निरधन भिक्षारी निगुण[22], ते वर नइ[23] तु लाग ।।२६।।जी।।

वलती [24]मयणा इम कहइ, छठी रातइं जेह ।
सिरि लिखीयउ [25]छइं माहरइ, आवी मिलिस्ये[26] तेह ।।२७।।जी।।

३ ढाल : महिंदी रंग लागउ ए देसी ।

थयउ [27]कुमरि वयणडे रे लाल, प्रजापाल विकराल नृप क्रोधइ[28] भर्यउ ।नृ।
राय रेवाडी संचर्यउ रे लाल, सैन्य सहित ततकाल ।।२८।।नृ।।

आगलि[29] दीठउ आवतउ रे लाल, कोढी नउ परिवार ।नृ।
सात सयां सुं परिवर्यउ रे लाल, ऊंबर [30]राण मझारि ।।२९।।नृ।।

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1 माहे B 2 प्रायइं B 3 करमी B 4 थायइं B 5 वचंन सुणी B 6 मूर्ख B 7 बोलइं B 8 दुखीया B 9 कुंण छैं B 10 ०लइं B 11 मांनि B 12 मैंणा कहै B 13 ०जइं B 14 गर्वइं B 15 लघुता पांमीजइं रे B 16 ०रिखां B 17 कहै जिनहरष B 18 हीयउ B 19 भरायउ B 20 इणि मति B 21 कहै B 22 ०गुंण B 23 नइं तुं B 24 मैंणा ईंम कहै B 25 छै माहरैं B 26 ०लिस्यै B 27 कुंमरीने B 28 ०घइं B 29 ०गलि B 30 रांण B

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[1]दीयइ आवी ऊभऊ रह्यउ रे ला०, कोढी केरउ वृन्द ।नृ।
एक चाकर ऊंबर तणउ रे ला०, कहइ[2] तु निसुणि नरिंद ॥३०॥नृ॥

[3]राणा नइ राणी नही रे ला०, [4]राणी विणि स्यउ राज ।नृ।
ते माटइं[5] निज कन्यका रे ला०, परणावउ महाराज ॥३१॥नृ॥

मयणा नृपनइ[6] सांभरी रे ला०, ए वर तेहनइ[7] जोग ।नृ।
[8]जोवतां आवी मिल्यउ रे ला०, तास करम[9]–संजोग ॥३२॥नृ॥

मुझ कन्या परणाविसुं रे ला०, [10]आवीज्यो दरबार ।नृ।
इम[11] कहि नृप घरि[12] आवीउ रे ला०, पहवउ करिय[13] विचार ॥३३। नृ॥

ऊंबर आव्यउ[14] नृप कन्हइ[15] रे ला०, दीसतउ [16]बीभच्छ ।नृ।
ए वर तुझ वखतइ[17] मिल्यउ रे ला०, परणउ मयणा वच्छ ॥३४॥नृ॥

आपइ[18] तउ मुझ सारिखी रे ला०, आपि मालवना [19]रांण ।नृ।
नहीतउ थाचिसि अवरनइ[20] रे ला०, थाअइ[21] तुझ कल्याण[22]॥३५॥नृ॥

मइ[23] दीधी राजा कहइ रे ला०, ऊंबर वचन म ठेलि ।नृ।
ऊठी ऊंबर कर ग्रह्यउ रे ला०, मयणा [24]मोहन–वेलि ॥३६॥नृ॥

मयणा [25]पण मेल्हिउ नही रे ला०, परण्यउ कोढी नाह ।नृ।
सत्त्व सील सुपसायथी रे ला०, थास्यइ[26] वर गज गाह ॥३७॥नृ॥

ऊंबर खर आरोपिनइ[27] रे ला०, मयणा नइ[28] तिणि वार ।नृ।
कहइ[29] जिन हरष लेई चल्यउ रे ला०, लोक करइ[30] हाहाकार ॥३८॥नृ॥

दूहा

एक कहइ[31] धिग धिग[32] रायनइ[33] रतन लगाडी खोडि ।
जिणि[34] जोडी मूरख थइ[35] मयणा ऊंबर जोडी[36] ॥३९॥

एक कहइ[37] नृप दूहव्यउ कुमरी थई अयाण[38] ।
केई पाठक जिन मत भणी छिंदइ[39] निज निज वाणि[40] ॥४०॥

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1 हीयडैं आवि ऊभउ B 2 कहैं B 3 रांणा नइं रांणी B 4 रांणी विण B 5 मारैं B 6 नइं B 7 ०हनै योग B 8 ०वंतां B 9 कर्म संयोग B 10 आवे० B 11 इंम B 12 घरि आवीयउ B 13 करीय B 14 आवउ A 15 ०हइं B 16 बीभ० B 17 ०वतै B 18 आपइ B 19 रांण B 20 नइं B 21 थायउ B 22 कल्यांण B 23 मइं B 24 ०हनि B 25 पिणि मूंक्यउ B 26 ०स्यै B 27 ०नइं B 28 नइं B 29 कहैं B 30 करैं B 31 कहैं B 32 धिग B 33 ने B 34 जिणि B 35 थईं B 36 जोडी B 37 कहैं B 38 अयांण B 39 निंदइं B 40 वांणि B

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४ ढाल अढीयानी[1] ।

सुरसुंदरी वीवाह, थाप्यउ अधिक उछाहहि[2] ।
हीयडइ[3] धरी ए, वाल्ही दीकरी ए ।।४१।।

आरिम[4]कारिम[5]कीध, परणावी जस लीध ।
दीधउ दत घणउ[6] ए, पार नहीं ते तणउ ए ।।४२।।

वरि[7] अरिदमण[8]कुमार, सुरसुंदरि घरि नारि ।
सरिखउ जोडिलउ ए, सरिज्यउ [9]विहि भलउ ए ।।४३।।

[10]लोक करइ मिलि वात, जोवउ पुन्य विख्यात ।
पुन्यइ वर मिलउ ए, मनवंछित फल्यउ ए ।।४४।।

एक कहइ[11] धन्यराय, पुत्री कीध पसाय ।
वंछित वर दीयउ ए, काम जोई कीयउ ए ।।४५।।

एक कहइ[12] बुद्धिवंत[13], ए [14]कुमरी गुणवंत ।
रीझवि नृप भणी ए, लहि[15] संपति घणी ए ।।४६।।

सैव [16]धरमथी [17]पणि, [18]पामी सुख नी श्रेणी[19] ।
देखइ[20] जेहवउ ए, लोक कहइ[21] तेहवउ ए ।।४७।।

मात पिता पाय लागि, सीख सहूनी मागि ।
प्रिउ-सुं [22]हितपरइ ए, चाली सासरइ ए ।।४८।।

हिवइ[23] उंबर अधिकार, कहइ[24]तुं सांभलि नारि ।
तुं सुर-कामिणी ए, रूप [25]सोहामणी ए ।।४९।।

ते भणी मुझ आदेश, हीयडइ[26]धरीय विसेस ।
मन मिलइ[27] जेहसु ए, विलसउ तेहसुं ए ।।५०।।

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1 ढाल न० नहीं A 2 ०हित B 3 ०यडै B 4-5 ०रिण B 6 घणो B 7 वर B 8 कुंमा० B 9 ०रिजौ नहि 10 गाथा ४४ का अभाव B 11 कहै B 12 कहैं B 13 बुधि० B 14 कुंम० B 15 लही B 16 धर्म B 17 पणि B 18 पांमी B 19 श्रेणि B 20 ०खइं B 21 कहइं B 22 ०धरइं B 23 हवै B 24 कहैं B 25 सुहा० B 26 हीयडै धरीयइ B 27 मिलै B

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[1]आसू भरि निज नइंण, मयणा भाखइ[2] वइण ।
एहवु स्युं कहउ ए, मन जाणी रहउ ए ॥५१॥

कुलवंती जे थाय[3], न करइ[4] एह अन्याय[5] ।
सील तजइ[6] नही ए, [7]गुणवंती सही ए ॥५२॥

दीधउ जे करतार, माहरइ[8] जे भरतार ।
कहइ[9] जिनहरखसुं ए, तुझनें निरखसुं ए ॥५३॥

दूहा

इम कहि मयणासुंदरी[10], पालइ सील[11] रतन्न ।
प्रीतम नी सेवा करइ[12], सहु कहइ धन धन्न ॥५४॥

प्रह विहसी पूरव-दिसइं[13], बोल्या पंखी प्रात ।
राति गई रवि उगीयउ, प्रगट थयउ परभात ॥५५॥

५ : ढाल-तप सरिखउ जग कोन । ए देशी ।[14]

मयणा कर जोडी कहइ[15], सुणि प्रीतम मुझ वात । मोरा साजन ।
जईयइ[16] जिनवर भेटिवा, करीयइ[17] निरमल गात ॥५६॥मो ।

बे जण आव्या[18] देहरइ, भेटया रिषभ जिणंद । मो ।
स्तवती[19] जिनवर कोटिथी[20], उछली भाल अमंद ॥५७॥मो ।

जिनकर फल पिणि उछल्यउ, [21]मयणा भाखइ हेव ।मो।
फल प्रीतम तुम्हे संग्रहउ, माल ग्रही स्वयमेव ॥५८॥मो ।

प्रीय[22] तुम्ह रोग सहु[23] गया, तूठा[24] श्री जिनचन्द ।मो।
बाहिरि आव्या[25] दंपती, वांद्या मुनि मुनिचंद ॥५९॥मो।

कर जोडी कहइ[26] सुंदरी, भाखउ कोई उपाय ।[27]
रोग टलइ[28] प्रीउ देहथी, जिन शासन दीपाय ॥६०॥

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1 आंसू B 2 भाखै वईण B 3 थाई B 4 करै B 5 ०याइं B 6 तजै B 7 सतवंती B 8 माहरै ते 9 कहै B 10 मयणी B 11 शील रत्न B 12 करै । सहु कहै B 13 दिसैं B 14 ०नि ग्रीत A 14 ढाल-नणदल री B 15 कहै B 16-17 ०यइं B 18 ०यां देहरै B 19 ०वतां B 20 कोट B 21 मैणा भाखै B 22 प्रिउ B 23 बहु B 24 तुझ B 25 आव्यां B 26 कहै B 27 मोरा ऋषिजी 28 टलै प्रीतम तणउ B

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सिद्धचक्र आराधीयइ[1], गुणीयई श्री नवकार । मोरी बहिनी ।
आंबिल आसू चैत्रीयई, करीयइ नव नव सार ।६१।मो.

नव [2]उली इम कीजीयइ, ऊजमणुं तप-अंत ।मो. बहिनी
तउ [3]तन-रोग सहु टलइ, लहीयइ भोग अनंत ।।मो०।।६२।।

गुरू वयणे तप आदरयउ[4], आराध्युं सिद्धचक्र । मो० ।
न्हवण-जलइं सहु छांटीया, रोग गया टलि वक्र ।।मो ।।६३।।

एक दिन नीसरया[5] चैत्य थी, दीठी कुमरइ माय । मो०
पाए लागउ प्रेमसुं, हीयडइं[6] हरख न माय ।।मो।।६४।।

सासू ने पाए पडी, मयणां[7] धरीय जगोस । मो. ।
अविचल जोडी थाइज्यो, दीधी एम आसीस ।। मो. ।।६५।।

किहां थी तुम्हे रे ईहां आवीया, किम जाण्यउ ईहां मुझ[8] । मो.
कहइ[9] जिनहरख आवी[10] ईहां, ते कहुं सांभलि तुझ[11] ।।६६।।मो.।

दूहा

तुझ तीरइ थी हुं चली, कोसंबीयइ पहुत्त ।
पूछण रोग पडी गणउ, दीठउ साधु विरत्त ।।६७।।

कहीयइ नीरोगी हुस्यइं[11], मुझ सुत भगवन् भाखि ।
तुझ सुत नीरोगी थयउ, नवपद केरी साखि ।।६८।।

मालवपति-कन्या वरी, मयणसुंदरी नाम ।
सुधि पामी मिलवा भणी, हुं आवी इणि ठाम ।।६९।।

६. ढाल : नदी जमुना[12]केइ तीर उडइ[13] दो पंखीया पहनी

1 सभी कड़ियों में 'इ' पर अनुस्वार B 2 ओली B 3 तनु रोग सहू टलै B 4 आदरयु B 5 चैत्य थी नीसरया B 6 हीयडै B 7 मयणा B 8 मुज्झ B 9 कहै जिन-हरख इहां आवी B 10 तुज्झ B 11 हुस्यैं B 12 यमुना के B 13 उडै दोइ B

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उजेणीपुर माहि त्रिण्हे सुखसु[1] रहइ,
हिवइ[2] मयणा नी माय रीसाय इसु[3] कहई ।
कंत कीयउ अन्याय सुता नाखी कूयइ[4],
मातउ पावस मास कि नयणे जल चूयइ[5] ॥७०॥

रीसावी निज भ्रात-घरे आवी रही,
रूपसुंदरी थई षीण किं [6]मयणा दुख दही ।
आवी जिनवर गेह नेह ऊलट घणउ,
दीठउ कुमर सुरंग अनंग सुहामणउ[7] ॥७१॥

अवर भव्यउ इणि कोइ सही कोढी तव्यउ,
धिग धिग[8] एहनउ आचार किरि[9] निरमल कुल लव्यउ ।
[10]मयणां निसुणी माय वयण एहवुं कहइ[11],
तुज्झ जमाई एह निरखि जिम सुख लहइ[12] ॥७२॥

रोग गयउ जिनधर्म थकी टलि वेगलउ,
मत जाणउ कोई अन्य हीयइ मत अलफलउ ।
एहवइ[13] पासइ आवि कुमर नी मायडी[14],
कहइ[15] धन्य मयणां [16]नारि धरि जेणी कुलडी ॥७३॥

दीपायउ कुल [17]पणि नीरोगी पति कीयउ,
धन्य पिता धन्य माय कि धन्य एहनउ [18]जीयउ ।
रूपसुंदरि कहइ[19] कुमर तणी माता भणी,
किम थयउ एह नीरोग कथा कहउ आपणी ॥७४॥

चंपा[20] सिंहरथ राय राणी कमलप्रभा,
सुत जायउ श्रीपाल बोलाव्यउ सहु सभा ।
मृत्यु थयउ अधगाल[21] पिता श्रीपालनउ,
अजितसेन नृप[22] भ्रात कि घातक बालनउ ॥७५॥

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1 सुखेसुं रहैं B 2 हिवै मैंणा B 3 ईसुं कहै B 4 कूअई B 5 चूअई B 6 मैंणा B 7 ०मणो B 8 एह० धिग B 9 कि B 10 मैंणां सांभलि B 11 कहै B 12 लहै B 13 एहवै पासै B 14 मावडी B 15 कहै B 16 माय धरी जिणि कूलडी B 17 पणि B 18 जायउ A 19 कहै B 20 मिंघ A 21 ०गालिं B 22 न्नात A

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राज[1] ग्रहेवा वंच प्रपंच घणा करइ[2],
मंत्री जाणी वात कि घात[3] थकी डरइ।
बालक लेइ राति चली वन[4] एकली,
जूथ टली जिम [5]झंपइ कंपइ हिरणली ॥७६॥
गई इम दुखइ मइ[6] राति प्रभात थयउ वली,
कोढीय-टोलउ ताम मिल्यउ चित्त झलफली।
ते कहइ[7] मत बीहई[8] मनमां बहिंनडी,
धर्मतणी तुं बहिन अम्हे तुज त्रेवडी ॥७७॥
वर वेसर बइसणि कि चादर उढणइ,[9]
रोग संयोगइ[10] उंबर अंग थयउ सुत तणइ[11]।
कोसंबी[12] गई वैद्य [13]पूछेवी हुं सुखइ,
खबरि लही जिनहरख तिहां मुनिवर मुखइ[14] ॥७८॥

दूहा

कमला रूपसुंदरि तणउ, टाल्यउ सकल संदेह।
पुन्यपाल नई जई कह्यउ, तेडी आव्या गेह ॥७९॥
रहिवा मंदिर[15] आपीया आप्यउ माल अपार[16]।
कुमरि सुख श्रीपालस्युं[17], विलसइ पंच प्रकार ॥८०॥

७. ढाल पंखीडानी ।[18]

एक दिवस मयणा श्रीपालसुं रे, केलि करती दीठी राय रे।
[19]जाणुं मयणां वर बीजउ करयउ रे, कोढी नाव्यउ एहनइ दाय रे ॥८१॥ए॥
वात कही पुन्यपालइ सहु जइ रे, राजा आव्यउ [20]चलि आवास रे।
कीध जुहार[21] कुमर ससरा भणी रे, कुमरी चरणे नमी उलास रे ॥८२॥ए॥
रायई गज ऊपरि आरोपिनइ रे, आव्या निज मंदिर ततकाल रे।
तिहां रहतां पुर लोक इसुं कहइ रे, राय जमाई[22] श्रीपाल रे ॥८३॥ए॥
कुमर सुणी मन आमण दूमणउ रे, माय पुच्छयउ[23] कारण केणि रे।
ससरा केडइ मुझनइं उलखइ रे, ईहां रहिवुं नहि जुगतु[24] तेणि रे ॥८४॥ए॥

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1 राज्य B 2 करै B 3 घातक थी डरै B 4 ०यन A 5 झंपै कंपै B 6 में B 7 कहै B 8 बीहै B 9 उढणै B 10 संजो० B 11 तणै B 12 कोशं० B 13 पूछेवा हुं सुखे B 14 सुखे A 15 मंदिरि B 16 अप्पार A 17 सुं विलसै B 18 प्रत B में हांसिये में दूसरी देशी लिखी गई है पर स्पष्ट नहीं होती है। 19 जाण्युं B 20 चलि आव्यो B 21 जूहार कुंमरे B 22 ए B 23 पुछयुं A 24 जगतु नहीं A

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जई परदेसई रिद्धि लेइ करी रे, लेसु हुं बापीकउ राज रे ।
वाट विषम छई सुत परदेसनी रे, तुं बालक किम सरिस्यइ[1] काज रे ॥८५॥ए।

राणीजाया मा[2] नान्हा नहीं रे, गयघट[3] भाजइ नान्हउ सीह रे ।
[4]एकलडउ पणि[5] सीहसुं भिडइ रे, नाणइ मनमा केहनउ बीह रे ॥८६॥ए।

जणणी जी मायानइ[6] मूंकी करी रे, खडग लेई चाल्यउ धरि धीर रे ।
आगलि जाता एक[7] नर निरखीउ रे, वनमा बइठउ मन दिलगीर रे ॥८७॥ए।

कुमर कहइ बइठउ स्यइ कारणइ रे, विद्याधर छुं सुणि गुणवंत रे ।
साधक विणि विद्या साझइ नहीं रे, साधक जोऊ छु रतवंत रे ॥८८॥ए।

साधि विद्या हुं साधक ताहरउ रे, [8]विद्या विद्याधरनी सीध रे ।
जलतरणी एक [9]सस्त्र-नित्रारिणी रे, देइ जडा विद्याधर दीध रे ॥८९॥ए।

चाल्यउ तिहांथी कुमर [10]उतामलउ रे, आव्यउ [11]भरुअछ मझारि रे ।
कहइ जिनहरखसु[12] तिहां रहइ रे, धवल तणउ [13]सुणज्यो अधिकार रे ॥९०॥ए।

दूहा

प्रवहण पूरथा पांचसइ[14], धवल सेठ सिरदार[15] ।
सुभट सहस दस राखीया, चाकर चउकीदार ॥९१॥

बल [16]बाकुल देई करी, पोत हंकार्या[17] जाम ।
चलइ नही ते ठामथी, चिंतातुर थयउ ताम ॥९२॥

८. ढाल : यतिनी, सोरठ राग

[18]हिव धवल सेठ जई धाम, पूछी सीकोतरी ताम ।
बत्रीसलक्षण[19] नर आलइ, बल तउ तुझ वाहण चालइ ॥९३॥

राय पासइं जई सिर नामी, एक नर दीझइ[20] मुझ स्वामी ।
बल देइ पोत चलाउं, तुम्ह सुपसायइ सुख पाउं ॥९४॥

नृप कहइ[21] परदेसी कोई, एकलडउ जे नर होई ।
मुझ हुक्मइ ते तु लेजे, सीकोतरि नइ [22]बलि देजे ॥९५॥

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1 सरिसइं B 2 जावामां नीन्हा नहीं रे A 3 ०घउ B 4 एकलडउ A 5 पिणि सहसा मुंभिडइ रे B 6 मानइं B 7 एके नरे B 8 सर्व B 9 शस्त्रनिवारिणी B 10 उतावलउ रे B 11 गरुयछ B 12 हरष हरष B 13 सुणिज्यो B 14 पांचसे B 15 तिणिवार B 16 बाल A 17 ०कीरया B 18 हवै B 19 लक्षन A 20 मुझ दीजइ B 21 कहै परदेसी B 22 बल B

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धवलइ निज सुहड पठाया, श्रीपाल देखी नइ धाया ।
सुणि रे मानव परदेसी[1], तुझ धवल सेठ बल देसी ॥९६॥

मूछे [2]वल घालि पयंपइ, कां रे मूरख इम जंपइ ।
सीपानी बल किम दीजइ, बल धवल तणी जई कीजइ ॥९७॥

वींटयउ सुहडे श्रीपाल, कहइ धवल थई विकराल ।
स्युं जोवउ मारउ मारउ, जूध मांडयउ सबल करारउ[3] ॥९८॥

श्रीपाल कहउ किम भागइ, जसु अंगइ शस्त्र न लागइ ।
सुहडानउ कीध कुवेस, लुणीया नासी[4] सिरकेस ॥९९॥

चित्त धवल तणउ चमकाणउ, नर विद्याधर सपराणउ ।
इणि-सुं न चलइ कोई प्राण, पाए लागउ तजि माण ।।१००।।

वाहण मुझ चालइ दरीयई, बल धारी ते विधी करीयइ ।
भाखइ तव कुमर सुभाख, दीनार दीयइ मुझ लाख ॥१॥

वाहण चालइ ते[5] ततकाल, सेठ मान्युं वयण[6] रसाल ।
प्रवहण चढि सेठि कुमार, जपीयउ नवपद तिणि वार ॥२॥

चाल्या वाहण जिम पंखी, गउडी तिहां नाम असंखी(?) ।
दीधा [7]तिणि लाख दीनार, जिनहरख थयउ [8]जस सार ॥३॥

दूहा

धवल कहइ करउ चाकरी, स्युं लेस्यउ कहउ तेह ।
मुझनइ देज्यो तेतलउ, सुभट सहु ल्यइ जेह ॥४॥

धवल सीस धूणी कहइ, खप नही तुमथी[9] काइ ।
माडउ देई बइठउ[10] कुमर, रतनदीप[11] भणी जाइ ॥५॥

बब्बर कुल[12] आवीया तिहां, तिहां नांगर्या जिहाज ।
दाण ग्रहेवा कारणइ, आव्यउ बब्बर राज ॥६॥

दाण सेठ[13] आपइ नही, मांडीउ[14] तिणि संग्राम ।
धवल-सुभट नासी गया, ग्रह्यउ सेठनइ ताम ॥७॥

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1 परदेशी B 2 बल B 3 करारो B 4 नाशी B 5 चालइ तत० B 6 वचन B 7 गणि B 8 जयकार B 9 ०थी B 10 B में तृताय चरण नहीं है। 11 ०दीव B 12 कुले B 13 सेठइ B 14 मांड्यउ B

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अरध वाहणनउ माल थइ, इम बोलीयउ कुमार ।
[1]तो छोडाउ तुझ भणी, तह त्रि कीयउ तिणि वार ॥८॥

९. ढाल : नायक मोह नचावीयउ यहनी

कुमर खडग लेई [2]चालीयउ, कर ग्रही बाण [3]कबाणो रे ।
[4]वलि रे पाछउ [5]चोरटा, जउ तु छइ सपराणो रे ॥९॥कु०

स्युं जीसउ तइं वाणीयउ, जोई क्षत्रीना हाथो रे ।
ताहरउ बल हिवइं जाणीस्यइं, करि मुझसुं भाराथो[6] रे ॥१०॥कु०

बाबरपति पाछउ [7]वल्यउ, सांभलि बोल अबीहो रे ।
बापूकारुउ[8] किम रहइ, जे सादूलउ सीहो रे ॥११॥कु०

वरसइ तीर चिहुं दिसे, जिम वरसइ जलधारो रे ।
नालि[9] हवाई विचिं वहैं, मारि पडइ तरवारो रे ॥१२॥कु०

बाबर नृप[10] सुहडा सिरइं, फोरवि आतम प्राणो रे ।
कुमर खडगधारां तणां, घाव पडइ घमसाणो रे ॥१३॥कु०

सत्र सयल दल निरदल्यउ, एक लडइ श्रीपालो रे ।
हणीया केइ नासी गया, बांध्यउ नृप महकालो रे ॥१४॥कु०

झाली आण्यउ साथमइ, धवल छोडाव्यउ जाणो रे ।
हणिवा बाबर-रायनइ, धायउ[11] सेठ अयाणो रे ॥१५॥कु०

बांध्या-नइं जे मारीयइ, क्षत्रीनउ नही कामो रे ।
क्षत्री बोलावी हणइ, तेहनो वाधइ मामो रे ॥१६॥कु०

सेठ सुभट नाठा हुता, राख्या कुमर सुजाणो रे ।
[12]बंधनथी छोडावीयउ, बाबर केरउ राणो रे ॥१७॥कु०

अरध पांचसइ पोतनउ, माल लीयउ श्रीपालो रे ।
पुन्यइ जयलखमी थई, कहइ जिनहरख [13]रसालो रे ॥१८॥कु०

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1 तउ B 2 करीयउ B 3 कबांणो B 4 वल B 5 छोरटा B 6 भारथो B 7 वल्यो B 8 ०कारवउ B 9. लिहिवाई विचि वहइ A 10 पति B 11 धीगउ A 12 बन्धण थी नृप छोडीयउ B 13 विसालो B

दूहा

बाबरपति कहइ, कुमरनइं, नगर पधारउ राज[1] ।

मुझनइं सेवक लेखवी, राज[2] वधारउ लाज ॥१९॥

कुमर सुभट[3] परिवर्यउ[4], गयउ तास आवास ।

मयणसेना निज कन्यका, परणावी सुविलास ॥२०॥

१०. [5]ढाल : जंबूदीप मझारि एहनी

परणी राजकुमारी[6] रे, अपछर सारिखी[7], सुख विलसइ तिहां बहुपरइं[8] ए।

आप्या माल अपार रे, नाटक नव वृंद, भरीयानइ सहु को भरइ ए ॥२१॥

कुमरि चलावी राय रे, बइसी प्रवहणइं[9], सेठ संघातइ संचरया ए।

वाहण जलधि मझारि, चलता निसी-दिनइं[10], रतनदीप जई [11]उतरया ए ॥२२॥

परदेसी[12] नर एक रे, आव्यउ कुमरनइ पासइ, तास बोलावीयउ ए।

किहांथी आव्यउ वीर रे, कोई अपूरव, नयणे अचरिज आवीयउ ए ॥२३॥

रतनसंचया नाम रे, नगरी ते कहइ, विद्याधर जीता अरी ए।

कनककेतु राजा रे, कनकमाला राणी, मयणमंजूषा दीकरी ए ॥२४॥

देवलि[13] रिषभ जिणंद, पूज्या[14] नृप कन्या, एक दिवस कीधी बहु ए[15]।

राजादिक सहुलोक[16] रे, निरखी[17] गंभाराथी, बाहिरि नीसरीया सहु[18] ए ॥२५॥

झटकि जडाणा बार[19] रे, कुमरी मन चिंतइ, कोइक दूषण मुझ सही ए।

पुत्री सुणि कहइ राय रे, इहां मुझ दूषण, ताहरउ दूषण को नहीं ए ॥२६॥

तुझ वर चिंता कीध रे, जिन आगलि रही, [20]बार भीडाणा तेव तीए।

सावद्य चिंता एह रे, थई आशातना, सुरवाणी थई दीपती ए ॥२७॥

दूहा

दोस न कोइ कुमारियह, नरवर दोस न कोइ।

जिणि[21] कारणि जिणहर जइयउ, तं निसुणउ सहु कोइ ॥१॥

जसु नर दिठहि होइसइं, जिणहर मुक्त दुवार।

सोइ ज मयणमंजूसयह[22], होइसइ भरतार ॥२॥

सिरिरिसहेसर-उलगणि, हुं चक्केसरि देवि।

मासब्भिंतर तसु नरह, आणिसु णिच्छइ भेवि ॥३॥

११. ढाल पाछलीनी[23]

[24]हरिख्या सहु नर नारि, चिंता सहु गइ आज, दिवस छइ छेहलउ ए।

लेई निज परिवार रे कुमर गयउ तिहां, रूप-गुणइ सोभइ भलउ ए ॥२८॥

देवल सनमुख दीठ रे जिनग्रह बारणा, वार न लागी उघड्या ए।

साची थई सुरवाणि रे, लोक कहइ [25]सहू, बे सरिखा ए विहि[23] घड्या ए ॥२९॥

1–2 राजि B 3 सुभट घरे B 4 ॰वड्यउ B 5 ढाल-बालुडानी B 6 ॰मारि रे B 7 सारीखि B 8 बहूपरइ B 9 वाहणै B 10 ॰दिसी B 11 ऊत॰ B 12 परदेशी B 13 देवल B 14 पूजइ B 15 बहू B 16 सहू B 17 निरखि B 18 सहू B 19 वीर A 20 वार A 21 जिण B 22 मंजूसियह B 23 मात्र B में 24 हरख्या सहू B 25 इसुं B 26 बहि B

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आव्यउ मुनिवर ताम रे, देव जुहारिया[1], दीधि[2] धरमनी देसणा ए।
नवपदनउ अधिकार रे, एहथी सुख मिलइ, जिम[3] श्रीपाल लह्या घणा ए ॥३०॥
राय कहइ मुनिराय रे, कुण ते[4] श्रीपाल ए, बइठउ[5] तुम्ह[6] आगलइ ए।
कहइ जिनहरख चरित्र, मुनिवर सहु कह्या, आदर[7] करि नृप सांभलइ ए ॥३१॥

दूहा

मयणमंजूषा [8]दिकरी, नृप परणावी ताम।
एक दिन आव्या देहरइ, जिनवंदननइ काम ॥३२॥

धवल[9] सेठ तिणि तिणि पुरी, आव्यउ वाहण लेय।
दाण चोरी पडीयउ, तुरत मारी बांध्यउ तेह ॥३३॥

॥ ढाल[10] : डूंगर भलइ दीठउ मैं सेत्रुंज तणउ पहनी ॥

रायजी एक सेठ चोरी पड्यउ, तास करीयइ किसउ डंड रे।
नृप कहि जाओ रे सूली दीयउ, मांगी मुझ आंण अखंड ॥३४॥रा.
कुंमर कहइ एहवुं नवि घटइं, कहिवुं जिन आगलइं राय रे।
तेडीनइं लेइ आवउ रे इहां, वांगीयउ आणीयउ[11] रायनें पाय रे ॥३५॥ रा.
कुंमर देखी रे सेठ ऊलख्यउ, छोडाव्या[12] बंधण ततकाल रे।
कीयउ रे उपगार इंम सेठने, सुख विलसै श्रीपाल रे ॥३६॥ रा.
चालिवा कीयउ रे मन कुंमरजी, राय दीधउ घणउ माल रे
प्रवहण बेसी रे तिहांथी चाल्या, मयणा छे पासि खुस्याल रे ॥३७॥ रा.
धवल पापी रे देखी सुंदरी, मन धरी कुमति तिणि वार रे।
आकुलउ थयउ विरहाकुलउ, तेडीया मित्र निज च्यारि रे ॥३८॥ रा.
वात कही रे निज मीत[13] भणी, त्रिण्ह ऊठी गया मित्र रे।
एक बइसी रे रह्यउ पापीयउ, सीखवें कुसीख विचित्र रे ॥३९॥ रा.
करि इंणिसुं रे कूडी प्रीतडी, वारु उपजावि विसवास रे।
अवसर[14] देखि रे निधि नांखिजे, सफल थास्यै तुझ आस रे ॥४०॥ रा.
धवल मांडी रे मीठी प्रीतडी, कपट कपटी धरी चित्त रे।
भद्रक कुंमर जाणि[15] नही, निकट रहें तिन्हे नित्त रे ॥४१॥ रा.

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1 जुहारिया B 2 दीधि धर्म B 3 जिन A 4 मे A 5 बेठउ B 6 तुम्हे B 7 आदरि B 8 दीकरी B 9 प्रत A में पृष्ठ ६ नहीं है अतः प्रत B का उपयोग किया गया है। 10 हांसिये में दूसरी देशी 'लाख गरम लाखेसरी' की लिखी गई है। 11 वाणीयउ राय० C 12 छोडाया C 13 मत C 14 ०सरि B 15 जाणै C

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एक दिन कहइ रे निसि भर समें, माई अचरिज एक देखि रे ।
जलनां तर्या रे जायइं जले नरा, जोवइ तिहां कुमर विशेष रे ॥४२॥ रा.

देई रे धक्कउ मांहे नांखीयउ, धर्यउ नवपद तणउ ध्यान रे ।
मगर तणें रे वांसि[1] चड़ी पडयउ, जटिका प्रभाव प्रधान रे ॥४३॥ रा.

कुंकण तटे[2] कुसले जई, चांपला[3] तलि रह्यउ सोइ रे ।
कहे जिनहरख सहु सांभलउ, आगलइं हिवि किसु होइ रे ॥४४॥ रा.

दूहा

वसुपाल नृप कुंकण-धणी, सुभट मोकल्या ताम ।
तेडी ल्यावउ ते पुरुष, सूतउ चांपा-ठांम[4] ॥४५॥

तेडी ल्याव्या कुंमरनै, नृप देई सनमन ।
निज पासे बइसारीयउ, वयण[5] कहे राजान ॥४६॥

पूछ्यउ एक निमित्तीयउ, मुझ कन्या वर दाखि ।
तिणैं कह्यउं दिन पाछिलउ, सुदि दशमी बैशाख ॥४७॥

सायर तट [6]चांपा तलइं, सूतउ जे नर होइ ।
मदनमंजरी वर हुस्यै, वयण मिल्यो ते जोइ ॥४८॥

परणावी नृप कन्यका, थईयायतनउ(?) काम ।
लीधउ हिव पापी धवल, बूंब पाडी कहि[7] आंम ॥४९॥

जोवउ रे हिवणा[8] पडयउ, सायरमां श्रीपाल ।
[9]वजरपात सरिखउ वयण, नारि सुण्यउ ततकाल ॥५०॥

१२. ढाल : छांनउ नइं छिपीनइं रे वाल्हा म्हारा किहां रह्यउ रे पहनी*

प्रिउडा अम्हारी रे हवे सी गति हुसइं रे । अम्हे[10] निरधारी नान्ही नारि रे ।
एकलडी कहउ नइं रे वाल्हा किणि परि रेहुं रे, करिस्ये अम्हारडी कुंण सार रे॥५१॥प्रि.

होयडउ फाटइं रे रत्नतलाव ज्युं रे, दुख-जल उलट्यउ अपार रे ।
नाहलीया आवीनइं रे बंधन कां दीयइं रे, वाल्हा म्हारा आतमना आधार रे ॥५२॥प्रि

दैव दोषीडे सुख सांस्यउ नही रे, [11]लीधउ नइं उदाली सुगुणउ नाह रे ।
रांकांनइं घरे रे रतन छाजे नही रे, विरह लगायउ हीयडइ दाह रे ॥५३॥प्रि.

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1 वांसी C 2 तट C 3 चांपा तल C 4 चंपा C 5 विण C 6 चंपा C 7 कहैं C 8 हिवडा C 9 वज्र० C 10 अमे C 11 लीधा नै C

* धन धन सालिभद्र मुनिवर रे—ए देसी हांसिये में लिखी गई है ।

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नाहलीया निहेजउ रे थई अम्ह परिहरी रे, जीवेवा न दीसे कोई घाट रे ।
पीहरीयउ रह्यउ रे कंता वेगलउ रे, सासरीयानी जाणु नही वाट रे ।।५४।।प्रि.

अबलाने आंखे[1] रे पावस उल्हरयउ रे, वरसे आंसूडां जलधार रे ।
रहइ रे [2]जलधार तउ किण ईकिं समइ रे, पिणि आंसूडा न रहे लिगार रे ।।५५।। प्रि.

कंत–विहूणी रे जगमां कांमिनी रे, कांइ सिरजी किरतार रे ।
पग पग आवइ रे माथइ मेहणउ रे, लागु तेहनउ सहु संसार रे ।।५६।। प्रि.

मननां मनोरथ मनमांहे रह्या रे, आसडी तउ थईय निरास रे ।
दिवस तउ जास्ये रे कंता जी दोहिलउ रे, रयणी तउ होइस्ये छ मास रे ।।५७।।प्रि.

आवीनइं मिलउ नइं रे गोरीरा वालहा रे, वीछडीयांनउ विरह निवारि रे ।
तुम्ह[3] विणि दीठां रे जल सचतउ नही रे, हिवइ किम रुचिस्यइ[4] आहार रे।।५८।।प्रि.

थोडइ पाणी रे मच्छी[5] जिम टलवलइ रे, दह दिसिं जोवइ रोवइ बाल रे ।
कहइ जिनहरख महा दुख नेहलउ रे, झूरी इंम अबला इणि ढाल रे ।।५९।।प्रि.

दूहा

धवल पासिं आवी कहइ, म करउ नारि विलाप ।
वयण मानिज्यो माहरउ, [6]मिटिसि दुख संताप ।।६०।। प्रि.

जीव तणी परि राखिसुं, सुख देस्युं[7] निसि–दीस ।
कोडि गुन्हे विरचिस[8] नही, जउ करिस्यइं जगदीस ।।६१।। प्रि.

बोलतउ[9] जाण्यउ तुरत, ए पापीना काम ।
अम्ह कारणि नाख्यउ जलधि, प्रीतम सुखनउ ठाम ।।६२।। प्रि.

१३ ढाल : चउपईनी

इणि अवसर थयउ घोर अंधकार, वरसेवा लागउ जलधार ।
झबकइ बीज धडूकइ गाज, त्रटकइ कटकइ करइ आवाज ।।६३।।

पवन ऊधाण चडया असमान, वाहण डोलइ जिम तरुपान ।
ऊपडीया सायर कल्लोल, जाणे जग थास्यइ जलझोल ।।६४।।

खांडा हत्था डमरू डाक, प्रगट्या भैरव लेता छाक ।
मारि मारि करता हाकता, [10]दोषी [11]जण साम्हउ ताकता ।।६५।।

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1 आंखें C 2 जलधर रातो किणे ईक समैं रे C 3 तुम वणि B 4 रुचतउ B 5 मछी B 6 मेटिसि B 7 देसुं B 8 ०चिसि B 9 बोलतो B 10 दोसा A 11 जाण B

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आवी देवी चक्केसरी, हाथे चक्र भमाडई खरी ।
रे रे वीर ग्रहउ पातकी, एहनइ सज्जा द्यउ घातकी ॥६६॥
धवल मित्र वीरें झालीयउ, कूआथंभइ घालीयो ।
ऊंचा[1] पगनइ नीचो सीस, इम टांग्यउ देवी धरि रीस ॥६७॥
कांप्यउ धवल आव्यउ तिहां धाइ, राखउ मयणा माय ।
सरण तुम्हारई हुं आवीयउ, तुम्ह[2] चरणे मइं चित्त लावीयउ ॥६८॥
देवी कहइ रे पापी दूठ[3], आव्यउ मयणा-सरणइ ऊठि ।
[4]मूक्यउ हिवई तुझनइ जीवतउ, पणि तुं हणिवा सरिखउ हतउ ॥६९॥
कर जोडी मयणा कहइ माय, सार करी सेवकनी आइ ।
त्रिसमी [5]वरियां करिज्यो सार, अम्हनइ छइं ताहरउ[6] आधार ॥७०॥

दूहा

वच्छा वल्लह तुम्ह[7] तणउ, गिरुई रिद्धि समेउ ।
[8]मासब्भिंतर निच्छइण, मिलिस्यइ घरे[9] म खेउ ॥१॥
एम भणेविणु चक्कहरि, परिमलगुणहि विसाल ।
मयणह कंठइं पक्खिवइं, सुरतरु-कुसुमह[10] माल ॥२॥
तुम्हह दुट्ठ न देखिस्यइ, मालह तणइ प्रमाण ।
एम भणेविणु चक्कहरि, देवि गई नियठाण ॥३॥

१४ ढाल पाछली

वाहण जइ कूकण उतरया, झाझी वस्तु क्रियाणे भरया ।
धवल अनोपम लेई भेटणउ, भेट्यउ नृप लह्यउ आदर घणउ ॥७१॥
उठता दिवरावइ पान, थई यायत पासई राजान[11](?) ।
ओलखीयउ धवलइ ततकाल, ए तउ सही कुमर श्रीपाल ॥७२॥
हीयडा माहे ऊठी झाल, कोइ [12]उपाय करुं ततकाल ।
जिम तिम करि टालुं ए साल, तउ थईयइ जिनहरख निहाल ॥७३॥

दूहा

सेठ पासि आव्यउ तिहां, डूंब तणउ परिवार ।
आदर देई इम कहइ, [13]काम करउ निरधार ॥७४॥

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1 उंचा A 2 तुम B 3 रुठ A 4 मूंका B 5 वरीयां B 6 ताहरउ छै B 7 तुम B 8 दिवस ने छेहउ A 9 घरउ B 10 कुसमह B 11 राजाना A 12 ऊंपाय B 13 गायन सुणउ विचार B

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[1]जाणउ तिम बुधि केलवी, राय जमाई जेह ।
तेह मरावउ लाख थउ[2], तिणि हाकार भणेह ॥७५॥

१५. ढाल : डूंबखडानी

डूंब सहू राजा पासई जई, गाया गीत रसाल । सनेही सांभलउ ।
राग सुणी राजा रीझथउ, कहइ बीडा यउ श्रीपाल ॥७६॥स०।

पान बीडा देवा गयउ, डूंबडा मिलीया सहु धाय ।स०।
बहु दिवसे वाल्हउ मिल्यउ, राजा मन विसमय[3] थाय ॥७७॥स०।

पूछइं नृप श्रीपाल नइं, दाखवी ताहरउ निज वंस[4] ।स०।
चतुरंग[5] सेना सज[6] करो, कहिस्यइ मुझ हाथ पसंस ।स०॥[7]७८॥

वाहण [8]मां बे नारि छइ, अथवा ते पूछउ तेडि ।स०।
ते कहिस्यइं कुल माहरउ, निज मननी भ्रांति निवेडि ॥७९॥स०।

तेडावी ते कामिणी[9], पूछी [10]सगली ही वात ।स०।
मदनमंजूषा सहु कह्या, श्रीपाल तणा अवदात ॥८०॥स०।

झाली बांध्या डूंबडा, ते भाखइ अम्ह[11] नही दोस ।स०।
काम कराव्युं अम्ह कन्हई, इणि सेठ देई धन सोस ॥८१॥स०।

राय धवलनइ मारता, मूंकाव्यउ कुमर दयाल ।स०।
[12]गरुआ रोस धरई नही, करुणा सायर श्रीपाल ॥८२॥स०।

मयणा मयण त्रिया त्रिण्हे, पामी[13] विलसइ निसिदीस ।स०।
कुमर तणा सुख देखिनइ, निति धवल धरइ[14] रीस ॥८३॥

सातमी भूमि कुंमर सूतउ, निसिभर[15] नांखी तिणि गोह ।
करे पाली लेई करी, मनमां पापी धरि द्रोह ॥८४॥स०।

छूटउ त्रूटउ रांदडउ, पडीयउ पाली गई निज पेट ।
प्रांण तजी गयउ जमपुरी, कीधां कर्म टलइ नही नेट ॥८५॥[16]स०।

एक दिन रमिवा नीसरया, मिलीयउ एक सारथवाह ।स०।
पूछयउ किहांथी आवीया, कोई अचरिज दीठउ साह[17] ॥८६॥स०।

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1 जाणे तिम बुद्धि केवली A 2 थुं B 3 विसम B 4 वंससे A 5 ०रंगी B 6 सज्जउ B 7 गा. ७८ से १-१३ संख्या के स्थान पर ७८ से ८७ संख्या लिख दी है। 8 में B 9 ०गिनी B 10 तेहनी सहु B 11 अम्हे B 12 गिरुआ B 13 पामा विलसै B 14 धरइ मन रीस B 15 ०भरि B 16 नेटि A 17 सार A

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कुंडल नयर इंहां थकी, सय[1] जोयननउ परमाण ।स०।
मकरकेतु राजा तिहां, राणी कमलतिला गुण-खाणि ।।८७।।स०।

तास सुता गुणसुंदरी, पण कीधुं छइ तिणि एह ।
वीणा-नादइ रीझवई, जिनहरख [2]कहूं वर तेह ।।८८।।

दूहा

राजकुंमर तिहां बहु मिल्यां, सीखइ वीणाराग ।
सीपउ मनमां चीतवइ, ए जोएवा [3]भाग ।।८९।।

घरि आवी नवपद जपइं, नवपद भगत प्रतक्ष ।
श्री विमलेसरसुं[4] थयउ, दीधउ हार अलक्ष ।।९०।।

मोह लगावइ सहुभणी, मूंकइ वंछित गाम ।
हार देइ[5] श्रीपाल नइं, देव गयउ कहि आम ।।९१।।

१६. ढाल : [6]सुविचारी रे प्राणी, [7]धरम करइ ते धन्य पहनी ।

कुंडलपुर गयउ पाधरउ जी, कंठई पहिरी हार ।
रूप कीयउ निज वामणउ जी, जिहां भणइ राजकुमार ।।९२।।

सुविचारी रे साजन सुणिज्यो वचन रसाल ।
नवपद ना समरण थकी जी, सुख पाम्या श्रीपाल ।आं०।
कुमरी पासइ सहु गया जी, वामण पिणि गयउ साथ ।[8]
नादकलायइ रीझवा[9] जी, लेई वीणा[10] हाथि ।।९३।।सु०।

लोक निहालइ वामणउ जी, [11]राजकन्या श्रीपाल ।
मोही रूप देखी करी जी, कंठ[12] ठवी वरमाल ।।९४।।सु०।

रूप प्रगट कुमर कीयउ जी, परणाव्यउ तिहां राय ।
सुख विलसइ संसारना जी, इक दिन रमिवा जाय ।।९५।।सु०।।

पंथी एक मिल्यउ तिहां जी, पूछ्यउ अचरिज कोइ ।
कुंडगपुरथी आवीयउ जी, कणयापुरमां होइ ।।९६।।सु०।

विजयसेन राजा तिहां जी, कनकमाला तसु नारि ।
[13]श्रीलोक्यसुंदरि कुंअरी जी, रूप कला गुण धार ।।९७।।सु०।

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1 सउ B 2 वर B 3 लाग B 4 ०लेस्वर B 5 देई B 6 प्रत B में देसी 'झांझरियां मुनिवर नी' एक और है 7 निज मन थिर करि जोइ एहनी B 8 साथि B 9 रींझवी B 10 वीणा निज B 11 राय० B 12 कंठे B 13 त्रैलो० B

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संवरामंडप[1] मांडीयउ जी, मिलीया बहुला भूप ।
[2]पुहुतउ अचरिज[3] जोइवा जी, लूंधानउ कीयउ रूप ॥९८॥सु०

पूठउ ऊंचउ जेहनउ जी, उर सांकडउ प्रदेश ।
नासा जेहनी चीपडी जी, माथइ कपिला केस ॥९९॥सु०

डीलइ दूबउ कूबडउ जी रे, मोटउ माथउ जास ।
[4]लंवनलीगानउगली (?) जी, रूप बणायउ खास ॥२००॥सु०

बइठा छइ जिहां राजवी जी, जाणे देव कुमार ।
लूंधउ [5]पणि आवी करी जी, ऊभउ रह्यउ तिणि वार ॥१॥सु०

कहउ लूंधा किम आवीया जी, राजावियां[6] माहि आज ।
जिणि कारणइ बइठा तुम्हे जी, ऊभऊ छुं तिणि काज ॥२॥सु०

हंसीया सगला राजवी जी, भली रे कही तइ बात ।
कुमरी आवी [7]तेटलइ जी, वरमाला लेइ[8] हाथ ॥३॥सु०

सीपानउ रूप मूलगउ जी, देखइ कुमरी जाम ।
वरमाला कंठइ ठवी जी, धमधमीया नृप तांम ॥४॥सु०

काइ मरइ रे कूबडा जी, नाखि परी वरमाल ।
कहइ जिनहरख म खीजिस्यउ जी, भाग्य विना भूपाल ॥५॥सु०

दूहा

[9]इम कहि ऊठ्या मारिवा, युध कीयउ संग्राम ।
भूप सहु[10] नासी गया, रही नही काई माम ॥६॥

विजय पराक्रम देखि नइं, कहइ प्रगट करि रूप ।
रूप प्रगट कीयउ आपणउ, परणाव्यउ तिहां भूप ॥७॥

१७. ढाल : रे आया तुझ विणि घडी छ मास ए देसी ।

सुख विलसंता अन्यदा जी, परदेसी नर तांम ।
कर जोडी आगलि रही जी, कुमर भणी कहइ आम ॥८॥

कुमर जी सांभलि माहरी रे वात ।
[11]देवकीपाटणनउ धणी जी, [12]धरापाल सुविख्यात ॥९॥कु०।

1 ०मंडण B 2 पहु B 3 अचरज B 4 गावनउ B 5 पिणि B 6 ०वीयां B 7 तेतलै B 8 लई B 9 ऊठ्या ततखिणि मारिवा B 10 सहू B 11 देवका० B 12 धरा० A

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गुणमाला रांणी सुता जी, शृंगारसुंदरि[1] रे नाम ।
पांच सखी छइ तेहनइ जी, जाणे सुखविश्राम ॥१०॥कु०

पंडिता १ अवर विचक्षणा जी २, प्रगुणा ३ निपुणा ४ तेम ।
दक्षा५ए पांचे सखी जी, वधतउ जेहनउ प्रेम ॥११॥कु०

[2]समस्य जेह अम्ह पुरिस्यइ जी, वरिवउ ते वरराज ।
तास समस्या मन तणी जी, कोइ न पूरइ राज[3] ॥१२॥कु०

वयण तेहना सांभली जी, हार-प्रभावइ रे जाय ।
रूप निरखि कुमरी वरी जी, कहउ समस्या चित लाय[4] ॥१३॥कु०

कुमरी प्राह—[5]रवि पहिली ऊगंत[6] ।
कुमर आह—
जीवंतां जग जस नही, जस विणि कांइ जीवंत ।
जे जस [7]लेई आथम्या, ते रवि पहिली ऊगंत ॥१॥

पंडिता[8] वचन—मनवंछियफल होइ ।
कुमार—
अरिहंत केरा नवपद[9] मय, निय मन धरइ[10] जि कोइ ।
निश्चय[11] ते नर नारीयां, मण-वंछिय-फल होइ ॥२॥

अथ विचक्षणा पठति—अवर म झंखहु आल ।
कुमार—
अरिहंत देव सुसाहु गुरु, धम्मु ति दया विसाल ।
मंत्र [12]उत्तम नवकार पर, अवर म झंखहु आल ॥३॥

प्रगुणा पठति—करहु सफल अप्पाण ।
कुमार—
आराहउ धुरि देव गुरु, थउ संपतइ[13] दान ।
तव संजम उवयारडउ, करहु सफल अप्पाण ॥४॥

निपुणा पठति—जितउ लिख्यउ निलाडि ।
कुमार—
रे मन अप्पउ खंच करी, चिंता जाल म पाडि ।
फल तितउ ही [14]पमायइ, [15]जितउ लिख्यउ [16]निलाडि ॥५॥

दक्षा पठति—तसु तिहुअणजण दास ।

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1 ०सुंदरी B 2 समस्या जे अम्ह पूरिस्यै B 3 राजि B 4 ०लाइ B 5 रेवि A 6 ऊंतंग B 7 सेती A 8 पंडितो B 9 ०पद्मय B 10 धरय B 11 निरंच B 12 तम A 13 संपइ दांण B 14 पामीयइ B 15 जेतउ B 16 ०लाड B

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कुमार—
अस्ति भवंतर संचियउ, पुत्र समग्गल आस ।
तसु बल तसु मइ तसु सिरिय, तसु तिहूअण[1] जण दास ॥६॥

सहू समस्या पूरवी जी, हरिखी मन घट नारि ।
ए वर मनमान्यउ मिल्यउ जी, फलीयउ अंब अकाल ॥१४॥ कु०

कुमरी नइ ए वर रुच्यउ जी, मननी पूगी रे आस ।
पंच सखी कुमरी मिली जी, परणावी नृप तास ॥१५॥कु०

सुख भोगवता तिणि समइ जी, भाट देई आसीस ।
कोल्लाकपुर कहइ पुर भलउ जी, राय पुरंदर ईस ॥१६॥कु०

राणी विजयादे[2] सुता जी, जयसुंदरि गुण-गाह ।
कीध प्रतिज्ञा एहवी जी, वेध साधइ ते नाह ॥१७॥कु०

कुमर सुणी तिणि पुर गयउ जी, साध्यउ राधावेध ।
जयसुंदरि कुमरी वरी जी, आरति दुक्ख[3] निषेध ॥१८॥कु०

कुंमर तेडाव्यउ माउलइ जी, तेडी सगलि रे नारि ।
सुसरा साला तेडीया जी, मेल्यउ कटक अपार ॥१९॥कु०

स्थानपुरी जई उतरयउ जी, मिलीयउ मामउ[4] रे आइ ।
कहइ जिनहरख सउच्छवइ जी, पद दीधउ माहाराय ॥२०॥कु०

दूहा

चाल्यउ ऊजेणी भणी, महाराय श्रीपाल ।
[5]मिलिवा मयणा माय नइ, विरहा[6] बुझावण झाल ॥२१॥कु०

विचि सोपारइ पाटणइ लसकर दीयउ मेल्हाण ।
नृपकन्या विसहर डसी चेतरहित थया प्राण ॥२२॥कु०

१८ : ढाल कपूर हुवइ अति ऊजलउ रे ए देसी

देखाडउ महीसेननी रे, कुमरी जे गुणगेह ।
सीघउ उपगारी कहइ रे, [7]जीवाडीसि हुं तेह रे ॥२३॥

राजन म करउ चिंता लिगार, विष ऊतरिस्यइ जीविस्यइ रे ।
माने ज्यउ निरधार रे ॥२४॥रा०

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1 तिहूय० B 2 विजयानी B 3 दुरय A 4 मामउ B 5 मिलवा B 6 विरह B 7 ०वाडि B

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काठ [1]सरीखी कुंभरी रे, जीवाडी श्रीपाल ।
नववदना समरण थकी रे, बइठी थई ततकाल ॥२५॥रा०।

महीसेन नृप[2] कुंअरी रे, परणावी घरि प्रेम ।
तिलकसुंदरी गुणसुंदरी रे, पुन्य थकी सुख खेम ॥२६॥रा०।

कटक सुभट लेई करी रे, ऊतरीयउ उजेणि ।
राजा गढ-रोहउ करी रे, रहीयउ अवसर एणि रे ॥२७॥रा०

राति पडी अधरति [3]थइ रे, माय मिलण श्रीपाल ।
नारि सहु लेइ करी रे, [4]पहुतउ घर[5] ततकाल ॥२८॥रा०

विनय करी सीषउ कही रे, बार उघाडउ माय ।
ऊमाहउ करि आवीयउ रे, सेवक पाय लगाय रे ॥२९॥रा०

साद सुण्यउ मयणा सती रे, उलखीयउ भरतार ।
माई तुम्ह[6] सुत आवीयउ रे, झटकि उघाडउ[7] बार रे ॥३०॥रा०

बार उघाड्या मायडी रे, पाए[8] पड्यउ[9] नरिंद ।
नारी सासू पाय पडी रे, सहु नइ थया आणंद रे ॥३१॥रा०।

माय वहू लेई सहू रे, आव्यउ कटक मझार[10] ।
दूत भणी तेडी करी रे, कहइ श्रीपाल विचार रे ॥३२॥रा०

प्रजापाल नृप नइं कहु अरे, कंध कुहाडउ लेय[11] ।
आवी मिलि अम्ह पति भणी रे, जउ वांछइ निज श्रेय रे ॥३३॥रा०

जइ कहयउ नृप चाकरइ रे, चित्त विचारइ राय ।
जेसुं प्राण न पहुचीयइ रे, तेहनउ कह्यउ कराय रे ॥३४॥रा०

कंध कुहाडउ लेई करी रे, मालव पति आवेह ।
चंपा नृप[12] आवीउ रे, मिलीयउ घणइ सनेह रे ॥३५॥रा०

बाप सुणउ मयणा कहइ रे, ऊबर वर मुझ एह ।
कंध कुठार नखावीयउ रे, जिनहरख उलखिज्यो तेह ॥३६॥रा०।

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1 सरिखी B 2 निज B 3 थई B 4 पहु० B 5 घरि B 6 तुह्म B 7 उघाडउ माय बार रे B 8 पाये B 9 वडा B 10 ०झरि B 11 लेई B 12 नाथ B

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दूहा

राजा विस्मय पामीयउ, मिलीयउ सहु परिवार ।
नृप श्रीपाल तेडावीयउ, नाटक[1] वृंद तिवार ॥३७॥

नाटक आव्यउ नाचिवा, पहिरी सुंदर घाट ।
एक नारि साजइ नहीं, ते विणि न पडइ नाट ॥३८॥

तेह भणी हाकी करी, उठाडी मन भंग ।
नाचंती दूहउ कहयउ, मनमां थई विरंग ॥३९॥

किहां मालव किहां संखपुर, किहां बब्बर किहां नट्ट ।
सुरसुंदरि नच्चावीयइं, दैव[2] मल्या मरट्ट ॥१॥

१९. ढाल : साधुजी भलइं पधारया आज प देसी

सुरसुंदरी सहु उलखी जी, पूछइ[3] रोती मात ।
मांडीनइ सहुयइ कही जी, निज [4]वीतगनी वात रे ॥४०॥

मातजी कर्म करइ ते होइ, कीधउ केहनउ नवि हुवइ जी ।
माण म करिज्यो कोई रे ॥४१॥मा०

परणी चाली सासरइ जी, विचिमइं ऊठी धाडि ।
साथ सहु[5] नासी गयो जी, कंत गयउ मुझ छांडि रे ॥४२॥मा०।

कोली मुझनइ लेई गयो जी, वेची जई नेपाल ।
तिहां विणजारइ[6] संग्रही जी, वेची तिणि ततकाल रे ॥४३॥मा०।

बब्बर वेश्या संग्रही जी, कला सीखावी तेण[7] ।
महकालइ मुझनइ लीधी जी, नाटक कला वसेण रे ॥४४॥

मयणसेना परणाविनइ जी, नाटकमां मुझ दीध ।
ईहां नाटक करतां थकांजी, आवी लाज प्रसीध ॥४५॥मा०।

धन मयणा[8] मुझ बहिनडी जी, पाल्यउ निरमल सील[9] ।
सील प्रभावइ इणि लह्या जी, धण कण कंचण लील ॥४६॥मा०

नृप श्रीपाल[10] तेडावीयउ जी, तिहां अरिदमण कुमार[11] ।
आपी ते सुरसुंदरी जी, आपी रिद्धि अपार रे ॥४७॥मा०।

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1 नाटिक A 2 दैवै B 3 पूरै B 4 वागतनी वात A 5 सहू B 6 विणिजारै B 7 तेणि A 8 मैंणा B 9 शील B 10 ०पालइ तेडीयउ B 11 कुमारि B

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मतिसागर मुहुंतउ कीयउ जी, कोढी नर सय सात ।
रोग गमी ठाकुर कीया जो, मोटानी सी वात रे ॥४८॥मा०

नव रांणी पटरांगनी जी, पांच सखी संजोग ।
च्यवदइ नारी भोगवइ जी, देव तणां सुख भोग ॥४९॥मा०

देई नगारउ चालीयो जी, चंपा ऊपरि राय ।
अजितसेन नासी गयउ जी, खमि न सक्यउ भडवाय ॥५०॥मा०

पोतानइ भुजबल लीयउ जी, बाप तणउ जिणि राज ।
कहइ जिनहरख वखत वडउ जी, वखतइ सीधां काज ॥५१॥मा०

दूहा

अजितसेन चारित्र लीयउ, पातक-रोह[1] विचारि ।
तप संजम[2] आराधतो, करइ अबंध विहार ॥५२॥

चंपा नयरी आवीयउ, वांद्या नृप श्रीपाल ।
धरम[3]-देसणा सांभलि, भाखइ इम भूपाल ॥५३॥

२० ढाल : गीता छंदनी[4]

पूरब[5] भव मुनि भाखउ मुझ तणउ, किणि करमइ सुख दुख पाम्यउ घणउ ।
नगर हिरण्यपुर श्रीकंत नरवरु, श्रीमती राणी रूपइ सुंदरु ।
रूप सुंदर जाणि अपछर, राय [6]आहेडउ करइ ।
राणी कहइ प्रिउ जीव हणंता, जीव [7]दुर्गति संचरइ ।
व्यसनी न मानइ कह्यउ केहनउ, सात [8]सय चाकर ग्रही ।
एक दिवस आखेटक गयउ नृप, साधु दीठउ[9] वन माहि ॥५४॥

कारणग भउ रे देखी इम कहइ, ए कुण कोढी रे वनमाहे रहइ ।
कोढी कहि कहि सहु हांसी करइ, करम[10] चीकणां बांध्या इणि परइं ।
इणि परइ वली इक दिवस जायइ, एकलउ नरनाथ ए ।
साधु देखी नदीकंठइ, नाखीयउ ग्रहि हाथ ए ।
देखी दुखीयउ नदी माहे, काढीयउ करुणा करी ।
घरि आवी[11] राणी आगलइ, निज [12]कित कमाई उचरी ॥५५॥

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1 द्रोह B 2 संयम B 3 धर्म B 4 हांसिये में अन्य ढाल भी लिखी है : (१) सुणी सुणी जंबू सोहम पहनी, (२) देसी तुरकत सेरीसा नी B 5 पूर्व B 6 कहे ढोकरै B 7 दुरगति सांचरै B 8 से B 9 बीठउ B 10 कर्म A 11 वाय A 12 आवि B 13 कृत B

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राणी कहइ नृप कासि न पीडीयइ, तउ मुनि दुख देई किम क्रीडीयइ ।
[1]मुनि हीलावी हानि लहीयइ, रोगी थईयइ रे हास्य न कीजीयइ ।
जो साधु नदी पाडीयईं वध–बंधना, ताडणादिक थकी [2]खायइ ।
रोग सगला[3] संचिनी साधु नइ, दुख दीयां दुखीयउ थाइ ते [4]निश्चइ सही ।
इम सुणी आवी कांइक समता, सीख राणीनी ग्रही ॥५६॥

एक दिन गउखइं बइठउ नरपती, मल सोभित नयणे दीठउ जती ।
एआवंतउ रे वारउ डूंबडउ, नगर विटाल्यउ रे एहनइ ।
मत अडउ तु मत अडउ, पुरथी परउ काढउ, रायनइ राणी कहइ ।
धिक्कार तुझ नइ पडउ राजन, साधु नइ निंदइ ग्रहइ ।
संगिवी ति भ्रंछीयउ नृप, पाय पडीयउ मुनि तणइ ।
[5]तुम तणी भगवन करी हीला[6], श्रीमती इणि परि भणइ ॥५७॥

तारउ तारउ भगवन करि मया, करुणासागर भाखइ करि दया ।
सिद्धचक्र सुविधइ आराहीयइ, पातक टाली सिवपद पाईयइ ।
पाईयइ सिवपद राय राणी, सुगुरु वयणे आदरयउ ।
आठ राणी तणी सहीयर, तास अनुमोदन करयउ ।
उजम्युं तप करीय पुरु, [7]वठ सात सयां सहु ।
धर्म कार्य नरेन्द्र केरां, भाव अनुमोया बहु[8] ॥५८॥

स्वामि वयण सय सात मिलीकरी, सिंहराय नइ गाम मया अरी ।
लूंटी लगडी गोधन लेई वल्या, [9]सिंहराय लसकर आवी मिल्या ।
आवी मिल्या संग्राम करतां, सात सय सिंघइ हण्या ।
सहु मरी क्षत्री कुलइं जाया, साधु नईं जे अवगण्या ।
कोढी कह्यांथी थया कोढी, सिद्धचक्र आराधना ।
तु थयउ ए श्रीपाल राजा, पुन्यनी ए साधना ॥५९॥

श्रीमती राणी मयणा ए थई, जलपीडा मुनिवर नइ जे देई ।
तिणि पातक थी तुं सायर पडयउ, डूंब कह्या थी तु थयउ डूंबडो ।
तुं थयो कोढी कोढीयउ मुनि नइ कह्यउ, श्रीमती वयण प्रथम पूज्यउ ।

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1 कीजीयइ जउ साधु निंदा B 2 वीहेंकण थायइ B 3 सगली B 4 निश्चै ते B
5 इम्ह B 6 हीली A 7 वेठ B 8 बहू B 9 सिंघ A

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सिद्धचक्र मन ऊमह्यउ इणि, भवइ मयणा तणे वयण[1] वली।
आराध्यउ नमी जिन हरख संपद, मिली [2]तेथी आपदा सहु उपसमी ॥६०॥

दूहा

आठ सही [3]श्रीमति तणी, तुझ राणी थई एह।
तुझ अनुमोदन सात सय, थया नीरोगी देह ॥६१॥

सिंह अंत व्रत आदरी, अणसण करी मरेह।
अजितसेन[4] हुं अनुक्रमि थए थयउ, ताहरउ राज्य ग्रहेह ॥६२॥

करम जिसा करीयइं तिसां, भोगवीयइ निरवांण।
ज्ञानी वयण सुणी करी, नृप भाखइ इम वांणि ॥६३॥

२१. ढाल : मोरी बहिनी[5] कांई अच्चरिज वात पहमी।

मुझ सगती नही चारित्रनी, चारित्र दुक्कर धर्म।
मुनि कहइ श्रावक व्रत ग्रहउ, सुगम [6]सिंघल हुइ कर्म ॥६४॥

श्रावक व्रत धरइ मुनि पासइ, श्रीपाल आणी भाव विसाल।
कापइ करम नी जाल। श्रा।

संसार भा भव केटला[7] हुं करिसि हिवइ मुनिराज।
भव आठ नर सुरना करि, नवमइ सहु सिव राज ॥६५॥

जिनधर्म आराधइ सदा, निति साचवइ पचखाण।
जिन भगति [8]जगतइ साचवइ, पालइ जिनवर आण ॥६६॥ श्रा।

सामायिक पोषध करइ, दीयइ दान ऊलट आणि।
सिद्धचक्र आराधइ विधइ, सुणइ सुगुरु मुखि वाणी ॥६७॥ श्रा।

नृप माय राणी [9]धरम पाली, सुद्ध समकित धारि।
सुरगतइ पहुता सहु[10], पाम्या[11] सुर सुख सार ॥६८॥ श्रा।

नर एक भव सुर एक भव, इम आठ भव नइ अंत।
सिवपुरी अविचल पामिस्यइ, [12]लहिस्यइ सुख अनंत ॥६९॥ श्रा।

श्रीपाल चरित्र निहालिनइ, सिद्धचक्र नवपद धारि।
ध्याईयइ तउ सुख पाईयइ, [13]जगमां जस विस्तार ॥७०॥ श्रा।

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1 वयणे B 2 तेहथी B 3 ०मते B 4 हुं थए A 5 बहिनी कहि B 6 शथलउ B 7 केतला B 8 जुगतै B 9 धर्म B 10 सहु जणा B 11 जणा A 12 जिहां छै B 13 जगमें B

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श्रीगच्छ खरतर पति प्रगट, जिनचन्द्रसूरी सूरीस ।
गणि शांतिहरख वाचक तणउ, कहइ जिनहरख सुसीस[1] ॥७१॥ श्री ।

सतरइ बयालीसइ समइं, वदि चैत्र तेरसि जाण ।
[2]ए रास पाटणमां रच्यउ, सुणतां सदा कल्याण ॥७२॥

इति श्रीपाल नृप रास[3] ।

1 सुरि सीस A 2 एस A 3 A प्रति में इस प्रकार लिपिकार-प्रशस्ति है—संवत् १७५१ वर्षे भट्टारक श्री विजयाणंदसूरि शिष्य । पं. श्री चंद्रविजय गणी शिष्य लालविजय तत् शिष्य मु. वृद्धविजय लिखीतं । गणि श्री न्यानविजय वाचनार्थं ॥ श्रीरस्तु । कल्याणमस्तु ॥

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કવિ રામચન્દ્ર અને કવિ સાગરચન્દ્ર

મધુસૂદન ઢાંકી

સોલંકી યુગના સંસ્કૃત વાઙ્મયકારોમાં નિર્ગ્રન્થદર્શન-શ્વેતામ્બર આમ્નાયના રામચંદ્ર નામક બે, તેમ જ સાગરચંદ્ર નામના પણ બે કવિ–મુનિવરો થઈ ગયા છે. અલગ, પણ એક નામધારી આ કર્તાઓની કૃતિઓ અને કાળ વિષે સાંપ્રતકાલીન લેખનોમાં આથી સંભ્રમ વરતાય છે. પ્રસ્તુત કર્તાઓની નિર્ણિત થયેલ પીછાન તેમ જ સમય-નિશ્ચય વિષે આથી પુનરવલોકન થવું જરૂરી બને છે.

કવિ રામચંદ્ર

'રામચંદ્ર' અભિધાન ધરાવતા એક તો છે સિદ્ધરાજ–કુમારપાલકાલીન, સુપ્રસિદ્ધ પૂર્ણતલ્લગચ્છીય હેમચન્દ્રાચાર્યના શિષ્ય. એમની સ્તુતિઓ, પ્રબન્ધો, નાટકો આદિ અનેક ઉચ્ચ કોટીની રચનાઓના સન્દર્ભો મળે છે, અને તેમાંની કેટલીક તો આજે ઉપલબ્ધ પણ છે[1] મુદ્રિત કૃતિઓમાં જૈન સ્તોત્ર સન્દોહ (પ્રથમ ભાગ)[2] અંતર્ગત પ્રકટ થયેલી ૧૦ દ્વાત્રિંશિકાઓ, એક ચતુર્વિંશતિકા, અને ૧૭ ષોડશિકાઓ[3] પ્રસ્તુત પંડિત રામચન્દ્રની છે તેવો સંપાદક (સ્વ.) મુનિરાજ ચતુરવિજયજીનો અભિપ્રાય છે;[4] જો કે ચતુરવિજયજીની વિશેષ નોંધ અનુસાર (સ્વ.) મુનિરાજ શ્રી કલ્યાણવિજયજીના મતે તેના કર્તા બીજા જ રામચન્દ્ર—બૃહદ્ગચ્છીય વાદીન્દ્ર દેવસૂરિના પ્રશિષ્ય—છે.[5] પંડિત અંબાલાલ પ્રેમચંદ શાહ પણ દ્વાત્રિંશિકાઓ બૃહદ્ગચ્છીય રામચન્દ્ર સૂરિની માને છે.[6] જ્યારે ત્રિપુટી મહારાજ આ સમ્બન્ધમાં ચતુરવિજયજી જેવો મત ધરાવે છે.[7] આથી આ બે નિશ્ચયોમાંથી કયો સાચો તેનો હવે નિર્ણય થવો ઘટે.

ચતુરવિજયજી પોતે પહોંચેલ નિષ્કર્ષના સમર્થનમાં (૧૭ માંથી ૧૬) ષોડશિકાઓમાં મળતા સમાન અને સુચક પ્રાન્ત–પદ્ય પ્રતિ ધ્યાન દોરે છે : પ્રસ્તુત પદ્ય આ પ્રમાણે છે :

> स्वामिन्ननन्तफलकल्पतरोऽभिराम–
>
> चन्द्रावदातचरिताञ्चितविश्वचक्र ! ।
>
> शक्रस्तुताङ्घ्रिसरसीरुह ! दुःस्थसार्थे
>
> देव ! प्रसीद करुणां कुरु देहि दृष्टम् ॥

આ પદ્યના અન્તિમ ચરણમાં કર્તાનું 'રામચન્દ્ર' અભિધાન હોવા ઉપરાન્ત તેમાં દ્રષ્ટ—ત્રિપુટી મહારાજના મતે (શ્લેષથી ?) દિવ્ય દૃષ્ટિ–પ્રાપ્ત કરવાની આર્જવભરી યાચના વ્યક્ત થયેલી છે, જે તેમના પ્રજ્ઞાચક્ષુ હોવાના તર્ક તરફ ખેંચી જાય છે.

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રાજગચ્છીય પ્રભાચન્દ્રાચાર્યના પ્રભાવક ચરિત (સં. ૧૩૩૪/ઈ.સ. ૧૨૭૮) તથા નાગેન્દ્ર-ગચ્છીય મેરુતુંગાચાર્યના પ્રબન્ધ ચિન્તામણિ (સં. ૧૩૬૧/ઈ.સ. ૧૩૦૫) માં[૮] આચાર્ય હેમચન્દ્રના શિષ્ય રામચન્દ્રનું એક લોચન ગયાની અનુશ્રુતિ નોંધાયેલી છે,[૯] જે લક્ષમાં લેતાં સંદર્ભસૂચિત સ્તુતિઓના કર્તા તે જ રામચન્દ્ર હોવા ઘટે તેવું ચતુરવિજયજીનું કથન છે.[૧૦]

બીજી બાજુ કલ્યાણવિજયજીએ પોતાની ધારણા પાછળ શું યુક્તિઓ પ્રસ્તુત કરેલી તેનો નિર્દેશ ચતુરવિજયજી મહારાજે દીધો નથી; કે કયા લેખમાં સ્વર્ગીય મુનિશ્રીએ પોતાનો એ અભિપ્રાય પ્રકટ કરેલો, તે વિષે પણ તેમણે જણાવ્યું ન હોઈ તે સમ્બન્ધમાં તાત્કાલિક તો કંઈ કહી શકાય તેમ નથી.[૧૧] પણ હું માનું છું કે બૃહદ્ગચ્છને વિધિચૈત્ય રૂપે સમર્પિત સોલંકી સમ્રાટ કુમારપાળ કારિત જાબાલિપુર (જાલોર)ના કાંચનગિરિગઢ પરના જિન પાર્શ્વનાથના કુમારવિહારના (સં. ૧૨૬૪ / ઈ.સ. ૧૨૦૮ ના) લેખમાં ધ્વજ-દંડની પ્રતિષ્ઠા કરનાર મુનિ રામચન્દ્રના ઉલ્લેખ પરથી[૧૨], તેમ જ સન્દર્ભગત દ્વાત્રિંશિકાઓ માંહેની કેટલીકના આંતર-પરીક્ષણ પરથી તેઓ આવા નિષ્કર્ષ તરફ પહોંચ્યા હોય.

મુનિ રામચન્દ્રની સન્દર્ભસૂચિત સ્તુતિ-કાવ્ય કૃતિઓ તપાસી જોતાં મારો ઝુકાવ કલ્યાણવિજયજીએ કરેલ નિર્ણય તેમ જ પં. અંબાલાલ પ્રેમચંદ શાહના મત તરફ ઢળે છે : કારણો આ પ્રમાણે છે.

(૧) ૧૦ દ્વાત્રિંશિકાઓમાંથી ૬ જિન પાર્શ્વનાથને ઉદ્દેશીને રચાયેલી છે અને તે સૌમાં સ્પષ્ટરૂપે જાબાલિપુરના કાંચનગિરિ-સ્થિત પાર્શ્વનાથ ઉલ્લિખિત વા વિવક્ષિત છે : એટલું જ નહીં એકમાં તો પ્રસ્તુત જિનનો પ્રાસાદ ત્યાં કુમારપાળે બંધાવ્યાનો પણ ઉલ્લેખ છે : આ સમ્બન્ધના સ્પષ્ટ સન્દર્ભો નીચે મુજબ છે.

उत्तप्तजात्यतपनीयविनिद्रभद्रपीठप्रतिष्ठितविनीलतनुः सभायाम् ।
चामीकराद्रिशिखरस्थितनीलरत्नसापत्नकं दधदयं जयता**ज्जिनेन्द्रः** ॥८॥

पार्श्वप्रभोः परिलसत्पुरतस्तमांसि तद्धर्मचक्रमचिरान्मुकुलीकरोतु ।
प्राच्याचलेन्द्रशिखरस्य पुरस्सरं यद् बिम्बं विडम्बयति वारिजबान्धवस्य ॥१३॥

देवः सदा सिततनुः सुमनोजनानां गौरन्दरद्विरदवत् प्रमदं प्रदत्ताम् ।
स्वर्णाचले कलयति स्म कलां यदीयालानस्य मन्दिरमदः सहिरण्यकुम्भम् ॥२१॥

कल्याणभूधरविभूषण ! तीर्थलक्ष्मीमल्लीमयैकमुकुटे शशिशुभ्रधाम्नि ।
कृष्णाभ्रकप्रियसखीं द्युतिमुद्वहन् यस्**तीर्थङ्करः** सकलमङ्गलकेलयेऽस्तु ॥३१॥

— **उपमाभिः जिनस्तुतिद्वात्रिंशिका**

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पादौ तवाऽऽसाद्य गुरो ! क्षमाभृतां त्रिश्वं मनो मे न तृणाय मन्यते ।
उत्तुङ्ग**धात्रीधरशृङ्ग**सङ्गतः सर्वं हि खर्वं मनुतेतरां न कः ? ॥८॥

लोकोत्तरः कोऽप्यसि **देवदेव** ! तत् कस्ते महिम्नः कलने प्रगल्भताम् ।
को वा दवीयःस्थमहा**महीधरो**त्सेधं परिच्छेत्तुमतुच्छसाहसः ॥२०॥

—**दृष्टान्तगर्भस्तुतिद्वात्रिंशिका**

स्वर्णक्षोणीधरवरशिरःशेखर ! श्रीजिनेश !
व्यक्तं सेयं परमहिमता काचिदुज्जृम्भते वः ।
पुंसां पादास्थितिसमुचिता यत्तडागापगाम्भः–
सम्भाराणां परमहिमता स्यादनुद्वेगहेतुः ॥२१॥

— **प्रसादद्वात्रिंशिका**

एकातपत्रामिव शासनस्य लक्ष्मीं दधानः फणभृत्फणाभिः ।
आरूढ '**जाबालि**'**पुराद्रि**हस्ती श्रियेऽस्तु वः **पार्श्वजिनाधिराजः** ॥१॥

महीभृतोऽमुष्य महाप्रभावः **प्रासाद**वर्यस्तिलकीभवंस्ते
नेत्रातिगे **मेरुगिरौ** व्यनक्ति युक्तं **सुवर्णाचल**राजलक्ष्मीम् ॥३॥

द्युलोकलक्ष्मीप्रणयं परत्र कल्याणमत्रापि च दातुकामः ।
शङ्के प्रभोऽभ्रंलिहचारुचूलं **चामीकरक्ष्माधर**मध्यरोहः ॥६॥

जिनाधिनाथ ! प्रतिमा यथा ते कल्याणजन्माकरतां दधाति ।
चामीकराद्रिप्रतिमस्तथैव मन्येऽस्ति **जाबालिपुराचलो**ऽपि ॥११॥

श्री**अश्वसेनक्षितिभृत्कुमार ! सुवर्णधात्रीधरमौलि**रत्न ! ।
अमोघवाचस्तव पार्थिवत्वं सम्प्रत्ययनन्यप्रतिमं चकास्ति ॥१३॥

— **भक्त्यतिशयद्वात्रिंशिका**

सुवर्णशैलः किल नायमत्र ते **जिनेन्द्र** ! नैतद् भवनं च निर्मलम् ।
असौ **कुमारक्षितिभृद्**यशोङ्कुरः शुभैककन्दादुदभूदगादपि त्वतः ॥१२॥

— **अपह्नुतिद्वात्रिंशिका**

येन **काञ्चनगिरौ** विनिर्ममे शासनोन्नतिवधूकरग्रहः
युक्तमेतदथवा कुमारतां बिभ्रतां खलु भुजङ्गसङ्गिनाम् ॥४॥

यः स्वयं दधदनश्वरात्मतामिष्टसिद्धिघटनामिषुः सताम् ।
अध्युवास **कनकाद्रिचूलिकां शैल**वासरतयो हि योगिनः ॥१८॥

यं प्रभुं समधिगम्य धारयत्युच्चकैः **कनकभूधरः शिरः** ।
कः क्षितौ सकलकाङ्क्षितप्रदं प्राप्य रत्नमथवा न दृप्यति ? ॥२४॥

यः सुवर्णगिरिविस्फुरत्यदस्तत्प्रकाशयति वृत्तमात्मनः ।
कस्य गोप्रकटितप्रभावतः श्लोकसिद्धिरुदयं न यति वा ? ॥२७॥

भारतीं यदुपदेशपेशलामर्थसिद्धिमनुधावति ध्रुवम् ।
काञ्चनाचलकलामुपेयुषां सिद्धयो हि वृषलीसमाः सताम् ॥२८॥

— अर्थान्तरन्यासद्वात्रिंशिका

આ સૌ પદ્યોમાં કાંચનગિરિનેા નિર્દેશ એકવિધના ટાળવા અને છન્દમેળ સાચવવા વિવિધ પર્યાયેા દ્વારા કર્યો છે. આની વિશિષ્ટ અને સૂચક સ્તુતિઓની રચના તેા જેને જાબાલિપુર-પાર્શ્વનાથ પર ખાસ મમતા અને ભક્તિભાવ રહ્યાં હોય તેવું જ કોઈ કરી શકે. આ કારણસર તેના રચયિતા અણહિલ્લપત્તન-સ્થિત પૂર્ણતલ્લગચ્છના પંડિત રામચન્દ્ર હોય તેના કરતાં જાબાલિપુર સાથે સંકળાયેલ બૃહદ્ગચ્છીય મુનિ રામચન્દ્ર હોય તેવી સંભાવના વિશેષ સયુક્ત અને સ્વાભાવિક જણાય છે. આખરે કુમારપાળે પ્રસ્તુત જિનાલય વાદિ દેવસૂરિના ગચ્છને સમર્પિત કરેલું તે વાત પણ સ્મરણમાં રાખવી ઘટે (મન્દિર મૂળે સં. ૧૨૨૧ / ઈ. સ. ૧૧૬૫ માં બનેલું. તેનેા સં. ૧૨૪૨ માં પુનરુદ્ધાર થયેલેા; સં. ૧૨૫૬/ ઇ.સ. ૧૨૦૦ માં તેારણાદિની પ્રતિષ્ઠા થયેલ અને સં. ૧૨૬૮ / ઈ. સ. ૧૨૧૨ માં સન્દર્ભગત રામચન્દ્રાચાર્ય દ્વારા સુવર્ણ કલશારેાપણ-પ્રતિષ્ઠા થયેલ.[૧૩])

(૨) કવિના અન્ધત્વના વિષયમાં ષેાડશિકાઓ અતિરિક્ત "ઉપમાભિઃ દ્વાત્રિંશિકા"–કે જે કાઞ્ચનગિરિ—પાર્શ્વનાથ સમ્બદ્ધ છે,[૧૪] તેમાં પ્રાન્તપદ્યમાં "જન્માન્ધ" કવિએ (આંતરદૃષ્ટિથી) નિરખેલ જિનના રૂપનેા કરુણ અન્તઃસ્ફુટ અને હૃદયસ્પર્શી શબ્દોમાં ઉલ્લેખ છે : યથા :

जन्मान्धेनाऽमृतकर इव त्वं मया नाथ ! दृष्टो
दुःस्थेन स्वर्विटपिन इव प्रापि ते पादसेवा ।
तन्मे प्रीत्यै भव सुरभिवत् पञ्चमोद्दामगत्या
तन्वानस्य श्रुतिमधुमुचं कोकिलस्येव वाचम् ॥३२॥

— उपमाभिः जिनस्तुतिद्वात्रिंशिका

આ મહત્ત્વપૂર્ણ સ્વ-સમ્બદ્ધ ઉલ્લેખ પરથી તેા સ્પષ્ટ થાય છે કે જબાલિપુર સાથે સંકળાયેલ બૃહદ્ગચ્છીય રામચન્દ્ર મુનિ "અન્ધ" હતા, શ્રીપત્તનના પૂર્ણતલ્લગચ્છીય રામચન્દ્ર અન્ધ વા અર્ધાન્ધ થયાનું તેા લાગતું નથી ! મને તેા લાગે છે કે પ્રભાવકચરિતકારે તેમ જ પ્રબન્ધચિન્તામણિકારે નામસામ્યથી બૃહદ્ગચ્છીય પૂર્ણદેવ-શિષ્ય રામચન્દ્રને વિશેષ પ્રસિદ્ધ હેમચન્દ્ર-શિષ્ય રામચન્દ્ર માની લઈ, એમણે લેાચન ગુમાવ્યાનું કહી, અને એ રીતે એમને અર્ધું અન્ધત્વ અર્પી, પ્રસ્તુત અન્ધત્વનેા ખુલાસેા કરવા એક દન્તકથા ઘડી કાઢી છે, યા તેા આવી ભ્રાન્તિયુક્ત લેાકેાક્તિ એમના સમયમાં જૈન વિદ્વદ્ સમાજમાં પ્રચારમાં હેાય અને

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તેની તેમણે માત્ર નોંધ લીધી હોય.[૧૫] જાબાલિપુરવાળા રામચન્દ્રની સ્તુતિઓ, રસ, ભાવ, પ્રસાદ અને ઓજની દૃષ્ટિએ અણહિલ્લપત્તનના સુવિખ્યાત પંડિત રામચન્દ્રના કુમારવિહારશતક સરખી કૃતિઓથી જરાયે ઉતરે તેમ નથી. આમ સંસ્કૃત ભાષા પર સમાન પ્રભુત્વ તેમ જ સમકક્ષ કવિતા-સામર્થ્ય ધરાવનાર, અને સમયની દૃષ્ટિએ બહુ દૂર નહીં એવા, બે રામચન્દ્ર કવિવરોનું પૃથકત્વ પ્રભાચન્દ્રાચાર્ય તથા મેરુતુંગાચાર્યના ધ્યાનમાં ન આવ્યું હોય તો તે સમજી શકાય તેવું છે.[૧૬]

જાલોરના કુમારવિહારના સં. ૧૨૬૮ના, તેમજ સુંધા પહાડી (સુગન્ધાદ્રી)ના સં. ૧૩૧૮ / ઈ. સ. ૧૨૬૨ના અભિલેખના આધારે,[૧૭] જયમંગલસૂરિના અપભ્રંશમાં રચાયેલ મહાવીરજન્માભિષેક કિંવા મહાવીરકલશના પ્રાન્તપદ્ય અનુસાર,[૧૮] એવં મુનિ સોમચન્દ્રની વૃત્ત-રત્નાકરવૃત્તિ (સં. ૧૩૨૯ / ઈ. સં. ૧૨૭૩)[૧૯] અન્વયે, તેમજ જયમંગલાચાર્યના એક અન્ય શિષ્ય અમરચન્દ્રના પ્રશિષ્ય જ્ઞાનકલશના સન્દેહસમુચ્ચયના આધારે[૨૦] બૃહદ્ગચ્છીય મુનિ રામચન્દ્રની પરંપરા આ પ્રમાણે નિશ્ચિત બને છે :

વાદીન્દ્ર દેવસૂરિ (દીક્ષા પર્યાય: ઈ.સ. ૧૦૯૬—૧૧૭૦)
|
પૂર્ણદેવસૂરિ (ઉપલબ્ધ મિતિ: જાલોર અભિલેખ : સં. ૧૨૪૨ / ઈ. સ. ૧૧૮૬)
|
રામચન્દ્રાચાર્ય (ઉપલબ્ધ મિતિ : જાલોર અભિલેખ : સં. ૧૨૬૮ / ઈ.સ. ૧૨૧૨)
|
જયમંગલાચાર્ય (ઉપલબ્ધ મિતિ : સુગન્ધાદ્રિ (સુંધા પહાડી) અભિલેખ : સં. ૧૩૧૮ / ઈ. સ. ૧૨૬૨)

- અમરચન્દ્ર
  - ધર્મઘોષ
    - ધર્મતિલક
    - જ્ઞાનકલશ સન્દેહ સમુચ્ચય (ઇ. સ. ૧૪ મી શતાબ્દી મધ્યાન્હ)
- સોમચન્દ્ર (ઉપલબ્ધમિતિ : વૃત્તરત્નાકરવૃત્તિ : સં. ૧૩૨૯ / ઈ. સં. ૧૨૭૩)

ઉપર્યુક્ત રામચન્દ્રાચાર્યની પરંપરામાં આવતાં તેમના શિષ્ય જયમંગલાચાર્ય પણ જબરા કવિ હતા. એમણે સંસ્કૃતમાં કવિશિક્ષા નામક કાવ્યશાસ્ત્રનો ગદ્યમય લઘુગ્રન્થ, ભટ્ટિકાવ્ય પર વૃત્તિ, જાબાલિપુરના ચાહમાન રાજા ચાચિગદેવની ઉપર કથિત સુંધા ટેકરી પરની પ્રશસ્તિ, અને અપભ્રંશમાં મહાવીર-જન્માભિષેક નામક ૧૮ કડીનું કાવ્ય રચ્યું છે.[૨૧] આ જયમંગલાચાર્યના સમય વિષે પણ ભ્રમ પ્રવર્તે છે. એમને બધા જ પ્રમાણોની વિરુદ્ધ જઈ જયસિંહદેવ સિદ્ધરાજના સમકાલિક માની લેવામાં આવ્યા છે.[૨૨] મેરુતુંગાચાર્યના પ્રબન્ધચિંતામણિમાં સહસ્રલિંગ-તટાક સમ્બન્ધમાં એમના નામથી ઉટ્ટંકિત એક પ્રશંસાત્મક પદ્ય પરથી[૨૩] એમ ધારી લેવામાં આવ્યું હોય તેમ જણાય છે : પણ પ્રબન્ધકારો ગમે તે કાળ અને ગમે તે કર્તાની કૃતિના પદ્યો ઉઠાવી, પ્રસંગાનુસાર ગમે તેના મુખમાં, કે પ્રાપ્ત પરિ-

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સ્થિતિ અનુકૂળ ગમે તે સન્દર્ભમાં ગોઠવી દેતા હોવાના પણ દાખલાઓ મળતા હોઈ (કેટલાક તો પ્રબન્ધચિન્તામણિમાં જ છે !) મેરુતુંગાચાર્યે જે પરિપ્રેક્ષ્યમાં પ્રસ્તુત પદ્ય ગોઠવ્યું છે તે પ્રમાણભૂત છે તેમ છાતી ઠોકીને કોઈ કહી શકે તેમ નથી ! સિદ્ધરાજના કાળમાં કોઈ બીજા જ જયમંગલાચાર્ય થયા હોય તો તેમનો અન્ય ઉપલબ્ધ કોઈ સ્રોતમાં ઇશારો સરખો પણ મળતો નથી. આ વાત લક્ષમાં લેતાં જયમંગલાચાર્ય સિદ્ધરાજકાલીન હોવાનું કહી શકાય તેમ નથી. સિદ્ધસરોવર સમ્બન્ધની કારિકાના રચયિતા કદાચ તેઓ ન પણ હોય; કદાચ હેમચન્દ્ર–શિષ્ય રામચન્દ્ર પણ હોઈ શકે, કેમકે પાટણથી તેઓ ખૂબ પરિચિત હતા.[૨૪] અથવા તે જયમંગલાચાર્યની રચેલી હોય તો તે જયમંગલાચાર્ય બૃહદ્‌ગચ્છીય હોવા જોઈએ અને તેઓએ તે પોતાના જ કાળમાં, એટલે કે તેરમી શતાબ્દીના ત્રીજા ચરણમાં રચી હોવાનું માનવું જોઈએ. સંપ્રાપ્ત પ્રમાણો જોતાં તો એક જ જયમંગલાચાર્યના અસ્તિત્વ વિષે વિનિશ્ચય થઈ શકે છે.

ઉપર ચર્ચિત જયમંગલાચાર્યના શિષ્ય સોમચન્દ્રે વૃત્તરત્નાકર પર વૃત્તિ રચી છે, જેનો ઉલ્લેખ આગળ થઈ ગયો છે; અને તેમનાથી ચોથી પેઢીએ થયેલ જ્ઞાનકલશે સન્દેહ-સમુચ્ચય ગ્રન્થની રચના કરી છે. આમ રામચન્દ્રાચાર્ય, તેમના શિષ્ય જયમંગલાચાર્ય, પ્રશિષ્ય સોમચન્દ્ર અને એથીયે આગળ જ્ઞાનકલશ એમ સૌ સંસ્કૃત ભાષા અને સરસ્વતીના પરમ ઉપાસકો રૂપે, એક ઉદાત્ત, વ્યુત્પન્ન અને વિદ્વદ્ મુનિ–પરમ્પરાના સદસ્યો રૂપે રજૂ થાય છે.

કવિ સાગરચન્દ્ર

(અજ્ઞાતગચ્છીય) ગોવિંદસૂરિ–શિષ્ય વર્ધમાનસૂરિના ગણરત્નમહોદધિ (સં. ૧૧૯૭/ ઈ. સ. ૧૧૪૧) માં કવિ સાગરચન્દ્રનાં થોડાંક પદ્યો અવતારેલા છે,[૨૫] જેમાંના બે'એક જયસિંહદેવ સિદ્ધરાજની પ્રશંસારૂપે છે. આ સાગરચન્દ્ર આથી સિદ્ધરાજના સમકાલીન ઠરે છે. સિદ્ધરાજના માલવવિજય (આ. ઈ. સ. ૧૧૩૭) પશ્ચાત્ તુરતમાં જ એને બિરદાવતી જે કાવ્યોક્તિઓ રચાઈ હશે તેમાં આ સાગરચન્દ્રની પણ રચના હશે તેમ જણાય છે. આથી તેઓ ઈસ્વીસનના બારમા શતકના દ્વિતીય ચરણમાં સક્રિય હોવાનું સુનિશ્ચિતપણે માની શકાય. એમની ગુરુપરંપરા વિષે પ્રસ્તુત ગણરત્નમહોદધિ કે અન્ય પટ્ટાવલિઓમાંથી કશું જાણી શકાતું નથી. બીજી બાજુ રાજગચ્છીય કવિવર માણિક્યચન્દ્રસૂરિ પોતાના ગુરુ રૂપે 'સાગરેન્દુ (સાગરચન્દ્ર)'નું નામ આપે છે. આથી કેટલાક વિદ્વાનો સિદ્ધરાજ સમયના સાગરચન્દ્ર અને રાજગચ્છીય સાગરચન્દ્રને એક જ વ્યક્તિ માને છે.[૨૬] આવી સંભાવના તો માણિક્યચન્દ્રસૂરિના સમયની સાનુકૂળ અને સુનિશ્ચિત પૂર્વ તેમ જ ઉત્તર સીમા પર અવલંબિત રહે. પણ માણિક્યચન્દ્રના મુનિજીવનનો સમયપટ કેવડો હતો ?

માણિક્યચન્દ્ર અને વસ્તુપાલનું સમકાલત્વ સૂચવતા બે પ્રબન્ધો જુદા જુદા મધ્યકાલીન પ્રબન્ધ સમુચ્ચય ગ્રન્થો પરથી પુરાતનપ્રબન્ધસંગ્રહમાં (૨૪૦) મુનિશ્રી જિનવિજયજીએ

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સંકલિત કરેલા છે.[૨૭] તેમાંનો એક પ્રબન્ધ, જે "B" સંગ્રહમાંથી લીધો છે, તેની પ્રત ૧૬મી શતાબ્દીની છે.[૨૮] જ્યારે "G" સંગ્રહ મૂળ ચૌદમી શતાબ્દીના ઉત્તરાર્ધમાં સંકલિત થયેલો.[૨૯] (જો કે ભોગીલાલ સાંડેસરા આ પ્રબન્ધોને (નાગેન્દ્રગચ્છીય ઉદયપ્રભવિનેય) જિનભદ્રની સં. ૧૨૯૦ / ઇ.સ. ૧૨૩૪માં રચાયેલ નાનાકથાનકપ્રબન્ધાવલિનો ભાગ માને છે,[૩૦] પણ હસ્તપ્રતો સમ્બદ્ધ જે તથ્યો મુનિજીએ નોંધ્યા છે તે જોતાં તો તેવું કહી શકાય તેવી સ્થિતિ નથી. જિનભદ્રવાળા પ્રાકૃત પ્રબન્ધોમાંથી કેટલાંક "P" સમુચ્ચયમાં (અલબત્ત સંસ્કૃત ભાષામાં રૂપાન્તરિત થઈ ને) સમાવિષ્ટ થયા હશે, જેમકે ત્યાં પ્રતમાં જ એક સ્થળે જિનભદ્રની પુષ્પિકા સંકલિત છે; અને આ "P" પ્રતમાં તો માણિક્યસૂરિ-વસ્તુપાલ સમ્બદ્ધ કોઇ જ પ્રસંગ નોંધાયો નથી. છતાં ઉપર કહેલ અન્ય પ્રબન્ધો, જે ઈસ્વીસનના ૧૪ મા શતક જેટલા તો પુરાણા જણાય છે, તેમાં વર્ણવેલ માણિક્યચન્દ્ર-વસ્તુપાલ પ્રસંગો શ્રદ્ધેય જણાય છે, અને એથી માણિક્યચન્દ્રસૂરિ તથા મહામાત્ય વસ્તુપાલ સમકાલિક હોવાની વાતમાં સંદેહ નથી.

માણિક્યચન્દ્રસૂરિની પાર્શ્વનાથચરિત્રની રચનામિતિ સં. ૧૨૭૬ / ઇ.સ. ૧૨૨૦ની હોઈ ઉપરની વાતને સમર્થન મળી રહે છે[૩૧] : પણ જો તેમ જ હોય તો તેમના ગુરુ સાગરચન્દ્ર સિદ્ધરાજના સમકાલીન નહીં પણ અજયપાળ-ભીમદેવ (દ્વિતીય) ના સમકાલીન હોવાનો સંભવ માની શકાય. બીજી બાજુ જોઈએ તો માણિક્યચંદ્રની એક અન્ય સુપ્રસિદ્ધ કૃતિ—મમ્મટના કાવ્યપ્રકાશ પરની સંકેત નામની એમની ટીકા—અંતર્ગત દીધેલ રચનાનું વર્ષ સંદિગ્ધ છે. 'ગણિતશબ્દ' કિંવા 'શબ્દાંક'માં પ્રસ્તુત મિતિ "રસ–વક્ત્ર–રવિ" એ રીતે વ્યક્ત થયેલી છે. ત્યાં રવિ (૧૨) અને રસ (૬) વિષે તો કોઈ સંશય-સ્થિતિ નથી; પણ "વક્ત્ર"થી કયો અંક ગ્રહણ કરવો તે વાત વિવાદાસ્પદ બની છે. આ સમસ્યાના ઉકેલમાં ભોગીલાલ સાંડેસરા, તેમ જ (સ્વ.) રસિકલાલ પરીખ વચ્ચે અભિપ્રાયભેદ છે. ડૉ. સાંડેસરા 'વક્ત્ર'થી ચાર (બ્રહ્માનાં 'ચાર' મુખ) કે છ (સ્કન્દ-કુમારના "છ" મોઢાં) એમ બેમાંથી ગમે તે એક અંક લેવાનું પસંદ કરે છે.[૩૨] (શિવ "પંચવક્ત્ર" હોઈ, વક્ત્રથી પાંચનો આંકડો પણ નિર્દિષ્ટ બને ખરો.) જ્યારે (સ્વ૦) પરીખને 'વક્ત્ર'થી એકનો અંક સૂચિત હોવાનું અભિપ્રેત છે.[૩૩] બન્નેએ પોતાના અર્થઘટનના સમર્થનમાં દલીલો રજૂ કરી છે.[૩૪] 'વક્ત્ર"ને એકાંક માનવાથી નિષ્પન્ન થતા સં. ૧૨૧૬ / ઈ. સ. ૧૧૬૦ વર્ષથી ફાયદો એ છે કે માણિક્યચન્દ્રના ગુરુ સાગરચન્દ્ર એ મિતિથી એક પેઢી પૂર્વના હોઇ સિદ્ધરાજના સમકાલીન બની શકે છે; અને એથી ગણરત્નમહોદધિમાં ઉદ્ધારેલ એમની ઉક્તિઓ કાળના ચોગઠામાં બરોબર ગોઠવાઈ જાય છે; પણ તેમાં આપત્તિ એ છે કે ઇ.સ. ૧૧૬૦માં પ્રૌઢ સંસ્કૃત ગ્રન્થની રચના કરનાર માણિક્યચન્દ્રની ઉમર મંત્રીશ્વર વસ્તુપાલના સમયમાં, ઇ.સ. ૧૨૨૦–૧૨૩૯ના ગાળામાં, કેવડી હોય? માણિક્યચન્દ્ર ૧૧૬૦ માં ત્રીસ આસપાસના હોય તો ૧૨૩૦ માં તેઓ પૂરા સો વર્ષના હોય ! માણિક્યચન્દ્રને (જેમ ડૉ. પરીખે માન્યું

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રાજગચ્છ–પટ્ટાવલિ

- પ્રદ્યુમ્ન સૂરિ (દિગમ્બર વિજેતા)
  - તર્કપંચાનન અભયદેવ સૂરિ (વાદમહાર્ણવના કર્તા)
    - વાદિ ધનેશ્વરસૂરિ (પરમાર મુંજ અને ભોજના સમકાલિક)
      - અજિતસિંહસૂરિ
        - વર્ધમાનસૂરિ
          - વાદીન્દ્ર ધર્મસૂરિ (ચાહમાન અર્ણોરાજ–વિગ્રહરાજના સમકાલિક આ.ઇ.સ.૧૧૨૦–૧૧૮૦)
            - પદ્મદેવ → પૂર્ણભદ્રસૂરિ
            - જિનદત્ત → જિનેશ્વરસૂરિ
            - જિનેશ્વરસૂરિ
          - શ્રીચન્દ્રસૂરિ
            - જિનેશ્વરસૂરિ
              - પૂર્ણભદ્રસૂરિ
                - ચન્દ્રપ્રભસૂરિ
                  - પ્રભાચંદ્રાચાર્ય (પ્રભાવક–ચરિત સં.૧૩૩૪/ઇ.સ.૧૨૭૮)
          - શીલભદ્રસૂરિ
            - ભરતેશ્વરસૂરિ
              - વૈરસ્વામિ
                - નેમિચન્દ્ર
                  - સાગરચન્દ્ર
                    - માણિક્યચંદ્ર (પાર્શ્વનાથચરિત સં.૧૩૩૪/ઇ.સ ૧૨૨૦)
          - દેવચન્દ્રસૂરિ
            - ચન્દ્રપ્રભસૂરિ
              - ભદ્રેશ્વરસૂરિ
                - અજિતસિંહસૂરિ
                  - દેવભદ્ર
                    - સિદ્ધસેન (તત્ત્વજ્ઞાન–વિકાસિની સં.૧૨૭૮/ઇ.સ.૧૨૨૨)
                - હરિભદ્રાચાર્ય

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છે તેમ) અતિ દીર્ઘાયુષી માનીએ તો પણ આપત્તિ તો એ છે કે માણિક્યચન્દ્રથી ચોથી પેઢીએ થયેલા વિદ્યાપૂર્વજ ભરતેશ્વર સૂરિના સાધર્મા વાદીન્દ્ર ધર્મસૂરિ ચાહમાનરાજ અર્ણોરાજ–વિગ્રહરાજના સમકાલીન છે; અને એ કારણસર તેઓ સિદ્ધરાજ–કુમારપાળના પણ સમકાલીન છે ! આથી ડૉ. પરીખની વાત માનીએ તો માણિક્યચન્દ્રના ગુરુ સાગરચન્દ્ર અને એમની ચોથી પેઢીએ થયેલા પૂર્વજ ભરતેશ્વર સૂરિ એમ બન્ને મુનિવરો સિદ્ધરાજના સમકાલિક થાય ! (જુઓ અહીં રાજગચ્છનું વંશવૃક્ષ). આ વાત સંભવિત નથી, અને ડૉ. સાંડેસરાએ જે વર્ષ સૂચવ્યું છે તે જ યથાર્થતાની સમીપ જણાય છે. 'વકત્ર' સૂચિત અંકમિતિને યથાર્થ રીતે ઘટાવતાં વહેલામાં વહેલી સં. ૧૨૪૬/ઇ.સ. ૧૧૯૦, અને મોડામાં મોડી સં. ૧૨૬૬/ઈ.સ. ૧૨૧૦ હોય તેમ જણાય છે. માણિક્યચન્દ્રનું વસ્તુપાલ મન્ત્રી સાથેનું સમકાલિકત્વ જોતાં કાવ્યશિક્ષાને સં. ૧૨૬૬/ઇ. સ. ૧૨૧૦ માં મૂકવી વધારે ઠીક લાગે છે.

આ કારણસર માણિક્યચન્દ્રના ગુરુ સાગરચન્દ્ર તે ગણરત્નમહોદધિ (ઈ. સ. ૧૧૪૧) કથિત સાગરચન્દ્ર ન હોઈ શકે. તો પછી આ પહેલા, સિદ્ધરાજકાલીન, સાગરચન્દ્ર કોણ ?

એનો ઉત્તર ઈસ્વીસનના ૧૪મા શતકમાં લખાયેલ ચતુરશીતિપ્રબન્ધ અન્તર્ગત "કુમારપાલદેવ–પ્રબન્ધ" (પ્રતિલિપિ ઈસ્વીસન ૧૫મા શતકનો પૂર્વાર્ધ) માંથી મળે છે.[૩૫] તેમાં કહ્યું છે કે (પૂર્ણતલ્લગચ્છીય કલિકાલસર્વજ્ઞ) હેમચન્દ્રાચાર્યને એક સાગરચન્દ્ર નામક રૂપવાન્ વિદ્યાવાન્ શિષ્ય હતા. રાજાએ (કુમારપાળે, વારસહીન થયા હોવાથી)[૩૬] આચાર્ય પાસે રાજ્યાર્થે એમને સોંપી દેવાની માગણી કરી. આચાર્યે આ માગણીને સર્વથા અનુચિત કહી તેનો અસ્વીકાર કર્યો. સાગરચન્દ્રે ક્રિયાગુપ્તક ચતુર્વિંશતિ–નમસ્કાર (સ્તવન)ની રચના કરેલી જેનો સન્ધ્યા–પ્રતિક્રમણ સમયે પાઠ કર્યો; જે સાંભળી રાજાએ (કુમારપાળે) ઉદ્ગાર કાઢ્યા "અહો કવિતા ! અહો રૂપ !"[૩૭]

આ પ્રસંગ અલબત્ત કલ્પિત હોઇ શકે છે; પણ એથી એટલું તો સ્પષ્ટ થાય છે કે હેમચન્દ્રાચાર્યને સાગરચન્દ્ર નામક કવિ–શિષ્ય હતા. પૂર્ણતલ્લગચ્છની પરિપાટીમાં અગિયારમા શતકના ઉત્તરાર્ધથી તો ચન્દ્રાન્ત નામો ખાસ કરીને રખાતા. જેમકે હેમચન્દ્રાચાર્યના ગુરુનું નામ દેવચન્દ્ર, અને જ્યેષ્ઠ ગુરુબન્ધુનું નામ અશોકચન્દ્ર હતું. હેમચન્દ્રાચાર્યનાં પોતાના શિષ્યોમાં રામચન્દ્ર, બાલચન્દ્ર, યશશ્ચન્દ્ર અને ઉદયચન્દ્ર નામો જાણીતાં છે.[૩૮] આ સિલસિલામાં તેમના એકાદ અન્ય જ્યેષ્ઠ શિષ્યનું નામ સાગરચંદ્ર હોય તો તેમાં આશ્ચર્ય કે સંદેહને અવકાશ નથી. આ વજનદાર સંભવિતતા લક્ષમાં રાખતાં, અને સમયફલક તરફ નજર કરતાં, હેમચંદ્ર–શિષ્ય સાગરચંદ્રની ઉક્તિઓ ગુણરત્નમહોદધિ (ઈ. સ. ૧૧૪૧)માં નોંધાઇ શકે; પણ રાજગચ્છીય માણિક્યચંદ્રના ગુરુ સાગરચંદ્ર તો એમના સમય ા ૪૦–૫૦ વર્ષ બાદ થયા જણાય છે;[૩૯] અને એથી તેઓ નામેરી, પણ જુદા જ ગચ્છના, અલગ જ મુનિ છે. આ બન્ને એક નામધારી પણ લગભગ અર્ધી સદીના અંતરે થયેલા સાગરચંદ્રો વચ્ચે સાંપ્રત વિદ્દ્જનોના લેખનોથી ઉપસ્થિત થયેલ ભ્રાન્તિ આથી દૂર થાય છે.

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પાદટીપો

૧. જેમકે કુમારવિહારશતક (કાવ્ય), ધોળકાની ઉદયનવિહાર–પ્રશસ્તિ (અભિલેખ), મલ્લિકામકરંદપ્રકરણ ઇત્યાદિ. વિસ્તૃત નોંધ માટે જુઓ ચતુરવિજયજી પૃ. ૪૬–૪૭; તથા મોહનલાલ દલીચંદ દેશાઇ, **જૈન સાહિત્યનો સંક્ષિપ્ત ઇતિહાસ**, મુંબઈ ૧૯૩૧, પૃ. ૩૨૩–૩૨૫; તથા અંબાલાલ પ્રેમચંદ શાહ, "ભાષા અને સાહિત્ય", **ગુજરાતનો રાજકીય અને સાંસ્કૃતિક ઇતિહાસ, ગ્રંથ ૪, સોલંકીકાલ**, સંશોધન ગ્રંથમાલા–ગ્રંથાંક ૬૯, અમદાવાદ ૧૯૭૬, પૃ. ૨૮૯.

૨. જૈન પ્રાચીન સાહિત્યોદ્ધાર ગ્રંથાવલિ, પ્રથમ પુષ્પ, અમદાવાદ ૧૯૩૨.

૩. એજન, પૃ. ૧૩૦–૧૮૯.

૪. એજન, પ્રસ્તાવના, પૃ. ૪૯.

૫. એજન, પૃ. ૪૮.

૬. **જૈનતીર્થ સર્વસંગ્રહ–ભાગ પહેલો [ખંડ બીજો]**, શેઠ આણંદજી કલ્યાણજી, અમદાવાદ ૧૯૫૩, પૃ. ૧૮૯. પં. શાહ પ્રસ્તુત દ્વાત્રિંશિકાને માટે ૭ નો આંકડો આપે છે.

૭. **જૈન પરંપરાનો ઈતિહાસ [ભાગ બીજો]**, શ્રી ચારિત્રસ્મારક ગ્રંથમાળા ગ્રં. ૫૪, અમદાવાદ ૧૯૬૦, પૃ. ૬૧૯–૬૨૧.

૮. સં. જિનવિજય મુનિ, સિંઘી જૈન ગ્રંથમાલા, ગ્રંથાંક ૧૩, અમદાવાદ–કલકત્તા ૧૯૪૦, તથા ગ્રથાંક ૧, શાંતિનિકેતન ૧૯૩૩.

૯. એજન, પૃ. ૬૪. જયસિંહ સિદ્ધરાજે મહાકવિ શ્રીપાલ રચિત "સહસ્રલિંગ તટાક પ્રશસ્તિ"ના સંશોધન માટે બોલાવેલ પંડિત પરિષદમાં પં. રામચંદ્રે પ્રસ્તુત રચનામાં દોષો બતાવેલા. ચરિતકાર તથા પ્રબંધકારના કહેવા પ્રમાણે આ કારણસર રાજાની મીઠી નજર રામચંદ્ર પર પડવાથી, ઉપાશ્રયે આવ્યા બાદ, સૂરિના જમણા લોચનમાં પીડા ઉપડી અને અંતે તેની દીપ્તિ નષ્ટ થઇ.

૧૦. ચતુરવિજયજી, પૃ. ૪૯.

૧૧. (સ્વ૦) મુનિ કલ્યાણવિજયજીના જુદા જુદા સામયિકોમાં વિખરાયેલા લેખો એકત્ર કરી છપાવવા જરૂરી છે. અહીં વારાણસીમાં મારી પાસે તેમનું લખેલું કેટલુંક સાહિત્ય ઉપસ્થિત છે, કેટલુંક નથી.

૧૨. સં. જિનવિજય, **પ્રાચીન જૈન લેખ સંગ્રહ (ભાગ બીજો)**, પ્રવર્તક કાંતિવિજયજી જૈન ઇતિહાસ ગ્રંથમાળા પુષ્પ છઠ્ઠું, શ્રી જૈન આત્માનંદ સભા–ભાવનગર, ૧૯૨૧, પૃ. ૨૧૧, લેખાંક ૩૫૨.

૧૩. જિનવિજય, **પ્રાચીન૦**, પૃ. ૨૧૧.

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૧૪. સાંપ્રત લેખમાં પાછળ મૂળ પદ્ય ઉદ્ધૃત થયું છે.

૧૫. પ્રબન્ધકારો પંડિત રામચન્દ્રનું જમણું લોચન ગયાની જ વાત કરે છે. અંધ થયા તેવું કહેતા નથી. કવિતાઓમાં તો સ્પષ્ટપણે અંધત્વ ઉલ્લિખિત હોઈ, તેમાં દષ્ટિ-દાનની અભ્યર્થના વ્યક્ત થઈ હોઈ, તે વાત કંઈ જુદી જ, અને એથી જુદા જ રામચન્દ્ર અનુષંગે છે તેમ માનવું ઘટે.

૧૬. પંડિત રામચન્દ્રની અણહિલ્લપત્તનના કુમારવિહાર અનુલક્ષે રચાયેલ કુમારવિહાર-શતક તથા ધોળકાની ઉદયનવિહારપ્રશસ્તિની શૈલીને મુનિ રામચન્દ્રનાં દ્વાત્રિંશિકાઓ, ષોડશિકાઓ સાથે સરખાવતાં થોડુંક શૈલીગત ને થોડુંક સમયગત વૈભિન્ય વરતાય છે.

૧૭. F. Keilhorn, "The Cāhmānas of Naḍḍūla", cf. Sundha Hill Inscription of Cācigadeva; [Vikrama—] Saṁvat 1319' *Epigraphia Indica*, Vol. IX—1907-08, p. 79.

૧૮. H. R. Kapadia, *Descriptive Catalogue of the Government Collections of Manuscripts Library*, Vol. XVII, Pt. IV, Bhandarkar Oriental Research Institute, Poona 1948, pp. 216-217; તથા *Catalogue of Sanskrit and Prakrit Manuscripts : Muniraja Śrī Punyavijayaji's Collection*, Part II, L. D. Series No. 5, Ed. Ambalal P. Shah, Ahmedabad 1965, p. 362.
કાપડિઆએ જયમંગલસૂરિને સ્થાને "મંગલસૂરિ" વાંચ્યું છે. પણ કર્તાએ સોળમી કડીમાં "જયઈ મંગલસૂરિ બુલઈ" એમ સ્પષ્ટ નોંધ્યું છે.

૧૯. *Catalogue of Sanskrit and Prakrit Manuscripts Āc. Vijayadevasūri's and Āc. Kṣāntisūri's Collections*, Part IV, L. D. Series No. 20 Ed. Pt. Ambalal P. Shah, Ahmedabad 1968, p 95.

૨૦. *Catalogue of Sanskrit and Prakrit Manuscripts : Munirāj Śrī Puṇyavijayajīs Collections*, Part I, L. D. Series No 2, Ed. Pt. Ambalal P. Shah, Ahmedabad 1962, p. 182.

૨૧. વિગત માટે જુઓ પાદટીપ ૧૮.

૨૨. જુઓ મો. દ. દેશાઇ, **જૈન સાહિત્યનો૰**, પૃ. ૨૫૩, તથા દુર્ગાશંકર કેવળરામ શાસ્ત્રી **ગુજરાતનો મધ્યકાલીન રાજપુત ઈતિહાસ**, સંશોધન ગ્રંથમાળા, ગ્રંથાંક ૪૧ મો, સંસ્કરણ રજું, અમદાવાદ ૧૯૫૩, પૃ ૩૦૭. શાસ્ત્રીજી નોંધે છે : "...વાગ્ભટ કવિએ વાગ્ભટાલંકાર તથા જયમંગલાચાર્યે કવિશિક્ષા નામના ગ્રન્થો સિદ્ધરાજના રાજ્યકાળમાં રચ્યા છે." (જયમંગલાચાર્યના સન્દર્ભમાં આમ કહેવા માટે એમનો આધાર એમણે ટાંકેલ "પીટર્સનનો રીપોર્ટ ૧૮૮૨-૮૩, પૃ ૮૦, ભૂમિકા પૃ ૩૧ હોય તેમ જણાય છે) આ સિવાય જુઓ હરિપ્રસાદ ગં. શાસ્ત્રી, "સોલંકી રાજ્યની જાહોજલાલી", **ગુજરાતનો રાજકીય૰**, પ્રકરણ ૪, પૃ. ૫૬.

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૨૩. अथ कदाचिद्राज्ञा ग्रथिलाचार्या **जयमङ्गलसूरयः** पुरवर्णनं पृष्टा ऊचुः–
एतस्यास्य पुरस्य पौरवनिताचातुर्यतानिर्जिता,
मन्ये हन्त सरस्वती जडतया नीरं वहन्ती स्थिता ।
कीर्तिस्तम्भमिषोच्चदण्डरुचिरामुत्सृज्य बाहोर्बलात्–
तन्त्रीकां गुरुसिद्धभूपतिसरस्तुम्बां निजां कच्छपीम् ॥
(જિનવિજયજી, પૃ. ૬૩)

૨૪. સિદ્ધરાજ સમ્બન્ધી તેમના કોઇ કાવ્યમાં વા અન્ય કોઇ કૃતિમાં હોય.

૨૫ મો. દ. દેશાઈ **જૈન સાહિત્યનો૦**, પૃ. ૨૫૫ દેશાઈ સૂચવે છે કે "મુનિરત્નસૂરિના **અમમચરિત્ર**ની પ્રથમાદર્શપ્રત લખનાર સાગરચન્દ્ર તે જ આ હોય." (એજન, પાદટીપ ૨૮૮.) આ વાત સંભવિત નથી. અમમચરિત્રનો રચનાકાળ સં· ૧૩૫૨/ ઈસ. ૧૨૯૬ છે. જ્યારે સાગરચન્દ્રની ઉક્તિઓ તો તેનાથી પંચાવન વર્ષે પૂર્વે રચાઈ ગયેલા ગણરત્નમહોદધિમાં મળે છે વધુમાં વધુ તેમને રાજગચ્છીય માણિક્યચન્દ્રના ગુરુ માની શકાય, પણ તે શકયતા મને તો લાગતી નથી. આ કોઈ ત્રીજા જ સાગરચન્દ્ર જણાય છે.

૨૬. અંબાલાલ પ્રેમચંદ શાહ, "ભાષા અને સાહિત્ય", **ગુજરાતનો રાજકીય૦**, પ્ર.૧૨, પૃ. ૨૯૭.

૨૭. સં૦ જિનવિજય મુનિ, સિંધી જૈન ગ્રંથમાલા, ગ્રંથાંક ૨, કલકત્તા ૧૯૩૬; પૃ. ૭૬–૭૭.

૨૮. એજન, જુઓ ત્યાં "પ્રાસ્તાવિક વક્તવ્ય", પૃ. ૧૦–૧૧

૨૯. એજન, પૃ. ૧૮-૧૯

૩૦. *Literary Circle of Mahāmātya Vastupāla*, Shri Bahadur Singh Singhi Memories [Volume No. 3], Bombay 1953, pp. 72, 81, and 144–145.

૩૧. મો. દ. દેશાઈ **જૈન સાહિત્યનો૦**, પૃ. ૩૯૨ **પ્રવચનસારોદ્ધાર** વૃત્તિ સં૦ ૧૨૯૫ / ઇ.સ. ૧૨૩૯ માં માણિક્યસૂરિના વચનથી લખવામાં આવી તેવી નોંધ મળે છે. મિતિ જોતાં આ માણિક્યસૂરિ પ્રસ્તુત માણિક્યચંદ્રસૂરિ જ જણાય છે. (જુઓ—
New Catalogue of Sanskrit and Prakrit Manuscripts Jesalmer Collection, L. D. Series 36, Col. Muni Shri Punyavijayji, Ahmedabad 1972, p. 71.

૩૨. *Literaryo*, pp. 79–81.

૩૩. *Kāvyaprakāśa of Mammaṭa*, Part second, "Introduction", Rājasthān Purātana Granthamālā, No. 47, Jodhpur 1959, pp. 12–13.

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૩૪. એજન.

૩૫. સં૦ આચાર્ય જિનવિજય મુનિ, સિંઘી જૈન ગ્રંથમાલા, ગ્રંથાંક ૪૧, મુંબઈ ૧૯૫૬, "નરવર્મપ્રબંધ" પૃ. ૧૧૨-૧૧૭

૩૬. એજન. ત્યાં કુમારપાળના પુત્ર નૃપસિંહના મરણની વાત કહી છે જે અન્યત્ર ક્યાંય નોંધાયેલી નથી.

૩૭. એજન.

૩૮. દ્રવ્યાલંકાર–ટીકા (સં. ૧૨૦૨/ઈ. સ. ૧૧૪૬) અને વિવૃત્તિ સહિતના નાટ્યદર્પણમાં પં૦ રામચંદ્રના સહલેખક રૂપે જે ગુણચંદ્ર આવે છે તે રામચંદ્રના ગુરુબંધુ છે કે તેમના પોતાના શિષ્ય તે વાત ચોક્કસ નથી સં. ૧૨૪૧/ઈ.સ. ૧૧૮૫માં પૂર્ણ થયેલ સોમપ્રભાચાર્યના જિનધર્મપ્રતિબોધમાં પ્રથમ શ્રવણમાં આ ગુણચંદ્ર ગણિ ઉપસ્થિત હતા.

૩૯. આ ઉપરથી તો નિઃશંક નિશ્ચય થાય છે કે માણિક્યચંદ્ર વિરચિત સંકેતનો સમય ઈ. સ. ૧૧૬૦ હોવો અસંભવિત છે ઇ. સ. ૧૨૩૯માં પણ માણિક્યસૂરિની વિદ્યમાનતા હોવા વિષે અગાઉ અહીં નોંધાઈ ગયું છે.

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અમદાવાદ નો વિકાસ

ર. ના. મહેતા

વ્યાખ્યાન-૧

પ્રાસ્તાવિક

अतीतार्थं त्रिपादं च पञ्चबल समाकुलम् ।
पञ्चकर्म समाराध्यमितिहासमुपास्महे ॥

આપણાં નગરો-રાજધાનીઓ, શાખાનગરો ઈત્યાદિ-આપણા સામાજિક અને બૌદ્ધિક જીવનનાં મહત્વનાં સ્થાનો છે. તેમણે આપણા દેશની અનેક પ્રવૃત્તિઓમાં ઘણું પ્રદાન કર્યું છે. આ વિવિધ પ્રવૃત્તિઓની અનેક નિશાનીઓ આપણાં નગરો એ સાચવી છે પરંતુ તેનાં અધ્યયન પરત્વે આપણું ધ્યાન પ્રમાણમાં ઓછું ખેંચાયું છે.

આપણું આ દુર્લક્ષ કંઈક અંશે આપણી પશ્ચિમાભિમુખ શિક્ષણ પદ્ધતિ ને આભારી છે, એમ તેના ઇતિહાસાદિના અભ્યાસક્રમો દર્શાવે છે. આ પરિસ્થિતિમાં ધીમે ધીમે ફેરફાર થવા માંડયો છે, તેથી, જુદાજુદા નગરોમાં ચાલતી નાની મોટી પ્રવૃત્તિઓ તરફ અધ્યયન માટે નજર દોડાવવાની શરુઆત થઇ છે. આ પરિસ્થિતિને લીધે આપણી પરંપરા લક્ષી અધ્યયનો થતાં હતા તે તરફ આપણી દૃષ્ટિ જવા માંડી છે. અને તેને, આજે જેને ઈતિહાસ કહેવામાં આવે છે તે દૃષ્ટિબિંદુથી તેની તપાસ કરવાના પ્રયત્નો થાય છે.

આ પ્રયત્નોની શરુઆત અમદાવાદ માટે ઈ.સ. ૧૮૫૦થી થયાનું વિધાન સ્વ. મગનલાલ વખતચંદ શેઠના અમદાવાદના નિબંધ થી થઈ શકે. તે પહેલાં ફારસીમાં મિરઝા મુહમ્મદ-અલિખાને તેમ જ સિકંદર બીન મંઝુ, ખ્વાજા નિઝામુદ્દિન, ફરીસ્તા તથા અબૂલફઝલ જેવા લેખકોએ અમદાવાદનાં કેટલાંક વર્ણનો કર્યાં હતાં. પરદેશથી અમદાવાદ આવનાર જુદાજુદા મુસાફરોએ તેને માટે લખાણો લખ્યાં હતાં. તે લખાણોને આધારે અમદાવાદ માટે ૧૮૭૯માં ગેઝેટિયર ઓફ બોમ્બે પ્રેસીડન્સી ના ચોથા વોલ્યુમમાં માહિતી આપવામાં આવી છે. આ માહિતીઓનું તેમ જ પદ્મપુરાણોમાંથી મળતી સામગ્રીનું અને બીજી પ્રવૃત્તિઓનું સંકલન કરીને સ્વ. રત્નમણિરાવ ભીમરાવ જોટે એ ગુજરાતનું પાટનગર અમદાવાદ ગ્રંથ ૧૯૨૯માં લખ્યો ત્યારબાદ અમદાવાદની વિવિધ પ્રવૃત્તિઓ પર નાનાં મોટાં લખાણો થતાં રહ્યાં છે.

* લા. દ. ભારતીય સંસ્કૃતિ વિદ્યામંદિર. ને આશ્રયે ૪/૯/૮૪ તથા ૫/૯/૮૪ ના રોજ આપેલાં બે યુનિવર્સિટી વ્યાખ્યાનો.

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આ પ્રયત્નોમાં ગુજરાતી ભાષાના ખાસ ગ્રંથો તપાસીએ તો ઈ.સ. ૧૮૫૦થી ઇ.સ. ૧૯૨૯ અર્થાત્ ૭૯ વર્ષ સુધી અમદાવાદ માટે મગનલાલ વખતચંદનો પ્રયત્ન માર્ગદર્શક રહ્યો. ત્યારબાદ ૧૯૨૯થી આજદિન સુધી આશરે ૫૫ વર્ષ રત્નમણિરાવે કરેલું કામ દિશા સૂચક છે. આ સમયનો લાંબો ગાળો આપણી અધ્યયન દષ્ટિ પર સારો પ્રકાશ ફેંકે છે.

ઈતિહાસનું અધ્યયન આખરે અતીતને કોઇ એક દષ્ટિબિંદુથી જોવાની અને બતાવવાની પ્રવૃત્તિ છે. દષ્ટિબિંદુ પલટાતાં ઇતિહાસનું દર્શન પલટાય છે અને તેથી ઘણાં પ્રચ્છન્ન રૂપો દષ્ટિમર્યાદામાં આવે છે અને નવાં અર્થઘટનો શક્ય બને છે આ પ્રકારનો અનુભવ વડોદરા, સુરત, ખંભાત નગર, ચંદ્રાવતી, આગ્રા, વારાણસી જેવાં નગરોનાં અધ્યયન તથા અવલોકનથી થયો છે. જો આ નગરોમાં આવો અનુભવ થાય તો અમદાવાદ માટે પણ આવા અનુભવની શકયતા નો ઇન્કાર કરવો મુશ્કેલ બને.

ઇતિહાસ અથવા અતીતમાં થયેલી માનવ પ્રવૃત્તિનું આજનું અધ્યયન માત્ર શબ્દાશ્રિત રહ્યું નથી, પરંતુ શબ્દને તે પ્રત્યક્ષાદિ પ્રમાણોથી તપાસીને તેમાં બાધક પ્રમાણો ન દેખાય તો તે પરંપરાગત માન્યતાને સ્વીકારે છે. અને તેમ ન બને તો તે પ્રાચીન અર્થઘટનો ફેરવે છે અને તેને પ્રમાણાશ્રિત બનાવે છે. આ પ્રવૃત્તિને લીધે અતીતમાં થયેલી માનવ પ્રવૃત્તિ સારી રીતે સમજાય છે. વળી માત્ર પ્રાચીન ઉપલબ્ધ લખાણોને આનુપૂર્વી-અનુસાર ગોઠવીને અર્થઘટન થાય છે એટલી મર્યાદિત વ્યાખ્યા સ્વીકારવાને બદલે તે ગોઠવણથી શકય અર્થઘટનો કરવા માટે આજે પ્રયત્ન થાય છે, એમ સ્વીકારવું પડે. આ અર્થઘટનો ઉપલબ્ધ પ્રમાણોની મદદથી થયેલાં શેષવત્ અનુમાનો છે. તે બીજાં પ્રમાણો પ્રાપ્ત થવાને લીધે વધુ મજબુત થાય કે બદલાય એ બાબત ભવિષ્યની કાર્ય પદ્ધતિ અને દષ્ટિબિંદુ પર આધાર રાખે છે.

અમદાવાદ સાથેનો આ વકતાનો પરિચય આશરે ચાલીસ વર્ષ જેટલો છે આ લાંબા સમય દરમિયાન અમદાવાદમાં વસવાટ, પર્યટન અને તેનાથી થતાં પ્રત્યક્ષ દર્શનનો લાભ મળયો હોવાથી તથા નગરોનાં અધ્યયન તરફ અધ્યયન-નિષ્ઠ દષ્ટિ હોવાથી અમદાવાદના ભૂતકાળનું સંશોધન કરવાનું કુતુહલ સ્વાભાવિક રીતે રહેતું. તેથી અમદાવાદનું ભૂપૃષ્ઠ. પારિભોગિક સામગ્રી તથા અહીંની લિખિત સામગ્રી પૈકી મળી તેટલીનું અધ્યયન કરીને અમદાવાદમાં મનુષ્યો કયારથી રહેતા હતા તેની તપાસ કરનાર સાથે સંપર્ક રાખવાથી આ શહેરનો ઈતિહાસ જાણવાની તક મળી. તેમાં ૧૯૭૫માં અમદાવાદમાં કેલીકો મીલમાં રાજુડીનાં ટાંકાં પાસે ઉત્ખનન કર્યું ત્યારે વધુ તપાસ કરવા માટેનું પ્રોત્સાહન મળયું. તેનાં ફલ સ્વરુપે અમદાવાદનો ઘનિષ્ઠ અભ્યાસ હાથ ધરવાના પ્રયત્નના પ્રારંભથી જે કેટલીક હકીકતો પ્રાપ્ત થઇ છે તે તથા તેની પરથી થતાં અર્થઘટનો બાબત વિચાર વિનિમય કરવાનો આ પ્રયત્ન છે.

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અમદાવાદનું સ્થાન બ્રિગ્સને આધારે સ્વ મગનલાલ વખતચંદે ૨૩°–૧' ઉત્તર, અક્ષાંસ અને ૭૨°–૪૨' પૂર્વ રેખાંશ આપ્યું છે, બોમ્બે ગેઝેટિયરે તેના અક્ષાંસ બરાબર

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રાખ્યા છે પરંતુ તેના પૂર્વ રેખાંશ ૭૨°–૩૭' જણાવ્યા છે. આ ફેરફારને લીધે ભૌગોલિક દૃષ્ટિએ વિચાર કરતાં પૂર્વરેખાંશ ૭૨°–૩૪' ભદ્ર પાસેથી નીકળતો હોવાનું સર્વેના નકશા પર દેખાય છે. વળી અક્ષાંસ અને રેખાંશની નજરે અમદાવાદ જોવામાં આવે તો એકજ અક્ષાંસ અને તેની મિનિટ સુધીનાં માપ આપવામાં આવે તો તે એક જ જગ્યા પર કેન્દ્રિત થાય તેથી તે જગ્યા ઘણીનાની બની જાય આ દૃષ્ટિએ વિચાર કરતાં આજના અમદાવાદનો આશરે નારોલથી ઓગણજ સુધીનો વિસ્તાર ૨૨°–૫૮'થી શરૂ કરીને ૨૩°–૦૭' સુધી અને વેજલપુરથી નીકોલ ઓઢવ સુધીનો વિસ્તાર ૭૨°–૩૦' થી ૭૨°–૪૦' સુધીમાં આવે છે એમ સ્વીકારવું પડે તેથી આગળ અમદાવાદ વિકસે એટલે આ અક્ષાંસ રેખાંશમાં સુધારો કરવાની સ્થિતિ ઉત્પન્ન થાય. આ વિચારણા માત્ર એક બિંદુ ને બદલે સમગ્ર નગરના વિસ્તાર ને આવરી લેવાનો પ્રયત્ન કરે છે.

આ વિસ્તારમાં આવેલાં અમદાવાદનાં ભૂપૃષ્ઠનો વિચાર કરતાં સામાન્ય વર્ણનો ગુજરાતનાં મેદાનમાં તે આવ્યું હોવાનું દર્શાવે છે, તેથી અહીં પથ્થરના ડુંગરોના પડોદયો નથી એ બાબત સ્પષ્ટ થાય છે. પરંતુ તેની સાથે મેદાન એટલે સમતલભૂમિ એવો એક આભાસ ઊભો થાય છે.

પૃથ્વીપર, જમીનના ભાગોને સમુદ્ર તરફ લઈ જવાનો સતત પ્રયત્ન વરસાદ, અને વહેતું પાણી કરતાં હોય છે. આ પ્રયત્નની અસરોને લીધે પર્વતો અને મેદાનો ધોવાય છે. આ ધોવાણની પ્રક્રિયાનું અવલોકન કરતાં સ્પષ્ટ થાય છે કે મુખ્ય નદીના પ્રવાહો ઊંડા અથવા આજુબાજુના સ્થળોની સરખામણીમાં નીચી સપાટી એ હોય છે. આજુ-બાજુની ભૂમિ પરથી આવતા જલ પ્રવાહો મુખ્ય નદીની સપાટી તરફ પાણી અને તેની સાથે કાદવ, કચરો ખેંચી લાવીને પોતાનું પાત્ર ઊંડુ કરતાં ચાલે છે આ રીતે મુખ્યનદીનાં આજુબાજુ વ્યવસ્થિત રીતે કોતરો તૈયાર થતાં જાય છે.

જ્યારે કાંઠાવિભાગનાં ગામોમાં વસવાટ થાય ત્યારે કોતરો અને ટેકરાની ભૂમિનો ઉપયોગ થાય છે. અને તેથી કુદરતી ભૂપૃષ્ઠ ઢંકાઈ જાય છે. તેની પર માનવ વસાહતોની એંધાણીઓ વિકસે છે, અને ભૂપૃષ્ઠના રચના સાંકળતી કથાઓનો પણ વિકાસ થાય છે. તેથી કાંઠા વિભાગની પાણીના પ્રવાહથી બદલાયેલી ભૂપૃષ્ઠની હકીકતો સમજાય છે. વળી વસવાટની બીજી પ્રક્રિયા રૂપે ત્યાનાં સ્થળોની ઓળખ મહત્ત્વની બને છે.

નગરોનાં જુદાંજુદાં સ્થળોની ઓળખ માટે વપરાતાં સ્થળ–નામોનું અધ્યયન ઘણી ભૂપૃષ્ઠની હકીકતો દર્શાવે છે. અમદાવાદનાં ભૂપૃષ્ઠની તપાસ આ દૃષ્ટિએ કરતાં શહેરની અંદર પ્રેમદરવાજા પાસે ચંદનતલાવડી, લાલબાવાનો ટીંબો, પથ્થરનો ઢાળ, ગરનાળાની પોળ, નાળા બહાર, તેમજ જમાલપુરમાં રાજીનો ટેકરો, હાજીબાવાનો ટેકરો, ઢાલની પોળ, બાવામિયાંનો ટેકરો, ખારનુંનાળુ જેવાં સ્થળ–નામો ટેકરા, તલાવ, ટીંબા, ગરનાળાં, ઢાળ નાળાં જેવી મૂળ ભૂપૃષ્ઠની પરિસ્થિતિ દર્શાવે છે. આ પરિસ્થિતિ પરથી અનુમાન કરી

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શકાય કે સાબરમતી નદીના સાદરા, ઇન્દ્રોડા, વાડજ તરફના વિસ્તારોમાં દેખાતી ભૂપૃષ્ઠની રચના જેવી પરિસ્થિતિ અમદાવાદ શહેરમાં હોવી જોઇએ. સાદરા, ઇન્દ્રોડા, તેમ જ સાબરમતી નદીના પ્રવાહની બન્નેબાજુ જોતાં આ નદીનાં કોતરો સ્પષ્ટ દેખાય છે. આ પ્રક્રિયા મહી, નર્મદા, તાપી તેમ જ નાના પ્રમાણમાં ખારી, વાત્રક, મેાહોર, વરાંસી વગેરે આપણી નદીઓ, તેમ જ વિશ્વની કોઇપણ નદીના ધોવાણ વિભાગમાં દેખાય છે.

આ કોતરોનું અધ્યયન કરતાં દેખાય છે કે તે જમીન તરફ નાના મેાટા અંતર સુધી આડાં અવળાં અંદર જતાં હોય છે. જમીનના પોચા ભાગેા વહેતાં પાણીથી ધોવાઇને કોતરો બનતાં જાય છે. આ કોતરોની આજુબાજુ નાના મેાટા ટેકરા દેખાય છે. આવાં કોતરોનાં નામેા પાડવાની પ્રક્રિયા જાણીતી છે, તેમ જ ચેામાસામાં વહેતાં પાણીના પ્રવાહેાનાં નામેા આપવાની પ્રક્રિયા પણ ઘણી જગ્યાએ જોવામાં આવે છે. અમદાવાદનું ભૂપૃષ્ઠ પણ આ પ્રક્રિયાથી અલિપ્ત હોય નહી. તેથી અહીં એક વિવાદ સર્જાયેા છે તેની ચર્ચા કરતાં પહેલાં અમદાવાદનાં ભૂપૃષ્ઠનાં બીજા લક્ષણની વિગતો જોઇએ.

અમદાવાદમાં ઘણી લીમડા પાસે, કાંકરિયા તળાવ પાસે જમીનની સપાટી કરતાં ઊંચા ટેકરા દેખાય છે. તેવા ટેકરા શ્રેયસ હાઇસ્કૂલ પાસે, જોધપુર, થલતેજ પાસે તથા પ્રમાણમાં નાના ટેકરા ગુજરાત યુનિવર્સિટીના વિસ્તારમાં દેખાય છે. આ ઉપરાંત વટવા પાસે પણ આવા ટેકરા જોવામાં આવે છે.

આ ટેકરાઓ તપાસતાં તેનેા પ્રમાણમાં ઊભેા ઢાળ અગ્નિખૂણા તરફ અને ધીમેા ઢાળ નૈઋત્ય તરફ દેખાય છે. તેની ટોચ અણીઆળી નથી પરંતુ સપાટ છે અને ટેકરાપર માણસેાએ ઝાઝું ખેાદકામ કે ફેરફાર ન કર્યો હોય તેા તે કંઇક અર્ધચંદ્રાકાર દેખાય છે.

આ ટેકરાઓનાં લક્ષણેા તે ધોવાણથી થયેલા હોય એમ દર્શાવતાં નથી પરંતુ તેની વિશિષ્ટ રચનાથી તે 'બરખાન' જેવા અથવા રણની અંદર તૈયાર થતા ટીંબા જેવા દેખાય છે. આ ભુસ્વરુપ થી સમજાય છે કે આ ટેકરાઓ ઊડતી રેત રોકાઈને તેનાથી તૈયાર થયા છે.

આવા ટેકરાઓની તપાસ કરતાં સમજાય છે કે ખંભાતના અખાત પાસેના મીતલી કનેવાલના વિસ્તારોથી શરૂ કરીને ધીમે ધીમે ઉત્તર તરફ તેનું વધતું પ્રમાણ દેખાય છે. આપણા પ્રદેશમાં આવા રેતના ટીંબાઓ ઉત્તર ગુજરાતમાં કડી પાસે, તેમ જ ડાંગરવા, લાંઘણજ, વાત્રક ઇત્યાદિ ઘણાં સ્થળોએ દેખાય છે અને તારંગા જેવાં સ્થળોએ ઊડેલી રેત 'ધાર' બનાવે છે. મારવાડમાં જાલેાર, સાંચેાર વિભાગમાં, આપણે ત્યાં ડીસા તરફ અદ્યાપિ ઘણી ધૂળ ઊડીને ટેકરા તૈયાર થતા દેખાય છે.

આ ટેકરાઓ પૈકી વટવા પાસેના ટેકરા પરની રેતમાં જૂના પ્રાણીઓના અવશેષેા હોય તેા તેની તપાસ કરવાનું થેાડું કાર્ય મારા મિત્ર પ્રેા. સુકુમાર મેઢે કર્યું છે.

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તેમના જણાવ્યા મુજબ આ ટેકરામાંથી ફોરેમીનીફેરા નામનાં નાનાં જીવડાંના અવશેષો મળે છે. ફોરેમીનીફેરા એ સમુદ્રમાં થતી જાત છે. તે ઘણી નાની હોઈને તેના દેહાવશેષો ઊડતી રેતી સાથે દૂર સુધી ફેલાય છે. આ અવશેષોથી ભૂસ્તર શાસ્ત્રમાં પવનથી ઉડેલી રેતના ટેકરાના સ્વરૂપમાં કોઈ ફેર પડતો નથી. પરંતુ આ રેતમાં સમુદ્રની જીવાત હોવાથી ગુજરાતમાં આ ટેકરા તૈયાર થયા ત્યારે સમુદ્ર અને ભૂમિની પરિસ્થિતિ કેવી હતી તે બાબત વિવિધ વિવાદો પેદા કરે છે, આ વિવાદ સાથે અત્રે ખાસ સંબંધ નથી કારણ કે આ ટેકરાઓ આજથી બાર હજાર વર્ષ પહેલાંની આબોહવામાં તૈયાર થયા હતા.

આ રેતની પ્રવૃત્તિથી થયેલા ટેકરાઓએ અમદાવાદમાં ભૂપૃષ્ઠ પર બે અસરો કરી છે. તે પૈકી પ્રથમ અસર મેદાનમાં ભૂપૃષ્ઠની અસમાનતા છે. અને તેની બીજી અસર સ્થાનિક કુદરતી તળાવોની છે. આ ટેકરાઓની બન્ને બાજુઓ, તેમ જ ટેકરાના સમુહો વચ્ચે તૈયાર થતી નીચી જમીનને લીધે વહેતા વરસાદનું પાણી રોકાઈને તેનાં ખાડાં તૈયાર થાય છે. આ ખાડાંમાં વરસાદ પછી તેના સ્થાનિક પરિસ્થિતિ પ્રમાણે તેમાં કેટલાક મહીનાઓ સુધી પાણી રહે છે.

અમદાવાદમાં ગુલબાઈના ટેકરાની પૂર્વમાં અથવા વધુ ચોક્કસ ગણતરી પ્રમાણે અગ્નિખૂણે આવું ખાડું હતું તેનું પરિમલ ઉદ્યાનમાં રૂપાંતર થયું છે. મેમનગર વિસ્તારમાં તથા થલતેજ પાસે આવાં ખાડાના થોડા અવશેષો જોવા મળે છે. તેવી પરિસ્થિતિ અન્યત્ર પણ છે.

આમ અમદાવાદના મેદાનમાં ભૂપૃષ્ઠની આ સ્વાભાવિક પરિસ્થિતિએ કેટલીક કલ્પનાઓ વિકસાવી છે. તે પૈકી એક કલ્પના અમદાવાદમાં ૧૬મી ડીસેમ્બર ૧૮૪૭માં આવીને ૨૫ જાન્યુઆરી ૧૮૪૮ સુધી રહેલા એચ. જી. બ્રીગ્સે નોંધી છે.

The city of Ahmedabad to attempt a description a' la cobbett is built in the from of letter D with a blow in the belly from whence the curve does not so regularly and bodly terminate in the lower limb as in the upper. The perpendicular portion of the letter faces the west and extends along the bank of Sabarmati which originally ran through the square area about the karanj and between the Bhadr and three gates, but the course of the stream was diverted by Mahmud Shahi, the first surramed Bigda when the city walls were constructed under his mandate in 891 A.H. corresponding with 1485 of the Christian Era." (The Cities of Gujarashtra, 208)

તેણે કરેલું આ વર્ણન રા. રા. મગનલાલ વખતચંદે વાંચ્યુ હતું અને તેથી તેમના અમદાવાદના ઇતિહાસના પ્રકરણ ૫ માં જણાવ્યું છે કે "અમદાવાદ શેહેર વસ્યું તેહની અગાઉ સાબરમતીનો પ્રવાહ હાલ છે તેવો ન હતો. પણ કાંપની લગીર આણી તરફથી

દક્ષિણમાં માણેકચોક સુધી તે નદી આવીને પશ્ચિમમાં કાગદીઓળ (અથવા મશાણી) ચકલામાં થઈને દક્ષિણ તરફ ઢાલગર ઓળમાં ચાલી જતી હતી. થોડે શેક આગળ ચાલ્યા પછી પશ્ચિમમાં રાયખંડ દરવાજાની તરફ વળતી હતી" (અમદાવાદનો ઇતિહાસ પુનર્મુદ્રણ પૃ. ૮) તેમનાં આ અભિપ્રાયને દઢ કરવા માટે તેમણે નીચેના મહત્ત્વના મુદ્દાઓ તરફ ધ્યાન દોર્યું હતું.

૧. આ તરફ નદી જેવી રેત તથા મથરીયા છે.

૨. લોકોમાં હેતી ચાલતી વાત છે કે કાગદી ઓળમાં નદી વહેતી હતી ને હાલ માંડવીની પોળ છે ત્યાં મડદાં બળતાં હતાં.

૩. એહમદ શાહે અમદાવાદ વસાવવાનું ધાર્યું ત્યારે નદીનો પ્રવાહ ફેરવવાને માટે બાદશાહ વાડી (શાહીબાગ) આગળ મજબુત થોડો શેક કોટ બાંધ્યો છે.

૪. માણેકનાથ બાવાની ઝુંપડી સાબરમતીની તેડે હતી તે ઝુંપડી કાગદી ઓળ લગભગ છે.

૫. કાગદી ઓળ આગળ પથ્થરનો ઢાળ નદીમાં જવાને બાંધેલો હતો. ગએ વરસ ક્હાડે (વિ. સં. ૧૮૦૭=ઈ. સં. ૧૮૫૦) બે માથોડાં ઊંડું ખોદી ત્યાંથી ઢાળના પથ્થરો સરકારે કહાડી લીધા તે વાત નજરે દીઠેલી છે.

સ્વ. મગનલાલનાં આ વિધાનો બ્રિગ્સનાં લખાણો સાથે સરખાવતાં તેમાં કેટલી વાતો સ્પષ્ટ થાય છે. તેનાં સૌથી મહત્ત્વની વાત મગનલાલ વખતચંદ નદી હોવાનાં કારણો આપે છે તે પ્રત્યક્ષ અવલોકન છે. અમદાવાદમાં ૧૮૭૫ની રેલ વખતે ત્રણ દરવાજા, કારંજ વિસ્તારમાં દેઢ બે મથોડાં પાણી હતાં અને આવાં જૂના વહેણની વાત કદાચ બ્રીગ્સે સાંભળી હશે. અમદાવાદ નદીને કાંઠે વસેલું હોવાથી અહીં આવતી રેલ દ્વારા ફેલાતાં પાણીનો અનુભવ બધા લોકોને હોય એ સ્વાભાવિક પરિસ્થિતિ બ્રીગ્સ અને મગનલાલનાં લખાણોમાં દેખાય છે.

પરંતુ મગનલાલ વખતચંદે અવ્યવસ્થિત દલીલો આપીને વહેતા પાણીના પ્રવાહ માટેના પુરાવા આપ્યા છે. તેમણે આપેલા પ્રથમ અને પાંચમા મુદ્દામાં ભૌગોલિક સ્થિતિનું નિરૂપણ છે. જ્યારે બીજો ત્રીજો અને ચોથો મુદ્દો ઐતિહાસિક પ્રક્રિયા છે. આ ભૌગોલિક પરિસ્થિતિની તપાસ સ્વ. રત્નમણિરાવ ભીમરાવ જોટેએ તેમના ગૂજરાતનું પાટનગર અમદાવાદનાં પૃ. ૩૩થી ૪૧ પર કરી છે. તેમણે શ્રી મગનલાલ વખતચંદનાં પાંચમી દલીલનો જવાબ આપવાનો પ્રયત્ન કર્યો છે કે "મગનલાલ વખતચંદે જોયેલો પથ્થરનો ઢાળ બીજાં બાંધકામ કે ગરનાળાનો હોઈ શકે. આમ છતાં પણ એ જગ્યાએ કોઈ પ્રવાહ તો હોવો જોઈએ અને તેની રેતી માંડવીની પોળ આગળથી નીકળતી હોવી જોઈએ. ઘણી વખત આવેલી રેલથી પણ શહેરમાં નદીની રેતી જામી હોય એમ સંભવે. પરંતુ બધી બાજુથી જોતાં માણેક નદીનો પ્રવાહ

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ત્યાં થઈને વહેતો હોય એમ જણાય છે. માણેક નદી સારંગપુર દરવાજા બહાર હાલ બતાવવામાં આવે છે. સાબરમતીમાં આ જોડાઈને એ વહેળો ચંદ્રભાગાના વહેળાની પેઠે પહેલાં વહેતો હોય અને ખડિયા તથા માણેક ચોકમાં થઈને રાયખંડ આગળ સાબરમતીના મોટા પ્રવાહને મળતો હોય" (પૃ. ૪૦–૪૧)

આમ રત્નમણિરાવનાં મનમાં આશંકા છે કે મોટી સાબરમતી નદીનો પ્રવાહ બદલાયો નથી. પરંતુ બ્રીગ્સના જણાવ્યા પ્રમાણે અને મગનલાલ વખતચંદનાં વિધાન પ્રમાણેની મૂળ સાબરમતી નદી ને બદલે માણેક નદીનો પ્રવાહ બદલાયાનું વિધાન તેઓ કરે છે અને આ ચર્ચા સમેટી લેતાં તેઓ જણાવે છે કે "આ જોતાં નદીના પ્રવાહ બાબત વિરોધવાળી વાતો જણાય છે અને ચાલતી આવેલી દંતકથાને આધારે જુદી જુદી વાતો ઉત્પન્ન થયેલી લાગે છે, એટલે આ આખી વાતની ચર્ચા ઉપર વધારે પ્રકાશની જરૂર છે" (પૃ. ૪૧)

રત્નમણિરાવનાં તમામ લખાણના સાર રૂપે નીચેના મુદ્દાઓ ઉભા થાય છે.

૧. સાબરમતીનો હાલનો પ્રવાહ બદલાયો હોવા બાબત તેમનું વલણ શંકાશીલ છે.

૨. તેમને મતે નદીનો પ્રવાહ બદલાયો હતો, તે નદી, માણેક નદી હતી.

૩. બ્રીગ્સના મતને બોમ્બે ગેઝેટિયરે ઉધૃત કર્યો છે. અને તે મત રત્નમણિરાવ શંકા સાથે દર્શાવે છે.

૩. સમગ્ર ચર્ચા પછી તેઓ વધારે પ્રકાશની જરૂર જુવે છે.

આ જુદા જુદા લેખકો એ કરેલી ભૂપૃષ્ઠ અને ઐતિહાસિક પ્રક્રિયાની વાતની પરિસ્થિતિ છે. તેની વિચારણા સ્થાનિક ભૂપૃષ્ઠની તપાસથી થઇ શકે છે. અમદાવાદમાં જે સ્થળે નદી વહેતી હોવાની દલીલો છે તે સ્થળો તપાસતાં કેટલીક વિગતો સ્પષ્ટ થાય છે. અમદાવાદના જમાલપુર, રાયખડ, ખાનપુર, મિરઝાપુર વિસ્તારોમાં જમીન ખાડા ટેકરાવાળી છે. આ તમામ જમીનના ઢાળ સાબરમતીના મુખ્ય પ્રવાહ તરફ છે. આ બાબત તપાસ કરતાં દરિયાપુર, કાલુપુર વિસ્તારમાંથી રાજમહેતાની પોળ, ટંકશાળ, જેવા વિસ્તારો માંથી વરસાદનું પાણી કાગદી ઓળ, અને જુમામસ્જિદના વિસ્તારો તરફ વહીને ત્યાંથી સાબરમતી તરફ જાય છે. આ પાણીનો પ્રવાહ ભદ્રની પૂર્વના વિસ્તારોને ભદ્રથી છુટા પાડે છે અને ફર્નાન્ડીઝ પુલ તરફના ઊંચા ટેકરાપરના વિસ્તારોનું પાણી તે લઈ આવતો દેખાય છે. આ પાણીના પ્રવાહોનું મૂળ કાલુપુર, દરિયાપુર વિસ્તારથી આગળ દેખાતું નથી કારણ કે તેની ઉત્તર તરફ પ્રવાહોની દીશા બદલાય છે. આ ભૌગોલિક પરિસ્થિતિને લીધે જે નૈસર્ગિક પ્રક્રિયા દેખાય છે તે સાબરમતીમાં સર્વત્ર દેખાતી મુખ્ય નદીને મળતાં નાળાંની છે. તેથી ભૌગોલિક દષ્ટિએ આ મોટું નાળું કાલુપુર–દરિયાપુર વિસ્તારમાં થઇને સાબરમતી નદી તરફ વહેતું હોવાનું સ્પષ્ટ થાય છે.

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આવાંનાળાંઓ રેલ વખતે પોતાનું રૌદ્ર સ્વરૂપ દર્શાવે છે એમ નદીકાંઠાના ઉજ્જડ તથા શહેરી વિસ્તારના ભાગો દર્શાવે છે. વડોદરામાં રેલમાં દાંડિયા બજાર, મચ્છીપીઠ જેવા નીચાણના વિસ્તારો, સુરતમાં પાણીની ભીત જેવા વિસ્તારો કે ભરૂચમાં નીચાણવાળા ભાગોમાં આવી પરિસ્થિતિ દેખાય છે. કારંજમાં અને અમદાવાદના નીચાણવાળા ભાગોમાં આવા પાણી ભરાય એ સ્વાભાવિક પરિસ્થિતિ છે. વરસાદ વધારે હોય અને ઉપરવાસમાંથી ઘણું પાણી આવ્યું હોય ત્યારે તેની અસર હેઠળ નાળાઓ છલકાતાં હોઈ તે સારૂં જેવું નુકશાન કરતાં હોય છે, એટલું જ નહીં પણ તેનાં કોતરોમાં પાણીના પ્રવાહનાં નિશાનો હોય છે. તે ભેખડો પર પણ હોય છે તેવી પરિસ્થિતિ માણેકચોક, કાગદીઓળ વગેરે વિસ્તારોમાં છે તેથી નદીના પ્રવાહને બદલવાની ઐતિહાસિક કલ્પનામાં વિશેષ તથ્ય નથી.

અમદાવાદ આગળ મૂળ સાબરમતી નદીનો પ્રવાહ ઐતિહાસિક કાળમાં બદલાયો નથી અને તેથી તેની નૈસર્ગિક સ્થિતિમાં એલીસબ્રીજ પાસે ભેખડો આશરે ૧૨ મીટર, નેહરૂ પુલ પાસે ૫ મીટર, ગાંધી પુલ પાસે ૧૧ મીટર, સુભાષ પુલ પાસે ૧૦ મીટર છે. આમ નદીની ભેખડો પાસે નદીના ઢોળાવો અને કાંઠાના ટેકરા તપાસતાં મૂળ મુખ્ય પ્રવાહને મળતાં નાળાં અને કાંસનાં દર્શન થાય છે તેણે અમદાવાદના વિકાસમાં ભૂમિકા પુરી પાડી છે. આટલી ચર્ચા પરથી અમદાવાદના વિકાસમાં ભૂપૃષ્ટ માટેની હકીકતો સ્પષ્ટ થઈને તેને બળે વિકસેલી અતીતની નદીની અને તેના પ્રવાહની કલ્પનાની સત્યાસત્યતા સમજાય છે.

આપણે ત્યાં મુખ્ય નદી અને મોટાં નાળાં ને નામ આપવાનો રિવાજ જોવામાં આવે છે. અમદાવાદમાં 'ચંદ્રભાગા' આવું નામ છે. ત્યાં તે પ્રવાહ રાણીપ પાસે નીકળીને વાડજ પાસે સાબરમતીને મળે છે. તેવી રીતે અમદાવાદ પાસેનાં મોટાં નાળાંને માણેકનદી નામ આપ્યું હોવાની બાબત શંકા રાખવાનું કારણ નથી. માત્ર આ એકજ નામ નહતું. બારૂ નાળું બીજાં નામો પણ કોતરોનાં હતાં એમ સ્થળ–નામો દર્શાવે છે. પ્રવાહોનાં નામો આપવાની પ્રક્રિયાનો ઘણાં નમુનાઓ સ્થળ-માહાત્મ્યો, સ્થળ–પુરાણોમાં સચવાયેલાં જોવામાં આવે છે, તે બાબત અંગુલિ નિર્દેશ અત્રે પૂરતો છે. તેથી અમદાવાદમાં વિકસેલી ઐતિહાસિક કલ્પનાઓમાં નાળાંને નદીનું નામ આપવાની પરંપરા સમજાય છે, તથા રેલ વખતે કારંજમાં આવતા પ્રવાહો પણ સ્પષ્ટ થાય છે, અને મેહમુદ બેગડાએ કે અહમદ શાહે કોઈ નદીનો પ્રવાહ બદલ્યો હોય એમ માનવાને કોઈ કારણ નથી એમ પણ સમજાય છે. પદ્મપુરાણમાં અમદાવાદના વિસ્તારનાં સ્થળો સાભ્રમતી માહાત્મ્યમાં વર્ણવ્યાં છે તેનું અધ્યયન પણ નદીનો પ્રવાહ બદલાયો હોય એમ દર્શાવતું નથી તેથી અમદાવાદની સ્થાપના અને વિકાસની કથા ત્યારે સ્પષ્ટ થાય છે.

(૩)

અમદાવાદની સ્થાપના સુલતાન અહમદ શાહ મુઝફ્ફરીએ કરી એ સામાન્ય હકીકત છે. પરંતુ તેનાં સ્થાપના ચોક્કસ વર્ષ વિષે ઉપલબ્ધ પુરાવાઓ પરથી ઘણો વિવાદ ચાલે

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છે તેથી કોઈ સ્પષ્ટતા થતી નથી, તેવી અમદાવાદ વસાવનાર સુલતાન અહમદશાહે શા માટે અમદાવાદ વસાવ્યું તેની ચર્ચા અપેક્ષિત છે.

અમદાવાદની સ્થાપના માટેનાં કારણોમાં લોકોની માન્યતા પ્રમાણે—

(૧) આશા ભીલની પુત્રી તેજાંના પ્રેમ માટે અહીં શહેર વસાવ્યું.

(૨) શિકાર કરવા નીકળેલા બાદશાહના કુતરા પર સસલાએ હુમલો કરીને વીરતા દર્શાવી.

(૩) સુલતાન અહમદશાહ ને આશાવલના હવા પાણી સારાં લાગ્યાં તેથી તેણે અહીં શહેર વસાવ્યું —છે.

આ કારણોની સાથે બીજાં કેટલાંક કારણોની તપાસ કરવી પડે એમ છે. તત્કાલીન ઈતિહાસ જોતાં અહમદ શાહના પિતા તાતારખાને દિલ્હીથી પોતાના પિતા મુઝફ્ફર પાસે આવીને દિલ્હી ચઢાઈ લઈ જવા તેમને સમજાવેલા, અને તેમણે તેની આ માગણીનો સ્વીકાર કર્યો ન હતો. આથી તાતારખાને દિલ્હી વિરૂદ્ધ બંડ પોકારવા માટે આશાવલને યોગ્ય સ્થાન ગણ્યું હતું અને મુઝફ્ફરી રાજ્યની શરૂઆત કરી હતી. રાજ્ય સ્થાપના બાદ દક્ષિણ ગુજરાત તરફ ગયેલો તાતારખાન ત્યાંથી પાછો ફરતાં નર્મદા નદીને કિનારે મરણ શરણ થયો હતો. અને ત્યારબાદ તેના પિતા મુઝફ્ફરે ગુજરાતનાં સ્વતંત્ર રાજ્યનો દોર હાથમાં લીધો હતો મુઝફ્ફરશાહના જીવનનો અંત અહમદશાહે ઝેર દઈને આણ્યો, અને પોતાનું સ્વતંત્ર રાજ્ય શરૂ કર્યું. રાજ્યની શરૂઆતમાં તેના કાકા ફિરોઝખાને વડોદરામાં તેનો વિરોધ કર્યો પણ અહમદશાહે તે બુદ્ધિપૂર્વક સમાવ્યો.

આ પરિસ્થિતિ જોતાં તાતારખાનને સ્વતંત્ર રાજ્ય સ્થાપવામાં આશાવલે મદદ કરી હતી એ બનાવનું મહત્ત્વ વધે છે. અણહીલવાડ પાટણમાં મુઝફ્ફરને ઝેર આપવામાં આવ્યું. તે સ્થળે સ્વાભાવિક રીતે મુઝફ્ફરના પક્ષકારોના દ્વેષનો અહમદશાહને સામનો કરવો પડે તેવી સ્થિતિ સર્જાય આવે પ્રસંગે અહમદશાહની નજર કયાં નગર પર જાય એ બાબત કલ્પના કરવી પડે. આ રીતે વિચાર કરતાં સ્વાભાવિક રીતે અહમદશાહના પિતાને જે ગામના લોકોએ મદદ કરી તે આશાવલ તરફ તે દષ્ટિ કરે, અને તેથી તેણે આશાવલ તરફ નજર દોડાવી હોય આ દષ્ટિએ તત્કાલીન તથા પ્રાક્કાલીન સુલતાનોની પ્રવૃત્તિ પર નજર નાખવી જરૂરી છે.

અહમદશાહ અને તેના પૂર્વજો હરિયાણા પ્રદેશના ટાંક રાજપુતો હતા. તેમણે દિલ્હીના સુલતાનોની પ્રવૃત્તિ જોઈ હોવા બાબત શંકા નથી. દિલ્હીના સુલતાનોની નગરોનાં બાંધકામની

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પ્રવૃત્તિ આ દૃષ્ટિએ તપાસતાં સમજાય છે કે દિલ્હી જીત્યા બાદ કિલા–એ–રાય પિથોરામાં હાલનાં મેહરાલી વિસ્તારમાં આદિતૂર્ક કાળનું નગર હતું. આ વંશનો અંત ખલજીઓએ આણ્યો. ખલજી વંશના અલાઉદ્દીન ખલજીએ સીરી વસાવ્યું. તથા કિલોખડી જેવાં રાજનિવેશો તૈયાર થયા અને તેના પછીના સુલતાનોએ તુઘલકાબાદ વસાવ્યાની પરંપરા હતી. તેમાં રાજવંશ બદલાય ત્યારે અથવા આનંદ માટે નવા વસવાટો બાંધવાની પરંપરાનો મુઝફ્ફર, તાતારખાન અને તેના વંશજો અહમદ, મેહમુદબેગડો, ખલીલખાન વગેરેને ખ્યાલ હોવા બાબત શંકા રાખવાને કારણ નથી. આ પરિસ્થિતિને લીધે અણહીલવાડ પાટણના નાશ પછી અનાવાડા પાસે નવું પાટણ દિલ્હીના સત્તાધીશોએ વસાવ્યું હતું. આ પાટણમાં થયેલી ખુનરેજી અને વિરોધથી બચવા માટે, પોતાના પિતાને સહાયરૂપ થનાર આશાવલ તરફ અહમદશાહ આકર્ષાય એ સ્વાભાવિક ઘટના ગણાય.

આશાવલનાં આ સ્વાભાવિક આકર્ષણને લોકકથામાં આશા ભીલની કન્યા તેજાંનાં લગ્નમાં પરિણમવાનો સંભવ કાઢી નખાય એવો નથી. આશાવલમાં પાટણથી સ્થળાંતર કરીને આવેલા અહમદશાહની પ્રવૃત્તિને કાલક્રમની પરવા કર્યા સિવાય, લોકકથામાં આશાભીલની પુત્રી તેજાં સાથેનાં લગ્ન તરીકે દર્શાવી છે. આસ્ટોડિયાની રાણી અશની અથવા સીપારીના રોજામાં વંચાતા રાણી અશની=વિદ્યુત=તેજ અને તેજાં જેવાં સમીકરણથી આ લોકકથા તૈયાર થઇ હોવાનું સ્પષ્ટ થાય છે. આ પ્રશ્ન પર કુ. ઋતા સોનીએ કંઈક વધુ કાર્ય કરીને આખી કથા વિગતે સમજાવી છે. પરંતુ આ હકીકતો પરથી આશાવલમાં આવનાર અહમદશાહે પોતાનું વસાવટનું સ્થાન ક્યાં રાખ્યું હશે તે પ્રશ્ન ઉપસ્થિત થાય. સામાન્યત: તત્કાલીન નગરોનાં આ આંત્રકામમાંથી આ બાબત તપાસ કરવી ઇષ્ટ છે. નવું પાટણ અનાવાડા પાસે છે. દિલ્હીમાં કિલા-એ–રાય પિથોરાથી સીરી બહુ દૂર નથી. સીરી અને તુઘલકાબાદ અથવા પુરાણા કીલા, આદિનાં અંતરો પણ ઘણાં નથી. તેવી પરિસ્થિતિ અમદાવાદ બાબત પણ દેખાય છે. અમદાવાદ આશાવલની નજીક બંધાયું.

અમદાવાદનાં હવાપાણી સારાં લાગવાની કથામાં પણ આખરે પરિસ્થિતિ સમજાવવાની વાત છે. તેવી જ વાત રાજકીય કારણોસર ચાંપાનેરનો વિકાસ થયો હોવા છતાં આપવામાં આવે છે તત્કાલીન પરિસ્થિતિમાંથી દેખાતી રાજકીય કુનેહથી ચંપાનેરની માફક તેની પહેલાંનું ગુજરાતનું પાટનગર અમદાવાદ થયું એ પરિસ્થિતિ સૂચક છે.

આજ પ્રમાણે અમદાવાદની સ્થાપના શિકાર કરવા નીકળેલા બાદશાહે વીરભૂમિ જોઈને ત્યાં શહેર વસાવ્યાની વાત પણ ચર્ચા માગે છે. આ બાબતની તપાસ કરતાં રાજનગરો માટે આ વાત ઘણી જગ્યાએ જોવામાં આવે છે. તેનાં દૃષ્ટાંતો સ્થાણ્વીશ્વર, પાટણ, જામનગર અને વડોદરામાંથી મળે છે. અને તેથી તે માત્ર પારંપરિક કથા હોવાનું જણાય છે.

અહમદશાહને તત્કાલીન રાજકીય તથા સામાજિક પરિસ્થિતિમાં આશાવલ વધુ અનુકૂળ લાગ્યું. તેથી ત્યાં તેણે પોતાની આબાદી માટે અહમદ આબાદ વસાવ્યું. આ પ્રકારની પ્રવૃત્તિ મૈત્રકોએ વલભીમાં રાજધાની ખસેડી તે પરિસ્થિતિમાં પણ જોવામાં આવે છે.

અહમદશાહે જ્યારે પોતાનો રહેવાનો મહેલ તથા તેની આજુ બાજુનો વિસ્તાર નક્કી કર્યો ત્યારે સાબરમતીના કિનારા પાસેની ઊંચી ભેખડ પર તેની પસંદગી ઊતરી અને તેણે

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ત્યાં અમદાવાદના સૂત્ર સંધાન માટે ચાર અહમદોએ દોરી પકડી એ વાત તપાસતાં, તેની મનુષ્યની આંખોની જોવાની મર્યાદા ધ્યાનમાં રાખવામાં આવે તો તેણે વસાવેલું અમદાવાદ ભદ્ર અને ત્રણ દરવાજાના વિસ્તારમાં હશે તે સ્પષ્ટ થાય છે.

આ અહમદ આબાદ અર્થાત્ અમદાવાદની પૂર્વમાં તેણે નાળાં પાસે જુમા મસ્જિદ બાંધી. આ મસ્જિદ એક તરફ નાળાં પાસે હતી તેમ બીજી તરફ જૂના આશાવળની નજીક હોવાનું સમજાય છે. તેથી સુલતાન અહમદ શાહનાં અમદાવાદની આશાવલ પાસેની મૂળ રચનાનો ખ્યાલ આવે છે. આ અમદાવાદની પ્રગતિની હકીકતોની ચર્ચા બીજાં વ્યાખ્યાનમાં કરીશું.

વ્યાખ્યાન-૨

પ્રસ્તાવિક-:

ગઈ કાલે આપણે અમદાવાદની નદી કાંઠાની ખાડા ટેકરાવાળી ભૂમિ પૈકી નદી કાંઠે આશાવલની પાસે સૌથી ઊંચા ટેકરા પર પોતાનો રાજમહેલ અહમદશાહે બંધાવ્યો એ બાબતની ચર્ચા કરી અને તેણે ત્રણ દરવાજાથી ભદ્રના વિસ્તારને આવરી લીધો હોય એમ લાગે છે. આ વિસ્તારમાં તેણે પોતાનો મહેલ, અલ્લાહની બંદગી માટે મસ્જિદ વગેરે ઈમારતો ભદ્રમાં બાંધી અને પૂર્વ તરફનો ત્રણ દરવાજા સુધીનો ભાગ બીજી પ્રવૃત્તિઓ માટે ખુલ્લો રાખ્યો. આમ કરવાનું મુખ્ય કારણ અહીંની સ્થાનિક પરિસ્થિતિ તથા તત્કાલીન આયોજના વિચારો હોવાનું લાગે છે.

આ પ્રકારનું પશ્ચિમમાં મોટી નદી અને પૂર્વમાં નાળાંના ખાડ ટેકરા વાળા ભાગ પાસે જૂના શહેરની પાસેનું રહેઠાણ અન્યત્ર વડોદરા, ભરૂચ, સુરત જેવાં કાંઠાનાં ગામોમાં જોવામાં આવે છે. તે પરિસ્થિતિમાં અહમદશાહનો નવો રાજમહેલનો વિભાગ તૈયાર થયો.

આ વિભાગમાં સાબરમતી નદીનાં પાણી સ્પષ્ટ રીતે દેખાય એવાં સ્થળે મુખ્ય મહેલનું આયોજન હતું. અહમદશાહની મસ્જિદની વ્યવસ્થા જોતાં મૂળ રાજમહેલ તેની ઉત્તર દિશાએ હશે. પરંતુ તેનું નામોનિશાન આજે રહ્યું નથી.

અમદાવાદનો વિકાસ :

અહમદાવાદ અહમદશાહના વસવાટથી આશાવલની રૂપ બદલે છે. અને ધીમે ધીમે આશાવલ નામનો લોપ થઈને અમદાવાદ સ્થળ-નામની મહત્તા વધતી જાય છે. અમદાવાદ હવે રાજનગરનો સ્વાંગ ધારણ કરે છે અને તેની સ્થિતિ પ્રમાણે તેનો વિકાસ થાય છે.

અમદાવાદનો રાજનગર તરીકે થયેલો વિકાસ પંદરમી સોળમી સદીમાં ઘણું મહત્ત્વ ધારણ કરે છે. અમદાવાદ ગુજરાતના સુલતાનોએ રાજધાનીનાં શહેર તરીકે સ્વીકાર્યું ત્યાર બાદ આશરે ૧૪૮૪ સુધી અર્થાત્ ૭ સાત દાયકાઓ સુધી તે ગુજરાતનું પાયતખ્ત અથવા પાટનગર રહ્યું. આ સમગ્ર સમય પર નજર કરતાં તેના વિકાસનો પ્રથમ તબક્કો રાજનગરની પ્રવૃત્તિને કેન્દ્રમાં રાખીને થયો લાગે છે.

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અહમદશાહના રાજ્યકાળ દરમિયાન (૧૪૧૧–૧૪૪૧) અને તેના વારસો મહમદ પહેલો (૧૪૪૧-૧૪૫૧); સુલતાન કુતુબુદ્દીન (૧૪૫૧–૧૪૫૮), સુલતાન દાઉદખાં (૧૪૫૮) અને સુલતાન મેહમૂદ બેગડાના ઇ. સ ૧૪૮૪ સુધીના સમય દરમિયાન અમદાવાદમાં રાજનગર તરીકે વિકાસનાં ચિન્હો દેખાય છે.

આ નિશાનીઓની તપાસ કરતાં સમજાય છે કે અહમદશાહે બાંધેલી જુમા મસ્જિદની ભૌગોલિક સ્થિતિ તેના મહેલ અથવા અમદાવાદના કિલ્લાની બહાર આમ જનતા માટેના વિસ્તારમાં હતી. આ પરિસ્થિતિ અમદાવાદના લગભગ સમકાલીન આગ્રામાં દેખાય છે. આગ્રાનો લોદી વંશમાં થયેલો કિલ્લો અને તેની કલાં મસ્જિદ જેમ એક બીજાથી દૂર છે તેમ અમદાવાદની પરિસ્થિતિ છે. આમ રાજમહેલની બહારના ભાગમાં જુમામસ્જિદ રાખવાની પરંપરા શાહજહાનાબાદ, દિલ્હી તેમ જ તુઘલકાબાદમાં પણ દેખાય છે. અમદાવાદમાં જુમા મસ્જિદની પૂર્વમાં શાહી કબ્રસ્તાન હતું ત્યાં અહમદશાહની દરગાહ છે તથા તેમાં સુલતાન મહમદ પહેલાની તથા સુલતાન કુતુબુદ્દીનની દરગાહ હોઇને ત્રણ પેઢી સુધી ઓછામાં ઓછું આ કબ્રસ્તાન ચાલુ હતું. તેની સામે રાણીનો હજીરો, તથા કંદોઇ ઓળમાં આવેલી ખાનજહાંનની દરગાહ પણ આ સ્થળે કબ્રસ્તાન વધારે વખત ઉપયોગમાં હોય એવું સૂચન કરે છે.

આ પરિસ્થિતિમાં અમદાવાદનું શાહી કબ્રસ્તાન આ સ્થળે હોય તો અમદાવાદનો વિકાસ આ વખતે માણેકચોકની પૂર્વમાં થયો હોવાનો સંભવ નથી. પરંતુ તે વખતે પૂર્વ દિશામાં ભંડેરી પુર અસ્તિત્વ ધરાવતું હોય એમ લાગે છે તથા આ સ્થળના અગ્નિખૂણે આશાવલ પણ અસ્તિત્વ ધરાવતું લાગે છે : અહમદશાહથી કુતુબુદ્દીન સુધીના સુલતાનોના સમયમાં હાલના ઢીંકવા કે ઢેંકવા વિસ્તારમાં 'ઢેંક' વાળા કાચા કૂવાની સંખ્યા સારા પ્રમાણમાં હોવાની શકયતા આ સ્થળ–નામ દર્શાવે છે. તેથી આ સ્થળ પર ખાસ વસતી હોવાનો સંભવ નથી. પરંતુ આજે નાની વાડીઓમાં ઢેંકથી સિંચાઈ કરીને વાઘરીઓ થોડાંઘણાં શાકભાજી પકવે છે તેવી પ્રવૃત્તિ ચલાવનાર છુટા છવાયા વાઘરીવાસ હોવાની શકયતા દર્શાવે. આ પરિસ્થિતિ ગામનો અંત સૂચવે છે. તેમજ અહીંના ટેકરા જેવા વિસ્તારનું સૂચન કરે છે.

આવી અમદાવાદની પરિસ્થિતિ સૂચવતું બીજું નામ રતનપોળમાં હાથીખાના છે. આ યુગમાં હાથીઓ લડાઇમાં વપરાયાના ઘણા ઉલ્લેખો છે. રાજનગરમાં હાથી રાખવાના સ્થળને હાથીખાના કહે છે. અને તે મોટેભાગે ગામ બહાર હોય છે. આ સૂચક પરિસ્થિતિઓ જોતાં અહમદશાહના સમયથી વિકસવા માંડેલું અમદાવાદ માણેકચોક, રતનપોળ, વિસ્તાર સુધી શાહી રાજનગરનો વિસ્તાર દર્શાવે છે. તેની અને સાબરમતીના વચ્ચેના વિસ્તારમાં વસતીનો તથા બાંધકામનો કેટલોક વિકાસ થયો હોવાનો સંભવ છે.

આ સંભવને પ્રબળ કરે તેવો વિસ્તાર ઢાલગરવાડ તથા સલાપસ રોડ જેવાં નામો છે. આ નામો રાજધાનીમાં સૈન્ય માટે જરૂરી ઢાલ બનાવનાર તથા હથિયાર વેચનાર

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લોકો સાથે સંકળાયેલાં છે. રાજ્યસત્તાનાં મુખ્ય સ્થળ પર રાજ્યનાં પોતાના સૈન્ય માટે આ પ્રકારની વ્યવસ્થા રાખવાની જરૂર હમેશાં હોય છે.

રાજ્યનાં મુખ્ય સ્થળપર જેમ રાજ્યની વહીવટી અને સૈન્ય વિષયક પ્રવૃત્તિઓનો ઉપયોગ વધુ પ્રમાણમાં થતો તેમ રાજ્ય દરબાર માટે ઉદ્યોગો અને તેમાં એ મધ્યકાળની પરિસ્થિતિમાં ઝવેરીઓ, વસ્ત્રોદ્યોગ, કાગળ બનાવનાર, તેમ જ ધાતુની વસ્તુઓ બનાવનાર. માટીની નાની મોટી વસ્તુઓ બનાવનાર વગેરે કારીગરોની જરૂર રહેતી. આ ઉદ્યોગો પોષનાર લોકોની પણ અમદાવાદમાં માંગ વધી અને તેમની વસતી ધીમે ધીમે થવા માંડી.

આ તમામ વસતીને માટે વસવાટની જગ્યા જુમામસ્જિદની આજુબાજુ હતી તેમાં તેનો વસવાટ થતો દેખાય છે તે પૈકી ઝવેરીલોકોની વસતી વધી ત્યારબાદ એ મોટા વિસ્તારને ઝવેરીવાડ નામ આપ્યું છે. તેમાં બીજા ધંધાદારી રૂપાગઢ, લોહાગઢા પંચાલો વગેરે રહે છે. અને અહીંની વિવિધ ખત્રીવાડ, કુંભારવાડ ઈત્યાદિના વસવાટ આ ઉદ્યોગો વાળા લોકોનાં રહેઠાણ છે. તેઓ સ્થાનિક વસતીને માલ પૂરો પાડવા ઉપરાંત શાહી દરબારમાં ભેટ સોગાદ માટે સારી વસ્તુઓ બનાવતા તથા પરદેશો સાથે વેપાર પણ કરતા.

આ શહેરનાં ઔદ્યોગિક કેન્દ્રને મજબુત રાખનાર વર્ગનો વિકાસ જુમામસ્જિદની પૂર્વમાં મહુરત પોળ તરફથી થનો હોવાનો સંભવ તેનાં નામ પરથી જાણે કે રાજનિવેશમાં રહેતી પ્રજાની વસતી સૂચવતુ હોય એમ દર્શાવે છે. તેથી તેની શ્રીમગનલાલ વખતચંદે આપેલી માન્યતા યથાર્થ લાગે છે. પરંતુ મહુરત પોળને ચકિટાના લોકો પેશાબ કરવા લાગ્યા તેથી તેનું નામ મુનર પોળ ઠર્યું છે (પૃ. ૯) એવા મગનલાલનાં વિધાનપરથી, શ્રીરત્નમણિરાવની નોંધ તેમના પૃ ૩૪૬ પર છે કે "કદાચ પાછળથી વસેલી આ પોળનું નામ આ કારણથી આવું પડી ગયું હોય અને કોઈ અક્કલ વાળાએ સુધારી તેનું નામ મહુરતપોળ ઠરાવ્યું હોય એમ બને" જેવી કલ્પના કરી છે. મગનલાલનું ઇ.સ. ૧૮૫૦માં થયેલું વિધાન અને તેની પરથી થતું અર્થઘટન ખરું છે કે રત્નમણિરાવનું એ બાબતનો નિર્ણય વધુ પુરાવા સિવાય શક્ય નથી. પરંતુ કબ્રસ્તાન, અને બજારની પાસે લોકોનો પ્રથમ વસવાટ થયાનું સૂચન આ નામ કરે છે, તે મગનલાલનાં અર્થઘટનમાં ઘણું બળ છે. તથા તેમણે બીજું સૂચન કર્યું છે, તે બન્નેમાં પહેલું કયું ? એ વિવાદ પર જૂના સ્થાનિક દસ્તાવેજો મળે તો વધુ પ્રકાશ પડે.

આ સ્થળેથી વિકસતાં અમદાવાદે મૂળ વાઘરીઓની વાડીઓની જમીનો ધીમે ધીમે સમાવી લીધી અને ઠીકઠીક વિસ્તારમાં આબાદી વધી. આ પ્રક્રિયા સંભવતઃ કુતુબુદ્દીનના સમય સુધીમાં થઈ હોય.

આ સુલતાનોના સમય દરમિયાન અમદાવાદના રાજનિવેશની આજુબાજુ તેના અમીરોનો વસવાટ શરૂ થયો હોવાની સંભાવના રાજધાનીઓમાં મોટે ભાગે જોવામાં આવતી

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પ્રક્રિયાથી સમજાય છે. પરંતુ મેહમુદ બેગડાના રાજ્ય પહેલાંના અમીરો પૈકી કોઈના નામો સચવાયાં નથી. તેથી તેમના વસવાટો અમદાવાદમાં કયાં થયા હતા તે બાબત પ્રમાણમાં ઓછી માહિતી મળે છે. પરંતુ અનુમાનથી આ બાબત વિચાર કરતાં સાબરમતીના ભદ્રથી દક્ષિણના ભાગમાં તેમણે જમાલપુર વિસ્તારમાં વસવાનું પસંદ કર્યું હોવાનું લાગે છે, કારણકે મેહમુદ બેગડાનાં વખતના ખાનજહાનનું સ્થાન જમાલપુરના દક્ષિણ છેડે છે.

આ યુગ પહેલાં આશાવલની પાસે ભંડેરપુરામાં મુસલમાન સંતો રહેતા હોવાના પુરાવાઓ છે. તેમના આવાસો પણ અમદાવાદની આજુબાજુ હતા. તેનો છુટો છવાયો વિસ્તાર સરખેજ તથા વટવા સુધી દેખાય છે. સરખેજમાં અહમદગંજ ખટ્ટુના નિવાસ પાસે અહમદસરની રચના અહમદશાહે કરી હતી.

પરંતુ રાજનગર અમદાવાદ પાસે સરોવરની ખોટ હતી. ગુજરાતની રાજધાની અણહીલવાડ પાટણ પાસે સહસ્રલિંગનું તળાવ સુલતાનોના સમયમાં જીર્ણોદ્ધાર પામ્યું હોવાનાં એંધાણ છે. તે પ્રમાણે બીજી રાજધાની ધોળકાનું સુંદર તળાવ વાઘેલા સમય દરમિયાન ઘાટોથી સુશોભિત થયું હતું. તેની સરખામણીમાં અમદાવાદ પાસે સારાં તળાવની ખોટ હતી તે પૂરવા માટે કુતુબુદ્દીને પ્રયત્ન કર્યો.

આ પ્રયત્ન માટે તેને તળાવના આકારનો નમુનો ધોળકાનાં એના ઘાટના મલાવ-તળાવે પૂરો પાડયો હોય એમ લાગે છે. કારણકે પાટણનું પંચકોણ સહસ્રલિંગ કે વિરમગામનું મુનસર જુદા ઘાટનાં છે. ધોળકાનાં મલાવ તળાવની સાથે હૌજે-કુતુબ અથવા કાંકરિયાનું રૂપ સાધર્મ્ય અને ધોળકાનાં મલાવ તળાવનું પુરોગામીત્વ જોતાં આ અનુમાનને બળ મળે છે. કુતુબુદ્દીને કાંકરિયા તળાવ બાંધવા માટે સારું સ્થળ પસંદ કર્યું.

કાંકરિયા તળાવની આજુબાજુ રેતના ટીંબા હતા તેથી ત્યાં મૂળ નાનું ખેાડું હોવાનો સંભવ છે. આ સ્થળે રેતના ટીંબાની નીચે કાંકરા જામેલા હોય છે, તેનું પણ અસ્તિત્વ હશે. તેથી આ કાંકરાવાળા વિસ્તારમાં બાંધેલાં તળાવનું નામ હૌજે-કુતુબ માત્ર ગ્રંથોમાં સચવાયું, પણ તેનું કાંકરિયા નામ વધારે પ્રચારમાં રહ્યું. આ તળાવની વચ્ચે નગીનાવાડી તૈયાર થઇ છે. આ રચના પણ ગુજરાતનાં તળાવોમાં અન્યત્ર જોવામાં આવે છે.

અણહીલવાડ પાટણમાં સહસ્રલિંગ તળાવ પર તળાવની વચ્ચે પુલપર થઇને મંદિર જવાનો માર્ગ છે, આવી રચના મલાવતળાવ પર છે. તે બન્ને તળાવોની રચનાનાં આ અંગ પરથી કાંકરિયાની નગીનાવાડી કે નગીના બાગની કલ્પના ઉદ્ભવી હોવાનો પૂરતો સંભવ છે. આ તળાવ તૈયાર કરનાર કુતુબુદ્દીનના વખતમાં સંભવતઃ ભદ્ર તેમ જ તેની પૂર્વના વિસ્તારો વધ્યા હતા અને તેથી સુલતાને આરામ માટે પણ આ રચના કરી હોય.

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નગીનાવાડીમાં પ્રવેશ દક્ષિણ દિશાથી છે. તેથી તેની દક્ષિણે બીજી ઈમારતો હોવાનો સંભવ છે, કારણકે અમદાવાદ શહેરમાંથી સીધા નગીનાવાડી જવું હોય તો તેને માટે સેતુ ઉત્તર તરફ હોવો જોઈએ. આવી પરિસ્થિતિ નથી. તેથી નગીનાબાગનો ઉપયોગ કરનારની અવરજવર દક્ષિણ તરફથી થાય એ સ્વાભાવિક પરિસ્થિતિ છે. આ પરિસ્થિતિની વિચારણાને કુતુબુદ્દીને બંધાવેલા ગટમંડળના મહેલનો ઉલ્લેખો દર્શાવે છે. તેણે બાંધેલા ખામ ધ્રોળના મહેલોનું આ નામ છે. આ મહેલો કાંકરિયાની દક્ષિણે હોવાની પરિસ્થિતિ હોય તો જ નગીનાવાડીના અવરજવરનાં માર્ગો સ્પષ્ટ થાય એમ છે. ખામ ધ્રોળ એ સ્થળ વિશેષ ટેકરા, ઢોળાવો અને ખાડા જેવા વિસ્તારનું સૂચન કરે છે. તેવા વિસ્તાર ચંડોળા અને કાંકરિયા વચ્ચે છે એ સૂચક હકીકત નગીનાવાડીનાં બાંધકામને પુષ્ટ કરે છે. પરંતુ જેમ આજના અમદાવાદમાં ભદ્રના મહેલોનો પત્તો નથી તેવી દશા આ મહેલોની છે.

કુતુબુદ્દીનનાં આ કાર્યોને લીધે વિકસતાં અમદાવાદનાં કેટલાંક લક્ષણો સ્પષ્ટ થાય છે અને તેનાથી મેહમુદ બેગડાના વખતમાં થયેલા અમદાવાદના વિકાસનાં લક્ષણો પણ સમજાય છે.

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કુતુબુદ્દીનના વખતમાં તેણે હોજે-કુતુબ અને ખામધ્રોળની આરામગાહ તૈયાર કરાવી આવી પ્રવૃત્તિ સુલતાનોનાં આહુખાના, શિકારગાહ, કુશ્ક વગેરેની રચનામાં અન્યત્ર પણ જોવા મળે છે તેની પછી મેહમુદ બેગડાના વખતમાં અહીં વસતા અમીરોના પરાં ઘણાં દેખાય છે. મેહમુદ બેગડાની ૧૪૫૮થી શરૂ થયેલી પ્રવૃત્તિમાં તેને સાથ આપનાર અનેક અમીરો પૈકી કિવામુલમુલ્ક મલેક સારંગ, હાજી કાલુ, દરિયાખાન, જલાલુદ્દીન મુહાફિઝ-ખાન, અને મલેક સાબાનના વસવાટો સૂચક સારંગપુર, દરિયાપુર, કાલુપુર નામો સચવાયાં છે, મુહાફિઝખાનની મસ્જિદ ધીકાંટામાં છે. આ અમીરોના નામ સાચવતાં સ્થાનોને મુકાબલે મલેક સાબાનનું સ્થાન વધુ પૂર્વમાં છે.

આ વિકસતાં અમદાવાદનું દૃશ્ય ઝવેરીવાડ અને કાલુપુર વચ્ચેનો તીન લીંબડી વિસ્તાર દર્શાવે છે અહીં લીમડાનાં વૃક્ષોને લીધે જાણીતો વિસ્તાર અમદાવાદની અંતર્ગત થઈ ચૂકેલા ઝવેરીવાડને નામે આજે જાણીતા વિભાગને કાલુપુરથી જુદો પાડે છે, અને હાજી કાલુના વસવાટનું સ્થાન સૂચવે છે. તેણે વસાવેલા પરાંની પાસે દરિયાખાનનો દરિયાપુરનો વિસ્તાર છે. તેની દક્ષિણે ઇડરિયા વિસ્તાર ઈડર જવાના માર્ગનું જ સ્મરણ કરાવે છે અને ઈડરનાં મહત્ત્વ તરફ અંગુલિનિર્દેશ કરે છે.

અમદાવાદના વિકાસમાં ઈડરનો સારો ફાળો તેની પથ્થરની ખાણોને લીધે છે. હિંમતનગર પાસેની આ ખાણોમાંથી જોઈતો પથ્થર મેળવવા માટે અમદાવાદના સુલતાનોએ ઇડર તરફ વારંવાર લશ્કરો મોકલ્યાં છે, એમ તત્કાલીન ઇતિહાસ જોતાં સમજાય છે. આ

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લશ્કરી હીલચાલમાં બીજાં કારણો ઉપરાંત ખરતા પથ્થરોની ખાણોનું પણ આકર્ષણ હોવાનો સંભવ છે એ પથ્થરો જે રસ્તેથી આવતા તેનું નામ આ વિસ્તાર જાળવે છે. દિલ્હીની અસર નીચે તે વિસ્તાર આજે દિલ્હી દરવાજા ને નામે ઓળખાય છે.

અમદાવાદમાં સુલતાન મેહમુદ બેગડાના અમીરોનો વસવાટ પૂર્વ તરફના દરિયાપુરથી સારંગપુર સુધીના વિસ્તારમાં છે તે સ્થળોએ અમદાવાદનો વિકાસ થયેલો દેખાય છે. તત્કાલીન યુગના સંતોના આવાસો દ્વારા વિકસેલાં સરસપુર, આદિ પરાંઓને લીધે અમદાવાદનું દૃશ્ય સુલતાનોનાં આવાસની આજુબાજુ વિકસેલાં બજારો, અમીરો ને સંતોનાં પરાંનું છે. મેહમુદ બેગડાના સમયમાં જૂનાગઢના રા'ને મુસલમાન બનાવીને અમદાવાદમાં આણ્યાની નોંધ છે. તેનો વસવાટ જમાલપુરના દક્ષિણ છેડે ખાનજહાંની મસ્જિદની આજુબાજુ હોવાનો સંભવ છે, કારણ કે આવાં નામો આ લોકોની કારકીર્દી સૂચક તેમ જ જેમ સુલતાનની નમાઝ પઢવા માટેની પોતાની મસ્જિદ હતી તેવી તેના અમીરોની મસ્જિદ હતી. એ બાબત સૂચવે છે.

સુલતાન મેહમુદ બેગડાનો સમય ગુજરાતના સુલતાનો માટે મહત્ત્વનો છે, પણ અમદાવાદ માટે કંઈક અંશે તેનું માહાત્મ્ય ચાંપાનેર કે જૂનાગઢ કરતાં ઓછું છે કારણ કે તેણે ચાંપાનેર સમૃદ્ધ કરવા પાછળ ઈ.સ. ૧૪૮૪ પછી આશરે સત્તાવીશ વર્ષ ઘણું ધ્યાન આપેલું હોઈ સ્વાભાવિક રીતે તે ગામનો વિકાસ થયો અને અમદાવાદનો વિકાસ કંઈક રૂંધાયો. તેવી રીતે તેના વારસ ખલીલખાન અથવા મુઝફ્ફર બીજાએ ચાંપાનેર તથા વડોદરા પર વધુ ધ્યાન આપ્યું અને તેની પછી બહાદુરશાહના રાજ્યના અંત બાદ ગુજરાતના સુલતાનોની પરિસ્થિતિ કથળી. આવા સંજોગોમાં મેહમુદ બેગડાના રાજ્ય અમલના પાછલા ભાગથી કેટલાંક વર્ષો અમદાવાદનો ભૌગોલિક વિકાસ અટકયો છે.

આ સમય દરમિયાન ભદ્રનો કિલ્લો પણ અવ્યવસ્થિત થયો લાગે છે. તેની દિવાલ પર સીદી સઈદની મસ્જિદ ઊભી થઈ. આ વખતે અમદાવાદમાં ઘણી ધાંધલ ધમાલ થતી એ પરિસ્થિતિમાં અમદાવાદ શહેરના વિવિધ ભાગોમાં કેટલાંક બાંધકામ થયાં છે, પરંતુ આગળનો તેનો વિકાસ અટકયો હોવાનાં એંધાણ અમદાવાદની આજુબાજુના કબ્રસ્તાનો આપે છે. તેની દીલ્હી દરવાજા બહાર, સારંગપુર દરવાજા તેમ જ જમાલપુર દરવાજા બહારની સ્થિતિ ઘણી સૂચક રીતે અમદાવાદનો વધુ વિકાસ ભૌગોલિક પ્રદેશ પર દર્શાવતી નથી. તેથી બાબુરીવંશના પાદશાહ અકબરને ગુજરાતના માંહોમાંહે ઝઘડતા અમીરોએ ગુજરાત આવવાનું આમંત્રણ મોકલ્યું ત્યારે અમદાવાદ ઉપર દર્શાવ્યું તેમ ખાનજહાનની મસ્જિદના વિસ્તારમાં તથા સારંગપુર, કાલુપુર, દરિયાપુર જેવા નવા વિસ્તારો તથા તેની પાસેનાં ભંડેરી પરા જેવાં સ્થળો, અને જૂના આશાવલ, ઝવેરીવાડ વિસ્તાર તથા વિકસી ચૂકેલા ઢીંકવા વિસ્તારને લીધે વિવિધ પરાં વાળું નગર હતું.

અકબરના સમયમાં અમદાવાદની આ પરિસ્થિતિની અબુલ ફઝલે નોંધ લીધી છે અને અમદાવાદની આજુબાજુ ઘણાં પરાં હોવાનું નોંધ્યું છે. તેણે ૩૬૦ પરાંની સંખ્યા

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આપી છે તે કંઇક અતિશયોક્તિ ભરેલી લાગે છે. ગુજરાતના સુલતાનોનાં મુખ્ય કેન્દ્રની આજુબાજુ તેના અમીરો તથા ધંધાદારી લોકો, વેપારીઓ, અને જુદે જુદે વખતે આવેલા સંતોનાં પરાંઓ વાળું અમદાવાદ ૧૫૭૨માં વિનાયુદ્ધ પાદશાહ અકબરને શરણે ગુજરાતના અમીરોની આંતરિક ફાટફૂટ અને સુલતાનની તેમની પરની અસરકારક સત્તાના અભાવથી આવ્યું. આ વખતે અકબરનો સારો સત્કાર થયો. પરંતુ તેના પાછા ફર્યા બાદ મીરઝા મુહમ્મદ હુસેન અને ઇખ્તીયાર ઉલમુલ્કે ગુજરાતમાં બાદશાહની સત્તાને પડકારી તેથી દોડતે ઘોડે અકબર નવ દિવસમાં અમદાવાદ આવ્યો અને સાબરમતી ઊતરીને તેણે યુદ્ધ કરીને પોતાની સત્તા સ્થિર કરવાનો પ્રયત્ન કર્યો. આ વખતે અકબરે ૨૦૦૦ માનવ-મસ્તકોનો મિનારો બનાવડાવીને પોતાની તાકાતનું પ્રદર્શન કર્યું.

આમ અમદાવાદમાં તેણે જે આ યુદ્ધ કર્યું તેનાં વર્ણનોમાં અમદાવાદનો બહારનો કોટ હોય એમ દર્શાવતાં વર્ણનો નથી. તથા અમદાવાદના એ કોટનાં પુરાવસ્તુનાં અધ્યયનને પરિણામે પણ અમદાવાદનો કોટ અકબરના સમય પહેલાં બંધાયો હોય એમ લાગતું નથી.

અકબરે અમદાવાદ ૧૫૭૩માં ફરીથી જીત્યું ત્યારબાદ પણ ગુજરાતને સ્વતંત્ર કરવા માટે મુઝફ્ફર ત્રીજો પ્રયત્નશીલ હતો. તે પ્રયાસોને અકબરના ઈતિહાસનવીશોએ હીણી નજરે નિરખ્યા છે. મુઝફ્ફર ત્રીજાએ ૧૫૮૩માં અમદાવાદ કબજે કર્યું, પણ ૧૫૮૪માં તેને ફરીથી હરાવવામાં આવ્યો અને અમદાવાદ સ્વતંત્ર સુલતાનોનાં પાયતખ્તને બદલે બાબુરીવંશના પાદશાહ અકબરના સુબાનું મુખ્ય મથક બન્યું.

(૩)

બાબુરીવંશના પાદશાહોના ૧૫૮૪થી ૧૭૦૭ સુધીના વર્ષોનાં રાજ્યશાસનમાં અમદાવાદમાં પ્રમાણમાં શાંતિ રહી. અમદાવાદમાં આ શાસનની સામે જહાંગીરનાં રાજ્યશાસન વખતે ૧૬૦૫માં ગુજરાતના સુલતાન મુઝફ્ફરના પુત્ર બહાદુરે બળવો કર્યો હતો. પરંતુ તે નિષ્ફળ ગયો.

જહાંગીરે જણાવ્યું છે કે ભદ્રમાં જૂનાં બાદશાહી મકાનો અર્થાત્ ગુજરાત સુલતાનનાં મકાનો પચાસેક વર્ષ પહેલા (અર્થાત્ તેના ૧૬૧૭માં થયેલાં આગમન પહેલાં એટલે આશરે ૧૫૬૭ પહેલાં) પડી ગયાં હતાં, તે બધાં તેના આગમન પહેલાં તોડી પાડવામાં આવ્યાં અને તેને બદલે બીજા મકાનો તૈયાર થયાં. આમ ભદ્ર વિસ્તારમાં ગુજરાત સુલતાનના સમયની ઇમારતો નષ્ટ થઇ ગઈ હતી.

બાબુરીવંશની સ્થાપના થઈ અને તેની સાથે ગુજરાતના સુલતાનો સાથે સંઘર્ષ થયો હતો તેની યાદગીરી માટે મીરઝા અબ્દુલ રહીમ ખાનખાનાને કેટલાંક સ્મારકો તૈયાર કર્યાં હતાં. તેમાં ફતેહબાગની રચના સરખેજ પાસે મહત્ત્વની હતી. પરંતુ તેના કરતાં વધારે

૧૩

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મહત્ત્વની રચના અમદાવાદના કિલ્લાની હતી. તેની રચનાથી આ શહેરની સીમા સ્પષ્ટ રીતે અંકાય છે.

આ વખતે બંધાયેલા કિલ્લાનો વિચાર કરતાં અને જૂનાં પરાંઓને લક્ષમાં લેતાં મિરઝાપુર, ખાનપુર જેવા લત્તાઓમાં આછી પાતળી કે નહિવત વસતી હશે. તેથી કિલ્લાનાં આયોજનમાં થોડા વધારે મોટા વિસ્તારમાં આ યુગમાં સંભવિત વસતીના વધારાને લક્ષમાં લીધો હશે. વળી જેમ આગ્રામાં નદીને કિનારે શાહજાદાઓનાં નિવાસો હતા તેમ સાબરમતી નદીના કાંઠા પર પણ બાંધકામ કરાવ્યાં હોવાનું સમજાય છે.

બાબુરીવંશના પાદશાહોનું મુખ્ય કેન્દ્ર આગ્રા હતું, તેની આજુબાજુ જેવો વિકાસ થાય તેવો અને તેટલો વિકાસ અમદાવાદમાં ન થાય એ સ્વાભાવિક હતું. પરંતુ તેમના રાજ્યમાં આવકની દષ્ટિએ આગ્રાની બરાબરી કરે એવા આ પ્રદેશમાં તેમણે વિકાસમાં કેટલુંક ધ્યાન આપ્યું છે.

અકબરના રાજ્યકાળ દરમિયાન તેનું નામ રહે એટલા માટે ખાડિયા અકબરપુર જેવાં નામો બદલાયા હોવાનું અનુમાન થઈ શકે છે. તેમ જહાંગીરના સમયમાં નુરજહાંના નામ પરથી પરૂં હોવાની માન્યતા છે. શાહજહાંના વખતમાં શાહીબાગ અથવા પાદશાહ-વાડીનો વિકાસ જોઇ શકાય છે. એ સ્થળે પાદશાહ શાહજહાંના વખતમાં બંધાયેલી ઈમારતને લીધે અમદાવાદ પાસેનો સાબરમતીની ઉત્તર તરફનો કિનારો કેટલોક બદલાયો હોવાનું વિધાન થઈ શકે. તેમ ઔરંગઝેબના વખતમાં ખાનપુરમાં વસતી વધી હોવાનું પણ અનુમાન થાય. તદુપરાંત આજુબાજુ પણ કેટલાંક પરાંનો વિકાસ થયો, તેમાં જુનાં શેખપુર ખાનપુર પાસે નવરંગપુરાની ગણના થાય.

આ ઉપરાંત આ વંશનાં રાજ્ય સમય દરમિયાન ભદ્રમાં જૂના રાજ્યમહેલોનો નાશ થયો અને તેને સ્થાને આજે દેખાતી આઝમખાનની સરાઇની ઈમારત તથા ભદ્રનો દરવાજો અને સંભવતઃ કારંજ પણ તૈયાર થયો. આ વખતે મોટે ભાગે આજે અહમદશાહની ભદ્રની મસ્જિદની દક્ષિણે જે ભીંત દેખાય છે તે તૈયાર થઈ. આ ભીંત પર થઈને માણેક-બુરજ પર ચાલતા રહેંટ વડે પાણી લાવવામાં આવતું અને તે પાણી આઝમખાનની સરાઈમાં તથા કારંજના ફુવારા માટે વપરાતું હોવાનો સંભવ છે. તદુપરાંત આ વિસ્તારમાં બંધાયેલા હમામને પણ તે પુરવઠો મળતો.

શાહપુર વિસ્તારમાં આવેલા હમામો કદાચ બહારથી આવનાર મુસાફરો માટે બંધાય. હોય એવો સંભવ છે. આ ઉત્તરના વિસ્તારમાં દરિયાપુર પાસેના ઈડરિયા દરવાજા પાસેના વિભાગનું નામ બદલાઈને દિલ્હી દરવાજા નામ થાય છે તેમાં પલટાયેલી રાજસત્તા તથા તેની રાજધાનીનું—શાહજહાંએ વસાવેલા દિલ્હીનું—નામ આ વિસ્તારના માર્ગ સાથે જોડાયું.

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આમ બાબુરી વંશના અમલ દરમિયાન અમદાવાદની આજુબાજુ તેમના સ્મરણની સૂચક ઇમારતો બંધાઈ અને અમદાવાદમાં ભદ્રની ઉત્તર તરફ પ્રમાણમાં વધારે વિકાસ થયેલો દેખાય છે.

(૪)

ઔરંગઝેબના મરણ પછી બાબુરી વંશની પાદશાહતની પરિસ્થિતિ કથળી, તેના નબળા પાદશાહો અને માંહોમાંહે લડતા અમીરોની સામે મરાઠાઓનું બળ વધતુ ચાલ્યું. તેની અસર ઔરંગઝેબનાં મરણબાદ આશરે અઢાર વર્ષમાં થવા માંડી અને તેમની સત્તા ૧૭૫૩થી દઢ થઈ.

સામાન્યતઃ અમદાવાદમાં મરાઠી શાસન દરમિયાન તેમણે પૈસા ઊઘરાવવા માટે લીધેલા ઉપાયો, તેમના ચાડિયાઓ વગેરે બાબતો ઘણી જાણીતી છે. પરંતુ તેમના સમય દરમિયાન અમદાવાદમાં ઘણાં મંદિરો બંધાયાં તથા તેમાં રઘુનાથ મહીપત જેવા સરસુબાએ ગામમાં સુધારાવધારા કરાવ્યા અને "લોકોને ઘણું સુખ હતું તથા વેપાર પણ ઘણો સારો ચાલ્યો હતો" (પૃ.૪૬) એવી મગનલાલ વખતચંદની નોંધ અને "અમદાવાદની ઘણી પોળ અઢારમી સદીના ઉત્તરાર્ધમાં થઈ" (પૃ. ૩૪૧) જેવી રત્નમણિરાવની નોંધ પરથી મરાઠા અમલ દરમિયાન અહીં શહેરમાં ફેરફારો થયા તેમ દેખાય છે પરંતુ અમદાવાદનો વિસ્તાર વધ્યો નથી.

સમગ્ર ગુજરાતમાં બાબુરી પાદશાહોના વખતમાં રાજકીય શાંતિ હતી પરંતુ શાહ-જહાંના અમલ દરમિયાન અને ત્યારબાદ પડેલા દુકાળોની વસતી પર ઘણી માઠી અસર પડી ને વસતી તૂટી હતી. આ વખતમાં ઘણાં ગામો ઉજ્જડ થઈ ગયાં હતાં. આ પરિસ્થિતિમાં પણ ભૌગોલિક વિસ્તાર ઘટે એ સ્વાભાવિક પ્રક્રિયા છે. આમ સત્તરમી સદીના અંત ભાગ અને અઢારમી સદીના કેટલાક સમયની કુદરતી પરિસ્થિતિ સાથે રાજકીય અશાંતિને લીધે અમદાવાદનો વિકાસ અટકયો હતો. તેમાં ઓગણીસમી સદીમાં ફેરફાર થવા માંડ્યો.

(૫)

ઓગણીસમી સદીમાં ઈ.સ.૧૮૧૮માં અમદાવાદમાં, ઇ.સ.૧૬૧૮માં અર્થાત્ બસો વર્ષ પહેલાં જહાંગીરે જે પરદેશી વેપારીઓને વેપારની છૂટ આપી હતી તેમણે રાજ્યસત્તા જમાવી. તેમણે શરૂઆતમાં જૂના મહેલો અને ભદ્રમાં રહીને રાજ્યની વ્યવસ્થા શરૂ કરી. જેમ અહમદશાહે આ વિસ્તારમાં પોતાની નમાઝ માટેની મસ્જિદ બાંધી હતી તેમ અંગ્રેજો-એ પોતાનું ચર્ચ બાંધ્યું અને અમદાવાદ પર પોતાની અસર ધીમે ધીમે વધારવા માંડી.

રાજ્યમાં શાંતિ સ્થપાઇ હતી પરંતુ ઉત્તર તરફ સીંધ, પંજાબમાં અંગ્રેજોની સત્તા જામી ન હતી. તેજ પ્રમાણે સીંધે, હોલ્કર વગેરે પણ બળવાન હતા તેથી અંગ્રેજોએ

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પોતાનું રાજ્ય આગળનાં રાજ્ય કરતાં સારૂં છે એમ બતાવવાનો પ્રયત્ન કર્યો. તે પ્રયત્નના ફલ-સ્વરૂપે લોકો પાસે વેરા ઉઘરાવી એારડેલે કિલ્લો સમરાવ્યો. પોતાની ભાષા અંગ્રેજીમાં કેળવણી આપવાની ૧૮૩૨માં નક્કી કરેલી નીતિ પ્રમાણે અમદાવાદની ફારસી મદ્રસાઓ, સંસ્કૃત પાઠશાળાઓ, મરાઠી શાળા અને બીજી પરંપરાગત શાળાઓને બદલે, ભારતીય કેળવણી ક્ષેત્રમાં તેમની પદ્ધતિની શાળાઓ શરૂ કરી. તેથી શરૂઆતમાં ભદ્રના વિસ્તારમાં અને ત્યારબાદ માદલપુર તરફ ગુજરાત કૉલેજનો વિકાસ થયો અને બીજી વિદ્યાસંસ્થાઓ પણ સાબરમતીના પશ્ચિમ કિનારા તરફ વધુ પ્રમાણમાં વિકસી.

અંગ્રેજોએ જૂનાં મોટાં નગરો બહાર પોતાની છાવણીઓ નાંખી છે તે પરંપરામાં અમદાવાદના ઇશાન ખૂણામાં તેમની છાવણી-કેમ્પ નો વિસ્તાર વિકસાવ્યો. પરંતુ તેમના વખતમાં અમદાવાદનો પૂર્વનો વિસ્તાર પણ સારી રીતે વિકાસ પામ્યો.

અંગ્રેજોએ વાહન-વ્યવહાર ઝડપી બનાવવાનાં ઇંગ્લેન્ડમાં લીધેલાં પગલાંની અસર રૂપે ભારતમાં પણ રેલ્વે નાખીને વાહન-વ્યવહાર ઝડપી બનાવ્યો. તેને માટે રેલ્વેની પ્રવૃત્તિઓ તેનાં ગોદામો, સ્ટેશનો, ડબા, એન્જિનો રાખવાની જગ્યાઓ માટે તેમના કેમ્પથી નજીકનો અમદાવાદ બહારનો વિસ્તાર પસંદ કર્યો.

આ પસંદગીનાં પરિણામે રેલ્વેપુરા, શહેર કોટડા બહારનો વિસ્તાર વિકસ્યો. તેમાં બજારો, લોકોને રહેવાની ધર્મશાળાઓ, વાહનવ્યવહારની સગવડને લીધે ઝડપથી માલ બનાવતાં કારખાનાંઓ અને તેમાં કામ કરનાર કારીગરોને રહેવાની ચાલો વગેરેએ જૂનાં ગામો અને પરાંઓના ખેતરો ખુલ્લી જગ્યાઓ વગેરે આવરી લઈને અમદાવાદનો વિસ્તાર વધાર્યો. આ વખતે બંધાવાની શરૂ થયેલી ચાલોનું સારું અધ્યયન કુ. દર્શના પટેલે કર્યું છે.

અમદાવાદમાં પરદેશી હુન્નરખાનની ચઢાઇ, દેશી ઉદ્યોગો પર ફટકારૂપ હતી. તેનો પ્રતિકાર, રાજકીય રીતે ઔદ્યોગિક નિર્ણયો થતા તેમાંથી કરવા માટે, રણછોડલાલ છોટાલાલ જેવા પ્રતિભાસંપન્ન નેતાઓ અને તેની નેતાગીરીએ ચીંધેલા માર્ગે અમદાવાદના કુશળ ઉદ્યોગપતિઓએ કર્યો. તેને પરિણામે અમદાવાદના ઉદ્યોગમાં કાપડ પેદા કરતાં કારખાનાં અને તેના આનુષંગિક ધંધાઓનો વિકાસ અને વિસ્તાર સ્પષ્ટ થાય છે.

(૬)

અમદાવાદે અંગ્રેજોને ૧૬૧૮માં વેપારની છૂટ આપવામાં ભાગ ભજવ્યો. બસો વર્ષ બાદ અંગ્રેજોએ ૧૮૧૮માં અહીં રાજકીય સત્તા જમાવી. આ સત્તાને અમદાવાદે પડકાર પણ આપ્યો છે. પડકારની ગાથા ભારતમાં પોતાનું વ્યક્તિત્વ રાખે છે. રાષ્ટ્રપિતા ગાંધીજી, સરદાર પટેલ જેવા અનેક રાષ્ટ્રપ્રેમી કાર્યકર્તાઓને અમદાવાદમાંથી અનેક પ્રકારનું પીઠબળ મળ્યું છે અને તે પ્રયત્નોના ભારતીય વ્યાપને પરિણામે તેમ જ અન્ય પરિસ્થિતિઓને બળે એમ વિવિધ સંજોગોથી ભારતે રાજકીય સ્વાતંત્ર્ય મેળવ્યું. અને તેથી અંગ્રેજોનાં આશરે ૧૨૯ વર્ષના અમલમાંથી અમદાવાદ છૂટ્યું.

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ભારતના અન્ય ભાગોની માફક અમદાવાદ પણ વિકાસોન્મુખ બન્યું. આ વિકાસનો ભૌગોલિક વ્યાપ સાબરમતીના પશ્ચિમ કિનારા પર મુખ્યત્વે રહેઠાણોનાં બાંધકામમાં તથા વિદ્યાકીય સંસ્થાઓના વિકાસમાં જોવામાં આવે છે. જ્યારે પૂર્વ તરફ વેપાર ઉદ્યોગોના વિકાસથી અમદાવાદનો વિસ્તાર વધતો જાય છે, તેની સાથે વધતી વસતીના આવાસો, માર્ગો, અને વિવિધ ઉપયોગની સંસ્થાઓના વિકાસથી અમદાવાદનો વિસ્તાર વધે છે. અમદાવાદમાં ૧૯૨૩ પછી વિકસેલી મકાનો બાંધનાર સહકારી સોસાયટીઓનાં કાર્યનું સારું અધ્યયન કુ. બિનીતા શુક્લે કર્યું છે.

આ વિકાસમાં મોટાં મકાનો, ઉદ્યોગોની સાથે શહેરમાં વધતી ઝુંપડપટ્ટીઓ પણ આજનું આગવું દૃશ્ય ખડું કરે છે. અને તેની સાથે જેમ અહમદશાહના અમદાવાદે જૂના આશાવલને તેમજ બીજાં પરાંઓને સમાવી લઈને વિસ્તાર વધાર્યો તેમ આધુનિક અમદાવાદ પણ ૧૬૫ જેટલાં ગામોને પોતાના વિકાસમાં સમાવી લેવાના પ્રયાસો કરે છે.

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નરસિંહ મહેતાનાં બે અપ્રગટ પદો

સંપા. ઉષાબેન દેસાઈ

ગુજરાતી ભાષાના આદ્યકવિ નરસિંહ મહેતા તેમના ભાવવાહી પદો માટે જાણીતા છે. આજ સુધીમાં તેમના પદોના જુદા જુદા કેટલાંક સંગ્રહો પ્રગટ થયા છે. જેમાં નોંધપાત્ર છે: ૧. ડાૅ. શિવલાલ જેસલપુરા સંપાદિત "નરસિંહ મહેતાની કાવ્યકૃતિઓ, ૨. ડાૅ. રતિલાલ દવે સંપાદિત 'નરસિંહ મહેતાના અપ્રકાશિત પદો' (સંબોધિ. વર્ષ–૯. ૧૯૮૦–૮૧). આ બે સંગ્રહોમાં નરસિંહના અત્યાર સુધીના સમસ્ત પદો પ્રસિદ્ધ થઈ ગયા છે. છતાં હજી અનેક પદો વિવિધ જ્ઞાનભંડારોની હસ્તપ્રતોમાં સચવાઈ રહ્યા હોવાનો સંભવ છે. અહીં આવા અપ્રગટ બે પદ જે મને લા. દ. ભારતીય સંસ્કૃતિ વિદ્યામંદિરના એક ગુટકામાંથી મળી આવ્યા છે તે વિદ્વાનો સમક્ષ રજૂ કરું છું. જે પ્રતમાંથી આ બંને પદો મળ્યાં છે તેનું વિવરણ આ પ્રમાણે છે–શ્રી જૈનસંઘ–ખેડા ગ્રંથસંગ્રહ, પ્રતક્રમાંક ૩૨૧૮૫. આ પ્રતમાં પ્રથમ ૧ થી ૬ પત્ર નથી. ૭ થી ૫૮ પત્રો છે. પ્રતનું માપ ૨૧.૫X ૧૨.૫ સે.મી. છે. પત્રો બાંધેલાં—ગુટકારૂપે—છે. પત્ર નં. ૫૨ ઉપર પ્રથમ પદ છે. પ્રથમ પદનો વિષય વિરહ છે. પત્ર નં. ૫૩ ઉપર દ્વિતીય પદ છે જે ભક્તિ વિષયક પદ છે. આ પ્રતમાં હરિદાસ, સુરદાસ અને નરસિંહના પદોનો સંગ્રહ છે. હરિદાસ રચિત 'નરસિંહ મહેતાના પુત્રનો વહેવાર' નામક કૃતિ આ પ્રતમાં આપેલી છે. આ પ્રત સંવત ૧૭૮૨ શ્રાવણ વદી ૧૧, કડોદના ખેડાવાલ બ્રાહ્મણ દવે જાગેશ્વરરામે લખી છે.

પદ–૧

[રાગ શાંમેરી]

મારો પીઉજી પીર ન જાંને રે,
મારો વાલોજી પીડ ન જાને રે,
હું પીઉજીસુ નેહ ધરું,
વાલો નવી નવી નાર વખાને રે......પીઉજી (૧)
પાંચ માસની હું પરનાંવી,
તારે ન જાનુ મેં કાંઈ રે,
ભર રે જોવંન માંહાં નહીં મલો તો,
મારી હોશ રહી મન માંહે રે.....પીઉજી (૨)
હું છું નારી નાથ તમારી,
જેમ રાખો તેમ રઈએ રે,
પર–પ્રરશનો[1] પાલવ ગ્રહીને,
પ્રતીવ્રતા કેમ કાહાવે રે......પીઉજી (૩)

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૧. પુરુષનો

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સુની સેજે કેમ સુખીઆ થઈએ
ના ઘેલ તલાઈ રે,
દુર થકી દુખ પામું માહારા વાલા,
કાં મુકો મુને વાહી રે......પીઉજી (૪)
પીઉ(જી) પીઉ કરતા પીઉજી પધારા,
સુંદર મુખ પર વારી રે,
નરશઈઆચો શાંમી ભલે મલીએ,
લાજ રાખી અમારી રે......પીઉજી (૫)

પદ–૨

[રાગ દેશાખ]

બાંલક બાડુઆ રે પરબત મેલ પાછી ધરની,
કોમલ કર તાહારો કરમાશે,
એ શી માંહી કીધી ખાંત,
ચટી રે આંગલીએ ચશકો લાખશી બાહે નથી બલવંત. બાલક૦ (૧)

શરવ રે'શે તેમ આપન રેહેસું,
કહે ન કાજે કીજે,
રંજીત થવું દુધ–દહીને કાજે,
ગોપી ગાલ દીએ ને ખીજે......બાલક૦ (૨)

કેહે શામલીઓ સુન રે માતા,
પર ઉપગારી પ્રન,
નરશૈઆચો શામીએ ગોકુલ રાખુ.
વીસ્મે થયા મુનીજન.....બાલક૦ (૩)

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महाकवि-कालिदास-विरचितं

मेघदूतम्

लक्ष्मीनिवासकृत-शिष्यहितैषिणीटीका-समेतम्

पूर्वमेघः

श्री भगवत्यै नमः । अत्र श्रीकालिदासः वर्षाकालमाश्रु(श्रि)त्य विप्रलम्भरस(सं) वर्ण[य]-विह(द)माह ।

कश्चित्कान्ताविरहगुरुणा स्वाधिकारात्प्रमत्तः
शापेनास्तंगमितमहिमा वर्षभोग्येण भर्तुः ।
यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वसतिं रामगिर्याश्रमेषु ॥१॥

कश्चित् अनिर्दिष्टनामा यक्षो गुह्यकः रामगिर्याश्रमेषु वसतिं निवासं चक्रेऽकरोत् । रामगिर(रि ?)-र्दण्डकारण्यस्तस्याश्रम(मा) रामगिर्याश्रमास्तेषु । विरहिणो{हिरण} कः[1] । कलुषितान्तःकरणतया एकत्रावस्थानं न स्यात् । अतश्चाश्रमेषु बहुवचनम् । कीदृशो यक्षः ? भर्तुः धनं(न)दस्य[2] शापेन अस्तङ्गमितमहिमा गतमाहात्म्य[ः][3] अतो निजपुरीमपहाय[4] तत्र स्थितवान् । पुनः कीदृशः ? स्वाधिकारप्रमत्तः स्वाधिकारान्निजव्यापारात् प्रमत्तः स्वाधिकारप्रमत्तः । निजजायाऽऽसक्ति(नि)त्वात्[5] । कीदृशेन शापेन ? कान्ताविरहगुरुणा । कान्ताया[6] विरहगुरुणा । कान्ताया विरहः कान्ताविरहः । कान्ताविरहेण गुरुर्ग्र(र्ग)रीयान् तेन । अथवा-कान्ताविरह एवं(व) गुरुराचार्यः कान्ताविरहगुरुस्तेन कान्ताविरहगुरुणा । पुनः कीदृशेन ? वर्षं यावद् भुज्यते वर्षभोग्यस्तेन । अथवा वर्षं भारतं क्षेत्रं तत्र भुज्यते वर्षभोग्यस्तेन । किंविशिष्टेषु आश्रमेषु ? जनकतनयास्नानपुण्योदकेषु -जनकतनयास्नानेन शीता(त)मज्जनेन पुण्याणि(नि) पवित्राणि उदकानि येषु तेषु । रामसन्निधावपि शी(सी)-ताग्रहणं तच्छीलप्रथनाय[7] । पुनः किंविशिष्टेषु आश्रमेषु ? स्निग्धा अरुक्षा स्था(च्छा)यातरवो येषु[8] तेषु । पूर्वो(र्वा)परदिग्भागे[9] भाजत्यपि[10] सवित्त(त)रि येषां छाया न परिवर्तते छायातरवः । सर्वत्र[11] मन्दाक्रान्ता वृत्तं प्रवासविप्रलम्भो रसः ॥१॥

Note 1 : [The readings in the text of the Meghadūta given here, follow the Mss B.&C. Ms. A. gives only प्रतीकs. At times the commentary gives a different reading when compared with the verse quoted. We have noted this.

Note 2: () indicate correction; {} indicates omission and [] indicates addition,

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तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
नीत्वा मासान्कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥२॥[12]

स यक्षो मेघं ददर्श , जीमूतमद्राक्षीत् । किं कृत्वा ? तस्मिनऽ(न्न)द्रौ रामगिरौ पर्वते कतिचित् अष्टौ मासान् नीत्वाऽतिक्रम्य । कीदृशो यक्षः ? अबलाविप्रयुक्तः, स्त्रीविवर्जितः । पुनः कीदृशः ? कामी, व्यसनाभिभूतचित्तः । पुनरपि कीदृशः ? कनकवलयं(य)[13]भ्रंशरिक्तप्रकोष्ठः । कनकवलयभ्रंशेन पतनेन[14] रिक्तौ प्रकोष्ठौ कलाचिकाप्रदेशौ[15] यस्य सः । कीदृशं मेघम् ? आश्लिष्टसानुम् । आश्लिष्टान्यालिङ्गितानि सानूनि शिखराणि, येन सः, तम् । पुनः कीदृशं मेघम् ? वप्रक्रीडापरिणतगजप्रेक्षणीयं, वप्रक्रीडायां तटाघातकेलौ परिणतस्तिर्यग् दत्त(न्त)प्रहारो योऽसौ । गजस्तद्वत्प्रेक्षणीयं तम् । कदाऽपश्य(श्य)त्[16] आषाढस्य प्रथमदिवसे । मकारोऽलाक्षणिकः । अः कृष्ण{:}स्तस्य दिवसोऽदिवसस्तस्मिन् अदिवसे[17] । आषाढशुक्ले[18] एकादश्यां मेघं ददर्श । कालिदासस्यापि अयमभिप्रायो ज्ञायते । यतः "श्या(शा)पान्तो मे भुजगशयनादुत्थिते शार्ङ्ग(ङ्ग)पाणौ," तत्र शापान्तो वर्षान्तश्च भावी । कीदृशं मेघं ? प्रथं विस्तीर्णम् । एके पण्डिता प्रथमदिवसे, आद्यं प्रतिपद्दिनं व्याकुर्वते तदिह विरुद्धम् । कथं ? तत्र गिरौ अष्टौ मासान् अतिवाह्य मेघं दृष्टवान् । शेषाश्चत्वारो मासा वर्तन्ते । प्रतिपद्ग्रहणाच्चत्वारो मासाः, पञ्चविंशतिदिनैरधिकतरां(रा)[19] सम्पद्यन्ते । अपरे प्रथमदिनं पूर्णिमादिनमङ्गीकृत्य व्याकुर्वते , तदपि न संघटते । चत्वारो मासाः पञ्चदिनैरूनाः[20] स्युः । अत एकादशीदिनं चेतसि चमत्कारं करोतीति ज्ञेयं तज्ञैः(ज्ञैः)[21] ॥२॥

तस्य स्थित्वा कथमपि[22] **पुरः केतकाधानहेतो–**
रन्तर्बाष्पश्चिरमनुचरो राजराजस्य दध्यौ ।
मेघालोके भवति सुखिनोऽप्यन्यथावृत्तिचेतः
कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥३॥

राजराजस्य धनं(न)दस्य[23] । अनुचरः चिरं चिरकालं दध्यौ चिन्तयामास । किं कृत्वा ? तस्य मेघस्य पुरतः[24] अग्रतः कथमपि महता[25] कष्टेन स्थित्वा । किं विशिष्टस्य तस्य ? केतकाधानहेतोः[26] केतकस्याधीनं, तस्य हेतुः कारणं, तस्य । कीदृशो अनुचरः ? अन्तर्बाष्पः अन्तर्मध्ये बाष्पो, नेत्राम्बु, रोदनं, यस्य स । युक्तो[ऽ]यमर्थः । मेघालोके जलददर्शने सुखिनो[ऽ]पि वल्लभासहितस्यापि चेतश्चित्तं अन्यथावृत्तिर्भवति , विप[र्य]स्तं[27] जायते । कण्ठाश्लेषप्रणयिनि जने दूरसंस्थे किं पुनर्वाच्यं ? कण्ठाश्लेषे कण्ठालिङ्गने प्रणयो यस्य सः तस्मिन् ॥३॥

प्रत्यासन्ने नभसि [28]**दयिताजीविताालम्बनार्थी**
जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्तिम् ।
स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घाय तस्मै ।
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥४॥

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स यक्षः प्रीतिप्रमुखवचनं यथा भवत्येवम् । तस्मै मेघाय, स्वागतं कुशलप्रश्नम्, व्याजहार जजल्प । प्रीत्या प्रमुखवचनं यत्र तत् क्रियाविशेषणम् । एकत्वं नपुंसकत्वं स्यात् । क्व सति ? नभसि श्रावणमासे प्रत्यासन्ने निकटवर्तिनि सति । स गुह्यकः । किं कुर्वन् ? जीमूतेन मेघेन, स्वकुशलमयीं स्वकुशलेन प्रवृत्ता स्वकुशलमयी, तां वार्तां हारयिष्यन् प्रापयिष्यन् । कीदृशः सः ? दयिताजीवितालम्बनार्थी दयिताजीवनस्य[29] आलम्बनं अर्थयतीति दयिताजीवितालम्बनार्थी । पुनः कीदृशः ? प्रीतेः श्रावणासन्नत्वात् । कीदृशाय तस्मै ? कुटजकुसुमैः गिरिमल्लिकापुष्पैः कल्पितार्घाय[30] दत्तार्घाय पूजाय(यै) । कीदृशैस्तैः ? प्रत्या(त्य)ग्रैः[31] नूतनैः देवताऽतिथि{:}-पूजायोग्यैः ॥४॥

साम्प्रतं प्रार्थना{य}द्वारेणाह[32] ।

धूमज्योति सलिलमरुतां संनिपातः[33] क्व मेघः
संदेशार्थाः क्व पटुकरणैः प्राणिभिः प्रापणीयाः ।
इत्यौत्सुक्यादपरिगणयन्गुह्यकस्तं ययाचे
कामार्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥५॥

गुह्यको यक्षस्तं मेघं ययाचे प्रार्थयामास । गुह्यकः किं कुर्वन् ? औत्सुक्यात् ऽ(द)[34]-परिगणयन् विचारयन् इति । किं मेघः क्व संदेशार्थाः ? संदेशानामर्थाः संदेशार्थाः । कीदृशो मेघः ? धूमयो(ज्यो)तिसलिलमरुतां[35] सन्निपातः समूहः । धूमश्च ज्योतिश्च सलिलं च मरुच्च धूमयो(ज्यो)-तिसलिलमरुतस्तेषाम् । कीदृशः(शाः)[36] संदेशार्थाः ? पटुकरणै सकलेन्द्रियैः प्राणिभिर्मनुजैः प्रापणीयाः न(ने)तव्याः न दुर्बुद्धिभिर्नेतुं शक्याः । कथमेतद्(द)विचारितवान्नित्याह । हि यस्मात् कारणात्, कामार्ताः कन्दर्पपरवशाः पुरुषाः, चेतनाचेतनेषु वस्तुषु चैतन्यपदार्थेषु[37], प्रकृतिकृपण(णाः)[38] स्वभावदीना भवन्ति । नहि ते विषयं[अविषयं][39] ज्ञातुं समर्था इति ॥५॥

पुनर्याञ्चामङ्गीकृत्याह ।

जातं वंशे भुवनविदिते[40] पुष्करावर्तकानां
जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।
तेनार्थित्वं त्वयि विधिवशाद्दूरबन्धुर्गतोऽहं
याञ्चा मोघा वरमधिगुणे नाधमे लब्धकामा ॥६॥

हे पयोद ! अहं त्वां भवत(न्त)म्[41], पुष्करावर्तकानां मेघानां, वंशे अन्वये, जातमुत्पन्नं जानामि । अहं जानामि अवैमि । कीदृशे वंशे ? भुवनविदिते, त्रैलोक्यविख्याते । कीदृशं त्वां ? मघोनः शक्रस्य प्रकृतिपुरुषं, प्रधान(ना)मात्यम्[42] । पुनः कीदृशं त्वां ? कामरूपं स्वेच्छया विहृतं[43] रूपम् । तेन कारणेन अहं त्वयि, भवति विषये अर्थित्वं याञ्चाभावं गतः, प्राप्तः, युक्तो[ऽ]-यमर्थः । अधिगुणे जात्याद्युत्कृष्टे पुर(रु)षे[44] याञ्चा प्रार्थना मोघा निष्फलाऽपि वरं श्रेष्ठम्[45], अधमे नीचे पुरुषे[46] लब्धकामा प्राप्तेष्टाऽपि न वरं न श्रेष्ठम्[47] । कीदृशोऽहं ? विधिवशात् दूरवसतः दूरबन्धुः दूरस्थितभार्यः ॥६॥

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संतप्तानां त्वमसि [48]शरणं तत्पयोद प्रियायाः
संदेशं मे हर धनपतिक्रोधविश्लेषितस्य ।
गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥७॥

हे पयोद ! संतप्तानां त्वं भवान् जलदानेन {शरणं} शरणं ऽसि [त्राणमसि][49] । तस्मात् कारणात्, मे मम विरहार्त्तस्य सन्देशं(शं)[50] वार्तां, प्रियायाः सकाशं हर गृहाण प्रापय त्वा (वा)[51] । कीदृशस्य मे ? [धनपतिक्रोधविश्लेषितस्य][52]–धनपतिक्रोध(धे)[न] विश्लेषितो, [वि]-योजितो, धनपतिक्रोधविश्लेषितस्य ! कुत्र ? म(त्व)या गन्तव्यमित्याह । हे मेघ ! ते त्वया यक्षेश्वराणां यक्षाणां ईश्वराः यक्षेश्वरास्तेषां यक्षेश्वराणाम् । अलका नाम नगरी[53] वसतिं(तिः) स्थानं, गन्तव्या ते इति । कृत्यानां कर्त्तरि [वा] षष्ठी(ष्ठी) वा । कीदृशी अलका ? बाह्यो-द्यानस्थितं(त)हरशिरश्चन्द्रिकाधौतहर्म्या बाह्योद्याने स्थिता(तः) रहितो योऽसौ हरो महेश्वरस्तस्य शिरसि या चन्द्रिका चन्द्रकान्तिः, तया धौतानि धवलितानि हर्म्याणि [धनिनां][54] गृहाणि यस्यां सा ॥७॥

[अत्र गन्तुं प्रोत्तनामुत्पादयन्नाह][55]

त्वामारूढं पवनपदवीमुद्गृहीतालकान्ताः[56]
प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ।
कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥८॥

हे पयोद ! पथिकवनिताः पान्थस्त्रियः त्वां भवन्तं, प्रेक्षिष्यन्ति(न्ते)[57] अवलोकयिष्यन्ति । काः कर्त्तृपथिकवनिताः, पथिकवनिता किं कुर्वन्त्यः ? प्रत्ययान्निश्चला(या)ओ(दा)[58]श्वसन्त्यः आश्वासनां कुर्वन्त्यः । जलदो[ऽ]यं समुदितोऽद्य नूनंऽ(नम)स्माकं पतिभिः इदानीं साम्प्रतं[59] आगन्तव्यम् । कीदृश(श्यः)[60] पथिकाङ्गना ? उद्गृहीतालकान्ता उद्गृहीता{ऽ}लकानां केशानांऽन्ताः (अन्ताः) प्रान्ताः याभिस्ताः, अंसयमित(त)[61]केशत्वात् विरहिणीति कथनम् । कीदृशं ? त्वां पवनपद्वीम(मं)तरिक्षमारूढं चटितम् । हे मेघ ! त्वयि भवति, सन्नद्धे निकटवर्त्तिनि सति, कोऽन्यो पर(रः)[62] विरहविधुरां, विरहिणी स्त्री विधुरा पीडिता विरहविधुरा तां, जायां भार्यां, उपेक्षेत विरहत्वा (ये)त्[63] । अपि तु न को[ऽ]पि । योऽन्यो जनो(ऽ)हमिव पराधीनवृत्तिर्न स्यात् । पराधीना परायत्ता वृत्तिर्यस्य सः ॥ ८ ॥

इदानीं शुभशकुनबलं द[द]न्नाह[64] ।

मन्दं मन्दं नुदति पवनश्चानुकूलो[65] यथा त्वां
वामश्चायं नदति मधुरं चातकस्तोयगृध्नः* ।

[* 'ते सगर्वः' इति पाठः टीकायां दृश्यते ।]

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गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः
सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ।।९।।

हे पयोद ! यथा येन प्रकारेण पवनो वायुर्मन्दं [मन्दं][66] शनैः शनैः, यथा भवत्येवं नुदति वाति प्रेरयति । कीदृशो वायुः ? ते तव अनुकूल(लः) पृष्ठानुगामी च पुनर्वामभागस्थो [ऽ]यं चातकः सारङ्गः, ते तव, मधू(धु)रं सुस्वरं, नदति शब्दायते । कीदृशः चातकः ? सगर्वः पानीयलाभात् । बलाका बिसकण्ठिका, खे आकाशे, भवन्तं त्वाम्, नूनं निश्चितं सेविष्यन्ते । कस्मात् ? गर्भाधानक्षणपरिचयात् । गर्भाधाने क्षणं, क्षणमात्रं [स्तोकं][67] यः परिचयो, गर्भाधानक्षणपरिचयस्तस्मात् । मेघागमे वासां(तासां)[68] गर्भाधानप्रवृत्तिरिति । किं विशिष्टास्ताः ? आबद्धमाला-आबद्धा रचिता माला याभिस्ताः । कीदृशं भवन्तं ? नयनसुभगं, नयनयोर्नेत्रयोः सुभगो नयनसुभगस्ता(स्त)म् ॥ ९ ॥

तां चावश्यं [69]दिवसगणनातत्परामेकपत्नी—
मव्यापन्नामविहतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।
आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
सद्यःपाति प्रणयिहृदयं विप्रयोगे रुणद्धि ।।१०।

एतस्मादेव शकुनसद्भावात् । च समुच्चये, अवश्यं निश्चितम् । अव्यापन्नां जीवन्तीं, ताम् । भ्रातृजायां मम भार्यां द्रक्ष्यसि, अवलोकयिष्यसि । कीदृशां(शीं)[70] तां ? दिवसगणनातत्परां, एतावन्ति दिनानि व्यति(ती)तानि[71], एतावन्त्य[व]शिष्यन्ते । पुनः कीदृशीं ? एकपत्नीं सतीम् । कीदृशस्त्वं ? अविहतगतिः-पवनप्रकोपादिभिरस्खलितगमनः । युक्तो(ऽ)यमर्थः । हि यस्मात्कारणात् । प्रायशो बाहुल्येन विप्रयोगे, अङ्गनानां विरहिणीस्त्रीणां, हृदयं आसा(शा)बन्धो[72] रुणद्धि रक्षति यां विनाऽर्थप्राप्तिसम्भावना बाध्यते । अनेन इति बन्धः आशेव बन्धः । कीदृशं हृदयम् ? कुसुमसदृशं पुष्पतुल्यम् । पुनः कीदृशम् ? सद्यःपात(ति)प्रणयि सद्यस्तत्कालं, पातं(ते)[73]पतने, प्रणयः स्नेहो यस्य तत् ॥ १० ॥

कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रातपत्रां[74]
तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।
आ कैलासाद्विसकिसलयच्छेदपाथेयवन्तः
सम्पत्स्यन्ते नभसि भवता राजहंसाः सहायाः ।।११।।

हे पयोद ! नभसि गम(ग)ने [आकाशे][75] आकैलासात्कैलासाद्रिं यावत् । राजहंसा मराला, भवतस्तव सहायाः सम्पत्स्यन्ते, भविष्यन्ति । के कर्तारः राजहंसाः[76] ? किं कृत्वा ? तत्ते तव श्रवणसुभगं श्रोत्रमनोहरं, गर्जितं श्रुत्वा[ऽऽ]कर्ण्य च पुनर्यद्गर्जितं [कर्तुं][77] महीं वसुधां, उच्छीलि-

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(ली)प्रा(न्प्रा)तपत्रां, उद्भूतच्छीलि(ली)प्रा(न्प्रां){ष्प} [स] कुसुमां कर्तुं [विधातुं]प्रभवति[78], करोति[79] शक्नोति । मेघस्तनितेन तान्युद्गच्छन्ति । कीदृशाः राजहंसाः ? मानसोत्काः मानसं सरः प्रत्युत्कण्ठिताः । वर्षाकाले ते[80] तत्र प्रयान्ति । पुनः कीदृशाः राजहंसाः ? बिसकिसलयछे(च्छे)द-पाथेयवन्तः । बिसकिसलयानां छेदाः । पाथेयवन्तः बिसकिसलयानां छेदाः खण्डास्त एव, पाथेयवन्तः । संबलं(?) येषां ते* ॥ ११ ॥

अधुना गमनायोद्यतस्य मेघस्य शिष्या(क्षा)माह[81] ।

आपृच्छस्व प्रियसखममुं[82] तुङ्गमालिङ्ग्य शैलं
वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।
काले काले भवति भवतो यस्य संयोगमेत्य
स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो बाष्पमुष्णम् ॥१२॥

हे मेघ ! अमुं शैलं रामगिरिं, आलिंग्य समाश्लिष्यऽऽपृच्छस्व । मुक्तलापय[83]कीदृशं ? अमुं शैलं प्रियसखं प्रिया(य,श्चास)[84] सखा च प्रियसखा स्तं(तम्) । पुनः कीदृशं ? तुङ्गमुच्चैस्तरम् । पुनरपि कीदृशम् ? रघुपतिपदैः श्रीरामपादैः मेखलासु नितम्बभागेषु अङ्कितं मुद्रितम् । कीदृशैः रघुपतिपदैः ? पुंसां पुरुषाणां वन्द्यैः वन्दनीयैः । सखीधर्ममाह । हे मित्र ! काले काले प्रावि(वृ)ट्[85]-समये समये यस्य गिरेः संयोगं मेलापकं प(ए)त्य प्राप्य भव[त]स्तत्र[86] स्नेहव्र(व्य)क्तिर्भवति[87] सम्पद्यते । भवतः किं कुर्वतः ? नेत्रजलं मुञ्चत(तः)[88], संत्यजने (सन्[89] त्यजत्) । कीदृशं बाष्पम् ? {चिरविरहजं} चिरविरहजं चिरविरहान् जातश्चिरविरहजस्तम् । शैला नीरवर्षणेन स्निग्धा जायन्ते इति तात्पर्यम् । आङितारहिस्यं(आङि नुपृच्छ्योरित्यात्मने[90] पदं(?) पृच्छो-(च्छस्व)रिव आत्मनेपदम् । {मूलात्} आपृच्छस्वेति आत्मनेपदं सिद्धम् ॥ १२ ॥

मार्गं तावच्छृणु[91] कथयतस्त्वत्प्रयाणानुरूपं
सन्देशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम् ।
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपयुज्य* ॥१३॥

हे जलद ! मे [म]म[92] कथयतः सतः पूर्वं तावन्मार्गं शृणु, आकर्णय । अत्र तावच्छब्दः क्रमवान्(च)[93]को ज्ञेय[:] । तदनु पश्चान्मे सन्देसं(शं)[94] श्रोष्यस्याकर्णयिष्यसि । कीदृशं मार्गमित्यानुकूल(ल्य)माह[95] । यत्र मार्गे शिखरेषु पर्वतेषु खिन्नः खिन्नः सन्, त्वं पदं चरणं, न्यस्य संस्थाप्य,[गन्तासि][96] गमिष्यसि । [किं कृत्वा ? च पुनः । क्षीणः क्षीणो वर्षणवशात् कृशतरः सन् । स्रोतसां नदीनां पयो जलं उपभुज्य लात्वा (?) गमिष्यसि ।][97] कीदृशं पयः ? परिलघु परि सामस्त्येन लघु यत्तत्परिलघु, निर्म्म(र्म)लत्वात् लघुतर(रं)[98]न≼दुर्ज्जरम्≽[99] । कीदृशं मार्ग्रं(र्गं)[100]? तत्प्रयाणानुरूपां(पं)[101] भवद्गमनयोग्यम् । कीदृशं सन्देसं(शं)[102]? श्रोत्रप(पे)यं[103], श्रवणाकर्णनयोग्यम् ॥ १३ ॥

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* Could it be-बिसकिसलयानां छेदाः खण्डाः त एव (पाथेयं) संबलं येषां ते पाथेयवन्तः ।
[* उपभुज्य इति टीकायां दृश्यते ।]

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अद्रेः शृङ्गं हरति[104] पवनः किंस्विदित्युन्मुखीभि-
र्दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।
स्थानादस्मात्सरसनिचुलादुत्पतोदङ्मुखः खं
दिङ्नागानां पथि परिहरन् स्थूलहस्तावलेपान् ॥१४॥

हे जीमूत ! अस्मात् स्थानात् उन्मुख[105]उत्तराभिमु[खः]खमन्ति(न्त)रिक्षम्[106] , उन्नता (उत्पत)[107]ऊर्ध्वं गच्छ । कीदृशान्तः(त्) स्थानात् ? सरसनिचुलात्–सरसा निचुलाः वेतसवृक्षाः यत्र तत्सरसनिचुलं, तस्मात् । कीदृशस्त्वं ? मुग्धसिद्धाङ्गनाभिः इति हेतोरुन्मुखीभिः ऊर्ध्वीकृत-वदनाभिः इति । किं स्विदिति वितर्क्के(र्के) । पवनो वायुः, किमद्रेः पर्वतस्य, शृङ्गं शिखरं हरति । त्वं किं कुर्वन् ? पथि मार्ग्रे(र्गे) दिग्गजानां[108]दिक्करि(री)णां स्थूलहस्तावलेपान् पीनपौ(पु)ष्टहस्तसंस्पर्शान्[109] परिहरन् वर्जयन् ॥ १४ ॥

रत्नच्छायाव्यतिकर इव[110] प्रेक्ष्यमेतत्पुरस्तात्
वल्मीकाग्रात् प्रभवति धनुःखण्डमाखण्डलस्य ।
येन श्यामं वपुरतितरां कान्तिमापत्स्यते ते
बर्हेणेव स्फुरितरुचिना गोपवेषस्य विष्णोः ॥१५॥

हे मेघ ! पश्य पुरस्तादग्रतः, आखण्डलस्य शक्रस्य, तद्धनुःखण्डं प्रभवति समुत्पद्यते । कस्मात् ? वल्मीकाग्रात् । पिपीलिकागृहम् । मृत्सञ्चयविशेषो वल्मीकस्तस्याग्रः; तस्मात् सर्प्प(र्प)-गृहात्[111] वल्मीकाग्रात् शक्रधनुषो वर्षाकाले सम्भव इति वृद्धाः[112] । कीदृशः(शं) धनुःखण्डम् ? रत्नच्छायाव्यतिकर इव प्रेक्ष्यम्, दर्शनीयम् । [113]पञ्चवररत्नदीप्तिवितानमित्यर्थः । हे पयोद ! येन धनुःखण्डेन, ते तव, श्यामं कृष्णवर्णं, वपुः शरीरं, अतितरामित्यर्थं कान्तिं शोभां आपत्स्यते लप्स्यते । {ते} कस्यै(स्ये)व ? विष्णोरिव । यथा विष्णोः नारायणस्य वपु(पुः)[114] बर्हेण मयूरपिच्छेन कान्ति(न्तिं)[115] पुष्णाति । किं विशिष्टेन[116] बर्हेण ? स्फुरितरुचिना देदिप्यमानकान्तिना ।[117] एतावता बर्हधारिणः श्रीकृष्णस्य तुल्यं प्राप्स्यतीत्यर्थः । कस्येव ? यथा गोपालरूपधारिण श्रीविष्णो(ष्णोः) नारायणस्य श्यामवर्णं शरीरं वपुः, बर्हेण मयूरपिच्छेन कान्तिमाप । गोपालाः किल केलिरसात् मयूरपिच्छधारिणो भवन्ति ।[118] कीदृशस्य विष्णोः ? गोपवेशस्य वल्लभरूपस्य ॥ १५ ॥

त्वय्यायत्तं कृषिफलमिति [119]भ्रूविलासानभिज्ञैः
प्रीतिस्निग्धैर्जनपदवधूलोचनैः पीयमानः ।
सद्यः सीरोत्कषणसुरभि क्षेत्रमारुह्य मालं
किञ्चित्पश्चाद् व्रज लघुगतिर्भूय एवोत्तरेण ॥१६॥

हे मित्र ! किञ्चिन्मनागपि मालं आरुह्य[क्षेत्रोपरि स्थित्वा][120]पश्चादनन्तरं, भूय एव पुनरपि, उत्तरेणोत्तरस्यां दिशि, व्रज गच्छ । ≪मालं ग्रामान्तराटवीनामसंग्रहो(हः))[121]≫ किं

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लक्षणस्त्वं ? जनपदवधूलोचनैरिति हेतोः पीयमानम्(नः) ।[122] अत्यन्तावलोकनं पानमुच्यते इति । इदं कृषिफलं त्वय्यायत्तं भवदायत्तम् । किं लक्षणैस्तैः भ्रूविकारानभिज्ञैः[123] । पुनः किं लक्षणैः ? प्रीतिस्निग्धैः[124] प्रीत्या स्निग्धानि प्रीतिस्निग्धानि, तैः । किं लक्षणं मालम् ? सद्यः शीरोत्कर्षण-सुरभि क्षेत्रं–सद्यस्तत्कालं शीरोत्कर्षण(णे)न[125] [हलकर्षणेन][126] सुरभीणि क्षेत्राणि यत्र तत् ॥ १६ ॥

त्वामासारप्रशमितवनोपप्लवं[127] साधु मूर्ध्ना
वक्ष्यत्यध्वश्रमपरिगतं सानुमानाम्रकूटः ।
न क्षुद्रोऽपि प्रथमसुकृतापेक्षया संश्रयाय
प्राप्ते मित्रे भवति विमुखः किं पुनर्यस्तथोच्चैः ॥१७॥

हे जीमूत ! आम्रकूटाख्यसानुमान् पर्वतः साधु यथा स्यात् (तथा)[128], [वक्ष्यति इति वहतेर्ऌस्य कत्वं कृते स्यः, सस्य षत्वे व कृते कष संयोगे क्ष(:) ।][129] त्वां भवन्तं, मूर्ध्ना मस्तकेन वक्ष्यति धारयिष्यन्ति(ति) । किं लक्षणं त्वां ? अध्वश्रमपरिगतं मार्ग(र्ग)श्रमोपेतं[130], [मार्गश्रमव्याप्तम्][131] । किं लक्षणं त्वां ? अ(आ)सारप्रस(श)मितवनोपप्लवम्[132]–आसारेण [धारा[133]सम्पातेन]वेग[वद्वृ][134]वर्षणेन प्रस(श)मित(तं) उपशम (मं) नीतो वनोपप्लवो वनदाहो येन स, तम् । युक्तो[ऽ]यमर्थः । क्षुद्रोऽपि लघुरपि, प्रथमसुकृतापेक्षया संश्रयायाश्रयाय, [संश्रयदानार्थं][135] विमुख(खः) पराङ्मुखो न भवति । प्रथमं पूर्वं सुकृतस्योपकारस्य याऽपेक्षा, तया । पूर्वमनेन ममोपकृतं महदिदानीमहमेतस्य(तस्य)[136] प्रत्युपका(क)रो{प}मीति । क्व सति ? [मित्रे प्राप्ते सति][137] उच्चैस्तर आम्रकूटस्तस्य[138] किं पुनर्वाच्यम् ॥ १७ ॥

छन्नोपान्तः परिणतफलद्योतिभिः[139] काननाम्रै-
स्त्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णे ।
नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥१८॥

हे जलद ! अचल ! आम्रकूटो, नूनं निश्चितं, अमरमिथुनप्रेक्षणीयामवस्थां यास्यति गमिष्यति । अमरमिथुनानां देवयुगलानाम् । प्रेक्षणी[यां][140] द्रष्टुं योग्य(ग्यां) ता(ताम्) । क्व सति ? स्निग्धवेणीसवर्णे त्वयि शिखरं शृङ्गमारूढे सति । स्निग्धाऽश्लक्ष्णा या वेणी तत्सवर्णस्तस्मिन् । कीदृशोऽचलः ? काननाम्रैः, काननसहकारैः छन्नोपान्त(न्तः) च्छादितपर्यन्तः । कीदृशैः काननाम्रैः ? परिणतफलद्योतिभिः । परिणतानि परिपक्वानि[142] यानि फलानि तैर्द्योतन्ते परिणतः(त)[143] फलद्योतिनः, स्तैः(तैः) । उत्प्रेक्षते – भुवः पृथिव्याः मध्ये मध्यप्रदेशे श्यामस्तनः [इव][144] । कीदृशः स्तनः ? शेषविस्तारपाण्डुः गौरवर्णशेषः ॥ १८ ॥

स्थित्वा तस्मिन् वनचरवधूभुक्तकुञ्जे मुहूर्तं
तोयोत्सर्गाद् द्रुततरगतिस्तत्परं वर्त्म तीर्णः ।
रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णां
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥१९॥

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हे वयस्य ! हे मित्र ! तत्परं वत्म(र्त्म)तीर्णः[146] सन् रेवां नर्मदां द्रक्ष(क्ष्य)सि [विलोकयिष्यसि][147] । तस्मादाम्रकूटात् परं तत्परं यद्वर्त्म [तत्][148]तीर्णोऽतिक्रान्तः । किं कृत्वा? तस्मिन् आम्रकूटे मुहूर्तं[149]क्षणमात्रं स्थित्वा । कीदृशे तस्मिन्? वनचरवधूभुक्तकुञ्जे वनेचरकान्तासेवितगहने[150] । वनेचर शब्दे सप्तमी लुक् बहुलकात् । कीदृशं(श)स्त्वं? तोयोत्सर्ग(र्गा)त्[151] जलवर्षणात् । {त} द्रुततरगतिः, शीघ्रगमनः, कीदृशीं रेवां [नर्मदां][152]? उपलविषमे शिलाकूटस्थपुटे विन्ध्यपादे विन्ध्याचलाधोभागे विशीर्णां प्रसृताम् । उत्प्रेक्ष्यते । गजस्याङ्गे भूतिमिव शोभामिव । कीदृशी भूतिः?[153] भक्तिच्छेदैर्भक्तिविच्छित्तिभिर्विरचितां कृताम् ॥ १९ ॥

तस्यास्तिक्तैर्वनगजमदैर्वासितं वान्तवृष्टि-
र्जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।
अन्तःसारं घन तुलयितुं नानिलः शक्ष्यति त्वां
रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥२०॥

[अथ त्यक्ततोयस्य प्रतिक्रियामुपदिशन्नाह ।]

रेवायाः नद्याः तोयं नीरमादाय गृहीत्वा त्वमग्रे(ग्र)तो[155] गच्छेर्यायाः । किं लक्षणं तोयं? तिक्तैः कटुकैः वनगजमदैर्वासितं सुरभिकृतम् । पुनः किं लक्षणं [तोयं][156] ? जम्बुकुञ्जप्रतिहतरयम् । [जम्बुकुं] जेषु[157] जम्बुवृक्षवनगह्वरेषु[158] प्रतिहतः, स्खलितो रयो वेगो यस्य तत् ।

किं लक्षणस्त्वं ? वाति(न्त)वृष्टिः कृतवर्षणः । अन्योऽपि कृतवमनः कटुककषायं वस्तु गृह्णाति जलग्रहणेषु[159] गुणमाह । हे घन ! अन्तःसारं जलपरिपूर्णं त्वां अनिलो वायुस्तुलये(यि)तुं कलयितुं[160] न शक्ष्यति, न समर्थो भविष्यति । हि यस्मात्कारणात् सर्वोऽपि जनः रिक्तः शून्यो लघुर्भवति पूर्णता घनाढ्यता गौरवाय भवति । तेन तव जलगुरुत्वेन नाऽनिलात् परिभवप्राप्तिः ॥२०॥

नीपं दृष्ट्वा हरितकपिशं केसरैरर्धरूढै-
राविर्भूतप्रथममुकुलाः कन्दलीश्चानुकच्छम् ।
जग्ध्वारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः
सारङ्गास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥२१॥[161]

[मार्गसौकर्योपदेशेन] प्रलोभयन्नाह । सारं श्रेष्ठम् । सर्वजनप्रियं प्रियवचनं लपन्तीति सारङ्गाश्चातकास्ते भवतो मार्गं सूचयिष्यन्ति {कथयिष्यन्ति} स्वजातिषु परस्परं कथयिष्यन्ति । नूनं अनेन मार्गेणास्मत्सुहृज्जीमूतो गतः परं भाग्यहीनैरस्माभिः नावलोकित इति । चिह्नान्युदि(द्दि)श्यन्ते । चातकैरेव जलदान्नीरकणाः पातव्या {नि न} [नान्यत][162] इति तेषां जीमूत एव शरणम् । किं कृत्वा सूचयिष्यन्ति ? चिह्नान्याह । अर्धरूढैः अर्धनिष्पन्नैः केसरैर्मुकुलैर्हरितकपिशं

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नीलपिङ्गं नीपं कदम्बं कुसुमं दृष्ट्वा समालोक्य तद्विना जलपातं विना न जायते । न केवलं सारङ्गाश्चातकास्तव मार्गं सूचयिष्यन्ति । च पुनः सारं सलिलं गच्छन्ति, सारङ्गा गजास्ते मार्गं सूचयति(न्ति) । किं कृत्वा ज्ञास्यन्ते ? लक्षणान्याह । कच्छं[163] कच्छमनुलक्ष्यीकृत्यानुकच्छमनुनीरं प्रथममुकुला उत्पन्नाद्यकोरकाः कन्दली[164] वनस्पतिविशेषात् दृष्ट्वा ते तव[165] मार्गं सूचयिष्यन्ति अयमर्थो न सुन्दरतरः । यतस्ते गजाः पीवरकाया कर्दमाकुलायां सि(शि)लायां, गन्तुमपि न पारयन्त्यतो जीमूतावतारसमया(य) स्तेषां[166] न सुखदः । च पुनः सारं सत्वरं [शीघ्रं][167] गच्छन्तीति सारङ्गा हरिणास्ते पन्थानं मार्गं सूचयिष्यन्ति । किं कृत्वा? दग्धारण्येषु ग्रीष्मादावप्लुष्टकाननेषु । उर्व्याः पृथिव्याः । अधिकसुरभि गन्धमाघ्राय सुंघित्वा[168] अधिकश्चासौ सुरभि अधिकसुरभिस्तम् । जलकणपतनात्तत्र सौरभ्याविर्भावः । अयमर्थो[ऽ]पि विपश्चितां चेतसि न चमत्करोति । यतो हरिणानां मेघेन सह मैत्रीभावो न । अतश्चातका एव सर्वान् भावान् विदित्वा ते मार्गं सूचयिष्यन्ति । कीदृशस्य ते ? जललवमुचः जललवान् मुञ्चतीति जललवमुक् तस्य ॥२१॥

अम्भोबिन्दुग्रहणरभसान् चातकान्वीक्षमाणाः
श्रेणीभूताः परिगणनया निर्दिशन्तो बलाकाः ।
त्वामासाद्य स्तनितसमये मानयिष्यन्ति सिद्धाः
सोत्कण्ठानि प्रियसहचरीसम्भ्रमालिङ्गितानि ॥२२॥[169]

सिद्धा [गगनचर][170]देवविशेषाः । प्रियसहचरी सम्भ्रमालिङ्ग्य(ङ्गि)तानि । सोत्कण्ठा{युक्ताय}नि [उत्कण्ठायुक्तानि][171] मानयिष्यन्ति अङ्गीकरिष्यन्ति । किं कृत्वा ? स्तनितसमये गर्ज्जारवसमये[172] त्वां भवन्तं, आसाद्य प्राप्य । सिद्धाः किं कुर्वाणः ? अम्भोबिन्दुग्रहणरभसान् चातकान् वीक्षमाणाः । अम्भोबिन्दूनां ग्रहणे रभसा [व्यग्रा][173] उत्ताला अम्भोबिन्दुग्रहणरभसास्तान् । सिद्धाः [पुनः कथंभूता[174]], किं कुर्वन्तः ? बलाका बिसकण्ठिका निर्दिशन्तो दर्शयन्तः । कया ? परिगणनया । परिसामस्त्येन गणना, तया, एक-द्वि-त्रि-संख्यया । कीदृशा बलाका ? श्रेणीभूताः [[175]अश्रेणयः श्रेणयो जाताः इति श्रेणीभूताः] पङ्क्तिबद्धाः ॥२२॥

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः
कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।
शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः
प्रत्युद्यातः कथमपि भवान्गन्तुमाशु व्यवस्येत् ॥ २३

हे सखे ! मत्प्रियार्थमस्मद्दयितार्थं, द्रुतमपि शीघ्रमपि[176] जिगमिषोस्तव पर्वते पर्वते कालक्षेपं विलम्बं उत्पश्यामि अवलोकयामि । कीदृशे पर्वते पर्वते? ककुभसुरभौ अर्जुनवृक्षसुगन्धि[नि][177]। भवान् त्वम् । कथमपि केनाप्युपायेन । आशुः शीघ्रं, गन्तुं व्यवसे(स्ये)त् उपायं कुर्यात् । कीदृशो भवान् ? [178]शुक्लापाङ्गैर्मयूरैः प्रत्युद्यातः प्रत्युद्गतः । किं कृत्वा? केका मयूरवाणी । [179]स्वागतीकृत्य वचनैः कुशलप्रश्नैं कृत्वा । कीदृशैस्तैः ? सजलनयनैर्नेत्रोदकयुक्तैः ॥२३॥

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पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै-
र्नीडारम्भैर्गृहबलिभुजामाकुलग्रामचैत्याः ।
त्वय्यासन्ने परिणतफलश्यामजम्बूवनान्ताः
सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥२४॥[180]

हे जीमूत ! दशार्णा दशार्णदेशाः, कतिपयदिनस्थायिहंसाः संपत्स्यन्ते । कतिपयदिनानि स्थायिनो हंसा येषु ते । जलदर्शने मानसे(सं) गमनात् । क्व सति? त्वयि[181] भवति, आसन्ने निकटवर्तिनि सति {सति} । कीदृशाः दशार्णाः ? शु(सू)चिभिन्नैर्विकस्वरैः केतकैः केतककुसुमैः, पाण्डुच्छायोपवनवृतयः पाण्डुच्छाया गौरकान्तिः उपवनवृत्तिरुद्यानकण्ठो येषां ते । सितत्वा[त्][182] केतकानाम् । पुनः कीदृशा दशार्णाः? गृहबलिभुजां चटकानां काकानां[183] वा नीडारम्भैरालयोद्या-(द्य)मैः[184] आकुलग्रामचैत्याः; आकुलानि व्याप्तानि ग्रामचैत्यानि, ग्रामपादपा वृक्षाः, येषु ते । पुनरपि कीदृशाः? परिणतफलश्यामजम्बूवनान्ताः परिणतफलैः परिपक्वफलैः , श्यामजम्बूवनान्ताः येषु ते ॥२४॥

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्धा ।
तीरोपान्तस्तनितसुभगं पास्यसि स्वादु यस्मा-
त्सभ्रूभङ्गं मुखमिव पयो वेत्रवत्याश्चलोर्मि ॥ २५॥[185]

हे जलद ![186] तेषां दशार्णानां विदिशालक्षणां विदिसे(शे)ति लक्षणं नाम यस्याः सा, तां राजधानीं गत्वा कामुकत्वस्य कामी(मि)[187]जनस्याऽविकलं संपूर्णं फलं सद्यस्तत्कालं लब्धा लप्स्यसि(से) । कुत इत्याह ? यद्यस्मात्कारणात्{कारणात्} चे(वे)त्रवत्या[188] नद्यास्तदेवंविधं पयः पास्यसि । कीदृशं पयः? तीरोपात(न्त)[189]स्तनितसुभगं, तीरोपान्ते स्तनितेन विहगकूजितेन, सुभगं रम्यं , यत्तत् । पुनः कीदृशं ? स्वादु मिष्टम् । तत्पयः किमिव ? मुखमिव यथा कश्चित्कामी कस्याश्चित्कामिन्याः रतिकूजितेन रम्यं सभ्रूभङ्गं कटका(टाक्षा?)न्वितं [190] मुखं पीत्वा कामुक-जनानां सम्पूर्णफलं प्राप्नोति, तथा भवान्न(न)पीत्यर्थः.[191] ॥२५॥

नीचैराख्यं गिरिमधिवसेस्तत्र विश्रामहेतो-
स्त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।
यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नागराणा-
मुद्दामानि प्रथयति शिलावेश्मभिर्यौवनानि ॥२६॥[192]

हे पयोद ! तत्र विदिशायां नीचैराख्यं गिरिमचलं विश्रामहेतोर्निवासार्थमधिवसेराश्रयेः । कीदृशं नीचैराख्यं गिरि(रिं)? प्रौढपुष्पैः विकसितकुसुमैः कदम्बैः नीपवृक्षैः त्वदीयसंपर्कः मित्रस्य मेलापकस्त्वसं(त्सं)[193]पर्कस्तस्मात् त्वत्सम्पर्कात् । उत्प्रेक्ष्यते, पुलकितमिव[194] [रोमाञ्चितमिव] ।

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विकसितस्य नीपस्य रोमशता[नि][195] सम्पद्यन्ते । यो गिरिः नागराणां नागरिकलोकानां उद्दामानि प्रौढानि यौवनानि प्रथयति प्रख्यापयति । कैः शिलावेश्मि(श्म)भिः[196] । कीदृशैः? पण्यस्त्रीरति-परिमलोद्गारिभिः । पण्यस्त्री[रति]परिमलं [197] वेश्यासुरतां(ता)मोदं [198] उद्गिरिति(रन्ति)[199] यानि तानि तैः ॥२६॥

विश्रान्तः सन्व्रज *नगनदीनीरजातानि सिञ्च-
न्नुद्यानानां नवजलकणैर्यूथिकाजालकानि ।
गण्डस्वेदापनयनरुजाक्लान्तकर्णोत्पलानां
छायादानात्क्षणपरिचितः पुष्पलावीमुखानाम् ॥२७॥[200]

'वननदीतीरजातानि' इति टीकायां दृश्यते ।

हे सखे ! तत्र गिरौ विश्रान्तस्सन्नग्रतो व्रज याहि[201] त्वम् । त्वं किं कुर्वन्? उद्यानाना-मुपवनानां यूथिकाजालकानि यूथिकाकोरकान् । सिञ्चन् उक्षन् । कीदृशानि तानि? वननदीतीर-जानाति(तानि)[202] काननसरित्तटोत्पन्नानि । कीदृशस्त्वं ? छायादानात् पुष्पलावीमुखानां क्षणप-रिचितः । पुष्पाणि लुनन्तीति पुष्पलाव्यस्तासां मुखानि । तेषां किंलक्षणानां मुखानां[203]? क्लान्तानि म्लानानि कर्णोत्पलानि येषां तानि, तेषाम् । कया ? गण्डस्वेदापनयनरुजा गण्डयोर्य(योः)[204] स्वेदो घर्मस्तस्यापनया(य,नेनोत्पुंसनेन या रुग् तया ॥२७॥

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशां
सौधोत्सङ्गप्रणयविमुखो मा स्म भूरुज्जयिन्याः ।
विद्युद्दामस्फुरितचकितैस्तत्र पौराङ्गनानां
लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितोऽसि ॥२८॥[205]

हे वयस्य ! हे मेघ ! हे मित्र ! [206] यद्यपि भवतस्तव उत्तरायां कौबेरीं प्रस्थितस्य, वक्रः कुटिलः, पन्थाः मार्गो भवति , तथाऽपि उज्जयिन्यां नगर्या(र्याः)[207] सौधोत्सङ्ग-प्रणय-विमुखो[208] मा स्म भूरवश्यं तां गच्छेर्यायाः[209] । यदि चेत् तत्र उज्जयिन्यां पौराङ्गनानां नागरिक-रमणीनां, लोचनैर्न रमसे[210] न क्रीडसि, तदा वञ्चितो[ऽ]सि । अवलोकनाभावात् । कीदृशैः लोचनैः? विद्युद्दामा(म)स्फुरितचकितैः, विद्युद्दाम्नः स्फुरितेन चकितानि [त्रस्तानि][211] नेत्राणि तैः । पुनः कीदृशैः ? लोल(ला)पाङ्गैः लोलाश्चञ्चला अपाङ्गा नेत्रप्रान्तो(न्ताः) येषां तानि, तैः ॥२८॥

वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः
संसर्पन्त्याः स्खलितसुभगं दर्शितावर्तनाभेः ।
निर्विन्ध्यायाः पथि भव रसाभ्यन्तरः संनिपत्य
स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥२९॥[213]

हे पयोद ! [214]नैर्वं(निर्वि)न्ध्यायाः नद्याः, पथि प्रवाहे, सति(न्ति)[215]पत्याश्लिष्य रसाभ्यन्तरो भव, पानीयगर्भः स्यात्(स्याः) । त्वं पानीयं पिबेरित्यर्थः । रसाभ्यन्तरः शृङ्गाररसवासिते(तो)[216]

भवति। विश्लेषोक्तिः । तां कामयेरिति तात्पर्यम् । किं लक्षणायाः तस्याः ? विचिक्षोभेन [217][क]ल्लोलकम्पनेन स्तनिता शब्दायमाना या विहङ्गश्रेणिः विहङ्गमपङ्क्तिः । सैव काञ्चीगुणो मेखलागुणो यस्याः सा, तस्याः । तस्याः किं कुर्वत्याः ? पाखा(षा)णादो(दौ) स्खलितेन सुभगं यथा स्यादेवं संसर्पन्त्याः, गच्छन्त्याः । पुनः किं लक्षणायाः ? दर्शितावर्तनाभेः, दर्शिता आवर्त एव नाभिर्यया सा तस्याः । कथमत्राह्वानाभावेऽनुरागिता योग्येत्याह । हि स्फुटं निश्चितम् । स्त्रीणां प्रियेषु दयितेषु, विभ्रमो बिलासः, आद्यं प्रथमं, प्रणयवचनं स्नेहवाक्यम् ।[218] अथ नारीसाधर्म्यमाह । अन्याऽपि कामिनी शब्दायमानरस(श)ना[219] सविलासा गच्छन्ती हावभावान्विता पत्युर्नाभिं दर्शयति[220] ॥२९॥

[221]वेणीभूतप्रतनुसलिलां तामतीतस्य सिन्धुः
पाण्डुच्छायातटरुहतरुभ्रंशिभिर्जीर्णपर्णैः ।
सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती
कार्श्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥३०॥

हे सुभग ! येन विधिना, येनोपायेन, सा सिन्धुर्नदी कार्श्यं कृशतां त्यजति, स विधिस्त्वयैव उपायो रचनीयः । तत्र त्वं वर्षेरिति । सिन्धुः किं कुर्वती विरहावस्थायाः(स्थया;)[222] ? ते तव, सौभाग्यं व्यञ्जयन्ती प्रकटयन्ती । कीदृशस्य ? तां नदीमतीतस्य । कीदृशी सा ? वेणीभूतप्रतनुसलिला, त्वद्विरहेण वेणीभूतं[223] प्रतनुत्वात्सलिलं यस्याः सा । पुनः की[दृशी] ? सिन्धुः तटरुहतरुभ्यो भ्रंसी(शी)नि भ्रष्टानि तटरुहतरुभ्रंसि(शि)भिः, तैः जीर्णपर्णैः जर्जरकिसलयैः पाण्डुच्छाया । पत्युर्वियोगेऽन्यापि नारी निजदयितसौभाग्यं हृदि धरन्ती कृशा पाण्डुरा वा[224] भवति ॥३०॥

[225]प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धा-
न्पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ।
स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां
शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम् ॥३१॥

ततः पश्चात् पूर्वोदि(द्दि)ष्टो(ष्टां)[226] प्राक्कथितां विशालामुज्जयिनीं पुरीं अनुसर गच्छ । किं कृत्वा ? अवन्तीन् देशान् प्राप्य । कीदृशान् ? उदयनकथासु कोविदा विचक्षणाः श्रीमद्वृद्धा (ग्रामवृद्धा)[227] येषु ते तान् । कीदृशीं विशालां ? श्रिया रुद्ध्याऽपि विशाला अनल्पा, श्रीविशाला, ताम् । उत्प्रेक्ष्यते । दिव(वः)[228] स्वर्गस्य कान्तिसहितं एकमद्वितीयं खण्डमिव ।[229] स्वर्ग(गै)-कदेशस्य । तत्र कथमागत इत्याह । क्व सति गां गतानां स्वर्गिणां देवानाम् । सुचरितफले उपभुक्त्वा[230] स्वल्पीभूते अल्पीभूते सति कीदृशं खण्डं ? उत्प्रेक्ष्यते — तेषां देवतानां शेषैः सच्चरितैः पुण्यैर्हृतमिव भुवमानीतमिव ॥३१॥

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[231]दीर्घीकुर्वन्पटु मदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुरितकमलामोदमैत्रीकषायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
शिप्रावातः प्रियतम इव प्रार्थनाचाटुकारः ॥ ३२

यत्रोज्जयिन्यां शिप्रावातः शिप्रानदीपवनः स्त्रीणां सुरतग्लानिं हरति, निर्गमयति। कीदृशः ? अङ्गानुकूलः,[232] शीतलसुरभित्वात् । शिप्रावातः, किं कुर्वन् ? सारसानां लक्ष्मणानां , पटु स्पष्टं , मदकलं मदेन कलम् । मनोहरं मदकलं कूजितं शब्दं[233] दीर्घीकुर्वन्[234] प्रसारयन् । [कीदृशः][235] शिप्रावातः ? प्रत्युषेषु प्रभातेषु, स्फुरितकमलामोदमैत्रीकषायः । स्फुरितानि विकसितानि यानि कमलानि तेषामामोदः परिमलस्तेन सह या मैत्री तया कषायः । कषायरसयुक्तो भावित इत्यर्थः । उत्प्रेक्ष्यते । प्रार्थनाचाटुकारः । प्रियतम इव, भर्त्ता इव । यथा प्रार्थनायां चाटुकारः प्रियकृत्ये प्रि(प्रे)यान् कामिन्या अङ्गग्लानिं हरति ॥३२॥

[236]हारांस्तारांस्तरलगुटिकान्कोटिशः शङ्खशुक्तीः
शष्पश्यामान्मरकतमणीनुन्मयूखप्ररोहान् ।
दृष्ट्वा यस्यां विपणिरचितान्विद्रुमाणां च भङ्गा-
न्संलक्ष्यन्ते सलिलनिधयस्तोयमात्रावशेषाः ॥३३॥

यस्यां नगर्यां, तारान् मनोहरान् हारान् विपणिरचितान् हट्टस्थापितान्[237] दृष्ट्वा सलिलनिधयः समुद्राः तोयमात्रा(त्र)विशेषाः[238] संलक्ष्यन्ते, जनैः ज्ञायन्ते। कीदृशान् हारान् ? तरलगुलि(टि)कान् ।[239] तरला सरला । तरलो मध्यमणियेषु ते तान् । न केवलं हारान् विलोक्य कोटिशः कोटिसंख्या{यै}काः शङ्खशुक्तीर्दृष्ट्वा संख्याश्च (शङ्खाश्च)[240] शुक्तयश्च शङ्खशुक्तीस्ताः यस्यां पुर्यां, शष्पश्यामलान्मरकतमणीन् दृष्ट्वा, तोयमात्राः जलनिधयः संलक्ष्यन्ते । शिष्प (शष्पं) बालतृणं, तद्वच्छायामाहरितास्तान् । कीदृशान् मरकतमणीन् ? उन्मयूष(ख)प्ररोहान् । उन्मयूष(खाः) ऊर्ध्वमुखाः प्ररोहा अङ्कुरा येषु ते, तान् । च पुनर्यस्यां पुर्यां विद्रुमाणां प्रवालानां भङ्गान्, विच्छेदान् खण्डान् दृष्ट्वा जला{अ}वशेषाः समुद्राः संलक्ष्यन्ते । ज्ञास्यन्ते[241] ॥३३॥

[242]प्रद्योतस्य प्रियदुहितरं वत्सराजोऽत्र जह्रे
हैमं तालद्रुमवनमभूदत्र तस्यैव राज्ञः ।
अत्रोद्भ्रान्तः किल नलगिरिः स्तम्भमुत्पाट्य दर्पा-
दित्यागन्तून्रमयति जनो यत्र बन्धूनभिज्ञः ॥३४॥

हे जलद ! यत्रोज्जयिन्यां अभिज्ञः कथासु विदग्धो जनः आगन्तून् [प्राघूर्णकान्][243] बन्धून् स्वजनान् इति रमयति । इतीति किं ? अत्रास्मिन् प्रदेशे वत्सराजः शतानी(नि)कनृपपुत्रः प्रद्योतस्य राज्ञः प्रियदुहितरं वासवदत्ता(त्तां) पुत्रं(त्रीं)[244] जह्रे जहार । अत्रा(त्र)[245] स्थाने

तस्यैव प्रद्योतस्य राज्ञः हि(ही)मं तालद्रुमवनं अभूत् बभूव । हैमं तालद्रुमस्य वनं[246] हैमतालद्रुमवनम् । अत्र स्थाने किलेति सत्ये नलगिरिर्नाम गजः । दर्पात्स्तम्भमुत्पाद्यो(ट्यो)द्भ्रान्ते(न्तो)[247] बभ्राम ॥३४॥

जालोद्गीर्णैरुपचितवपुः केशसंस्कारधूपैः*
बन्धुप्रीत्या भवनशिखिभिर्दत्तनृत्योपहारः ।
हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखिन्नान्तरात्मा
मुक्ता स्वेदं ललितवनितापादरागाङ्कितेषु ॥३५॥[248]

* धूपैः, इति टीकायां दृश्यते ।

भर्तुः कण्ठच्छविरिति गणैः सादरं वीक्ष्यमाणः
पुण्यं यायास्त्रिभुवनगुरोर्धाम चण्डीश्वरस्य ।
धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-
स्तोयक्रीडानिरतयुवतिस्नानतिक्तैर्मरुद्भिः ॥३६॥[249]

[अनेन युग्मेन]

हे बन्धो ! त्रिभो(भु)वनगुरोस्त्रिजगत्पूज्यस्य चण्डीश्वरस्य महेश्वरस्य धाम गृहम् । त्वं यायाः गच्छ(च्छेः) । किं कृत्वा ? अस्याः पुर्याः हर्म्येषु खेदं मार्गश्रमं, मुक्त्वा परित्यज्य । कीदृशस्त्वं ? जालोद्गीर्णैः गवाक्षरन्ध्रनिग्र(र्ग)तैः[250] केशसंस्कारधूपैः वनिताकचोपसंस्कारधूपैः उपचितं वपुः, स्थूलशरीरः धूमतुल्यत्वात् मेघानाम् । पुनः कीदृशस्त्वं ? बन्धुप्रीत्या मित्रस्नेहेन भवनशिखिभिर्गृहमयूरैः दत्तनृत्योपहारः । दत्तः कृतः नृत्यमेवोपहारः पूजा यस्य सः । पुनरपि कीदृशस्त्वं ? अध्वखिन्नान्तरात्मा, अध्वना मार्गेण खिन्नः श्रान्तो[ऽ]न्तरात्मा यस्य सः । पुनः [कीदृशस्त्वं] ? [251] गणैः नन्दी नन्दा(चन्द्रा)दिभिः[252] इति सादरं वीक्ष्यमाणः दृश्यमाना(णः) । इति किं भर्तुः स्वामिनः कण्ठच्छवि, नीलग्रीवत्वात् । कीदृशेषु हर्म्येषु? कुसुमसुरभिषु । पुनः [कीदृशेषु][253] हर्म्येषु ? ललितवनितापादरागाङ्कितेषु । ललिता सविलासा या वनितास्तासां पादरागेण चरणाऽलक्तकेनाङ्कितेषु । चिह्नान्तेषु (चिह्नितेषु)[254] । कीदृशं धाम ? पुण्यं पवित्रं शम्भोः सेवितत्वात् । पुनः [कीदृशं][255]{य} धाम ? गन्धवत्याः नद्याः प्रसद्भिः(द्भिः)[256] पवनैः धूतोद्यानं कम्पितोपवनम् । कीदृशैः मरुद्भिः, कुवलयरजोगन्धिभिः, कुवलयरजसां गन्ध उत्पलरेणुसौरभं विद्यते येषां ते तैः । पुनः कीदृशैस्तैः ? तोयक्रीडानिरतयुवतिस्नानतिक्तैः[256] तोयः(य)क्रीडायां निरता[ऽऽ]सक्ता(क्ता) याः युवतयस्तासां स्नानेन तिक्तैः कटुकैः ॥३५–३६॥

[258] अप्यन्यस्मिञ्जलधर महाकालमासाद्य काले
स्थातव्यं ते नयनविषयं यावदभ्येति भानुः ।
कुर्वन्सन्ध्याबलिपटहतां शूलिनः श्लाघनीया-
मामन्द्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥३७॥

हे जलद ![259] अ[न्य]स्मिन्[260]{न} अपि काले महाकालं भवं, तं रुद्रं, आसाद्य

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प्राप्य {ते} त्वया तावत् प्रस्थातव्यम् ।[261] यावद्भानुः सूर्यो नयनविषयं नेत्रगोचरमभ्ये(त्ये)-त्यागच्छति । त्वं किं [कु]र्वन् ?[262] शूलिनो महेश्वरस्य सन्ध्याबलिपटहतां कुर्वन्, सन्ध्याबल्यर्थं-(र्थं)[263] पटहताम् तूर्यत्वं {सन्याध्याबलि} सन्ध्याबलिपटहतां ताम् । कीदृशीं तां ? श्लाघनीयां, तदा त्वं आमन्द्राणां सर्वमधुराणां गर्जितानां अविकलं सम्पूर्णं फलं लप्स्यते(से) ।[264] कृत्यानां कर्तरि षष्ठी वा ॥३७॥

[265]पादन्यासैः क्वणितरसनास्तत्र लीलावधूतै–
रत्नच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदसुखान्प्राप्य वर्षाग्रबिन्दू–
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥३८॥

हे मेघ ! वेश्या महाकालस्वामिनो नर्तक्यः त्वत्तो(त्तो) भवतः सकाशात् नखपदसुखान्न-खारदसुखकरान् मधुकरश्रेणिदीर्घान् भ्रमरपङ्क्तिवत्प्रलम्बान् कटाक्षान्, त्वयि भवति विषये, आमो-क्ष्यन्ते । किं कृत्वा ? वर्षाग्रबिन्दून् वर्षस्य वर्षणस्या{ऽ}ग्रबिन्दवो वर्षाग्रबिन्दवस्तान्, प्राप्य । किं लक्षणाः वेश्या[ः] ? पादन्यासक्वणितरसनाः । चरणचंक्रमणेन शब्दायमानमेखलाः । पुनः किं लक्षणाः वेश्याः ? चामरैः क्लान्तहस्ताः, खेदमानकराः, सौकुमार्यत्वात्तासाम् । कीदृशैश्चामरैः ? लीलावधूतैः । सलीलं चालितैः । {पुं} [पुनः कीदृशैः][266] ? रत्नच्छायाखचितबल(लि)भिः रत्नच्छायया खचिताः प्रकटीकृता वलय उदरलेखा यैः स्तनितैः(?)[268] (तानि तैः) ॥३८॥

[269]पश्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः
सान्ध्यं तेजः विकसितजपापुष्परक्तं दधानः ।
नृत्यारम्भे हर पशुपतेरार्द्रनागाजिनेच्छां
शान्तोद्वेगस्तिमितनयनं दृष्टभक्तिर्भवान्या ॥३९॥

हे जीमूत ! पश्चादनन्तरम् । नृत्यारम्भे नाच(ट्य)-समये पशुपते(तेः) महेश्वरस्य आर्द्रना-गाजिनेच्छां आर्द्रगजचर्माभिलाषं[270] हर पूरय । कीदृशस्त्वं ? उच्चैरुन्नतं, भुजतरुवनं दोर्दुम(म-षण्डं) मण्डलेन मण्डलाकार(रे)णाभिलीनः । तीर्यग् संश्रितः । त्वं किं कुर्वाण(णः), ?[271] विकसितं जपापुष्परक्तं नूतनमध्याह्नः, वृक्षः[272] कुसुमवल्लोहितं सान्ध्यतेजोविभ्रमं दधानः ।[273] पुनः [कीदृशस्त्वं][274]? भवान्या पार्वत्याः शान्तोद्वेगस्तिमितनयनं यथा स्यात् । दृष्टभक्तिरवलो-कितवरिस्थतिः(अवलोकितस्थितिः) गजाजिनच्छादनात् । विद्युन्मेघा(षा) यभावात्[275] । शान्तोद्वेगानि निवृत्तखेदानि अत एव स्तिमितानि निश्चलानि नयनानि यत्र दर्शने तत् ॥३९॥

गच्छन्तीनां रमणवसतिं योषितां तत्र नक्तं
रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।
सौदामिन्या कनकनिकषस्निग्धया दर्शयोर्वीं
तोयोत्सर्गस्तनितमुखरो मा स्म भूर्विक्लवास्ताः ॥४०॥

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तत्र पुर्यां योषितां अभिसारिकाणां नारीणाम् । नक्तं रात्रौ सौदामिन्या विद्युता कृत्वा उर्वीं वसुधाम्। दर्शय प्रकाशय। योषितां किं कुर्वतीनां ? रमणवसतिं भर्ता(र्तृ){र}गृहं गच्छन्तीनां [व्रजन्तीनाम्][277], क्व सति ? सूचिभेद्यैः सान्द्रैस्तमोभिरन्धकारैः। राजमार्गे (र्गे)[278] नरपतिपथे-(थि)दृष्या(ष्टा)लोके सति। प्रच्छादितप्रकाशे सति। पथि≤अपपुष्टवस्त्रदन्तता ?≥[279] किं लक्षा(क्ष)ण(ण)या[280] सौदामिन्या कनकनिषक(कष)वत्[281] [नि]कषपट्टवत् [कषपट्टकवत्][282] स्निग्धाऽदक्षा तदा एवं कृत्वा तोयोत्सर्गस्तनितमुखरस्त्वं मा स्म भूः। तोयोत्सर्गार्थं स्तनितेन गर्जितेन मुखरः सशब्दो मा भूः, यतस्ता {ऽ}[283] विक्लवा कातराः वर्तन्ते ॥४०॥

[284]तां कस्यांचिद्भवनवलभौ सुप्तपारावतायां
नीत्वा रात्रिं चिरविलसनात्खिन्नविद्युत्कलत्रः ।
दृष्टे सूर्ये पुनरपि भवान्वाहयेदध्वशेषं
मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥४१॥

हे मेघ ! सूर्ये दृष्टे सति पुनरपि भवान् अध्वशेषं अवशिष्टमार्गं वाहयेत् उल्लङ्घयेत् । किं कृत्वा ? तां रात्रिं कस्या(स्यां)चित्[285] भवनवलभौ। किं लक्षणायां वलभौ ? सुप्तपारावतायां. सुप्ता पारावताः कपोताः यस्यां सा तस्याम्। नागरिकैस्ते(स्ते) हि कण्ठरुतश्रवणार्थं गृहे धार्यन्ते(न्ते)।[286] किं लक्षणस्त्वं ? चिरविलसनात् चिरकालोद्योतनात्। खिन्न[287] श्रान्तम्। विद्युदेव कलत्रं दारा यस्य सः, युक्तो[ऽ]यमर्थः। खलु निश्चितम्। सुहृदां मित्राणाम्। अभ्युपेतार्थकृत्याः अङ्गीकृतकार्याणि न मन्दायंते सालसा न भवन्ति ॥४१॥

[288]तस्मिन्काले नयनसलिलं योषितां खण्डितानां
शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ।
प्रालेयास्रं कमलवदनात्सोऽपि हर्तुं नलिन्याः
प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥४२॥

हे जलद ! अस्माद्धेतोः, आशु शीघ्रं, भानोः सूर्यस्य वर्त्म त्यज परिहर। सूर्यस्याच्छादको मा भूः। य[तः][289] तस्मिन् काले प्रभातसमये, प्रणयिभिर्दयितैः समागत्य खण्डितानां[290] नारीणां नयनसलिलं चक्षुरश्रु, शान्तिमुपशमं नेयं प्रापणीयम्। यदि त्वं पटनिभो भविष्यसि तदा ते निशाशङ्कया नागमिष्यन्ति। अतो रवेः वर्त्म त्यज। सो[ऽ]पि सूर्यो[ऽ]पि खण्डितायाः कमलिनी-प्रियायाः कमलवदनात् कमलमुखात् प्रालेयांशु(यास्रं)[291] अवश्यायरोदनं हर्तुं स(श)म-यितुं,[292] प्रत्यावृत्तो व्याघुटितः[293] (व्याघटितः ?) त्वयि भवति अनल्पा {स्तभ्यया294?} (ऽभ्य-सूया स्यात् भवेत्) अनल्पा प्रचुरा अभ्यस्त(सू)यैर्ष्या(र्ष्या) यस्या {प्री} (यस्य)।[295] कीदृशे त्वयि ? कररुधि किरणरोधके। अन्यस्थापि प्रियां प्रार्थयमानस्य यो हस्तमवष्टम्भनीयात् तस्य तत्र-(त्र)[296] मन्युर्भवति ।

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निद्राकषायमुकुलीकृतताम्रनेत्रो
नारीनखव्रणविशेषविचित्र(त्रि)ताङ्गः ।
यस्याः कु(कु)तो[ऽ]पि गृहमेति पतिः प्रभाते
सा खण्डे(ण्डि)[ते]ति कथिता कविभि[:] पुराणि(णैः)[297] ॥४२॥

[298]**गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने**
छायात्मापि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ।
तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्या–
न्मोघीकर्तुं चटुलशफरोद्वर्तनप्रेक्षितानि ॥४३॥

हे सखे ! गम्भीरायाः सरितो नद्याः निर्मले पयसि जले, ते तव च्छायात्मापि प्रतिबिंबरूपः प्रवेसं(शं)[299] लप्स्यते। कीदृशश्छायात्मापि ? प्रकृतिसुभगः; प्रकृत्या स्वभावेन सुन्दरः प्रकृतिसुभगः[300] । कीदृशस्य ते ? लम्बमानस्य जलभरमन्थरत्वात् । तत्रैव तिष्ठतः तस्मात्कारणात् अस्यां गम्भीरायां चटुलशफरोद्वर्तनप्रेक्षितानि । धैर्यात्[301] मोघीकर्तुं निष्फलं विधातुं नार्हसि[302] न योग्यो भवसि । माऽन्यतो गम इत्यर्थः । चटुलशफरोद्वर्तनमेवोत्प्रेक्षितानि । चटुलः । कीदृशानि च प्रेक्षितानि ? कुमुदविशदानि, कैरवशतानि (शुभ्राणि)[303] पयसि कस्मिन्निव ? चै(चे)तसीव[304] यथाऽन्यो[ऽ]पि यः किल प्रकृतिसुभगो भवति, तस्य च्छायामपि पट्टिकायालेख्यगतमपि रूपं कस्याश्चिद्गांभीर्यगुणशालिन्याः कामिन्याश्चित्ते प्रविशति । परोक्षेऽपि तदनुरागिणी भवतीत्यर्थः । सो[ऽ]पि तथाविधविलोकितैः स्वकीयं भावमाविर्भावयति । सो[ऽ]पि विभ्रमान् विफल{ल}पि(यि)तुं नार्हति । तदेवं त्वमपि तदाश्लेष{मुख}विमुखो मा स्म भूरिति सम्बन्धः ॥४३॥

[305]**तस्याः किञ्चित्करधृतमिव प्राप्तवानीरशाखं**
हृत्वा नीलं सलिलवसनं मुक्तरोधोनितम्बम् ।
प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि
ज्ञातास्वादो विपुलजघनां को विहातुं समर्थः ॥४४॥

हे सखे ! ते तव, प्रस्थानं गमनं, कथमपि कृच्छ्रेण भावि भविष्यति । किं कृत्वा ? तस्याः गम्भीरायाः नील(लं){वधाय} [श्यामं][306] सलिलवसनं, सलिलमेव वसनं वस्त्रं{सलिलवसनं} हृत्वा पीन[त्व]वशादपास्य[307] [कीदृशस्य ते ? लम्बमानस्य जलभरमंथरत्वात् तत्रैव तिष्ठतः] कीदृशं स.(=सलोलं) वसनं ? प्राप्ता वानीरशाखा[308] वेतसवृक्षाणां शाखा येन तत् । उत्प्रेक्ष्यते । करधृतमिव हस्ता{विल}वि(व)लम्बितमिव[309] । पुनः किं लक्षणं ? मुक्तरोधोनितम्बं, मुक्तं रोध एव नितम्बो येन, तव । युक्तो[ऽ]यमर्थः । कः ज्ञातास्वादोऽनुभूतस्य(रसः)[310], विपुलजघनां पृथुनितम्बां, नारी(रीं) विहातुं त्यक्तुं, समर्थोऽपि तु न को[ऽ]पि । यथा अंशुकं हरतः कामिनीं न को[ऽ]पि कराभ्यां वस्त्रं तद्धृते ॥४५॥

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त्वन्निष्पन्दोच्छ्वसितवसुधागन्धसम्पर्करम्यः
स्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः ।
नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते
शीतो वायुः परिणमयिता काननोदुम्बराणाम् ॥४५॥[311]

हे जलद ! ते भवतः, शीतः शीतलो वायुः[312] पवनो नीचैर्वास्यति, मन्थरं गमिष्यति । कीदृशस्य ते ? देवपूर्वं गिरिं, देवगिरिनामाऽचलं उपजिगमिषोः, यियासोः । कीदृशो वायुः ? पवनः । त्वन्निष्पन्दोच्छ्वसितवसुधागन्धसम्पर्करम्यः, तव निस्प(ष्प)न्देन जलवर्षणेन, उच्छ्वसिता विकसिता या वसुधा पृथ्वी तस्या गन्धसम्पर्केण रम्यः, प्रधानः । पुनः कीदृशः ? दन्तिभिः गजैः श्रो(स्रो)तोरन्ध्रध्वनितसुभगं यथा भवत्येवं, पीयमानोऽग्रमानः ? श्रो(स्रो)तोरन्ध्र[331] करविवरं तस्य ध्वनितं सीत्कारः, तेन सुभगं प्रधानं ससूत्कृतं यत्र तत् ! पुनरपि कीदृशः काननोदुम्बराणां फलानां परिणमयिता पाचयिता ॥४५॥

तत्र स्कन्दं नियतवसतिं पुष्पमेघीकृतात्मा
पुष्पासारैः स्नपयतु भवान्व्योमगङ्गाजलार्द्रैः ।
रक्षाहेतोर्नवशशिभृता वासवीनां चमूना—
मत्यादित्यं हुतवहमुखे सम्भृतं तद्धि तेजः ॥४६॥

स्कन्दं कार्तिकेयकुमारम् । पुष्पासारैः कुसुमवर्षणैः भवान् स्नपयितुम् । कीदृशं स्कन्दं ? तत्र देवगिरौ नियतवसतिं, निश्चलनिवासम् । कीदृशो भवान् ? पुष्पमेघीकृतात्मा पुष्पैर्मेघीकृतः सफलीकृत आत्मा येन सः । कीदृशैः पुष्प(ष्पा)सारैः[314] ? व्योमगङ्गाजलार्द्रैः व्योमगङ्गाजलेन आर्द्रा व्योमगङ्गाजलार्द्रास्तैः । हि यस्मात् कारणात् वासवीनां चमूनां इन्द्रसेनां रक्षाहेतोस्त्राणाय । नवशश(शि)भृता[315] महेश्वरेण हुतवहमुखेऽ(ऽ)ग्नौ तत्तेजो वीर्यं सुभृ(संभृ)तं[316] न्यस्तम् । कीदृशं तेजः ? अत्यादित्यं, अतिक्रान्तः आदित्यो येन तत् ॥४६॥

ज्योतिर्लेखावलयि गलितं यस्य बर्हं भवानी
पुत्रप्रेम्णा कुवलयदलप्रापि कर्णे करोति ।
धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं
पश्चादद्रिग्रहणगुरुभिर्गर्जितैर्नर्तयेथाः ॥४७॥

हे जलद ! पश्चादनन्तरम् । पावक(केः) कार्तिकेयस्य तं मयूरं गर्जितैः शब्दितैर्नर्तयेथाः[318] । की० । अद्रिग्रहणगुरुभिः पर्वतप्राप्तिपीवरैः । तं कं, यस्य गलितं पतितं बर्हं, पिच्छं भवानी पार्वती [पुत्रप्रेम्णा][319] पुत्रस्नेहेन कर्णे करोति । कीदृशे कर्णे ? कुवलयपदप्राप्ति(पि)[320] उत्पलस्थानार्हे । कीदृशं बर्हं ? जो(ज्यो)तिर्लेखावलयि[321] ज्योतिर्लेखावलयं तेजोराशिमण्डलं विद्यते यस्य तत् । पुनः कीदृशं ? बर्ह(र्हि)[णं] हरशशिरुचां महेश्वरमस्तकचन्द्रचन्द्रिकया धौतापाङ्गं प्रक्षालितनयनान्तम् ॥४७॥

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[322]आराध्यैनं शरवणभवं देवमुल्लङ्घिताध्वा
सिद्धद्वन्द्वैर्जलकणभयाद्वीणिभिर्मुक्तमार्गः ।
व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्य-
न्स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥४८॥

अथ त्वमुल्लंघिताध्वाऽतिक्रान्तमार्गः सन् [त्वं][323] विलम्बेथाः विलंबं कुर्याः । किं कृत्वा ? एनं शरवणभु(भ)वं[324] देवं स्कन्दं आराध्य पूजयित्वा । शरवणात् भवतीति शरवणभूस्तं सोढुम-क्षम{क्षम}य गङ्गया तद्वीर्यं शरवणे क्षिप्तम् । प्राणि(प्रणि)रन्तः[325] शरेष्विति णत्वम् । पुनः कीदृशस्त्वं ? सिद्धद्वन्द्वैः सिद्धयुगलैः जलकणभयात् मुक्तमार्गः, त्यक्तपन्थाः । सिद्ग(द्ध)द्वन्द्वैः वीण(णि)भिः वीणाकरैः । त्वं किं कुर्वन् ? रन्तिदेवस्य राज्ञः कीर्तिं चर्मस्व(ण्व)त्याख्यां नदीं मानयिष्यन् पूजयिष्यन् । कीदृशीं कीर्तिं ? सुरभितनयालम्भजां, सुरभितनयायाः गावस्तासामालम्भ-[नं][327] विनाशनं तस्माज्जाता ताम् । पुनः किं लक्षणां ? भुवि पृथिव्यां[328] च{त}स्रो{स्रो}तो-मूर्त्या प्रवाहरूपेण परिणता, रूप(पा)न्तरगताम्[329] ॥४८॥

[330]त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरे
तस्याः सिन्धोः पृथुमपि तनुं दूरभावात्प्रवाहम् ।
प्रेक्षिष्यन्ते गगनगतयो दूरमावर्ज्य दृष्टी—
रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥४९॥

हे बन्धो ! गगनगतयो देवाः तस्याः सिन्धोर्नद्याः पृथुमपि स्थूलमपि, प्रवाहे(हं)[331] तनुं सूक्ष्मं प्रेक्षिष्यन्तेऽवलोकयिष्यन्ते । कस्मात् ? दूराभावात् दूरान्महदपि वस्तु तनु दृश्यते । किं कृत्वा ? दृष्टी[332] नेत्राणि दूरमत्यर्थमावर्ज्य प्रसार्य निक्षिप्य । क्व सति त्वयि भवति जलमादातुं भुव्यवनते सति । कीदृशि त्वयि, शार्ङ्गिणो वर्णचौरे कृष्णत्वात्[333] । मुक्तादामां(म)- मध्ये-[ऽन्तराले][334] इन्द्रनीलः यस्य तत् ॥४९॥

[335]तामुत्तीर्य व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरिविलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुषामात्मबिम्बं
पात्रीकुर्वन्दशपुरवधूनेत्रकौतूहलानाम् ॥५०॥

हे मेघ ! ततो अग्रे व्रज याहि[336] । किं कृत्वा ? तां चर्मस्व(ण्व)ती(तीं) नदीमुत्तीर्य । त्वं किं कुर्वन् ? आत्मबिम्बमाकारमानुरूपम् । दशपुरवधूनेत्रकु(कौ)तु(तू)हलानां[337] प(पा)त्रीकुर्वन् ; दर्श(र्शि)तम् । दशपुरनगरस्य वध्वो दे(द)शपुरवधूस्तासां नेत्राणि, तेषां कुतूहला:(ला)ति(नि) तेषाम् । पुनः किं लक्षणानां ? द० [दशपुरवधूनेत्र]कौतूहलानां परिचितस्थू(भ्रू)[338]लताविभ्रमा-णाम्, परिचिता नागरिकत्वात् । अभ्यस्ता भ्रूलता भ्रूशाखा विभ्रमा यैस्तेषाम् । पुनः किं लक्षणानां ?

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पक्ष्मोक्षे(त्क्षे,पात्[338A] पक्ष्मस्योत्क्षेपस्त्वदालोकनवशादूर्ध्वविलोकनं, पक्ष्माक्षे[339](क्ष्मोत्क्षे)-पस्तस्मात्, उपरिविलसितकृष्णसा(शा)रप्रभाणां, उपरि विलसन्ती स्फारन्ती कृष्णसा(शा)रा(र)-कायिनो(कान्तयो ?,[341] [342][पुनरपि किं लक्षणानां ? कुन्दकुसुमस्य यैः क्षेप उत्क्षेपणं तस्या अनुगा अनुयायिनो] ये भ्रमरास्तेषां श्रियं शोभां पुष्णन्ती[343] ये तेषाम्। कुन्दानां सितत्वात् भ्रमराणां [कृष्णत्वात्][344] {कुन्दकुश(सु ?)मस्य यः क्षेपः, उत्क्षेपणत्वात् }[345]। यद्यप्ये-तानि कुतूहलविशेषणानि तथापि त(च)[346] स्तृ(भ्रू)[47]उवलान् नेत्राणामेव ते[348]गुणा बोद्धव्याः ॥५०॥

[349]ब्रह्मावर्तं जनपदमथ च्छायया गाहमानः
क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तद्भजेथाः।
राजन्यानां सितशरशतैर्यत्र गाण्डीवधन्वा
धारापातैस्त्वमिव कमलान्यभ्यवर्षन्मुखानि ॥५१॥

'अभ्यवमथ' इति टीकायां दृश्यते।

हे भ्रातः! तत्कौरवं[350] क्षेत्रं भजेथाः गच्छेः। कीदृशं क्षेत्रं ? क्षत्रप्रधा(ध)नपिशुनम्। क्षत्राणां क्षत्रियाणां प्रधनं सङ्ग्रामं सूचयति यत्तत्। त्वं हे भ्रातः! त्वं किं कुर्वाणः ? ब्रह्मावर्ताख्यं जनपदं देशमथच्छायया, निजं(ज)[351] प्रतिबिम्बेन गाहमाना(नः)। यत्र क्षेत्रे गाण्डीवधन्वा अर्जुनः शितशरशतैः [तीक्ष्णबाणशतैः][352] राजन्यानां नृपाण(णां) मु(मु)[353]खानि वदनानि अभ्यवर्षन्-(त्) उत्कृष्टो(ष्टो)[354]गाण्डीवधन्वा, क इव ? त्वमिव यथा त्वं धारापाति(तैः) कमलानि[वाऽ][355] भ्यवर्षसि [सिञ्चसि][356] तथा [ऽ]र्जुनेन अन्येषां राज्ञां मुखकमलानि पातितानीति भावः ॥५१॥

हित्वा हालामभिमतरसां रेवतीलोचनाङ्कां
बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे।
कृत्वा तासामभिगममपां सौम्य सारस्वतीना—
मन्तः शुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥५२॥[357]

हे सौम्य! त्वमपि [अन्तर्][358] मध्ये शुद्धो निर्मलो भविता भविष्यसि। वर्ष(र्ण)[359] मात्रेण कृष्णः श्यामो भविता। किं कृत्वा ? तासां सारस्वतीनां सरस्वतिसम्बन्धिनां अपां पानीयानाम्। अभिगमं सेवनं, कृत्वा। तासां कासामित्याह लाङ्गली(ली) बलि(ल)[360]भद्रो या आपः शिषेवे भेजे। किं कृत्वा ? अभिमतरसां[361] वाञ्छितस्वादाम्। हालां मदिरां मुक्त्वा हित्वा। कीदृशीं हालां ? रेवतीलोचनाङ्काम्। रेवतीलोचनयोरङ्कः चिह्नं यस्यां सा ताम्। कीदृशो ल(ला)-ङ्गली ? बन्धुप्रीत्या कौरवपाण्डवस्नेहेन समरविमुखः सङ्ग्रामपराङ्मुखः। उभयपक्षो(क्षेऽ[362])पि मम बान्धवाः, कुत्र व्रजामीति विचार्य गृहं त्यक्त्वा सारस्वतीतटे तस्थौ ॥५२॥

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[363]तस्माद्गच्छेरनुकनखलं शैलराजाऽवतीर्णां
जह्नोः कन्यां सगरतनयस्वर्गसोपानपङ्क्तिम् ।
गौरीवक्त्रभ्रुकुटिरचनां या विहस्येव फेनैः
शम्भोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥५३॥

तस्मात्सरस्वतीप्रदेशात् जह्नो राज्ञः कन्यां जाह्नवीं पुत्रीं गच्छेर्यायाः। कीदृशीं कन्यां ? अनुकन{क}खलं[364] लक्षी(क्ष्यी)कृत्याऽनुकनखलम् । शैलराजावतीर्णां, शैलराजादिह(द्रि)मवतोऽवतीर्णां, शैलराजावतीर्णां, ताम् । पुनः कीदृशीं ? सगरतनयः(य)स्वर्गसोपानप[ङ्]क्तिं, सगरतनयानां षष्ठिसहस्रसंख्याकपुत्राणां [स्वर्गगमनाय सोपानपङ्क्तिरिव सोपानपङ्क्तिः । तां यां गङ्गाम् । अयं भावः । सपत्न्यामीर्ष्याकुलायां सत्यां मया सह संभोगः क्रियते सोऽत्यन्तमधुरो हर्षाय भवतीति फेनरूपेण हास्येन विहस्य गौर्याः प्रयास निर्विवेशः ?। तस्य संभोगस्य सूचकं केशग्रहणं सुरताक्षी चन्द्रः तस्मिन्नूर्मीहस्तस्पर्शोऽभूदित्याशयः । इन्दुलग्नोर्मिहस्ता । इन्दौ चन्द्रे लग्ना ऊर्मयः एव हस्ता यस्याः सा । इन्दुलग्नोर्मिहस्ता सती सपत्नीव] {सन्ती पात्रीव}[366] शंभोर्महेश्वरस्य केशग्रहं[367] कचाकर्षणमकरोच्चकार । उत्प्रेक्ष्यते फेनैः डिंडीरैः गौरीवक्त्रभ्रुकुटिरचनां विहस्येव गौरीवक्त्रे पार्वतीमुखे या भ्रुकुटिरचना, ताम् ॥५३॥

[368]तस्याः पातुं सुरगज इव व्योमपूर्वार्धलम्बी
त्वं चेदच्छस्फटिकविशदं तर्कयेस्तिर्यगम्भः ।
संसर्पन्त्या सपदि भवतः स्रोतसि च्छाययासौ
स्यादस्थानोपगतयमुनासङ्गमेवाभिरामा ॥५४॥

हे मेघ ! चेत् यदि त्वं तस्या गङ्गाया अम्भो जलं पातुं तर्कये वाञ्छयेः । कीदृशः मम्भ? अच्छस्फटिकविशदं[369] निर्मलम् । स्फटिकस्वच्छम् । किंभूतं अम्भः ? तिर्यग् वहमानम् । त्वं क इव ? व्योम्नि[370] पूर्वार्धलम्बी सुरगज इव । यथा सुरगजः पूर्वार्धलम्बी सन् शोभते । पूर्वार्धेनोत्तरभागेना{ऽ}वलम्बयन् यः सः पूर्वार्धलम्बी । तत्र प्रवाहे प्रसरंत्या भवच्छायया कान्त्या सपदि शीघ्रं सा गङ्गास्थानोप{व}गतयमुनासंगमेन अभिरामा मनोन्या(ज्ञा)[371] स्याद्भवेत् ? अस्थानेऽप्रस्तावे उपगता मिलिता या यमुना यस्याः सङ्गमो मेलापकस्तेन ॥५४॥

[372]आसीनानां सुरभितशिलं नाभिगन्धैर्मृगाणां
तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।
वक्ष्यस्यध्वश्रमविनयने तस्य शृङ्गे निषण्णः
शोभां शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयाम् ॥५५॥

हे जलद ! तस्य हिमाचलस्य शृङ्गे निषन्न(ण्णः) उपविष्टः सन् । त्वं शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेयां शोभां वक्ष(क्ष्य)सि[373] धारयिक्(ष्य)मि[374] । शुभो(भ्रो)[375] धवलः वर्णः । त्रिनयनस्य रुद्रस्य यो[ऽ]सौ वृषो वृषभस्तेन उत्पातः उत्पादितो यः पङ्कः कर्दमस्तेन सहोपमेया,

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शुभ्रत्रिनयनवृषोत्खातपङ्कोपमेया ताम्। किं कृत्वा ? तस्या एव गङ्गाया प्रभवं उत्पत्तिस्थानं[376] अचलं हिमवन्तं प्राप्याऽऽसाद्य। कीदृशमचलं ? आशी(सी)नानामुपविष्टानां कस्तुरी(रि) कामृगाणां[377] नाभिगन्धैर्नाभिपरिमलैः सुरभितशीलं सुरभिता सुगन्धीकृता शिला यस्य स तम्। पुनः किम्भूतमचलं ? तुषारैर्हिमैर्गौर(रं) धवलम्। कीदृशे शृङ्गेऽध्वश्रम[378]–विनयने मार्गखेदस्फे(स्फो)टके ॥५५॥

[379]तं चेद्वायौ सरति सरलस्कन्धसंघट्टजन्मा
बाधेतोल्काक्षपितचमरीबालभारो दवाग्निः।
अर्हस्येनं शमयितुमलं वारिधारासहस्रै
रापन्नार्तिप्रशमितफलाः सम्पदो ह्युत्तमानाम् ॥५६॥

[टीकायां ०प्रशमनफलाः इति पाठः]

चेत् यदि तं हिमवन्त(तः) दवाग्निः दावानलः बाधेत[380] [दहेत]तदाऽलंऽत्यर्थं, एनं[381] गिरि(रिं) वारिधारासहस्रैः शमयितुं निर्वापयितुं अर्हसि योग्यो भवसि। क्व सति ? वायौ पवने सति वाते सति। कीदृशो दावाग्निः सरलस्कन्धसंघट्टजन्मा सरलस्कन्धादेव दारवो वृक्षास्तेषां संघट्टनात [जन्म][382]यस्य सः। पुनः किम्भूतो दावाग्निः ? उल्काक्षपितचमरीबालभारः[उल्काभिरलातज्वालाभिः][383] क्षपितो दग्धचमरीणां बालभारो येन सः। युक्तो[ऽ]यमर्थः। हि यस्मात् कारणात् उत्तमानां प(ग)[384]रिष्ठानां सम्पदः समृद्धयः आपन्नार्तिप्रस(श)मनफलाः आपन्नार्तिप्रशमनमेव फलं येषां ते ॥५६॥

[385]ये त्वां मुक्तध्वनिमसहनाः स्वाङ्गभङ्गाय तस्मि-
न्दर्पोत्सेकादुपरि शरभा लङ्घयिष्यन्त्यलङ्घ्यम्।
तान्कुर्वीथास्तुमुलकरकावृष्टिहासावकीर्णा-
न्के वा न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥५७॥
['ये संरम्भोत्पतनरभसा' इति टीकायां दृश्यते]

हे जलद ! तस्मिन् पर्वते ये सरभाः अष्टापदा दपो(र्पो)त्स(त्से)कादहंकारात् त्वां शब्दायमानं असहमानाः संतः लङ्घयिष्यन्ति। कस्मै ? स्वाङ्गभङ्गाय तान् सरभान् [लङ्घयेयुः।][386] [तु]म(मु)लकारकावृष्टिहासावकीर्णान्, तुमुला प्रबला या कारकावृष्टिः सैव हासो हास्यं, तेनावकीर्णा अवलेहिता (अवहेलिता)[387]स्ता[न]नुकुर्वीथाः कुर्याः। किंभूतं त्वां ? अलङ्घ्यं, युक्तो[ऽ]यमर्थः। के निष्फलारम्भयत्नाः परिभवपदं कष्टस्थानं न स्युः। [अपि तु स्युः]।[389] निष्फलो निरर्थकः आरम्भः यत्नो येषां ते ॥५७॥

तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः
शश्वत्सिद्धैरुपचितबलिं भक्तिनम्रः परीयाः।
यस्मिन्दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः
संकल्पन्ते स्थिरगणपदप्राप्तये श्रद्दधानाः ॥५८॥[389]

['उपहितबलिं' इति, ऊर्ध्वमुद्धूत इति च टीकायां दृश्यते।]

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हे जलद ! तत्र हिमवति गिरौ दृषदि शिलायां अर्द्धेन्दुमौलेः इन्दोरर्द्धमर्धेन्दुः, स मौलिः शेष(ख)रं यस्य सः । अर्द्धेन्दुमौलिस्तस्य महेश्वरस्य व्यक्तं प्रकटं चरणन्यासं पदमुद्राम् । भक्त्या नम्रः [भक्तिनम्र][390] स्सन् त्वं भवान् परीयाः, प्रदक्षिणीकुर्याः । किंभूतं पादन्यासं सिद्धैः देवविशेषैः शस्व(श्व)न्निरन्तरं उपह(हि)तबलिम्[391] । उपहिता ढौकिता, बलिः पूजा, यस्य सः, तम् । यस्मिन् पादन्यासे दृष्टे सति श्रद्दधाना भावनातत्पराः । अस्य देवस्य स्थिरगणपदप्राप्तये संकल्पन्ते । सम्पद्यन्ते । स्थिरा निश्चला गणपदप्राप्तिः स्तस्यै–[392] स्थिरगणपद-प्राप्तये । कस्मात् ? करणविगमात् ऊर्ध्वं देहपातादनन्तरम् । करणानीन्द्रियाणि विद्यन्ते यत्र तत्करणं वपुस्तस्य विगमो नाशस्तस्मात् । किम्भूतास्ते ? दूरमुद्भू(द्धू)तपापाः उद्धूत(तं)[393] निर्गमितं पापं यैस्तैः ॥५८॥

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
संरक्ताभिस्त्रिपुरविजयो गीयते किंनरीभिः ।
निर्ह्रादस्ते मुरज इव चेत्कन्दरेषु ध्वनिः स्या-
त्संगीतार्थो ननु पशुपतेस्तत्र भावी समस्तः ॥५९॥

तत्र गिरौ कीचकाः सच्छिद्रवंशाः अनिलैः वायुभिः पूर्यमाणाः भू(भ्रि)यमाणाः संतः मधुरं सस्वरं शब्दायन्ते[394] ध्वनन्ति । तत्र गिरौ संरक्ताभिर्भावनाभाविताभिः किन्नरीभिर्देवगायन-नारीभिः त्रिपूरविजयस्त्रिपुरदाहाख्यरसकाव्यं गीयते । हे बन्धो । तत्र चेद्यदि कन्दरेषु प्रदेशेषु ते भवतो नि(वि)द्रादी(वी) गम्भीरध्वनिर्गर्जारवः [भवेत्][395] मुरज इव स्याद्(त्) व(त)दैव तदा ननु निश्चितं पशुपति(तेः)[396] रुद्रस्य तत्र समस्तः संपूर्णः संगीतार्थो (भावी [भवि]ष्यति ।[397]

प्रालेयाद्रेरुपतटमतिक्रम्य तांस्तान्विशेषा-
न्हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ।
तेनोदीचीं दिशमनुसरेस्तिर्यगायामशोभि
श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥६०॥

तत्र हिमाचले यत्क्रौञ्चरन्ध्रं नाम विवरं वर्तते । तेन विवरेण उदीचीमुत्तरां दिशं काष्ठां अनुसर, यायाः । किं कृत्वा, प्रालेयाद्रेः हिमाचलस्य उपतटं तटसमीपम्[399] । तांस्तांश्चरण-न्यासादीन् प्रधानान् विशेषान् । अतिक्रम्य लङ्घित्वा(लङ्घयित्वा)[400]। किंभूतं क्रौंचरन्ध्रं ? भृगुपतियशोवर्त्म, भृगुपतिः परशुराम{:}स्तद्वीयस्य यशसोत्कीर्तेः (यशसः कीर्तेः) वर्त्म प्रसरण-मार्गः । कीदृग् त्वं ? तिर्यगायामशोभी, तिर्यग्यो[ऽ]यावायामो,[401] विस्तारस्तेन शोभी शोभमानः । अत उत्प्रेक्ष(क्ष्य)ते, विष्णोर्नारायणस्य श्यामः कृष्णः पाद इव । कीदृशस्य विष्णोः ? बलिनियमनाऽभ्युद्यु(द्य)तस्य, बलिनियमने, बलिबन्धनेऽभ्युद्यु-(द्य)क्त(त)स्य ॥६०॥

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[402]गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसंधेः
कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।
शृङ्गोच्छ्रायैः कुमुदविशदैर्यो वितत्य स्थितः खं
राशीभूतः प्रतिदिशमिव त्र्यम्बकस्याट्टहासः ॥ ६१ ॥

अनन्तरं कैलासस्य नगरस्यातिथिः प्राघूर्णकः स्यास्तमचलं गच्छेः, गच्छेरिति भावः । किं कृत्वा ? ऊर्ध्वं गत्वा । किम्भूतस्य कैलासस्य ? दशमुखभुजोच्छ्वासितस्य, दशमुखस्य रावणस्य[403] भुजाभिरुच्छ्वासित[स्य] उत्पाटितस्य । पुनः किम्भूतस्य ? त्रिदशवनितादर्पणस्य त्रिदशवनितानां दर्पण आदर्शस्तस्य । स्फटिकत्वेन मुखावलोकनात् । यः कैलासः कुमुदविशदैः शृङ्गोच्छ्रायैः शिखरोन्नतैः, खं आकाशं, वितत्य व्याप्य, स्थितो रहितः । उत्प्रेक्ष्यते । प्रतिदेशं प्रतिकाष्ठम् । पुंजीभूत(तः) एकत्रीभूतः,[404] त्र्यम्बकस्य महेश्वरस्याट्टहास इव हास्यमिव ॥६१॥

[405]उत्पश्यामि त्वयि तटगते स्निग्धभिन्नाञ्जनाभे
सद्यः कृत्तद्विरददशनच्छेदगौरस्य तस्य ।
शोभामद्रेः स्तिमितनयनप्रेक्षणीयां भवित्री—
मंसन्यस्ते सति हलभृतो मेचके वाससीव ॥ ६२ ॥

हे जीमूत ! तस्याद्रेः कैलासस्य, भवित्रीं चाग्रे [406]भ(भा)विनीं शोभां कान्तिं, उत्पस्या-(श्या)मि, उत्प्रेक्षेऽहं, क्व सति ? त्वयि भवति तटगते शृङ्गस्थे सति । कीदृशे त्वयि ? स्निग्ध-भिन्नाञ्जनाभे स्निग्धमरुक्षं, भिन्नं वर्जितं, यदञ्जनं कज्जलं, तद्वद्भा दीप्तिर्यस्य स तस्मिन् । कीदृशस्य तस्याचलस्य, सद्यःकृत्तद्विरददशनच्छेदगौरस्य । सद्यस्तत्कालं कृत्तः खण्डीकृतो[407], द्विरद-दशनस्तस्य यो(य)श्छेदः खण्डस्तद्वतौ(द्गौ)रस्तस्य । कीदृशीं शोभां ? स्तिमितनयनप्रेक्षणीयां स्तिमि-तानि निश्चलानि यानि नयनानि नेत्राणि तैः प्रेक्षणीया, ताम् । उत्प्रेक्ष्यते । हलभृतो बलि(ल)भद्रस्य अंश(स)न्यस्ते स्कन्धे, स्थापितमेव(च)के कृष्ण(ष्णे) वाससी वस्त्रे इव । मेघस्य कृष्णत्वात् तस्य च सितत्वात् ॥६२॥

[408]हित्वा तस्मिन्भुजगवलयं शंभुना दत्तहस्ता
क्रीडाशैले यदि च विचरेत्पादचारेण गौरी ।
भङ्गीभक्त्या विरचितवपुः स्तम्भितान्तर्जलौघः
सोपानत्वं कुरु मणितटारोहणायाग्रयायी ॥ ६३ ॥

तस्मिन् क्रीडाशैले कैलासे, गौरी पार्वती, यदि चेत्, पादचारेण चरणाभ्यां, विचरेत् त्वं क्षाम्यते(?)(चंक्रमेत) ।[409] अस्याः प(पा)र्वत्यास्त्वं चरणेषु सोपानत्वं कुरु कुर्याः । कीदृशी गौरी ?

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शंभुना ईश्वरेण, दत्तहस्ता । किं कृत्वा ? भुजगवलयं स एव [कं]कणं (सर्पकंकणं)[410] हित्वा मुक्त्वा भयंकरत्वादत्र सर्पकटकत्यागः ।[411] किमर्थं ? मणिबद्धशिलारोहणार्थम् । हे जलद ! त्वं सं(अ)-प्रयायी सन् । कीदृशस्त्वं ? भङ्गीभक्त्या तरङ्गविच्छित्या कल्लोलाकारेण विरचितवपुः । पुनः कीदृशः ? त्वं स्तम्भितान्तर्जलौघः(लौघः) स्तम्भिता(तो)न्तर्मध्ये जलौघः येन सः ॥६३॥

[412]तत्रावश्यं वलयकुलिशोद्घट्टनोद्गीर्णतोयं
नेष्यन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ।
ताभ्यो मोक्षस्तव यदि सखे घर्मलब्धस्य न स्या-
त्क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥ ६४ ॥

हे सखे ! यत्र कैलासे अवश्यं निश्चितम् , सुरयुवतयोऽमराङ्गना, त्वं(त्वां) भवन्तम् , यन्त्रधारागृहत्वं जलधार(रा)गृहभावम् , नेष्यन्ति प्रापयिष्यन्ति । हे सखे, यदि चेत(त्), ताभ्य-स्तव , मोक्षः त्यागो , नस्यान्त (त् न)[413] भवेत् तदा त्वं श्रवणपरुषैः कर्णकटुकैः, गर्जितैः शब्दितैः, स्तां(तान्) भाव(य)ये[थाः]{स्ताभयेः} त्रासयेः ।[414] यथा त्वां तासु चेयुः(ताः-मुञ्चेयुः) ।[415] किम्भूतास्ता ? क्रीडालोला कौतूहलचञ्चलाः । कीदृशस्य तव ? घर्मलब्धस्य घर्मे सभि(ति)[416] लब्धो घर्मलब्धस्तस्य । कीदृशं त्वां ? कुलिशवलयो[द्]घट्टनोद्गीर्णतोयम् । कुलिश-वलयोद्घट्टनेनोद्गीर्णं [वान्तं] प्रसारितं तोयं जलं येन सः तम् ॥६४॥

[417]हेमाम्भोजप्रसवि सलिलं मानसस्याददानः
कुर्वन्कामं क्षणमुखपटप्रीतिमैरावतस्य ।
धुन्वन्कल्पद्रुमकिसलयान्यंशुकानीव वातै-
र्नानाचेष्टैर्जलद ललितैर्निर्विशेस्तं नगेशम् ॥ ६५ ॥

हे जलद ! त्वं वर्णितस्वरूपं तं नगेशं[418] कैलासं, निर्विशेः उपभुञ्जीथाः । त्वं किं कुर्वाणः ? मानसस्य सरसः हेमाम्भोजप्रसविसलिलं आददा[नो][419] गृह्नन(ह्णन्) हिम्नः(हेम्नः)[420] स्वर्णस्यांभोजावि(नि) प्रसूते जनयति यत्र (यत्तत्)[421] मानससम्बन्धि सलिलमुदकम् । त्वं किं कुर्वन् ? काममभिलषितं, लक्षणं क्षणमात्रं, ऐरावणस्य सुरगजस्य, मुखपटप्रीतिं मुहवड-(खपट)[422]-सादृश्यं कुर्वन्, गजारि(हि)[423] मुखपटेन [प्रीयन्ते] ।[424] किंभूतं[425] पर्वतं ? छाया-भित्तिस्फटिकविशदं स्फटिकमणिनिर्मलं । प्रीयन्ते हर्षितवदना भवता भवन्ति । पुनः किं कुर्वन् ? नानाचै(चे)ष्टैरनेकविधैः ललितैः मनोहरैर्वातैः पवनैः, कल्पद्रुमकिशलयानि सुरतरुपल्लवान्, अंशुकानीव वासांसीव, धुन्वन् कम्पयन् । कविसमये वातस्त्रिविधो वार्थतो[426](वर्ण्यते) [शीतो] मंदः सुरभिश्च ॥६५॥

[427]तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूलां
न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।

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या वः काले वहति सलिलोद्गारमुच्चैर्विमाना
मुक्ताजालग्रथितमलकं कामिनीवाभ्रवृन्दम् ॥६६॥

हे कामा(म)[428]चारिन् ! लज्जा(स्वेच्छा)रूप(प)[429] ! हे मेघ[430] ! तस्य कैलासस्योत्सङ्गे(?त्सङ्गे) कि(अ)लकां अस्मत्पुरीं दृष्ट्वा । पुनः पुनरपि ज्ञास्यसे{त्} । किम्भूतामलकां ? स्रस्तगङ्गादुकूलां,[431] स्रस्तं तद्गङ्गादुकूलं (पतत् गङ्गैव दुकूलं)[432] अंबरं यस्या सा ताम् । गङ्गा तत्र वहति ।[433] या अलकापुरी, भो युष्माकं, काले वर्षासमये,{कैः[434]} उच्चैरुन्नतैर्विमानैः[435] प्रासादैः कृत्वा, अभ्रवृन्दं मेघपटलं, वहति धारयति ।[436] कीदृशमभ्रवृन्दं ? सलिलोद्गारं-सलिलं [जलं][437] उद्गारति स्र(व)ति येन(यत्)[438] तत् । या अलका क(का)चित्कामिनी[439] इव यथा[440] [कामिनी प्रणयिनो दय(यि)तस्योत्सङ्गे] मुक्तदुकूला सती । मुक्ताजालग्रथितं मुक्ताफलसमूहालङ्कृतं आ(अ)लकं[441] कचं बिभ्रति । सलिलस्य मुक्ताजालेन सहोपमानं, अलका(आ)नां[442] ललाटकैः सहोपमानम् ॥६६॥

पूर्वमेघः संपूर्णः ॥

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[443]शष्पश्यामा दिनकरहयस्पर्द्धिनो यत्र वाहाः
शैलोदग्रास्तमिव करिणो वृष्टिमन्तः प्रभेदात् ।
योधाग्रण्यप्रतिदिशमुखं संयुगे तस्थिवांसः
प्रत्यादिष्टाभरणरुचयश्चन्द्रहासः व्रणाङ्के ॥६७॥

हे जलद ! यत्राऽलकायां एवंविधा वाहासु(स्तु)रङ्गा[444] व[र्त]ते(न्ते) । कीदृशां(शा.)[445] ? [446]शष्य(ष्प)श्यामाः । शष्यु(ष्प) बालतृणं तद्वत् श्यामा हरिता । शष्यु(ष्प)श्यामा । पुनः कीदृशा ? दिनकरहयस्यु(स्प)र्द्धिनः, दिनकरहयैः सूर्याश्वैः स्पर्धां कुर्वन्ति, दिनकरहयस्पर्द्धिनः । यत्रालकायां करिणो गजा वर्तन्ते । कीदृशाः ? शैलोदग्राः शैलवतु(वद्)[447]दग्राः उन्नताः [448] पर्वतप्रायाः । पुनः कीदृशाः ? प्रभेदान्मदजलक्षरणात् त्वमिव भावानि वृष्टिमन्तम् (त्वमिव वृष्टिमन्तः ।)[449] यत्र पूर्यां योधा[ग्रण्यः][450] सुभटाग्रेसराः दिद्यन्ते । किंविधाः ? संयुगे सङ्ग्रामे, तस्थिवांसो निश्चलाः । पुनः किम्भूताः ? चन्द्रहासे(स)व्रण(णां)कैः[451] प्रत्यादिष्टः प्रतीत्यशोभमाना(?)[452] आभरा(र)णानां रु(रु)क् कान्तिर्येषां ते ॥६७॥

[453]विद्युत्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः
संगीताय प्रहतमुरजाः स्निग्धगम्भीरघोषम् ।
अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रंलिहाग्राः
प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥६८॥

हे जलद ! यत्रालकायां प्रासादाः सौधानि तैस्तैर्वक्ष्यमाणैर्विशेषैः, त्वां भवन्तं, तुलयिमुमनुकर्तुं[454]मलं समर्थाः। किम्भूतं त्वां ? विद्युत्वन्तं[455] विद्युद्विद्यते यस्याऽसौ विद्युत्वान्, तम् । किम्भूताः प्रासादाः ललितवनिताः सविलासरमणीसमन्विताः।पुनः कीदृशं त्वां? सेन्द्रचापं सुस(सयु रा)युधम् ।[456] कीदृशास्ते ? सचित्राः नानाचित्रयुताः ।[457] पुनः किम्भूतास्ते? प्र(व)हतमर(मुर)जाः,[458] वाद्यमानमृदङ्गाः । कस्मै ? सङ्गीताय नृत्याय । किम्भूतं त्वां,? स्निग्धगम्भीरघोषं, मधुरध्वनितम् । पुनः किं [भू]तं[459] त्वां? अन्तस्तोयं, मध्यस्थितजलम् । किम्भूतास्ते? मध्यस्थितजलम् । किम्भूतास्ते ? मणिमयभुवः, मणिभिश्चन्द्रकान्ताद्यैर्बद्धा भूर्येषां ते । किम्भूतं त्वां? तुङ्गमुच्चि(च्चै)स्तरम् । किम्भूतास्ते? अभ्रंलिहाग्राः आकाशस्पृ[श]च्छि[ख]रा[460] इत्येतत्तुल्यं सर्वा(र्व)म् ॥६८॥

[461]हस्ते लीलाकमलमलके बालकुन्दानुविद्धं
नीता लोध्रप्रसवरजसा पाण्डुतामानने श्रीः ।

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चूडापाशे नवकुरबकं चारु कर्णे शिरीषं
सीमन्ते च त्वदुपगमजं यत्र नीपं वधूनाम् ॥६९॥
('आननश्रीः' इति टीकायां दृश्यते ।)

हे मेघ ! [यत्र][462] पूर्वां वधूनां युवतीनां, हस्ते करे, लीलाकमलं[463] क्रीडानलिनं, विद्यते । यत्र वधूनां अलकं बालकुन्दानुविद्धं च[464] वर्तते । बालकुन्दैः कुन्दसुकुसुमैरनुविद्धं मिश्रितम् । यत्र वधूनामाननश्रीः मुखशोभा, रो(लो)ध्रप्रसवरजसा रो(लो)ध्रपुष्परागेण, पाण्डुतां गौरतां, नीता लम्भिता । यत्र वधूनां चूडाप(पा)शे मुकुटे नवकुरु(र)बकं[465] अभिनवकुसुमं {तत्र} वर्तते । यत्र वधूनां कर्णे चारु रम्यं शिरीषं शिरीषकुसुमं विद्यते च । पुनर्यत्र वधूनां समीपे(सीमन्ते)[466] त्वदुपगमं(म)[जं][467] त्वदुपगमाज्जातं त्वदुपगमजं प्रावृषेण्यं नीपपुष्पं विद्यते । तत्प्रावृषि सम्पद्यते एतेन रामाणां नागरिकत्वमुररीकृतं, सारभूतं कनकालंकारनि{म्र}रासने[468] ॥६९॥

[469]आनन्दोत्थं नयनसलिलं यत्र नान्यैर्निमित्तै-
र्नान्यस्तापः कुसुमशरजादिष्टसंयोगसाध्यात् ।
नाप्यन्यत्र प्रणयकलहाद्विप्रयोगोपपत्ति-
र्वित्तेशानां न खलु च वयो यौवनादन्यदस्ति ॥७०॥

हे सखे ! यत्र ममालकायां नराणां आनन्दादुत्थानं यस्य तदानन्दोत्थं नयनसलिलं नेत्ररोदनं विद्यते । अन्यैरपि निमित्तैः शोकादिभिः नयनसलिलं न यत्र । कुसुमस(श)रजात् कुसुमस(श)राज्जातः कुसुमस(श)रजः तस्मात् इष्टसंयोगसाध्यः । इष्टसंयोगेनाभीष्टजनमेलापकेन साध्यः तापो वर्तते । अन्यस्तापो न यत्र । प्रणयकलहात् स्नेहकन्दलादन्यत्र विप्रयोगोपपत्तिः वियोगप्राति(प्ति)र्न यत्र । च पुनः, खलु निश्चितम् , वित्तेशानां पुरुषाणां यौवनादन्यदपरं वयो नास्ति ॥७०॥

[470]यस्यां यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः ।
आसेवन्ते मधु रतिफलं कल्पवृक्षप्रसूतं
त्वद्गम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥७१॥
(० 'कुसुमरचना' इति टीकायां दृश्यते ।)

यस्यामलं(ल)कायां यक्षा पुण्यजनेश्वरा उत्तमस्त्रीसहायाः(याः) प्रधानस्त्रीसहिताः, सन्तः पुष्करेषु वाद्य(दि)त्रेषु, शनकैर्मन्दं [मन्दं], आहतेषु वाद्यमानेषु सत्सु, रतिफलं कामसुखदायककल्पवृक्षप्रसूतं सुरद्रुमसमुत्पन्नं, मध्वासवं सेवन्ते पिबन्ति । किं कृत्वा ? हर्म्यस्था(स्थ)लानि सेवितान्यैत्यागत्य । किम्भूतानि हर्म्याणि ? श(सि)तमणिमयानि शि(सि)तमणिनि(भिः) स्फाटिकरत्नैः प्रवृत्तानि निर्मितानि, श(सि)तमणिमयानि। पुनः किं लक्षणानि ? ज्योतिच्छायानक्षत्रश्रेणिबिम्बान्येव(व)

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कुसुमरचना पुष्पप्रकारो येषु तानि, ज्योतिश्छायाकुसुमरचनानि। किम्भूतेषु [पुष्करेषु] त्वद्गम्भीर-ध्वनिषु त्वद्गम्भीरो(र)ध्वनिर्येषु तेषु ॥७१॥

[471] गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः
पत्त्रच्छेदैः कनककमलैः कर्णविस्रंसिभिश्च ।
मुक्ताजालैस्स्तनपरिमलच्छिन्नसूत्रैश्च हारै-
र्नैशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥७२॥

यत्र नगर्यां कामिनीनामति(भि)सारिकाणां[472] नैशो रात्रि, {सत्को}मार्गः पन्थाः, सवितुरुदये सूर्यस्योदये सूच्यते, ज्ञायते। कैः? मन्दारपुष्पैः कल्पवृक्षव(क्ष)कुसुमैः[473]। किम्भूतैस्तैः? अलकपतितैः केशभ्रष्टैः। कस्मात्? गत्युकम्पात्। गतिर्गमनम्। तत्र उत्प्राबल्येन कम्पश्चलनं, तस्मान्न केवलं मन्दारपुष्पैः, च पुनः पत्रछेद्यैः,[474] कृतविज्ञानैः कर्णविश्रं सि(स्रंसि)भिः[475] श्रोत्रच्युतैः। कनककमलैः स्वर्णोत्पलैः, यत्र नैशो मार्गः सूच्यते। न केवलं कनककमलैः सूच्यते। च पुनः, हारिः (रैः)[476] सूच्यते। किं लक्षणैः? हारि(रै)मुक्तालग्नसुत(स्तन)परिमल(लैः) छिन्नसूत्रैः मुक्तासु लग्नस्तनपरिमलः कुचसुरभित्वं [येषां ते] छिन्नं सूत्रं येषां ते तैः ॥७२॥

[477] नीवीबन्धोच्छ्वसितशिथिलं यत्र यक्षाङ्गनानां
क्षौमं रागादनिभृतकरेष्वाक्षिपत्सु प्रियेषु ।
अर्चिस्तुङ्गानभिमुखमपि प्राप्य रत्नप्रदीपा-
न्ह्रीमूढानां भवति विफलप्रेरणा चूर्णमुष्टिः ॥७३॥

यत्र नगर्यां यगा(क्षा)ङ्गनानां यक्षरमणीनां चूर्णमुष्टि(ष्टिः)[478] प्रदीपविध्यापनबुद्ध्या प्ररितः प्रक्षिप्तो विफला निष्फला भवति। निरर्थक सञ्जायते प्रद्योतकाऽप्रशमात् कदाचिदश(त्रा)सो[479] गतो भात(भवे)दित्याह[480]। किं लक्षणानां[481] रमणीनाम्? {चूर्णमुष्टिः}[482] मूढानां ह्रिया मूढा [483] लज्जा (ज्ज)या मूढा व्याकुलित(ताः) तासां व्रीडा विह्वलत्वात् तासाम्। <सज्ञा[484] दिनमणिदीपप्रश मे> केषु सत्सु प्रियेषु दयितेषु, रागात् स्नेहात्, क्षौमं वासा(सः)[485] आक्षिपत्सु अपहृस्यु(त्सु)[486] सत्सु। कीदृशेषु प्रियेष्व{ऽ}निभृतकरेषु कामेच्छया चालं(ल)पाणिषु[487]। किम्भूतं क्षौमं? नीवीबन्धोच्छा(च्छ्व)सितशिथिलम्। नीवीबन्धस्य उच्छ्(च्छ्व)सनेन[488] विकासेन शिथिलमदृढम्। किं कृत्वा? अर्चिस्तुङ्गान् [489] रत्नप्रदीपान् अभिमुखं सम्मुखमपि प्राप्यासाद्य रत्नानां अर्चिषो[ऽ]विनश्वरत्वात्। कथं? चूर्णमुष्टिप्रक्षेपः क्षेपस्तु [490] [वह्निदीपभ्रान्त्या] विह्वलत्वात् तासाम् ॥ ७३ ॥

यत्रोन्मत्तभ्रमरमुखराः पादपा नित्यपुष्पा
हंसश्रेणीरचितरशना नित्यपद्मा नलिन्यः ।

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केकोत्कण्ठा भवनशिखिनो नित्यभास्वत्कलापा
नित्यज्योत्स्नाः प्रतिहततमोवृत्तिरम्याः प्रदोषाः ॥७४।

('यस्यां' इति टीकायां दृश्यते ।)

यस्यामलकाया पादपा वृक्षाः, नित्यपुष्पा सन्ति । किम्भूता पादपाः ? मत्तभ्रमरमुखराः[४९१] [मत्तभ्रमरैर्मुखरा वाचा][४९२] यस्यां नलिन्यः कमलिन्योः, नित्यपद्मा सन्ति । किम्भूता नलिन्यः ? हंसश्रेणिरचितरस(श)नाः[४९३] । हंसानां श्रेणयो हंसश्रेणयः । हंसश्रेणीभिः रचिता रसना मेखला यासन्तो(सां ताः)[४९४] हंसश्रणीरचितरस(श)नाः । हंसश्रेण्येव रचिता रस(श)ना मेखला यस्यां ताः । {यस्यां} । भवनशिखिनो ग्र(गृ)हमयूर(रा:)[495] केकोत्कण्ठा विद्यन्ते । केकै(क)या[496] मयूरवाण्या उत्कण्ठा येषां ते । किम्भूता भवनशिखिनः नृत्यभास्वत्क लापाः । [497] नृत्येन भास्वन्तो दीप्यमानाः कलापा येषां ते । यस्याः प्रदोषाःसन्ध्यासमयाः नित्यज्योत्स्नाः प्रतिहततमोवृत्तिरम्याः सन्ति । नित्यज्योत्स्नाभिः प्रहि(ति)[ह]ता:[४९८] स्फोटिता या तमोवृत्तिस्तया रम्याः सुन्दराः ॥ ७४ ॥

[499]अक्षीणान्तर्भवननिधयः प्रत्यहं रक्तकण्ठै
रुद्गायद्भिर्धनपतियशः किन्नरैर्यत्र सार्द्धम् ।
वैभ्राजाख्यं विबुधवनितावारमुख्यासहायाः
बद्धापानं बहिरुपवनं कामिनो निर्विशन्ति ॥७५॥

यत्रऽलकायां कामिनः कामुख(क) पुरुषाः[500] किन्नरैः सार्द्धं देवगायनैः समं वै(वे)-भ्राजाख्यं[501] बहिरुपवनं बाह्योद्यानं, निर्विशन्ति उपभुञ्जते । किम्भूता कामिनः ? विबुधवनिता-वारमुख्यासहायाः । विबुधवनिता[सु][५०२] वारमुख्यास्ता एव सहायाः येषांते । अथवा विबुधवनिता एव वारमुख्या गणिकातुल्याः क्रीडाप्रस्तावात्ता एव सहाया येषां ते । पुनः किम्भूतास्ते ? अक्षीणान्तर्भवननिधयः । अक्षीणा. [503] अक्षीणा (णा) ऽत्रुटिताः । अन्तर्भुवनानि, निधयो येषां ते । कथंभूते किन्नरैः ? रक्तकण्ठैः मधुरस्वरैः । [504] कथंभूत(तं) उपवनं ? बद्धापानं रचितपान-गोष्ठीकम् । किं कुर्वद्भिः किन्नरैः ? प्रत्यहं प्रतिदिनं धनपतियशः उद्गायद्भिः ॥ ७५ ॥

नेत्रा नीताः सततगतिना यद्विमानाग्रभूमी-
रालेख्यानां सलिलकणिकादोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जलमुचस्त्वादृशा यत्र जालै-
र्धूमोद्गारानुकृतिनिपुणा जर्जरा निष्पतन्ति ॥७६॥

यत्र पूर्यां त्वादृशाः भवादृशाः,[५०५] जलमुचो मेघाः, जर्जरा सन्ति । सद्यः शीघ्रं, जालैर्गवाक्षैः मि(नि)पतन्ति निर्गच्छन्ति । किम्भूता जलमुचः ? धूमोद्गाराऽनुकृतिनिपुणाः । धुमोद्गारा-[506](र)याऽनुकृतिः सादृश्यं तेन निपुणाः । उत्प्रेक्ष(क्ष्य)ते । शङ्कास्पृष्टा इव । शङ्किता

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इव । यथा साशङ्कः सापराधो व्याजेन पलायते । किं कृत्वा ? आलेख्यानां चित्राणाम् सलिलकणिकादोषं जलार्द्रभावमुत्पाद्य कृत्वा । किम्भूता जलमुचः ? सततगतिना वायुना यद्विमा(मा)नाग्रभूमीर्नीताः प्रापिताः । यस्या अलकायाः विमानानि, तेषां(षा)मग्रभूमयो, यद्विमानाग्रभूमयस्ताः । किम्भूतेन वायुना ? नेत्रा नयतीति [507] तेन नेत्रा ॥ ७६ ॥

यत्र स्त्रीणां प्रियतमभुजालिङ्गनोच्छ्वासिताना–
मङ्गग्लानिं सुरतजनितां तन्तुजालावलम्बाः ।
त्वत्संरोधापगमविशदैः प्रेरिताश्चन्द्रपादै–
र्व्यालुम्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥७७॥

यत्रास्मत् पूर्यां चन्द्रकान्ताः मणयः, [508] स्त्रीणां वनितानां सुरतजन(नि)तां सम्भोगोत्पन्नां, अङ्गग्लानिं शरीरखेदं लुम्पन्ति [509] दूरीकुर्वन्ति । किम्भूताश्चन्द्रकान्ताश्चन्द्रपादैः च(च)न्द्रकिरणैः प्रेरिताः । पुनः कीदृशास्ते ? अत एव स्फुटजललवस्यंदिनः स्फुटान्न[व]जललवां, स्य(स्यं)दन्ति क्षरन्ति । स्यु० पुनः कीदृशैः चन्द्रकान्तैः {ऽ} त्वत्संरोधापगमविशदैः । त्वदीयः यो[ऽ]सौ संरोधो रु(रो)धनं तस्याऽपगमो विनाशस्तेन विशदाः स्तै(तैः) । पुनः कीदृशाः चन्द्रकान्ताः ? तन्तुजालावलम्बाः[510] । [511]तत्र(न्तु)[जा]व(ल) [आ]लंबते तन्तुजालावलम्बाः । कीदृशानां स्त्रीणाम् ? प्रियतमभुजालिङ्गनोत्सव(च्छ्वा)सितानां प्रियतमभुजालिङ्गनेनोच्छ्वासितास्तासाम् ॥७७॥

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि–
र्मन्दाराणामनुतटरुहां छायया वारितोष्णाः ।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रीडन्ते मणिभिरमरैर्प्रार्थिता यत्र कन्याः ॥७८॥

यत्रालकायां कन्या गुह्यकसुता, मणिभिः प्रधानरत्नैः, संक्रीडन्ते । कि०[दृशः] कन्याः ? मरुद्भिः वायुभिः, सेव्यमानाः । किम्भूतैः मरुद्भिः ? मन्दाकिन्याः गङ्गायाः सलिलशिशिरैः, जलशीतलैः । पुनः [किम्भूताः][512] कन्याः ? मन्दाराणां, कल्पवृक्षाणां छायया वारितोष्णाः । स्फोटितग्रीष्मतापाः । किम्भूतानां ? मन्दाराणां ? अनुतटरुहाम् । अनुतटं रुहन्ति प्रादुर्भवन्त्यनुतटरुहस्तेषाम् । पुनरपि किम्भूताः कन्याः ? अमरैर्देवैः, प्रार्थिता याचि(चि)ताः । किं लक्षणैः{:}र्मण णि)भिः[513] ? अन्वि(न्वे)ष्ट[514]–व्यैर्गवेषणीयैः । पुनः किं लक्षणैर्मणिभिः ? कनकसिकतामुष्टिनिक्षेपगूढैः । कनकसिकतामुष्टौ यां रत्नानां निक्षेपो न्यासस्तेन गुढास्तैः ॥७८॥

[515]वासश्चित्रं मधु नयनयोर्विभ्रमादेशदक्षं

पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।

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लाक्षारागं चरणकमलन्यासयोग्यं च यस्या-
मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥७९॥

यस्यां अलकायां एकः कल्पवृक्षः एक एव सुरतरुः सकलं सम्पूर्णम{ऽ}बलामण्डनं नारीशृंगारशोभां सुतं (ते)[516] प्रसूते। चित्रं नानाविधं वासो वस्त्रं सूते। यस्यामेकः कल्पवृक्षः मधु मद्य(द्यं) स्त(सू)ते।[517] यस्यामेकः कल्पवृक्षः[518] किसलयैः से(स)ह नवपल्लवैः सार्द्धं। पुष्फो(ष्पो)द्‌भेदं कुसुमचित्रतां प्रसूते। किम्भूतो(तं)[519] [पुष्फो(ष्पो)द्‌भेदं][520] नयनयोश्चक्षुषोर्विभ्रमादेशदक्षम्। यस्यामेकः कल्पतरुः भूषणानां विकल्पान् सूते च। पुनर्यस्यां एक एव तरुः चरणकमलन्यासः(स)योग्यं लाक्षारागं सूते। चरणकमलन्यासे योग्यः[521] तः(सः) ॥७९॥

मत्वा देवं धनपतिसखं यत्र साक्षाद्वसन्तं
प्रायश्चापं वहति न भयान्मन्मथः षट्पदज्यम्।
सभ्रूभङ्गप्रहितनयनैः कामिलक्ष्येष्वमोघै—
स्तस्यारम्भश्चतुरवनिताविभ्रमैरेव सिद्धः ॥८०॥

यत्रालकायां मन्मथः कामः प्रायो बाहुल्येन चापं धनुर्भयान्न वहति न द्र(ध)त्ते[523]। किं कृत्वा ? यत्र धनपतिः(ति) सखं[524] देवं महेश्वरं। साक्षात्प्रत्यक्ष(क्षं)[525] वसन्तं। मत्वा ज्ञात्वा। किं लक्षणं चापम् ? षट्पदज्यम्। षट्पदाः भ्रमरा एव{ग्रोः} [ज्या][526] प्रत्यञ्चा यत्र तत्। तत्र चापस्य चा[ऽऽ]रम्भः चतुरवनिताविभ्रमैरेव विचक्षणस्त्रीविलासैरेव सिद्धा(द्धो)[527] निष्पन्नः। कि लक्षणै{:}श्चतुर[वनिता]विभ्रमैः ? सुभ्रूभङ्गो(ङ्गं)[528] यथा स्यादेवं कामिलक्ष्येषु प्रतिहतनयनम्। किं लक्षणैः प्रतिहतनयनैः ? अमोघैः सफलैः एतेन रमणीजनवैदग्धा(ग्ध्य)मुक्तम् ॥८०॥

[529]तत्रागारं धनपतिगृहादुत्तरेणास्मदीयं
दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन।
यद्‌स्योपान्ते कृतकतनयः कान्तया वर्धितो मे
हस्तप्राप्यस्तवकनमितो बालमन्दारवृक्षः ॥८१॥

हे सखे ! तत्र वर्ण(र्णि)त[530] स्वरूपायामस्मदलकायां धनं(न)द[531]-गृह्य(हा)दुत्तरेण[532] राजराजेश्वर--गृह्य(हा)[533]दुत्तरसमीपे अस्मदीयमागारं गृहं प्रवर्तते। कथं मया ज्ञास्यति(ते)[534] [इ]त्य(त्यु)क्ते[535] अभिज्ञानमाह। किं लक्षणमा(मा)गारं[586] ? तोरणेन दुराल्लक्ष्यं दूरादेव ज्ञेयम्। किं-लक्षणेन तोरणेन ? सुरपतिधनुश्चारुणा इन्द्रचापसुन्दरेण। यस्य गृहसो(स्यो)पान्ते[537] वेश्मनः समीपे मत्कान्तया[538] वर्धितो[जलसेकादिना][539] वर्धापितो मन्दार[बालः][540] [वर्तते। किं लक्षणो बालमन्दारवृक्षः][541] ? कृतकतनयः पुत्रीकृतः कृत्रिमपुत्रकः। पुनः किं लक्षणः ? हस्तप्राप्यस्तबकनि-(न)मितः[542]। हस्तप्राप्येण बालत्वात् करग्राह्यः स्तबकेण[543] विनतो नम्नी(म्री)[544]भूतः। साम्प्रतं सविशेषाऽभिज्ञं परं[545] दर्शयन्नाह ॥८१॥

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546वापी चास्मिन्मरकतशिलाबद्धसोपानमार्गा
हैमैश्छन्ना विकचकमलैः स्निग्धवैदूर्यनालैः ।
यस्यास्तोये कृतवसतयो मानसं सन्निकृष्टं
नाध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥८२॥

547अस्मिन् उद्याने न केवला(लो) मन्दारः [अपि च] वापी वर्तते । कथंभूता वापी ? मरकतशिलाबद्धसोपानमार्ग्र(र्गा) । मम गृहे चैवंविधा वापी पद्म(द्मा)नि वर्तते(न्ते) । किं [विशि]ष्टा वापी ? हैमैः स्वर्णमयैः विकचकमलैस्छि(श्छ)न्ना छादिता । वाप्यां हि(है)मकमलैर्भवितव्यम् । कीदृशैस्तै[स्निग्धवैदूर्यनालैः]546 स्निग्धवैदूर्यमणिरेव नालो दण्डो येषां तानि तैः । हंसा धार्तराष्ट्राः । त्वमपि भवन्तमपि प्रेक्ष्य दृष्ट्वा । सन्निकृष्टं समीपस्थमपि । मानसं मानसरो नाध्यास्यन्ति न स्मरिष्यन्ते(न्ति) । कीदृशा हंसाः ? वाप्यास्तोये जले कृतवसतयः विहितनिवासाः । पुनः कीदृशा हंसाः ? {अ}व्यपगतशुचः व्यः(व्य)पगत(ता) शुक(क्) येषां ते । तत्रैवोपद्रवाभावान्न दुःखा(खि)[ताः] । अत्र हेमशब्दो रजतादौ ॥८२॥

549तस्यास्तीरे रचितशिखरः पेशलैरिन्द्रनीलैः
क्रीडाशैलः कनककदलीवेष्टनप्रेक्षणीयः ।
मद्गेहिन्याः प्रिय इति सखे चेतसा कातरेण
प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥८३॥

तस्याः व्यावा(वाप्या)स्तीरे550 क्रीडाशिलोस्ति । कीदृशै(शः)551 क्रीडाशैला:(लः)552? पै(पे)शलैः रम्यैः इन्द्रनीलैरिन्द्रनीलरत्नै[:] रचितशिखरैः(रः)553 विरचितशृ(श्)ङ्गः । पुनः कीदृशः ? कनककदलीवेष्टनप्रेक्षणीयः । कनकमयीनां स्वर्णकदलीलताना(नां) च वेष्टनेन प्रेक्षणीयो रम्यः । हे सखे । इति हेतोः काते(त)रेण विरहवशादधीरेण मनना(सा)554 चेतसा त्वत्सादृश्यात्तमेवाद्रि(द्रिं) क्रीडाशैलं स्मरामि चिन्तयामि इति । किं मद्ग(द्गे)हिन्याः स मे(मम)555 प्रियायाः (प्रिय) ईति । किं कृत्वा ? त्वां भवन्तं वीक्ष्य । कीदृशं त्वां ? प्रत्यो(प्रेक्ष्यो)556 पान्तस्फा(स्फु)रिततडितं प्रेत्यो(दयो)या(षा)न्ते स्फा(स्फु)रिता लसंती तडि(त्) यस्य स तम् । शेषत्वाविवक्षायां स्वामित्यधीरार्थे(गर्थे ति)557 षष्ट्या भावः ॥८३॥

रक्ताशोकश्चलकिसलयः केसरश्चात्र कान्तः
प्रत्यासन्नौ कुरबकवृतेर्माधवीमण्डपस्य ।
एकः सख्यास्तव सह मया वामपादाभिलाषी
काङ्क्षत्यन्यो वदनमदिरां दोहदच्छद्मनास्याः ॥८४॥559

हे सखे ! अत्र क्रीडाशै(शै)ले रक्ताशोक केश(स)रवृक्षौ559 विद्य(द्ये)ते । कीदृशौ तौ ? करबकवृतेश्च पुनर्माधवीमण्डपस्य प्रत्यासन्नौ निकटवर्तिनौ । तयोर्मध्ये एकश्चाद्यो 560रक्ताशोको मया सह तव शख्या(सख्या)561 मत्प्रियायाः वामपादाभिलाषी वर्तते । वामपाद(म)भिलषति,562

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वामपादाभिलाषो । तस्य विकाश(सः) पादप्रहारानुग्रणे(हे)ण स्यात् । अहमपि सापराधः सन् तदीयचरणप्रसादं वाञ्छामि । अन्यो(ऽ)पि बकुलोऽस्याः मत्कान्तायाः वदनमदिरा[563]दोहदच्छद्मना दोहदवाञ्छया कांक्षति वाञ्छति । रमणीवदनासवसेवनेन[564] तस्य विकाशा(सा)त्[565] । कीदृशो रक्ताशोकः ? चलकिसलयश्चञ्चलपल्लवः । कीदृशः केश(स)रः ? कान्तो मनोहरः ॥८४॥

[566]तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-
मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ।
तालैः सिञ्जावलयसुभगैर्नर्तितः कान्तया मे
यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृद्वः ॥८५॥

हे मित्र ! तन्मध्ये तयोरशोककेश(स)रयोर्मध्ये क्रीडाबर्हिणः काञ्चनी वासयष्टिः स्फटिकफलका स्फु(स्फ)टिकस्य फलि(ल)कः पीठं यस्याः सा । पुनः कीदृशी ? मूलेऽधःप्रदेश(शे)[567] मणिभिर्बद्धा खचिताः(ता) । कीदृशैः मणिभिः ? अनतिप्रौढवंशप्रकाशैः । अनतिप्रौढा नातिपक्वा ये वंशा वेणवस्तद्वत्प्रकाशः कान्तिर्येषां मरकतमणीनां ते, तैः। मरकतमणयो(यो)ऽपि[568] वंशवर्णा स्युः । हे सखे ! यां यष्टिं वो युष्माकं सुहृन्मित्रम् । ना(नी)लकण्ठो[569] मयूरो दिवसविगमे सूर्यास्तसमये अध्यास्ते सेवते ।कीदृशो नीलकण्ठः ? मम {म} कान्तया तालैः करवादनैः नर्तितो नृत्यं कारितः । कीदृशैः{:}स्तालैः ? सिञ्जद्वलयसुभगैः सिञ्जा(ञ्जा)[570] {नक}कटकमनोहरैः ॥८५॥

[571]एभिः साधो मनसि निहितैर्लक्षणैर्लक्षयेथा
द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्ट्वा ।
क्षामच्छायं भवनमधुना मद्वियोगेन नूनं
सूर्यापाये न खलु कमलं पुष्यति स्वामभिख्याम् ॥८६॥

हे साधो ! रे(ए)भिः[572] पूर्वोक्तैर्लक्षणैश्चिह्न(ह्नै)र्मनसि निहितैश्चित्तस्थापितैः मद्भवन(नं)[573] ममागारं लक्षयेथाः जानीथास्त्वम् । किं कृत्वा ? च पुनर्द्वारोपान्ते लिखितवपुषो(षौ)[574] शङ्खपद्मौ निधी दृष्ट्वा विलोक्य लक्षे(क्ष)[ये]थाः । कीदृशं{ः} भवनं ? अधुना नूनं निश्चितं मद्वियोगेन मम विरहेण क्षामच्छायमल्पशोभम् । अमुमेवार्थां(र्थं)[575] दृष्टान्तेन दृढयति । कविः खलु निश्चयेन कमलं सूर्यविकाशि(सि) पद्मं सूर्य(र्या)पाये दिनकरास्तसमये स्व(स्वा)-[576]मात्मीय(यां)[577] सलि(अभि)ख्यां[578] शोभां न पुष्यति न पुष्णाति ॥८६॥

[579]गत्वा सद्यः कलभतनुतां शीघ्रसम्पातहेतोः
क्रीडाशैले प्रथमकथिते रम्यसानौ निषण्णः ।
अर्हस्यन्तर्भवनपतितां कर्तुमल्पाल्पभासं
खद्योतालीविलसितनिभां विद्युदुन्मेषदृष्टिम् ॥८७॥

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हे तोः(साधो)[580] ! तत्र मद्भवने विद्युदुन्मेषदृष्टिं कर्तुं विधातुम् । अर्हसि योग्यो भवसि । विद्युदेवोन्मेषदृष्टि{:}स्ताम् । यथा तां प्रियां पश्यति(सि)[581] [इति] भावम्(वः)[582] । कीदृशस्त्वं प्रथमं(म)कथितो(तेः) पूर्वोक्ते निरूपिते रम्यसानौ । प्रधानं(न)[583]शृङ्गे क्रीडाशैले [नि]षि(ष)न्न(ण्णः)[584] उपविष्टः सन् । किं कृत्वा ? सद्यस्तत्कालं शीघ्रं सम्पातहेतोः क्षिप्रं गमनार्थं कलभतनुतां गजशिशुपेशलत्वं गत्वा[ऽऽ]साद्य । गुरुशरीरे विलम्बो जायते । कीदृशं वि० दृष्टिं अन्तर्भवनपतितां अन्तर्भवने पतितां वेश्मान्तरप्रसृ(सु)ताम्[585] । पुनः कीदृशैः(शीं)[586] दृष्टिं ? अल्पाल्पभासं, अल्पाल्पास्तोकतरा भाः कान्तिर्यस्याः सा ताम् । पुनरपि कीदृशी दृष्टिः ? खद्योतालीविलसितनिभां खद्योतानां ज्योतिरिंगिणां या[ऽऽ]ली श्रेणी तस्या यांसिलबित[587] (यद्विलसितं), स्फुरणं तन्निभा, तत्तुल्याम् ताम् ॥८७॥

[588]तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।
श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां
या तत्र स्याद्युवतिविषये सृष्टिराद्येव धातुः ॥८८॥

['आद्या इव' इति टीकायां दृश्यते ।]

हे श(स)खे ! तत्रैवंविधे गृहे ईदृग्विधा या स्त्री भवेत्तामङ्गनां मम द्वितीयमपरं जीवितं जीवितव्यं जानीथाः । मम कान्तां ≤तां नु द्येथाः≥[589] । कीदृशी सा ? तन्वी कृशशरीरा । पुनः [कीदृशी][590] सा ? श्यामा[591] षोडशवार्षिकी । पु०[कीदृशी] सा ? सि(शि)खरदश(नां)ना[592] शिखरं पक्वदाडिमबीजाकारं माणिक्यं तद्वत् दशना दन्ता[593] यस्याः सा । तीक्ष्णदन्त(ता)[594] वा । {क} [पुनः] कीदृशी सा ? पक्वबिम्बाधरोष्ठी। पक्वं यद्बिम्बाफलं गोल्हफलं तद्वद्(दा)रक्तौ अधरोष्ठौ या(यस्याः) सा[595] । पुनः सा मध्ये मध्यविभागे क्षामा कृशोदरा(री)[596]। पुनरपि० सा चकितहरिणी–प्रेक्षणा चकिता भयत्रस्ता या हरिणी तद्वत् प्रेक्षणे यस्याः सा । पु० [कीदृशी] सा ? निम्ना(म्न)[595]- नाभिः निम्नां(म्ना)[598] गम्भीरा नाभिर्यस्याः सा । पुनः [की०] सा ? अलसगमना, कस्मात् ? श्रोणीभारा[त्] । नितम्बां(म्ब)[599] गौरवात् । अलसं मन्थरं गमनं यस्याः सा । पुनः [की०] सा ? स्तनाभ्यां कुचां(चा)भ्याम् । स्तोकनम्नां(म्रा) स्तोको(कं) मनाक् नम्रा । किं बहुनाऽपरं वर्ण्यते । तस्यां(तस्मिन्) युवतीविषये नारीमध्ये विधातुः ब्रह्मणः आद्या प्रथमा श्रि(सृ)ष्टिरिव[600] आदौ हि अनुद्वेगा[त्] रम्यनिर्माणं भवति ॥८८॥

तां जानीथाः परिमितकथां जीवितं मे द्वितीयं
दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ।
गाढोत्कण्ठा गुरुषु दिवसेष्वेषु गच्छत्सु बालां
जातां मन्ये तुहिनमथितां पद्मिनीं वान्यरूपाम् ॥८९॥

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कीदृशीं ताम् ? पर(रि)मितकथाम् । पर(रि)मिता स्वल्पकथा यस्याः सा पि(पे)शलभाषिणी[601] । पुनः कीदृशीं, तां ? गाढोत्कण्ठां [गाढा][602] मयि भर्तरिविषयो(ये)[603] उत्कण्ठा यस्याः । उत्प्रेक्ष(क्ष्य)ते । मयि सहचरे पत्यौ दूरीभूते[604] सति, एका[605] केवलं चक्रवाकीमिव । अह(हं)[606] तां बालां रमणीं, अन्यरूपाम् । जातां संपन्नां मन्ये जाने । केषु सत्सु गुरुषु दुस्सहेषु दिनेषु[606] गच्छत्सु सत्सु । उत्प्रेक्ष(क्ष्य)ते । तुहिनमथितां शिशिरदग्धां पद्मिनीमिव, कमलिनीमिव । अत्र वा शब्द इवार्थो ज्ञेयः ॥८९॥

नूनं तस्याः प्रबलरुदितोच्छूननेत्रं प्रियाया
निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।
हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-
दिन्दोर्दैन्यं त्वदनुसरणक्लिष्टकान्तेर्बिभर्ति ॥९०॥

निजकान्तायाः विरहावस्थां प्रकटयन्नाह । नूनं निश्च(श्च)येन तस्या मत्प्रियायाः । मुखं वदनम् । इन्दोश्चान्द्रमसः । दैन्यं दा(दी)नत्वम्[608] [विच्छायतां][609]बिभर्ति धारेष्य(धारय)ति[610] । [611]वत(र्त)मानसमीपे भविष्यति काले वर्तमाना । कथंभूतस्येन्दोः ? त्वदनुसरणक्लिष्टकान्तेः । तवानुशरणम् । त्वदनुशरणेन क्लिष्टा विच्छाय[त्वं] नीतातस्याः(स्य) । कीदृशं मुखं ? प्रबलरुदितो- च्छूननेत्र, प्रबलरुदितेनाऽविच्छिन्नरुदनेनोच्छूननेत्रे यस्य तत् । पुनः की० निश्वास(सा)- नामशिशिरतया उच्छ्वास(सा)नामुष्णः(ष्ण)(च्छ्वा,[स] परम्परया, भिन्नवर्णाऽधरोष्ठं[म्]भिन्नवर्णो, विरहोच्छ्वासमौ(?)वदनादृगतकान्ती(न्तिः) अधरोष्टं[ष्ठः] यस्य तत् । कस्माल्लंबालकस्य भावो लम्बालकत्वं तस्मात् । प्रलम्बकेशत्वात् विरहिणी केशान्न समाचर(रच)यति ॥९०॥

आलोके ते निपतति पुरा सा बलिव्याकुला वा
मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।
पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां
कच्चिद्भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥९१॥

हे जगज्जीवन ! सा मत्कान्ता, ते तव, आलोके दर्शनेपथे(थि,[614] पुरा निपतति, निपतिष्यति । यावत्पुरा निपातयोः ऽलुद(लट्) । सूत्रम्[615] । एतादृशान् व्यापारान् विदधन्ती(तीं)[616] तां अवलोकयिष्यसि इति भावः । की० सा ? बलिव्याकुल(ला,[617] बल्यां.लौ) दैवपूजन-[618] व्याकुला तत्परा बलिव्याकुला । किं कुर्वती ? वा अथवा भावगम्यं निजचित्तस्थं मत्सादृश्यं ममानुकारं, चित्रफलकादौ[619] लिखंती सती ते आलोके निपतिष्यति ।{ते आलोके निपतिष्यति ।} कीदृशं मत्सादृश्यं ? विरहतनु । विरहेण वियोगे तनु दुर्बलं यत्तत्, वा अथवा मधुरवचनां शिष्टभाषिणी(णीं) पञ्जरस्थां स्वर्णपञ्जरवासिनीसारिकामिति पृच्छन्तीति । आलोके यास्यते इति । किं कच्चिदिति[620] परप्रश्न । हे रसिके ! {भाव}[621] क(भ)र्तुः स्मरसि मत्पतिं ध्यायसि ! हि यस्मात्कारणात् तस्य पत्युः प्रियाऽभीष्टा ॥९१॥

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उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां
मद्गोत्राङ्कं विरचितपदं गेयमुद्गातुकामा ।
तन्त्रीमार्द्रां नयनसलिलैः सारयित्वा कथंचि-
द्भूयो भूयः स्वयमपि कृतां मूर्च्छनां विस्मरन्ती ॥९२॥

हे सौम्य । मलिनवसने रजोधूसराम्बरांके उच्छ(त्स)ङ्गे वीणां निक्षिप्य स्थाप्य, गेयं गीतं उद्गातुकामा सती, मम प्रिया तवालोके पतिष्यन्ति(ति)623 । कीदृशं गेयं ? मद्गोत्राङ्कं624, मम गोत्रं नाम अङ्कं चिह्नं यस्य तत् । पुनः कीदृशं गेयं ? विरचितपदं, विरचितानि पदानि शब्दा यस्य तत् । सा किं कुर्वती ? स्वयमपि कृता(तां)625 मूर्च्छनां सा(स्व)राणां भूयो भूयो वारंवारं मनसोऽस्वस्था(स्थ)[त्वा]द्व विस्मरन्ति(न्ती) विस्मारयन्ती । किं कृत्वा ? नयनसलिलैर्नेत्रजलैः आर्द्रां क्लिन्नां तन्त्रीं वीणां कथंचिन्महता कष्टेन सारयित्वा योजयित्वा626 ॥९२॥

शेषान्मासान्विरहदिवसस्थापितस्यावधेर्वा
विन्यस्यन्ती भुवि गणनया देहलीमुक्तपुष्पैः ।
संयोगं वा हृदयनिहितारम्भमास्वादयन्ती
प्रायेणैते रमणविरहेष्वङ्गनानां विनोदाः ॥९३॥

हे सौम्य ! वा अथवा सा प्रिया चिरविरहावधेः शेषा{न्}वि(व) शिष्टान्मासान् देहलीमुक्तपुष्पैर्गणनया संख्यया भुवि विन(न्य)स्यन्ती स्थापयन्ती । विरहदिवसस्थापितस्य आलोके निपतिष्यति । देहल्यां देवपूजार्थं मू(मु)क्तैः स्थापितैः पुष्पैर्या गणना तया । कीदृशस्यावधेः विरहदिवसस्थापितस्य । विरहदिवसं(सः) वियोगदिनमारभ्य स्थापितो(तः), स्य(त)स्य । वाऽथवा हृदयनिहितारम्भं मनोरथरचितं संयोगं मदीयसमागमनम् । आस्वादयन्त्यनुभवन्ती । तवालोके यास्यति । कथमेतादृशान् व्यापारान् विधत्ते सेत्युक्ते आह–प्रायेण बाहुल्येन । {सा} रमणविरहेषु दयितवियोगेषु । अङ्गनानां विरह(हि)णी स्त्रीणाम् । एते वर्णितस्वरूपा विमो(नो)दा व्यापारा भवन्ति ॥९३॥

सव्यापारामहनि न तथा पीडयेद्विप्रयोगः
शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ।
मत्संदेशैः सुखयितुमलं पश्य साध्वीं निशीथे
तामुन्निद्रामवनिशयनां सौधवातायनस्थः ॥९४॥

('पीडयेन्मद्वियोगः' इति टीकायां दृश्यते)

हे बन्धो ! अहमेवं शङ्के शं(सं)भावये{त} । भवतः सखीं मत्पत्नीं मद्वियोगो मम विरहः अहनि दिने [स]व्यापारां,627 चित्रादिव्यापारयुतां तथा न पीडयेत् यथा रात्रौ निर्विमो(नो)दां तां मद्वियोगो दुःखयेत् । अत एव रात्रौ गुरुतरशुकं(चं) गुरुतरा शुक् शोको

यस्याः सा ताम् । अत एव अवनिशनयासन्न वातायनस्थः । विरहवशात् ऽ(अ)वनौ पृथिव्यां यत् शयनं तस्याः । [आ]सन्न वातायने गवाक्षे तिष्ठतीति । अवनिशयनासन्नवाताय[न]स्थस्त्वं तां सखीं वियोगादुन्निद्रां जागरुकाम् । निशीथे अर्धरात्रौ मत्सन्देशैरलमत्यर्थं सुखयितुं पाश्यः(पश्येः) । कीदृशीं साध्वीं ? सतीम् ॥९४॥

आधिक्षामां विरहशयने संनिषण्णैकपार्श्वां
प्राचीमूले तनुरिवकलामात्रशेषां हिमांशोः ।
नीता रात्रिः क्षण इव मया सार्धमिच्छारतैर्या
तामेवाष्णैर्विरहजनितैरश्रुभिर्यापयन्तीम् ॥९५॥

या रात्रिः मया सार्द्धं इच्छारतैरभिलि(ल)षितसुरभैः(तैः) क्षणमिव मत्कान्तया नीता [अतिवाहिता]628 तामेव रात्रिं उष्णैर्विरहजनितैर्वियोगोत्पादकैरं(र)श्रुभिर्नेत्राम्बुभिः यापयन्ती निगमि(म)-यन्ती वर्तते । कीदृशी सा ? आधिक्षामा आधि सु(तु) मानसी पीडा तया क्षामा । पुनः कीदृशी विरहशयने संनिषिणि(षण्णैक)पार्श्वां संनिषिन्नं(ण्णं) निक्षिप्तमे[क]पार्श्वं यया सा । उत्प्रेक्ष(क्ष्य)ते केव प्राचीमूले पूर्वीयभागे (पूर्वदिग्भागे)630 हिमांशोश्चन्द्रस्य कलामात्रे(त्रं) से(शे)षेव ॥९५॥

निःश्वासेनाधरकिसलयक्लेशिना विक्षिपन्तीं
शुद्धस्नानात्परुषमलकं नूनमागण्डलम्बि ।
मत्संयोगः सुखमुपनयेत्स्वप्नजोऽपीति निद्रा-
माकाङ्क्षन्तीं नयनसलिलोत्पीडरुद्धावकाशाम् ॥९६॥

('लम्बं' इति टीकायां दृश्यते ।)

सा किं कुर्वन्ती इति हेतोः निद्रामती(ति)ला[भ]माकाङ्क्षन्ती इति । किम् ? स्वप्न-जो[ऽ]पि631 स्वप्नप्राप्तो[ऽ]पि मत्संयोगो मेलापकः तस्याः सुखमुपनयेत(त्) सौख्यमुत्पादयेत् । कीदृशं सुखं नयनसलिलोत्पीडरुद्धावकाश(शा)म् । नयनसलिलोत्पीडनेन नेत्रा[श्रु]पूरण632 रुद्धोऽवकाशो यस्य । तत्पुनः सा किं कुर्वती ? नूनं निश्चितम् । शुद्धस्नानात्पानीयमात्राऽभिषेकात् परुषं कठोरं अल[कं] कुन्तलं निश्वासेना(न)633 विक्षिपन्ती अपसारयन्ती । की० अलकं ? आगण्डलम्बम् । आगण्डलयोर्लम्बत इत्यागण्डलम्बि कपोलभ्रस्तम् । कीदृशेन निश्वासेन ? अधरकि-श(स)लयक्लेशिना अधरकिसलयानां क्लेशं करोतीति अधरकिसलयक्लेशिना ॥९६॥

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा
शापस्यान्ते विगलितशुचा तां मयोद्वेष्टनीया ।
स्पर्शक्लिष्टामयमितनखेनासकृत्सारयन्तीं
गण्डाभोगात्कठिनविषमामेकवेणीं करेण ॥९७॥

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पुनः किं कुर्वती ? करेण हस्तेन तामेकवेणीं असकृद् वारंवारं{न}सारयन्ती । {'तां' 'कां'} यां(या) वेणी आदौ प्रथमविरहदिवसे बद्धा रचिता । किं कृत्वा ? {शिखा}[६३४] दाम हित्वा चूडाशेखरमपास्य सा(या) वेणी सा(शा)पस्यान्ते[६३५] विगलितशुचा गतशोकेन मया(यो)द्वेष्टनीया [मोचनीया][६३६] । कीदृशीं ? स्पशे(र्श)क्लिष्टां कठोरां ताम् । पुनः कीदृशीं ? कठिनविषमाम् । कस्मात् ? गण्डाभोगात् । कठिना चासौ विषमा च कठिनविषमा । कीदृशेन करेण ? अयमित-नखेन असंस्कारयुतेन ॥९७॥

पादानिन्दोरमृतशिशिराञ्जालमार्गप्रविष्टा-
न्पूर्वप्रीत्या गतमभिमुखं संनिवृत्तं तथैव ।
चक्षुः खेदात्सलिलगुरुभिः पक्ष्मभिश्छादयन्तीं
साभ्रेऽह्नीव स्थलकमलिनीं न प्रबुद्धां न सुप्ताम् ॥९८॥

पुनः सा किं कुर्वन्ती ? खेदात् चक्षुर्नेत्रं पक्ष्मभिर्लोमभिः च्छादयन्ती । कीदृशैः पक्ष्मभि[:]? सलिलगुरुभिः सन्मुखं गतं विस्तृतम्। ततो मद्विरहेणोद्वेगकारित्वात्तथैव सन्निवृत्तं यद्वदेवरमसाद्भू(दृग)तं तद्वदेव प्रत्यावृक्ष(त्त)मित्यर्थः । कीदृशान् अमृतशि[शि]रान्[६३७] ? पीयूषशीतलान् । पुनः कीदृशान् ? जालमाग्र(र्ग)प्रविष्टान्[६३८] । सा केव स्थलकमलिनीव । यथा स्थलकमलिनी साऽभ्रेऽभ्रयुक्ते अह्नि दिने [न प्रबुद्धा][६३९] न विकसिता भवति, न सुप्ता न संकुचिता भवति ॥९८॥

सा संन्यस्ताभरणमबला पेलवं धारयन्ती
शय्योत्सङ्गे निहितमसकृद्दुःखदुःखेन गात्रम् ।
त्वामप्यस्त्रं नवजलमयं मोचयिष्यत्यवश्यं
प्रायः सर्वो भवति करुणावृत्तिरार्द्रान्तरात्मा ॥९९॥

हे जीमूत ! सा अबला अवस्यं(श्यं)[६४०] निश्चितं, त्वामपि नवजलमयं अश्रं(स्रं)[६४१] मोचयिष्यति {त} त्याजयिष्यतीति भावः । सा किं कुर्वन्ती ? स(श)य्योत्सङ्गे निहितं स्थापितं गात्रं शरीरं असकृद्वारंवारं दुःख दुःखेन[६४३] धारयन्ती । कीदृशं शरीरं ? पेलवं सुकुमारं कृशं वा । अत एव सन्यस्ताभरणं मुक्तमण्डलं(नम्)[६४४] । युक्तो[ऽ]यमर्थः । प्रायो बाहुल्येन सव(र्वः) को[ऽ]पि आर्द्रान्तरात्मा आर्द्रचित्तं(त्तः)[६४५] करुणावृत्ति(त्तिः)[६४६]कृपाशीलो[६४७] भवति ॥९९॥

जाने सख्यास्तव मयि मनः सम्भृतस्नेहमस्मा-
दित्थंभूतां प्रथमविरहे तामहं तर्कयामि ।
वाचालं मां न खलु सुभगंमन्यभावः करोति
प्रत्यक्षं ते निखिलमचिराद्भ्रातरुक्तं मया स्यात् ॥१००॥

हे भ्रातः(तः), अहमेवं जाने तव सख्या भवतो भ्रातृजायायाः मनश्चित्तं मयि विषये [सम्भृतस्नेहम्][६४८] । सम्भृतः स्नेहः मत्प्रीतिः वर्तते [यस्मिन् ।] अतो अस्मात्कारणादित्थंभूतां ई(इ)दृग्विधां वर्णितस्वरूपां दशमावस्थां प्राप्तां प्रथमविरहेऽहं तर्कयामि विचारयामि । खलु

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निश्चितम् । सुभगमभीष्टं आत्मानं मन्यते, सुभगंमन्यस्तद्भावः सुभगंमन्यभावः । मां वाचाल यत्किञ्चित्प्रलापितं न करोति न विधत्ते । यस्मात्कारणात् हे भ्रातः मया तवाग्रे यदुक्तं आत्मनः स्वरूपं तदचिरात् स्तोककालात् अशेषं सम्पूर्णं ते प्रत्यक्षं(क्षं)[649] भावि दिनैः द्वैः गैस्ता द्रक्ष्यसीति ॥१००॥

रुद्धापाङ्गप्रसरमलकैरञ्जनस्नेहशून्यं
प्रत्यादेशादपि च मधुनो विस्मृतभ्रूविलासम् ।
त्वय्यासन्ने नयनमुपरिस्पन्दि शङ्के मृगाक्ष्या
मीनक्षोभाच्चलकुवलयश्रीतुलामेष्यतीति ॥१०१॥

हे भ्रातः । अहं इति शङ्के[650] । त्वयि भवत्यासने(न्ने) निकटवर्तिन(नि)[651] सति मृगाक्ष्या मृगनेत्रायाः नेत्रमुपरि मीनक्ये(क्षो,भात्[652] स्पन्दि[त]त्वात् चलकुवलय([653]या)नि तेषां या श्रीस्तस्यास्थ(स्तु)ला सादृश्यता । यतो नारीणां [654]वामाक्षिस्फुरणमासन्नमानन्दं सूचयति । कीदृशं नयनामालकैः प्रलम्बमानैरलकैः केशैः रुद्धापाङ्गप्रसरम् । रुद्धोऽपाङ्ग-प्रसरः कटाक्षक्षेपो यस्य तत् । [655]पुनः कीदृशं नयनम् ? अञ्जनस्नेहशून्यम्, शोकादञ्जन-स्नेहेन शून्यं रहितं यत्तत् । पुनरपि कीदृशं नयनं ? विस्मृतभ्रूविलासं, विस्मृतो भ्रूविलासो यस्य तत् । कस्मान्मधुतो(नो) मद्यस्य प्रत्यादेशात्परित्यागात् ॥१०१॥

वामश्चास्याः कररुहपदैर्मुच्यमानो मदीयै-
र्मुक्ताजालं चिरपरिचितं त्याजितो दैवगत्या ।
सम्भोगान्ते मम समुचितो हस्तसंवाहनानां
यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् ॥१०२॥

हे मेघ ! च पुनः । त्वय्यासन्ने सति तस्याः मत्कान्तायाः वामः ऊरुश्चञ्चलत्वं यास्यति स्फुरिष्यति । कीदृशं(शः)[655-A] ऊरुः ? [656]मदीयकररुहपदैः मम नखक्षतैः मुच्यमानो वर्ष-(र्ज्य)मानः[657] । पुनः किदृशं(शः) ऊरुः ? दैवगत्याः(त्या) दैववसे(शे)न [658]चिरपरिचितपदं[659] मुक्ता[जालं][660] त्याजित(तं)[661] उपक्षे[पि]तम् । शैत्योत्पादनोऽयं[662] तत्र तस्य करणम् । पुनरपि कीदृशः ? सरसकदलीस्थं स्तं भवद्गौरः श्रामणानां समुचितो योग्यः । पुनः कीदृशः सरस-कदलीस्थं(स्तं)भवद्गौरः[663] सरसी कदलीस्तम्भवत्गौरो[664] [गौ]रवर्णः ॥ १०२ ॥

[665]तस्मिन्काले जलद यदि सा लब्धनिद्रासुखा स्या-
दन्वास्यैनां स्तनितविमुखो याममात्रं सहस्व ।
मा भूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचि—
त्सद्यः कण्ठच्युतभुजलताग्रन्थि गाढोपगूढम् ॥१०३॥

हे जलद ! तस्मिन् काले प्रभातसमये, यदि चेत्सा लब्धनिद्रासु(सु)खा[666] स्याद्भवेत्, तदा तत्रासीन उपविष्टस्त्वं स्तनितविमुखस्त्यक्तगर्जितः सन्, याममात्रं[667]सहस्व[658] ≤बलान्मा तां जागरयेः≥[669] । किमर्थमित्याह । अस्याः गाढोपगूढं दृढालिङ्गनं कर्तुं मद्यस्तत्क्षण(णं){कं}[670] कण्ठच्युतभुजलताग्रन्थि मा भूत् । सद्यस्तत्कालं कण्ठाद् गलात् च्युतो भ्रष्टो भुजलता-ग्रन्थिर्यत्र गाढोपगूढं तत् । आश्लेषविच्छेदो मा भवत्वित्यर्थः । क्व सति ? मयि प्रणयिनि भर्त्तरि कथंचिद्दैवात् स्वप्ने सति स्वप्नासादिते[671] सति[672] ॥१०३॥

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तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याश्वस्तां सममभिनवैर्जालकैर्मालतीनाम् ।
विद्युद्गर्भः स्तिमितनयनां त्वत्सनाथे गवाक्षे
वक्तुं धीरः स्तनितवचनैर्मानिनीं प्रक्रमेथाः ॥१०४॥

ततोऽनन्तरम् । हे धीर ! स्तनितवचनैः गम्भीरगर्जितवाक्यैः तां मानिनी(नीं) वक्तुं प्रक्रमेथाः प्रारम्भेथाः । किं कृत्वा ? तां भार्यां स्वजलकणिकाशीतलेन, अनिलि(ले)नोत्थाप्य[673] जागरूकां विधाय, स्वजलस्य निजनीरस्य याः कणिकास्ताभिः शीतलस्तेन । कीदृशीं तां ? मालतीनां मल्लिकानां, अभिनवैः नूतनैर्जालकैः तुवलै(मुकुलैः)[674] प्रत्यास्वस्थां(श्वस्तां)[675] विनिद्राम् । मालत्यपि प्रभाते विकसनि(ति) । पुनः की० तां ? त्वत्सनाथे युष्मदा(द)धिष्ठिते[676] गवाक्षे[677]विद्युद्गर्भस्तिमिननयनां विद्युद्गर्भतडिद्गति वातायने दिदृक्षया क्षिप्तं यश्चक्षुरतएव ति(स्ति)मिते[678] निश्चले नयने यस्याः सा ताम् ॥ १०४ ॥

तत्रा(त्र) गत्वा[ऽ]हं किं [679]कथयिष्यामीत्याह —

भर्तुर्मित्रं प्रियमविधवे विद्धि मामम्बुवाहं
तत्सन्देशैर्मनसि निहितैरागतं त्वत्समीपम् ।
यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां
मन्द्रस्निग्धैर्ध्वनिभिरबलावेणिमोक्षोत्सुकानि ॥१०५॥[680]

हे अविधवे ! पतिव्रति ! भर्तुः निजदयितस्य प्रियमभीष्टं मित्रं[681] सुहृदं मां जीमूतं विद्धि जानीहि । कीदृशं मां ? मनसि निहितैः चेतसि स्थापितैः तत्सन्देशैः स्वति(स्वस्ति)[682]-वाचकैः[683] त्वं त्व[त्] समीप(पं) आगतम् । यां अम्बुवाहे पथि मार्ग(र्गे) श्राम्यतां मार्ग-(र्गे) [684] विश्रामं कुर्वतां प्रोषितानां पथिकानां वृन्दानि समूहान्, मन्द्रस्निग्धैर्ध्वनिभिः कृत्वा गृहाय त्वरयि(य)ति[685] । सोत्सुकानि विदधातीत्यर्थः । कीदृशानि वृन्दानि ? अबलावेणि-मोक्षोत्सुकानि । अबलावेणिमोक्षे विरहणी(हिणी)[वेणी] मोचने उत्सुकानि त्वरितानि ॥१०५॥

[686]**इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा**
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य संभाव्य चैवम् ।
श्रोष्यत्यस्मात् परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपनतः संगमात् किंचिदूनः ॥१०६॥

हे सौम्य ! सा मत्काता(न्ता) उन्मुखी चोर्ध्वमुखी सती त्वां भवन्तं, वीक्ष्य दृष्ट्वा । च पुनरेव सम्भाव्य मत्कान्तस्योदन्तो[ऽ]यं इति विचार्य, अस्मात्परमवहिता सावधाना सती त्वदुक्तं [687]श्रोष्यं(ष्य)त्याकर्णयष्य(यिष्य)ति । क्व सति ? त्वयेति पूर्वोक्ते आख्याते कथिते सति । कीदृशी सा ? उत्कण्ठोच्छ्वसितहृदया । उत्कण्ठोच्छ्वसितं हृदयं यस्याः सा । युक्तो-[ऽ]यमर्थः । हे सौम्य ! सुहृदुपनतो मित्रेणानीतः, कान्तोदन्तः । प्र(प)तिप्रेषितः । किं वदन्तौ(न्ति), कामिनीनां युवतीनां सङ्गमात् मेलापकात् किञ्चित्स्वल्पम् । ऊनो हीनो भवति । सा केव मैथ(थि)लीव, शी(सी)तेव । यथा मैथ(थि)ली पवनतनयं हनूमन्तं वीक्ष्य उत्कण्ठो-च्छ्वसितहृदया सती तं संभाव्य श्रीरामोदन्तमाकर्णितवती ॥१०६॥

तामायुष्मन्मम च वचनादात्मनश्चोपकर्तुं
ब्रूयादेवं तव सहचरो रामगिर्याश्रमस्थः ॥

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अव्यापन्नः कुशलमबले पृच्छति त्वां वियुक्तां
पूर्वाभाष्यं सुलभविपदां प्राणिनामेतदेव ॥१०७॥

हे आयुष्मन् ! मम वचनात् मामकीनवाक्यात् आत्मनः स्वस्य उपकुर्वतां प्रियां एवमग्रे वीक्ष्यमाणां ब्रूयात् उच्यते । हे अबले ! तव भवत्याः सहचरो भर्ता अव्यापन्नो जीव्यमानः । रामगी(गि)र्याश्रमस्थः सन् वियुक्तां त्वां भवन्तीम् । कुशलं माङ्गल्यं पृच्छति । युक्तो[ऽ]-यमर्थः । सुलभविपदां प्राणिनां जीवानाम् । एतदेव पूर्वाभाष्यं प्रथमाभाषणीयम् । सुलभा विपद्येषां ते तेषाम् ॥१०७॥

अङ्गेनाङ्गं प्रतनु तनुना गाढतप्तेन तप्तं
साम्रेणाश्रुद्रवमविरतोत्कण्ठमुत्कण्ठितेन ।
दीर्घोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती
संकल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः ॥१०८॥

हे अविधवे ! तव प्रेयान् दूरवर्ती सन् स्तै(तैः) 689 विकल्पैः उत्कण्ठावशादङ्गेन निज-शरीरेण तवाङ्गं विशति । भवतीदेहं प्रविश(वेश)तुमिच्छति । त्वया समं(म)मैक्यं वाञ्छतीत्यर्थः । कीदृशः सः ? विधिना दैवेन रुद्धमार्ग्रः(र्गः) । विरहस्य वर्षभोग्यत्वात् । पृथक् विशेषणैरपि सादृश्यगुणमाह । कीदृश्यं भवत्या अङ्गं ? 690[तनु कृशम्] । कीदृशेनाङ्गेन ? तनुना कृशतरेण । पुनः की० ? तप्तेन वियोगात्संतप्तेन । पुनः कीदृशं ? तप्तम् । पुन० साश्रे-(स्रे)ण691 अश्रुयुक्तेन । की० अश्रुद्रवं अश्र(स्रं) द्रवतीत्यश्रुद्रवम् । की० अवितरो(रतो)-692 त्कण्ठं अविरता उत्कण्ठा यस्य तत् । की० उत्कण्ठितेन । की० दीर्घोच्छ्वासम् । की० समधिक-तरोच्छ्वासिना समधिकतरं उच्छ्वसति यत्तत्समधिकतरोच्छ्वासि तेन ॥१०८॥

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्ता—
त्कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।
सोऽतिक्रान्तः श्रवणविषयं लोचनाभ्यामदृश्य-
स्त्वामुत्कण्ठाविरचितपदं मन्मुखेनेदमाह ॥१०९॥

भवत्याः भर्ता मन्मुखेनेदमाग(ह) वक्ष(क्ष्य)माणं आह भणति । तत्किं यदपि शब्दा-ख्येयं प्रकटवाच्यं, किलेति सत्ये । ते तव सखीनां पुरस्तात् कर्णे कथयितुं वक्तुं यो लोलः । साकांख्यो(क्षो)ऽभूद्बभूव । शब्दैराख्यायते उद्गीयते तत् । कस्मात् ? ते भवत्या आननस्य693 लोभात् आननस्पर्शस्य 694 लोभो, वदनस्य लोभस्तस्मात् । स तव भर्ता श्रवणविषयमति-क्रान्तः । ततो [न]695 लोचनैर्दृश्यते । कथंभूतो यक्षः ? लोचनाभ्यां अदृश्यः । कीदृशं इदं वक्ष्य-माणम् ? उत्कण्ठाविरचितपदम् । उत्कण्ठया विरचितानि पदानि शब्दा यत्र तत् ॥१०९॥

श्यामास्वङ्गं चकितहरिणीप्रेक्षिते दृष्टिपातं
वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।
उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासा-
न्हन्तैकस्थं क्वचिदपि न ते तन्वि सादृश्यमस्ति ॥११०॥

हे तन्वि ! हन्त कष्टे । ते तव सादृश्यं क्वचिदपि कुत्रापि एकस्थं एकवस्तुनि 696 विषये नास्ति न दृश्यते, यद्विलोक्यात्मानं धारयामि । हे तन्वी(न्वि) ! ते 697 तव केशान्

शिखी(खि)नां मयूराणां बर्हभारेषु पुच्छसमूहेषु विलोकयामि ! हे तन्वि ! तव भ्रूविलासान् प्रतनुषु सूक्ष्मेषु नदीवीचिषु सरित्कल्लोलेषु उत्पश्यामि । क्वचिदपि त्रिभुवने[ऽ]पि नास्ति । यस्ते श्याङ्गं शरीरं श्यामासु प्रियङ्गुलतासु सदृशसुकुमारत्वमुत्पश्यामि विलोकयते । तव दृष्टिपातान् नेत्रव्यापारान् चकितहरिणीदृग्विलोकनेनोत्पश्यामि ! पुनः वक्त्रच्छायां मुख[पं]कजशोभां शशिनि चन्द्रमसि उत्पश्यामि ॥११०॥

धारासिक्तस्थलसुरभिणस्त्वन्मुखस्यास्य बाले
दूरीभूतं प्रतनुमपि मां पञ्चबाणः क्षिणोति ।
घर्मान्तेऽस्मिन्विगणय कथं वासराणि व्रजेयु-
र्दिक्संसक्तप्रविरलघनव्यस्तसूर्यातपानि ॥१११॥

हे बाले ! पञ्चबाणः कामः[698] प्रतनुमपि वियोगवशात् कृशं अपि मां क्षिणोति मां पीडयति । कीदृशं माम् ? अस्य त्वन्मुखस्य [दूरीभूतम् । कीं० त्वन्मुखस्य ?][699] धारासिक्तस्थल-सुरभिणः । धाराभिर्जलधाराभिः सिक्तं यत्स्थलं तद्वत्सुरभि, सुगन्धं, तस्य । हे बाले ! त्वमेव विगणय विचारय । अस्मिन् घर्म्मा(र्मा)न्ते वर्षाकाले वासराणि दिनानि । क. कथं केनोपायेन व्रजेयुर्गच्छेयुः । कीं० वासराणि ? दिक्षु संसक्तः संलग्नः प्रविरले[ऽ]संयतो मेघस्तेन व्यस्तः खण्डीकृत सूर्यातपो येषु तानि । दिक्संसक्तप्रविरलसूर्यातपानि ॥१११॥

त्वामालिख्य प्रणयकुपितां धातुरागैः शिलाया-
मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
अस्रैस्तावन्मुहुरुपचितैर्दृष्टिरालुप्यते मे
क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥११२॥

हे मेघ ! मद्वाक्या[त्][700] त्वमिति ब्रूयाः । हे दयिते ! यावत्ते तव चरणपतितं आत्मानं {अस्व} कर्तुं विधातुं इच्छामि वाञ्छामि तावन्मे दृष्टिर्ममनेत्रं उपचितैः स्थूलैर(र)-श्रुभिर्मुहुर्वारंवारं आलुप्यते आच्छाद्यते। किं कृत्वा ? प्रणयकुपितां स्नेहकलहरुष्टां त्वां भवति-(तीं) शिलायां धातुरागैर्गैरिकादिभिरालिख्य स्थाप्य । असौ कृतान्तो दुष्टविधिर्वा स्त(त)[701]-स्मिन् चित्रमार्गेऽपि नौ आवयोः सङ्गमं मेलापकं न सहते, न क्षमति(ते)[702] ॥११२॥

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-
र्लब्धायास्ते कथमपि मया स्वप्नसंदर्शनेषु ।
पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
मुक्तास्थूलास्तरुकिसलयेष्वश्रुलेशाः पतन्ति ॥११३॥

हे गुणवति ! खलु निश्चितम् । बहुशोऽनेकवारम् ।[703]स्थलीदेवतानां[704] तरुकिसलयेषु मुक्तास्थूला अश्रुलेशा अश्रुकणा न(न) न पतन्त्यपि तु पतन्त्येव । किं कुर्वन्तीनाम् ? पश्यन्तीनां अवलोकयन्तीनाम् । कीदृशं मां ? तव निर्दयाश्लेषहेतोर्गाढालिङ्गनाय{:} । आकाशे शून्ये प्रणिहितभुजं प्रसारितभुजम् । कीदृशायास्ते स्वप्नसंदर्शनेषु कथमपि महता कष्टेन लब्धायाः प्राप्तायाः ॥११३॥

भित्त्वा सद्यः किसलयपुटान्देवदारुद्रुमाणां
ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ।
आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः
पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥११४॥

हे गुणवति ! ते प्रसिद्धास्तुषाराद्रिवाता हिमाचलपवना इति हेतोर्मया आलिङ्ग्यन्ते आश्लिष्यन्ते इति किं यदि चेत् । किलेति सत्ये । एभिः वातैः सहवासात् पूर्वं प्रथमं तवाङ्गं त्वदीयं शरीरं स्पृश(ष्ट,)[705] स्पर्शितं भवेत् । ते के ये वाता दक्षिणेन प्रवृत्ताः । अस्यां मामकीनायां दिशि वातुं प्रसु(स्तु)ताः । किं कृत्वा ? सद्यस्तत्कालं देवदारुद्रुमाणां चीडवृक्षाणाम् । किश–(स)लयपुटान् भित्त्वा विकाश(स)यित्वा । कीदृशा वाताः ? तत् क्षीर श्रु (स्रु)तिसुरभयः । तत् क्षीरश्रु(स्रु)त्या सुरभयः सुगन्धास्तत्क्षी{र}[रस्रुतिसुरभयः] ॥११४॥

संक्षिप्येत क्षण इव कथं दीर्घयामा त्रियामा
सर्वावस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ।
इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥११५॥

हे चटुलनेत्र ![706] हे चञ्चलनयने ! दीर्घयामा दीर्घप्रहरा त्रियामा निशा क्षणमिव निमेष इव कथं [के]नोपायेन[707] संक्षिप्यन्ते गच्छेयुः । अन्यच्च सर्वावस्थासु सर्वदशासु ग्रीष्ममध्याह्नादिषु कालेषु अहरपि दे(दि)वसोऽपि मन्दमन्दातपं अतिकोमलं कथं स्याद्भवेत् । हे[708] चञ्चलनयने, इत्थं पूर्वोक्तप्रकारेण मे मम चेतश्चित्तं त्वद्वियोगव्यथाभिः त्वद्वियोगवेदनाभिः दुर्लभप्रार्थनं कृतम् । दुर्लभाः दुष्प्राप्याः प्रार्थना यस्य तत् । किं लक्षणाभिः ? त्वद्वियोग–व्यथाभिः गाढोष्माभिः[709] [तीव्रसंतापाभिः] । किं लक्षणं चेतः ? अशरणं[710]शरणवर्जितम् । स्वकीयां दशामुक्त्वाऽधुना कर्तव्यतां प्राह ॥११५॥

इत्यात्मानं बहु विगणयन्नात्मनैवावलम्बे
तत्कल्याणि त्वमपि सुतरां मा गमः कातरत्वम् ।
कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा
नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥११६॥

हे कल्याणि ! इति पूर्वोक्तप्रकारेण आत्मानं स्वं बहुविगणयन् अत्यर्थं विचारयन् । आत्मनैवात्मानं अवलम्बे, धीरत्वेन धारयामि । तत् तस्मात्कारणात् हे कल्याणि ! त्वमपि सुतरामत्यर्थं कातरत्वं अधीरत्वं मा गम. मा यासीः । युक्तो[ऽ]यमर्थः । कस्य जीवस्य अत्यन्तमत्यर्थम्[711]स(सु)खं सौख्यम् । उपनतं घटितं वा अथवा कस्य मनुष्यस्य[712] एकान्ततः सर्वप्रकारेण दुःखं कष्टं उपनतं जातम् ।[713]शुभाद्यशुभा दशा चक्रनेमिक्रमेण रथाङ्गधारावत् कदाचिन्नीचैर्गच्छति कदाचिदुपरि गच्छति । रथाङ्गधारापि भ्रमन्ती क्रमेणा{ऽ}ध उपरि याति ॥११६॥

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणौ
शेषान्मासान्गमय चतुरो लोचने मीलयित्वा ।
पश्चादावां विरहगुणितं तं तमात्माभिलाषं
निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥११७॥

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हे जीमूत ! पुनर्मद्वचनात्तामिति ब्रूयाः । हे प्रिये ! मे मम शापान्तो भविता भविष्यति । वर्षस्य परिपूर्णत्वात् । [714]आषाढशुक्लैकादशीदिनमारभ्य मासानां चतुष्टयं गमय । यथा कथंचिदतिवाहय । ततः पश्चात्संयोगादनन्तरं आवाभ्यां विरहगुणितं विरहावस्थायां गुणनिकायो(यै)[715] संकलितं तं, तं वचनातीतं, आत्माभिलाषं आत्मनो वाञ्छितं, क्षि(क्ष)पासु रात्रिषु निर्वेक्ष्याव. । निर्वाहिषु उपभोक्ष्यावहे । किं लक्षा(क्ष्या)सु[716] क्षि(क्ष)पासु ? परिणतशरच्चन्द्रिकासु । परिणता परिपक्वा शरच्चन्द्रिका शरत्कालचन्द्रजो(ज्यो)त्स्ना यासु तास्तासु ॥११७॥

अधुना गुह्यकः स्वकीयं प्रकटमपि(भि)[717] ज्ञानमाह—

भूयश्चाह त्वमपि शयने कण्ठलग्ना पुरा मे
निद्रां गत्वा किमपि रुदती सस्वनं विप्रबुद्धा ।
सान्तर्हासं कथितमसकृत्पृच्छतश्च त्वया मे
दृष्टः स्वप्ने कितव रमयन्कामपि त्वं मयेति ॥११८॥

हे पतिव्रते ! असौ[718] तव भर्ता एतदुक्ता(क्त्वा) भूयः पुनरपि त्वामित्याह । हे प्रिये ! अहं शयने ज(त)ल्पे त्वामालिङ्गय सुप्तः । ततस्त्वं मे मम कण्ठलग्ना पुरा पूर्वं निद्रां गत्वा पश्चात् किमपि स्वल्पमात्रं सस्वरं सशब्दं रुदन्ती सती विप्रबुद्धा विनिद्रा जाता । ततो असकृद्वारंवारं रोदनं(न)हेतु(तुं) मे पृच्छत त्वया सान्तर्हासं गूढं हसित्वा चेति उक्तं इति । किम् ? हे कितव, धूर्त, स्वप्ने कामपि वनिता(तां)[719] नारी(रीं) रमयत्(न्) भुञ्जन्मया त्वं दृष्टः । तत ईर्ष्यावशादहं रुदनं कुर्वे ॥११८॥

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा
मा कौलीनादसितनयने मय्यविश्वासिनी भूः ।
स्नेहानाहुः किमपि विरहे ध्वंसिनस्ते त्वभोगा-
दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥११९॥

हे असितनयने ! नीलोत्पलनेत्रे, मयि भर्तरि विषये कौलीनात् लोकप्रवादात् अविश्वासिनी निष्प्रत्यया मा भूः । किं कृत्वा ? एतस्मात् पूर्वोक्तात् अभिज्ञानदानात् मां कुशलिनं समाधियुक्तं विदित्वा ज्ञात्वा । तदेव कौलीनमाह । जनाः किमपि कुतोऽपि कारणेन, विरहे वियोगे स्नेहा(न्) ध्वंसिनस्त्वनुभव(वं)तः आह कथयन्ति स्म । यतः स्नेहः प्रवासाश्रयान्नस्य(श्य)ति । अयुक्तमेतत् । ही(हि) यस्मात्कारणात् ते स्नेहाः अभोगादनुपभोगात् इष्टे वस्तुनि वाञ्छितेऽर्थे उपचितरसासन्तः प्रेमराशीभवन्ति प्रीतिमया(या)[720] सञ्जायन्ते ॥११९॥

कच्चित् सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे
प्रत्यादेशान्न खलु भवतो धीरतां कल्पयामि ।
निःशब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः
प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥१२०॥

हे सौम्याभीष्टदर्शन ! कच्चिदभीष्टवरप्रश्ने मे मम इदं एतत् बन्धुकृत्या(त्यं) त्वया व्यवस्थासि(सि)[721]तमा(ना)नीतम् अभिन्नेऽर्थे भवता[722] भवितव्यम् । खलु निश्चितम् । भवतस्तव धीरतां धीरत्वं प्रत्याख्यातुं वक्तुं न रक(क)ल्पयामि न शक्नोमि, त्वं याचितः सन् निःशब्दोऽपि चातकेभ्यो बप्पीहकेभ्यो जलं प्रदित्स(श्य)सि यच्छसि । युक्तो[ऽ]यमर्थः ।

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यदि यस्मात्कारणात् सतां गरिष्ठानां प्रणयेषु स्नेहलेषु इप्सितार्थक्रियैव प्रत्युक्तं प्रतिवचनम् । इप्सिता वाञ्छिता याऽर्थक्रिया सैव । महान्तो हि कर्तव्येनैव कार्यं ज्ञापयन्ति न तु वचसा ॥१२०॥

आश्वास्यैवं प्रथमविरहोदग्रशोकां सखीं ते
शैलादाशु त्रिनयनवृषोत्खातकूटान्निवृत्तः ।
साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि
प्रातः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥१२१॥[723]

हे जलद ! मे तां मत्प्रियां ते तव सखीं एवं अमुना प्रकारेण तद्वचोभिराश्वास्य तस्याः वचः तद्वचः तैः तद्वचोभिः तत्सन्देशेन ममापि जीवितं धारयेथाः । कथंभूतः त्वं ? शैलादाशु शीघ्रं निवृत्तः सन् । कथंभूतां ते तव तां सखीं ? प्रथमविरहादुर्ग(ग्र)शोकाम् । कथंभूतात् शैलात् ? त्रिनयनवृषोत्खा-तां(त)कूटात् । क्षोदितशिखरात् । कथंभूतैः तद्वचोभिः ? साभिज्ञानप्रहितकुशलैः, प्रस्थापित-कुशलैः । कथंभूतं जीवितम् ? प्रातः प्रभातकाले कुन्दप्रसवशिथिलम् । कुन्दवृक्षयः(क्षस्य) पुष्पवत् शिथिलम् ॥१२१॥

एतत्कृत्वा प्रियमनुचितप्रार्थनावर्त्मनो मे
सौहार्दाद् वा विधुर इति वा मय्यनुक्रोशबुद्ध्या ।
इष्टान्देशाञ्जलद विचर प्रावृषा संभृतश्री-
र्मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥१२२॥

हे जलद ! सौहार्दाद्वा मित्रत्वात् वा अथवा अयं विधुरो विरहपीडित इति हेतोर्मयि विषये अमु(नु)को(क्रो)[724] शबुद्ध्या(ध्या)[725] उपकारधिया मे मम एतत्पूर्वोक्तं सन्देश-प्रापणं प्रियं कृत्वा विधाय इष्टान्नसिमवान् (इष्टान् देशान्) विषयान् देशान् विचर गच्छ । कीदृशस्त्वं ? प्रावृषा वर्षाकालेन सम्भृतः(त)श्रीः प्राद्रुद(डु)पार्जितशरीरोन्नतिः[726] । हे जलद ! पुनस्तव भवतो मे मम विद्युत्तडित्प्रियया स्नेह (?) क्षणमपि विप्रयोगः वियोगो मा भूयात् । कीदृशस्य मे ? अनुचितप्रार्थनावर्त्म(र्ति)नः । अनुचिताऽयोग्या या प्रार्थना याञ्चा तया । वाक्यैः ममापि कुन्दप्रसवशिथिलं कुन्दकुश(सु)मा(म)[शिथिलम्] [727] प्रस्थापित-कुशलैः दृष्टं[728] जीवितं धारयेथाः । किं कृत्वा ? मम एनां[729] सखीं भार्यामाश्वास्य धारयित्वा । कीदृशीं एनां ? प्रथमविरहोदग्रशोकां प्रथमविरहे उदग्र उत्कटः शोका(कः) यस्या सा ताम् । कीदृशस्त्वम् ? आत्मत्वेलात्(अस्माच्छैलात्)[730] आ(अ)[731]मुष्मानु(न्न)गात् निवृत्तो व्याघुटितः । कीदृशात् शैलात् ? त्रिनयनवृषोत्खातकूटात् । त्रिनयनवृषेण[732] उत्खातं कूटं यस्य स तस्मात् । कीदृशैस्तद्वचोभिः साभिज्ञानप्रहितः(त)कुशलैः । साभिज्ञानेन प्रहितानि मह्यं प्रेषितानि कुशलानि येषु तानि तेषु ॥१२२॥

तं सन्देशं जलधरवरो दिव्यवाचाऽऽचचक्षे
प्राणास्तस्या जनहितरतो रक्षितुं यक्षवध्वाः ।
यक्षेणैव प्रकटितपथो मूलतोऽनुक्रमेण
गत्वा दृष्ट्वा धनपतिपुरीं तां च वातायनस्थाम् ॥१२३॥

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हे जलधर ! वरो मेघः धनपतिपुरीं गत्वा च पुनः स्तां(तां)[733] यक्म(क्ष)पत्नीं वातायनस्थां गवाक्षनिविष्टां दृष्ट्वाऽवलोक्य । तं यक्षकथितं सन्देशं दिव्यवाचा देववाण्या कृत्वा तां प्रत्याचक्षेऽभाणीत्[734] । किमर्थं, तस्याः यक्षवध्वा प्राणान् रक्षित(तुम्) {शत्रुम्}। कीदृशो जलधरः ? जनहितरतः जनहिते रतः, पुनः कीदृशः ? यक्षेणैव अनुक्रमेण परिपाट्या मूलतः आदितः प्रकटितः(त)पथः[735] दर्शितमार्गः (र्गः) ॥१२३॥

श्रुत्वा वार्तां जलदकथितां तां धनेशोऽपि सद्यः
शापस्यान्तं सदयहृदयः संविधायास्तकोपः ।
संयोज्यैतौ विगलितशुचौ दंपती हृष्टचित्तौ
भोगानिष्टानविरतसुखं भोजयामास शश्वत् ॥१२४॥

धनेशो[ऽ]पि धनं(न)शो[ऽ]पि[736] जलदकथितां तां वार्तां सन्देशलक्षणां श्रुत्वा व्या(चा)कर्ण्य[737] तौ दम्पती स्त्रीपुरुषौ अविरतसुखमविच्छिन्नसौख्यम् । यथा भवत्येवं, शास्व(श्व)न्निरन्तरम्[738] । इष्टान् मनस्यभिलषितान् भोगान् भोजयामास, भोजयि(य)ति[739] स्म । किं कृत्वा ? सदयमार्द्रं हृदयं यस्य सः । सदयहृदयः सन् । सद्यः शीघ्रम् । श्या-(शा)पस्यान्तं संविधाय शापस्यापक्रान्तं[740] कृत्वा । पुनः किं कृत्वा ? अस्तकोपो निर्गतक्रोधः सन् । एतौ संयोज्य मेलि(ल)यित्वा[741] । कीदृशौ तौ ? विगलितशुचौ विगलिता शुक् शोको ययोस्तौ । पुनः कीदृशौ तौ ? हृष्टचित्तौ निःशोकत्वादानन्दितमनसौ ॥१२४॥

तस्माद्द्रेर्निगदितमथो शीघ्रमेत्यालकायां
यक्षागारं विगलितनिभं दृष्टचिह्नैर्विदित्वा ।
यत्संदिष्टं प्रणयमधुरं गुह्यकेन प्रयत्ना-
त्तद्गेहिन्या सकलमवदत्कामरूपी पयोदः ॥१२५॥

तेन गुह्यकेन प्रणयेन स्नेहेन, मधुरं मनोहरं प्रणयमधुरं यत्संदिष्टं कथितम् । तत्सकलं सम्पूर्णम् । पयोदो मेघः । तद्गेहिन्याः पुरतो, प्रयत्नात् यत्नेन अवदत् बभाषे । किं कृत्वा ? शीघ्रं सत्वरं, अलक(का)[742]यामेत्यागत्य । पुनः किं कृत्वा ? दृष्टचिह्नैः कथितलक्षणैः । यक्षागारं गुह्यकगृहं विदित्वा ज्ञात्वा । कीदृशं यक्षागारं ? विगलितशुचं[743] गतशोकम् । कीदृशः पयोदः ? तस्मात् रामगिरेरद्रेः तेन यक्षेन निगदितपथः निगदितो दर्शितः पन्थाः मार्ग्रो(र्गो) यस्य स निगदितपथः । पुनः कीदृशः पयोदः ? कामरूपी काममभिलषितं रूपं यस्य स कामरूपी ॥१२५॥

वेदचन्द्रशरभूप्रमितेऽब्दे, कार्त्ति(र्ति)के धवलकामदामरे ।
श्रीमहिमनगरे सुनागरे पञ्जिका विरचितोचिता मिता ॥१॥
साहय्या विद्येराजकमलस्य महावासौ (मयाह्वासौ) लिलिखे
प्रथमा {नि}वृत्तिर्येन हर्षप्रकर्षतः ॥२।

इति श्री बृहद्गच्छीय श्रीरत्नप्रभसूरिशिष्य वाचक श्री लक्ष्मीनिवास विरचिता मेघदूत काव्यस्य शिष्यहितैषिणी नाम्नी टीका सम्पूर्णेति ।

इति श्री मेघदूतमहाकाव्यवृत्तिः सम्पूर्णा जाता . पं.हितकुशलोऽलिखी(ख)त् श्रीजीर्णदूर्ग्रे(र्गे), ॥

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गवाकृतीन् सुतान् गावो जनयन्त्यखिलाः परम् ।
पुङ्गवं कापि धौरेयं शृङ्गोल्लिखितभूतलम् ॥८९॥

जननी जनयेत् पुत्रमेकमेव हि वीरसूः ।
शूरं परःशता नार्यः शतसंख्यान् सुतानपि ॥९०॥

उक्तं च–

आहवेषु च ये शूराः स्वाम्यर्थत्यक्तजीविताः ।
भृत्यभक्ताः कृतज्ञाश्च ते नराः स्वर्गगामिनः ॥९१॥

यत्र यत्र हतः शूरः शत्रुभिः परिवेष्टितः ।
अक्षयाँल्लभते लोकान् यदि क्लैब्यं न गच्छति ॥९२॥

अपि च–

सत्यधर्मव्यपेतेन न संदध्यात् कदाचन ।
संसन्धितोऽप्यसाधुत्वादचिरादेति विक्रियाम् ॥९३॥

प्रणामादुपहाराद्वा यो विश्वसिति शत्रुषु ।
स सुप्त इव वृक्षाग्रे पतितः प्रतिबुध्यते ॥९४॥

आत्मोदयः परज्यानिर्द्वयं नीतिरितीयती ।
तदूरीकृत्य कृतिभिर्वाचस्पत्यं प्रतायते ॥९५॥

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(८९) सभी गायें अपनी आकृति के समान ही पुत्रों को उत्पन्न करती हैं, लेकिन कोई विरला गाय ह सींगों से पृथ्वी को उचाटने वाले अग्रगण्य श्रेष्ठ बलीवर्द को उत्पन्न करती है। (९०) वीर को पैदा करने वाली माता एक ही शूरवीर पुत्र को पैदा करती है लेकिन् सैकड़ों नारियाँ (साधारण नारियाँ) सैकड़ों (सामान्य) पुत्रों को भी पैदा करती हैं। (९१) कहा भी है–युद्ध में जो वीर अपने स्वामी के लिए प्राण त्याग देते हैं वे ही भक्तसेवक कृतज्ञ हैं और वे ही स्वर्गगामी होते हैं। (९२) जहाँ जहाँ युद्धस्थल में शत्रुओं से घिरा हुआ जो शूरवीर मारा जाता है, वह यदि अधीर (कायर) न हो तो अक्षयलोक में जाता है। (९३) और भी—सत्य और धर्म से रहित राजा (अथवा पुरुष) के साथ कभी भी संधि नहीं करनी चाहिए। अच्छी तरह से संधि किया हुआ भी वह दुष्टता के कारण पुनः विकार (क्रोध-द्वेष) को प्राप्त होता है। (९४) जो राजा प्रणाम के कारण या उपहार के कारण शत्रुओं में विश्वास कर बैठता है वह वृक्ष के अग्रभाग पर सोये हुए की भाँति गिरता हुआ ही नजर आता है। (९५) स्वयं की उन्नति (व) शत्रुओं की हानि–ये दो ही नीति और इतनी ही नीति है। इनका स्वीकार करके ही कृतकृत्य हुए राजालोग अपनी नीतिकुशलता को फैलाते हैं।

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अन्यदा भूषणं पुंसः क्षमा लज्जेव योषितः ।
पराक्रमः परिभवे वैजात्यं सुरतेष्विव ॥९६॥

यावज्जीवितकालोऽस्ति यावद् भाग्यानुकूलता ।
तावत् प्रतापमुत्साहं न त्यजन्त्युदयार्थिनः ॥९७॥

बुद्धिं शक्तिं तथोपायं जयं च गुणसंयुतम् ।
तथा प्रकृतिभेदांश्च विज्ञाय ज्ञानवान् नृपः ॥९८॥

दुर्मदानां विपक्षाणां वधायोद्योगमाचरेत् ।
अलसो हि निरुद्योगो नरो बाध्येत शत्रुभिः ॥९९॥

स्वाभाविकी वैनयिकी द्विधा बुद्धिर्नृणां भवेत् ।
आद्या भाग्योदयोद्भूता गुरोर्विनयजाऽपरा ॥१००॥

मन्त्रोत्साहप्रभुत्वोत्थाः शक्तयस्तिस्र ईरिताः ।
मन्त्रशक्तिर्नृपाणां सा मन्त्रिणा मन्त्रयेद् रहः ॥१०१॥

मन्त्रः स स्यादषट्कर्णस्तृतीयादेरगोचरः ।
स च बुद्धिमता कार्यः स्त्रीधूर्तशिशुभिर्न च ॥१०२॥

उत्साहशक्तिर्यत्र स्यात् संग्रामादौ प्रगल्भता ।
ऊर्जस्वलत्वं शौर्यं च निर्भयत्वं पराभवे ॥१०३॥

(९६) अन्य समय पर क्षमा पुरुष का भूषण है जैसे अन्य समय पर लज्जा युवतीजन का भूषण है, (किन्तु) युद्ध में तो पुरुष का भूषण पराक्रम है जैसे सुरतक्रीड़ा में युवतीजन का भूषण धृष्टता है। (९७) जब तक यह जीवनकाल है और जब तक भाग्य की अनुकूलता है तब तक उन्नति की इच्छा रखने वाले राजालोग अपने प्रताप व उत्साह को नहीं छोड़ते हैं। (९८–९९) यथासंभव बुद्धि, शक्ति, उपाय, गुण, जय तथा प्रकृतिभेद को समझकर ज्ञानवान् राजा दुरभिमानी शत्रुओं के वध के लिए इन्हें व्यवहार में लायें। आलसी एवं निरुद्यमी व्यक्ति शत्रुओं द्वारा पीड़ित हो जाता है। (१००) मनुष्यों की बुद्धि दो प्रकार की होती है–स्वाभाविकी एवं वैनयिकी पहली भाग्योदय से उत्पन्न होती है और दूसरी गुरु के विनय से उत्पन्न होती है। (१०१) राजनीति में प्रभुत्व उत्साह व मन्त्र से जन्य तीन शक्तियाँ कही गई हैं। राजाओं की मन्त्रशक्ति एकान्त में मन्त्रिगण के साथ मन्त्रणा की जाय, यही है। (१०२) तृतीय आदि व्यक्ति को अगोचर और छः कानों का जिसमें प्रयोग न हुआ हो वैसी मन्त्रणा बुद्धिमान करें (किन्तु) स्त्री, धूर्त व बालक के साथ (वैसी मन्त्रणा) न करें। (१०३) संग्राम आदि में जहाँ प्रगल्भता, बलवत्ता, शौर्य और पराभव होने पर भी निर्भयता रहती है, वह उत्साहशक्ति है।

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प्रभुत्वशक्तिर्यत्र स्यादाधिक्यं दण्ड-कोशयोः ।
दण्ड्यानां दण्डतः कोशवृद्धिर्नीतिश्च जायते ॥१०४॥

स राजा यस्य कोशः स्याद् विना कोशं न राजता ।
नरस्य न नरो भृत्यः किन्तु कोशस्य भूपतेः ॥१०५॥

साम-दाने भेद-दण्डावित्युपायचतुष्टयी ।
तत्र साम प्रियैर्वाक्यैः सान्त्वनं कार्यकृन्मतम् ॥१०६॥

गजाश्वपुररत्नादिदानैः शत्रोर्विभज्य च ।
दायादमन्त्रिसुभटान् द्विषं हन्यादुपायवित् ॥१०७॥

उक्तं च–

लब्धस्य हि न युध्यन्ते दानभिन्नानुजीविनः ।
लब्धोऽनुजीविभिरेव दानभिन्नैर्विभज्यते ॥१०८॥

भेदः स्यादुपजापो यद् बन्धूनां शत्रुसङ्गिनाम् ।
विभिन्नानां वशीकारात् क्रियते शत्रुनिग्रहः ॥१०९॥

यद् उक्तम्–

दायादादपरो मन्त्रो न ह्यस्त्य कर्षणे द्विषाम् ।
तत्र उत्थापयेद् यत्नाद् दायादं तस्य विद्विषः ॥११०॥

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(१०४) जहाँ दण्ड (शिक्षा) और कोष का आधिक्य हो वह प्रभुत्वशक्ति है। शिक्षापात्र को शिक्षा देने से कोश की वृद्धि होती है और नीति का आविष्कार होता है। (१०५) जिसका कोष सम्पन्न है वही राजा है, बिना कोष के कोई राजत्व नहीं। मनुष्य मनुष्य का सेवक नहीं अपितु मनुष्य भूपति के कोष का सेवक होता है। (१०६) राजनीति में साम दान, दण्ड, भेद–ये उपायचतुष्टय ही प्रमुख हैं। प्रिय वाक्यों से सान्त्वना देना ही, जो कार्य साधक होता है, साम माना गया है। (१०७) हाथो, घोडे, नगर (गाँव), रत्न आदि दान देकर शत्रु के दायाद को (युवराज, राजवंशी या राज्य के वारस को), मन्त्रियों को एवं सुभटों को फोडकर शत्रुओं का नाश करें। (१०८) कहा भी है –– दान द्वारा फोडे हुए सेवक जिस (राजा) के पास से लाभ प्राप्त करते हैं उसके साथ लड़ते नहीं हैं (अपितु) वे फोड़े हुए सेवक उस (राजा) को विशेषतः भजते हैं। (१०९) शत्रु के सहायक बन्धुओं को विप्लव के लिए गुप्तरीति से प्रोत्साहित करना–यह भेद है। शत्रु से जो नाराज हो उन सबको अपने वश में कर लेने से शत्रु को दबाया जाता है। (११०) क्यों कि कहा गया है – शत्रुओं को आकृष्ट करने में दायाद (युवराज, राजवंशी या राज्य के वारस) से अन्य कोई मन्त्र नहीं है। अतः उस शत्रु के दायाद को प्रयत्नपूर्वक उठाना (अपनी ओर मिलाना) चाहिए।

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सन्धाय युवराजेन यदि वा मुख्यमन्त्रिणा ।
अन्तःप्रकोपनं कार्यमभियोक्तुः स्थिरात्मनः ॥१११॥
अन्नमोषै रिपोर्देशावस्कन्दप्लोषसूदनैः ।
स्वसैन्यस्यावमर्देन दण्डः स्यादरिनिग्रहे ॥११२॥
तदुक्तम्—
नाशयेत् कर्षयेच्छत्रून् दुर्गाकण्टकमर्दनैः ।
परदेशप्रदेशे च कुर्यादाटविकान् पुरान् ॥११३॥
दूषयेच्चास्य सततं यवसान्नोदकेन्धनम् ।
भिन्द्याच्चैव तडागानि प्राकारान् परिखां तथा ॥११४॥
स्यादिन्द्रियाणामर्थेषु यदि धर्माऽविरोधिनो ।
प्रवृत्तिरन्तरङ्गारिनिग्रहस्तं जयं विदुः ॥११५॥
यदुक्तम्—
कामः क्रोधस्तथा मोहो हर्षो मानो मदस्तथा ।
षड्वर्गमुत्सृजेदेनमस्मिंस्त्यक्ते जयी नरः ॥११६॥
सन्धिश्च विग्रहो यानमासनं द्वैधमाश्रयः ।
षड्गुणा भूभुजामेते जयश्रीप्रणयावहाः ॥११७॥
घोरे प्रवृत्ते समरे नृपयोर्हतसैन्ययोः ।
मैत्रीभावस्तु सन्धिः स्यात् सावधिश्च गतावधिः ॥११८॥

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(१११) युवराज या मुख्यमन्त्री के साथ सन्धि करके स्थिरबुद्धिवाले शत्रु के अन्दर प्रकोप पैदा करना चाहिए। (११२) अपने सैन्य द्वारा शत्रु के अन्न की चोरी तथा शत्रु के प्रदेश में हल्ला (शोर), आग और नाश करवा कर (शत्रु को) कुचलना-यह शत्रु को दबाने के लिए दण्डनीति है। (११३) कहा भी है —जहाँ तक एक भी शत्रु रहे वहाँ तक दुर्गों का नाश करके शत्रुओं का विनाश करना चाहिए, पतन करना चाहिए, और दुश्मन के प्रदेश में, जङ्गलों में नगरों की (छावनियों का) रचना करनी चाहिए। (११४) शत्रु के घास, अनाज के भण्डार, जल व इन्धन को सदैव दूषित करें, तथा तालाब, परकोटे तथा नगर की खाइयों को भी तोड़फोड दे। (११५) यदि इन्द्रियों की अपने विषयों में धर्माविरोधी प्रवृत्ति होती है तब अन्तरङ्ग शत्रुओं का जो निग्रह होता है उसे विद्वान् लोग जय कहते हैं। (११६) कहा भी है :- काम, क्रोध, मोह, हर्ष, अभिमान व मद इस षट् वर्ग (ये छः अन्तःशत्रु है) को छोड दे। इनके छोड़ने पर पुरुष (यहाँ-राजा) विजयी होता है। (११७) विजयलक्ष्मी के प्रति प्रेम बढ़ाने वाले राजाओं के ये छः गुण हैं—सन्धि, विग्रह, यान (प्रस्थान), आसन, द्वैधीभाव और आश्रय (११८) भयंकर युद्ध के शुरू हो जाने पर मरी हुई सेना वाले दोनों राजाओं का मैत्रीभाव सन्धि है। यह सन्धि अवधिवाली या अवधिरहित होती है।

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अन्योन्यं विजिगीषुभिः विग्रहः क्रियते भटैः ।
परस्परोपघातेन गजाश्वरथपत्तिभिः ॥११९॥
स विग्रहो भवेन्नेतुर्यानं स्याद्यदरीन् प्रति ।
स्वसैन्येनैव तद्यानं प्राहुर्नीतिविशारदाः ॥१२०॥
स्ववृद्धौ शत्रुहानौ वा तुष्णींभावस्तदासनम् ।
अनन्यशरणस्यारेः संश्रयं त्वाश्रयं विदुः ॥१२१॥
सन्धिविग्रहयोर्वृत्तिर्द्वैधीभावः प्रति द्विषम् ।
स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलान्यपि ॥१२२॥
सप्तप्रकृतयश्चैता राज्याङ्गानि प्रचक्षते ।
राज्यस्थितेरिति प्रोक्ता भूभुजां वृद्धिहेतवः ॥१२३॥
तेषु प्रधाना शक्तिः स्यादुपायबलवत्तरा ।
लभ्यतेऽम्भो हि खननान्मथनादनलो भुवि ॥१२४॥
निरुद्योगमनुत्साहमप्रज्ञमविमर्शिनम् ।
अनुपायविदं भीरुं त्यजन्ति पुरुषं श्रियः ॥१२५॥
निरुद्योगं नरपतिं मत्वा सामन्तसैनिकाः ।
महामात्राश्च पुत्राश्च तेऽपि तं जहति क्षणात् ॥१२६॥

(११९-१२०) एक दूसरे को जीतने की इच्छा रखनेवाले दो राजा हाथी, अश्व, रथ व पैदल सेनाओं वाले वीरपुरुषों द्वारा पारस्परिक हनन से विग्रह करते हैं। राजा का यह विग्रहगुण है। अपनी सेना के साथ ही दुश्मनों के प्रति जो प्रस्थान किया जाता है उसको नीतिविशारदों ने यानगुण कहा है। (१२१) अपनी उन्नति व शत्रुहानि में चुप रहना ही आसन नामक राजनीति का चतुर्थ गुण है। अनन्यशरण वाले अर्थात् जिनका अन्य कोई रक्षक नहीं है ऐसे शत्रु को आसरा देना ही आश्रय कहलाता है। (१२२-१२३) शत्रु के प्रति सन्धि-विग्रह की वृत्ति (एक ओर सन्धि और दूसरी ओर लड़ाई की तैयारियाँ) द्वैधीभाव है। राजा, मन्त्रि, मित्र, कोश, राष्ट्र, दुर्ग व सेना ये सात प्रकृतियाँ राज्य के अंग कहलाती हैं। ये प्रकृतियाँ ही राज्य की स्थिरता के लिए हैं इसी कारण उन्हें राजाओं के उन्नति के हेतु कहा गया है। (१२४) उनमें (अर्थात् बुद्धि, शक्ति, उपाय, गुण, जय और प्रकृति में) शक्ति प्रधान है। वह उपायों से बलवती होती है। जगत् में खोदने से जल तथा मन्थन करने से अग्नि प्राप्त की जाती है। (१२५) उद्यमहीन, उत्साहरहित, अविचारशील व उपाय को नहीं जानने वाले डरपोक पुरुष को राज्यश्री छोड़ देती है। (१२६) योद्धा सैनिक भी निरुद्योगी समझकर छोड़ देते हैं, तथा महामात्र और पुत्र भी ऐसे राजा को तत्क्षण छोड़ देते हैं।

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इत्येवं धीसखस्यास्य श्रुत्वा कालोचितं वचः ।
ऊरीकृत्य तदाख्यातं युद्धे सज्जोऽभवन्नृपः ॥१२७॥

दूतोऽहं प्रेषितः स्वामिन्नाह्वातुं त्वां यथौचिती ।
स्यात् तथा क्रियतां शीघ्रकृत्ये खल्वविलम्ब्य यत् ॥१२८॥

इति दूतोदितं श्रुत्वाऽश्वसेनः सह सैनिकैः ।
प्रस्थानं कर्तुमारेभे तावत् पार्श्व इदं जगौ ॥१२९॥

सुते सति मयि स्वामिन्न प्रस्थानं तवोचितम्।
रवेर्बालातपेनापि तमः किं न विहन्यते ? ॥१३०॥

इत्युक्त्वा संननाहोच्चैः श्रीपार्श्वः सबलः स्वयम् ।
सैनिकैर्भूरिभिर्युक्तश्चक्रे प्रस्थानमङ्गलम् ॥१३१॥

तावच्च कालयमनः सर्वौघेणाभ्यषेणयत् ।
प्रसेनजिच्चाभ्यमित्रं सहसैन्यस्तदाऽचलत् ॥१३२॥

द्वावेव ध्वजिनीं स्वां स्वां विभज्यातिमदोद्धुरौ ।
रणभूमिमधिष्ठाय तस्थतुर्विग्रहार्थिनौ ॥१३३॥

रणतूर्यमहाध्वानः सेनयोरुभयोरभूत् ।
सुभटानां युयुत्सूनां वर्धयन् मृधसाहसम् ॥१३४॥

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(१२७) इस प्रकार बुद्धि ही जिसका मित्र है ऐसे उस वृद्धसचिव के समयोचित वचनों को सुनकर राजा (प्रसेनजित्) उसकी बात स्वीकार कर युद्ध के लिए सज्जित हुए। (१२८) हे स्वामिन् ! मैं दूत रूप में आप को बुलाने के लिए आया हूँ । आप उचित शीघ्रता करिये जिससे कार्य में विलम्ब न हो। (१२९-१३०) दूत की बात सुनकर महाराजा अश्वसेन सैनिकों के साथ ज्योंहि प्रस्थान करने लगे तब ही पार्श्व कुमार ने यह कहा--हे स्वामिन् !, मुझ पुत्र के होते हुए आपका युद्धस्थल में प्रस्थान करना उचित नहीं है । सूर्य के बाल आतप (प्रातःकाल के, उदय होते सूर्य) द्वारा क्या अन्धकार नष्ट नहीं किया जाता ? (१३१) इस प्रकार उच्च स्वर से कहकर उस बलवान पार्श्वकुमार ने असंख्य सैनिकों के साथ युद्ध के लिए मंगल प्रस्थान किया । (१३२) उधर कालयमन ने भी समस्त समुदाय के साथ प्रस्थान किया तथा महाराजा प्रसेनजित् भ सेना सहित शत्रु के प्रति रवाना हुए । (१३३) दोनों मदोद्धत राजाओं ने अपनी अपनी सेनाओं को विभक्त कर, रणभूमि में पहुँचकर युद्ध की इच्छा से अपनी स्थिति जमा दी । (१३४) दोनों सेनाओं में युयुत्सु सुभटों के युद्ध-साहस को बढ़ाती रणभेरियों की महान ध्वनि हुई ।

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गजानां बृंहितैस्तत्र हयहेषारवैर्भृशम् ।
रणातोद्यारवैः शब्दाडम्बरो व्यानशेऽम्बरम् ॥१३५॥

निर्ययुः कृतसंरम्भाः सुभटा ये रणोद्भटाः ।
धन्विनः कृतहुङ्कारा: सेनयोरुभयोरपि ॥१३६॥

अथ वानायुजाः पारसीक-काम्बोज–बाल्हिकाः ।
हयाः प्रचेलुश्चपला रणाब्धेरिव वीचयः ॥१३७॥

विलङ्घयिषवः स्वीयैर्गतैरिव नभोऽङ्गणम् ।
अपावृत्तादिभिर्हेषाघोषा वाहा विरेजिरे ॥१३८॥

चक्रेणैकेन चक्री चेद्वयं चक्रद्वयीभृतः ।
वदन्त इति चीत्कारै रथा जेतुमिवाभ्ययुः ॥१३९॥

विपक्षेभमदामोदमाघ्राय प्रतियोद्धुराः ।
सिन्धुरा निर्ययुर्योद्धुं जङ्गमा इव भूधराः ॥१४०॥

धानुष्का रणनाट्यस्योपक्रमे सूत्रधारवत् ।
निनदत्तूर्यनिःस्वानं रणरङ्गमवीविशन् ॥१४१॥

रणरङ्गमनुप्राप्य धन्विभिः शितसायकाः ।
बभुः प्रथमनिर्मुक्ताः कुसुमप्रकरा इव ॥१४२॥

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(१३५) वहाँ हाथियों की चिंघाड और अश्वों की अतीव हिनहिनाहट से तथा युद्ध के आतोद्य आदि बाजों की ध्वनि के आडम्बर से अम्बर व्याप्त हो गया। (१३६) युद्ध में कुशल, आवेशवाले, धनुर्धारी, हुंकार करते वे वीर दोनों सेनाओं से निकल पड़े। (१३७) वहाँ युद्ध रूपी समुद्र की उत्ताल तरंगों की भाँति वानायुज, पारसीक, काम्बोज व बाल्हीक चञ्चल घोड़े चलने लगे। (१३८) अपनी चाल से मानों आकाशमण्डल को भी लाँघने की इच्छा वाले वे हेषारव करते घोड़े अपनी उलट पुलट (उलटी-सीधी) चाल से सुशोभित हो रहे थे। (१३९) तुम एक चक्र से चक्री हो तो हम दो चक्रों को धारण करने वाले हैं-- इस प्रकार जोर से चिरकार करते हुए रथ (दुश्मन को) जीतने के लिए आगे बढ़ने लगे। (१४०) शत्रु के हाथियों के मद की गंध को सूँघकर प्रतिस्पर्धी हाथी युद्ध करने के लिए गतिमान पर्वत की भाँति निकल पड़े। (१४१) रणस्थलरूप नाट्य के आरम्भ में सूत्रधार की भाँति इस राजा के धनुर्धारी योद्धा तुरही आदि की ध्वनि वाले रणाङ्गणरूप रंगमंडप में प्रविष्ट हो गये। (१४२) रणरूप रंगभवन में प्रवेश करके धनुर्धारियों द्वारा सर्वप्रथम छोड़े हुए तीक्ष्ण बाण (रंगभवन में सूत्राधार के द्वारा) सबसे पहले बरसाये गये (श्वेत) पुष्पों की भाँति शोभित हो रहे हैं।

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लघुकृत्यकरा बाणाः प्रगुणा दूरदर्शिनः ।
क्षिप्रोड्डीनाः खगाः पेतुः खगास्तीक्ष्णानना इव ॥१४३॥

कश्चित् परेरितान् बाणान् अर्धचन्द्रनिभैः शरैः ।
चिच्छेद सम्मुखायातांल्लघुहस्तो धनुर्धरः ॥१४४॥

धन्विभिः कृतसन्धानाः शरासनमधिष्ठिताः ।
यानं प्राप्ताश्च मध्यस्था द्वैधीभावरताः शराः ॥१४५॥

विग्रहे निरताः शत्रुसंश्रया दूरदर्शिनः ।
षाड्गुण्यमिव नीतास्ते स्वक्रियासिद्धिमाप्नुवन् ॥युग्मम् ॥१४६॥

केषाञ्चिद् दृढमुष्टीनां बाणाः पारङ्गमा इव ।
लक्ष्यन्ते लक्ष्यमुद्भिद्य गजाश्वरथसैनिकम् ॥१४७॥

नाराचधारासम्पातैर्भिन्ना अपि महारथाः ।
तथाप्यभ्यरि धावन्तश्चिरं युयुधिरे भृशम् ॥१४८॥

कर्णलग्ना गुणयुताः सपत्नाः शीघ्रगामिनः ।
दूता इव शरा रेजुः कृतार्थाः परहृद्गताः ॥१४९॥

(१४३–१४४) शीघ्र कार्य करने वाले, दूर तक देखने वाले, ऋजु गति वाले, झड़प से उड़ने वाले, आकाश में गमन करने वाले और धारदार मुख वाले बाण शीघ्र कार्यकारी, दूरदर्शी, ऋजु गति वाले, झड़प से उड़ने वाले, आकाशगामी और तीक्ष्ण चोंच वाले पक्षियों की तरह गिरते थे। (१४५--१४६) धनुर्धारियों के द्वारा जिन्होंने (डोरी—ज्या के साथ) सन्धि की है; जिन्होंने अपने आसन (धनुष) पर स्थान जमाया है; जिन्होंने यान (गमन) प्राप्त किया है, जिन्होंने (रण के) मध्य में रहकर द्वैधीभाव प्राप्त किया है; जिन्होंने विग्रह में (शरीर) में प्रवेश किया है और जिन्होंने शत्रुओं का आश्रय लिया है ऐसे दूरदर्शी बाण मानों षड्गुणवाले बन कर अपनी कार्यसिद्धि को पूर्ण कर रहे थे। युग्मम्। (१४७) दृढ़ मुट्ठी वाले किन्हीं बहादुरों के बाण, गज, अश्व, रथ, सैनिक आदि लक्ष्य को बेध कर मानो पारगामी हों ऐसे दिखाई देते थे। (१४८) बाणों की मूसलाधार वर्षा से छिन्नभिन्न महारथी, दुश्मनों के सम्मुख दौड़ते हुए, खूब जोर से बहुत समय तक युद्ध करने लगे। (१४९) कर्णलग्न (कानों तक खींचे हुए), गुणयुक्त (ज्या से सम्बद्ध), सपत्न (एक साथ गिरने वाले), शीघ्रगामी, कृतार्थ और परहृदयगत (दुश्मन के हृदय में लगे हुए), बाण कर्णलग्न (कान में बात कहते हुए) गुणयुक्त, सपत्न, शीघ्रगामी, कृतार्थ और परहृद्गत दूतों जैसे शोभित थे।

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क्षोणीशस्य प्रसेनस्य च परदलनाभ्युद्यतस्यापि चापा-
निर्यातो बाणवारः समरभरमहाम्भोधिमन्थाचलस्य ।
नो मध्ये दृश्यते वा दिशि विदिशि न च क्वापि किन्तु व्रणाङ्कः
शत्रूणामेव हृत्सु स्फुटमचिरमसौ पापतिद्वेधी ॥१५०॥
अस्य क्षोणीशस्य खड्गः समन्ताद
द्वैधीभावं विद्विषामन्वयुङ्क्त ।
मत्वा सर्वमेकतः स्वार्थसिद्धि
हित्वेवान्यं षड्गुणत्वं सुतीक्ष्णः ॥१५१॥
मिथः प्रवृत्तं तुमुलमुभयोः सेनयोरथ ।
शराशरि महाभीमं शस्त्राशस्त्रि गदागदि ॥१५२॥
दृष्ट्वाशु कालयवनभटैः स्वं निर्जितं बलम् ।
प्रसेनजित् स्वयं योद्धुमारेभे प्रतिदारुणः ॥१५३॥
तस्य ज्वलन्तो निशिताः शरौघाः स्फूर्तिभीषणाः ।
मूर्धसु द्विषतां पेतुर्वज्रपातायिता भृशम् ॥१५४॥
स्फुरद्भिर्निशितैः प्रासैः सायकैर्वेगवत्तरैः ।
उल्काज्वालैरिवाकीर्णा दिशः प्रज्वलितान्तराः ॥१५५॥
अस्य निस्त्रिंशकालिन्दीवेणीमाप्य परासवः ।
निमज्ज्य विद्विषः प्रापुः स्वर्गस्त्रीसुरतोत्सवम् ॥१५६॥

(१५०) समराङ्गणरूप महासागर का मन्थन करने में पर्वतरूप और शत्रुओं को नष्ट करने के लिए उद्यत पृथ्वीपति महाराजा प्रसेनजित् के धनुष से निकले हुए बाण न मध्य में और न दिशा-विदिशा में दृष्टिगत होते थे किन्तु शत्रुओं के हृदयों में उनके (बाणों के) घाव स्पष्ट रूप से प्रकट होते थे। (१५१) इस राजा प्रसेनजित् का खड्ग स्वयं अपनी स्वार्थसिद्धि को ही समझकर षड्गुणत्व का मानों परित्याग करके शत्रुओं में विरोध उत्पन्न करता था। (१५२) दोनों सेनाओं का पारस्परिक भयंकर बाणों का बाणों से, शस्त्रों का शस्त्रों से, गदाओं का गदाओं से युद्ध शुरू होने लगा। (१५३) कालयवन के योद्धाओं के द्वारा स्वयं की विजित सेना को देखकर महाराजा प्रसेनजित् स्वयं युद्ध के लिए तैयार हो गये। (१५४) उस राजा प्रसेनजित् के ज्वलायमान, तीक्ष्ण, स्फूर्ति से भयंकर बाण शत्रुओं के मस्तकों पर वज्रपात के समान गिरने लगे। (१५५) चमकते तीक्ष्ण और वेगशील फेंके गये बाणों से दिशाएँ ऐसी चमक उठीं मानों उल्का की ज्वालाओं से व्याप्त हों। (१५६) इस राजा के खड्गरूप कालिन्दी वेणी (यमुनानदी का प्रवाह) को प्राप्त कर मृत्यु को प्राप्त हुए शत्रु स्वर्ग की स्त्रियों के साथ सुरतक्रीडा का उत्सव प्राप्त करने लगे।

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चक्रैरस्य द्विषच्चक्रं क्षयमापादितं क्षणात् ।
मार्तण्डकिरणैस्तीक्ष्णैर्हिमानीपटलं यथा ॥१५७॥

यमनः स्वबलव्यूहप्रत्यूहं वीक्ष्य सक्रुधा ।
जज्वाल ज्वालजटिलः प्रलयाग्निर्विशिखः ॥१५८॥

धावति स्म हयारूढः सादिभिर्निजसैनिकैः ।
यमनो यमवत् क्रुद्धः परानीकं व्यगाहत ॥१५९॥

धनुर्ज्याघोषसंसक्तजयघोषभीषणाः ।
यमनस्य भटाः सर्वाभिसारेणाभ्यषेणयन् ॥१६०॥

ततः प्रहतनिःस्वानगम्भीरध्वानभीषणः ।
चलदाश्वीयकल्लोलः प्रवृत्तोऽयं रणार्णवः ॥१६१॥

रणेऽसिधारासङ्घट्टनिष्ठ्यूताग्निकणानले ।
अनेकशरसङ्घातसम्पातोल्कातिदारुणे ॥१६२॥

अभिशस्त्रमथ धावन्तोऽर्वन्तो गर्वदुर्वहाः ।
प्राक् कशाघाततस्तीक्ष्णा न सहन्ते पराभवम् ॥युग्मम् ॥१६३॥

चलदश्वखुरक्षुण्णरेणुधारान्धकारिते ।
नासीत् स्वपरविज्ञानमत्र घोरे रणाङ्गणे ॥१६४॥

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(१५७) इस राजा के चक्रों द्वारा शत्रुराजा का चक्र क्षण में ही इस प्रकार नष्ट कर दिया गया जिस प्रकार सूर्य की प्रचण्ड किरणों से बर्फ का समुदाय नष्ट हो जाये। (१५८) यमनराजा अपनी सेना के व्यूह में उपस्थित विघ्न को देखकर क्रोधित होकर ज्वालाओं से व्याप्त और ऊर्ध्वगामी शिखाओं वाली प्रलयकाल की अग्नि के समान मानों जलने लगा। (१५९) अपने अश्वारोही योद्धाओं के साथ स्वयं अश्वारोही होकर यमराज की भाँति क्रुद्ध राजा यमन दौड़ा और शत्रु की सेना में प्रवेश कर गया। (१६०) धनुष की ज्या की टङ्कार से मिश्रित विजय की घोषणा से भीषण यमन के योद्धा सब प्रकार के बल से आक्रमण कर बैठे। (१६१) तदनन्तर पारस्परिक मारकाट की गंभीर ध्वनि से भीषण चञ्चल अश्वकल्लोल (तरंगों) वाला वह रणरूपी सागर शुरू हुआ। (१६२-१६३) तलवार की धार की रगड़ से उत्पन्न अग्निकणवाले और अनेक बाणों के गिरने से अतीव भयंकर लगने वाले उस रणाङ्गण में, चाबुक की चोट से तेज चलने वाले गर्वीले घोड़े शत्रुकृत अपमान को सहन नहीं कर पाते थे। (१६४) दौड़ते घोड़े के खुरों से चूर्णित रजधारा से अन्धकारयुक्त उस भयंकर संग्राम में अपने पराये का ज्ञान नहीं होता था।

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वसासृग्मांसपङ्केऽस्मिन् रणाब्धौ मन्दरंहसः ।
रथकट्या महापता इव चेरुश्चलद्ध्वजाः ॥१६५॥

छिन्नैकपादोऽपि हयः स्वामिनं स्वं समुद्वहन् ।
जातामर्षोऽभिशस्त्रं स प्रधावन् युयुधे चिरम् ॥१६६॥

अथो यमनसैन्येन प्रसेनश्चार्कबिम्बवत् ।
प्रावृतः परिवेषेण रेजे राजशिरोमणिः ॥१६७॥

गजानीकैर्गजा युद्धं दन्तादन्ति विधित्सवः ।
तडित्वन्तः पयोवाहाः प्रावृषेण्या इवाऽऽबभुः ॥१६८॥

रणसरसि शराम्भःपूरिते स्वामिदत्त-
द्रविणमसृणतैलाभ्यक्तशीर्षाः सुयोधाः ।
प्रतिभटसुभटोघत्खड्गघाताच्छकल्कैः
कृतसवनविधानाः शुद्धिमीयुः कृतार्थाः ॥१६९॥

हास्तिकं हास्तिकेनैव रथकट्या रथव्रजैः ।
सादिभिः सादिसंदोहो युयुधे सुचिरं मिथः ॥१७०॥

कौक्षेयकक्षतच्छिन्ना वीराणां मुण्डमण्डली ।
कमलार्चेव सा रेजे प्रसेनस्य जयश्रियः ॥१७१॥

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(१६५) चर्बी, रक्त, माँस से कीचड़ बने इस रणसागर में मन्दवेगवाले रथ के समूह चंचल ध्वजाओं वाली नावों की तरह घूम रहे थे । (१६६) एक पैर से कटा हुआ भी घोड़ा अपने स्वामी को ले जाता हुआ क्रोधित हो कर शस्त्र के सामने दौड़ता हुआ लड़ने लगता था । (१६७) यमन के सैन्य से घिरा हुआ राजशिरोमणि प्रसेनजित् परिवेष से घिरे हुए राजशिरोमणि सूर्यबिम्ब के समान शोभित था । (१६८) हाथियों की सेना के साथ दन्तादन्ति युद्ध करते हाथी वर्षाकालीन विद्युत्युक्त बादलों की तरह मानों चमक रहे थे । (१६९) बाणरूप जल से परिपूर्ण उस रणतड़ाग में अपने स्वामी के द्वारा प्रदत्त द्रव्यरूप चिक्कण तेल से मालिश किये मस्तक वाले योद्धा, पारस्परिक वीरों की खड्गघातरूप शुभ्र चूर्ण से यथान्त स्नान की विधि से शुद्ध हो गये और कृतार्थ बने । (१७०) हाथी वाले सैनिक हाथीवालों के साथ, रथवान रथवालों के साथ तथा अश्वारोही अश्वारोहियों के साथ परस्पर बहुत काल तक युद्ध करते रहे । (१७१) तलवारों के प्रहार से छिन्न वीरयोद्धाओं की मुण्डमण्डली महाराजा प्रसेन की विजयलक्ष्मी की कमलपूजा की भाँति शोभित होती थी ।

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अथ हास्तिकसङ्घट्टनीलस्थूलघनाघनः ।
शरासारक्षतोद्भूतरुधिराम्भःप्लुतक्षमः ॥१७२॥

कृतबाह्लीक-काम्बोजाश्वीयमायूरताण्डवः ।
स्फुरन्निस्त्रिंशचपलो निस्वानस्वानगर्जितः ॥१७३॥

कठोरद्रुघणाघाताशनिनिर्घोषभीषणः ।
चलत्पाण्डुपताकालीबलाकाव्याप्तपुष्करः ॥१७४॥

धनुरिन्द्रधनुःशोभी सैन्ययोरुभयोस्तदा ।
विस्फारसमरारम्भः पुपोष प्रावृषः श्रियम् ॥ कलापकम् ॥१७५॥

निशितैर्विशिखैर्भिन्नवपुषः परितो भटाः ।
सेधानुकारतां भेजुः शस्त्रघातास्तचेतनाः ॥१७६॥

ततस्तु कालयमनः क्रुद्धः काल इवापरः ।
विलङ्घ्य सेनामरुणत् प्रसेनजितमेव सः ॥१७७॥

युयुधे सम्मुखीभूय सोऽपि तेन रुषाऽरुणः ।
ततः पार्श्वकुमारस्तु निजसैनिकसम्वृतः ॥१७८॥

आगाज्जयजयारावाकीर्णनिस्वाननिस्वनः ।
महाकलकलस्तत्र प्रावर्त्तत महारणे ॥१७९॥

(१७२–१७५) हाथिओं के झुण्ड के कारण काले काले बादलों वाला, बाणों के घाव में से निकलते रुधिर के कारण जलवर्षणक्षम, बाह्लीक काम्बोज अश्वों के कारण मयूरताण्डव वाला, चमकती तलवारों के कारण बिजलीयुक्त, आवाज और कोलाहल के कारण बादलों की गर्जना वाला, कठोर द्रुघण (गदाओं) के आघात के कारण वज्र की आवाज से भयंकर, चञ्चल श्वेत पताकाओं के कारण बगुलियों से व्याप्त तालाबों वाला, धनुष के कारण इन्द्रधनु की शोभा वाला, दोनों सैन्यों के युद्ध का विस्तृत आरम्भ वर्षा काल की शोभा को पुष्ट करता था। (१७६) चारों ओर से तेज बाणों से क्षत शरीर वाले योद्धा शस्त्रों की चोट से गतचेतना होते हुए लाल तरबूज[1] के समान हो गये। (१७७) तदनन्तर द्वितीय यमराज की भाँति क्रोधित वह कालयमन सेना को उलांघ कर प्रसेनजित् को ही रोकने लगा। (१७८–१७९) सामने होकर वह भी क्रोधितमुख हो लड़ने लगा। तब अपने सैनिकों के साथ जय–जय की बड़ी पुकार करता पार्श्वकुमार आ पहुँचा। वहाँ रणभूमि में महाकोलाहल मच गया।

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१ सेध नामक एक तरबूज होता है जिसका रंग लाल होता है ।

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यमनस्य भटास्तावत् कान्दिशीका हृतौजसः ।
बभूवुस्तपनोद्योते खद्योतद्योतनं कुतः ! ॥१८०॥
श्रीमत्पार्श्वप्रतापोग्रतपनोद्योतविद्रुताः ।
यमनाधास्तमांसीव पलायांचक्रिरे द्रुतम् ॥१८१॥
प्रसेनजिन्नृपार्कं ये संनीयाऽस्थुर्भटाम्बुदाः ।
व्यलीयन्त क्षणात् पार्श्वप्रसादपवनेरिताः ॥१८२॥
प्रसेनजिच्च भगवत्प्रतापस्फूर्तिमद्भुताम् ।
अवतीर्य गजान्मत्वा नत्वा पार्श्वपदाम्बुजम् ॥१८३॥
पाद्यमर्घं च सम्पाद्य मणिपीठे निवेश्य तम् ।
भारतीभिर्गभीराभिः स स्तोतुमुपचक्रमे ॥१८४॥
यन्नामाद्भुतदिव्यमन्त्रमहिमप्राग्भारनिर्भासतो
विघ्नव्यूहमहान्धकारपटली नश्यत्यवश्यं नृणाम् ।
श्रीमत्पार्श्वजिनेश्वरः स्वयमसौ जागर्त्ति विश्वेश्वर-
स्तस्मिन् सन्निहिते क्व वैरिकमः क्वेतित्रजोपप्लवः ॥१८५॥
त्वन्नामस्मृतिमात्रतोऽपि भगवन् ! दूरं व्रजन्त्यापदो
बाधन्ते न च दुर्गदुर्गतिभवा बाधाः क्वचिज्जन्मिनाम् ।
संसारव्यसनार्त्तिराशु विलयं यातीति नात्यद्भुतं
सौपर्णेयपुरः सरीसृपगणः किं वा समुत्सर्पति ? ॥१८६॥

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(१८०) यमन के नष्टतेजवाले सैनिक कौन सी दिशा में भागना है यह भी नहीं सोच सके (और तितर-बितर हो गये) । सूर्य के उदय होने पर जुगनू का प्रकाश कैसे संभव है ? । (१८१) शोभासम्पन्न पार्श्वकुमार के पराक्रमरूप उग्र सूर्य के प्रकाश से घबराये हुए यमन के सैनिक अन्धकार की भाँति शीघ्र ही भाग गये । (१८२) जो बादलरूपी योद्धा प्रसेनजित् राजारूप सूर्य को आच्छादित कर रहे थे वे क्षण भर में पार्श्वकुमार के अनुग्रहरूप वायु से तितर-बितर होकर नष्ट हो गये । (१८३-१८४) भगवान् पार्श्व के प्रताप के पराक्रम को अद्भुत मानकर प्रसेनजित् हाथी से उतरा, पार्श्व के चरणकमल को नमस्कार किया, चरणों की पूजा के लिये अर्घ्य संपादन किया, मणिमय आसन पर उनको बिठाया और गंभीर वाणी से स्तुति करने लगा । (१८५) जिसके अद्भुत, दिव्य मन्त्रमहिमा के प्रभाव से सारे विघ्नसमूह का अन्धकार निश्चित रूप से नष्ट हो जाता है ऐसे श्रीमत्पार्श्वजिनेश्वर स्वयं विश्वेश्वर यहाँ विद्यमान हैं । उनके समीप रहने पर दुष्ट शत्रु का आक्रमण कहाँ से हो सकता है ? (१८६) हे भगवन् !, आपके नाम लेने मात्र से ही विपत्तियाँ दूर भाग जाती हैं । कठोर बाधायें भी जन्मधारियों को पीड़ित नहीं कर सकतीं । सांसारिक कष्ट शीघ्र ही विलय को प्राप्त हो जाते हैं । इसमें कोई आश्चर्य नहीं । क्या गरुड़ के सम्मुख सर्पसमुदाय आ सकता है ? ।

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आलानं विगणय्य गण्डविगलद्दानाम्बुपूरो गजः
प्रोद्दामश्चलकर्णतालतलः पांशूत्करं व्याकिरन् ।
भञ्जन्तं द्रुकमागतोऽपि सविधं नाक्रामति त्वत्पदा–
सक्तं भक्तमसौ कदापि भगवन्नाऽऽघातुकोपि स्फुटम् ॥१८७॥

करटिकोटिविपाटनलम्पट–
प्रखरतांविलसन्नखरो हरिः
तव पदस्मृतिमात्रपरं नरं
न समुपैति रुषाऽप्यरुणेक्षणः ॥१८८॥

कृतफणामणिदीप्तरुचिः फणी
गरलमेष महोल्बणमुद्गिरन् ।
प्रकुपितस्तव पादयुगाश्रितं
किमपि भीषयते न भयङ्करः ॥१८९॥

प्रलयवह्निरिव ज्वलितोऽर्चिषा
समधिकेध्मसमृद्धिसमेधितः ।
तव पदस्मृतिशीतजलाप्लुतं
न च पराभवति ज्वलनः क्वचित् ॥१९०॥

द्रुघणधन्वशरासिपराहत–
द्विरदपत्तिभटाश्वचमूत्करे
समरमूर्धनि ते विजयश्रियं
भुवि लसन्त इह त्वदुपासकाः ॥१९१॥

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(१८७) गण्डस्थल से झरते हुए दानवारि के पूर वाला, चञ्चलकर्णताल से चपल, धूलि के कणों को बिखेरता हुआ, अपने बन्धन को भी तोड़कर उस पेड़ को तोड़ता हुआ मस्तीवाला हाथी आकर भी आपके उपर आक्रमण नहीं करता किन्तु आपके पैर को छूता है। वह घातक होते हुए भी कभी आपका भक्त रहा होगा यह निश्चित है। (१८८) क्रोध से रक्तनेत्र, करोड़ों हाथिओं के गण्डस्थल के विदारण में दक्ष, तेज नाखुनों वाला सिंह आपके स्मरण में लगे हुए मानव के पास नहीं आता। (१८९) अपने फणों में लगी हुई मणि से दीप्त कान्ति वाला, भयंकर जहरीला क्रोधित सर्प भी आपके चरण-युगल में आश्रित व्यक्ति को डराने में समर्थ नहीं है। (१९०) प्रलयकालीन वह्नि की तरह अपनी ज्वालाओं से जलती हुई, अधिक इन्धन से अत्यन्त बढ़ी हुई अग्नि भी आपके चरण के स्मरण रूप शीतल जल से आप्लावित व्यक्ति का पराभव कहीं पर भी नहीं कर सकती। (१९१) हे भगवन्!, द्रुघण, धनुष, बाण, खड्ग आदि से शत्रु के मारे हुए हाथी, पदातिसेना, योद्धा व अश्वादि सेना वाले इस समराङ्गण में आपकी विजयश्री को देखकर आपके उपासक पृथ्वी पर अलंकृत हैं।

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प्रचलत्तुङ्गतरङ्गशिखाग्रग–
प्रवहणा जलधावपि सार्थपाः ।
विघटिताखिलविघ्नभयाः प्रया–
न्त्यथ गृहं भवतः स्मरणाद् विभो ! ॥१९२॥

व्रण-जलोदर-शूल-भगन्दर-
क्षवथु भस्मक-मुखरुजार्दितः ।
तव पदस्मरणौषधभाग्जनो
भवति स द्रुतमेव निरामयः ॥१९३॥

विविधबन्धनबद्धतनुर्जनो
निगडकोटिनिघृष्टपदद्वयः ।
भवति बन्धनमोक्षणदक्ष ! ते
स्मरणतश्च्युतबन्धबन्धनः ॥१९४॥

मधुद्विपसिंहभोगिदहनाम्भोधिप्रचण्डाहवा–
तङ्कोद्दामभयानि भविनां त्वन्नाममन्त्रस्मृतेः ।
त्वय्येवातितमांतरमनमां शाम्यन्त्यथ प्रत्युत
प्रादुःषन्त्यथ भूरिभाग्यसुभगाः सद्भोगभाजः श्रियः ॥१९५॥

इतिश्रीमत्परमपरमेष्ठिपदारविन्दमकरन्दसुन्दररसास्वादसम्प्रीणितभव्यभव्ये पं०
श्रीपद्ममेरुविनेय पं० श्रीपद्मसुन्दरविरचिते श्रीपार्श्वनाथमहाकाव्ये
श्रीपार्श्ववर्णनं नाम चतुर्थः सर्गः ।

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(१९२) हे प्रभो !, समुद्र में भी चञ्चल, उन्नत, तरंगों की शिखाओं के अग्रभाग में रहे नौकावाले सार्थवाह (व्यापारी) सम्पूर्ण विघ्नभयों को नष्ट करके स्मरण मात्र से ही सकुशल अपने घर लौट जाते हैं। (१९३) घाव, जलोदर, शूल, भगन्दर, खाँसी, वमन आदि रोगों से पीड़ित व्यक्ति आपके चरणकमल की स्मरणरूप औषधि के सेवन से शीघ्र ही रोगरहित अर्थात् स्वस्थ हो जाता है। (१९४) हे बन्धन को छुड़ाने में कुशल भगवान् !, अनेक प्रकार के बन्धनों में बँधा हुआ, जिसके दोनों पैरों में बेड़ियाँ पड़ी हों, ऐसा व्यक्ति आपके स्मरण मात्र से सम्पूर्ण बन्धन से रहित हो जाता है। (१९५) मदझर हाथी, सिंह, सर्प अग्नि, समुद्र, प्रचण्ड युद्ध के भयंकर आतंक ये सांसारिक लोगों के उत्कट महाभय आपके नाम मात्र के स्मरण से शान्त हो जाते हैं। जो आप में ही अपना मन लगाते हैं उन ही व्यक्तियों को बहुत भाग्य से सुन्दर और अच्छे भोगवाली लक्ष्मी प्रकट होती है।

इति श्रीमान् परमपरमेष्ठि के चरणकमल के मकरन्द के सुन्दर रस के स्वाद से
भव्यजनों को प्रसन्न करने वाला, पं० श्री पद्ममेरु के शिष्य पं०
श्री पद्मसुन्दर कवि द्वारा रचित श्रीपार्श्वनाथमहाकाव्य में
'श्री पार्श्ववर्णन' नामक चतुर्थ सर्ग समाप्त हुआ।

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पञ्चमः सर्गः

अथो नृपः पार्श्वकुमारमादरा-
न्निनाय गेहे विनयेन नीतिवित् ।
व्यधात् सपर्यां विविधामनन्यधी-
र्महत्सु चातिथ्यमिदं हि गौरवम् ॥१॥

स्थितः स सौधे वसुधाधिपार्पिते
सुधासितेऽथागुरुधूपवासिते ।
सुखेन कालं गमयाम्बभूव तत्-
कृतार्हणागौरवभक्तिपूजितः ॥२॥

प्रसेनराजस्तनया नयस्पृशोऽ-
प्यगण्यलावण्यसुधातरङ्गिणी ।
सुवर्णचम्पेयसुमप्रभावती
बभूव नाम्ना वपुषा प्रभावती ॥३॥

सुरूपलावण्यवयाविभूतिभिः
प्रवर्द्धमाना किल सैन्दवी कला ।
दिने दिने लब्धमहोदया बभौ
जगज्जनाह्लादविधायिनी कनी ॥४॥

ध्रुवं विधात्रा भुवि निर्मिता सुर-
स्त्रियां समुच्चित्य सुरूपसम्पदम् ।
तदन्यथा चेदनया सुराङ्गना-
तुला न काचिद् ददृशे जगत्यपि ॥५॥

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(१) अनन्तर नीतिवेत्ता राजा प्रसेनजित् पार्श्वकुमार को विनयपूर्वक घर ले आये और अनन्यचित्त होकर उनका पूजा-सत्कार किया। बड़े आदमियों का आतिथ्य ही गौरव है। (२) वे पार्श्वकुमार महाराजा के द्वारा अर्पित, चूने से श्वेत, अगुरु धूप से सुवासित भवन में रहने लगे तथा पूजा सत्कार से भक्तिपूर्वक सत्कृत होकर सुख से समय बिताने लगे। (३) नीतिविद् महाराजा प्रसेनजित् की लावण्यरूप सुधा की अगणित तरङ्गों से युक्त, चम्पा के पुष्प और सुवर्ण की कान्तिवाली, नाम से और शरीर से प्रभावती नामक कन्या थी। (४) वह रूप-लावण्य की कान्ति की समृद्धि से चान्द्री कला की भाँति बढ़ती हुई प्रतिदिन महोदय को प्राप्त करने वाली और संसार के लोगों को आह्लादित करने वाली कन्या शोभित हो रही थी। (५) निश्चित रूप से, विधाता ने पृथ्वी पर उस कन्या को देवाङ्गनाओं की रूपसम्पदा को चयन करके बनाया। यह (कथन) अन्यथा हो तो इसके (प्रभावती के) साथ देवाङ्गना की तुलना संसार में दृष्टिगत नहीं होती।

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सुपक्वबिम्बप्रतिबिम्बिताधरा
कृशाङ्गयष्टिः पृथुपीवरस्तनी ।
मनोभवेन त्रिजगज्जिगीषुणा
ध्रुवं पताकेव निदर्शिता कनी ॥६॥

स्वरेण निर्भर्त्सितमत्तकोकिला
बभौ सुकण्ठी कलकण्ठनिस्वना ।
ध्रुवं तदालापसुशिक्षिता जगुः
कृशाश्विनो गीतिजरीतिजङ्कृतिम् ॥७॥

तदीयलालित्यविहारविभ्रम-
द्रवार्द्रहावस्मितकेलिसौष्ठवम् ।
विमृश्य तत्ताण्डवशास्त्रमुच्चकै-
श्चकार नूनं कतमोऽपि सत्कविः ॥८॥

पदारविन्दे नखकेसरद्युती
स्थलारविन्दश्रियमूहतुर्भृशम् ।
विसारिमृद्वङ्गुलिसच्छदेऽरुणे
ध्रुवं तदीये जितपल्लवश्रिणी ॥९॥

विजित्य तत् कोकनदं श्रिया स्वया-
ऽरुणौ तदीयौ चरणौ नु जिग्यतुः ।
विहारलीलालसितेन मन्थरां
गतिं निजेनेव मरालयोषिताम् ॥१०॥

(६) पके हुए बिम्बफल के प्रतिबिम्बित अधर वाली, कृशगात्रा, मोटे व विशाल स्तनवाली, त्रिलोक को जीतने की इच्छा वाले कामदेव के द्वारा मानों वह कन्या (अपने रथ की) पताका की भाँति बतलाई गई। (७) (अपनी) आवाज से मतवाली कोयल को भी मात करने वाली वह कलकण्ठी सुकण्ठी शोभित थी। निश्चय ही उसके आलाप से शिक्षित कृशाश्वि (नट लोग) गीतिजन्य रीति की झङ्कार को ध्वनित करते थे। (८) उस कन्या के लालित्य, गति, चेष्टा, भावपूर्ण हाव, स्मित और क्रीडा के सौष्ठव को सोचकर किसी सत्कवि ने उत्तम ताण्डवशास्त्र की मानों रचना की हो। (९) नखरूपी केसर की कान्तिवाले, लम्बी मृदु अङ्गुलिरूप पङ्खडियों वाले और पल्लव की शोभा को पराजित करने वाले उसके अरुणिमायुक्त दोनों चरणकमल स्थलकमल की शोभा को धारण करते थे। (१०) उसके दोनों लाल चरण अपनी कान्ति से रक्तकमल को जीत कर अपनी भ्रमणलीला की सुन्दरता से हंसों की पत्नियों की मन्थर चाल को भी जीत लेते थे।

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क्रमौ यदीयौ किल मञ्जुसिञ्जितैः
स्वनूपुरोत्थैरिव जेतुमुद्यतौ ।
सुगन्धलुब्धालिकुलस्वनाकुलं
प्रवालशोणं स्थलपङ्कजद्वयम् ॥११॥

सदैव यानासनसङ्गतौ गतौ
निगूढगुल्फाविति सन्धिसंहतौ ।
स्फुटं तदंह्रीकृतपार्ष्णिसङ्ग्रहौ
सविग्रहौ तामरसैर्जिगीषुताम् ॥१२॥

तदीयजङ्घाद्वयदीप्तिनिर्जिता
वनं गता सा कदली तपस्यति ।
चिराय वातातपशीतकर्षणै--
रधः शिरा नूनमखण्डितव्रता ॥१३॥

अनन्यसाधारणदीप्तिसुन्दरौ
परस्परेणोपमितौ रराजतुः ।
ध्रुवं तदूरू विजितेन्द्रवारण--
प्रचण्डशुण्डायतदण्डविभ्रमौ ॥१४॥

कटिस्तदीया किल दुर्गभूमिका--
सुमेखलाशालपरिष्कृता कृता ।
मनोभवेन प्रभुणा खसंश्रया
जगज्जनोपप्लवकारिणा ध्रुवम् ॥१५॥

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(११) उस कन्या के पदक्रम अपने नूपुर से उठी हुई सुन्दर ध्वनि से, सुगन्ध से आकृष्ट भ्रमरकुल की आवाज से पूरित और मूँगे के समान लाल दो स्थलकमल को जीतने के लिए उद्यत थे। (१२) यान (चलना) और आसन (बैठना) से युक्त, नहीं दिखाई देते हों ऐसे घुटनों वाले, समुचित सन्धिबन्धवाले, पुष्ट एड़ो वाले, सुन्दर आकृति वाले उसके दोनों पैर यान और आसन रूपी उपायों वाले, अगोचर गुल्फ वाले, सन्धि से ऐक्य वाले, पार्ष्णि द्वारा सुरक्षासम्पन्न और युद्ध करते कमलों को जीतने की इच्छा करते थे। (१३) उसकी दोनों जाँघों की कान्ति से निर्जित वह कदलीवृक्ष जंगल में चिरकाल से वायु, धूप, शीत आदि कष्ट से अखण्डितव्रत होकर मानों नीचे सिर किये हुए तप कर रहा है। (१४) अत्यन्त असाधारण दीप्ति से सुन्दर, परस्पर एक दूसरे की उपमा वाली उसकी दोनों जाँघों ने निश्चितरूप से ऐरावत हाथी की दण्ड के समान लम्बी प्रचण्ड शुण्डा की विभ्रमगति को परास्त किया था। (१५) सुन्दर कन्दोरे के हीरों से अलंकृत तथा योनि के आश्रयस्थानरूप उसकी कमर खाई और कोट से परिष्कृत तथा आकाश का धारण करने वाली (गगनचुम्बी), जगत् के लोगों को सताने वाले कामदेव प्रभु द्वारा बनाई गई (मानो) दुर्गभूमि है।

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तनुः कृशाङ्ग्याः स्मरचापसञ्जिनी
मधुव्रतव्रातमयी स्म भाव्यते ।
विनीलरोमालिरियं नु मेखला-
मणेरिवार्चिः किमु वा विजृम्भते ॥१६॥

तदीयमध्यं नतनाभिसुन्दरं
बभार भूषां सवलित्रयं पराम् ।
प्रक्लृप्तसोपानमिदं विनिर्ममे
स्वमज्जनायेव सुतीर्थमात्मभूः ॥१७॥

स्तनाविवास्याः परिणाहिमण्डलौ
सुवर्णकुम्भौ रतियौवनश्रियौ ।
सुचुचुकाच्छादनपद्ममुद्रितौ
विरेजतुर्निस्तलपीवराविमौ ॥१८॥

विसारितारद्युतिहारहारिणौ
स्तनौ नु तस्याः सुषमामवापतुः ।
सुरापगातीरयुगाश्रितस्य तौ
रथाङ्गयुग्मस्य तु कुङ्कुमार्चितौ ॥१९॥

बभार शोभामधिकन्धरं श्रिता
विसारिहारावलिरुज्वला छविः ।
सुमेरुशृङ्गाग्रपतत्सुरापगा-
प्रवाहपूरस्य मनोहरभ्रुवः ॥२०॥

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(१६) अत्यन्त श्याम रोमावली वाली उसकी देहयष्टि कामदेव के धनुष की भ्रमरों वाली डोरी (ज्या) जैसी दिखाई देती थी। अथवा तो वह मेखला के मणि की ज्योति की तरह शोभित थी। (१७) झुकी हुई नाभि से सुन्दर, तीन लकीरों से युक्त उसका मध्य भाग परमशोभा को धारण करता था। मानों कामदेव ने अपने स्नान करने के लिये सीढ़ियों से युक्त सुन्दरतीर्थ का निर्माण किया हो। (१८) विस्तृत मण्डलाकार (गोलाकार), सुवर्णघट के समान, रति और यौवन की शोभा वाले उसके दोनों स्तन सुन्दर चुचुकरूप आच्छादन वाले बन्द कमल के समान गोल और स्थूल शोभित थे। (१९) विस्तृत उज्ज्वल कान्तिवाले हार से मनोहर, कुंकुम से अर्चित उसके वे दोनों स्तन देवनदी गङ्गा के दोनों तट पर स्थित चकवा-चकवी के जोड़े के सौन्दर्य को प्राप्त थे। (२०) मनोहर भ्रूकुटी वाली उस कन्या की विस्तृत हारपङ्क्ति जो बड़ी ही उज्ज्वल थी तथा ग्रीवा का आश्रय ले रही थी वह सुमेरु पर्वत की चोटी के अग्रभाग से गिरती हुई देवनदी गङ्गा के अजस्र प्रवाह स्रोत की सुन्दर शोभा को धारण करती थी।

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जगत्त्रयश्रीविजयस्य सूचिका
बभौ त्रिरेखा किल कण्ठकन्दली ।
इयं मृगाक्ष्या गुणिना परिष्कृता
सुवृत्तहारेण गुणानुकारिणा ॥२१॥

सुकोमलाङ्ग्या मृदुबाहुवल्लरी–
द्वयं बभौ लोहितपाणिपल्लवम् ।
नखांशुपुष्पस्तबकं प्रभास्वराऽ–
ङ्गदाऽऽलवालद्युतिवारिसङ्गतम् ॥२२॥

तदंसदेशौ दरनिम्नतां गतौ
सुराद्रिकूटातटपार्श्वयोः श्रियम् ।
बलादिवाऽऽजह्रतुरात्तसङ्गरौ
निजश्रिया भर्त्सितहंसपक्षती ॥२३॥

मुखं सुमुख्याः स्मितकौमुदीसितं
जहास राकातुहिनांशुमण्डलम् ।
कटाक्षपातव्यतिषङ्गचातुरी–
धुरीणमत्यन्तजडात्मकं नु तत् ॥२४॥

विहाय चन्द्रं जडमङ्कपङ्किलं
सरोरुहं पङ्ककलङ्कदूषितम् ।
उवास लक्ष्मीरकलङ्कमुच्चकै–
रिति प्रतर्क्येव तदीयमाननम् ॥२५॥

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(२१) तीन रेखा वाली इस मृगाक्षी कन्या की कण्ठ कन्दली लोकत्रय के विजय की सूचक ऐसी गुण (डोरी) का अनुकरण करनेवाले और गुणयुक्त (डोरी में पिरोये हुए) गोलाकार हार से अतिशय शोभायमान थी। (२२) उस अत्यन्त कोमल अङ्गवाली कन्या की चमकीले अङ्गदरूप आलवाल के द्युतिरूप वारि से युक्त, नखांशुरूप पुष्पगुच्छवाली, कुंकुमवर्ण वाले कररूप (रक्त) पल्लव वाली दो कोमल बाहुरूप लताएँ शोभायमान थीं। (२३) युद्ध का जिन्होंने आश्रय लिया है ऐसे उस कन्या के कुछ झुके हुए कन्धे मेरुपर्वत के शिखर के तटरहित दो पार्श्वों की (बाजुओं की) शोभा को हठात् हरण करते थे और अपने सौन्दर्य से हंस के दो पङ्खों को तिरस्कृत करते थे। (२४) चारुवदनी का हँसता हुआ वह मुख स्मितरूपी कौमुदी से धवल, कटाक्षों के द्वारा (एक दिल को दूसरे दिल से) जोड़ने की श्रेष्ठ चातुरीवाला और मुग्ध कर देने वाला, कौमुदी स्मित से धवल, फलक (=कट) के साथ पासाओं के पात का मेल कराने की श्रेष्ठ चातुरीवाला और शीतल स्वभाववाला चन्द्र तो नहीं? (२५) शीतल और कलङ्क से दूषित चन्द्र को छोड़कर तथा कादव के दोष से दूषित कमल को छोड़कर लक्ष्मी "उसका मुख अत्यन्त निष्कलङ्क है" ऐसा समझकर मानों उसमें निवास करती थी।

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रदच्छदोऽस्याः स्मितदीप्तिभासुरो
यदि प्रवालः प्रतिबद्धहीरकः ।
तदोपमीयेत विजित्य निर्वृतः
सुपक्वबिम्बं किल बिम्बतां गतम् ॥२६॥

अहो सुकण्ठ्याः कलकण्ठनिस्वनो
जिगाय नूनं परिवादिनीक्वणम् ।
कपोलयुग्मं कचबिम्बचुम्बितं
शशाङ्कबिम्बं नु कलङ्कसङ्करम् ॥२७॥

प्रयस्य नासाग्रमभि स्थितं मुखं
तदीयनिःश्वासमनल्पसौरभम् ।
स्फुटं समाघ्रातुमिवोर्ध्वकन्धरं
मृगेक्षणायाः शुकतुण्डसच्छवि ॥२८॥

सरोरुहे खञ्जनसञ्जने यदा
सहाञ्जने तन्नयने तदा तुलाम् ।
नितान्तकर्णान्तिगतागताञ्चिते
परस्परस्पर्धितयेव बभ्रतुः ॥२९॥

श्रुती किल स्यन्दनयुग्ममेतयो-
र्विनिर्मितं यौवनकामयोः कृते ।
ध्रुवं तदीये वपुषि प्रसर्पतो-
र्विहारचाराय विधातृदारुणा ॥३०॥

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(२६) मन्द मुस्कान के प्रकाश से प्रकाशित उसका अधरोष्ठ हीरे से जड़े हुए मूँगे की तरह शोभित था और उपमानरूप सुपक्व बिम्बफल को जीत कर आया हो ऐसा लगता था। (२७) अहो !, उस सुकण्ठवाली की मधुर कण्ठध्वनि निश्चितरूप से वीणा के शब्द को जीतने वाली थी। बालों की लटों (जुल्फों) से चुम्बित उसके दोनों गाल कलङ्कयुक्त चन्द्रबिम्ब के समान लगते थे। (२८) प्रयास करके मुख के सामने रहा हुआ, उसका अत्यन्त सुगन्धवाला निश्वास सूँघने के लिए उत्कण्ठित हो ऐसा, मृगाक्षी की नासिका का अग्रभाग तोते की चोंच की शोभा को धारण करता था। (२९) कान के अत्यन्त अन्त तक आते-जाते उसके अञ्जनयुक्त दो नयन (कमलपुष्पवर्तुल के) व्यास के अत्यन्त अन्त तक आवागमन करते दो खञ्जनपक्षियों से युक्त दो कमलों के साथ स्पर्धा करते हुए शोभित थे। (३०) उसके शरीर में फैल रहे यौवन और काम इन दो के विहार करने के लिए ही सचमुच विधातारूप शिल्पी ने दो कान के रूप में दो रथ बनाये हों ऐसा मालूम होता है।

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श्रुतिश्रितेऽस्या मणिहेमकुण्डले
प्रभासमाने मुखमण्डलश्रिया ।
रथाङ्गरूपे इव मान्मथानसो
विलेसतुर्लास्यमुपागते ध्रुवम् ॥३१॥

स्मराभिषेकाय ललाटपट्टिका
विनिर्मिता विश्वसृजेव गण्डिका ।
स्फुटं तदीया शितिचूर्णकुन्तल-
प्रकीर्णकव्यञ्जितराजलक्षणा ॥३२॥

भ्रुवौ तदीये किल मुख्यकार्मुकं
स्मरस्य पुष्पास्त्रमिहौपचारिकम् ।
मुखाम्बुजेऽस्या भ्रमरभ्रमायितं
घनाञ्जनाभैर्भ्रमरालकैरलम् ॥३३॥

इयं सुकेश्याः कचपाशमञ्जरी
विधुंतुदस्य प्रतिमामुपेयुषी ।
मुखेन्दुबिम्बग्रसनैकलिप्सया
तमोऽञ्जनस्निग्धविभा विभाव्यते ॥३४॥

समग्रसर्गाद्भुतरूपसम्पदां
दिदृक्षयैकत्र विधिर्व्यधादिव ।
जगत्त्रयीयौवतमौलिमालिका-
मशेषसौन्दर्यपरिष्कृतां नु ताम् ॥३५॥

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(३१) कानों पर आश्रित, मुखमण्डल के तेज से प्रकाशमान, उसके स्वर्णमणिमय दो कुण्डल कामदेव के दो चक्र की भाँति मृदुगति को प्राप्त होकर सचमुच शोभित थे। (३२) श्वेतचूर्ण से और बिखरे हुए कुन्तलों से स्फुटरूप से प्रगट राजलक्षणों वाला उसका विशाल ललाट कामदेव के अभिषेक के लिए विश्वकर्ता ने मानों गण्डिका का निर्माण किया हो, ऐसा दिखाई देता था। (३३) उसकी दोनों भौंहें कामदेव का मुख्य धनुष थीं। पुष्पास्त्र तो केवल औपचारिक रूप में था। उसके मुखकमल में भौंहों की गाढ़ अञ्जन के सदृश अलकावलि भ्रमर के भ्रम को पैदा करती थी। (३४) इस शोभनकेशों वाली कन्या की केशपाशमंजरी राहु की आकृति को धारण करती हुई मुखरूपचन्द्रबिम्ब को ग्रसित करने की एकमात्र इच्छा से काले अंजन की स्निग्ध कान्ति के समान लगती थी। (३५) विधाता ने सम्पूर्ण सृष्टि की अद्‌भुत रूपसम्पत्ति को एक ही जगह देखने की इच्छा से उसे त्रिलोकी के युवतिसमुदाय में श्रेष्ठ और सम्पूर्ण सौन्दर्यशालिनी बनाया।

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अथान्यदा यौवनरामणीयकं
वपुर्दधानां ददृशे प्रभावतीम् ।
पिता तदुद्वाहकृते कृतादरो
विभोः स पार्श्वस्य पुरो व्यजिज्ञपत् ॥३६॥

भवादृशां यद्यपि मन्दरागिणी
भवाङ्गभोगेषु मतिः प्रवर्तते ।
तथापि धर्मो गृहमेधिनामयं
विधीयते दारपरिग्रहस्थितिः ॥३७॥

भवान् स्वयंभूर्भगवांस्तवोद्भवे
निमित्तमात्रं जनको यतोऽभवत् ।
उदेष्यतश्चण्डकरस्य हि स्वत-
स्तदुद्भवे हेतुरिवोदयाचलः ॥३८॥

भवद्भिराचरिते हि सत्पथे
महाजनोऽप्यत्र तथा प्रवर्तताम् ।
क्रमो हि लोके महतां प्रदर्शितो-
ऽनुवर्तते प्राकृतलोक एष तम् ॥३९॥

प्रसीद विश्वेश्वर ! मद्विधे जने
वचस्त्वमङ्गीकुरु मे नयोचितम् ।
प्रभावतीमेव भवान् मदङ्गजां
निजं कलत्रं विदधात्वनुग्रहात् ॥४०॥

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(३६) एक दिन उसके पिता ने प्रभावती को युवावस्था से सुन्दर शरीर धारण करती हुई देखा । अतः उसके विवाह के लिए पिता ने आदरपूर्वक प्रभुपार्श्वकुमार के सम्मुख निवेदन किया । (३७) हे प्रभो !, यद्यपि सांसारिक भोगों में आपकी बुद्धि मन्दराग वाली है तो भी गृहस्थों का यह धर्म है कि विवाहसंस्कार की स्थिति का विधान किया जाये । (३८) हे भगवन् !. आप स्वयंभू हैं । आपके जन्म के समय आपके पिता केवल निमित्तमात्र थे जैसे उदय पाने वाले प्रचण्डसूर्य के (उदय के प्रति) उदयाचल पर्वत केवल निमित्तमात्र है । (३९) आप जैसों के द्वारा सन्मार्ग का आचरण करने पर बड़े लोग भी वैसा ही करें, क्योंकि यह क्रम रहा है कि महान् लोगों के द्वारा प्रदर्शित मार्ग का अन्य लोग अनुवर्तन करते ही हैं । (४०) हे विश्वेश्वर !, मुझ जैसे व्यक्ति पर प्रसन्न होइये । मेरे न्यायोचित वचन को स्वीकार कर आप मेरी पुत्री प्रभावती को कृपा करके अपनी पत्नीरूप में ग्रहण कीजिए ।

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भवांश्चिदानन्दमयो भवेऽपि सन्
न लिप्यते पातकपङ्कसङ्करैः ।
स्वधातुभेदात् कनकं हि निर्गतं
पुनर्न तस्मिन् सविधेऽनुषज्यते ॥४१॥

भवान् विरक्तोऽपि भवप्रसक्तितो
ममोपरोधेन करग्रहोऽधुना ।
विधीयतां साधुजनानुषङ्गता
कृतार्थयत्यन्यजनं हि केवलम् ॥४२॥

उदीर्य विज्ञप्तिमिमां महीपतिः
स्वतो व्यरंसीदथ सस्मितं जिनः ।
तथेति तद्वाक्यमुदारचेष्टितः
प्रतीच्छति स्म स्वनियोगयोगवित् ॥४३॥

इत्थं निशम्य भगवद्वचनं महीयः
प्रीतः परां मुदमसौ मनसाऽऽदधानः ।
लग्नं करग्रहमहाय विमृश्य शुद्धं
कन्यां निजां स वितितार वराय तस्मै ॥४४॥

सौख्यं तया स बुभुजे भगवानसक्तः
सोऽन्येद्युरिद्धमधिसौधमधिष्ठितश्च ।
सान्तःपुरः पुरमुदीक्ष्य गवाक्षजालैः
पुष्पोपहारसहितान् मनुजानपश्यत् ॥४५॥

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(४१) हे प्रभो !, आप संसार में रहते हुए भी चिदानन्द स्वरूप हैं तथा सांसारिक पापपङ्क के सम्पर्क से लिप्त नहीं होते हैं। (जैसे) अपने साथ मिली हुई अन्य धातुओं से अलग हुआ स्वर्ण दुबारा समीप में रही उन धातुओं में मिल नहीं जाता। (४२) सांसारिक प्रसंग से विरक्त होते हुए भी मेरे आग्रह से अब आप पाणिग्रहण संस्कार कर लो क्योंकि सज्जनों का सामीप्य निश्चितरूप से अन्य व्यक्तियों को कृतार्थ कर देता है। (४३) राजा प्रसेनजित् अपनी यह विज्ञप्ति निवेदन कर चुप हो गये। इसके पश्चात् अपने लग्न की नियति को देखने वाले और उदारचेष्टा वाले उन्होंने उनके (राजा के) वाक्य को (प्रस्ताव को) 'अच्छा' ऐसा कहकर स्वीकार कर लिया। (४४) इस प्रकार जिनप्रभु के महनीय वचन सुनकर वह राजा प्रसेन खुश हुआ और मन में अतीव प्रसन्न हुआ। पाणिग्रहण के उत्सव के लिए शुद्ध लग्न (मुहूर्त) का शीघ्र ही निश्चय करके उसने अपनी कन्या उस उत्तम वर को अर्पित कर दी। (४५) उस पार्श्वकुमारप्रभु ने आसक्ति रहित होकर उस कन्या के साथ सुख भोगा। एक दिन प्रकाशित भवन पर स्थित उसने गोल की जाली से अन्तःपुर सहित नगर के उपर नजर डाली तो देखा कि मनुष्यलोग पुष्पोपहारयुक्त थे।

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निर्गच्छतो बहिरिमानथ विस्मितोऽसौ
पप्रच्छ कञ्चिदपि सस्मितमाह स स्म ।
पञ्चाग्निसाधनपरं कमठं तपस्वि–
वर्यं व्रजत्यहह ! पौरजनोऽद्य नन्तुम् ॥४६॥

इत्थं निशम्य भगवान् सवयोभिरुच्चै–
र्गोष्ठीं सविस्मितसुभाषितलब्धवर्णैः ।
कुर्वन् वनेषु विचचार विहारचारी
श्यामायमानतरुराजिषु राजमानः ॥४७॥

क्रीडन् वनेष्वथ तदाश्रममेष वीक्षां–
चक्रे तपस्विनिवहैः कुशदारुहस्तैः ।
आकीर्णमेकमथ तापसवर्गमुख्यं
पञ्चाग्निसाधनपरं च निरीक्ष्य तस्थौ ॥४८॥

यावच्च कौतुकवशाद् भगवाननत्वा
तस्थावनादरपरः पुरतस्तमीशः ।
दृष्ट्वा तमप्रणतमेष चुकोप बाढं
नातद्विदां तपसि चापि भवेत् तितिक्षा ॥४९॥

चित्ते व्यचिन्तयदथो स तपस्विवर्यः
पूज्योऽहमत्र यदि वा तपसाऽस्मि वृद्धः ।
पार्श्वस्तु मामवगणय्य पुरः स्थितो यत्
तत्प्राज्यराज्यपदवीमदविभ्रमत्वम ॥५०॥

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(४६) बाहर निकलते हुए इन लोगों को देखकर विस्मयान्वित होकर उसने (पार्श्व ने) किसी से पूछा तब उसने हँसकर कहा–अरे आज सारे नगरनिवासी पञ्चाग्नि साधना में तत्पर कमठ तपस्विश्रेष्ठ को प्रणाम करने के लिए जा रहे हैं ।

(४७) ऐसा सुनकर अपनी उमरवाले, आश्चर्यचकित मधुर वाणीवाले और कीर्तिप्राप्त मित्रों के साथ जोरशोर से चर्चा करते करते श्याम दिखाई देती वृक्षपंक्तियों में शोभायमान भगवान् वनों में पैदल निकल पड़े। (४८) वनों में खेलते खेलते उन्होंने कुश और काष्ठ हाथ में लिए हुए तपस्वियों से भरपूर उस आश्रम को देखा और तापसों के एक मुखिया को पंचाग्नि साधना में तल्लीन देखकर वे खड़े रह गये। (४९) यकायक भगवान् पार्श्व कौतुक-वश बिना प्रणाम किये अनादर के साथ उसके सामने खड़े हो गये । उसे बिना नमस्कार किये हुए देखकर महामुनि कमठ को बहुत क्रोध आया । अज्ञानियों की तपस्या में सहनशीलता नहीं होती है । (५०) अपने मन में उस तपस्विश्रेष्ठ ने सोचा कि मैं यहाँ इस आश्रम में पूजनीय हूँ तथा मैं तपोवृद्ध हूँ । पार्श्व मेरी अवगणना करके मेरे सामने खड़ा हुआ है अतः यह तो राज्यपदवी के अभिमान से जन्य उसका अविवेक है ।

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विध्यातमग्निमथ वीक्ष्य तपस्विवर्यो
दारुण्युपक्षिपति यावदसौ कुठारम् ।
तावत् कृपार्द्रमनसा प्रभुणा निषिद्धो–
ऽप्यभ्युद्यतः स लघु तद् विददार दारु ॥५१॥

तस्माद् भुजङ्गभुजगीयुगलं कुठार–
च्छेदेन विह्वलतरं निरगाद् विषण्णम् ।
तस्मै नमस्कृतिमदात् करुणार्द्रचेताः
पौरास्तदाशु कमठाद् विमुखत्वमापुः ॥५२॥

तत्राश्वसेननृपसूनुरनूनसम्पत्
प्रोचे क एष भवतामिह धर्ममार्गः ।
यद्धर्मसाधनविधावपि निर्दयत्वं
ग्राव्णा समुद्रतरणं खलु तत् समग्रम् ॥५३॥

किं तत् तपो यदिह भूतकृपाविहीनं
कारुण्यमेव तपसः किल मूलमाहुः ।
तद्धीनमेव सकलं खलु धर्मकार्यं
स्याद् दुर्भगाभरणतुल्यमनल्पकृच्छ्रम् ॥५४॥

श्रुत्वेति तद्वचनमाह मुनिर्न वेत्सि
पञ्चाग्निसाधनमिहास्ति तपोऽतिकृच्छ्रम् ।
तच्चैकपादधरणेन तथोर्ध्वबाहु–
स्थित्या स्वयंच्युतदलाद्यनिलाशनेन ॥५५॥

(५१) उस तपस्विश्रेष्ठ ने ज्योंही बुझ गयी अग्नि को देखकर कुठार (कुल्हाड़ी) को लकड़ी पर फेंका, त्योंही कृपालु प्रभु ने मना किया, फिर भी उसने तत्पर होकर शीघ्र ही लकड़ी को चीर दिया। (५२) कुठारछेद से उस काष्ठ खण्ड में से दुःखी सर्प–सर्पिणी का जोड़ा निकला। करुणाचित्त वाले प्रभु ने उसे नमस्कार महामन्त्र दिया और उन सभी नगरनिवासियों ने कमठमुनि से मुँह फेर लिया। (५३) वहाँ अश्वसेन महाराजा के महान सम्पत्तिवाले पुत्र पार्श्व ने कहा आपका यह कैसा धर्ममार्ग है कि धर्माचरण कार्य में भी निर्दयता का व्यवहार करते हो? यह समग्र (धर्मविधि) पत्थर पर बैठकर समुद्र पार करने के समान है। (५४) प्राणियों पर दया रहित यह तप क्या तप है? करुणा ही तपस्या का मूल है ऐसा लोग कहते हैं। करुणाहीन सम्पूर्ण धर्मकार्य दुर्भगा (विधवा) स्त्री के द्वारा आभूषण धारण करने के समान अतीव निरर्थक है। (५५–५७) उसका वचन सुनकर मुनि बोले – तुम अतीव कष्टकारक पञ्चाग्नि साधन तपस्या को क्या नहीं जानते हो!

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मासोपवासकरणादिभिरेव घोरं
युष्मादृशां न च कुमार ! तदस्ति गम्यम् ।
श्रुत्वा पुनः स तमुवाच विदांवरेण्यः
कार्या मया न नितरामवमानना ते ॥५६॥
मीमांस्यते खलु यथातथमेव तत्त्वं
भाव्यं बुधैस्तु नयवर्त्मविचारदक्षैः ।
नैवान्तरेण जिनदर्शनमन्यतोऽपि
पश्यामि धर्मनिकषस्य तथोपपत्तिम् ॥५७॥
मिथ्यात्वमव्रतकषायचतुष्कयोगै-
र्भूवारिवह्न्यनिलभूरुहजङ्गमेषु ।
योगैर्मनोवचनकायकृतैस्त्रिधापि
यत् तापसा अपि चरीकृति तेषु हिंसाम् ॥५८॥
तत् सर्वकृत्यमिह वन्ध्यमुशन्ति तज्ज्ञा
विज्ञानशून्यहृदयस्य तपस्यतोऽपि ।
युष्मादृशस्य जलमन्थनतो घृतेच्छा-
र्यद्वा तुषावहननादपि तण्डुलेच्छोः ॥५९॥
अज्ञानकष्टमिह ते प्रतिभासते मे
नामुत्रकं किमपि मोक्षकृते फलं स्यात् ।
पङ्काविलस्य किमु पङ्कजलेन शुद्धि-
र्यद्वा कदापि सुरयैव सुराविलस्य ॥६०॥

इस तप में एक पैर पर खड़े होकर भुजा ऊपर की ओर उठाकर रहना होता है और अपने आप गिरे हुए पत्तों आदि के तथा वायु के भक्षण से या महीनों तक उपवास करने आदि के द्वारा यह तप घोर है, तुम्हारे जैसों के लिए यह तप अगम्य है। यह बात सुनकर वह विद्वान् पार्श्वकुमार उस कमठमुनि से कहने लगा—मुझे तुम्हारा अपमान नहीं करना चाहिए। तुम स्वयं समय पाकर वास्तविकता पर विचार करोगे। नयमार्ग से विचारणा करने में चतुर बुद्धिमान लोग विचारणीय तत्त्व की यथार्थरूप से मीमांसा करते हैं। बिना जिनदर्शन धर्म की कसौटी का होना मुझे असंभव प्रतीत होता है। (५८) मिथ्यात्व, अव्रत और चार कषायों से युक्त तीन प्रकार की कायिक-वाचिक-मानसिक प्रवृत्ति से तापस लोग पृथ्वीकाय, अप्काय, तेजस्काय, वायुकाय, वनस्पतिकाय और त्रस जीवों के प्रति हिंसा करते ही रहते हैं। (५९) तपस्या करने पर भी जो विज्ञानशून्य हृदयवाला है, जो जल के मन्थन से घी पाने की इच्छा रखता है और जो भुस्से के कूटने से चावल पाने की इच्छा रखता है ऐसे तुम्हारे जैसे आदमी का वह सब कृत्य यहाँ निष्फल है ऐसा विद्वान कहते हैं। (६०) तुम्हारा कार्य अज्ञान के कारण (केवल) कष्टरूप है ऐसा मुझे लगता है। *परलोक में भी इसका कोई फल मोक्ष के लिए नहीं है। कीचड़ में सने हुए की* क्या कीचड़ के जल से शुद्धि होती है? अथवा क्या सुरा से लिप्त की सुरा से शुद्धि होती है। आपके सिद्धान्त में भी कहा है:—

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तथा चोक्तं भवन्मते–

"यथा पङ्केन पङ्काम्भः सुरया वा सुराकृतम् ।
भूतहत्यां तथैवैतां न यज्ञैर्मार्ष्टुमर्हति ॥६१॥
कीदृक् सरिद्विना तोयं कीदृगिन्दुं विना निशा ।
कीदृग् वर्षा विना मेघः कीदृग् धर्मो दयां विना ॥६२॥
कृपानदीमहातीरे सर्वे धर्मास्तृणाङ्कुराः ।
तस्यां शोषमुपेतायां कियन्नन्दन्ति ते पुनः ॥६३॥
सर्वे वेदा न तत् कुर्युः सर्वे यज्ञाश्च भारत ! ।
सर्वे तीर्थाभिषेकाश्च यत् कुर्यात् प्राणिनां दया ॥६४॥
एकतः काञ्चनं मेरुं बहुरत्नां वसुन्धराम् ।
एकस्य जीवितं दद्याद् न च तुल्यं युधिष्ठिर ! ॥६५॥
सर्वे तीर्थाभिषेकाश्च सर्वे यज्ञाश्च भारत! ।
भूताभयप्रदानस्य कलां नार्हन्ति षोडशीम्" ॥६६॥

इत्यादि भवन्मतोक्तभगवद्वचनप्रामाण्यात् ।

पार्श्वेन तत्र विजितः स निजोपपत्त्या
तूष्णीक एव मुनिरास कृतावहेलः ।
भूयोऽवदत् सुकुपितोऽथ तपस्विराडा–
कारी स्वयंकृतफलं द्रुतमेव लब्ध्वा ॥६७॥

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(६१) जैसे कीचड़ से युक्त पानी को कीचड़ से शुद्ध करना असंभव है, जैसे सुरा से लिप्त व्यक्ति को सुरा से शुद्ध करना असंभव है, उसी प्रकार इस प्राणीहिंसा को यज्ञ से शुद्ध करना असंभव है। (६२) सरिता के बिना पानी कैसा, चन्द्रमा के बिना रात्रि कैसी, वर्षा के बिना मेघ कैसा, उसी प्रकार दया के बिना धर्म कैसा ? (६३) दयारूपी नदी के महातट पर धर्म-रूपी घास के अंकुर होते हैं। उनके सूख जाने पर फिर वे कैसे विकसित होंगे ? (६४) प्राणियों के प्रति की जाने वाली दया जो कार्य करती है वह कार्य समस्त वेद (भी) नहीं कर सकते, समस्त यज्ञ (भी) नहीं कर सकते, तथा समस्त तीर्थस्थानों में किए गये स्नान (भी) नहीं कर सकते हैं। (६५) हे युधिष्ठिर। एक ओर सुवर्ण का मेरुपर्वत और बहुरत्ना पृथ्वी का दान किया जाय और दूसरी ओर एक प्राणी को जीवनदान दिया जाये, तब भी पहला दान दूसरे के बराबर नहीं होगा। (६६) हे भारत ! सभी तीर्थों में किये गये स्नान और सभी यज्ञ प्राणियों के अभयदान की सोलहवीं कला के भी तुल्य नहीं हैं। इस प्रकार आपके मत में भी है, वह यथार्थ है, कारण कि भगवद्वचन उसमें प्रमाण है। (६७) पार्श्व ने वहाँ अपनी युक्ति के द्वारा उसे जीत लिया। वह मुनि अवहेलना (अपमान) सहित चुप हो गया। पुनः वह तपस्विराज शीघ्र ही अपने कार्य का फल प्राप्त करके क्रोधित होकर बारबार बोला।

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इत्थं क्रुधा ज्वलितमानस एष पापः
प्राग्बद्धवैरकलुषः कमठस्वरूपः ।
मृत्वा कुदृग्भवनवासिषु मेघमाली-
त्यासीत् सुराधम इतोऽप्यवमाननार्तः ॥६८॥

तन्नागदम्पतियुगं जिनलब्धबोधं
मृत्वा बभूव धरणः स च नागराजः ।
नागी तदग्रमहिषीति महानुभाव-
संसर्गजं फलमुदेति न चाल्पभूति ॥६९॥

पार्श्वः स्वसैन्यसहितो निजगेहमागात्
सोऽथान्यदा वनविहारविनोदहेतोः ।
तत्रोपकाशि मधुमासि च नन्दनस्थ-
सौधे स नेमिचरितं लिखितं विलोक्य ॥७०॥

धन्यो व्यचिन्तयदहो ! भगवानरिष्ट-
नेमिः कुमार इह यो जगृहे सुदीक्षाम् ।
तन्निष्क्रमाम्यहमपीति विमृश्य दानं
साम्वत्सरं स वितताार विरक्तचेताः ॥७१॥

मत्वा तत्त्वं नित्यमात्मस्वरूपं
भोगानङ्गदमङ्गवद् भङ्गुरांश्च ।
दीक्षाकालं वीक्ष्य शुद्धावधिस्व-
ज्ञानेनेत्थं भावयामास भावम् ॥७२॥

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(६८) इस प्रकार क्रोध से जले हुए मन वाले उस पापी पूर्वबद्ध वैर से कलुषित कमठ की आत्मा यहाँ से भी दुःखी होकर मरकर मिथ्यादृष्टि भवनवासी देवों में मेघमाली नामक अधमदेव हुई। (६९) जिनदेव से ज्ञान प्राप्त करके वह नागदम्पतियुगल मरकर नागराज धरणेन्द्र बना और सर्पिणी उसकी पटरानी बनी क्योंकि बड़े आदमियों के संसर्ग का फल अल्प ऐश्वर्य वाला नहीं होता है। (७०) पार्श्वकुमार अपनी सेना सहित अपने घर आ गये। दूसरे दिन वनविहार के मनोरंजन हेतु काशी के समीप चैत्रमास में नन्दनवन के भवन में आये हुए उसने, वहाँ लिखे हुए नेमिचरित को देखा। (७१) उसे देख कर उसने सोचा—धन्य हैं वे अरिष्ट नेमिकुमार जिन्होंने सुन्दर दीक्षा ग्रहण की। मैं भी दीक्षा लूँ ऐसा विचार कर उन्होंने विरक्तचित्त होकर साम्वत्सरिक दान किया। (७२–७३) नित्यआत्मस्वरूप तत्त्व को समझ कर, सांसारिक भोग को क्षणभंगुर जानकर, अपने शुद्ध अवधिज्ञान से

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क्वाहं पूर्वं वारणात्माऽथ सम्प्र–
स्यासं साक्षाद् विश्वविश्वैकपूज्यः ।
श्रेयानस्मान्मोक्षमार्गाभियोगः
संसारित्वं केवलं बन्धहेतुः ॥७३॥

भ्राम्यत्येष भ्रान्तिमूढो दुरात्मा
गत्यादीनां मार्गणानां विवर्तैः ।
ज्ञानी तस्मान्नापि संसारपङ्के
लिप्येतासौ कर्मभावाद् विरक्तः ॥७४॥

स्त्रीभोगादौ भेषजे तत्परः स्या–
देष प्राणी तीव्रकामज्वरार्तः ।
नायं भोगः किन्तु रोगोपचारो
नीरोगः किं भेषजं क्वापि कुर्यात् ॥७५॥

निर्द्वन्द्वत्वं सौख्यमेवाहुराप्ताः
सद्वन्द्वानां रागिणां तत्कुतस्त्यम् ।
तृष्णामोहायासकृच्चान्यनिघ्नं
सौख्यं किं स्यादापदां भाजनं यत् ? ॥७६॥

सौख्यं स्त्रीणामङ्गसङ्गाद्यदि स्यात्
तादृग् बाढं तत् तिरश्चामपीह ।
यद् वा निम्बोद्भूतकीटोऽतिमिष्टं
मन्येतासौ रागवांस्तद्रसं वा ॥७७॥

दीक्षाकाल जानकर वे इस प्रकार से भाव करने लगे कहाँ मैं पहले हाथीरूप था, (और) इस समय सम्पूर्ण विश्व का पूज्य हूँ। इसलिए मोक्षमार्ग का अनुसरण ही कल्याणकर है तथा सांसारिकता ही बन्धन का हेतु है। (७४) भ्रान्ति से मूढ़ यह दुरात्मा गति आदि मार्गणा स्थानों के विवर्तों से संसरण कर रही है। अतः ज्ञानी पुरुष कर्मभाव से विरक्त होकर संसार रूपी कीचड़ में लिप्त नहीं होते हैं। (७५) यह प्राणी तीव्र-कामज्वर से पीड़ित होकर स्त्री भोगादि औषधि में तत्पर रहता है। यह भोग नहीं है, किन्तु रोगों का उपचार है। क्या स्वस्थ व्यक्ति कभी भी औषधि का प्रयोग करता है ? (७६) तृष्णा, मोह और आयास का जनक, अन्य के अधीन और आपत्तियों का स्थान जो है उसे क्या सुख कहा जा सकता है ? (७७) स्त्रियों के अंगसम्पर्क से ही यदि सुख का अनुभव हो तो वह पशुओं को भी होता है। अथवा नीम के वृक्ष में पैदा हुआ कीड़ा उसके रस का रागी होने के कारण (रस को) अति मीठा ही मान लेता है।

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सर्वे भोगास्तावदापातरम्याः
पर्यन्ते ते स्वान्तसन्तापमूलम् ।
तद्धानाय ज्ञानिनां द्राग् यतन्ते
भोगान् रोगानेव मत्वाऽऽत्ततत्त्वाः ॥७८॥

मन्येतासौ सौख्यमायासमात्रं
भोगोद्भूतं श्वा दशन्नस्थि यद्वत् ।
अज्ञानात्माऽसंविदानः स्वनिघ्नं
ब्रह्माद्वैतं संविदानन्दसान्द्रम् ॥७९॥

स्पर्शाद्धस्ती भक्ष्यलौल्याज्झषात्मा
गन्धाद् भृङ्गो दृष्टिलौल्यात् पतङ्गः ।
गीतासङ्गाज्जीवनाशं कुरङ्गो
नश्यत्येतान् धिक् ततो भोगसङ्गान् ॥८०॥

कर्मोद्भूतं यत् सुखं यच्च दुःखं
सर्वं दुःखं तद्विदुर्दुःखहेतोः ।
यद्वा भोज्यं स्वाद्वपि स्याद् विषाक्तं
पर्यन्ते तत् प्राणविघ्नाय सर्वम् ॥८१॥

तस्माद् ब्रह्मा तमव्यक्तलिङ्गं
ज्ञानानन्तज्योतिरुद्योतमानम् ।
नित्यानन्दं चिद्गुणोज्जृम्भमाणं
स्वात्मागमं शर्मधाम प्रपद्ये ॥८२॥

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(७८) जिन्होंने तत्त्व समझ लिया है और जो ज्ञानी हैं वे भोगों को रोग ही मानकर उन्हें नष्ट करने के लिए शीघ्र प्रयत्न करते हैं। (७९) जैसे हड्डी को काटता हुआ कुत्ता तज्जन्य परिश्रम को सुख समझता है, वैसे जो आदमी भोगजन्य केवल परिश्रम को ही सुख समझता है वह अज्ञानी है और वह स्वतन्त्र तथा ज्ञानानंदमय ब्रह्माद्वैत को नहीं जानता। (८०) स्पर्श से हाथी, भक्ष्य की लोलुपता से मछली, गन्ध से भौंरा, दृष्टि की लालसा से पतङ्गा, गीत सुनने से हिरण–ये सभी नष्ट हो जाते हैं। अतः भोगासक्ति को धिक्कार है। (८१) कर्मों से उत्पन्न चाहे सुख हो या दुःख हो, वह सब दुःख ही है, क्योंकि वह सब दुःखोत्पादक है। अथवा स्वादु वस्तु जो भक्षणयोग्य परन्तु विषाक्त है, अन्त में वह प्राणघात के लिए ही होती है। (भोजन स्वादिष्ट होने पर भी अगर विषमिश्रित हो तब वह अन्त में प्राणघात करेगा ही)। (८२) अतः अव्यक्तलिङ्ग, ज्ञान की अनन्त ज्योति से प्रकाशमान, नित्यानन्द, आत्मगुणों के पूर्ण प्राकट्य वाले, कल्याण के धाम और ब्रह्माद्वैतरूप अपनी आत्मा के सुख को ही मैं प्राप्त करूँ।

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इत्थं साक्षाज्ज्ञानवैराग्यनिष्ठः
सर्वासङ्गात् त्यक्तरङ्गो जिनेन्द्रः ।
तावद् देवैरेष सारस्वताद्यैः
स्वर्गायातैः संस्तुतः स्तोत्रवृन्दैः ॥८३॥

पूर्वं मुक्त्वा पुष्पवृष्टिं सुरास्ते
सद्गन्धाढ्यां पारिजातद्रुमोत्थां ।
वर्द्धस्वेश ! त्वं जयेत्यं दिगीर्भिः
पार्श्वं स्तोतुं ते समारेभिरेऽथ ॥८४॥

धातारं त्वामामनन्ति प्रबुद्धा
जेतारं त्वां सर्वकर्मद्विषां वा ।
प्राग्नेतारं धर्मतीर्थस्य देव !
ज्ञातारं वा विश्वविश्वार्थवृत्तेः ॥८५॥

उद्धर्ता त्वं मोहपङ्काज्जनानां
निर्मग्नानां धर्महस्तावलम्बैः ।
बन्धुः साक्षादत्र निष्कारणस्त्वं
त्रेधं साक्षान्मोक्षमार्गं विवक्षुः ॥८६॥

साक्षाद् बुद्धस्त्वं स्वयंबुद्धरूपः
स्वामिन् ! वेद्यं वेदिताऽसि त्वमेव ।
ध्येयो ध्याता ध्यानमाद्यः स्वयम्भू-
र्बोध्योऽस्माभिस्तन्नियोगो निमित्तम् ॥८७॥

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(८३) इस प्रकार साक्षात् ज्ञान और वैराग्य में निष्ठा वाले, सभी प्रकार की आसक्ति को छोड़ने से रागमुक्त जिनेन्द्र की स्वर्ग से आये सारस्वतादि देवताओं ने सुन्दर स्तोत्रों से स्तुति की। (८४) सबसे पहले उन देवों ने सुगन्धित पारिजात वृक्षों की पुष्पवृष्टि की। 'हे भगवन् !, आपकी जय हो, आपकी उन्नति हो,' इत्यादि वचनों से पार्श्व की स्तुति करना प्रारम्भ किया। (८५) हे देव !, ज्ञानी लोग आपको विश्व का पालक समझते हैं, आपको ही सभी कर्मरूपी शत्रुओं का विजेता मानते हैं, आपको ही धर्मतीर्थ का प्रथम नेता जानते हैं और आपको ही विश्व के सभी पदार्थों का ज्ञाता जानते हैं। (८६) आप ही धर्मरूपी हाथ की सहायता देकर मोहरूपी कीचड़ में डूबे हुए लोगों को इस कीचड़ से बाहर निकालते हैं। यहाँ आप (लोगों के) निष्कारण मुख्यरूप से बान्धव हैं। आपने ही मुख्यरूप से त्रिविध (अर्थात् सम्यक् ज्ञान-दर्शन-चारित्रिक रूप) मोक्ष मार्ग का उपदेश दिया है। (८७) स्वयं बुद्धरूप हैं। हे स्वामिन् !, ज्ञेय भी आप हैं और ज्ञाता भी आप ही हैं। आप ही ध्येय हैं, ध्याता हैं और ध्यान भी आप ही हैं। आद्य स्वयंभू भी आप ही हैं। आप हमारे तो केवल निमित्त से, नियति से ही हैं।

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तस्माद् विश्वस्योपकाराय धातः !
प्रौढिं धत्तां धर्मतीर्थप्रवृत्तौ ।
त्वामासेव्य प्रीयतां भव्यलोकः
पर्जन्यं वा चातकः प्रावृषेण्यम् ॥८८॥
स्तुत्वैवं ते स्वर्ययुर्देवदेवं
तावच्चान्ये नाकिनः शक्रमुख्याः ।
नानावेषाः खादवातीतरंस्ते
तस्थुः काशीं सर्वतः सन्निरुध्य ॥८९॥
सर्वे सम्भूयाऽभिषिच्य प्रभुं ते
भूषावेषैर्भूषयांचक्रुरुच्चैः ।
दिव्यैर्माल्यैर्भूषणैरेष गन्धैः
रेजेऽम्भोदः शक्रचापांशुभिर्वा ॥९०॥
दध्वान दुन्दुभिरवो जयशब्दमिश्रः
प्रोत्तुङ्गमङ्गलमृदङ्गनिनादसान्द्रः ।
नृत्यं व्यधुः सलयमप्सरसो जगुश्च
शुभ्रं यशो जिनपतेः सुरगायनास्ते ॥९१॥
आपृच्छ्य बन्धुजनमेष समारुरोह
वैरङ्गिकोऽथ विशदां शिबिकां विशालाम् ।
पार्श्वः कृताष्टमतपाः स च पौषकृष्णै-
कादश्यहन्यवनिपैस्त्रिशतीप्रमाणैः ॥९२॥

(८८) हे धाता !, आप संसार के उपकार के लिए धर्मतीर्थ की प्रवृत्ति में प्रौढ़ता को धारण करें । आपकी सेवा करके यह भव्यलोक प्रसन्न हो, जैसे चातक (पपीहा) वर्षा के बादल को देखकर प्रसन्न होता है । (८९) इस प्रकार वे देवों के देव जिनकी स्तुति करके स्वर्ग को चले गए । (उसके पश्चात्) तुरन्त ही इन्द्र आदि अन्य देवता लोग नाना वेश धारण किए हुए आकाश से उतरे और सब तरफ से काशीपुरी को देखकर खड़े हो गये । (९०) सभी ने एकत्रित होकर प्रभु का अभिषेक करके दिव्यमालाओं, आभूषणों और सुगन्धित द्रव्यों से प्रभु को सजाया । वह प्रभु इन्द्रधनुष की कान्ति से शोभित बादल की तरह विराजमान थे । (९१) मृदङ्ग की मंगल और ऊँची ध्वनि से गंभीर और जयघोष से मिश्रित दुन्दुभी की आवाज होने लगी । लयपूर्वक अप्सराओं ने नृत्य करना प्रारंभ किया । दिव्यगायक जिनपति पार्श्वकुमार के स्वच्छ यश का गुणगान करने लगे । (९२–९३) उसके पश्चात् अष्टमतपवाले विरक्त पार्श्व बन्धुजनों की अनुज्ञा लेकर शुभ्र एवं विशाल शिबिका में चढ़े । पौष माह के कृष्ण पक्ष की एकादशी के दिन पूर्वाह्न में उद्यानगत आश्रमपद में,

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पूर्वाण्ह आश्रमपदे विपिने त्वशोक–
मूले स पार्श्वभगवान् व्रतमाददानः ।
केशानलुञ्चदभिनम्य स सर्वसिद्धान्
संत्यज्य सङ्गमखिलं त्रिविधं त्रिधेति ॥९३॥
सावद्यादखिलाद् विरम्य जगृहे सामायिकं संयमं
तद्भेदान् व्रतगुप्तिचारुसमितिस्फारान् विरागः प्रभुः ।
प्रत्यैच्छन्मघवा सुरत्नपटलीपात्रेण तन्मूर्द्धजान्
सानन्दं त्रिदशास्तु दुग्धजलधावादाय तांश्चिक्षिपुः ॥९४॥
तं जातरूपधरमीशमुदग्रदीप्तिं
नानासुरासुरगणार्चितसुन्दराङ्गम् ।
दृष्ट्वा सहस्रनयनः किल नाप तृप्तिं
नेत्रैः सहस्रगणितैरपि सप्रमोदः ॥९५॥
तं जिनेन्द्रमथ वासवादय–
स्तुष्टुवुः प्रमदतुष्टमानसाः ।
भारतीभिरभितः सनातनं
सूक्तियुक्तिविशदार्थवृत्तिभिः ॥९६॥
त्वं विभुस्त्रिभुवनैकभूषण–
स्त्वं जगज्जनसमूहपावनः ।
त्वामनन्तगुणमीश ! यत् स्तुम–
स्तद्धि भक्तिमुखरत्वमेव नः ॥९७॥

अशोक वृक्ष के नीचे, तीनसौ राजाओं के साथ उन्होंने व्रत ग्रहण किया । तीनप्रकार के अखिल संग को त्रिधा त्यागकर सर्वसिद्धों को नमस्कार करके उन्होंने केश का लुंचन किया । (९४) सभी दोषों से विरक्त होकर विरागी प्रभु ने सामायिकरूपसंयम और उसके व्रत, गुप्ति, समिति ऐसे अनेक भेदों को ग्रहण किया । इन्द्र ने उन केशों को सुन्दर रत्नपात्र में स्थापित किया तथा आनन्दपूर्वक देवताओं ने उसे क्षीरसागर में विसर्जित कर दिया । (९५) स्वर्ण के रूप को धारण करने वाले, अत्यन्त तेजस्वी, अनेक देव तथा असुरों के द्वारा जिनके शोभन अंगों का पूजन किया गया है ऐसे उस पार्श्व को देखकर, प्रसन्न इन्द्र को अपने हजार नेत्रों से भी तृप्ति नहीं हुई । (९६) उस सनातन जिनेन्द्र भगवान् की इन्द्रादि देवताओं ने प्रसन्नमन होकर शोभन उक्तिओं, युक्तिओं और विशद अर्थवाली रीतिओं से पूर्ण वाणी द्वारा स्तुति की । (९७) हे प्रभो!, आप व्यापक हैं, त्रिलोकी के अनुपम भूषण हैं, सांसारिक लोगों को पवित्र करने वाले हैं । अनन्तगुणवाले आपकी हे प्रभु ! हम जो स्तुति करते हैं वह तो मात्र आपके प्रति भक्ति के कारण हमारी वाचालता ही है ।

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यन्निरस्तजगदुग्रसंज्वरं
विश्वविश्वजनतैकपावनम् ।
गाङ्गवारिसवनं पुनातु वा
त्वद्व्रतग्रहणमद्य नः प्रभो ! ॥९८॥

राज्यसम्पदमिमां चलाचला-
माकलय्य भगवान् भवानिति ।
आजवंजवजकष्टहानये
प्रत्यपद्यत विशुद्धसंयमम् ॥९९॥

स्नेहरागनिगडं विभिद्य यत्
त्वं मदान्धगजवद् वनं गतः ।
सावरोधजनकादिबन्धुता
नावरोधनकरी तवाभवत् ॥१००॥

जीवितं किल शतह्रदाचलं
स्वप्नभोग इव भोगसङ्गमः ।
सम्पदो जलतरङ्गभङ्गुरा
इत्यवेत्य शिवमार्गमासदः ॥१०१॥

यद्विहाय नृपतारमामिमां
रज्यते स्म भगवांस्तपःश्रिया ।
काङ्क्षते यदिह मुक्तिवल्लभां
वीतरागपदवी कुतस्त्वयि ! ॥१०२॥

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(९८) हे प्रभो !, आपका यह व्रतग्रहण आज हमें गंगाजल के स्नान के समान पवित्र करे । यह व्रतग्रहण संसार के सभी उत्ताप को दूर करने वाला तथा सम्पूर्ण विश्व को पवित्र करने वाला है । (९९) राज्य की यह सम्पत्ति चलाचल है ऐसा सोचकर आपने शीघ्र ही कष्ट की हानि के लिए विशुद्ध संयम को स्वीकार किया है । (१००) मदान्ध हाथी की तरह आप स्नेह और राग की जंजीर को तोड़कर वन में गए । पिता आदि की अवरोधकारी सगाई (संबंध) आपके लिये अवरोधक न हुई । (१०१) आपने जीवन को बिजली के समान चंचल, सांसारिक भोगों स्वप्नभोग के समान (मिथ्या), सम्पत्ति को जल-तरंगों के समान क्षणभंगुर समझकर आप ने मोक्ष को अपनाया है । (१०२) इस राज्यलक्ष्मी को छोड़कर आपने जो तपःश्री से अनुराग किया तथा यहाँ मुक्तिप्रिया की जो इच्छा की, तो फिर आपमें वीतरागता कैसे मानी जाये ?

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स्वं परं च सकलं विविच्य तद्
वस्तु वास्तवमनन्तधर्मकम् ।
स्वात्मवस्तुनि यदासजस्तरां
तत् तवाऽस्ति समदर्शिता कुतः ! ॥१०३॥

शर्म यच्च परनिघ्नमत्यज-
स्तत् स्वनिघ्नमभिकाङ्क्षसे भृशम् ।
स्वां विहाय सकलां नृपश्रियं
तावकी विरतिरद्‌भुता विभो ! ॥१०४॥

भेजिरे किल पुरा सुरासुरा-
स्त्वं तथैव भुवनेश साम्प्रतम् ।
काममेव चकमे व्रतश्रियं
तत् तपोभ्युपगमस्तवाऽद्‌भुतः ॥१०५॥

मादृशैः सुचरितं भवादृशां
विश्वविश्वप ! न चास्ति गोचरम् ।
तत् त्वमेव वचसामगोचर-
स्त्वां शरण्यशरणं श्रिया वयम् ॥१०६॥

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(१०३) स्व और पर सकल वस्तु वास्तव में अनन्त धर्मों वाली होती है ऐसा विवेक से निश्चय करने के बाद भी अपनी आत्मारूप वस्तु में आप जो विशेषतः आसक्त हो गये हैं, तो फिर आपकी समदर्शिता कहाँ ? (१०४) अपनी सम्पूर्ण राज्यलक्ष्मी को छोड़कर पराधीन सुख को आपने छोड़ दिया और स्वाधीन सुख की आप उत्कट इच्छा करते हो । हे प्रभो !, आपकी यह विरक्ति बड़ी ही अद्‌भुत है । (१०५) हे भुवनेश !, देवताओं और असुरों ने जो पहले आपकी सेवा की थी, उसी प्रकार अब भी सेवा करते हैं, और आप व्रतश्री की अत्यन्त इच्छा करते हैं। इसलिए आपके तप का स्वीकार अद्‌भुत है । (१०६) हे सम्पूर्ण विश्व का पालन करने वाले प्रभो !, मुझ जैसों के द्वारा आप जैसों का सुन्दर चरित नहीं जाना जा सकता । आप वाणी से अगोचर हैं । शरणागत की रक्षा करने वाले आपके हम शरण में आये हैं ।

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स्तुत्वैवं त्रिदशाधिपास्त्रिजगतामीशं व्रतश्रीभृतं
जग्मुः स्वालयमेव बन्धुजनता प्रापाथ शोकार्दिता ।
निःसङ्गो भगवान् वनेषु विहरन्नास्ते मनःपर्य्यव-
श्रीसंश्लेषससम्मदः स यमिनां धुर्यः परं निर्वृतः ॥१०७॥

इति श्रीमत्परापरपरमेष्ठिपदारविन्दमकरन्दसुन्दररसास्वादसम्प्रीणित-
भव्यभव्ये पं०श्रीमेरुविनेयपं०श्रीपद्मसुन्दरविरचिते श्रीपार्श्व-
नाथमहाकाव्ये श्रीपार्श्वनिष्क्रमणं नाम पञ्चमः सर्गः ॥

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१०७) इस प्रकार देवतालोग व्रतश्री को धारण करने वाले जगत्स्वामी की स्तुति करके अपने स्थान को चले गये । बन्धुजन शोक से पीड़ित होकर अपने घर गये । भगवान् जिनदेव वनों में निःसङ्ग विहार करते हुए मनःपर्यवज्ञानश्री के आश्लेष से खुश हुए । संयमीजनों में अग्रगण्य ऐसे वे (पार्श्व) परम शान्ति में स्थित रहे ।

इति श्रीमान्परमपरमेष्ठी के चरणकमल के मकरन्द के सुन्दर रस के स्वाद से भव्यजनों को प्रसन्न करने वाले, पं० श्रीपद्ममेरु के शिष्य पं० श्री पद्मसुन्दर कवि द्वारा रचित श्रीपार्श्वनाथमहाकाव्य में "श्रीपार्श्वनिष्क्रमण" नामक पाँचवाँ सर्ग समाप्त हुआ ।

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षष्ठः सर्गः

अथाष्टमतपःप्रान्ते श्रीपार्श्वो भगवान् स्वयम् ।
भिक्षाणान्वेषणे बुद्धिं चक्रे कायस्थितीच्छुकः ॥१॥
यतिमार्गप्रदर्शित्वं स्वतनुस्थिरिकाशिता ।
सुखेन मुक्तियानं स्यादित्यर्थं मुनिभोजनम् ॥२॥
न कृशीकुरुते कायं मुनिर्नोपचिनोति वा ।
किन्तु संयमवृध्द्यर्थं प्रयतेत ननु स्थितौ ॥३॥
कर्मणां निर्जरार्थायोपवासादेरुपक्रमः ।
तनुस्थित्यर्थमाहारो यतीनां सूत्रसूचितः ॥४॥
रसासक्तिमतन्वानो यात्रायै संयमस्य तु ।
गृह्णन्निर्दोषमाहारं मुनिः स्यान्निर्जरालयः ॥५॥
इति निश्चित्य भगवान् पार्श्वः संयमवर्द्धने ।
कृतोद्योगश्चचालायं पुरं कूपकटं प्रति ॥६॥
युगमात्रस्फुरद्दृष्टिरीर्यामार्गं विशोधयन् ।
स प्रतस्थेऽखिलां पृथ्वीं पादन्यासैः पवित्रयन् ॥७॥
क्रमेण विहरन् मध्येनगरं स समासदत् ।
सदा सोत्कण्ठितो लोकः श्रीपार्श्वस्य दिदृक्षया ॥८॥

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१ इसके पश्चात् अष्टमतप के अन्त में कायस्थिति के इच्छुक भगवान् पार्श्व ने स्वयं भोजन ढूंढने का विचार किया। (२) 'विवेकपूर्ण भोजन लेना जिसका एक अंग है ऐसे यतिमार्ग को दिखलाने के लिए, अपने शरीर को टिकाये रखने के लिए और सुखपूर्वक (अर्थात् बिना दुर्ध्यान) मुक्तिमार्ग में गति हो सके इसलिए मुनि को भोजन लेना होता है। (३) मुनि न तो शरीर को कृश करे न ही पुष्ट करे, किन्तु संयम को बढ़ाने के लिए ही अपने शरीर को टिकाये रखने का प्रयत्न करे। (४) कर्मों की निर्जरा के लिए उपवास आदि का प्रारंभ होता है। शरीर की स्थिति के लिए मुनियों के आहार का सूत्रों में सूचन किया गया है। (५) रस में लोलुपता नहीं करने वाला, केवल संयमयात्रा के निर्वाह के लिए दोषरहित भोजन करने वाला मुनि कर्मनिर्जरा का स्थान है।' (६) ऐसा निश्चय करके भगवान् पार्श्व ने अपने संयम को वृद्धि में प्रयत्न करते हुए कूपकट नामक नगर के प्रति प्रस्थान किया। (७) चार हाथ मात्र तक फैलती दृष्टि से (बहुत सूक्ष्मता के साथ) चलने के रास्ते को (कीट पतंग आदि की हिंसा न हो इसलिए) बराबर देखकर उन्होंने सम्पूर्ण पृथ्वी को अपने चरणन्यास से पवित्र करते हुए प्रस्थान किया। (८-९) क्रम से विचरते हुए नगर के मध्य वे पहुँचे तब वहाँ के लोग उत्कण्ठित होकर श्रीपार्श्व को देखने

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इतोऽमुतश्च धावन्तो लोकाः कलकलाकुलाः ।
समुज्झितान्यकर्तव्याः प्रणेमुस्तं कृतादराः ॥९॥
स एष भगवान् पार्श्वः साक्षाज्जङ्गमभूधरः ।
यद्दृष्ट्या फलिते नेत्रे यच्छ्रुत्या सफले श्रुती ॥१०॥
यश्चिन्तितोऽपि चित्तेन जन्मिनां कर्मसंक्षयम् ।
कुरुते स्मरणान्नाम्नो यस्य पूतो भवेज्जनः ॥११॥
सोऽयं घनाञ्जनश्यामस्त्यक्तसङ्गः सनातनः ।
निष्कामो विचरत्येष दिष्ट्या दृश्यः स एव नः ॥१२॥
एवमुत्पिञ्जला लोकाः पार्श्वदर्शनलालसाः ।
अहंपूर्विकया जग्मुर्विदधाना मिथःकथाम् ॥१३॥
स्तनं धयन्तं काऽपि स्त्री त्यक्त्वाऽधावत् स्तनंधयम् ।
प्रसाधितैकपादाऽगात् काचिद् गलदलक्तका ॥१४॥
खलु भुक्तेति काऽप्याह पश्यन्ती भगवन्मुखम् ।
काऽपि मज्जनसामग्रीमवमत्य गतान्तिकम् ॥१५॥
केऽपि पूजां वितन्वन्तः पौराः कौतुकिनः परे ।
गतानुगतिकाश्चान्ये पार्श्वं द्रष्टुमुपागमन् ॥१६॥

की इच्छा से, इधर-उधर दौड़ते हुए, शोरगुल मचाते हुए, अपने अन्य कार्यों को छोड़ते हुए, आदरपूर्वक उस पार्श्व को प्रणाम करने लगे। (१०) 'वह भगवान् पार्श्व साक्षात् चलते-फिरते पर्वत हैं (अर्थात् जङ्गम होने पर भी अचल हैं), इसके कारण ही उन्हें देखने से दोनों नेत्र सफल हो गये तथा उन्हें सुनने से दोनों कान भी तृप्त हो गये। (११) मन से उनका चिन्तन करने पर वे जन्मधारियों के कर्म का क्षय कर देते हैं; उनके नामस्मरण मात्र से मनुष्य पवित्रात्मा हो जाता है। (१२) गाढ़ काजल के समान काले, आसक्ति से रहित, सनातन, निष्काम ऐसे वे (पार्श्व) विचरण कर रहे हैं। हमारा सौभाग्य है कि उनका ही दर्शन हमें सुलभ हुआ।' (१३) इस प्रकार सोचते हड़बड़ाहट के साथ पार्श्व के दर्शनों के इच्छुक व्यक्ति 'मैं पहला हूँ, मैं पहला हूँ, ऐसे वचन बोलते हुए और आपस में चर्चा करते हुए गये। (१४) कोई महिला अपने स्तनपान करते हुए बच्चे को ही छोड़कर दौड़ी। कोई एक ही पैर में महावर लगाये हुए दौड़ने लगी और कोई गलते हुए अलते वाली स्त्री दौड़ रही थी। (१५) किसी स्त्री ने भगवान् के मुख को देखकर 'तृप्त हो गई' ऐसा कहा। कोई महिला स्नान सामग्री को भी पटककर (पार्श्व के) पास पहुँची। (१६) कोई नागरिक पूजा करते हुए, कुछ दूसरे कौतूहलवश और अन्य दूसरे देखादेखी पार्श्व को देखने पहुँचे।

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मत्तेभलीलया पार्श्वमापतन्तं महेश्वरः ।
धन्याह्वय उपागत्य तत्क्रमौ प्रणनाम सः ॥१७॥
त्रिः परीत्य प्रभुं नत्वा पञ्चाङ्गप्रणतिक्रमैः ।
सन्तुष्टोऽसौ प्रमोदातिरेकात् पुलकिताङ्गकः ॥१८॥
स श्रद्धादिगुणोपेतो महापुण्यसमन्वितः ।
निर्दोषं प्रासुकाहारं ददौ भगवते मुदा ॥१९॥
तद्गेहे रत्नवृष्टिस्तु पपात गगनाङ्गणात् ।
महादानफलश्रेणी सद्यः प्रादुरभूदिव ॥२०॥
दिवोऽपतत् प्रसूनानां वृष्टिः सद्गन्धबन्धुरा ।
महापुण्यलतायाः किं प्रत्यग्रा सुमनस्ततिः ? ॥२१॥
आमन्द्रमानका नेदुर्नादापूरितदिग्मुखाः ।
अवावा पुष्परजसां मन्दं शीतो मरुद् ववौ ॥२२॥
अहो! पात्रम् अहो! दानम् अहो! दातेति खाङ्गणे ।
प्रमोदमेदुरस्वान्तैर्देवैरुज्जगिरे गिरः ॥२३॥
धन्यंमन्यस्तदा धन्यः स्वं कृतार्थममन्यत ।
यत् पार्श्वः स्वपदन्यासैःपुनान्मद्गृहाङ्गणम् ॥२४॥
वनं जगाम भगवान् विधाय स्वतनुस्थितिम् ।
धन्योऽपि तमनुव्रज्य कियद्दूरं न्यवीवृतत् ॥२५॥

(१७) मस्त हाथी की लीला से आते हुए पार्श्व को देखकर धन्य नामक महेश्वर ने समीप जाकर पार्श्व के चरणों में प्रणाम किया। (१८) तीन परिक्रमा करके, पञ्चाङ्गप्रणति से प्रभु को नमस्कार करके वह धन्य प्रसन्नता के भार से अतीव पुलकित गात्र वाला होकर सन्तुष्ट हुआ (१९) श्रद्धादि गुणों से युक्त, महापुण्यों वाले उस राजा ने शुद्ध, निर्दोष आहार भगवान् को प्रसन्नता से दिया। (२०) उसके घर में आकाशमण्डल से रत्नों की वर्षा हुई मानों महादान के फलों की सन्तति तत्काल प्रकट हुई हो। (२१) पुष्पों की सुगन्धित वृष्टि स्वर्ग से होने लगी। महापुण्यलता की क्या वह ताजी पुष्पवर्षा थी ? (२२) दिशाओं के प्रान्तभाग को मुखरित करने वाली दुन्दुभियाँ बजने लगीं, पुष्प के परागों को बहाने वाला शीतल मन्द पवन बहने लगा। (२३) 'अहा ! योग्यपात्र, अहा ! दान, अहा ! दाता,' इस प्रकार से आकाशप्रांगण में प्रमोदनिर्भर मन वाले देवता जोर से वाणी कहने लगे। (२४) धन्य ने अपने को कृतार्थ व धन्य-धन्य समझा कि पार्श्व ने अपने चरणकमलों से मेरे घर के आँगन को पवित्र किया। (२५) अपनी शरीरस्थिति करके (भोजन कार्य करके) पार्श्व भगवान् वन को चले गये। वह धन्य भी थोड़ी दूर तक उनका अनुसरण करके लौट आया।

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विधाय पारणां भेजे तपोवनमथो जिनः ।
तपोयोगं समाधाय कायमुत्सृज्य तस्थिवान् ॥२६॥
प्रलम्बितभुजद्वन्द्वः प्रसन्नवदनाम्बुजः ।
दिध्यासुर्विशदध्यानं स तस्थावचलाचलः ॥२७॥
अज्ञानध्वान्तविध्वंसकल्पा तद्देहमन्दिरे ।
सन्मार्गोद्योतिका सद्यो दिद्युते बोधदीपिका ॥२८॥
विज्ञाय हेयोपादेयं गुणदोषान्तरं जिनः ।
विहाय सकलान् दोषानासजत् गुणेष्वलम् ॥२९॥
सर्वसावद्यविरतिं चक्रे सत्यव्रते दृढः ।
अस्तेयनिरतो ब्रह्मचर्यवान्निष्परिग्रहः ॥३०॥
विकालाशनवर्जी स भावयन् व्रतभावनाः ।
व्रते व्रते च प्रत्येकं पञ्च पञ्च प्रपञ्चिताः ॥३१॥
मनोगुप्तीर्यैषणादाननिक्षेपविधानयुक् ।
दृष्टान्नपानाद्यादानमहिंसाव्रतभावनाः ॥३२॥
लोभहास्यभयक्रोधप्रत्याख्यानेन भाषणम् ।
निरवद्यवाचा जल्पो द्वितीयव्रतभावनाः ॥३३॥

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(२६) जिन भगवान् पारणा करके तपोवन में पहुँचे । (उसके पश्चात्) तपोयोग करके कायोत्सर्ग से स्थित हो गये। (२७) दोनों भुजाएँ लम्बी किये हुए, प्रसन्न मुखकमल वाले विशद ध्यान करने की इच्छावाले वे अचलगिरि की तरह स्थिर रहे । (२८) उनके देहरूपी मन्दिर में अज्ञानान्धकार को नष्ट करने वाली, सन्मार्ग की प्रकाशिका ज्ञानदीपिका शीघ्र ही चमकने लगी। (२९) परित्याज्य व प्राप्तव्य वस्तु के गुणदोष का विभेद जानकर सम्पूर्ण दोषों का परित्याग कर जिनदेव गुणों में ही आसक्त हुए । (३०) सत्यव्रत में दृढ, अचौर्य में रत, ब्रह्मचर्यसम्पन्न और परिग्रहरहित वे सब दोषों से विरत हुए । (३१) वे शाम का भोजन नहीं करते थे (अर्थात् दिन में एक बार ही आहार लेते थे) । (शास्त्र में) विस्तार से जिनका निरूपण किया है उन प्रत्येक व्रत की पाँच-पाँच भावनाओं का वे चिंतन करते थे । (३२) मनोगुप्ति, ईर्यासमिति, एषणासमिति, आदाननिक्षेपणसमिति और आलोकित भोजनपानादि का ग्रहण ये (पाँच) अहिंसाव्रत की भावनाएँ हैं । (३३) लोभप्रत्याख्यान से भाषण, हास्यप्रत्याख्यान से भाषण, भयप्रत्याख्यान से भाषण, क्रोधप्रत्याख्यान से भाषण तथा निर्दोष वाणी से भाषण ये (पाँच) द्वितीय व्रत (सत्य) की भावनाएँ हैं ।

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उचितप्रमिताभीक्ष्ण्यसधर्मावग्रहग्रहः ।
अनुज्ञातान्नपानाशी तृतीयव्रतभावनाः ॥३४॥

स्त्रीणामालोकसंसर्गान् कथाप्राग्रतसंस्मृतीः ।
वर्जयेद् वृष्यमाहारं चतुर्थव्रतभावनाः ॥३५॥

बाह्यान्तर्गतसङ्गेषु चिदचिन्मिश्रवस्तुषु ।
इन्द्रियार्थेष्वनासक्तिः पञ्चमव्रतभावनाः ॥३६॥

धैर्यवत्त्वं क्षमावत्त्वं ध्यानस्यानन्यवृत्तिता ।
परीषहजयश्चैता व्रतेषूत्तरभावनाः ॥३७॥

अष्टमातृपदाढ्यानि सहितान्युत्तरैर्गुणैः ।
निःशल्यानि व्रतान्येवं भावयन् शुभभावनः ॥३८॥

ज्ञानदर्शनचारित्रतपोवीर्यात्मकं च यत् ।
पञ्चधा चरणं साक्षाद् भगवानाचरत्तराम् ॥३९॥

धर्मं दशतयं सानुप्रेक्षं समितिगुप्तिभिः ।
युक्तं परीषहजयैः सम्यक् चारित्रमाचरत् ॥४०॥

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(३४) उचितस्थानग्रहण, प्रमितस्थानग्रहण, बार बार (अनुज्ञा लेकर) स्थानग्रहण, साधर्मिक के पास से स्थान का ग्रहण और अनुज्ञात अन्न-पान का आहार, ये (पाँच) तृतीयव्रत (अचौर्य) की भावनाएँ हैं। (३५) स्त्रीदर्शन का वर्जन, स्त्रीसंसर्ग का त्याग, स्त्रीकथा का वर्जन, पूर्वानुभूत रतिविलास के स्मरण का त्याग और कामवर्धक आहार का वर्जन ये (पाँच) चतुर्थव्रत (ब्रह्मचर्य) की भावनाएँ हैं। (३६) बाह्येन्द्रिय और अन्तरिन्द्रिय का आकर्षण करने वाले, इन्द्रियग्राह्य सचित्त (सजीव) अचित्त (निर्जीव) और सचित्ताचित्त विषयों में (रूप, रस, गन्ध, स्पर्श और शब्द में) अनासक्ति ये (पांच) पंचम व्रत (अपरिग्रह) की भावनाएँ हैं। (३७) धैर्यवत्ता, क्षमाशीलता, ध्यान की अनन्यवृत्तिता, और परिषह की विजय – ये (चार) व्रतों की उत्तर भावनाएँ हैं। (३८) अष्टप्रवचनमाता से (तीन गुप्ति और पांच समितियों से) आढ्य, उत्तर गुणों से युक्त और शल्यों से (दंभ, भोगलालसा, असत्यासक्ति से) रहित (पांच मूल) व्रतों की (अहिंसा आदि की) भावना शुभभावनावाले वे करते थे। (३९) ज्ञानात्मक, दर्शनात्मक, चारित्रात्मक, तपस्यात्मक, और वीर्यात्मक जो पांच प्रकार के आचार हैं; उनका साक्षात् आचरण भगवान् करते थे। (४०) (अनित्यानुचिंतन, अशरणानुचिंतन, संसारानुचिंतन, एकत्वानुचिंतन, अन्यत्वानुचिंतन, अशुच्यनुचिंतन, आस्रवानुचिंतन, संवरानुचिंतन, निर्जरानुचिंतन, लोकानुचिंतन, बोधिदुर्लभत्वानुचिंतन और धर्मस्वाख्याततत्वानुचिंतन, ये बारह) अनुप्रेक्षा से, (पांच) समितिसे और (तीन) गुप्ति से युक्त दशप्रकार के धर्म का (क्षमा, मार्दव, आर्जव, शौच, सत्य, संयम, तप, त्याग, आकिंचन्य और ब्रह्मचर्य का) वे आचरण करते थे, तथा परीषहजय से युक्त सम्यक् चारित्र का वे आचरण करते थे।

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एवं तपस्यतस्तस्य बिभ्रतोऽसङ्गरङ्गताम् ।
कियान् कालो व्यतीयायाऽन्यदाऽसौ तापसाश्रमम् ॥४१॥

आगाद् दिवाकरश्चास्तमगान्न्यग्रोधशाखिनः ।
बुध्ने तत्रोपकूपं स रात्रौ प्रतिमया स्थितः ॥४२॥

स दध्यौ ब्रह्म चिद्रूपमनन्तज्योतिरात्मसात् ।
तमःपारे स्थितं धाम नित्यमानन्दसुन्दरम् ॥४३॥

यदाप्य भिद्यते ग्रन्थिश्छिद्यन्तेऽखिलसंशयाः ।
क्षयेऽप्यक्षयमद्वैतं तद्धाम शरणं श्रितः ॥४४॥

इतः स कमठात्मा तु मेघमाल्यसुराधमः ।
दृष्ट्वा स्वावधिना वैरं सस्मार स्मयपूरितः ॥४५॥

कृताः क्रोधोद्धुरेणैत्य वेताला वृश्चिका द्विपाः ।
शार्दूलास्तैः शुभध्यानान्नाचालीदचलाचलः ॥४६॥

ततो विचक्रे गगने घनाघनविकुर्वणाम् ।
एनं निमज्जयामीति निश्चित्यासौ सुराधमः ॥४७॥

प्रादुरासन्नभोभागे वज्रनिर्घोषभीषणाः ।
धाराधरास्तडित्वन्तः कालरात्रेः सहोदराः ॥४८॥

(४१-४२) इस प्रकार तप करते हुए, अनासक्ति को धारण करते हुए उनका कुछ समय व्यतीत हुआ। एक दिन वे तापसाश्रम में आये। उस समय सूर्यास्त हुआ था। वहाँ बड़ के मूल में कुए के पास रात्रि में वे प्रतिमाध्यान में स्थित हो गये। (४३-४४) चिद्रूप, अनन्तज्योतिरूप, अन्धकार से परे स्थित, नित्यानन्द से सुन्दर और आत्मस्वरूप ब्रह्म का उन्होंने ध्यान किया, जिस ब्रह्म की प्राप्ति होते ही (राग, द्वेष आदि की) सब ग्रन्थियाँ टूट जाती हैं और सब संशय छिन्न हो जाते हैं। क्षय में भी जो अक्षय है ऐसे अद्वैत धाम की उन्होंने शरण ली। (४५) इधर वह कमठात्मा, मेघमाली नामक दुष्ट राक्षस, गर्व से भरा हुआ अपने अवधिज्ञान से पूर्व वैर को स्मरण करने लगा। (४६) (उसने) क्रोधावेश में आकर वेताल, बिच्छू, हाथी, सिंह, आदि बनाये लेकिन पर्वत जैसे अचल वे (जिनभगवान् पार्श्व) उनके द्वारा (बिच्छू आदि द्वारा) शुभ ध्यान से चलित नहीं हुए। (४७) तदनन्तर इस पार्श्व को डुबो दूँगा - ऐसा निश्चय करके उस अधम असुर ने आकाश में कृत्रिम घने मेघ को उत्पन्न किया। (४८) आकाश में वज्र के निर्घोष की तरह भयंकर बिजली युक्त मेघ कालरात्रि के सगे भाई की तरह प्रकट हुए।

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कादम्बिनी तदा श्यामाञ्जनभूधरसन्निभा ।
व्यानशे विद्युदत्युग्रज्वालाप्रज्वलिताम्बरा ॥४९॥
नालक्ष्यत तदा रात्रिर्न दिवा न दिवाकरः ।
बभूव धारासम्पातैः वृष्टिर्मुशलमांसलैः ॥५०॥
गर्जितैः स्फूर्जथुध्वानैः ब्रह्माण्डं स्फोटयन्निव ।
भापयंस्तडिदुल्लासैर्वर्षति स्म घनाघनः ॥५१॥
आसप्तरात्रादासारैर्झञ्झामारुतभीषणैः ।
जलाप्लुता मही कृत्स्ना व्यभादेकार्णवा तदा ॥५२॥
आनासाग्रात् पयःपूरः श्रीपार्श्वस्याऽऽगमद् यदा ।
धरणेन्द्रोऽवधेर्ज्ञात्वा तदाऽऽगात् कम्पितासनः ॥५३॥
प्रभोः शिरसि नागेद्रः स्वफणामण्डपं व्यधात् ।
तन्महिष्यग्रतस्तौर्यत्रिकं विदधती बभौ ॥५४॥
वर्षन्तमवधेर्ज्ञात्वा नागेन्द्रो मेघमालिनम् ।
क्रुद्धः साक्षेपमित्यूचे भूयादजननिस्तव ॥५५॥
आः पाप ! स्वामिनो वारिधारा हारायतेतराम् ।
तवैव दुस्तरं वारि भववारिनिधेरभूत् ॥५६॥

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(४९) श्याम अञ्जन पर्वत के सदृश मेघमाला बिजली की उग्र ज्वालाओं से आकाश को जलाती हुई फैल गई । (५०) उस समय न रात्रि का पता लगता था, न दिन का और न सूर्य का । मूसल जैसी पुष्ट धाराओं से वर्षा होने लगी । (५१) बादलों की गड़गड़ाहट की आवाजों की गर्जनाओं से मानो ब्रह्माण्ड को फोड़ता हुआ और बिजली की चमक से उसको प्रज्वलित करता हुआ घनघोर मेघ बरस रहा था । (५२) सात रात लगातार मूसलाधार वर्षा होने से तथा भीषण झंझावात से भयंकर बनी सम्पूर्ण पृथ्वी जल से पूर्ण एक समुद्र की तरह हो गई । (५३) जब जल का पूर (प्रवाह) पार्श्व की नासिका के अग्रभाग तक आ गया तब कम्पित आसनवाला धरणेन्द्र अवधिज्ञान द्वारा जानकर (वहाँ) आया । (५४) नागेन्द्र (धरणेन्द्र) ने प्रभु पार्श्व के मस्तक पर अपनी फणाओं का मण्डप बना दिया । उस धरणेन्द्र की पत्नी प्रभु के आगे वाद्य गान और नृत्य करती हुई शोभित हुई । (५५) अवधिज्ञान से मेघमाली को वृष्टि करता देखकर नागेन्द्र ने क्रुद्ध होकर आक्षेपपूर्वक कहा–'लानत हो तुम पर । (५६) अरे पापी ! स्वामी के लिए यह जलधारा हार बन गई (गले तक पहुँच गई) और तुम्हारे लिए (यही जलधारा) संसारसागर का दुस्तर जल बन गयी है ।'

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श्रुत्वेति भीतभीतोऽसौ शरण्यशरणं श्रितः ।
नत्वा श्रीपार्श्वमाह स्म क्षमस्व मम विप्रियम् ॥५७॥
प्रभोः शिरस्यहिश्छत्रं शिवापुर्यां दधौ अहम् ।
अहिच्छत्रेति लोके सा तदारभ्य निगद्यते ॥५८॥
सुरा निजाश्रयं जग्मुः भगवानप्रमत्तताम् ।
प्राप्तस्त्र्यशीत्या दिवसैरतिक्रान्तैर्महामनाः ॥५९॥
भगवानप्रमत्तस्तु प्राप्यानन्तगुणां तदा ।
विशुद्धिमुद्धुरां बिभ्रत् क्षपकश्रेणिमासदत् ॥६०॥
आद्यं शुक्लांशमध्यास्य बिभ्राणो ध्यानशुद्धिताम् ।
मोहस्य प्रकृतीः सर्वाः क्षपयामास स क्रमात् ॥६१॥
करणत्रयमासाद्य शुद्धयोऽस्य पृथग्विधाः ।
यथाप्रवृत्तिकरणे शुद्धयः स्युः प्रतिक्षणम् ॥६२॥
पुरः पुरो वर्द्धमानाः सर्वा आचरमक्षणम् ।
अपूर्वकरणे तास्तु स्युरपूर्वा प्रतिक्षणम् ॥६३॥
करणे त्वनिवृत्ताह्वे शुद्धयः स्युः समा मिथः ।
निष्पन्नयोगी याः प्राप्य स्वानन्दान्न निवर्तते ॥६४॥

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(५७) यह सुनकर भयभीत हुआ मेघमाली शरण्य की शरण में आया । श्रीपार्श्व को प्रणाम कर कहने लगा -'मेरा यह दुष्कृत क्षमा करिये' । (५८) स्वामी के सिर पर शिवापुरी में मैंने अहिछत्र (फणा) धारण किया अतः वह नगरी उस दिन से अहिछत्रा के नाम से कही जाने लगी । (५९) देव अपने स्थान को गये और उदार मनवाले भगवान् तैरासी (८३) दिन बीत जाने पर अप्रमत्तता को प्राप्त हुए । (६०) अप्रमत्त भगवान् पार्श्व अनन्तगुणशालिनी उत्कृष्ट विशुद्धि को धारण करते हुए क्षपकश्रेणि को प्राप्त हुए । (६१-६२-६३) प्रथम शुक्लध्यान का आश्रय करके ध्यानशुद्धि कोधारण करते हुए पार्श्व ने मोह की सभी प्रकृतियों को करणत्रय (यथाप्रवृत्तिकरण, अपूर्वकरण और अनिवृत्तिकरण) के द्वारा क्रमशः नष्ट कर दिया । करणत्रय से सम्पन्न उनकी शुद्धियाँ भिन्न भिन्न प्रकार की थी । यथाप्रवृत्तिकरण में प्रतिक्षण शुद्धियाँ होती रहती हैं और आगे आगे अन्तिम क्षण तक वे सब बढ़ती रहती हैं । अपूर्वकरण में वे शुद्धिया प्रतिक्षण अपूर्व होती हैं । (६४) अनिवृत्तिकरण नाम के करण में शुद्धियाँ आपस में समान मात्रा में होती हैं, जिनको प्राप्त कर निष्पन्नयोगी निजानन्द से च्युत नहीं होते ।

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विशुद्धिभिर्वर्धमानः क्रमात् क्षीणकषायताम् ।
प्राप्याऽधुनाद्रजोऽशेषं स्नातकत्वं प्रपन्नवान् ॥६५॥

समस्तज्ञानदृग्वीर्यादिविघ्नान् घातिसंज्ञकान् ।
शुक्लांशेन द्वितीयेन चिच्छेद समयेऽन्तिमे ॥६६॥

घनघातिविघातेन विश्वदृश्वा जगत्प्रभुः ।
श्रीपार्श्वः केवलं लेभे जगदुद्योतकारणम् ॥६७॥

दीक्षावने त्वशोकाधः पूर्वाह्णे राधया युते ।
चैत्रकृष्णचतुर्थ्यह्नि पार्श्वोऽभूत् केवली तदा ॥६८॥

अनन्तज्ञानदृग्वीर्यचारित्राण्यथ दर्शनम् ।
दानलाभौ च भोगोपभोगावानन्त्यमागताः ॥६९॥

नवकेवललब्धीस्तु भेजे स भगवांस्तदा ।
असुरस्तूपशान्तोऽभूत् ततः सम्यक्त्वमाददे ॥७०॥

अथ जिनपतिरुद्यत्केवलज्ञानभास्वद्—
द्युतिभिरखिलविश्वं द्योतयामास विष्वक् ।
असुरसुरनरेन्द्राः प्राणम भक्तिनम्राः
तमथ वियति चासीद् दुन्दुभेर्मन्द्रनादः ॥७१॥

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(६५) इस प्रकार उक्त विशुद्धियों से बढ़ते हुए क्रमशः क्षीण कषायता को प्राप्त कर निःशेष (मोहनीय) कर्मरज को झाड़ कर वे स्नातकत्व को प्राप्त हुए। (६६) समस्त ज्ञान-दर्शनवीर्य आदि के प्रतिबन्धक घाति नामक विघ्नों को उन्होंने द्वितीय शुक्लध्यान (ध्यान प्रकार) से अन्तिम समय में खण्डित कर दिया। (६७) विश्वद्रष्टा श्रीपार्श्व ने गाढ़ घातिकर्म के विघात से संसार को प्रकाशित करने वाले केवलज्ञान को प्राप्त कर लिया। (६८) तब दीक्षावन में अशोकवृक्ष के नीचे, पूर्वाह्ण में, अनुराधानक्षत्रयुक्त चैत्रकृष्णा चतुर्थी के दिन पार्श्व प्रभु केवलज्ञानी हो गये। (६९) अनन्तज्ञान, अनन्तदर्शन, अनन्तवीर्य व अनन्त-चारित्र (प्रकट हुए)। लाभ, भोग, उपभोग सभी अनन्त हो गये। (७०) यह होते ही नूतन केवलज्ञानरूप लब्धि उन प्रभु को प्राप्त हुई, असुर उपशान्त हुआ और (परिणामस्वरूप) सम्यक्त्व को प्राप्त हुआ। (७१) इसके पश्चात् जिनदेव प्रभु ने उदित हो रही केवलज्ञान की देदीप्यमान दीप्ति से सम्पूर्ण विश्व को चारों ओर से प्रकाशित कर दिया। असुर, देव तथा मानवों ने भक्तियुक्त होकर उन्हें प्रणाम किया और आकाश में मन्द्रगम्भीर दुन्दुभिनाद होने लगा।

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तदनुगगनभागादाशु सन्तानकादि–
द्रुमसुरभिसुमानां वृष्टिरुच्चैः पपात ।
कृतजयनिनदास्तेऽवातरन् देवसङ्घा
अहमहमिकया तं भक्तिभारात् प्रणेमुः ॥७२॥

व्यरमयदथ तापं स्वर्नदीवाहगाहा–
दतिशिशिरतरोऽसौ मातरिश्वा विसारी ।
विकचकमलखण्डं कम्पयंल्लीनभृङ्गं
पथि सुरमिथुनानामेष्यतां मन्दमावात् ॥७३॥

व्यरजयदथ कृत्स्नं भूमिभागं समन्तात्
सुरकृतजलवृष्टिर्या पतन्ती नभस्तः ।
अवृजिनजिनधर्माऽऽस्थानविन्यासहेतुं
नवजललवसेकध्वस्तविश्वैकतापा ॥७४॥

विविधमणिगणैस्ते बद्धभूमौ सुरौघा
रजतकनकरत्नैस्त्रीन् सुशालान् विशालान् ।
विदधुरथ चतुर्भिर्गोपुरैः शोभमानान्
उपवनतरुराजीवापिकाम्भोजरम्यान् ॥७५॥

तेषां मध्यगतं हेममाणिक्यरचितं ज्वलत् ।
सिंहासनं तदासीनः श्रीपार्श्वो भगवान् बभौ ॥७६॥

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(७२) उसके पश्चात् आकाश से संतानक आदि वृक्षों के सुगन्धित पुष्पों की बहुत सी वर्षा हुई । जयजयकार करते हुए देवसमुदाय उतरने लगे । 'मैं पहला, मैं पहला' कहकर भक्तिनम्र होकर वे पार्श्वप्रभु को नमस्कार करने लगे । (७३) गंगानदी में स्नान करने से अतीव शीतल, चारों ओर फैलने वाले वायु ने सन्ताप को दूर कर दिया । लीन भ्रमरों वाले विकसित कमलों को कम्पित करता हुआ वायु मार्ग में आनेवाले सुरमिथुनों के लिए धीरे धीरे बहने लगा । (७४) निष्पाप जिनधर्म ठीक से अपना आसन जमा सके इसलिए नवीन जलबिन्दुओं के सिंचन से विश्व के ताप को नष्ट करने में अद्वितीय, देवों के द्वारा की गई, आकाश से गिरती जलवृष्टि ने चारों ओरसे समस्त पृथ्वी को धूलिरहित कर दिया । (७५) उन देवताओं ने उस बद्धभूमि पर विविध मणिओं से तथा रजत स्वर्ण और रत्नों से विशाल कोट बनाये जो चार गोपुर द्वारों से शोभित थे तथा उपवन, वनराजी, बावड़ी तथा कमलों से सुन्दर लगते थे । (७६) उनके मध्य में स्वर्ण तथा मणि रचित देदीप्यमान सिंहासन था, उस पर बैठे हुए श्रीपार्श्वभगवान् शोभित थे ।

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शक्राद्याः परिचेरुस्तं भगवन्तं महेज्यया ।
कौसुमैः पटलैर्व्योम प्रोर्णुवानास्ततालिभिः ॥७७॥

विष्वक् समस्तमास्थानं वृष्टिः सौमनसी तता ।
विसृष्टा सुरवाहैर्भ्राम्यद्भृङ्गकुलाकुला ॥७८॥

यस्य पुरस्ताच्चलदलहस्तै–
नृत्यमकार्षीदिव किमशोकः ।
भृङ्गनिनादैः कृतकलगीतः
पृथुतरशाखाभुजवलनैः स्वैः ॥७९॥

त्रैलोक्यस्य श्रियमिव जित्वाऽशेषां
त्रैलोक्येशत्वमथ जिनस्याऽऽचख्ये ।
स्वच्छं छत्रं त्रितयमदस्तद्युक्तं
श्रीमान् पार्श्वस्त्रिभुवनचूडारत्नम् ॥८०॥

चामरालिरिन्दुपादगौरा
दक्षयक्षशस्तहस्तधूता ।
पार्श्वदेवपार्श्वयोः पतन्ती
स्वर्नदीव निर्झरैर्विरेजे ॥८१॥

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(७७) जिनमें भ्रमर व्याप्त हैं ऐसे पुष्प के समूहों से आकाश को आच्छादित करते हुए इन्द्रादि देव भगवान् की महती पूजा से सेवा करते थे। (७८) सम्पूर्ण बैठक के चारों ओर पुष्पों की वृष्टि फैल गई। देवसमुदायों के द्वारा छोड़ी गई वह पुष्पवृष्टि चञ्चल भ्रमरों के समुदाय को आकुल करने वाली थी। (७९) लम्बी शाखाओं रूप अपनी भुजाओं की विविध भङ्गीओं को धारण कर, भ्रमरों के गुंजन रूप मधुर गीत गाते हुए अशोकवृक्ष ने अपने चंचल पत्रों रूप हस्तों से उनके (पार्श्व के) सम्मुख मानो नृत्य किया। (८०) उदित शुभ्र द्युतिवाला छत्रत्रय मानों सूचित करता है कि जिनेश्वर ने तीनों लोकों का आधिपत्य प्राप्त किया है और ऐसे श्रीसम्पन्न पार्श्व त्रिभुवन की चूडामणि बन गये हैं। (८१) चन्द्र किरणों के समान गौर चामरों की पंक्ति जो दक्ष यक्षों के प्रशस्त हाथों से पार्श्वप्रभु के दोनों ओर हिलाई जा रही थी, वह पार्श्वदेव के दोनों ओर झरनों से युक्त गिरती हुई गंगानदी के समान शोभित हो रही थी।

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दिवि दुन्दुभयः सुरपाणविकै–
निहताः सुतरां घनकोणगणैः ।
न्यगदन्निव ते ध्वनिभिर्भविकान्
श्रयतैनमिमं स्वहिताय जनाः ॥८२॥

यत्र विभुर्निजपादपदानि
न्यस्यति स स्म सुरासुरसङ्घाः ।
हेममयाम्बुरुहाणि नितान्तं
तत्र नवानि रुचा रचयन्ति ॥८३॥

देवं प्राचीमुखं तं समसृतिमहीसंस्थितं सभ्यलोकाः
प्रादक्षिण्येन तस्थुर्मुनिसुरललनार्यास्त्रिकं च क्रमेण ।
ज्योतिर्वन्येशदेवीभवनजरमणीभावनव्यन्तरौघा
ज्योतिष्काः स्वर्गनाथाः समनुजवनिता द्वादश स्युः समव्याः ॥८४॥

जिनपतिवदनाब्जान्निर्जगामाऽथ दिव्य–
ध्वनिरचलगुहान्तः प्रश्रुतिध्वानमन्द्रः ।
प्रसृमरतर एकोऽनेकतां प्राप सोऽपि
स्फुटमिव तरुभेदात् पात्रभेदात् जलौघः ॥८५॥

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(८२) स्वर्ग में देवता रूप पाणविकों द्वारा घनकोणों से बजाई हुई दुन्दुभियाँ अतीव ध्वनि कर रही थीं । अपनी ध्वनि से भव्यजनों को मानो यह कह रही थीं कि हे लोगो ! अपने कल्याण के लिए इन पार्श्वनाथ की शरण ले लो । (८३) जहाँ प्रभु पार्श्वनाथ अपने चरणकमल रखते थे वहाँ सुर और असुर समुदाय कान्ति से नये नये सुवर्णमय कमलों को बना दिया करते थे । (८४) पूर्व दिशा की ओर मुख किये हुए समवसरण भूमि में स्थित प्रभु की क्रम से मुनि, देवांगनायें और आर्य लोग प्रदक्षिणा करके खड़े रहे । ज्योतिष्कदेवयाँ, व्यन्तरदेवियां, भवनपति देवों की देवियां, भवनपति देव, व्यन्तरदेव, ज्योतिष्कदेव और मानुषी स्त्रियों के साथ बारह प्रकार के वैमानिकदेव सभा में उपस्थित हुए । (८५) पर्वतीय गुफा के अन्तःस्थल से निकली हुई ध्वनि के समान धीर–गंभीर दिव्य ध्वनि जिनदेव के मुखकमल से निकली । वह फैली हुई एक ध्वनि अनेकता को प्राप्त हुई जिस प्रकार जल का समूह स्पष्ट रीति से तरुभेद एवं पात्रभेद से अनेकता (या विशेषता) को प्राप्त होता है ।

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भो भव्याः श्रूयतामेष तत्त्वनिर्णयविस्तरः ।
यो भवाब्धिपतज्जन्तुजातहस्तावलम्बनम् ।।८६।।

जीवाजीवौ द्विधा तत्त्वं जीवो द्वेधा विनिश्चितः ।
मुक्तो भवस्थो विज्ञेयो भवस्थस्तु द्विधा भवेत् ।।८७।।

भव्यश्चाभव्य इत्येवं जीवश्चैतन्यलक्षणः ।
अनादिनिधनो ज्ञाता द्रष्टा तनुमितिर्गुणी ।।८८।।

कर्ता भोक्ता विशुद्धोऽयं लोकालोकप्रकाशकः ।
मुक्तः स्यादूर्ध्वगमनस्वभावोऽयं सनातनः ।।८९।।

पूर्वप्रयोगतोऽसङ्गत्वाद् वा बन्धविभेदनात् ।
गतेश्च परिणामात् स्यादूर्ध्वगामित्वमात्मनः ।।९०।।

उपसंहारविस्तारपरिणामः प्रदीपवत् ।
तस्येमे मार्गणोपाया मृग्याः संसारिणस्सदा ।।९१।।

गतिरिन्द्रियकायौ च योगा वेदाः कषायकाः ।
ज्ञानसंयमदृग्लेश्या भव्यसम्यक्त्वसंज्ञिनः ।।९२ ।।

आहारकश्चैषु मृग्यो मार्गणास्थानकेष्वसौ ।
स नामस्थापनाद्रव्यभावतो न्यस्यते बुधैः ।।९३।।

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(८६) हे भव्यजीवों !, यह तत्त्वनिर्णय का विस्तार सुनो, जो भवसागर में पड़े हुए जन्तुओं (प्राणिओं) के लिए हाथ में आया आलम्बन है । (८७-८९) तत्त्व दो हैं–जीव एवं अजीव । जीव दो प्रकार का निश्चित है— मुक्त व भवस्थ (संसारी) । संसारी जीव पुनः दो प्रकार का है–भव्य और अभव्य । जीव का लक्षण चैतन्य है । जीव अनादि-निधन, ज्ञाता, द्रष्टा, शरीरपरिमाण, गुणी, कर्ता, व भोक्ता है । जो जीव विशुद्ध है (वीतराग है) वह लोक और अलोक दोनों को जानता है । जीव का सनातन स्वभाव ऊर्ध्वगमन करने का है । (अतः मुक्त होते ही जीव ऊर्ध्वगमन करता है) । (९०) उसकी ऊर्ध्वगति में पूर्वप्रयोग, असङ्गता, बन्धच्छेद और गतिपरिणाम कारण हैं । (९१-९३) जीव प्रदीप की तरह संकोच–विकासशील है । संसारी जीव का विचार गति, इन्द्रिय, काय, योग, वेद, कषाय, ज्ञान, संयम, दर्शन, लेश्या, भव्यत्व, सम्यक्त्व, संज्ञित्व, आहारकत्व आदि दृष्टियों से (मार्गणास्थानों से) किया जाना चाहिए । जीव का विचार नाम, स्थापना, द्रव्य और भाव इन चार निक्षेपों से भी विद्वानों द्वारा किया जाता है ।

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जीवादीनां पदार्थानां प्रमाणाभ्यां नयैरपि ।
भवेदधिगमो यद्वा निर्देशादाधिपत्यतः ॥९४॥

स्यात् साधनादधिष्ठानात् स्थितेरथ विधानतः ।
सत्संख्याक्षेत्रसंस्पर्शकालभावान्तरैरपि ॥९५॥

भागेनाल्पबहुत्वेन तेषामधिगमो भवेत् ।
जीवस्य तूपशमिकः क्षायिको मिश्रनामकः ॥९६॥

स्वभाव उदयोत्थश्च भावः स्यात् पारिणामिकः ।
इत्यादिभिर्गुणैर्जीवो लक्ष्यते तस्य तु द्विधा ॥९७॥

उपयोगो भवेद् ज्ञानदर्शनद्वयभेदतः ।
ज्ञानमष्टतयं च स्याद् दर्शनं तु चतुष्टयम् ॥९८॥

भेदग्रहत्वात् साकारं ज्ञानं सामान्यमात्रतः ।
प्रतिभासादनाकारं दर्शनं तद् विदुर्बुधाः ॥९९॥

क्षेत्रज्ञः पुरुषः सोऽयं पुमानात्मा सनातनः ।
जीवः प्राणी स्वयंभूश्च ब्रह्म सिद्धो निरञ्जनः ॥१००॥

द्रव्यार्थिकनयान्नित्यः पर्यायार्थनयादयम् ।
अनित्यः स्यादुभाभ्यां तु नित्यानित्यात्मकं जगत् ॥१०१॥

(९४-९६अब) जीव आदि तत्त्वों का ज्ञान प्रमाण और नय से होता है । इन जीव आदि तत्त्वों का विचार निर्देश, आधिपत्य, साधन, अधिष्ठान, स्थिति और विधान इन दृष्टिओं से भी होता है । इन जीवादि तत्त्वों का ज्ञान और विचार सत्, संख्या, क्षेत्र; स्पर्शन, काल, भाव, अन्तर और अल्पबहुत्व इन दृष्टियों से भी होता है । (९६कड-९८) जीव के (पाँच) भाव हैं – औपशमिक, क्षायिक, मिश्र, औदयिक और पारिणामिक । इन सब गुणों से जीव जाना जाता है । जीव का उपयोग दो प्रकार का है–ज्ञानोपयोग और दर्शनोपयोग । ज्ञान के आठ प्रकार हैं तथा दर्शन के चार प्रकार हैं । (९९) विशेष को ग्रहण करने के कारण ज्ञान को साकार कहा गया है और सामान्यमात्र को ग्रहण करने के कारण दर्शन को विद्वानों ने अनाकार समझा है । (१००) वह क्षेत्रज्ञ है, पुरुष है, पुमान् है, सनातन आत्मा है, जीव है, प्राणी है, स्वयंभू है, ब्रह्म है और निरंजनसिद्ध है । (१०१) द्रव्यार्थिक नय से जीव नित्य है; पर्यायार्थिक नय से जीव अनित्य है; और दोनों नय से जीव और जगत् नित्यानित्य है ।

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द्रव्यतः शाश्वतो जीवः पर्यायास्तस्य भङ्गुराः ।
षड्द्रव्यात्मकपर्यायैरस्योत्पत्तिविपत्तयः ॥१०२॥

अभूत्वा भाव उत्पादो भूत्वा चाभवनं व्ययः ।
तादवस्थ्यं पुनर्ध्रौव्यमेवं जीवादयस्त्रिधा ॥१०३॥

एवं स्वरूपमात्मनं दुर्दृशो ज्ञातुमक्षमाः ।
विवदन्ते स्वपक्षेषु बद्धकक्षाः परस्परम् ॥१०४॥

एके प्राहुरनित्योऽयं नास्त्यात्मेत्यपरे विदुः ।
अकर्तेत्यपरे प्राहुरभोक्ता निर्गुणः परे ॥१०५॥

आत्मास्त्येव परं मोक्षो नास्तीत्यन्ये हि मन्वते ।
अस्ति मोक्षः परं तस्योपायो नास्तीति केचन ॥१०६॥

इत्थं हि दुर्नयान् कक्षीकृत्य भ्रान्ताः कुदृष्टयः ।
हित्वा तान् शुद्धदृक् तत्त्वमनेकान्तात्मकं श्रयेत् ॥१०७॥

भवो मोक्षश्चेत्यवस्थाद्वैतमस्यात्मनो भवेत् ।
भवस्तु चतुरङ्गे स्यात् संसारे परिवर्तनम् ॥१०८॥

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(१०२) द्रव्यदृष्टि से जीव शाश्वत है । जीव के पर्याय विनाशी हैं । छः द्रव्यों की पर्यायों के द्वारा जीव में उत्पत्ति और नाश होता है । (१०३) जो पहले न हो, उसका होना—यही उत्पाद है। होने के पश्चात् न होना—यह नाश है । और वैसे का वैसा रहना—यही ध्रौव्य है । जीवादि सभी द्रव्य उत्पाद, व्यय और ध्रौव्य तीनों से युक्त है। (१०४–१०७) आत्मा का इस प्रकार का स्वरूप मिथ्या दृष्टि रखने वाले लोग जान नहीं पाते । इसीलिए वे अपने ही पक्ष को पकड़ कर आपस में विवाद करते हैं । मिथ्यादृष्टि वालों का एक वर्ग (बौद्ध) आत्मा को अनित्य मानता है, दूसरा (चार्वाक) आत्मा के अस्तित्व का इन्कार करता है, तीसरा (सांख्य-वेदान्त) आत्मा को अकर्ता, अभोक्ता ओर निर्गुण मानता है, चौथा आत्मा को मानते हुए भी मोक्ष नहीं मानता है, पांचवां मोक्ष मानते हुए भी मोक्ष का उपाय नहीं है—ऐसा मानता है । इसी प्रकार दुर्नयों का आश्रय करके ये मिथ्यादृष्टि लोग भ्रान्ति में पड़े हुए हैं । इन दुर्नयों को छोड़कर जो सम्यक्दृष्टि हैं उनको अनेकान्तात्मक शुद्ध तत्त्व का स्वीकार करना चाहिए । (१०८) भव और मोक्ष—ये दो आत्मा की अवस्थाएँ हैं । भव का अर्थ है चार गति (देव, मनुष्य, तिर्यञ्च और नारक) वाले संसार में गति-आगति (आना-जाना, परिवर्तन, जन्म-मरण) ।

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बन्धहेतोरभावात् स्यान्निर्जराकरणादपि ।
यः कृत्स्नकर्मनिर्मोक्षो मोक्षोऽनन्तसुखात्मकः ॥१०९॥

तस्योपायस्त्रिधा सम्यग्ज्ञानदृग्वृत्तलक्षणः ।
जीवाजीवौ पुण्यपापाश्रवसंवरनिर्जराः ॥११०॥

बन्धमोक्षौ नवैते स्युः पदार्थाः सत्यतामिता ।
भव्योऽभव्यस्तथा मुक्तस्त्रिधा जीवनिरूपणा ॥१११॥

अजीवः पञ्चधा धर्माधर्मकालखपुद्गलाः ।
गत्युपग्रहकृद्धर्मो मत्स्यानां सलिलं यथा ॥११२॥

अधर्मः स्थित्यवष्टम्भः तरुच्छाया नृणामिव ।
अवगाहप्रदं व्योमाऽमूर्तं यद् व्यापि निष्क्रियम् ॥११३॥

वर्तनालक्षणः कालः सा तु स्वपरसंश्रयैः ।
पर्यायैर्नवजीर्णत्वकरणं वर्तना मता ॥११४॥

स मुख्यो व्यवहारात्मा द्वेधा कालः प्रकीर्तितः ।
मुख्योऽसंख्यैः प्रदेशैः स्वैश्चितो मणिगणैरिव ॥११५॥

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(१०९) बन्ध के हेतुओं का अभाव होने के कारण कर्मों से अत्यन्त मुक्ति होती है । निर्जरा से भी कर्म से अत्यन्त मुक्ति होती है । यही मोक्ष है । मोक्ष अनन्त सुखात्मक है । (११०– १११) मोक्ष का उपाय सम्यक्ज्ञान, सम्यक्दर्शन, और सम्यक् चारित्र्य ये तीनों मिलकर हैं । जीव, अजीव, पुण्य, पाप, आस्रव, संवर, निर्जरा, बन्ध, मोक्ष-ये नौ तत्त्व हैं । जीव के तीन भेद हैं—भव्य, अभव्य व मुक्त । (११२–११३) अजीव पाँच प्रकार का है–धर्म, अधर्म, काल, आकाश व पद्गल । धर्म गति का सहायक कारण है । उदाहरणतः जैसे जल मत्स्य की गति में सहायक होता है वैसे धर्म (जीव और पुद्गल की) गति में सहायक होता है । अधर्म स्थिति का सहायक कारण है । मुसाफर की स्थिति में जिस प्रकार तरु की छाया सहायक होती है उसी प्रकार (जीव और पुद्गल की स्थिति में) अधर्म सहायक है । आकाश द्रव्यों को रहने की जगह देता है । वह अमूर्त है, व्यापक है, निष्क्रिय है । (११४) काल का लक्षण वर्तना है । स्वाश्रित पर्यायों के द्वारा या पराश्रित पर्यायों के द्वारा नवत्व–जीर्णत्व करना ही वर्तना मानी गई है । (११५) काल दो प्रकार का कहा गया है–व्यवहारकाल व मुख्यकाल । जो मुख्यकाल है वह अपने असंख्यप्रदेशों का मणियों के ढेर के समान ढेर है ।

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प्रदेशप्रचयाऽभावादस्य नैवास्तिकायता ।
समयावलिकाद्यात्मा व्यवहारात्मकः स च ॥११६॥

अन्ये पञ्चास्तिकायाः स्युर्धर्माधर्मौ नभस्तथा ।
काल एते त्वमूर्ताः स्युर्मूर्तद्रव्यं तु पुद्गलः ॥११७॥

वर्णगन्धरसस्पर्शलक्षणाः पुद्गला मताः ।
अमूर्ताः स्कन्धदेशप्रदेशभेदात् त्रिधा मताः ॥११८॥

मूर्तद्रव्यं चतुर्धा स्यात् स्कन्धदेशप्रदेशतः ।
परमाणुस्त्वप्रदेशः स्कन्धादेर्मूलकारणम् ॥११९॥

द्व्यणुकादिमहास्कन्धरूपः स्कन्धः पृथग्विधः ।
घर्मछायातमोज्योत्स्नामेघवर्णादिभेदभाक् ॥१२०॥

कार्यानुमेयास्त्वणवो द्विस्पर्शाः परिमण्डलाः ।
वर्णो गन्धो रसश्चैकस्तेषु नित्या भवन्ति ते ॥१२१॥

अनित्याः पर्ययैरेव सूक्ष्मसूक्ष्मो भवेद्द्व्यणुः ।
सूक्ष्मास्तु कार्मणस्कन्धाः सूक्ष्मस्थूलाः पुनर्मताः ॥१२२॥

शब्दगन्धरसस्पर्शाः स्थूलसूक्ष्माः पुनर्मताः ।
छायाज्योत्स्नाऽऽतपाद्याश्च स्थूलद्रव्यं जलादि च ॥१२३॥

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(११६) कालद्रव्य में प्रदेशप्रचय का अभाव है। इसीलिए काल अस्तिकाय नहीं है। व्यवहारात्मककाल समय, आवलिका आदि रूप है। (११७) (काल के सिवाय) अन्य पाँच द्रव्य पञ्चास्तिकाय कहे जाते हैं। धर्म, अधर्म, आकाश और काल ये अमूर्त द्रव्य हैं। पुद्गल मूर्तद्रव्य है। (११८-११९)पुद्गल के लक्षण हैं-वर्ण, गन्ध, रस और स्पर्श। अमूर्त द्रव्यों के तीन भेद होते हैं-स्कन्ध, देश व प्रदेश। मूर्त द्रव्य के चार भेद हैं- स्कन्ध, देश, प्रदेश और अप्रदेश (परमाणु) परमाणु, स्कन्ध आदि का मूलकारण है। (१२०) द्व्यणुक से लेकर महास्कन्ध तक अनेकों प्रकार के स्कन्ध होते हैं— जैसे घर्म, छाया, तमस्, ज्योत्स्ना, मेघ, वर्ण आदि। (१२१-१२२अब) अणुएँ अपने कार्य से अनुमेय है। परमाणु में दो स्पर्श, परिमण्डल, एक वर्ण, एक गन्ध और एक रस सदा होते हैं। पर्याय। के द्वारा परमाणु अनित्य होते हैं। (१२२कड-१२४अब) परमाणु सूक्ष्म-सूक्ष्म होता हैं। कार्मण स्कन्ध सूक्ष्म होते हैं। शब्द, गन्ध, रस और स्पर्श सूक्ष्मस्थूल होते हैं। छाया, ज्योत्स्ना, आतप आदि स्थूलसूक्ष्म होते हैं। जल आदि स्थूल द्रव्य होते हैं। पृथवी आदि स्थूल-स्थूल होते हैं। ये सब स्कन्ध के भेद हैं।

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स्थूलस्थूलं पृथिव्यादि स्कन्धभेदा इमे स्मृताः ।
शुभायुर्नामगोत्राणि सद्वेद्यं पुण्यमुच्यते ॥१२४॥
द्विचत्वारिंशता भेदैः विस्तरेण निवेदितम् ।
पुण्यादन्यत् पुनः पापं तद् द्व्यशीतिविधं स्मृतम् ॥१२५॥
कायवाङ्मनसां योगैः कषायैरिन्द्रियाऽव्रतैः ।
पञ्चविंशतिमात्राभिः क्रियाभिः स्यादिहाश्रवः ॥१२६॥
शुभाश्रवस्तु पुण्यस्य पापस्य त्वशुभाश्रवः ।
आश्रवाणां तु सर्वेषां निरोधः संवरो मतः ॥१२७॥
स द्विधा द्रव्यभावाभ्यां भवहेतुक्रियोज्झनम् ।
स भावसंवरः कर्मपुद्गलादानविच्छिदा ॥१२८॥
स्याद् द्रव्यसंवरः सोऽपि धर्मैः समितिगुप्तिभिः ।
अनुप्रेक्षासचारित्रपरीषहजयैर्युतः ॥१२९॥
तपसा निर्जरा द्वेधा तपः स्याद् बाह्यमान्तरम् ।
बाह्यं तपः षड्विधं स्यात् तथैवाऽऽभ्यन्तरं मतम् ॥१३०॥
सविपाकाऽविपाका सा स्यादुपायात् स्वतोऽपि वा ।
मिथ्यात्वं सकषायाश्च योगा अविरतिस्तथा ॥१३१॥
प्रमादश्चेत्यमी बन्धहेतवः स्युरिहाङ्गिनाम् ।
प्रकृतिश्च स्थितिरनुभागः प्रदेश इत्यमी ॥१३२॥

(१२४कड–१२५) शुभायु, शुभनाम, शुभगोत्र, सातावेदनीय—ये चार प्रकार के कर्म पुण्य कहलाते है। इनके सब मिलकर बयालीस (४२) भेद कहे गये हैं। पुण्य से विरुद्ध पाप हैं। पाप के बरासी (८२) भेद हैं। (१२६) मन, वचन और काया की प्रवृत्ति से, (चार) कषायों से, (पाँच) इन्द्रियों से, (पाँच) अव्रतों से और पच्चीस क्रियाओं से आस्रव होता है। (१२७) शुभ आस्रव पुण्य का कारण है, अशुभ आस्रव पाप का। सब प्रकार के आस्रवों का निरोध संवर कहा जाता है। (१२८-१२९) संवर के दो प्रकार हैं–द्रव्यसंवर और भावसंवर। संसार के हेतु रूप क्रिया का त्याग भावसंवर है। कर्म पुदगल के आने को रोक देना यह द्रव्यसंवर है। संवर के उपाय धर्म, समिति, गुप्ति, अनुप्रेक्षा, चारित्र्य और परीषहजय है। (१३०) तप से निर्जरा होती है। तप दो प्रकार का है–बाह्य और आन्तरिक। बाह्य तप के छः भेद हैं। वैसे ही आन्तर तप के भी छः भेद हैं। (१३१–१३२) निर्जरा दो प्रकार की होती है–विपाकसहित और विपाकरहित। निर्जरा उपाय से भी होती है, स्वतः भी होती है। मिथ्यात्व, कषाय, योग, अविरति और प्रमाद संसारी के बन्ध के हेतु हैं। बन्ध के ये चार भेद हैं–प्रकृतिबन्ध, स्थितिबन्ध, अनुभागबन्ध और प्रदेशबन्ध।

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बन्धभेदा मोहरागद्वेषस्पन्दादिसम्भवाः ।
अणूनां स्निग्धरूक्षत्वात् परिणामात् यथात्मनः ॥१३३॥
निःशेषकर्मनिर्मोक्षो मोक्षः स प्रागुदीरितः ।
आलोकान्तादूर्ध्वगाः स्युः सिद्धा मोक्षपदस्थिताः ॥१३४॥
ते पञ्चदशधा साध्याः नृगतित्रसभव्यजैः ।
पञ्चेन्द्रिययथाख्यातक्षायिकत्वभवैर्गुणैः ॥१३५॥
अनाहारकसंज्ञित्वकेवलज्ञानदृग्भवैः ।
मार्गणास्थानकैरेतैर्न शेषैस्ते यथायथम् ॥१३६॥
सत्पदाद्यनुयोगैस्तु साध्या नवभिरन्वहम् ।
न तेषां पुनरावृत्तिः संसृतौ क्वापि संसृतिः ॥१३७॥
नात्मशून्या भवेत् तावत् सिद्धाः संसारिणां पुनः ।
भागेऽनन्ते वर्तमानास्तेऽनन्ताः शाश्वता अपि ॥१३८॥
बद्धानामपि मुक्तत्वे स्याद्धानिर्न क्षयः क्वचित् ।
आनन्त्यं हेतुरेवात्र धर्माणामिव वस्तुनः ॥१३९॥
इत्यमीषां पदार्थानां श्रद्धानं प्रीतिपूर्वकम् ।
तत्सम्यग्दर्शनं ज्ञातं तेषां भेदप्रकाशकम् ॥१४०॥

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(१३३) ये सब प्रकार के बन्ध मोह, राग, द्वेष, स्पन्दन आदि से उत्पन्न होते हैं । जैसे एक अणु का दूसरे अणु से बन्ध स्निग्धता और रुक्षता से होता है उसी प्रकार आत्मा का कर्मों से बन्ध (मोह-राग-द्वेषादि रूप) परिणाम के कारण होता है । (१३४) निःशेष कर्मों का क्षय मोक्ष है । उसका निरूपण पहले किया गया है । (मुक्त होते ही जीव) लोक के अग्रभाग तक ऊर्ध्वगमन करता है । जिन्होंने मोक्षपद प्राप्त किया है वे सिद्ध हैं । (१३५–१३६) सिद्धों के पन्द्रह (१५) प्रकार माने गये है । इन सब प्रकारों में नृगति, त्रस, भव्यत्व, पञ्चेन्द्रियत्व, यथाख्यात चारित्र्य, क्षायिकत्व, अनाहाराकत्व, संज्ञित्व, केवलज्ञान, केवलदर्शन–इन मार्गणास्थनों से ही, अन्य मार्गणास्थानों से नहीं, यथायोग्य विचार किया जाता है । (१३७–१३९) सत्पदादि नव अनुयोगों से भी ये पन्द्रह प्रकार के सिद्धों की प्रतिदिन विचारणा की जाती है । सिद्ध संसार में पुनः नहीं आते । संसार कभी आत्माओं से रहित नहीं होता क्योंकि सिद्धों की संख्या अनन्त होते हुए भी संसारी जीवों की जितनी संख्या है उसके अनन्त भाग की ही सदैव रहेगी । इसलिए संसारी जीव मुक्त होते रहते हैं फिर भी संसारी जीवों का क्षय (संसार में से) नहीं होता, केवल उनकी कमी ही होती है । (१४०) इन सब पदार्थों में प्रीतिपूर्वक श्रद्धा सम्यक् दर्शन माना गया है । सम्यक् दर्शन ही इन सब पदार्थों का भेद ग्रहण कराता है ।

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सर्वभावेष्वनेकान्तो धर्माणां युगपद्यदा ।
स्वस्वद्रव्यक्षेत्रकालभावैर्द्रव्यगुणादिभिः ॥१४१॥
सर्वं स्यादस्ति स्यान्नास्तीत्यस्ति नास्ति द्वयं समम् ।
स्यादवक्तव्यमेव स्यादस्त्यवक्तव्यमेव तत् ॥१४२॥
नास्त्यवक्तव्यमेव स्यात् क्रमेण च बुभुत्सया ।
स्यादस्ति नास्त्यवक्तव्यमादेशात् सप्तधा भवेत् ॥१४३॥
परिणामः क्रमेणैषामक्रमेण तथा भवेत् ।
गुणपर्यायवद् द्रव्यं गुणास्तु सहभाविनः ॥१४४॥
पर्यायाः क्रमजाः सत्त्वं ध्रौव्योत्पादव्ययात्मकम् ।
अनन्तधर्मव्याख्यायां सापेक्षा नयसंहतिः ॥१४५॥
नयः सदिति विज्ञानात् सदेवैकान्तदुर्नयः ।
तथा स्यात् सत्प्रमाणं स्यात् सर्वं स्याद्वादवादिनाम् ॥१४६॥
सप्तभङ्गीप्रसादेन शतभङ्ग्यपि जायते ।
इति मीमांसया तत्त्वं जानतो ज्ञानदर्शने ॥१४७॥
व्यवहारात्मके स्यातां ते पुनर्निश्चयात्मके ।
स्वसंवेद्यचिदानन्दमयस्वात्मावलोकनात् ॥१४८॥

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(१४१) सभी वस्तु अनेकान्तात्मक हैं । एक ही समय स्वद्रव्य, स्वक्षेत्र, स्वकाल और स्व-भाव से वस्तु सत् है और परद्रव्य, परक्षेत्र, परकाल और परभाव से वस्तु असत् है । इस प्रकार सभी द्रव्य, गुण आदि को लेकर विचार किया जा सकता है । (१४२-१४३) अमुक दृष्टि से वस्तु है, अमुक दृष्टि से वस्तु नहीं है । दोनों दृष्टियों से, क्रम से, वस्तु है और नहीं भी है । दोनों ही दृष्टियों से एक साथ वस्तु का वर्णन करना मुश्किल है अर्थात् वस्तु अवक्तव्य है । वस्तु है और अवक्तव्य है। वस्तु नहीं है और अवक्तव्य है । वस्तु है, नहीं है और अवक्तव्य है। इस तरह वस्तु का वर्णन सप्तभङ्गीरूप सात वाक्यों से होता है । (१४४) (द्रव्यों का) परिणाम क्रम से और अक्रम से होता है । द्रव्य गुणपर्यायात्मक है । गुण सहभावी होते हैं । (१४५) पर्याय क्रम से होते हैं । वस्तु का जो सत्त्व है वह उत्पाद, व्यय और ध्रौव्य से व्याप्त है । वस्तु में अनन्त धर्म होते हैं । अतः वस्तु का वर्णन अपेक्षाभेद (नयों) से होता है । (१४६) "है"– ऐसा ज्ञान नय है । "है ही"—ऐसा ज्ञान दुर्नय है। और "अमुक अपेक्षा से है"- ऐसा ज्ञान प्रमाण है । यह सब स्याद्वादवादियों को मान्य है । (१४७–१४८) सप्तभङ्गी के आधार पर शतभङ्गी भी हो सकती है । ज्ञान और दर्शन जब इस प्रकार की मीमांसा के द्वारा तत्त्व को जानते हैं तब वे व्यवहारात्मक कहलाते हैं । जब वे स्वसंवेद्य चिदानन्दमय अपनी आत्मा को देखते हैं तब वे ज्ञान और दर्शन निश्चयात्मक कहलाते हैं ।

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सर्वसावद्ययोगानामुज्झनं चरणं विदुः ।
सत्येव दर्शने ज्ञानं चारित्रं स्यात् फलप्रदम् ।।१४९।।

दर्शनज्ञानविकलं चारित्रं विफलं विदुः ।
त्रिषु द्व्येकविनाभावात् षोढा स्युर्दुर्नयाः परे ।।१५०।।

दर्शनादित्रयं मोक्षहेतुः समुदितं हि तत् ।
महाव्रतोऽनगारः स्यात् सागारोऽणुव्रती गृही ।।१५१।।

आप्तो यथार्थवादी स्यादाप्ताभासास्ततः परे ।
आप्तोक्तिरागमो ज्ञेयः प्रमाणनयसाधनः ।।१५२।।

विपर्यस्तस्तदाभास इति तत्त्वस्य निर्णयः ।
य एनां तत्त्वनिर्णीतिं मत्वा याथात्म्यमात्मसात् ।।१५३।।

श्रद्धत्ते स तु भव्यात्मा परं ब्रह्माधिगच्छति ।
पुरुषं पुरुषार्थं च मार्गं तत्फलमाह सः ।।१५४।।

लोकनाडीं समस्तां च व्याचख्ये त्रिजगद्गुरुः ।
भवद् भूतं भविष्यच्च द्रव्यपर्यायगोचरम् ।।१५५।।

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(१४९) सब प्रकार की दोषयुक्त प्रवृत्ति के त्याग को चारित्र कहते हैं। सम्यक् दर्शन हो तभी ज्ञान और चारित्र फलप्रद होते हैं। (१५०) दर्शन और ज्ञान से रहित चारित्र विफल है– ऐसा विद्वान लोग समझते हैं। इन तीनों में से एक या दो से रहित छः विकल्प होते है, जो दुर्नय हैं। (१५१) दर्शन आदि ये तीन मिलकर मोक्ष का एक ही उपाय बनता है। महाव्रतधारी अनगार है। अणुव्रतधारी श्रावक है। (१५२) जो यथार्थवादी है वह आप्त है, बाकी सब आप्त न होते हुए भी आप्त की भ्रान्ति करने वाले हैं। आप्तवचन ही आगम है, ऐसा समझना चाहिए। प्रमाण और नय आगम के साधन है, उपाय है। (१५३–१५४) इस लक्षण से रहित जो वचन है वह आगमाभास है। आगम में तत्त्व का जो निर्णय किया गया है उसको सचमुच तत्त्वनिर्णय मान कर जो यथायोग्य भावपूर्वक श्रद्धा रखता है वह भव्यात्मा है। वह (मुक्त होता है अर्थात्) परमब्रह्म को प्राप्त करता है। फिर उन्होंने (अर्थात् पार्श्वनाथने) पुरुष, पुरुषार्थ, मार्ग और मार्गफल कहा। (१५५) उपरांत, तीनों जगत् के गुरु पार्श्व ने समस्त लोकनाडी की व्याख्या की। भूत, भविष्य, वर्तमान (सब) द्रव्य के (सभी) पर्याय (उनके ज्ञान का) विषय था।

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आगतिं गतिमुत्पत्तिच्यवने जन्मिनां जगौ ।
शलाकापुरुषान् सर्वान् कर्मणां वर्गवर्गणाः ॥१५६॥
स्पर्द्धकादिव्यवस्थां च कृतं यत् प्रतिसेवितम् ।
आविः कर्म रहः कर्म भुक्ति मुक्तिमुपादिशत् ॥१५७॥
श्रुत्वेति भगवद्व्याख्यां घनस्तनितजित्वरीम् ।
भव्या निष्पीतपीयूषा इव प्रमुदमाययुः ॥१५८॥
जगृहुः केऽपि सम्यक्त्वं केचित् पञ्चमहाव्रतान् ।
गृहिधर्मं परे सम्यग्दर्शनज्ञानपूर्वकम् ॥१५९॥
श्रीमत्पार्श्वघनाघनाद्विलसितं मन्द्रं ध्वनेर्गर्जितं
ते सामाजिकचातकाः श्रुतिगतं सम्पाद्य सोत्कण्ठिताः ।
पीत्वा धर्मरसामृतं मृतिजराशून्यं पदं लेभिरे
भूयान्मङ्गलसङ्गमाय भविनां सैवाऽऽर्हती भारती ॥१६०॥

इति श्रीमत्परापरपरमेष्ठिपदारविन्दमकरन्दसुन्दररसास्वादसम्प्रीणितभव्यभव्ये पं० पद्ममेरुविनेयपं० श्रीपद्मसुन्दरविरचिते श्रीपार्श्वनाथमहाकाव्ये श्रीपार्श्वसमवसृतिधर्मदेशनोपश्लोकनं नाम षष्ठः सर्गः ।

(१५६–१५७) संसारी जीवों की आगति, गति, उत्पत्ति, च्यवन की बात भी उन्होंने कही। उन्होंने सभी शलाकापुरुषों का चरित्र वर्णित किया, कर्मों की वर्गणाओं का निरूपण किया, कर्मों की स्पर्द्धक आदि के द्वारा व्यवस्था की। उन्होंने प्रतिसेवना, प्रकट या उदित कर्म, अप्रकट या अनुदित कर्म, कर्मफलभोग और कर्म से मुक्ति -- इन सब बातों का उपदेश दिया। (१५८) प्रभु पार्श्व का घनगर्जना से अधिक गंभीर उपदेश सुन कर भव्य जीव अत्यन्त आनन्दित हुए मानों उन्होंने सुधा का आकंठ पान किया हो। (१५९) कुछ जीवों ने सम्यक्त्व धारण किया, कुछ ने पाँच महाव्रतों को स्वीकार किया, अन्य ने सम्यग् ज्ञान-दर्शनपूर्वक श्रावक धर्म को अपनाया। (१६०) श्रीपार्श्वनाथरूपी घने बादलों से जनित गम्भीर ध्वनि की गर्जना को सुन कर वे श्रोतारूपी चातक (धर्मरसामृत पीने के लिए) उत्कण्ठित हो गये। फिर धर्मरसामृत का पान करके वे जरामरणरहित पद को प्राप्त हुए। अर्हत्देव की वाणी भव्य जीवों के मंगल की प्राप्ति के लिए हो!

इति श्रीमान् परमपरमेष्ठि के चरणकमल के मकरन्द के सुन्दर रस के स्वाद से भव्यजनों को प्रसन्न करने वाला, पं० श्री पद्ममेरु के शिष्य पं० श्रीपद्मसुन्दर कवि द्वारा रचित श्रीपार्श्वनाथ महाकाव्य में 'श्रीपार्श्वसमवसृति और धर्मदेशना का विवेचन' नामक षष्ठ सर्ग समाप्त हुआ।

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सप्तमः सर्गः

अथोदयाद्रिमूर्धस्थमिव मार्तण्डमण्डलम् ।
मणिरत्नपरार्द्ध्यर्द्धासीनं हरिविष्टरे ॥१॥

चलच्चामरसंवीज्यमानदेहं जिनेश्वरम् ।
अशोकतरुबुध्नस्थं छत्रत्रितयभासुरम् ॥२॥

प्रावृषेण्यमिवाम्भोदं गम्भीरध्वनिगर्जितम् ।
गिरां विरामे सुत्रामा नत्वा तं भक्तिनिर्झरः ॥३॥

प्रमोदविकसन्नेत्रसहस्रः प्राञ्जलिः प्रभोः ।
समारेभे स्तुतिं कर्तुमेकतानः प्रसन्नधीः ॥४॥ ॥कलापकम्॥

त्वं स्वयम्भूः परंज्योतिः प्रभविष्णुरयोनिजः ।
महेश्वरस्त्वमीशानो विष्णुर्जिष्णुरजोऽरजाः ॥५॥

भवानिव जगल्लोकमशोकं कुरुते तरुः ।
अशोकोऽपि निजच्छायासंश्रितं त्वदुपास्तितः ॥६॥

उदस्तहस्तैस्ते दक्षैर्यक्षैरुद्धतचामराः ।
धुनन्ति स्मेव भव्यानां रजांसि प्रचितान्यपि ॥७॥

तव च्छत्रत्रयं भाति मुक्ताजालविलम्बितम् ।
लीलास्थलमिवाऽऽपाण्डु जगल्लक्ष्म्याः समुच्छ्रितम् ॥८॥

(१-४) अब उदयाचलपर्वत की चोटी पर स्थित सूर्यमण्डल की भाँति अमूल्यमणि-खचित अर्ध सिंहासन पर विराजमान, चलती चामरों से जिस पर पंखा किया जा रहा है ऐसे शरीरवाले, अशोकवृक्ष के नीचे बैठे हुए, तीन छत्रों से सुशोभित और गम्भीरध्वनि से गर्जना करते वर्षाकालीन बादल के समान जिनदेव को, अपनी वाणी के विश्रान्त होने पर नमस्कार करके भक्ति के निर्झरवाले, प्रसन्नता से विकसित सहस्रनेत्रवाले, प्रसन्नबुद्धिवाले और एकाग्रचित्त इन्द्र ने हाथ जोड़कर प्रभु की स्तुति करनी प्रारम्भ की। (५) हे प्रभो !, आप स्वयंभू हैं, परम ज्योतिरूप हैं, समर्थ और अयोनिज हैं। आप ही महेश्वर हैं, विष्णु हैं, अज हैं एवं अरज हैं। (६) आपकी उपासना के कारण अशोकवृक्ष भी आपकी तरह अपनी छाया का आश्रय लेने वाले जगत् के लोगों को शोकमुक्त करता है। (७) उन्नत हाथ वाले दक्ष यक्षों के द्वारा हिलाये हुए चामर भव्य लोगों की संचित रज को दूर करते हैं। (८) हे प्रभो !, मुक्ताजाल से लटकता हुआ आपका छत्रत्रय अतीव शोभा देता है। मानो यह छत्रत्रय जगत्लक्ष्मी का समुन्नत श्वेत क्रीडास्थल है।

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सुरास्त्वयि वितन्वन्ति नभस्तः सुमनोऽञ्जलीन् ।
स्वर्गश्रियेव निर्मुक्तान् प्रमोदाश्रुकणानिव ।।९।।

अप्रत्नरत्नरचितं तव सिंहासनं विभोः ।
त्वदास्यायै समानीतं मेरोः शृङ्गमिवामरैः ।।१०।।

जगत्त्रयपवित्रत्वविधानायेव यस्यति ।
तव वर्ष्मप्रभाभाराक्रान्तं शालत्रयं विभो ! ।।११।।

तव यो दुन्दुभिध्वानडम्बरो व्यानशेऽम्बरम् ।
शब्दब्रह्मात्र विश्रान्तमितीव जगतां जगौ ।।१२।।

तव वाक्किरणौघोऽयमनन्तज्ञानभास्वतः ।
प्रसर्पन् व्यधुनोद् ध्वान्तं जगज्जनमनोगतम् ।।१३।।

अहार्यप्रातिहार्याणि नान्यसाधारणानि ते ।
स्वयं प्रकाशयन्त्येव जगत्साम्राज्यवैभवम् ।।१४।।

सत्यामिन्द्रियसामग्र्यां त्वयि ज्ञानमतीन्द्रियम् ।
जागर्त्यचिन्तनीया हि प्रभूणां खलु शक्तयः ।।१५।।

तव कल्पद्रुमस्येव भक्तिः शक्तिगरीयसी ।
दभ्राऽपि पम्फुलीत्येव फलसम्पदमद्‌भुतम् ।।१६।।

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(९) देवता लोग आप पर आकाश से पुष्पों की वर्षा करते हैं, मानों स्वर्ग की लक्ष्मी के आनन्दाश्रु की बूँदें गिर रही हों। (१०) हे प्रभो !, आपका यह नवीनरत्न-जटितसिंहासन ऐसा लगता है मानो आपके ही बैठने के लिए देवतालोग सुमेरुपर्वत के शिखर को लाये हों। (११) हे प्रभो !, आपके शरीर की कान्ति के भार से व्याप्त शालत्रय (तीन किले) मानों तीनों लोकों को पवित्र करने का प्रयत्न करते हैं। (१२) दुन्दुभि की ध्वनि जैसी आपकी आवाज आकाश में प्रसृत है, वह मानों 'शब्दब्रह्म यहाँ विश्रान्त है' ऐसा तीन जगत् को कहती है। (१३) अनन्त ज्ञान से दीप्त ऐसी आपकी वाणीरूपी किरणों का समुदाय संसार के लोगों के फैलते हुए मानस अन्धकार को दूर करता है। (१४) आपका यह अनन्यसाधारण अहार्य प्रातिहार्य स्वयं जगत् साम्राज्य के वैभव को प्रकाशित करता है। (१५) इन्द्रियसामग्री के होने पर भी आपका ज्ञान अतीन्द्रिय है। समर्थ व्यक्तियों की अचिन्तनीय शक्तियाँ जाग्रत होती हैं। (१६) आपकी भक्ति, कल्प-वृक्ष की भाँति अत्यन्त शक्तिवाली है, अल्प होने पर भी अद्‌भुत फलसम्पत्ति को विकसित करती है।

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भवद्वागमृतास्वादादेव ! देवामरा वयम् ।
सुधान्धसामपि सुधा मुधाऽद्य प्रतिभाति नः ॥१७॥

देवाधिदेवस्त्वं स्रष्टा परमेष्ठी पुरुः परः ।
शम्भुः स्वयंभूर्भगवांस्त्वं पुमानादिपूरुषः ॥१८॥

त्वं विश्तोमुखो विश्वराड्ड् विराड्ड् विश्वदृग् विभुः ।
विश्वव्यापी विश्वयोनिः वियोनिर्विश्वभुक् प्रभुः ॥१९॥

त्वमनादिरनन्तश्च परमात्मा परापरः ।
हिरण्यगर्भोऽधिज्योतिस्त्वमिनस्त्वमयोनिजः ॥२०॥

त्वमक्षरोऽजरोऽक्षय्योऽनक्षरोऽनक्ष ईश्वरः ।
त्वमच्युतो हरो भव्यबन्धुस्त्वं भव्यभास्करः ॥२१॥

त्वं शंभुः शंभवः शम्बदः शरण्यश्च शङ्करः ।
त्वं पुराणकविर्वाग्मी त्वं स्याद्वादवदावदः ॥२२॥

योगीश्वरो योगविदां वरस्त्वं धर्मतीर्थकृत् ।
त्वं धर्मादिकरो धर्मनायको धर्मसारथिः ॥२३॥

धर्मध्वजो धर्मपतिः कर्मारातिनिबर्हणः ।
त्वमर्हन्नरिहा सार्वः सर्वज्ञः सर्वदर्श्यसि ॥२४॥

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(१७) हे प्रभो !, आपकी अमृतवाणी के रसास्वादन से हम अमर बने हैं । अमृत जिनका भोजन है ऐसे हमको आज अमृत व्यर्थ मालूम पड़ता है । (१८) आप देवाधिदेव हैं, स्रष्टा हैं, परमेष्ठी हैं, पुरु हैं, परः हैं, शंभु हैं, स्वयंभू हैं, भगवान् हैं, पुमान् हैं एवं आदिपुरुष हैं । (१९) आप विश्तोमुख हैं, विश्वराट् हैं, विराट् हैं, विश्वदृक् हैं, विभु हैं, विश्वव्यापी हैं, विश्वयोनि हैं, वियोनि हैं, विश्वभुक् है एवं प्रभु हैं । (२०) आप अनादि हैं, अनन्त हैं, परमात्मा हैं, परात्पर हैं, हिरण्यगर्भ हैं, अधिज्योति हैं, इन है, एवं अयोनिज हैं । (२१) आप अक्षर हैं, अजर हैं, अक्षय्य हैं, अनक्षर हैं, अनक्ष हैं, ईश्वर हैं, अच्युत हैं, हर हैं, भव्यबन्धु हैं, एवं भव्यभास्कर हैं । (२२) आप शंभु हैं, शंभव हैं, शम्बद हैं, शरण्य हैं, शंकर हैं, पुराणकवि हैं, वाग्मी हैं, एवं स्याद्वादवदावद हैं । (२३) आप योगीश्वर है, योगविदांवर हैं, धर्मतीर्थकृत् हैं, धर्मादिकर हैं, धर्मनायक हैं, एवं धर्मसारथि हैं । (२४) आप धर्मध्वज हैं, धर्मपति हैं, कर्मारातिनिबर्हण हैं, अर्हन् हैं, अरिहा हैं, सार्व हैं, सर्वज्ञ हैं, एवं सर्वदर्शी हैं ।

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त्वं बुद्धस्त्वं स्वयंबुद्धस्त्वं सिद्धः पुरुषोत्तमः ।
सूक्ष्मो निरञ्जनोऽव्यक्तो महनीयो महानपि ॥२५॥

अणीयांश्च गरीयांश्च स्थवीयानुत्तमो जिनः ।
अनुत्तरोऽनश्वरस्त्वं स्थास्नुर्भूष्णुर्भवान्तकः ॥२६॥

ब्रह्म ब्रह्मविदां ध्येयः शान्तस्त्वं तारकः शिवः ।
आप्तः पारगतोऽपारश्चिद्रूपोऽनन्तदर्शनः ॥२७॥

निर्मदस्त्वं हि निर्मायो निर्मोहो निर्ममः स्वराट् ।
निर्द्वन्द्वो वीतदम्भस्त्वं निष्कलो निर्मलो जयी ॥२८॥

वीतरागोऽनन्तवीर्योऽनन्तज्ञानविलोचनः ।
निष्कलङ्को निर्विकारो निराबाधो निरामयः ॥२९॥

त्वमेव परमज्योतिश्चिदानन्दमयः स्वयम् ।
नाम्नामष्टोत्तरशतं नीत्वा स्वस्मृतिगोचरम् ॥३०॥

संस्तौमि त्वां जगत्स्तुत्यं श्रीमत्पार्श्वजिनेश्वरम् ।
वामेयं महिमाऽमेयमश्वसेननृपाङ्गजम् ॥३१॥

नमस्तेऽनन्तसौख्यायाऽनन्तज्ञानात्मने नमः ।
नमोऽनन्तदृशेऽनन्तवीर्याय भवते नमः ॥३२॥

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(२५) आप बुद्ध हैं, स्वयंबुद्ध हैं, पुरुषोत्तम हैं, सूक्ष्म हैं, निरंजन हैं, अव्यक्त हैं, महनीय हैं एवं महान् हैं। (२६) आप अणीयान् हैं, गरीयान् हैं, स्थवीयान् हैं, उत्तम हैं, जिन हैं, अनुत्तर हैं, अनश्वर हैं, स्थास्नु हैं, भूष्णु हैं एवं भवान्तक हैं। (२७) आप ब्रह्म हैं, ब्रह्मविदांध्येय हैं, शान्त हैं, तारक हैं, शिव हैं, आप्त हैं, पारगत हैं, अपार हैं, चिद्रूप हैं एवं अनन्तदर्शन हैं। (२८) आप निर्मद हैं, निर्माय हैं, निर्मोह हैं, निर्मम हैं, स्वराट् हैं, निर्द्वन्द्व हैं, वीतदम्भ हैं, निष्कल हैं, निर्मल हैं, जयी हैं। (२९) आप वीतराग हैं, अनन्तवीर्य हैं, अनन्तज्ञानविलोचन हैं, निष्कलङ्क हैं, निर्विकार हैं, निराबाध हैं एवं निरामय हैं। (३०-३१) आप स्वयं परमज्योति हैं एवं चिदानन्दमय हैं। आपके एक सौ आठ नामों का स्मरण करके मैं जगत के स्तुतियोग्य तथा अमेयमहिमा-वाले वामा-अश्वसेन के पुत्र आप श्रीमत्पार्श्वजिनेश्वर की स्तुति कर रहा हूँ। (३२) अनन्तसुखयुक्त, अनन्तज्ञानस्वरूप, अनन्तदर्शनस्वरूप तथा अनन्तवीर्य आपको नमस्कार है।

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जय त्वं त्रिजगद्बन्धो ! जय त्वं त्रिजगद्धित ! ।
जय त्वं त्रिजगत्त्रातर्जय त्वं त्रिजगत्पते ! ॥३३॥

त्वद्ध्यानात् पूतचित्तोऽहं त्वन्नुतेः पूतवागहम् ।
त्वन्नतेरस्मि पूताङ्गो धन्यस्त्वद्दर्शनादहम् ॥३४॥

त्वत्पादनखरप्रांशुकिरणाम्बुनिमज्जनैः ।
मूर्धाऽभिषिक्त इव मे भाति नम्रस्य पावनैः ॥३५॥

तव स्तोत्रार्जितात् पुण्यादित्येवाऽऽशास्महे फलम् ।
भूयान्नः कर्मरजसां त्वयि भक्तिरवावरी ॥३६॥

इदं ते पावनं स्तोत्रमश्रान्तं यः स्मरेत् सुधीः ।
लभते स सदानन्दमङ्गलश्रीपरम्पराम् ॥३७॥

शतक्रतुरिति स्तुत्वा श्रीपार्श्वं विश्वपावनम् ।
अथ तीर्थविहारस्याऽकरोत् प्रस्तावनामिति ॥३८॥

भगवन् ! पापसन्तापतप्तानामङ्गिनां तव ।
व्याख्यासुधारसस्यन्दैः प्रीणनावसरोऽधुना ॥३९॥

निःश्रेयसाय भव्यानामुज्जिहीर्षुर्भवाम्बुधेः ।
करोतु भगवानद्य धर्मतीर्थप्रवर्त्तनम् ॥४०॥

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(३३) तीनों जगत के बन्धु आपकी जय हो, तीनों जगत् के हितकारी आपका जय हो। तीनों जगत के रक्षक आपकी जय हो, त्रिजगत्पति आपकी जय हो। (३४) आपका ध्यान करने से मैं पवित्रहृदय हो गया हूँ। आपकी स्तुति करने से मैं पवित्र वाणी वाला हो गया हूँ। आपको नमस्कार करने से में पवित्रात्मा हूँ तथा आपके दर्शन से मैं धन्य हो गया हूँ। (३५) आपके चरणों के नखों के ऊर्ध्वगामी किरणरूप जल के पवित्रस्नान से मस्तक पर अभिषिक्त की भाँति झुके हुए शीशवाला मैं महसूस करता हूँ। (३६) आपके स्तोत्र (स्तुति) से अर्जित पुण्य से हम यही फल चाहते हैं कि कर्म धूलि को हटाने वाली (हमारी) भक्ति आप में हो। (३७) यह आपका पवित्र स्तोत्र लगातार जो बुद्धिमान स्मरण करता है वह सदानन्ददायी मङ्गलकारक लक्ष्मीपरम्परा को प्राप्त करता है। (३८) इन्द्रदेव इस प्रकार विश्व को पवित्र करने वाले श्रीपार्श्व की स्तुति करके तीर्थ-विहार के लिए प्रस्तावना करने लगे। (३९) हे प्रभो !, पाप-सन्ताप से दुःखी शरीर-धारियों को व्याख्यानरूपी अमृतरसास्वादन से संतृप्त करना – यह अब आपका अवसर है। (४०) भव्य प्राणियों के संसारसागर से उद्धार के इच्छुक आप भगवान उनके कल्याण (मोक्ष) के लिए आज धर्मतीर्थ की प्रवर्त्तना करें।

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इति प्रबुद्धोऽपि जिनो विज्ञप्तोऽथ बिडौजसा ।
विजहार महीपीठे धर्ममार्गं प्रवर्त्तयन् ॥४१॥

परार्द्ध्यप्रातिहार्यर्द्धिभूषितः सुरकोटिभिः ।
सेव्यमानः स भगवान् विजहार वसुन्धराम् ॥४२॥

अष्टौ गणधरास्तस्याभवँल्लब्धिविभूषिताः ।
सर्वपूर्वधराश्चासन् सार्द्धत्रिशतसम्मिताः ॥४३॥

अवधिज्ञानिनस्तस्य चतुर्दशशतप्रमाः ।
सहस्रं केवलालोका एकादशशतप्रमाः ॥४४॥

वैक्रियर्द्धियुतास्तस्य सार्द्धसप्तशतप्रमाः ।
समनःपर्ययास्तस्य तथाऽनुत्तरगामिनः ॥४५॥

द्वादशैव शतान्यासन् षट्शती वादिनामपि ।
मुनयस्त्वार्यदत्ताद्याः सहस्राणि तु षोडश ॥४६॥

आर्यिकाः पुष्पचूलाद्या अष्टत्रिंशत् सहस्रमाः ।
लक्षमेकं चतुःषष्टिसहस्राण्यास्तिका विभोः ॥४७॥

लक्षत्रयं च सप्तविंशतिसहस्रसंयुतम् ।
श्राविकास्तस्य सद्धर्मं दिशतः सर्वतोऽभवन् ॥४८॥

एवं निजगणैर्युक्तो भगवान् प्रत्यबूबुधत् ।
भव्यपद्माकरान् धर्मे केवलज्ञानभास्करः ॥४९॥

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(४१) प्रबुद्ध होने पर भी इन्द्र के द्वारा इस प्रकार स्तुति किए हुए जिनदेव ने महापीठ पर धर्ममार्ग का प्रवर्तन करते हुए विहार किया । (४२) परार्द्ध प्रतिहार्य समृद्धि से भूषित वह भगवान जिनदेव पृथ्वी पर विहार करने लगे । (४३–४८) सर्वत्र धर्म को फैलाने वाले उन भगवान के आठ गणधर थे जो लब्धियों से विभूषित थे, तीन सौ पचास सब पूर्वों के जानकार पूर्वधर थे; चौदह सौ अवधिज्ञानी थे; एक हजार केवलज्ञानी थे, ग्यारह सो वैक्रियलब्धिवाले थे, सातसो पचास मनःपर्यायज्ञानी थे, बारह सौ अनुत्तरगामी थे, छःसो वादी थे, सोलहहजार आर्यदत्त आदि मुनि थे; अड़तीसहजार पुष्पचूला आदि आर्यिकायें थीं, एक लाख चौसठ हजार आस्तिक श्रावक थे और तीन लाख सत्ताइसहजार श्राविकायें थीं ।(४९) इस प्रकार अपने गणों से युक्त केवलज्ञान के कारण भास्कररूप भगवान ने धर्म में भव्यजनोंरूपी कमलों को प्रबुद्ध किया ।

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एवं त्र्यशीतिदिवसैरूनान् सप्ततिवत्सरान् ।
विहृत्य भगवान् पार्श्वः प्रान्ते सम्मेतमासदत् ।।५०।।
आयुर्वर्षशतं पूर्णं समापय्य महामनाः ।
संलिख्य मासभक्तेन प्रलम्बितभुजद्वयः ।।५१।।
स्वयं योगनिरोधार्थं समुद्घातं तदाऽकरोत् ।
पूर्वं दण्डं कपाटं च मन्थानं लोकपूरणम् ।।५२।।
चतुर्भिः समयैर्विश्वमापूर्य व्यानशे विभुः ।
सञ्जहारान्तरं मन्थं कपाटं दण्डमुत्क्रमात् ।।५३।।
प्रदेशानुपसंहृत्याऽघातिस्थित्यंशसंहतीः ।
असङ्ख्येया निराकृत्यानुभागस्य च कर्मणाम् ।।५४।।
भागाननन्तान् सोऽप्यन्तर्मुहूर्ताद्योगरुन्धनम् ।
कुर्वाणो वाङ्मनोयोगौ सूक्ष्मीकृत्याश्रयात् तनोः ।।५५।।
ततश्च काययोगं च सूक्ष्मीकृत्याविनश्वरम् ।
दध्यौ सूक्ष्मक्रियाध्यानं रुद्धयोगो गतास्रवः ।।५६।।
अयोगी स समुच्छिन्नक्रियं ध्यानमनश्वरम् ।
पञ्चह्रस्वाक्षरैर्ध्यायन् शैलेशीकरणं गतः ।।५७।।

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(५०) इस प्रकार सत्तर (७०) वर्षों में तरासी (८३) दिन कम विहार करके भगवान पार्श्व अन्तकाल में सम्मेतशिखर पर्वत पर गये । (५१--५७) उदारमनवाले, प्रलम्बित महाभुजावाले पार्श्वप्रभु ने सौ वर्ष की पूर्ण आयु समाप्त कर मासभक्त की संलेखना करके स्वयं प्रवृत्ति को रोकने के लिए समुद्घात किया । सर्वप्रथम दण्ड की तरह ऊर्ध्व और अधोदिशाओं में, फिर कपाट की तरह चारों दिशाओं में, फिर मन्था की तरह अन्तरालों में आत्मप्रदेशों को फैलाकर लोक को उन्होंने भर दिया । इस तरह चार क्षणों में विश्व का आत्मप्रदेशों से भरकर प्रभु व्यापक हो गये । बाद में उल्टे क्रम से मन्था, कपाट और दण्ड की तरह उन्होंने आत्मप्रदेशों का संकोच किया । आत्मप्रदेशों का संकोच कर अघाती कर्मों के असंख्येय भाग स्थितिबन्ध को उन्होंने नष्ट कर दिया तथा उन कर्मों के अनुभागबन्ध के अनन्त भागों को भी नष्ट कर दिया । तदनन्तर अन्तर्मुहूर्त में शरीर की सूक्ष्मक्रिया का आश्रय कर उन्होंने वाणी और मन की प्रवृत्ति का निरोध किया । बाद में शरीर की क्रिया को सूक्ष्म कर प्रवृत्तिनिरोधवाला और आस्रवरहित वह अविनश्वर सूक्ष्मक्रिया ध्यानने लगा कर । उसके पश्चात् प्रवृत्तिरहित वह पाँच ह्रस्व अक्षर के उच्चारण में जितनाकाल लगता है उतने काल तक अविनश्वर समुच्छिन्नक्रिया ध्यान करके शैलेशीकरण को प्राप्त हुआ ।

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त्रयोदशास्य कर्मांशाः प्रक्षीणाश्चरमे क्षणे ।
द्वासप्ततिरुपान्त्येऽथ निर्लेपो निष्कलः शिवः ॥५८॥

श्रावणे धवलाष्टम्यां त्रयस्त्रिंशत् तपोधनैः ।
पूर्वाह्णे तु विशाखायां श्रीपार्श्वो निर्ववौतराम् ॥५९॥

सम्भूयाथ सवासवाः सुरगणाः श्रीपार्श्वदेहं शुचि
ज्वालाजालपरिष्कृते हुतभुजि प्रक्षिप्य गन्धोद्धुरैः ।
गोशीर्षैःमसमेधिते परिलसत्काश्मीरजैश्चन्दनै-
रभ्यर्च्याक्षतपुष्पमाल्यनिवहैस्ते भस्मसाच्चक्रिरे ॥६०॥

क्षीरोदे च निचिक्षिपुर्जिनपतेर्भूतिं पवित्राङ्गजां
बालादित्यसपत्नरत्नविलसत्कोटीरकोटीधरैः ।
नत्वा तां निजमूर्द्धभिः सुरगणाः सेन्द्राः समस्तास्ततो ।
जग्मुः स्वालयमेव ते कृतमहानिर्वाणपूजोद्धवाः ॥६१॥

शक्रस्तूपरिगां च दक्षिणहनुं जग्राह चेशानपो
वामां तां चमरोऽग्रियां द्रुतमधःस्थां वामजातां बलिः ।
अङ्गोपाङ्गगतास्थिवृन्दमपरे शेषाः सुराः सादरं
कृत्वा स्तूपविधानमत्र सकला नन्दीश्वरादौ ययुः ॥६२॥

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(५८) उनके (पार्श्व के) तेरह कर्म के अंश चरम (अन्तिम) क्षण में नष्ट हो गये और उपान्त्य क्षण में बहत्तर (७२) कर्म के अंश भी नष्ट हुए । तदनन्तर वे निर्लेप, निष्कल व शिव हो गए । (५९) श्रावणमास में शुक्लाष्टमी के दिन तेतीस तपोधन मुनियों के साथ विशाखानक्षत्र में, पूर्वाह्न में श्रीपार्श्व ने निर्वाणपद प्राप्त किया । (६०) इन्द्रसहित सभी देवताओं ने एकत्रित होकर श्रीपार्श्व के पवित्र देह को कान्तिमान सुगन्धित केसर एवं चन्दन से तथा अक्षत, पुष्प और मालाओं से सजा कर, ज्वालाओं से परिष्कृत और गोशीर्षचन्दन के इन्धन से प्रज्ज्वलित अग्नि में रख कर भस्मीभूत कर दिया । (६१) उन्होंने जिनपति श्रीपार्श्व के पवित्र अंग से उत्पन्न भस्म को क्षीर समुद्र में विसर्जित किया । प्रातःकालीन सूर्य के समान विलसित मणियों से जटित मुकुट की कोटि को धारण करने वाले अपने अपने मस्तकों से नमस्कार कर (झुककर) इन्द्रसहित वे सभी देवता वहाँ से अपने स्थान को महानिर्वाणपूजा का उत्सव कर चले गये ।(६२) इन्द्र ने ऊपर की दुड्डी को ग्रहण किया और दाहिनी दुड्डी को ईशानेन्द्र ने और बायी दुड्डी को चमरेन्द्र ने तथा बलि ने अधोस्थित वाम हनु के अग्रभाग को लिया । अन्य देवताओंने अंग व उपांगों के अस्थिसमूह को ग्रहण किया । स्तूपविधान करके सब नन्दीश्वर आदि स्थानों को प्रस्थान कर गये ।

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यद्गर्भोद्भव–संयमग्रह-महाकैवल्य-निर्वाणता–
कल्याणेषु सुरासुराः सुरपतिव्रातैः समं सादराः ।
स्फूर्जद्रत्नकिरीटकोटिमणिभिर्नीराजयन्तो जग–
च्चक्षुस्फीतमहामहं स तनुतात् पार्श्वः सतां मङ्गलम् ।।६३।।

पूर्वं यो मरुभूतिरास स गजो देवश्च विद्याधर–
स्तस्मादच्युतनिर्जरो नरपतिः श्रीवज्रनाभिर्बभौ ।
पश्चान्मध्यममध्यमे त्रिदिवपो हेमप्रभश्चक्रयभूद्
गीर्वाणः स च पार्श्वनाथजिनपो भूयात् सतां भूतये ।।६४।।

यः शत्रौ कमठे प्रसादविशदां दृष्टिं कृपामन्थरां
व्यातेने भगवान् शतामृतरसाम्भोधिश्च तस्मै ददौ ।
सम्यक्त्वश्रियमेष शेखरतया ख्यातस्तितिक्षावतां
गाम्भीर्यैकपयोनिधिः स तनुतान्नः पार्श्वनाथः शिवम् ।।६५।।

आनन्ददोदयपर्वतैकतरणेरानन्दमेरोर्गुरोः
शिष्यः पण्डितमौलिमण्डनमणिः श्रीपद्ममेरुर्गुरुः ।
तच्छिष्योत्तमपद्मसुन्दरकविः श्रीपार्श्वनाथाह्वयं
काव्यं नव्यमिदं चकार सरसालङ्कारसंदर्भितम् ।।६६।।

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(६३) जिन भगवान् पार्श्व की गर्भ से उत्पत्ति, संयमग्रहण, केवलज्ञान और निर्वाण कल्याणकों ,में इन्द्र के साथ सुर और असुर सभी आदर के साथ देदीप्यमान रत्नमुकुटों की कोटि के मणियों से जगच्चक्षुरूप (जिस भगवान की) आरती करते हैं वह पार्श्वप्रभु सज्जनों के विस्तृत महोत्सव वाले मंगल को करें । (६४) पहले जो (प्रथम भव में) मरुभूति थे, वही (द्वतीय भव में) हाथी बने, (तृतीय भव में) देव हुए, (चतुर्थ भव में) विद्याधर देव हुए, उसके पश्चात् (पंचम भव में) अच्युतदेव हुए, और (षष्ट भव में) नरपति श्रीवज्रनाभि राजा (रूप से) शोभित थे । तत्पश्चात् (सप्तम भव में) मध्यममध्यम नामक स्वर्ग में इन्द्र हुए, (अष्टम भव में) हेमप्रभ चक्री हुए, पश्चात् देव हुए । ऐसे पार्श्वनाथ जिनदेव सज्जनों के ऐश्वर्य के लिए हों (अर्थात् उनका कल्याण करें) । (६५) जिस प्रभु ने दुष्ट शत्रु कमठ में प्रसन्नता से निर्मल और कृपायुक्त दृष्टि रक्खी, जिस शतामृत–रससागर प्रभु ने उसे सम्यक्त्व प्रदान किया और जो सहनशीलता वालों में श्रेष्ठ हैं और जो गम्भीरता के उत्तमसागर हैं ऐसे पार्श्वनाथ प्रभु हमारा कल्याण करें । (६६) आनन्दोदयपर्वत के एकमात्र सूर्य आनन्दमेरु गुरुजी के शिष्य, पण्डितों के मुकुट के मणिरूप श्रीपद्ममेरु थे । उनके उत्तम शिष्य पद्मसुन्दरकवि ने पार्श्वनाथ नामक यह नूतन काव्य रस तथा अलंकारों से युक्त रचा है ।

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इति श्रीमत्परापरपरमेष्ठिपदारविन्दमकरन्दसुन्दररसास्वादसम्प्रीणितभव्य-भव्ये पं०श्रीपद्ममेरुविनेय पं०पद्मसुन्दरविरचिते श्रीपार्श्वनाथ-महाकाव्ये श्रीपार्श्वनिर्वाणमङ्गलं नाम

सप्तमः सर्गः ॥

इति श्रीमान् परमपरमेष्ठी के चरणकमलरूपी मकरन्द के सुन्दर रस के स्वाद से भव्यजनों को प्रसन्न करने वाले, पं० श्रीपद्ममेरु के शिष्य पं० श्रीपद्मसुन्दरकवि द्वारा रचित श्रीपार्श्वनाथ-महाकाव्य में "श्रीपार्श्वनिर्वाणमंगल" नामक सातवाँ (अन्तिम) सर्ग समाप्त हुआ ।

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परिशिष्ट–१

पार्श्वनाथचरित में प्रयुक्त अलंकार

अतिशयोक्ति २. ७ । ३. ७, १२, ४८, १४६ । ४. २, ३, ४, ३०, ३२, ६५, ६६, ६७, १३५ । ५. २६ ।

अनन्वय ५. १४

अनुप्रास ४. ३९, ६२ । ५. २, ७, २५, २९, ३३, ४७, ७२, ८५, ८७, ६. ४६, ६७, ८१ । ७. १९–२९ ।

अनुमान ३. ८, १५६

अर्थान्तरन्यास १. १९, २६, ४६, ४८, ५० । २. १२, ३५, ६८, ७७ । ३. १५२, २०४ । ४. ८६, ९०, १३०, १८०, १८६ । ५. १, ३७, ३९, ४२, ४९, ६२, ६३, ६९, ७३, ७५, ७६, ८० । ७. १५

आरोप १. १६

उत्प्रेक्षा १. १, ३, ५, १९, २६ । २. ३, ४, १६ । ३, ३, ४, ११, १५, ४०, ४१, १५३, १५५, १७१, १८८, २०१ । ४. २, १८, २६, ५१, ५६, ५७, ५९–६१, ६३, ६४, १३८, १३९, १४६, १४७, १५१, १५५, १६८, १७१ । ५. ५, ६, १४, १७, २५, २८, २९, ३१, ३५ । ६. २०, ५१, ७९, ८०, ८२ । ७. ८

उपमा. १. ६, १५, १६, १८, ३४. ६९ । २. १, २, ५, ७, १४, १७, २२, ५० । ३. १, २, ५, १७, १८, ४२, ६२-६५, ६९, १०३, १०४, १२१, १४७, १४९, १५१, १५४, १५७–१६०, १७३, १८७, १८९, १९०, १९३–१९७, २०५, २०६ । ४. १७, १९, २२, २८, ४२–४६, ४८–५०, ५२–५५, ५८, ६२, ६५, ६८, ९४, ९६, १३७, १४०, १४२, १४३, १४९, १५९, १६०, १६५, १७२, १७३, १७४, १७६, १७७, १८१, १८२, १८५, १८६ । ५. ६, ७, १०, ११, १८, १९, ३२, ६१, ७९, १०१ । ६. ८१, ८५, ११२, ११३, ११५, १३९, १५८ । ७. ६–१२, १६, ३५,

कारणमाला ४. ९ ।

भ्रान्तिमान् ३. १६१ । ४. ३

दृष्टान्त ५. ३८, ४१, ७९, ८१, ८८,

मालोपमा १. १७ । ४. ९ । ७. १

यमक १. २५, ३८ । ४. ४० । ५. १२, १५, १०६ । ६. ८०, ७१, ७५, ७८, १०१, १५६, १६०

रूपक २. १०, ५१ । ४. १६०, १७२, १८५ । ५. ९, २२, २४, ८६ । ६. २१, २८, ७९, ८६ । ७. ६६.

विभावना २. १०

विषम १. ५०, ५६

व्यतिरेक १. ७० । ३. २०० । ५. १३, २४

संदेह ५. १६ । ६. २१

स्वभावोक्ति १. २७, २८

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परिशिष्ट–२

पार्श्वनाथचरित में प्रयुक्त छन्द

अनुष्टुभ् १. १४-२८, ४१-४९, ५१-६७ । २. १-७०, ७२-७७ । ३. १-२२८ । ४. १-१४९, १५२-१८४ । ५. ६१-६६ । ६. १-७०, ७६-७८, ८६-१३२ । ७. १-५६ ।

आर्या १. ११, ६८-८३

इन्द्रवज्रा १. १२

कुड्मलदन्ती ६. ७९

जलधरमाला ६. ८०

तोटक ६. ८२

दोधक ६. ८३

द्रुतविलम्बित १. ४० । ४. १८८–१९४

मयूरसारिणी ६. ८१

मालिनी २. ७१ । ६. ७१–७५, ८५

रथोद्धता १. ३०–३६ । ५. ९६–१०६

वसन्ततिलका १. ३–५, ७, २९, ३७–३९ । ५. ४४–६०, ६७–७१, ९१–९३, ९५

वंशस्थ ५. १–४३

शार्दूलविक्रीडित १. २, ६, ५०, ८४ । ३. २२९ । ४. १८५-१८७, १९५ । ५. ९४, १०७ । ७. ६०–६६

शालिनी १. ८–१०, १३ । ४. १५१ । ५. ७२–९०

स्रग्धरा १. १ । ४. १५० । ६. ८४

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परिशिष्ट–३

पाठान्तर

(१) प्रणयन्त्यमी ब	सर्ग २. श्लोक ५५, पंक्ति ड.
(२) चरिता ब	२. ५७ ड.
(३) तोयधारा ब	३. ७७ क.
(४) मन्दिरम् ब	३. ११४ ब,
(५) शातकुम्भ अ	३. १२९ ब.
(६) सेवधिः ब	३. १९५ ड.
(७) स्थितिरिति ब	४. १२३ क.
(८) स्वयार्ति ब	४. १२७ फ.
(९) प्रहतः निःस्वान ब	४. १६१ अ
(१०) रतियौवनश्रियोः अ	५. १८ ब.
(११) मा स्म ब	६. ८३ ब.
(१२) स्वापेक्षा अ	६. १४५ क.
(१३) संभवः अ	७. २२ अ.
(१४) स्थवीयानुत्तमोत्तमः ब	७. २६ ब.

नोट—छठे सर्ग का १४८ वाँ श्लोक (व्यवहारात्मके स्यातां... ...आदि) बड़ौदा वाली प्रति में नहीं है, मात्र अहमदाबाद वाली प्रति में ही पाया जाता है।

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