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EDITORS

SUKH MALVANIA

SHILPANI

S. J. SHAH

UNIVERSITY OF INDIA

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DR̥ṢṢISṢṢIVĀDA -AN ANALYSIS AND CRITICAL APPRAISAL

Ram Murti Sharma

(A study of Advaitic viewpoint regarding the dual worldly creation, a very well elaborated concept of post-Śaṅkara period) significantly the views to be taken into consideration are :-

(i) That Prakāśānanda, a post-Śaṅkara Advaitin, understands by Dr̥ṣṢisṢṢivāda, that creation is dependent to perception,

(ii) That scholars like S N Das Gupta & Hirianna find that Dr̥ṣṢisṢṢivāda is not an old concept and that it has never been admitted by Śaṅkara

(iii) That it is much similar to the Vijñānavāda Buddhism enunciated by Vasubandhu and Darmakīrti and that it is a *solipsist's* view.

(iv) That there is a contradiction in Śaṅkara's philosophy regarding the fact that at one place, in the Māṇḍūkyakārikā bhāṣya, Śaṅkara likens the experiences of the waking state to that of dream state and at another place in his Brahmasūtrabhāṣya he maintains that the experiences of the waking world can never be parallel to the experiences of the dream state

(v) That Dr̥ṣṢisṢṢivāda is parallel to the Ābhāsavāda of Sureśvarācārya, a prominent pupil of Śaṅkarācārya

Now let us first ponder our attention on the meaning and philosophical significance of the concept Dr̥ṣṢisṢṢivāda.

To speak about the background of the concept, it can be said that "Brahman is the ultimate reality and the world is an illusion", is the main thesis and advocacy of the scholars of Advaita Vedānta. To prove further their thesis and to explain the status of world appearance, the tenets like Ābhāsavāda, Avacchedavāda, Pratibimbavāda, Adhyāsavāda, Dr̥ṣṢisṢṢivāda and Sp̥ṣṢid̥ṣṢivāda have been taken in view by the Advaitic scholars. The basic structure of Dr̥ṣṢisṢṢivāda is as old as the Upani-

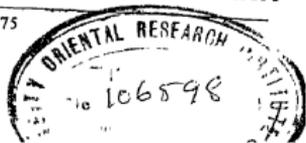
sads and Śaṅkarācārya as we will consider later. The Dr̥ṣṭisr̥ivāda means that the existence of world objects depends upon perception and as soon as we cease to perceive them, they dissolve into nothingness. This is according to Prakāśānanda, the author of the Vedāntasiddhānta muktāvalī¹. To elaborate further it can be said that creation is the result of subjective perception. So, for a Dr̥ṣṭisr̥ivādin, there is no existence of worldly things prior to this perception. For example, for the perceiver of rose, there is no rose before its perception and after the perception ceases, the rose is no more. Thus the chief propounder of Dr̥ṣṭisr̥ivāda, Prakāśānanda totally denies the independent existence of the world objects without perception. Therefore in his view, the cognition and the cognized objects are not different. He believes that the universe, animate or inanimate, which appears in consciousness, is nothing but cognition. Thus it is the main thesis of Prakāśānanda that the external objects do not exist when they are not perceived. So in the absence of perception, there is no difference between the cognition and the cognized. In this state, the existence of worldly objects is mere mental. In support of this thesis, Prakāśānanda argues² that perception as a proof is not competent to establish a difference between itself and its objects. He observes that awareness is not competent to grasp the quality (the difference between awareness and the objects) in objects its awareness.

It can be further added in this regard that the difference between the awareness and its objects is a quality of awareness.

Prakāśānanda says that if one thinks that the apprehended difference is complex (difference between awareness and its objects) and if the complex is taken, a quality existent in the object, then it will be assumed that it must decidedly depend upon itself being a constituent in the complex (difference between awareness and its objects) which will bring out the fact that awareness becomes aware of itself by being aware of itself. This will be the nature of awareness. But the Dr̥ṣṭisr̥ivādin thinks that this will be the logical fallacy of self-dependence. Again he says that if one argues that the complex quality (difference between awareness and its objects) is *subject* of direct perception in the object when the senses come into contact with the objects, in that case it will be understood that the complex quality existed in the object even before

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1. V.S.M. 26, Arthar Venus edition, Varanasi, 1975
V.S.M. 26, Tadevam dr̥ṣṭimātr̥makam jagat.
Prakasānanda, Commentary

2. Ibid (Pandit, 1889, pp. 247-249).



the awareness came into being. Thus, if the perception of awareness is not competent to become proof for establishing the difference between the awareness and its objects, there is no possibility of an inference to prove the difference. This position of inference may be like this "The object is different from its awareness, because the object has different qualities and characteristics". But this will not be proper, because an object can never have different qualities from its awareness. The *Dr̥ṣṭisr̥ṣṭivādin* further argues that on the basis of Implication (*Arthāpatti*), it is said that awareness involves the acceptance of something which is different from the awareness of which the awareness affirmed and this is because any knowledge is impossible without a corresponding object. Retaining the above argument, *Prakāśānanda* says that for the inferential knowledge of an object, it is not necessary that the external object must be existent or perceived. In this way, the wholesome character of *Dr̥ṣṭisr̥ṣṭivāda* is that really, the awareness is not different from its object and the world is mere awareness¹. Therefore perception is the cause of making a difference between the awareness and its objects. In his view the awareness of yellow and the yellow are not different.

In this way, the existence of world reality depends upon perception. As a matter of fact, it is nothing more than the awareness. This is why in *Vedānta*, the world has been described as the creation of *Avidyā* and thus false. Now a question further arises that if *Avidyā* is the creator of the world, then who is the creator of *Avidyā*? The answer is that 'Ātman with its adjunct (*Avidyopādhi*) creates the posture of *Avidyā* on account of prior impressions of *Avidyā* and actually it is in this manner that Ātman with the adjunct of *Avidyā* is the creator of the world of name and form. Some of the scholars hold that the mental creation of the *jīva* is not justified in *anādi Avidyā* and it can only be admitted in the objective world². It can further be argued that Ātman with the adjunct of *Avidyā*, can imagine a perceptive thing but it can never imagine about the *Ākāśa*, *Vāyu*, fire etc. and their order, which has been but automatically described by the scripture—('Ātmana ākāśa sambhūta ākāśad vāyuh' *Taitti.* 2-1-1)

No doubt, there can be no imagination of *Ākāśa* etc and their order and so far as the scriptural statement—"Ātmana ākāśa sambhūtaḥ" is concerned, it maintains that Ātman and *Ākāśa* etc are non-dual and one. It is the superimposition (*Adhyāsa*) which proves the duality of Ātman and

1. V.S.M. p. 18.

2. *Siddhāntaleśa sangraha*, *Pariccheda*-2, *Acyuta*, *Kāśī*, 2017

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2. Siddhāntaleśa sangraha, Paticheda-2, Acyuta, Kāśī, 2017.

Ākāśa etc. and it is the Apavāda which negates the name and form and justifies the non-duality in all. Even in the scriptures, the creation and the dissolution have been mentioned from the viewpoint of Vivarta and not from the final view point. Thus Dr̥ṣṭisṭivādin's view that the existence of objective world is just like a dream and there appears to be a difference between the cognition and the objects cognized in dream state, but in reality, there is no object apart from its cognition and that the worldly objects of waking experience are not different from the cognition and they can be said as mere consciousness¹ is on the line of the philosophical thought of Śaṅkarācārya, who exemplified the existence of worldly objects with the existence of objects of the dream state²

Appayadīkṣita, the author of Siddhāntaleśasāṅgraha, mentions another interpretation of Dr̥ṣṭisṭivāda and says that the creation is mere imaginative and so the experience of the objects of waking state which are similar to the experiences of the objects of dream state are based on imagination and are never the subject of perception³

There is another view of scholars who maintain that the world is nothing different from the self illumined knowledge. In this regard, the following verse has been quoted by Appayadīkṣita in his Siddhāntaleśasāṅgraha.

“Jñānasvarūpamevāhur jagadetadvicakṣaṇā,
Arthasvarūpam bhrāmyantaḥ paśyantyane kudr̥ṣṭayaḥ”

Now, let us examine the above views :

A—So far the view of the Advaitin Prakāśānanda that creation is due to perception (Dr̥ṣṭi) is concerned, it is not proper because the above view indicates that in the state of liberation, when there is nothing except Brahmanhood, there is no question of creation etc. Therefore in that state, there would not be any scope for perception. But it is not correct and possible. This is because even in the state of liberation the jīvanmukta perceives the objective things as such, but he sees them as false and for him they are not separate from Brahman.⁴ In this context, Śaṅkarācārya's statement that a person, who has realized Brahman does not see any duality in the waking state like the sound sleep (Suṣupti), even if he sees duality, proves that even in the state of

1. V S. M. p 19 & 22.

2. Śaṅkarabhāṣya Gauḍapādakārikā 2-4, Vāpi Vīlāsā-Press, Kāsi, 1942.

3. Siddhāntaleśasāṅgraha, Pariccheda-2

4. S. L. Pariccheda-2.

liberation, perception can not be denied. Therefore, Prakāśānanda's view that creation is due to perception is not proper, because in the state of liberation, perception is always possible, but the dual creation has got no place at all. Because in that state, it is all Brahman and nothing else (Sarvaṃ khalvidam Brahma) Chh. Up. 3 14 1)

B—As regards the views that creation is mere imagination and that creation is nothing different from the self illumined knowledge, the two views have no place for phenomenal reality of the world, which is very much a fact.

To me, it appears that dual view (Dvaita dṛṣṭi) is the cause of manifold creation. It would amount that after the realization of Brahman the dual knowledge of world would be itself negated¹. From an advaitin it does not need any proof that in the state of Brahmaṇjñāna, there is no scope for the dual existence for worldly object. That state is purely the state of Brahman. This interpretation seems to be different from the previously mentioned interpretation of Prakāśānanda, in the sense that according to the former, the existence of worldly objects depends upon perception, while according to the present interpretation, the world is the creation of dual view of the ignorant. As earlier also stated perception can not be said as the cause of dual creation, as Prakāśānanda says. Needless to say that whatever the interpretative approach may be, in spirit, the above viewpoints are not against the Advaitic view. Hence there seems to be no scope to think otherwise as Das Gupta and other scholars do.

That Dṛṣṭisrṣṭivāda is not an old concept and that it has never been admitted by Śāṅkara². Scholars like Das Gupta & others who find Dṛṣṭisrṣṭivāda in separate line from that of Śāṅkara's, argue that the former does not admit the existence of the objective world, apart from its perception and thus in his opinion, the worldly things are real as far as perception is there, otherwise the world is nothing more than the imagination and the dream, while Śāṅkarācārya, the advaitin supporting the point of phenomenal reality, approves the existence of phenomenal world.

They further argue and advocate that Śāṅkara has refuted the philosophy of subjectivist, the Vijñānavādin Buddhist and so how his line of philosophical thought can be similar to that of Dṛṣṭisrṣṭivādin. Here

1. Jñāte dvaitaṃ na vidyate, Gauḍapāda-Kārikā, 1-18.

2. Das Gupta, Indian Philosophy.

it would be proper to say that in the eyes of Śānkara, who very much believes in the external character of the world, the world is mere illusion and not only this, in his commentary of the Māndūkyakārikā (2.4), he says that the experiences of the waking state are similar to the experiences of the dream state. He has also mentioned in his Brahmasūtra-bhāṣya that after the realization of Brahman, there remains no scope for the operation of other means of knowledge like perception. The fact is that as soon as the state of right knowledge comes, the feeling of duality ends and therefore, in this state of non dualism, there remains no reason for the functioning of perception etc. Here one can raise a question that how Śānkara can vouchsafe his position to say that in the state of right knowledge, the knowledge of Brahman, the functioning of perception comes to an end. No body can deny the fact that even in the state of jīvanmukti, the existence of the external objects and the sense of contact with them is quite natural. Then how Śānkara says that in the state of right knowledge the functioning of perception etc. comes to an end? Here the follower of Śānkara Vedānta will answer that no doubt the worldly objects remain as such in the state of real knowledge, but this fact is to be kept in mind that in that state there is no feeling like 'this is mine' or 'this is yours' and it is in this spirit that the operation of function etc. comes to an end in the state of real knowledge. Actually by Śānkara, the experiences of empirical state are likened to the experiences of the dream state, which seem to be quite real prior to the waking. The same way, the experiences of waking state seem to be quite real prior to the state of final knowledge. But after the right knowledge, the experiences of waking state find no place at all.

C - Commenting on the above Advaitic thinking, scholars fear to find a controversy in the philosophy of Śānkara, and say that at one place, in Māndūkyakārikābhāṣya, Śānkara likens the experiences of the waking state to that of dream state and at another place, in his bhāṣya of the aphorism "vaidharmyōcca na śvapnādīva" maintains that the experiences of the waking world can never be parallel to the experiences of the dream state.² Really speaking this is not the case of self contradiction. Śānkara in his kārikā bhāṣya, when he describes the experiences of the waking state as similar to the experiences of dream state, stresses on the point that in the waking state, the experiences of the dream state are proved completely false and thus the experiences of the dream state are negated by the experiences of the waking state alone.

1. Jāgrat dīpānāni bhāvānāṃ vaitathyamīti pratīnā drśyatvādīti hetuḥ śvapna-bhāṣavadīti dṛṣṭāntaḥ, 14, S. B. G. K. 2-4.

2. Na śvapnādīpratyayavajjāgratpratyayā bhavitumarhanti B.S.S.B 2-2-29

and not by another thing. Likewise in the state of real knowledge the experiences of waking state come to an end. So far as Śāṅkara's bhāṣya on the aphorism "vaidharmyācca na svapnādivat" is concerned, the Ācārya justifies the fact that the experiences of the two states—the waking and the dream, can never be the subject of parallelism as the experiences of the dream state are mere imaginative and not at all phenomenally real. But this idea does not come in the way of admitting the fact that in the state of real knowledge, the knowledge of ultimate, the experiences of waking state, seem to be entirely unreal like the experiences of dream state. And thus there is no justification in finding contradiction in Śāṅkara's philosophy. Thus it becomes clear that neither Dṛṣṭisrṣṭivāda is on different line from the philosophy of Śāṅkara and nor it is self-contradictory.

It can further be added that Śāṅkara and his followers like Prakāśānanda are not subjectivist idealists because they also believe in the objective reality of the world. But they are also not purely objectivists, because they support subjectivism in the state of the knowledge of Brahman in which the world is mere mental like the city of a mirror.¹ In this way, it can be easily established that Śāṅkarācārya and his followers like Prakāśānanda, the propounders of Dṛṣṭisrṣṭivāda are both subjectivists as well as objectivists. *Śāṅkara's statement in the Upodghāta of his Brahmasūtra bhāṣya—'Yuṣmadasmatpratyayogocaryāy, or viśayaviśayīṇoḥ tamah-prakāśavad viruddhasvabhāvayoritaretarabhāvānupapattih ityatos matpratyayagocare viśayini cidātmake yuṣmatpratyayogocarasya viśayasya taddharmāṇāṇ cādhyasaḥ'* etc. also support the above statement.

Thus Dasgupta's doubt about the oldness of the doctrine is not proper, because being a Vedāntic concept, it is as old as the Upaniṣads.

It can not be doubted that the Upaniṣadic statement like 'Sarvaṃ khalvidam Brahma' (Chha up 3-14-1) and 'Neha nānāsti kiñcana' (Br. up. 4-4-19) etc. contain in themselves a clear background of Dṛṣṭisrṣṭi thinking. It is a different matter, if it does or does not occur by name in pre-Prakāśānanda philosophical literature. The oldness of the doctrine can be judged by the fact that the basic idea of Dṛṣṭisrṣṭivāda is available in the Sambandhavārtika² of Sureśvara, where it has been mentioned that as prince, who has been earlier brought up in the family of a herds man forgets himself as a son of herds man after knowing his princeliness so a Brahmajñānī forgets about the external reality of the world after the knowledge of the Paramātman. Also Jivānanda Vidyā SĀGAR, the

1. Joad, Introduction to Modern Philosophy pp. 7-8, Oxford, 1925.

2. Sambandhavārtika-223.

commentator of Mukṭāvalī, refers to Mandana's¹ view which reflects the idea of Dr̥ṣṭisr̥ṣṭivāda. Not only this, in later period, Amalananda, who flourished in 1300 A.D. also supports the Dr̥ṣṭisr̥ṣṭivāda view, when he says that the scriptures which support the creation are not from the viewpoint of final reality, but they are meant to justify non-duality between the individual soul and Brahman.²

D—Further more, it becomes clear that the Dr̥ṣṭisr̥ṣṭivāda is not similar to that of Vijñānavāda, enunciated by Vasubandhu and Dharmakīrti, or it is not solipsism as scholars like Hīriyanna³ and Das Gupta argue.⁴ Those scholars who find the Buddhistic Vijñānavāda parallel to the Vedāntic doctrine of Dr̥ṣṭisr̥ṣṭivāda, also make an effort to prove Śankarācārya as a crypto-Buddhist. But to those allegators a simple answer of the Advaitin is substratum (Adhisṭhāna) which is Brahman and which is never admitted by the Vijñānavādin. Apart from this, the world in Śankara's philosophy is phenomenally real and not merely an idea (Vijñāna) as the Vijñānavādin supports. Therefore neither Śankarācārya is a crypto-Buddhist nor the concept-Dr̥ṣṭisr̥ṣṭivāda is related to Vijñānavāda and hence we can say that Dr̥ṣṭisr̥ṣṭivāda is purely a Vedāntic concept. It can be further maintained that Śankarācārya or his followers like Prakāśānanda are not purely subjectivists like Berkeley,⁵ or solipsists, what meant a person who believes that mental states are the only things which can be shown to exist in the universe⁶. They are also not purely objectivists.

E But the Dr̥ṣṭisr̥ṣṭivāda is different from the Ābhāsavāda of Sureśvara in the sense that according to the former, the existence of worldly objects is dependent to perception while the Ābhāsavādin takes the worldly things as real, till the realization of Brahman. Further, the Dr̥ṣṭisr̥ṣṭivāda tenet is not supporter of the Buddhistic subjectivism or the subjectivistic idealism of Berkeley and Hume in West. It is purely a Vedāntic thinking and as old as the Upanisadic Vedānta, in its basic nature.

The scriptural statement—"Ekam sad viprā bahudhā vedanti" also can not be delinked from the early history of Dr̥ṣṭisr̥ṣṭivāda, because it clearly states the final reality as one and one only. Some posterior Vedāntic scholars like Prakāśānanda like Madhusūdana Saraswati, Appaya Dīkṣita, and Nānā-Dīkṣita also have adopted the above line of thought in the treatment of this doctrine.

1. See, Jyānanda's commentary on Vedāntasiddhāntamuktāvalī, p. 8, Calcutta, 1935.
2. Śāstradarpaṇa, 14.4, Śrīrangam, 1913
3. Hīriyanna, Outlines of Indian Philosophy, p. 362, Allen & Unwin, London, 1932.
4. S. N. Das Gupta, History of Philosophy vol II, p 19, Cambridge, 1973.
5. See Fraüser's selection from Berkeley, Oxford, 1899
6. Joad, Introduction to Modern Philosophy p 7 (Oxford, 1925).

THE ADVAITA AND I-SENSE

Ram Murti Sharma

The Advaita as it means is the philosophy mainly based on the tenet of ultimate reality, which is self illumined pure being, consciousness and the supreme bliss. All else experienced apart from Brahman, is anātman and therefore unreal. Nevertheless at the empirical level, the states like 'I see' are experienced, which indicate the state of I-sense. Before the state of 'I-sense' is adjudicated, it would be desirable to consider the following points :

- (i) What is the state of I-sense (अहमनुभव) and how it distinguishes from 'I' (अहम्) I-hood (अहंत्व) and the ego (अहंत्व)?
- (ii) In what sense, it is 'I-sense' Is it really a sense ? If not, why it is called as I-sense ?
- (iii) Where does the state of I-sense exist ? in Ātman, or Anātman or the internal organ (अन्तःकरण) ?
- (iv) What is the force behind the state of experience of 'I-sense' and how does it function ?

Now let us opine it one by one :

Firstly, the state of I-sense (अहमनुभव) is based on the Ātman limited by Ajñāna and it is in relation to various types of perception like 'I see' or 'I do not see'. Thus where the Ajñāna exists without any perception, it is 'I', but 'I', the egoistic feeling is there which is based on last impressions, the Saṃskāras, but there is no sensing like 'I see' or 'I do not see' and in this state of 'I' it is merely 'I'. The feeling of 'I' is called I-hood (Ahamtā). The Ahamkāra includes activity and therefore it is different from 'I' I-hood and also I-sense, because in these states, the activity is not there. The reason is that action involves another thing which is possible only with Ahamkāra and not 'I-sense' which is the state of sensing or experiencing and not activity. It may be mentioned here that the Vedānta does not admit any activity in Ātman. Further, the Ahamkāra, is a mode of Antaḥkāraṇa. The state of 'I-sense', is the combination of 'I' and perception.

Secondly the problem is that if in the state of 'I-sense' does really 'I' acts as a sense like other outer senses. If it is so, is it (I) a sense in real sense. Nay, not so. I 'I' in the form of Antahkarana, does perceive itself and its modifications, vṛttis directly, but it is not a sense. The senses are to convey about the objects. Thus the Antahkarana is not a media like the outer senses and so it is not a sense and so to say it, as the eleventh sense, is not proper. If it were a sense, it could not have direct perception as said above. It may further be emphasized that the Antahkarana is not called, because it is the seat of the function of the sense as distinct from the outer organ.

Thirdly, as far as the question of the substrate of 'I-sense' is concerned, it is Antahkarana, where the 'I-sense' exists. It is because the 'I-sense' is dependent on the state of mind, the Vṛtti, which exists in Antahkarana. But as the Upadeśasāhasrī says, this must be remembered that it is Ātman, who is the illuminator and it is also by means of the same that the internal organ is able to perceive.¹ Thus the power to reflect the objects and to become conscious of them does not exist originally in the internal organ, but is acquired by it with its relation to Ātman. Why the Jīva, which has its nature as intelligence is not able to reflect the objects, is natural to query. But it is to be noted here that being limited due to its adjunct of Avidyā, it is not independently competent to reflect the objects, but through the internal organ. As the author of the Siddhāntaleśa says, the Jīva by its nature is not directly related to the objects, but through the Antahkarana.

Fourthly, it is the power of Ajñāna which is the primary base of the state of "I-sense." But where does the Ajñāna rest, is further to be known, because while the pure cit is itself illuminated and real knowledge, it cannot be the substrate of the organs because both are opposite to each other. But the Avaitin solves the problem in his own way and says that there is no opposition in pure cit and Ajñāna and thus the opposition can be observed only, while the cit becomes opposite to the Ajñāna and destroys it only when it is reflected through the Vṛtti. Originally, the Ajñāna rests in the pure cit and there is no contradiction or opposition as said above. In this regard, Vācaspati's opinion is different who says that the Ajñāna does not rest on the pure cit, but on the Jīva. The author of Vivaranaprāmēya reconciles the above view of Vācaspati and finds that Ajñāna may be regarded as resting on the individual soul, in this respect that the abstraction of the pure cit is

1. Upadeśa Sāhasrī, XVIII, : 33-54, Taitt. Up. 11. 1.

with reference to Jiva "cinmātrāsṛitam ajñānam jivapiakāśapatitvāt jivāśṛitam ucyaṭe" Vivaiānaprameya saṁgraha (p 48). As a matter of fact, the feeling 'I-do not understand' or 'I do not know' seems to indicate that the Ajñāna is with reference to the knowing self in association with its feeling as ego or 'I'. But this is not correct, because such an appearance is caused on account of the close association of Ajñāna with Antaḥkarana, which is essentially the same as Vidyāraṇya in the Vivaiānaprameyasamgraha (p 48) propounds.

The action of Ajñāna is seen on the light of reality, Brahman, and it is because of the same that the objects remain unknown to us till the abstraction is not dissolved by the states of consciousness. The action of Ajñāna is not only with regard to the limitless consciousness, but also with regard to the infinite bliss. The abstraction of the pure and infinite bliss is justified by the fact that though the worldly pleasures are experienced even when there is the influence of Ajñāna but the supreme bliss, remains unexperienced, so long as the ajñāna is there.

The Ajñāna has many states which constitute various individual experiences with reference to the diverse individual objects of experience. These states are called tulājñāna or the Avasthājñāna. Thus the state of consciousness or Vṛtti removes a manifestation of the Ajñāna as tulājñāna and reveals itself as the knowledge of an object.

The Jiva has the ego of experiencing the particular experience, but it is through the experience of the Antaḥkarana. It must be kept in view that the Jiva and Antaḥkarana are not two separate entities, but they are just the two states of consciousness, while it is in association with Ajñāna when the pure cit shines forth in association with Antaḥkarana, it becomes Jiva. It is the Antaḥkarana, which experiences the objects and it is the Jiva who has the egoistic feeling of that experience. It may further be added that the Antaḥkarana being self-luminous self reflects itself, in the cit. Therefore, in Advaita, in the state of 'I-sense', the two elements of the self, the consciousness and the Antaḥkarana are in a fused position. Again the state of 'I-sense', is the state of union of the real and unreal :

सद्योवृत्ते मिथुनीकृत्य अहनिदं नमेदमिति नैसर्गिकोऽयं लोकःयवहार. (B.S.S. B.1.1.1.)

Śaṅkara, the great exponent of Advaita has explained the above state of "I-sense" through his exposition of the theory of Adhyāsa. As the Antaḥkarana has the blending of the association of last and present

like the super-imposition of real on unreal and unreal on real takes place. Here again arises the problem of the substratum of the Adhyāsa of Anātman, or Ātman. As some scholars observe, is it Antahkarana or Jiva? Antahkarana can not be the substratum of Anātman because it is itself Anātman. Therefore, the Advaitin, Śāṅkara explains that Pratyagātman, the interior self is the substratum on which the attributes of sense organs and the internal organ and other anātman objects are superimposed.

इदमविद्वद्ब्र. प्रत्यगात्मन्यपि अनारम्भात्प्राम. । ... एवमदं प्रत्ययिनमशेषम्ब्रवचार-
नातिमि प्रत्यगात्मन्ब्रह्मत्वं तं च प्रत्यगात्मानं स्वराशिर्णं तद्विषयं योजान्तःकरणदिग्ब्र-
ह्मस्यते ।

(B.S.S.B Introduction)

Therefore it becomes clear that the substratum of the Anātman objects is Ātman and not the Antahkarana. It also proves that the subject of the Adhyāsa of "I-sense" is Jiva and not the Antahkarana.

(अहमेदं ममेदमिति नेमगिकोऽयं लोक व्यवहारः) ।

According to the Vedāntic view, the knowledge of superimposed is unreal and only the knowledge of the absolute is real and permanent. Thus the "I-sense," being superimposed, is not the real knowledge, like the erroneous knowledge of silver superimposed on conchshell is not real and it is anirvacanīya, being different from permanent real and permanent unreal (Alīka) both. Here it is noteworthy that the example of conchshell-silver is not proper to be the example of illusory reality, the Prātibhāsika sattā, as scholars generally take it. To my mind, the conch shell silver example appeals to be the example of phenomenal reality (व्यावहारिक सत्ता). If we go through the process of erroneous knowledge of conch-shell silver, we find that the perceiver of the erroneous experience—"this is the silver (इदं रजतम्)" takes the conch shell silver as the phenomenal silver of which ornaments like ring or ear-ring can be made of. But when the perceiver proceeds on to pick up that silver, he finds that the silver is not there, and he sees mere conch shell there and thus he says that "this is conch shell and not silver," the Vyāvahārika one. So, in this state of real knowledge of conch shell, the existence of the phenomenal silver is negated. In this analysis, there remains no scope for illusory or prātibhāsika sattā at all. It is the phenomenal silver which is mistakenly perceived and so it is negated by him after the right knowledge of conch shell. To support this view, Vimuktātman can be quoted, who says.

व्यावहारिकस्यैव रजतस्य निराकृतत्वात् ।

(Iśṭasiddhi)

Therefore, there is no necessity of accepting the Vyāvahārika satta as such. In this way, the "I-sense" also is a phenomenal reality which is negated as soon as the right knowledge is acquired. This point, we will take into account, while dealing with the state of "I-sense" in Mukti.

It is to be further taken into account that the state of "I-sense" is based on the concept of Vṛtti, the mode or the modification of mind.¹ As a matter of fact, it is the characteristic of our object of consciousness that it cannot reveal itself apart from being manifested as an object of cit through a mental state, the Vṛtti. Therefore, although the Vedānta takes all objects as mere impositional, yet their experience is possible through specific sense contact and a particular mental state, the Vṛtti. As the Vedānta-paribhāṣā propounds, the Vṛtti is the modification of mind, the Antahkarana. It is the pure consciousness which makes the basis and essence for the appearance of all the objects and also the consciousness which manifests through the various mental states. Thus the pure-consciousness is the basis for the whole phenomena and it also interprets the objects by its reflection through the vṛtti. Thus it is to be understood that though the internal organ is said to shed its lustre on the objects and to reflect them, it is actually the Ātman that reflects in it. Here the Vedāntic view is similar to Sāṃkhya which accepts that Buddhi and Manas are in themselves unintelligent and they derive the power of intelligence from their proximity to Puruṣa. In Vedānta, the Ātman has taken the place of Puruṣa. In fact, Ātman is the illuminator and by means of it, the Antahkarana becomes the perceiver of all the objects. Thus it is through the mental state that the state of "I sense" is experienced. As earlier stated, Ātman is the ultimate consciousness and all pervading. But the determinate knowledge presupposes the modification of the pure and ultimate consciousness into Pramāṇī caitanya (a subject who knows), Pramāṇa caittanya (the process of knowledge), vṛtti (the modification of internal organ) and the Viśaya caitanya (the consciousness determined by the object cognized). The Antahkarana undergoes changes, when it comes into contact of the objects. Thus the modification which reveals an object is called Vṛtti. As matter of fact, nothing is within the reach of it tattva, the light of reality, but it is on account of the view of Avidyā, that an object is not perceived by it and it is the Vṛtti which is able to remove the obscuring veil and it is through the process of Vṛtti that the objects are perceived as such. But it is needless to say that the self-illuminated cit is the base of the phenomena as well as the interpreter by a reflection

1. अन्वःकरणस्य पारेणामतिशेषो वृत्तिः ।

through the mental states Thus Vidyāranya, in his Pañcadaśī rightly

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बुद्धिनस्त्वचिदाभासौ द्वावपि व्यावृत्तौ घटम् ।
तत्राज्ञानं विशा नश्येदाभासेन घटः स्फुरेत् ॥

Pañcadaśī, VII. 91.

(Both the intellect and the consciousness underlying it, come into contact with the jar. The Intellect destroys the ignorance and the underlying consciousness manifests the jar.)

So, now it becomes clear that it is due to Adhyāsa and the process of Vṛtti that a person experiences the state of "I-sense"

It is again to be pointed out that the state of "I sense" is experienced in the waking and the dream state and also the state of spiritual mode "ब्रह्म ब्रह्मास्मि" but its experience in Suṣupti and Mukti is to be further observed. The state of I-sense in the waking and dream state is quite clear, because of the existence of Vṛtti in these states. In the waking state, the objects exist materially, while, in the dream state, their existence is no more. Now it is to be seen, if the experience of "I-sense" exists in Susupti or not. The post-susupti expression—'सुषुप्तमस्मत् न किञ्चिदवेदिम' (I had a sound sleep, but I do not know anything) seems to prove the experience of I-sensing, in the state of Susupti, because the post-sound sleep experience of happiness, can not be justified without admitting the state of 'I-sense' in Susupti. If the existence of 'I' is not admitted in Susupti, then who can be said as the experiencer of the happiness (सुखम्). This makes evident to believe the experience of "I-sense" in Susupti. But if it is not admitted, then the problem of the existence of 'I' in Susupti arises. It is very well understood that it is the Antahkarana, which experiences the pleasure and pain of the waking or the dream state and it is after the experience that the Antahkarana expresses, its I-sensing in various way, accordingly. But, while in Susupti, the Antahkarana is dissolved into Ajñāna, which rests in Ātman, there, in the absence of Antahkarana, how the I-sensing can be proved, in Susupti, without the modification of mind. As earlier stated, the process of Vṛtti is necessary for the experience of "I-sense". The same way, while in Susupti, the Antahkarana is dissolved, into Ajñāna, there is no scope of Vṛtti and thus the I-sensing is not possible at all and also the post Susupti experiences, like "I had a sound sleep" are disproved. This antithesis creates a problem for the Vedāntin, who maintains the experience of "I-sense". The Vedāntin, quitters the above query by explaining that the expression 'I had a sound sleep' is

based on the अज्ञानवृत्ति of that state, the state of Suṣupti and it is due to the saṃskāra that one expresses—"I had a sound sleep". So far as the post-suṣupti negative experience,—“I did not know any thing” (न किञ्चिदवेदिषम्) is concerned, it is based on the अज्ञानवृत्ति of the sound sleep (सुषुप्ति). Therefore, in Suṣupti, the experience of “I-sense” is not possible, because of the dissolution of the Antahkarana into Ātman. Thus the experience of “I-sense” is possible, in the state of waking and dream, but not in Suṣupti

With regard to the presence of Vṛtti in Susupti, the following statement of Sadānanda deserves consideration :

तदानीमेतावोस्वरप्राज्ञौ चैतन्यप्रदीताभिरज्ञानवृत्तिभिरानन्दमनुभवतः

Vedāntasāra, 8

This statement of Sadānanda seems to be contradicted with his own while differentiating between the Nirvikalpaka and Suṣupti, he further says :

तत्र तत्रास्य सुषुप्तेश्चाभेदशङ्का न भवति । उभयत्र वृत्त्यमाने समानेऽपि तत् सद्भावान्द-
मावभात्रेणानयोर्भेदोपपत्तेः ।¹

Here the text अतिसूक्ष्माभिरज्ञानवृत्तिभिः appears to be in contradiction with the prior statement which reads : अज्ञानवृत्तिभिः आनन्दमनुभवतः । A fine commentator of the Vedāntic thought, Jacob also noted this contradiction very carefully, when he said — “The statement here in text and commentary as the non-existence of the Vṛtti in sound sleep, seems to be in opposition to that in (section) eight, where it is said that Īśvara and Prāñña experience pleasure during sound sleep.” In my opinion, the above contradiction does not seem to be proper on the ground that the text —“अतिसूक्ष्माभिरज्ञानवृत्तिभिः ” indicates impression (संस्कारS) and thus we understand by the expression अतिसूक्ष्माभिः and thus there is no contradiction between the above two statements. The question further arises that if in sound sleep, the Vṛtti is not there, how the experience सुखमहम् अस्वाप्तम् comes after sound sleep. Because the absence of Vṛtti in sound sleep also proves the absence of Antahkarana, the enjoyer of pleasure and pain, which merges into Ātman. Here it can be mentioned that the pleasure felt after the Susupti in the expression “I had a sound sleep, is based on the impressions (संस्कारS) and again the pleasure is the outcome of the non-existence of pain in that state.

How the state of “I-sense” is experienced in the state of spiritual Vṛtti “Aham Brahmāsmi” further deserves our account. The problem is, how the nameless and formless Brahman can become the object of ‘I’ as it is expressed in the Mahāvākya “Aham Brahmāsmi.” It is to be further stated that the state of “Aham Brahmāsmi” which indicates

the state of 'I' as Brahman is questionable, because in the state of Brahmanhood, there is no scope for dual sensing like "Ahaṃ Brahmāsmi." Now let us examine the state of 'Ahaṃ Brahmāsmi' in the light of the above problematic discussion. As regards the problem that how the absolute Brahman can become the object of 'I' is answered by the Vedāntin to say that the object of the Vṛtti "Ahaṃ Brahmāsmi" is not pure Brahman or the absolute, but Brahman with adjunct of Ajñāna.

As regards the experience of "I-sense" in the state of "Ahaṃ Brahmāsmi", in it the Vṛtti illumined by the reflection of pure consciousness makes the supreme Brahman identical with the individual self, its object and destroys the ignorance pertaining to Brahman and thus he comes the state of Brahmañāna. What becomes of the Vṛtti-"Ahaṃ Brahmāsmi", the base of "I-sense" after the Brahmañāna, is obvious to query. To this, the Vedāntin's answer is that as a cloth is but, when the threads containing it, are burnt, so all the effects of ignorance are destroyed, when their cause, the ignorance is destroyed. So after the state of mind, the Vṛtti "Ahaṃ Brahmāsmi" is ended and it remains Brahman only, in the end, just like as the image of a face in looking glass is resolved in to the face itself, when the looking glass is removed. Again it can be said that as the light of a lamp cannot illumine the lustre of the sun, but is overpowered by it, so consciousness reflected in that state of mind, is unable to illumine the supreme Brahman, which is self effulgent and identical with the individual self and is overpowered by it. So, the above state of "Ahaṃ Brahmāsmi" can be said as the state of experience of "I-sense" in Advaitic system. But in the final state, the state of liberation, the state of experience of "I-sense" is to be further examined. If there is scope for I-sensing, in that state or not? In fact the state of I-sense indicates duality and the experience of Anātman. But in the state of liberation, all duality comes to an end for the liberated and he becomes one with Brahman. In this state of non-duality the dealing with material objects is entirely stopped, cannot be said, But, it can be emphasized here that in the state of jīvanmukti, the jīvanmukta perceives the worldly objects, but is not involved in them, he does live in the dual world; but for him, there is nothing meaningful, except the non-dual Brahman and it becomes the state of Advaitānubhūti and not the state of 'I-sense'. The scriptural statements like 'sa cakṣūracakṣuriva' explain the same view point. Also Saṅkara in his Upadeśasāhasrī :

Susuptavajjāgrati yo na paśyati dvay-
 anca paśyannapi cādyayatvataḥ
 tathā ca kurvannapi niskriyaśca
 yaḥ sa ātmavinānāya ittha nīcayaḥ.

THE ADVAITIC SAT

Ram Muti Sharma

The Sat admitted by the Advaitins, is the prime base of the tenet of non-dual reality of Brahman. As is generally mentioned, to a certain extent, the word 'real' or 'existent' is not proper for the Advaitic sat, because it is not real like the reality of worldly objects or existent like them. By the Vedāntins, Sat has been specially propounded, according to their frame work of Advaita philosophy. The Vedāntins like Śaṅkara had laid a great stress to propound the concept of Sat, because prior to them, the Buddhists had tried to condemn the philosophy of being, enunciated by the Upaniṣadic Vedānta. Thus the main contribution of the Vedānta is, to propound the philosophy of Sat, with the aid of the doctrine of Māyā, contrary to the Buddhists. Although the word 'sat' has been mentioned in the Vedas¹, the Brāhminas,² the Āraṇyakas³ & the Upaniṣads,⁴ the Gītā, the Purāṇas, the Tantra & the earlier philosophical texts like the Yogavāsiṣṭha, the conceptual propounding & the treatment of the tenet of Sat has been accomplished by Śaṅkara alone. In the Ṛgveda, the word Sat has been used in the sense of basic reality & in the Śatapatha & Taittirīya Brāhmaṇa, Brahman the source of whole creation, is said as Sat. Sāyaṇacārya, while commenting upon the Ṛgveda says that neither the Alka asat like here's horn nor the existent sat like the worldly objects, can be said as the source of creation.⁵ This comment of Sāyaṇa also indicates to believe the eternal and anirvacantya Sat, as the cause of the whole creation. The Aitareyāranyaka also describes Brahman as the cause of the world & the Sat, Cit and Ānanda, are the chief characteristics of the same. The Upaniṣads which are the foremost and basic texts of Philosophy, mention about sat at various places in a variant manner. In the Chāndogyopaniṣad, sat has been described as the basic reality & as an eternal truth. The Bṛhadāraṇyaka uses the word sat for Brahman & also for eternal truth. The Maitrī-Upaniṣad mentions

1 RV. i. 164. 46

2 Śatapatha Brāhmaṇa, xi. 2. 3. 1.
Taittirīya Brāhmaṇa, ii. 8. 9. 6.

3 Mangal Deva Shastri, Aitareyāranyakaparyālochanam, p. 15

4 Br. Upa. ii. 3. 1,

5 Sāyaṇabhāṣya, Ṛgveda, x. 129. 1.

sat as an adjective of Brahman and the Pīśna uses the word for existent sat. In the Bhagavad-gītā, the word sat has been used for both, the eternal truth & the existent reality. The Gītā, also uses the word sat for a noble action. So far as the Purānas are concerned, they use the word for various senses like Paramātmān, Śakti & the existent Sat. In the Śaivāgamas, the word has been used for Śiva, the Supreme reality, while in the Śāktāgamas it has the sense of Śakti. The Yogavāsīṣṭha, a most significant text of Indian philosophy describes the truth (सत्य) as eternal.¹ But the author of the Yogavāsīṣṭha has found the Śūnya of the Buddhist & Brahman of the Vedāntins parallel.² Therefore the philosophy of the Yogavāsīṣṭha, which has crypto-Buddhistic tendency, is contrary to the philosophy of sat or Brahmavāda of the Advaitin.

From the viewpoint of the Advaitic sat, the sat Tatva of the Upaniṣads, is very much relevant, because it has given a clear background for the sat of the Advaitin. Among the prominent Advaitins, it was Śaṅkarācārya, who elaborated the idea of the Upaniṣadic sat, in the form of a doctrine.

But prior to Śaṅkara, Gauḍapādācārya, being a prominent Vedāntic Ācārya, made an exposition of the Advaitic thought though in a Buddhistic manner. As the Upaniṣadic philosophy enunciates, Gauḍapāda also propounded the concept that the creation is originated from sat through Māyā. Thus in his Kārikā (iii, 27) the word sat means the supreme reality or Brahman. It may also be pointed out, that in the above referred Kārikā, sat may also carry the meaning of existent sat. Śaṅkara, in his commentary, has referred to both the senses. Nevertheless, keeping in view the context and doctrinal appropriateness the former sense of Brahman or causal reality is justifiable and proper. In this way, Gauḍapāda's view regarding the philosophy of sat, is quite similar to Śaṅkara's understanding, but Gauḍapāda's thinking of the falsehood of the world (अगन्निर्दयस्य) does not completely fit in the net-work of Śaṅkarite Advaita, because of the similes of Gandharvagara³, dream (svapna) or the son of a barren woman etc. given by Gauḍapāda, in his Kārikā to prove the falsehood of the world. This notion of the falsehood of the world, is not acceptable to Śaṅkara as is clear by his

1 आदावन्ते च यन्नित्यं तत् सत्यमिति । Yogavāsīṣṭha v. 5. 9.

2 यच्छून्यवादिनां शून्यं ब्रह्म ब्रह्मविदां चरम् । Yogavāsīṣṭha v. 87. 18.

3 स्वप्नमाये यथा दृष्टे गन्धर्वनगरं यथा ।

तथा विश्वमिदं दृष्टं वेदान्तेषु विचक्षणैः ॥ Gauḍapāda Kārikā, il. 31.

commentary on the Brahmasūtra (वैषम्यमिदं न स्वप्नादिवत्) ¹ in which he clearly says that the experiences of the waking world can never be parallel to the experiences of the dream state. Here Śaṅkara's commentary makes it evident that the waking world is not unreal like the son of a barren woman or hare's horn etc. & that at the empirical level, it is very much real.

Śaṅkarācārya, the main propounder and an advocate of the concept of sat has admitted it as an absolute and ultimate reality ² It is non-dual as well as supreme. There is nothing apart from this sat, the reality. Because it is eternal, different from the reality of material & worldly objects For it is all in all, therefore, no object has its independent status. This sat is the substratum (Adhishthāna) of all the worldly and sensuous superimpositions, which are asat. As in the example of Śukti Rajata, the Śukti is the substratum & the Rajata is unreal, so in the case of sat Brahman & the world, Brahman is the only reality & the world is unreal. In this regard, one can object & say that in the example of Śukti Rajata, the silver does not exist at all in the Śukti, while the world and its objects very much exist. But it is not proper to argue, because in the state of Brahma-jñāna, the non-dual reality the dualistic knowledge of the objective world is completely negated. This is why, the above state is called the state of Brahman, Mukti & the state of truth and knowledge. In this context, it must be mentioned that the state of Paramārthajñāna or non-dual reality does not mean annihilation of the material objects; it only means that they are not apart from the Adhishthāna or Brahman. In this manner, Śaṅkara's philosophy is the philosophy of non-duality in duality. Accordingly in his Upadeśasāhasri, he says :

सुषुप्तवृत्ताग्रति यो न पश्यति द्वयं च पश्यन्नपि चाद्वयत्वतः ।

तथा च कुर्वन्नपि निष्क्रियश्च यः स आत्मवेम्नान्य इतीह निश्चयः ॥

Upadeśasāhasri 10.13

Now it also becomes clear that the phenomenality of the world is admitted by the Vedāntin, prior to the state of Brahmajñāna only.

While taking note of the concept of sat, it must be kept in view that Śaṅkara has used the word sat for indeterminate Brahman & not the determinate Īśvara, because the indeterminate Brahman is the substratum

1. Brahmasūtra, ii. 2 29

2. एकरूपेण ह्यवस्थितो योऽर्थः स परमार्थः ।

of the universe and not the determinate Brahman. As far as the Śaṅkarite definition of sat is concerned, it has been defined to say :

“यद्विषया बुद्धिर्न व्यभिचरति तत् सत्”¹

In his *Taittirīyopaniṣadbhāṣya* also Śaṅkarācārya has like-wise defined the truth, while he explains

“सत्यमिति यद् रूपेण यन्निश्चितं तद् रूपं न व्यभिचरति ।”²

Thus the final truth or sat in Śaṅkara's view is unquestionable ultimate & supreme. It is non-dual Brahman and substratum. Śaṅkarācārya, to justify his viewpoint regarding sat, further says that every thing apart from sat or reality is unreal (सतोऽश्रवेऽनृतत्वम् B.S.S.B., ii. 1. 13)

Here, this is to be particularly mentioned that while Brahman is said as the ultimate reality, to explain the unreality of the world, it must be kept in view that, even in the state of Brahmajñāna, or Jīvanmukti, the worldly objects remain as they are, but the difference is that unlike the state of ajñāna, in the above state, the Jñānin does not have the dual view & for him, there is the realisation of Brahman in every thing. The state of world has been explained by the Vedāntins very cautiously & minutely, to say that it is neither sat nor asat, neither sat-asat nor different from sadasat. It is not sat, because it exists phenomenally, it is not sad-asat, for nothing can be both, sat and asat. It is also sadasat, because it is unreal from the view point of permanent reality and real from the view point of complete unreality (Alikatvāt). It otherwise proves that it is very much sat from the view point of empirical reality. One may further question, that if it is taken as sat, then where remains the scope for the falsehood of the world. The answer would be that it is through the concept of जगन्निदृश्यात्त्वं that the world is not taken as unreal hare's horn or as real as Brahman.

Some of the Vedāntins like Madhusūdana Sarasvatī, who are posterior to Śaṅkara, propounded the theory of falsehood of falsehood to maintain the tenet of ultimate Advaitic sat.³ Madhusūdana's argument is that if merely the falsehood of the world is justified, then it indirectly proves the real state of the world, which is proved as false by the Vedāntins like Śaṅkara and so it will prove the duality of Brahman and the world.

1 S. B. Gītā, ii. 16.

2 S. B. Taittī. Upa. ii. 1.

3 Advaitasiddhi, P. 407, 413. (Nirṇayasagar)

Therefore Madhusūdana, in his Advaita siddhi, says that the falsehood of falsehood is very much necessary to negate the reality of the world. No doubt, one side of Madhusūdana's argument seems to be improper on the ground that if the falsehood of falsehood is admitted, it will, on the other hand, justify the reality of the world & thus the tenet of Advaita can not be proved. In this manner, it seems to be convincing and proper, if the falsehood of world according to Śankara, is admitted. Regarding the logic of falsehood of falsehood, it may further be emphasized that after the realisation of Brahman, the falsehood of world, is automatically proved for the jñānin and then there remains no scope for arguing the falsehood of falsehood. Therefore the logic put forth by Madhusūdana Sarasvatī can not be said valid.

So for, mainly two types of sat have been taken in view, i. e. the Pāramārthika and the Vyāvahārika. In relative terms, the Vedānta has also referred to the third type of sat the Prātibhāsika. The erroneous appearance of silver superimposed on the conch shell, is the example of Prātibhāsika sat. It is called sat, because it appears as real, but as a matter of fact it is not real at all. It is noteworthy that even the Prātibhāsika sat, illusory reality, can not be experienced without its substratum, which is conch shell in the example of conch-shell-silver. The substratum is sat and Brahman in the case of the experience of world. Thus the concept of sat is the main thesis of the Vedāntin. The sat Brahman has cit and Ānanda, as its main characteristics. It is surprising that over-looking the above characteristics, of Brahman S.N. Das Gupta, a noted scholar of Indian philosophy, has found the Brahman parallel to the Śūnya of Nāgārjuna. He says "His Brahman is very much like the Śūnya of Nāgārjuna".¹ As the Yogavāsistha has also mentioned the Brahman of the Vedānta, which is sat etc. can not be described as Śūnya or the Vijñāna

Śankara, the propounder and advocate of sat, Brahman has refuted the idea of unreality regarding Brahman, saying 'दिग्देशगुणतिफलभेदशून्यं हि परमार्थं सदद्वयं ब्रह्म मद्बुद्धीनामसद्विव प्रतिभाति'²

In this way, the Paramārthā sat of the Vedāntian, is consciousness, supreme bliss, absolute, without the distinction of knower and known, beyond the approach of senses, eternal and one. Neither there is duality and nor the approach of the Śāstras. It is only known by these who intute it.

1 History of Indian Philosophy, vol. 1. P 493.

2 Prastāvika, S. B Ch. Upa. viii. 1. 1.

THE REJECTION OF SĪTĀ IN RĀMĀYANA BASED PLAYS

(up to 17th Century)

Chitra P Shukla

Vālmiki was a contemporary of Rāma and he depicted the life of Rāma as he interpreted. Though the form selected by Vālmiki was a narrative epic, Rāma's life proved very effective for a drama, because conflict, external or internal, is the essence of drama. The concept of Sanskrit drama demands that the plot should be well known and the hero should be noble. The conflict between love and duty in Rāma's life was well known, and it gave a sweet and pathetic dignity to Rāma. Rāma-carita provided plots for the sentiments of Vira and Śṛṅgāra to Sanskrit dramatists. We will examine Sītā's tyāga.

Sītā is rejected thrice in the Rāmāyana : in Lankā, in Ayodhyā and in the presence of all the people at the time of the Horse Sacrifice. Rāma, though very anxious, rejects Sītā, when she is seen for the first time after his victory over Lankā. He experiences mixed feelings of joy, nervousness and anger. Rāma is very harsh towards her and says :

प्राप्तवारिन्नसन्देहा मम प्रतिमुखे स्थिता ।
दीपो नेत्राद्वरस्यैव प्रतिकूलसि मे ददम् ॥ १७ ॥
तद् गच्छ ह्यभ्यनुज्ञाता यथेष्टं जनकात्मजे ।
एषा दश दिशो भङ्गे कार्यमस्ति न मे स्वया ॥ १८ ॥
क युवान् हि कुले जातुः स्त्रियं परयुद्धोषिताम् ।
तेजस्वी पुनरादद्यात्सुहृत्स्तेन चेतसा ॥ १९ ॥
रावणोऽहवभिन्नो दृष्टो दुष्टेन चक्षुषा ।
कथं त्वां पुनरादद्यां कुलं व्यपदिशन्महूर् ॥ २० ॥
नहि त्वां रावणो दृष्ट्वा दिक्पुरुषो मनोहराम् ।
मर्षयेत् चिरं सीते स्वयमे परिचरिनीम् ॥ २४ ॥

(रामायण 6-103 p. 767-768)

You, with your character open for criticism, have come to me. I dislike you just as a lamp is disliked by a person with eye disease. So,

The Vālmiki-Rāmāyana Critical Edition (Vol. VI) Yuddhakāṇḍa, Oriental Institute, Baroda (India) 1971

now, O Daughter of Janaka, I allow you to go where ever you want. Here are all the ten directions Good lady ! I have nothing to do with you. Who, born in an illustrious family, and with a bright career, will again accept a woman who has stayed in another man's house? and that too, with a friendly attitude ? You, have fallen from Ravana's lap - you were the object of his wicked eyes. How can I accept you? Surely (my acceptance) will bring infamy to my great family. O Sita, when you have stayed in his own house, Ravana, surely will not spare you with heavenly, attractive beauty.

Sita is shocked by these words and says :

किं मामसदृश वाक्यमीदृशं श्रेष्ठदारुणम् ।
 वृक्षं श्रावयसे वीर प्राकृतः प्राकृतामिव ॥५॥
 न तथाऽस्मि महाबाहो यथा स्वमवगच्छसि ।
 प्रस्ययं गच्छ मे येन चारित्र्यैव ते शपे ॥६॥
 पृथक्क्रीणां प्रचारेण जालिं स्वं परिसङ्घसे ।
 परित्यजेमां शष्ठां तु यदि तेऽहं परीक्षिता ॥७॥
 यथार्हं गान्धर्वसंस्पर्शं सतास्मि विवशता प्रभो ।
 कामकारो न मे तत्र देवं तत्रापराभ्यति ॥८॥
 मदधीनन्दु यत्तन्मे हृदयं स्वयि वर्तते ।
 पराधीनेषु गात्रेषु किं करिष्याम्यनीश्वरी ॥९॥
 सह संवृद्धभावाणां संसर्गेण च मानद ।
 यथार्हं ते न विजाता हता तेनास्मि शाश्वतम् ॥१०॥

(Rāmāyaṇ 6.104 p. 769-770)

O Brave one, why do you tell me these unbecoming words which, I cannot tolerate to here, like any ordinary man to an ordinary woman? I am not as you think of me. Be assured, I swear by my character. You doubt women by their behaviour - if you know me, give up this doubt.

O Lord ! if my limbs touched him when I was helpless, it was not due to my wish. The fault was with Fate. My heart, which was under my command, was fixed on you only. What could I do when some other person was the master of my body? If with all our life long company and contact, you have not known me, I am undone for ever.

Her arguments are very pointed. If you did not love me, why did you send a message with Hanumān? I would have put an end to my life if I had known this reaction of yours. She again says :

1 The Vālmiki - Rāmāyaṇa Critical Edition (Vol. VI) Yuddhakāṇḍa, Oriental Institute, Baroda (India) 1971

¹त्वया तु नरशाकूलं क्रोधमेवानुवर्तता ।
 लघुमेव मनुष्येण स्त्रीत्वमेव पुरस्कृतम् ॥२४॥
 भयदेशेन जनकास्नोत्पत्तिर्वसुधातलात् ।
 मम वृत्तं च वृत्तश बहु तेन पुरस्कृतम् ॥२५॥
 न प्रमाणीकृतः पाणिपत्ये बालेन पीडितः ।
 मय भक्तिश्च शीलं च सर्वं ते पृच्छतः कृतम् ॥२६॥

(रामायण 6.104 p.771)

[O Brave one ! overpowered by anger only, you, like an ordinary man, have treated me like an ordinary woman. You have not taken into account the family of Janaka or my birth from Earth - you have not thought of my character. You have discarded my hand which you had accepted in our childhood. You have overlooked my devotion, my pure character.]

Sītā then asks Lakṣmana to kindle fire, undergoes the fire ordeal with Rāma's consent, and comes out pure. The Fire-God comes in carnate and implores Rāma to accept Sītā. Rāma accepts Sītā and says that though he was sure of Sītā's purity the fire ordeal was arranged only for convincing the people. After Rāma's coronation, Rāma hears the scandal and rejects Sītā. Though he does not doubt Sītā's character, he has to abandon Sītā. Sītā does not argue. She understands Rāma and believes that Destiny is all powerful. After the union with Lava and Kus'a, Rāma says that if Sītā declares her purity in the persence of people and if the people approve, he is ready to accept Sītā. Sītā presents herself and the people approve but she descends into Earth.

Vālmiki was a realist and hence his Rāma is a human being. But he fact that Rāma doubted Sītā's character does not befit the concepts of an ideal hero in Sanskrit drama. The dramatists have introduced many changes in their stories.

Bhāsa's two plays, Pratimā and Abhiṣeka are based on Rāmāyana. hough introducing many dramatic changes, he follows Vālmiki in the rejection incident. He depicts only the rejection at Lankā. His Rāma uses the words Rajantcāivamarājātakalmaṣā and Ikṣvākukulasyāṅkabhūtā for tā. The acceptance of Sītā will be an improper act. He bids Vibhīṣaṇa

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not plead on behalf of Sītā. When, however, Sītā enters fire, he is restless and asks his brother to stop her. When Sītā comes out pure, it is clear that he had rejected her only for convincing the people.

Kālidāsa has treated the incident of Sītā's abandonment in *Raghuvamśa*. From the rough or rather human prototypes, Kālidāsa has shaped noble and grand personalities. For him beauty is supreme, and love is to be harmonized with beauty. Rāma's harsh treatment did not belie his deep and sublime love for Sītā. Rāma's speech after victory over Lankā is omitted and the whole incident is hushed up. Again, when Sītā was abandoned from Ayodhyā, Rāma expressed his firm faith in her chastity. His anguish is expressed in a pointed simile : अयोधनेनाय इवामित्त
रेवेक्ष्य-वोहृदयं विदद्रे (The heart of Sītā's husband melted like hot iron struck by hammer). Sītā is shocked by her abandonment. She is at first sarcastic in the beginning but she, like her husband, is an idealist. She will not commit suicide because she is bearing the progeny of Rāghu in her womb. She will not cease loving Rāma, but will perform penance so that she may not be separated from Rāma in the next birth. *Vālmiki*, takes Sītā with him and clearly says : I am angry with Rāma

Kālidāsa's silence over the fire ordeal and Sītā's speech on her abandonment have provided Bhavabhūti with an immortal theme, for his drama, *Uttararāmacarita*. In *Mahāvīracarita* the fire ordeal is narrated by Lankā and Alakā in a *Viśkambhaka*. Like Kālidāsa, Bhavabhūti also discards anything that is incongruous with Rāma's love. In *Uttararāmacarita* he firmly says : उखत्तिपरिवृत्तायाः किमस्थ्याः पावनान्तरैः ? The conflict in *Rāmāyaṇa* and *Abhiṣeka* was undergone more by Rāma than by Sītā. In *Uttararāmacarita* the conflict is undergone more, by Sītā who understands her abandonment but objects the way in which she is abandoned. The conflict comes to an end when she witnesses the sufferings of Rāma. Bhavabhūti cannot tolerate the endless separation of Rāma and Sītā and therefore unites them in the end. In *Raghuvamśa* Sītā is brought before the people, people accept her purity but Sītā disappears in earth. This point of difference is very obvious and shows that Kālidāsa is a Classicist while Bhavabhūti is a Romanticist. Classicism consists in restraint of emotion and passion. A classicist thinks and communicates objectively rather than subjectively. Kālidāsa introduces changes which have subtle artistic significance. But he does not and cannot reject history. To a romanticist like Bhavabhūti imagination is more important than rules and facts. To him Rāma and Sītā are the centres of aesthetic experience. He thinks of them subjectively. He adopts the technique of *Chāyastā* and changes the end. Because he has changed

the end, he has to manage Acts IV to VII where he plans for the happy end of the drama.

In *Diṅnāga's Kundamālā*, Sītā is abandoned by Rāma but they are united again by the consent of the people. Sītā loved Rāma, but disliked the way in which she was abandoned. Here also, the conflict is undergone more by Sītā than by Rāma. Sītā's anger melts when she unsees, witnesses Rāma's sufferings.

The *Hanumannāṭaka*, is supposed to be written by Hanumān but later on was edited by Dāmodaramis'ra in 11th century. This drama consists of 14 Acts and most of it is in verse. It is full of bombast and exaggerations. It depicts Sītā's rejection at Lankā. Rāma is very firm in believing Sītā's chastity but at the same time he is very clear that Sītā will have to attest her purity for convincing the people. The second rejection at Ayodhyā resulting in to abandonment is described rather hurriedly and the drama abruptly ends with it.

The *Ās'caryacūḍāmaṇi* of S'aktibhadra depicts incidents in a different way. Rāma and Sītā are given a ring and a crest jewel by the ascetics. By the touch of these two the demons could be recognized in their real forms. The drama derives its name from this crest jewel. Anasūyā had granted a boon to Sītā. Due to this boon, Sītā looked adorned with sandal paste and ornaments whenever Rāma looked at her. When Sītā comes before Rāma in Lankā, she does not look a *Broṣita-bhārṭṛkā*. This arouses doubts in Rāma and Lakṣmaṇa. Rāma calls her a *Punścali*. Sugriva opines that she should be driven away and Hanumān advises to punish her. Sītā proposes the fire ordeal and comes out true. Nārada comes and informs about Anasūyā's boon. Rāma repents his ruthless, behaviour. S'aktibhadra perhaps disliked the way in which Sītā was treated in Rāmāyana and therefore invented Anasūyā's boon. But this invention is open to criticism; could not Anasūyā realize that her boon will cause trouble to Sītā? Is it possible that Rāma cannot know of a boon granted to his wife? Anyway, the conflict is undergone more by Rāma in this drama. Sītā is quite composed when she is ill treated.

The *Anarghaśāghava* of Murāri depicts the incidents from Vis'vāmitra's advent to Rāma's coronation. The fire ordeal is described from Nepathya. When Sītā came in Rāma's presence. Rāma was benumbed with sorrow, anger and shame. He does not rebuke Sītā. When he goes to Ayodhyā with Sītā in Puṣpakaviṃāna he talks cheerfully with Sītā. Murāri's only aim is to depict the heroic sentiment; fire ordeal is mentioned only in order to follow the outlines of Rāmāyana.

In *Bālarāmāyana* the fire ordeal is described in Nepathya. Lankā requests Alakā to witness this ordeal but Alakā, through Kūbera's grace

possesses divine sight and describes the ordeal. Alakā describes that Sītā had worn a garland given by Anasūyā and Arundhati prayed for Sītā's sake. The Bālarāmāyaṇa covers the incidents from Sītāsvayamvara to Rāma's coronation and the fire ordeal is described only as a historical event – it is neither in the centre nor is it an important event. Neither Rāma's nor Sītā's reactions are depicted here.

The Ullāgharāghava of Somadeva describes the incidents from Bālakāṇḍa to Yuddhakāṇḍa. The incident of fire ordeal is described in a conversation between Vṛkamukha and Kārpātika. Sītā was afraid of Rāma's displeasure. She therefore, proposed the fire ordeal herself. Rāma signs the monkeys to bring wood for the ordeal. Lakṣmaṇa pleads on behalf of Sītā to burn her if she is impure. Vṛkamukha and Kārpātika are the spies of the demon Lavaṇa. Rāma asks Sītā to forgive him. But Sītā says that the fault belonged to destiny, and that she could stand the ordeal only because of Rāma's love. Rāma appreciates Sītā's greatness. Sītā's rejection is described here because it is an important event but it is not the centre of conflict.

The Prasannarāghava of Jayadeva depicts the incidents from Rāma's stay in Viśvāmitra's hermitage to his return to Ayodhya. The dramatist has introduced many changes in the story. Sītā was given a pair of anklets by Arundhati, with a boon that this pair shall not separate Rāma and Sītā. But as one of the anklets fell down when Rāvaṇa carried her away, Sītā was separated from Rāma. In Act VI Rāma is full of anxiety for Sītā. A Vidyādhara named Ratnaśekhara shows the incidents which took place at Lankā to his friend Campakapīṭha by a magic show, which is witnessed by Rāma and Lakṣmaṇa also. Rāma is convinced of Sītā's chastity. The magic show saves Rāma from harshness towards Sītā. Sītā's fire ordeal is described in only one verse by the Vidyādhara. Did Sītā herself propose the fire ordeal? Or was it suggested by Rāma? Jayadeva is silent on this point. The rejection of Sītā is a main incident but the dramatist has given a new turn. Jayadeva has connected Rāma with the depiction of many Rasas like Vira, Śṛṅgāra, Vipralambhaśṛṅgār. Jayadeva's Rāma does not reject Sītā but the fire ordeal does take place. Jayadeva may be called a romanticist so far as the magic show is concerned.

The Adbhūtarpaṇa of Mahādeva, depicts the incidents from Angada's incident to Rāma's coronation. The drama is full of mistakes and identities due to the tricks of the demons. Due to Sugrīva's attack a miraculous gem fell down from Rāvaṇa's crown. Sampatī took it and gave it to Vibhīṣaṇa, who in his turn gave it to Rāma. The gem enabled

Rāma to see the incidents happening at Lankā. In a scene at Lankā Mahodara, the friend of Rāvana advises Rāvana to cheat Sītā and Rāvana says that this is not possible because Sītā is a very chaste woman. Rāma hears it, and says that in spite of this Sītā will have to give a proof of her chastity. When Rāvana died, Maya and Śūrpanakhā arrange a conspiracy. Maya takes the form of Rāma, and rejects Sītā. He thinks that Sītā will either enter fire or will drown herself in the ocean. The fire ordeal is suggested from Nopathya. The trick of Maya saves Rāma from being unfair to Sītā. Rāma is ignorant of Maya's trick and thinks that Sītā underwent the fire ordeal only for convincing the people. The dramatist has taken up a very thin outline from Rāmāyana. His only aim is to depict striking incidents. The rejection of Sītā is not a central incident here Rāma delays his meeting after the fire ordeal but the dramatist does not show any reason for the delay. The drama does not give rise to any profound sentiment. The dramatist is imaginative and differs far from the original story hence he may be called a romanticist.

The Janaktharāṇa of Rāmabhadrā is also full of mistaken identities due to tricks. The fire ordeal of Sītā is made known by the Mīśra Viṣkambhaka between Sampati and Śūrpanakhā. Sītā was eager to meet Rāma but Rāma uttered harsh words—these words are not mentioned by Rāmabhadrā. This discussion shows that Pratiṃā, Abhiṣeka, Mahāvīracarita, Āścaryacūḍāmanī, Anagarhārāghava, Hanuman, Bālarāmāyana, Ullāghārāghava, Prasannarāghava, Adbhutadarpana and Janakipariṇaya depict Sītā's rejection and fire ordeal at Lankā. The conflict, in all these dramas is undergone by Rāma. In Abhiṣeka, Rāma is rather harsh, but his anger melts when Sītā enters fire and he asks to stop her. In Āścaryacūḍāmanī, Anasūya's boon is made responsible for the harshness of Rāma. In Ullāghārāghava Rāma asks Sītā to forgive him. Jayadeva has invented magic show and Mahādeva, the miraculous gem. These techniques save Rāma from being harsh. Some of the dramatists deal with this incident either in Viṣkambhaka or from Nopathya or in one or two verses. The authors of these dramas stick to the outlines of Rāmāyana. To a certain extent dramatists like Śaktibhadra and Mahādeva may be called romanticists so far as their tricks are concerned. These dramas, however, do not arouse any profound aesthetic experience.

Bhavabhūti and Dīngnāga, depict a conflict in Sītā's mind. The techniques of Sītā, unseen, witnessing Rāma's mental agonies have proved very effective. These two dramatists are very optimistic about true love and have rejected Vālmiki's tragic end. Though differing from Rāmāyana, their dramas arouse a very sublime and profound aesthetic experience.

Though romanticists, they are very logical and take every care to prepare us for the reunion.

Rāmāyaṇa has inspired poets and dramatists and has provided sources for many beautiful poems and dramas. Vālmiki was a realist and depicted the sublime sorrow of an idealist. Modern age also tends to realism and tries to depict human life as it is. Rāma, though a great person, was a human being. Though he loved Sītā, he rejected her in Lankā either for convincing the people or because of possessiveness which is natural for a man—and again accepted her when her chastity was proved by fire ordeal. He abandoned her on hearing the scandals, but is ready to accept her if approved by the people. Vālmiki's Rāma is a human being and Rāmāyaṇa gives rise to a profound aesthetic experience, an experience of beauty by depicting a human being with all his greatness and weakness.

The approach towards beauty underwent a great change when the concepts of Sanskrit drama were theorized. Bharata, Dhanañjaya, Rāmācandra-Guṇācandra held that Drama should give rise to an aesthetic experience but at the same time it should also preach. This tendency demanded that the hero and heroine should be full of many virtues. This theory governed Sanskrit dramas. The heroes of Sanskrit dramas, consequently are ideal persons full of virtues and not human beings who are bundles of virtues and vices. This tendency reached its climax in the plays where Rāma was the hero. The harshness of Rāma in rejecting Sītā deprives Rāma of his perfection. In dramas depicting the rejection of Sītā, some dramatists have invented other reasons for saving Rāma from his harshness, others have hushed up the incident either in a *Viśkambhaka* or in one or two verses. Most of the dramatists have not touched the incident of abandonment and those who have touched have reunited them. Rāma's early life is capable of giving rise to the Heroic sentiment while his later life is capable of giving rise to sentiments of Pathos or Love in separation. Most of the dramatists have preferred the heroic sentiment and they depict the incidents of war. The Erotic sentiment becomes subordinate and the rejection of Sītā becomes a minor incident in such dramas. *Uttarāramācārīta* and *Kuṇḍamālā* depict profound and sublime love. The Rāmāyaṇa was an epic with the sentiment of pathos as its principle sentiment, and it became a source of many dramas some with the heroic, some with the love in separation and some with the wonder as its principle sentiment. And yet the source is inexhaustible — poets of Modern Indian Languages still take inspiration from Rāmāyaṇa for dramas, poems, epics and other forms of literature.

THE INDIAN MUSIC IN ITS SOURCES IN THE SĀMAVEDA

Narayan M. Kansara

The Vedic Ṛcs beautifully delineate the charms of the Nature, both in its macrocosmic as well as the microcosmic aspects. They form the basis of the Sāma-gītis. The Devatādhyāya-brāhmaṇa regards Ṛc as the mother (mātā), Sāman as the father (pitā) and the tune (svara) as the Creator (prajāpati). Tune is the main rock-pillar of the Sāmagāna, which is rightly called the Creator. The Sāma-tune is founded on the Ṛc, which serves as the basic verbal text. This text when modified with necessary lengthening of various vowels, and additions of some extra musical syllables for singing, becomes the Sāman, hitherto designated metaphorically as the father. It is on this Sāman text that the actual Sāmagāna is based. The Sāma-gāna proper consists of the actual singing of these Sāma-texts with various Ālapas and Tānas in accordance with the patterns of musical notes, to wit the Rāgas in modern parlance, of the times. And it is this tradition of the actual singing of the Sāma texts, that should properly be known as the Sāma-veda, the lore of musical prayers to various deities. The futile efforts of some of the modern orientalisists to dig out rare references to music or its terminology, and their failure to find justification for the traditional belief that the Sāma veda is the source of Indian music, is due to their fundamental mistake of regarding the Sāma-veda-saṁhitā text as the real Sāma-veda, the Vedic musical lore. The saṁhitā is a mere verbal text, much like the collection of various classical pieces in the Kramika-pustakamālikās of Pandit Bhatkhande !

The Sāma-songs are sung with various tunes. If the tune is properly modulated and accomplished, the song becomes perfectly melodious, with the result that the gods addressed to in the basic Ṛcs are duly propitiated and become favourably disposed. It is, thus, a sure means to divine worship and its fulfilment. This applies equally in the microcosm too. The whole body along with the mind, the intellect and the soul enjoy the wonderful harmony of the melodious tunes sung rhythmically. In the macrocosm, the phenomenon is but too evident. The birds sing in the early morning and get ready for the day's routine of finding food. The woman-folk in the villages sing as they work on their grinding stones

for preparing flour from wheat, millet or maize for daily bread. The labourers sing the rhythmic tunes to synchronise their effort and manual force during tiring tasks, and it serves to minimise the fatigue. The domestic workers—the Rāmās—gather together in a corner of some house, and sing Bhajans in a chorus to the rhythm of the Ḍholaka. Manjirās or Kāmsi-doublers. In all these types, the microcosmic gods, viz., the organs of actions, of knowledge, the mind, the intellect and the ego, along with the soul, experience a joy and consequent peace. It was, therefore, quite logical and consistent on the part of the ancient Ṛṣis to believe that the metaphorically personified forces of Nature, that is the Vedic gods, too must necessarily get rejoiced by their sāma-songs set to music and meant to extol them.

In the actual Sāma-gāna, it is seen that the words may change while the pattern of the music remains the same, and vice versa. At times the words and the meaning are forgotten altogether, and the attention is concentrated on the tunes only. This is adduced to in the Chāndogya Upaniṣad where Śilaka Śālavya asks Caikitāyana Dālbhya as to the way (gati) of the Sāman, and the Rsi replies that it is the tune (svara). The Śābara bhāṣya on the Jaiminīya-sūtra “Arthakatvād vikalpaḥ syād rksamayos tadarthatvāt” (IX. ii. 29) says that in the Sāmaveda there are the ways of singing a Ṛc in a thousand ways. And the Sāma-gāna is essentially the internal vibration of the speech. To take an instance, three songs are based on the first Ṛc of the Sāma-veda-samhitā, viz., “Agnā ayāhi vitaya.” The nature of these songs is elaborated in the Grāma-geya-gāna-samhitā; and the details regarding the name, the Rsi and etc., of each of these songs are given in the Ārṣeya-brahmana. The names are Parka, Barhiṣya and Parka, and their Ṛṣis are Gautama, Kaṣyapa and Gautama, respectively. In the first song the word “Agnā” is lengthened as “O’gnāi”, much as would happen in an Ālāpa.

The Sāma-gāna proper takes into account the unit of the vowels as it helps to maintain the rhythm, while the metre takes the syllable as the unit, both are thus preserved in the song since the musical lengthening of the syllables of the text is not supposed to affect the metre. Perhaps the metre of the basic text may not be at times relevant so far as the singing proper is concerned. The Sāma-singer is called a ‘Chandoga’ while the lore of the Sāma-songs is called ‘Chanda-ārcika’, and the literature about the Sāman is called ‘Chāndogya’. It is interesting to note here that the devotional song of the Christian scriptures is called ‘Psalm’, pronounced as ‘Sām’. And it would not be off the mark if we suggest that the basic

harmony of the ancient Vedic music was founded on the two constant tunes called 'Sā', i. e., *śadjā*, and 'Ma', i. e., *Madhyama*, respectively. And it is specifically noted in the *Bṛāhmanas* of the *Sāmaveda* that the first musical note of the *Sāma* singer corresponds to the *Madhyama* note of the flute.

Each *Sāma*-song is usually divided into five or seven parts (*bhakti*), viz., *Prastāva*, *Udgītha*, *Pratihāra*, *Upadrava* *Nidhana*. And the songs utilise the words like *Him*, *Ohāvā*, *Ohā*, *Hāu*, etc., for the purpose of *Ālapa* and *Tāna* procedures during the singing.

As regards the relation of the musical notes with the Vedic accents, the *Nāradya-śikṣa* mentions that *śadjā*, *Maḥyama* and *Pancama* have originated from *Svārita* accent; *Ṛṣabha* and *Dhaivata* have originated from *Anudātta*, and *Gandhāra* and *Nisāda* have originated from *Udātta* accent. The real significance of this statement cannot be grasped until we are in a position to analyse the musical compositions of the *Sāma*-songs proper recorded from *Sāma* recitations. *Pandit Satavalekar* had tried to equate the three accents with the notes *Sā*, *Ri*, and *Ga*, respectively, which perhaps contradicts the *Narada's* statement, and may not stand the scrutiny of the analysis of the actual traditional recitation of the *Sāma*-songs prevalent currently. But *Pandit Satavalekar* deserves to be credited for his bold attempt to give the notations of the five *Sāma-gānas*, viz., *Gāyatra-sāma*, *Mahāvāmadevya*, *Jyesthasāma*, *Gautamiya-parka* and *Tārksya*, with the help of *Pandit Anant Manohar*, the royal musician of the then *Aundh State*. Recently, *Pandit Mahadev Shastri* of *Surat* has attempted to reduce the *Sāma*-songs to notations with the help of lute. We would suggest that a comparison of the analysis of *Christian Psalm* recitations and of the *Zoroastrian* religious recitations of *Avestan Gāthas* too might yield fruitful results towards getting a glimpse of the ancient musical modes.

But, there is another useful line of investigation too. Our folk songs, *Bhajans*, *Kirtans*, *Padas*, wherein the meaning enjoys prominence seems to be the first stage of musical evolution. In them the words themselves have a euphony of their own. When groups of people gather in their temples, residences or street squares and sing or listen to them to the tune of *Tamborā*, their body vibrates with the tunes. At the same time they also enjoy the philosophical moods expressed in the songs. Thus in the *Padas*, *Bhajans* and *Kirtans* of poet saints like *Mira*, *Narsimha*, *Surdas*,

Haridas, and others, we find devotional poetry set to the rhythmic tunes of music expressive of devotional fervour and philosophical mood. Here the meaning of the words of the song is never lost sight of, nor sacrificed for the sake of tonal artistry. This is the way of singing more prevalent in rural areas, and popular amongst the masses. But when the words begin to serve as a mere hook to hang the melody on to it, and to exhibit tonal variety, richness of vocal training and artistic creativity, the further type of music, known as classical one, comes into being. The words and their meaning here recedes to the background progressively to the extent of almost insignificance, and the tune prevails and predominates. Perhaps both these types of developments had evolved with regards to Sāma recitations, and the direct development from some variety of them might have evolved into our Dhrupada. A further evolution from it at the hands of maestros of middle and early modern ages is not unimaginable. Originally the Dhrupada variety must have been very near to, and the direct descendent of, the Sāma-gāna.

The gradual evolution of music with the corresponding shift of emphasis from words and meaning to tunes presupposes a progressive evolution from emotional to intellectual approach to music. And it would not be too rash to hazard a guess that the thousand recensions in which the Sāmaveda is traditionally believed to have been prevalent in the ancient times, were based on the thousand ways of the recitation of the Sāma-songs. These recensions must have come into existence due to the difference in the style of the recitations, and to some extent in the variant readings of the basic *Ṛc* as also the difference in ways of living and social and religious customs in different parts of India where the followers of the Śākhās lived. It is further possible to guess that some of the recensions laid emphasis on the words, while the others tended to emphasize the tunes. And the roots of the basic division of the Indian classical music into North-Indian and South Indian, possibly lie here rather than on the fundamental difference in the interpretation or understanding of Bharata's system of tabulisation (*sāraṅī-pādhātī*) of the *Śrī*ti and fixation of the *Śuddha* and *Vikṛta* *Svaras* on them, as has been proposed by Pandit Omkarnath in his *Prāṇava-bhāratī*.

HYMNS ON RĀTRI IN THE ATHARVAVEDA

R D Hegde

The Atharvaveda has a unique place among the four Vedas owing to its variety of contents and sincere attempts to understand the mystery of the universe. As a literary composition, the Atharvaveda surpasses the Rgveda, emerging with a realistic and down-to-earth approach. In most of the hymns, the Atharvaveda deals with the riddles and problems associated with the contemporary society, and presents an amicable explanation for them. This quality of the Atharvaveda adds much to its literary merit and helps to distinguish itself from the vast Rgvedic literature.

Here is a cluster of four Atharvanic hymns (Av. XIX 47-50) betraying the Atharvagic poet's compromise with Rātri, the deity of darkness. Though for the first glance the hymns look like a description of nature in night, it cannot be ruled out that the poet Gopatha tries best to negotiate with Rātri submitting himself to her wishes. Rātri, being a regularly appearing part of Nature, creates in Gopatha awe and apprehensions as also appreciation of her moonlit beauty. These hymns are exclusively devoted to Rātri, enriched by her live description and by an account of her varied activities. In the Rgveda also, there are several references to Rātri with her different dimensions, but they cannot vie with these hymns of the Atharvaveda for spirit and sagacity.

The poet Gopatha in his hymns on Rātri, describes her different activities and phases of brightness which he has perceived. The view of Rātri with bright stars is described as an enchanting scene. The poet personifies her brilliant starry night and calls her a goddess. Stars are the innumerable eyes of Rātri with which she keeps her twinkling watch on the earth. The fancies that capture the attention of the poet are interesting and they help to evolve her different forms to the full. Rātri appears like a lovely woman, and sometimes like a young maiden devoted to the services of her family. At her behest, the horses become incapable of seeing anything during night, in spite of their natural power to behold things clearly. All splendours are heaped on her to make her a tempting beauty. She is very kind towards the poet and she has blessed him.

Her forms are too many to describe. She may be beheld in the beauty of a lion, a stag, a tiger and a leopard, she has infused horses with speed, therefore, she may be observed in the speed of the horses. She has gifted virility to men, hence, she is reflected in the roar of men. Here the poet seems to attribute every prominent feature of animals and human beings to Rātri. The poet wonders how she can assume innumerable forms (vide AV. XIX. 49.4 pururūpāni kṛnuse). During night, she generates cold incessantly, hence she is the mother of cold (himasya mātā). Her interest in assuming many names may be testified by her different epithets and nomenclature. Her wonderful forms are inexplicable. Gopatha compares Rātri to a king, because both the king and Rātri fully enjoy the prayers and praises offered to them. It is much more interesting to note that the poet finds in her the beautiful form of a cow (AV. XIX. 49.6); here Gopatha imagines that the cow derives charming appearance from Rātri. Where else can such a spotless perfect beauty be found? (CP AV. XIX. 49.6; 'viśvam gorūpam yuva'itḥ bibhāsi)

The poet employs in the hymns several similes and metaphors which serve as evidence to the poet's fertile imagination. Praying to her, the poet says that "the malicious beings should go away at night from the poet like Śāmyāka seed blown and is not found" (Vide, 'Kavi and Kāvya' by N. J. Shende, P. 155, also Cp. AV. XIX. 50.4).

The poet leaves us in embarrassment by stating that the stars are the eyes of Rātri; and they are ninety and nine, eighty and eight, seventy and seven. His assumption of the number of her eyes does not stop with these numbers. He further imagines that her eyes are sixty and six, fifty and five, forty and four, thirty and three, twenty and two, and lastly eleven (AV. XIX. 47.3-5). What the poet had in his mind regarding these myriad numbers and what exactly he wanted to express, cannot be guessed easily, even then, this much may be assumed that the poet takes fancy to count stars like a child and finally becomes weary in his attempt, exclaiming that she has countless eyes. Thus the poet confesses his defeat frankly.

This is only one dimension of Rātri. She has other forms also. Rātri, growing into deep dark, envelops the entire world and even beyond, she stretches her dark empire. Thick darkness descends on earth. She occupies the entire space from heaven to earth. She closes all her twinkling bright eyes. The poet expresses terror about her clandestine power with which she overpowers the world and isolates all the things from the poet's vision. Thus, when she spreads everywhere, all beings and men cease to move and start taking rest. (See AV. XIX. 47.2).

The prayer of the poet is replete with glowing tributes to Rātri, and is capaciously reminiscent of her acts in the dark hours. Her generosity is bound to stir up affection and devotion in the poet, because despite her terrible looks in the night, she has always heeded to the poet's supplication. The prayer speaks of poet's awe about Rātri and his endeavours to win benevolent protection by her. To establish his affinity with Rātri, the poet alludes to her lineage and mentions that Rātri is the daughter of Dyaus, the heaven, and, Rātri and Uṣas are sisters.

It is not difficult to trace out the poet's submission to Rātri when he spells out his need for help and enlightenment. After an elaborate description of Rātri in a romantic style, the poet divulges that he has arrived at an agreement with the invincible prowess of Rātri. The first stanza of the fortyseventh hymn reveals how afraid the poet is of the encircling gloom. He thinks he may try to discover and reach the other end of Rātri, but he is terribly afraid of any such imagination. Therefore, his only work has been to count her watchful eyes. He thinks Rātri possesses probably ninety-nine eyes: but as he becomes serious about his hypothetical conclusion, he suspects his own efficiency in handling such calculations. Darkness withdraws from him his power of sight and lets fear become rife in his mind that anything causing danger may happen to him or to his herd of cattle. Rātri's grace alone can protect his cattle and safeguard his interest. When Rātri angrily shuts her innumerable eyes, robbers and burglars might assail the poet and his house, and he might have to succumb to injuries and sizable losses of his property. Such incidents are not pleasant to him. The terrible jaws of the wolves the venomous serpents and so many other wild animals keep the poet worried during night. They deny him the comfort of sleeping. For all this, the poet finds solution in submitting to Rātri and reaching a humble compromise with her.

The worries cov him down so greatly that he readily admits his ignorance about the form and might of Rātri; but he says that Bhāradvāja, poet of many of the hymns of the sixth Book of the Ṛgveda alone knows her accomplishments and prowess. That Bhāradvāja knows her well is the only fact known to the poet. (vide Av. XIX 48.6).

The final request of the poet is that may Rātri hand him over to her sister Uṣas, the Aurora, safely to see his son, brothers and all his kith and kin. (Av. XIX 48.2).

If viewed critically, hymns on Rātri may be found to imitate Atharvan's hymn of the earth (Av XII. 1 hymn) in many aspects. But at the

same time, a sharp contrast may be noticed despite plenty of similarities between the hymns on Rātri and the hymn on the Earth. In his song on the Earth, Atharvan speaks eloquently about his memoirs associated with Bhūmi and strengthens with his eloquence the ground of his pleas to mother earth. Atharvan has with him a history of brave deeds of his ancestors, but here in the Rātri hymns, Gopatha reveals no such clue of brave deeds of his forefathers and quite embarrassing, he confesses his cowardice. The expressions of Gopatha are in appealing words and rich in the variety of contents. He unfolds Rātri's attributes one after one and admires her choice of names. Thus, the hymn on Rātri stands out as an expression of confession and introspection.

A UNIQUE HĀRITĪ IMAGE FROM GANDHĀRA

Usha Jain

Hārītī, the 'Rapacious one the 'Thief', the destroyer as well the protectress of children is one of the important minor Buddhist female deity. According to the Buddhist lore and as I-sting' (AD 671), mentioned Hārītī as an evil Yakṣiṇī in the previous birth, who used to devour the children of Rājagriha. She with a brood of 500 sons lived lavishly on the flesh of small children, Buddha in order to tame the 'mother of the demons' kidnapped one of her favourite baby Priyankara in his alms-bowl as recorded in the Saṃyutta-nikāya text. He refused to return the child, until and unless she promised faithfully to change her mode of life. Realizing the sin she had so long been committing, the Ogress became protective goddess of children, a bestower of fertility, a guardian of prosperity as stated in a passage from Mahā-Māyā-Sūtra.

Hārītī's account was mentioned in the Saddharma-puṇḍarīka-sūtra², in Mahāvamśa and in the Saṃyukta Vastu. According to Saṃyukta Vastu, chapter 31, Hārītī was the daughter of Yakṣa Sāta of Rājagriha, who was married to Pāñchika, one of the twenty-eight general in the army of Vaiśravaṇa. Pāñchika was the son of Pāñchāla, the Yakṣa king of Gandhāra.

Hārītī was mythologically an inhabitant of Swāt, a part of the Gandhāra country. She enjoyed wide popularity in that region, as the cult of Hārītī originated somewhere in the north-west frontier area. Hiuen-tsang and I-sting mentioned in their travel accounts about her images under the porch or in the corners of the refectories of Buddhists monasteries. The common folk of the land of Udyāna, a site near modern Peshawar worshipped her to seek descendants. Her popularity is evident not only from the number of sculptures depicting her and her spouse, but also from the temple discovered at Skārah Dheri in Peshawar testify the fact. Moreover, the Mahābhārata³ mentioned of a Yaksiṇī shrine at Rājagriha as "World renowned".

According to one of the tradition Hārītī was also the personification of the most dreaded of all the infantile diseases, small pox and cholera. In the Hindu pantheon, she seems to be one of the folk Goddess known as Māri, Mātṛ, Badi Māi, Sitalā-devī, Olābibi etc.

Mention of Hārīti and Pāñchika in a Buddhist work Ārya Mañjuśrī Mūla-Kalpa (assigned by some to circa 1st c. A. D.)⁴ enlisted Hārīti as a Mahā Yakṣiṇī and Pāñchika as Mahāyākṣa Senāpati⁵, the Mahā Vyūtpattī also mentions him by the same title. Hārīti is ideologically represented as the Goddess of fertility and plenty, surrounded by children and at times instead of carrying the child, she contents herself with only the symbol of fecundity, the Cornucopiae. The Goddess with the horn of plenty appears on the coins of Kaniṣka the 3rd and his successors. She is identified by inscription as Ardoxō or Ashis-Vaṇuhi, the Avestan Goddess of wealth and fortune⁶. The Senāpati Pāñchika combines the military attributes with the benevolence of his master, Vaiśravaṇa - the Kuvera - the god of wealth by holding the money bag and the lance. Pāñchika - Kuvera - Vaiśravaṇa is extremely close to the conception of the god Pharro, who was likewise regarded as a protector of wealth and a giver of armed strength in Iran. The Candigarbhā-sūtra, written in the second half of the 6th c. A. D. (probably A. D. 583) refers to Kuvera and Hārīti as tutelary deities of Persia⁷.

Hārīti is usually represented standing or seated with a child in her lap, who is suckling her breast and childishly playing with her necklace. Several others surround her, some playing and wrestling. Being considered as the spouse of Pāñchika she is made to accompany her husband in certain standing and seated varieties of the images. Very rarely she is shown without any child, but in that case she is either carrying the horn of plenty and may be in the company of her husband.

There is a variety of sculptural representations of Hārīti and her consort in Gandhāra. To mention only a few, there is a figure of Hārīti from Takht-i-Bāhi⁸, now in Peshawar Museum, standing on a vase under a canopy of leaves, she carries the youngest of her many children on her left hip. On her head is a chaplet of leaves from which a veil falls down her back. The figure of the goddess is full of motherliness.

Another figure of Hārīti, in the British Museum⁹ shows her seated, her favourite child clinging to her breast. She has one of the many sons between her feet, three at each side, of whom two on the left are wrestling - recalling the expression mentioned in the Ratna-Kūṭa-Sūtra that each of her children possessed the strength of a great wrestler.

Hārīti looks quite different in different pieces as for example, the no. 1625 in Chandigarh Museum shows her differently from No. 865 where she wears shoes and stands in emphatic contrapposto.

There are several figures of Hārīti, in which she is accompanied by her husband Pāñchika. One such sculpture in Indian Museum, Calcutta, hailing from Jamalgarhi¹⁰ represents the couple standing under a tree in blossom, the male occupying a place to the right of the female. Hārīti stretches out her right hand towards her husband, while in the left, she carries an object looking like a noose. A naked child is shown standing between them and another is seen in the upper background.

In still another group Hārīti holds by her right hand the handle of a pan-shaped vessel, evidently containing eatables. A naked child stands between the couple another is seated to the left of Pāñchika.

One of the finest and largest reliefs was excavated by Spooner in 1907¹², from Sahri-Bahlol, represents Hārīti and Pāñchika seated side by side. The male holds the lance in his right hand and in his left, the money-bag, whereas Hārīti instead of carrying the child holds the symbol of fertility, the Cornucopiae.

At Takht-i-Bāhi¹³, Hārīti still holds the Nidhi-s'ringa whereas Pāñchika has put aside the lance, his symbol of being a Warrior, he now only carries the money bag.

In a bas-relief found by Hackin at Paitava, Afghanistan, Hārīti is figured holding a Cornucopiae in a niche at the left of the Buddha, while in the corresponding niche at the right is Vajrapāni instead of Pāñchika¹⁴.

Hārīti in general is represented with two arms. A rare example from Sahri-Bahlol¹⁵ shows her with four arms. This four feet high image is iconographically very important as it holds trisula in one of the hands. The trident, a symbol of Śiva, the Brahmanical pantheon has an obvious relevance to the destructive effects of smallpox. The other common attributes of Hārīti are water-vessel, horn of plenty, children, pomegranate, fish, wine or skull cup.

Now we come to a very unusual sculptural representation of Hārīti, housed in Chandigarh Museum, the Accession number is 94. The province is unknown of this 3rd c. A.D. image which has neither children around her nor does she hold the horn of plenty. She is not even

enjoying the company of her consort. She sits alone in bhadrāsana on a elaborate armless throne, which has its high back decorated with pearl roundels. At the sides of the throne are two jackals looking up at the goddess, who holds in her right hand a bowl or a cup. Representation of the vessel is significant as there are a number of reported instances of the habitual offering of different types of food to tutelary Yaksas and Nāgas within Buddhist monasteries. Bali-bhog was placed before the icons of Hārīti and her hungry brood each day in the refectories of the monasteries.¹⁶ As Buddha had promised the ogresse for the regular offering of food from pious Buddhists. Śatapatha-Brāhmana and the Law of Manu also mention bali-bhog Mahābhārata mentioned daily service of eatables in the Yakṣiṇi shrine at Rajagriha. Even today the monks of the Vihāras of Annam make offerings of food to the 'Mother of Demon Sons'. Hiuen-tsang¹⁷ in his records refers to a stūpa which marked the place of Śiśumāra's (Hārīti) conversion and informs that before it the common people made offerings to obtain children. The bowl in hand thus indicates that she is ready to receive her share. She carries an indistinct object in the left hand. The deity is fully draped in a pleated cloak which covers her entire body. She is decked up with the necklaces, ear-rings, anklets and bangles. The hair is tied in a loose bow on the top of the head in a sophisticated manner. Her physical structure is stunted and heavy. The rounded face, half-open, heavy lidded eyes and a hint of a smile make this numbate female a pleasant countenance.

The presence of Jackals and the deity without any of her common attributes make this grey schist sculpture of 31.7 cms by 22.7 cms an exceptional piece seen in the art of Gandhāra. What strikes us most, after examining this uncommon representation of Hārīti is, were the jackals connected with the goddess of fertility? This further poses a question, were jackals worshipped in India?

Baṇa's Kādambari, the 7th c. A. D. prose testifies that the women of ancient India, desirous of becoming mothers, worshipped the Jackals. It further states that queen Vilāsavati, wife of king Tārāpīḍa of Ujjayini, in order to be blessed with a son used to place during the night, offerings of flesh to the She-Jackals and Jackals in the court-yards to propitiate the God Śiva.

This custom of propitiating the Jackal also appears to be current in the district of Faridpur in Eastern Bengal even today. Offerings are presented to Jackals on certain festival days during the month of Chaitra (March-April) by the residents of Faridpur.

In north Bihār, similar offerings are presented to this beast. The Hindus of Bihār still perform a curious ceremonial worship in the course of which they present food offerings to the kites (*Milvus Govinda*) and Jackals (*Canis aureus*)— a fact which raises the presumption that these birds and mammals might once have been their totem animals.

The curious Bihāri ceremonial worship of totemistic origin, which is known as the *Jutyā* is performed on the eighth day in the light fortnight of the Hindi month of *Bhādo* (August–September). On the *Saptami* day (the seventh day in the light fortnight of the same month) the *Bihāri* woman, who is celebrating this worship, partakes of a meal, and, at the first streak of dawn, puts some eatables as offerings to the Kites and Jackals. This performance confers the blessings of sons on those women who perform it and causes their sons to live long.

Another instance of the Jackal's being treated as a deity or totem has been recorded from North Bihār where the *Mahārājā* of *Hāthwā* (in the district of *Saran*) presents food-offerings to this mammal on the *Rāmanavami* Day (or the month day in the light fortnight) of the month of *Chaitra* (March–April).

The above cited examples are enough to show that the Jackals were worshipped in ancient India. The answer to the query why was it worshipped, is that Śiva was the Phallic God and was believed by women to possess the power of giving children to them. Therefore, the Jackals are believed to be the attendants of the God Śiva. These animals were, therefore, propitiated with offerings of flesh in order to please their patron deity and he may in return bless them with children.

To sum up, we can say this unique Gandhāran sculpture in collection of Chandigarh Museum, which has no parallel departs from the traditional representation of *Hariti*. It suggests that it had coherent relations with Śiva. *Hariti*, Jackal and Śiva were held in high esteem as they could grant the worshippers with off-springs. The cult, whether folk or Brahmanical was fully assimilated within the frame-work of Buddhist orthodoxy, bringing to the foreground the 'ambiguity' in the iconography of Gandhāran art.

Foot-Notes

1. Majumdar N. G : A Guide to the Sculptures in the Indian Museum. Part 2. 1937. PP 98-100.
Ingholt : Gandhāran Art in Pakistan. 1957. PP 145-46.

- 2 Kern and Nanjio Saddhamapundarikā P. 400,
- 3 Mahābhāṣya . 3. 83 23
- 4 Bapat - P V : 2500 years of Buddhism. 1956. P. 362.
5. Ārya Manjusī^u Mūla Kalpa 1. Parivāta P. 17; 20.
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- Foucher L' Art Gre'co- Bouddhique du Gandhāra. Vol, 2 Part 1. P. 134.



Hariti with her children p. 40



Four-armed Hariti p. 41



Hariti and her husband p. 41



Unique Hārīti Image p. 42



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SRNGARE VIPRALAMBHĀKHYE

R. S. Betai

दुःखसंवेदनायैव शमे चैतन्ममाह्वितम् ।

Bhavabhūti¹

‘Poetry is the outcome of the desire to see with the mind what the eye sees and with the eye what the mind imagines’.

— Rabindranath.²

Kālidāsa commences his depiction of ‘Ajavilāpa’ in the Raghuvamśa with this very impressive stanza—

त्रिललाप स बाष्पमद्गदं सहजामप्यवहाय धीरताम् ।

अभितप्तमयोऽपि मर्दन् मज्जते केव यथा शरीरिणु ॥

(रघु 8 40)

“Setting aside his natural steadiness, he lamented deeply with uncontrolled tears (in the eyes). Even (hard and stuffy) iron gets softened (and melts) when heated. What then to talk of the hearts of the humans?”

Young Aja experiences all of a sudden the deep shock of being deprived of the nectar of love, and his heart melts into sorrow that gives to us a life-like picture of love in separation that leads to pathos. The deep suffering of pathos, that is not likely to find full expression, even in the best words in best order, of a poet of Kālidāsa’s stature, is hinted at by the very fine example of hard and stuffy substance-like iron melting down when heated. Human relations, based as they are mainly on emotional attachments, that stir up the very vitals of the heart, are the very basis of human life and hence of poetry. If there is no love in life, it is not life, much less human life. The heart of sage Kāśyapa, a celibate by birth, melts into deep sorrow that he struggles to control, when he has to send his foster-daughter S’akuntalā to the house of her husband. His first ever experience of love in separation, due to his Vātsalya in his case, surprises him and his heart in all sympathy concedes the very depth and intensity of the feelings of men and women of the world when they are separated from their kith and kin. Without uttering a word, by just one stroke of his pen, the poet speaks out volumes about human life in this famous stanza—

यास्यस्यथ शकुन्तलेनि हृदयं तस्पृष्टमुत्कण्ठया
 कण्ठ. स्तन्मिमताभ्युत्तिकल्लवदिवन्ताजडं दर्शनेम् ।
 विन्लभ्यं मम ता.दीदृशमहो स्नेहादरुणौकसः
 पीड्यन्ते ग्रहिनः कथं नु तनयाविश्लेकुःलैर्नैव. ॥

(अभिज्ञानशाकुन्तलम् 4,5)

“To-day S'akuntalā will leave”. With this very thought my heart is deeply touched and shaken by anxiety, my throat goes sore by the flow of tears that I try to control, my vision is blurred by worries. If I, a forester were to suffer this sorrow through love, what must indeed be the suffering of worldly men and women at the very first separation from their daughters ?”

This brings us to the fine expression that Ānandavardhana gives to one basic reality of human life, for the first time in Sanskrit poetics. There is a unique excess of sweetness and delicacy as we may add, in the experience of love in separation and pathos which dominate the human heart, so much so that Vipralambha S'ṅgāra and Karuna become the most dominant of all human emotions, and they are the most delicate, the sweetest and the most appealing of all human emotions. The important statements of Ānandavardhana in the matter are as follows :

शृङ्गार एव मधुरः परः प्रकादनो रसः ।
 तन्मयं काव्यमाश्रित्य माधुर्यं प्रतिष्ठति ॥७॥

तरप्रकाशनपरशब्दार्थतया काव्यस्य स माधुर्यलक्षणो गुणः । अथर्वं पुनरोजसोऽपि साधारणमिति ॥७॥

शृङ्गारे विप्रलम्भारभ्ये करुणे च प्रकर्षवत् ।
 माधुर्यमाद्भिर्तां याति यतस्तत्राधिकं मनः ॥८॥

विप्रलम्भशृङ्गारकरुणयोस्तु माधुर्यमेव प्रकर्षवत् । सहृदयहृदयार्जनातिशयनिमित्तत्वादिति ॥८॥

शृङ्गारस्याङ्गिनो यत्नादेकरूपानुबन्धनात् ।
 सर्वथैव प्रभेदेषु नानुप्रायः प्रकःशकः ॥

अङ्गिनो हि शृङ्गारस्य ये उक्ता प्रभेदास्तेषु सर्वेष्वेकप्रकारानुबन्धितया प्रबन्धेन प्रवृत्तोऽनुप्रायो न व्यञ्जकः । अङ्गिन इत्येतेनाङ्गभूतस्य शृङ्गारस्यैकरूपानुबन्धानुप्रायनिबन्धने कामचारमाह ॥

ध्वन्यात्मभूते शृङ्गारे यमकादिनिबन्धनम् ।

शकतावपि प्रमादित्वा विप्रलम्भे विशेषतः ॥५॥

ध्वनेरात्मभूतः शृङ्गारस्ताभ्यर्थेण वाक्यवाचकाभ्यां प्रकाश्यमानस्तस्मिन्व्यकादीनां यमकप्रकाराणां निबन्धनं दुष्करशब्दमङ्गलेशादीनां शकतावपि प्रमादित्वम् । “विप्रलम्भे विशेषतः” इत्यनेन विप्रलम्भे सौकुमार्यातिशयः रथ्याप्यते ॥

Let us understand these statements of Ānandvardhana in the translation of Dr. K. Krishnamoorthy.

“The Erotic indeed, is the sweetest and most delighting of all sentiments.” The quality of sweetness is grounded securely on poetry which is full of this sentiment”, (2. 7)

The Erotic shines as sweeter and more delectable than all other sentiments. ‘Sweetness’ is a quality which relates towards meaning of compositions (imbued with this sentiment) and not to mere sound-harmony. For, sound-harmony is found alike in forcefulness too (and is not a differentia of sweetness.)

“In sentiments viz., love-in separation and the pathetic, sweetness will be uppermost. It is so because the mind is moved very much in such instances”. (2. 8)

The quality of sweetness alone is uppermost in the sentiments of love-in-separation and the Pathetic, as it causes great delectation in the minds of refined critics—

“In none of the varieties of the principal poetic sentiment does alliteration shine forth since it involves great effort at achieving similarity”. (2. 14)

In none of the varieties mentioned above, of the principal erotic sentiments does alliteration become a partaker of suggestion, because it will proceed with the exclusive purpose of achieving similarity (in sound). The employment of the adjective ‘principal’ in the text serves to point out that when the erotic sentiment is only secondary in importance, the use of such alliterations is left to the option of the writer.

“Even if a poet be an expert in the use of figures like, rasonance, his employment of them in the erotic sentiment which is of the nature of suggestion, and particularly in that of love-in-separation, would amount to a lapse on his part” (2.15)

“In instances where we find the erotic sentiment as of the nature of suggestion, i.e. as that which is principally suggested by both sound and sense, it would be a lapse indeed on the part of the poet if he were to employ various kinds of rasonace and difficult verbal puns involving the splitting of words in different ways, however skillful he might be in devising these.

(Trans. by K. Krishnamoorthy.)

Let us now understand the truth of this view about the extreme sweetness and delicacy of love in separation and pathos with the help of some concrete examples. We have the famous story of Sāvitrī in the *Matsyapurāṇa*.³ Sāvitrī knows the moment of the death of her young husband Satyavān, but Satyavān does not. Once, in a gay mood, the young couple is roaming through the forest. As the two are roaming through the woods, young Satyavān, romantically mad, happy husband in gay mood that he is, describes the charms and beauties of the groves, the flowers, animals and all. The description reveals the vision of a youthful lover, in company of his sweetheart. He describes the forest groves, the birds, and animals from the vision, the point of view of deep love and passion of a young lover that he is. He sees only pairs, in moods of love-making in the forest. The charm of the Vanast-halt are also similar to those of a youthful, charming, smart beautiful lady full of passion. Even the lions and tigers are in pairs and in love. The forest has put on the charm and garb of a lovers' garden. The description, full of so many life-like pictures and several strokes of *Dhvani* now and again, is no doubt picturesque, becoming full with love and life. But the poetry of this description of nature and all love that it offers, becomes more charming, more deeply poetic because of the image of sorrow of pathos, that envelops the whole description. This is because Sāvitrī knows that her husband is very near to death. With every picture that he paints as a swift, experienced, artful, painter, he is going nearer and nearer to death; one fine sweet minute is lost from his life-span with every word that he utters. The shadow of pathos that envelops the description makes it all the more charming and delicate and poetic for us. In her case, here, her silence, her *मौन* speaks out volumes of her mental affliction, tensions, strifes, agony and conflicts. The picture becomes more appealing and more life-like for us due to the curtain of pathos that the poet has drawn on the atmosphere. This adds a unique charm to the description and places the pictures of Satyavān and Sāvitrī in full; they dance in full view before our eyes it seems. The reader therefore experiences the charms of the forest and its groves described; he also has a glimpse in the suffering, strifes and tensions of the heart of silent youthful Sāvitrī and also the overshadowing vicinity of approaching death of youthful Satyavān. Here, it seems that *Samyoga Śṅgāra*, *Vipralambha Śṅgāra* and *Karuṇa* have come together and they are sweet, sweeter and the sweetest as per the authority of the experience of the *Sahṛdayas*. The poem is an example of one overshadowing the other and the total effect being that of *Karuna* ruling supreme even though the three *Rasas* are in identity.

On more example will be from the 'Uttararāmacarita'. For its third Act one scholar of old states—"one who does not weep on viewing the third act of this drama on the stage, "should be either a god or an animal"—"sa nu devo athavā paśuh". Here, Sītā is invisible and Rāma experiences now the very presence of Sītā and then her absence. For Rāma now and again, there is an illusion of her very presence and her smooth, soft, warm and soothing touch followed by the feeling of her absence. It seems as if he smells her presence all round. When again, he just thinks as to what should have happened to her when Laxmaṇa left her in the forest, he takes her for dead. The illusory joys and real sorrows of Rāma change hands and we see that he is experiencing Samyogā Śṅgāra as also Karuṇa, all at a time, in the act. Surely this picture is unique in its own way, it is sweet and delicate both. Here again, the Sahṛdaya experiences and deciphers the sweet, sweeter and the sweetest of Rāma, with Rāma. In the case of Sītā the three sentiments are equally inter-related and inter-merged. Several years of sorrow of separation have led to her Karuṇa because she saw no end to her separation; she knew that to Rāma, she was dead. Now she deeply feels the grave injustice of being discarded and that too secretly, after all love and warmth that he was showering on her in the last days of pregnancy and hence a very delicate physical and mental condition. She is separated from her two sons by destiny, a state most unbearable for any woman, more so to Sītā who is all lonely. She is expected to stay at her mother's place where Rāma cannot reach even if he desires. That is the reason why the poet depicts her as—

"Karuṇasya moorti rathavā śartrini Virahavyatha".

But as compared to Rāma, Sītā has atleast one consolation. All misunderstandings have been set at rest. Her mind is reconciled, she is convinced that Rāma is hers and only hers as ever. But at the end, both Sītā and Rāma have to enter the dark realm of pathos, they do not know how long it will last or whether it will ever end. All this is the charm of the lofty poetry of the third act, it is Vipralambha and Karuṇa with all its sweetness and following that, delicacy in which Dhvani is at its unique heights. It speaks volumes for the suffering, tensions, excitement of lovers, whose attachments of the hearts and the consequent experiences can hardly be described in words. When, the lovers, be they attached by any relation, are separated from each other, their suffering and strifes are again difficult to describe. Poetry has a world of its own in which this attachment and the resultant experience are objectivised,

universalised. When Sahyaya readers feel a sort of identity with the depiction of human feelings, the feelings come to the status of Rasa. The subjective is objectivised, universalised. The third act of the drama has the capacity to yield to us the experience in all its intensity.

One poet has philosophically stated —

“Sceptre and crown must tumble down,

And with the dust be equal made.”

A similar thing has happened in the Mahābhārata battle when, it has devoured lakhs of men, the brother cutting throat of brother and relation irrespective of whether he is elder and worth honour and worship or younger and deserving love and blessing. On this setting, we have the Striparva in which the most heart-breaking, the most pathetic is the scene laid in the setting of Gāndhārī asking Bhīma, Yudhisthira and Vāsudeva, questions that they cannot convincingly answer. She, with her 100 sons slaughtered and all her kith and kin gone, represents womanhood that suffers unbearable sorrow at the loss of husband, father, son and what not? In this, her sorrow, all differences are gone. She weeps over the struggles, screams, and sorrows of all women including even Subhadra and Uttara. Death has wiped out all enmities. All enmity is lost in common sorrow; death has laid its icy hand on both the defeated and the victor. The unbearable sorrow that follows, can break the heart even of vajra. And here, the poet attains the highest height of pathos that is most delicate and attains those unique height of Mādhurya because all become one in common sorrow and suffering. The poet Vyasa takes scrupulous care to bring out in expression all that women and men suffer due to this stunning and stormy death that has overtaken all; it is destruction that will have its evil effects for centuries to come. What were these kings and princes? They were incarnations of unparalleled strength, power, confidence, pride, and when they lie on the battle-ground scattered hither and thither, with their limbs broken and in complete disarray, they exhibit a picture of deep sorrow and pathos. And then follow women of all ages, women of noble families whom even gods cannot see, now being seen by ordinary men also (11.9.9). They were women whom even winds dared not touch.⁵ Now they come in one cloth, with ornaments thrown away and hairs in perfect disorder (11.9.10). They come to the battle-ground in search of their near ones and dear ones, in search of their bodies and limbs, to caress them and to scream and weep over them. They bewail and weep, they run hither and thither; now they fall down (11.9., 14.15); they even try to console each other (11.9.16). All living beings left behind, deeply feel the vacuum created

for a whole Yuga (11.9.20). Gāndhārī complains in a tone of utter distress that Bhīma should have spared atleast one of the hundred sons to act as a stick to support the parents tottering due to extreme old age (11.14.21) All have become one in loss, suffering including Subhadrā and Draupadī (11.15.16). From these scenes of utter destruction and sorrow, even death incarnate would run away. Eagles and all carnivorous birds are eating of the flesh from the hands, feet, mouths and eyes of the dead heroes. Then Gāndhārī asks Vāsudeva to look at all this, (11.18 onwards.), and it culminates in her curse on Kṛṣṇa. What could be more sorrowful than this ? For, daughters and daughters-in-law are widowed (11.22.5); Kṛṣṇa could have stopped this terrible dance of death. But he did not, he disregarded it. Gāndhārī curses Kṛṣṇa to see the utter annihilation of his Yādavas and meet death alone, unwept and unsung, in a lonely place in the jungle (11.25.39.42).⁶ The curse of Gāndhārī represents the curse of all suffering women. They have come to this sad plight for no fault of theirs ! Terror strikes, but in this extremely realistic and at the same time extremely poetic picture, pathos reigns supreme. It is a picture of Karuṇa that once read would never be forgotten. Pathos is not only objectivised but universalised in this Paiva. The ultimate effect is that of utter delicacy and sweetness because, we weep and would like to weep again and again with all women who are depicted with such picture-sequences that the limits of time are thrown off; they are before our very eyes and we identify ourselves perfectly in sorrow with them.⁷ We too feel that we are a part and parcel of the whole scene. No other Rasa can have greater appeal. Viśvanātha is therefore right when he states—

“Even in Karuṇa etc., there lies an experience of unparalleled Ānanda. Here the experience of the Saṅgayas, is the only proof.”

(Sahityadīpana 3.4)

No other Rasa could be more soft and sweeter than the Karuṇa and Ānandavardhana, with his wonderful insight into the utter depths of the human heart, rightly fixes up the order of experience of Mādhurya when he states that Saṅgāra is sweet, Vipralambha is sweeter and Karuṇa the sweetest.

This can very well be delineated as a truth of life, as the reality of human life and human emotions. In most of the poetry of the world, the best mostly depicts love which is sweeter, more touching in separation

and the pathos that brings to life, to reality more realistic than it was, all the near ones and dear ones whose loss leaves an indelible mark on the human heart.

Foot-Notes

1. Uttaraṁacarita-3.
2. Reminiscences, p. 240
3. Adhyayas 86 to 92, Calcutta Edition.
4. Adh. 87.
- 5 For a similar idea vide in 'Hāmlet', the words of Hamlet about his father. "So loving to my mother that he might between the winds of heaven, not to visit her face so roughly!"
- 6 Actually in the description of the end of Kṛṣṇa, the very words of Vyāsa are weeping; the description, extremely pathetic that it is, has a unique poetic charm of its own.
- 7 In this connection, vide the words of Winternitz about the Śūparva "Here follows the lament of Gāndhārī, which is one of the most beautiful parts of the whole epic, as a masterpiece of elegiac poetry, as well as for the clear descriptions of the battle-field. The whole scene becomes so much the more impressive, owing to the fact that the poet does not himself tell the story, but lets the aged mother of heroes recount what she sees with her own eyes." "History of Indian Literature" Pt. one, p 370. Oriental Books Reprint Corporation, New Delhi-55,

A NOTE ON SANMUKHA KARTTIKEYA

Lalit Kumar

The son of Śiva and Pārvati, the commander-in-chief of gods' army (*Senāni na mahām*) is known by various names. One of them is Ṣaṇmukha (six faced); which again refers to circumstantial birth of this god. The story of his birth is mentioned in detail in *Vṛṇa-Parvan* of the *Mahābhārata*¹ and in the *Kumārasambhava* of Kālidāsa.²

First iconographic reference to Ṣaṇmukha is found in the *Viṣṇudharmottara Purāna*³ where 'Kumāra' is described as Sanmukha. Further, he is said to be "adorned with three or five lock arrangement of hair (*Śikha-ṇḍaka*), dressed in red garment, riding a noble peacock; his two right hands should hold a cock (*Kukkuṭa*) and a bell (*ghaṇṭa*); and a victory flag (*Vaijāyanti patakā*) and a kind of spear or javelin should be placed in his left hand". Curiously enough this text also entails that the other three forms of this god known as Skanda, Kumāra and Guha should be represented like Kumāra but should never be shown six-faced or with peacock.

In *Samarāṅgaṇa Sūtradhāra*,⁴ Kārttikeya is said to have one or six faces, (*Ṣaṇmukha*) and should always hold spear, the indispensable weapon of the god. He should have two, six or twelve arms, and accordingly different places are assigned for his worship. It is prescribed that twelve armed god is auspicious in town, six-armed in *kheṭaka* (hunting around or cantonements) and two-armed in a village. In case of twelve-armed image the *Samarāṅgaṇa Sūtradhāra* says that the god should hold spear, arrow, sword, hammer, in his five right hands whereas the sixth should be shown spreading. The left hands should hold bow, flag of victory, bell, shield and cock but the sixth is mentioned in *Saṁvardhanamuḍra*.

In the *Agni Purāṇa*⁵ also he is described to have one or six-faces and should hold spear and cock in his hands. The *Rūpamaṇḍana*⁶ also described variations of this god on the multiplicity of his arms and various places for his worship as mentioned in *Samarāṅgaṇa Sūtradhāra*.

The iconography of Ṣaṇmukha is also described in South Indian iconographic texts such as *Aṁśubhedāgāma Kumāratāntra Sritattvanidhi* etc.

Earliest representation of Śaṅmukha can be reckoned with 2nd century coins of Yaudheyas.⁷ On the obverse of these coins the god is represented six-faced two armed and a long spear in his right hand. The Yaudheyas were great devotees of Kārttikeya as it is also evident from various epigraphs.

In sculpture, Śaṅmukha appear for the first time on the relief carving of a lintel at Pawāyā.⁸ The relief is datable to 4th century A.D. On this relief the god is shown standing, having three faces (since carved in relief, the other three could not be shown) and twelve arms spreading around. He is perhaps accompanied with his consort *Saṣṭhi* though there is no mention to her in the Śilpa texts mentioned above.

In Gupta period, Kārttikeya becomes fairly popular in northern India. But Śaṅmukha form is surely a rare phenomena to observe during this period. Pawāyā relief is one example.

Other representations of Śaṅmukha known to us belong to post-Gupta period. One of them hails from Bairat⁹ (Rajasthan). The sculpture is carved in bold relief, thus, shows three heads. He is sitting on lotus, his mount peacock is shown below. The god is six-armed but many of them are damaged. Of the remaining hands some attributes are discernable such as shield, cock and spear. The head canopied with serpent-hood, is an interesting feature.

Of the Post-Gupta period, an example of Śaṅmukha can be added here. It is in the collection of Lalbhai Dalpatbhai Institute of Indology, Ahmedabad. Sculpture is carved in bold relief. Unfortunately, it has received severe damages, only bust has been recovered. The god is shown with three heads and six arms. (Fig. 1) All the arms are broken. The bust represents a youthful body with placid faces, characterized with juvenile beauty. He wears a small bejewelled crown. Three hair mesh (*Śikhaṅḍaka*) are arranged on the top of the head. Some hair locks also dangle on his shoulder on either side. He wears a necklace, *Yajñopavita*, *kunḍāla* and armlets. The sculpture is carved in buff colour sandstone. The modelling of the body and physiognomy of the figure shows late Gupta characteristics and thus it is datable to c. 650 A.D. It appears to hail from Bundelakhand region of Central India.

These limited notices of the Śaṅmukha show the rarity of this form of Kārttikeya in northern India.

Foot-Notes

1. Rao, T. A. Gopinath, *Elements of Hindu Iconography*, Delhi 1968, pp. 417-420.
2. Ibid., p 421-422.
3. Banerji, J.N., *The Development of Hindu Iconography*, (Calcutta, 1956 p. 364.
4. *Samarāṅga Sūtradhāra* (Baroda, 1925), 77. 23-31.
5. *Indian Images*, p. 26
6. Srivastava, Balarama, *Rūpamaṇḍana* (Varanasi, 1964), p. 80
7. Saran, M. K., *Tribal Coins of India*, (New Delhi, 1972), p. 118
8. Williams, Joanna, 'Art of Gupta India' 1982, p. 54, pl 52-53.
9. Agrawal, R. C., 'Skanda-Karttikeya in Sculpture from Rajasthan' *Lalit Kalā*, No. 3-4, p 110 and 112.

TRIPURĀ TANTRA (SRĪ VIDYĀ) : ITS PHILOSOPHY AND PATH OF SĀDHANĀ*

Y. S. Shastri

It is a wellknown fact in the history of Indian thought that liberation or self realisation is the highest aim of life for all the systems of Indian Philosophy, barring the Materialist (*Cārvāka*). Different systems in the field of philosophical heritage have shown the various paths to achieve the same goal in accordance with difference in temperament, idiosyncrasy, as well as intellectual and spiritual advancement of the people. Tantra Śāstra is one of the important branches of Indian thought which truly represents, quintessence of Upanisadic Philosophy. It is mainly practical scripture of *Vedānta*. It prescribes the means by which the highest aim of life is fulfilled in an easy way by all, without any discrimination of caste, creed and sex.¹

The word 'Tantra' has various meanings. More than twentyfive meanings have been ascribed to this word.² In reality this word is originally derived from the root 'tan'-to extend or spread out and usually applied to *Tantra* system which pertains to the development of man's power, both material and spiritual. This Śāstra is also known as *Āgama* and *Nigama*. It is said that an *Āgama* is so called because it proceeds from the mouth of *Śiva* and goes to *Girijā*, being approved by *Vasudeva* and *Nigama* is so called because it emanates from the mouth of *Girijā* to enter the ears of *Śiva*, being approved by *Vasudeva*.³ The word *Āgama*, which stands indifferently for the *Veda* and *Tantra*, shows its authoritative tradition. *Tantra Śāstra* is considered as the fifth *Veda*⁴ and called *Śruti*. Kullūkabhaṭṭa, clearly states in his commentary on *Manusmṛiti* that *Śruti* is of two kinds—*Vaidiki* and *Tantriki*.⁵ There are mainly three kinds of *Āgamas* namely *Vaiṣṇava*, *Śaiva* and *Śākta*. The *Vaiṣṇava* *Āgamas* mainly deal with idolatry, rules of temple architecture, worship of *Tulasi* plant (holy basil) and lay emphasis on the path of devotion, thus suited even to the lowest intellectual capacity. *Viṣṇu* and his consort *Lakṣmī*, are the main deities of these *Āgamas*. More than 108 works with various commentaries, belonging to this sect show its popularity in olden days. Phi-

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losophical height of the Upaniṣadic idea of realising the unity of individual soul (*Jīvātman*) and Universal soul (*Paramātman*) is hardly recognised in these scriptures. The *Śaiva Āgamas* are also idolatious and ritualistic like the former. But Philosophically they are more advanced than the former. There are 28 *Śaiva Āgamas* with various commentaries. These *Āgamas* incorporated the teachings of the Upaniṣads viz., unity of *Jīvātman* and *Paramātman*; and the details of process of *Yaga* and the development of *Kundalini Śakti* is found in these *Āgamas*.

The group of *Śakta Āgamas* really represents the finest Philosophy inherited by the Upaniṣadic thought. The *Śakta Tantric* study is mostly confined to the conventional details of external worship. Its hidden side of the esoteric culture is not truly presented to the learned world. This literature actually represents quintessence of mysticism which is based on the mystic doctrine of the unity of individual soul and Supreme Reality, (*Brahman*), proclaimed in the oldest *Upaniṣads*.⁶ *Śakta Tantra* has touched the keynote of the *Advaita* philosophy by accepting this unity of *Jiva* and *Para Brahman*. This *Tantra* repeatedly states in clear terms that the highest form of *Yoga* (Union) is the attainment of unity of *Jiva* with supreme soul.⁷

The entire *Śakta* literature is in the form of a dialogue between Lord *Śiva* and *Pārvatī* (*Umā*). It is believed that the revealer of the *Śakta Tantra* is *Śiva* himself or *Devi* herself. Now it is the first who teaches and second who listens. Now, again, the latter assumes the role of Guru and answers the questions of *Śiva*, for, the two are one.⁸

The unfortunate part of *Śakta Tantra* is that, it is the most misunderstood and misrepresented system in the history of philosophy and religion. It is considered as an occult science, creation of some sex dominated people, purely materialistic and an immoral philosophy. Such kind of misconception and ignorance, still prevails among the people. This is due to excesses committed by some of the misguided followers of *Śakta Tantra*, namely, *Vāmamārgins*. It is their literal interpretation and practice of *Pañcamakāras*⁹ viz wine (*Madya*), meat (*Māmsa*), Fish (*Matsya*), grain (*Mudrā*) and copulation (*Maithuna*), brought illname to this system. Really speaking these are technical terms of this secret system and cannot be taken literally. These words carry their own deep meanings. These *Pañcamakāras* esoterically symbolise different elements and principles. They generally mean the five great elements (*Pañcamahābhūtas*) taken collectively, viz, ether, air, fire, water and earth. These words are also interpreted keeping the real spirit of *Tantra* as, wine is

the lunar ambrosia flowing from the *Soma cakra* which is in the cerebrum (*Sahasrāra*) *Meat* is the surrender of the limited human to the unlimited Divine. *Fish* is the annihilation of 'I and Mine'. *Grain* is cessation from evils *Union (Maithuna)* is the union of the *Kuṇḍalini-Śakti* which is sleeping in the *Mūladhāra*, with *Śiva* in *Sahasrāra* in the top of the head.¹⁰ If *Pañcanakāras* are taken in this true spirit of *Tantra* there is no scope for misconception of this great system. It is neither an immoral nor a materialistic system. In this system woman is never considered as an object of animal passion and pleasure, but she is adored as, Universal Mother or *Parāśakti*. It does not advocate Materialism. No doubt materialistic elements are found here and there in certain Tantric works,¹¹ but these should not be taken as final words of *Tantra Śāstra* because it aims at both worldly enjoyment and spiritual freedom.¹² The main object of *Śakta Tantra* is to awaken the latent dynamism in all the planes of consciousness and divinise every element in man and woman, by adopting short-cut method. It is fully acceptable to Vaidika-fold.¹³ *Bhāskaraṛāya*, a well-known authority on *Śakta Tantra*, clearly points out that even the *Veda* talks of *Tantra Vidyā* in conventional terms and not explicitly.¹⁴

Śakti worship is the form of worshipping the supreme *Brahman* as a female entity. It is the worship of supreme Reality in the form of Universal Mother. Following the Upanisadic path,¹⁵ *Śaktas* maintain that *Śakti* is the Universal Energy which has brought the Universe into existence, which Sustains and withdraws the Universe.¹⁶

Now, this *Śakti* worship is not a new development in the history of Indian culture. This kind of motherworship was recognised in the pre-vedic period. This type of worship has been traced to the Indus Valley Civilization. It is still not definitely known whether or not the Indus valley civilization had preceded or followed the *Ṛgvedic Samhitā* period but it may be concluded that the *Śakti* cult seems to have prevailed in India at least in circa 3000¹⁷ B.C. The number of hymns written on various goddesses and more than 40 names of goddesses, indicate a fully recognised form of *Śakti* worship.¹⁸ This *Śakti* is specifically referred to in the *Ṛgveda* with her eight different attributes—*Kālī*, *Tārā* etc.¹⁹ *Devisūkta*, *Śrisūkta*, *Uṣā-Sūktas* of the *Vedas* are clearly indicative of worship of mother goddess. Thus, it is a faulty notion to believe that the *Śakta Tantra* has come out of the *Mahāyāna* Buddhist *Tantra*. It existed in India much earlier than the *Mahāyāna* Buddhism made its appearance on the Indian soil. The concept of mother goddess is found in early

*Upaniṣads*²⁰ also. There are many later *Upaniṣads* which have developed the same idea of mother goddess, that centre round *Śakti* regarded as *Brahman* and became the Philosophical basis of *Śākta Tantra*.

There are three Subschools within the *Śākta Tantra*, viz., *Kaula*, *Mīra* and *Samaya* and they have their own independent treatises. *Kaula* group has 64 treatises with various commentaries.²¹ *Mīra* group has eight *Āgamas*.²² These two schools emphasize external worship and their methods are mostly used to acquire material power and prosperity. Really it is some of the followers of *Kaula* group who have brought bad name to *Tantra* literature.

These two groups are considered as non-*Vaidika* by traditional Tantric writers like *Śankara*, *Lakṣmīdhara* and others. *Śrīvidyopāsakas* are warned not to follow these paths.²³ The *Samaya* group is most important among the *Śākta Tantras* on account of its philosophical height and its purified method of worship. This group of literature points the way to liberation along with material prosperity. This *Samaya* method of *Śakti* worship is accepted as the supreme path of realisation of *Advaita* by *Ādi Śankar*. Its path is purely internal, though, as a first step in the spiritual advancement, it prescribes external worship of diagram and image. The main source of this *Samaya* method is five treatises known as *Subhāgamapañcaka*, whose authors are the great Sages, *Vasiṣṭha*, *Sanaka*, *Sanandana*, *Sanat Kumāra* and *Suka*.²⁴ In addition to these five treatises, there are innumerable texts, such as *Vāmakeśvara*, *Tantrarāja*, *Saundarya lahari* etc., and many commentaries which propagate philosophy and practice of *Śrīvidyā*.²⁵ The main aim of our present paper is to bring out the finest philosophy and path of *Sādhana* of this *Samaya* group of literature.

The word *Samaya* is interpreted as either 'He (Supreme *Brahman*) is' or 'She is' (Goddess) with me. It means that one has to think constantly that he is always one with the ultimate Reality. He has to identify himself with the Supreme *Brahman*. *Samaya* is also commonly explained as offering worship to a *cakra* in the ether of the²⁶ heart. This internal worship is considered as the supreme by all the great Yogins. It is a higher kind of worship consisting of inward prayer, deep meditation and solemn contemplation.

In this *Tantra*, the 'Śakti' is a synonym of *Brahman* of the Vedantic thought. She may be called *Brahman* or *Mahāśakti* or Universal Mother. The same *Brahman* of the *Upaniṣads* is termed as *Tripurā* or *Mahā*

Tripura Sundarī by these Tāntric texts. The word 'Tripurā' is pregnant with a significant meaning. The Universal Mother is known as 'Tripurā' due to various reasons. In the *Nityāṣoḍaśikānava* it is stated that this supreme power is triple foined viz., creator (*Brahma*), Sustainer (*Viṣṇu*) and destroyer (*Rudra*). Again she is in the form of will power, power of knowledge and power of action and she creates three worlds, and is therefore called *Tripurā*.²⁷ She is the principle which exists prior to Trinity.²⁸ Again this word 'Tripurā' is interpreted as, She who has three angles, as well as three circles and her bhūpura is three lined, her *Mantra* is said to be three syllables thus, since, she is everywhere triple, she is called *Tripurā*.²⁹ Again, philosophically more significant interpretations of this word *Tripurā* are found in these texts. *Tripurā* means three *nādis* : *suṣumnā*, *Pīngalā* and *Idā* and *Manas*, *Buddhi* and *Citta*, as *Devi* dwells (as *Jīva*) in these, she is called *Tripurā*.³⁰ *Gaudapādasūtra* says, "The difference is by the three *tattvas*"³¹ The meaning is that the one *Brahman* is divided into three by the three *tattvas*. In the commentary of the above, the *tattvas* are explained variously as qualities, forms, states of consciousness, worlds, *Paṭha*, *bija*, divisions of *Mantra*, etc., and *purā* means beyond these. The gist of all these interpretations is that, she is the supreme power behind and beyond all these things.

The philosophy and aim of *Tripurā Tantra* is the realisation of *Advaita*, i.e., Unity of Śiva and Śakti, *Jīvātman* and *paramātman*. Quite in agreement with the *Advaita* Vedāntic stand point, this *Tantra* maintains dual aspect of Universal power, namely *Saguṇa* and *Nirguṇa*.

This *Tantra* describes the nature of *Tripurā* in a similar manner as *Upaniṣads* describe the nature of *Brahman*. She is described as *Nirviśeṣa* (indeterminate) as well as *Saviśeṣa* (determinate). These descriptions may seem to be contradictory but actually there is no contradiction. From two different standpoints Supreme Reality may be conditioned and unconditioned at the same time. From the standpoint of liberated soul, it is unconditioned, from that of one in bondage who has not yet reached the state of sameness or unity (*Sāmarasya*), *Brahman* appears to be the cause of the Universe, endowed with omniscience and with other attributes. Thus, this *Tantra* constitutes two systems, one esoteric, philosophical (*Nirguṇavidyā*) containing metaphysical truth for the few ones, rare in all times, who are able to understand it and another exoteric, theological (*Saguṇa*) who have less intellectual capacity and who want images, not abstract truth; worship, not meditation. But ultimately, it propagates non-dualistic philosophy of the *Upaniṣads*. At the transcendental level,

this *Śakti* is the highest knowledge (*Saṃvid*), beyond time and space and by its very nature, existence, consciousness and bliss.³² *Tripuṇḍrā* is the highest Reality in which there is neither rise, nor, fall. It is self-luminous.³³ She is the highest *Brahman*,³⁴ and is the only Ontological Reality.³⁵ She is the seed of all in the Universe. The Universe which resides inside of it emanates and shines forth outside of it.³⁶ This *Śakti* is beyond 36 *Tattvas*.³⁷ Even *Śiva* and *Śakti* emanate from this non dual principle. She is in the form of *Brahman* and known as *Parābhaktā*.³⁸ She is the material cause of 36 *Tattvas*. *Tripuṇḍrā* is Existence, Consciousness and Bliss, and as such it is equivalent to the *Brahman* of the Upanisadic thought. She is beyond the three *guṇas* and still she emanates them. She is the nature of *Vidyā* and devoid of attributes.³⁹ She is formless, immutable, all pervading *Brahman*.⁴⁰ She is the nature of *Ānān*.⁴¹ *Brahman* was alone in the beginning, states *Upanisads*. Similarly *Tripuṇḍrā* states that nothing existed in the beginning but the goddess alone.⁴² Beginning does not literally mean beginning of this Universe. It is only knowledge point of view, It was alone in the beginning. It is she who has created the world with all animate and inanimate objects. She is the Supreme power that permeates the three worlds and the three bodies and enlightens them both internally and externally. She is all forms and she fills all space and time. She is-veily the self, and also everything else that is not self. She is wave incarnate on the ocean of the bliss of conscious existence. She is everything. She is the self, the universe, all gods and all that exists, She is the only truth and she can be known only through experiencing the oneness of the self and *Brahman*. She is the only Reality which pervades the whole Universe.⁴³ She is not related to anything for there is nothing else to relate. She is Unique. She is beyond all relational basis of knowing and knowledge. She is pure consciousness. She is indeed the *turiya*, beyond the word and thought, inaccessible and of un-patalleed grandeur.⁴⁴ She is un-knowable, infinite, un-graspable, un-born and non-dual. She is unknowable because even gods do not know her nature. She has no limit, and she is thus known as infinite. She is ungraspable, and she is thus known as imperceptible, no one knows her origin thus known as un-born. She alone resides everywhere, thus known as non-dual. She is consciousness all compact. She is indescribable.⁴⁵ She cannot be described because she is unlimited. In describing her we are making infinite as finite. Infinite cannot be limited.⁴⁶ She is beyond speech, touch and tongue. Even gods cannot grasp her nature.⁴⁷ She cannot be defined in terms of any categories for there is nothing besides Her. Nature of *Tripuṇḍrā* is similar to 'not this', 'not this', of the Upanisads. She is ordinarily in-expressible,

So the best way of describing this un-predicable and incomprehensible Reality is via negative or through negatives by calling it, infinite, immutable, indivisible and inexhaustible.⁴⁷ Positive expression is in a sense a limitation, for it implies the duality of the experience and the experienced, the denotive and denoted. The negative concept denies the possibility of such knowledge with regard to Supreme *Brahman*. It is beyond, quite beyond the grasp of human faculty or psychic apparatus. This Reality (*Tripurā*) is devoid of the distinction of knowledge, known and knower⁴⁸ She is the highest Universal. When the highest Universal is known, all the particulars included in it are known. She is un-pointable, allpervading, pure consciousness.⁴⁹ She cannot be understood by scriptural study.⁵⁰ She is one undivided bliss and self of all. She is supporting ground of all⁵¹ Even though, inner controller of all, she is unaffected by all blemishes,⁵² like the sun who is unaffected by any blemishes. She is untouched by pain and pleasure.⁵³ She is neither girl, nor maid, nor old, neither female nor male, nor neuter.⁵⁴ She is inconceivable, immeasurable power, the being of all which exists, devoid of all duality, the Supreme *Brahman*, attainable in illumination alone. Though without feet, she moves more quickly than air, though without ears, hears even subtlest sound, though without eyes, perceives everything. Though without tongue, she tastes all taste.⁵⁵ The scriptural statements like 'I am *Brahman*.' 'This *Ātman* is *Brahman*' 'That thou art', etc., indicate that non-dual *Tripurā* only.⁵⁶ She is the innermost self of all.⁵⁷ She is the undivided one consciousness, which continues in all the three states-waking, dreaming and dreamless state. This consciousness in man, is like ether covered by pot. Though pot is destroyed, the ether inside of it is untouched by destruction. When darkness in the form of ignorance is removed, it shines in its own purity and one realises nondual nature of it.⁵⁸

She is known as highest knowledge, knowing which everything else becomes known.⁵⁹ She is identified with one's own self⁶⁰ Realisation of *Tripurā* is nothing but the state of perfect identity of the self. This is the state of nondual, blissful communion, unitive life, in which there is neither bondage, nor liberation. In this state entire Universe, even creator, doer, action, cause, effect, and everything appears as one Universal self.^{60-A} It is a state in which positives and negatives are one and the same. In it there is neither origination nor destruction. It is beyond all fancy of imagination. It is a really a state of Supreme *Brahman*. This is the state of *Advaita*-Unity of individual self and *Brahman*.⁶¹

This Supreme Reality can be known either as *Śiva* or *Śakti* because they are not two different entities, but one and the same.⁶² Though one in essence, yet for the sake of our convenience, we may call *Śiva* as Static and *Śakti* as Kinetic energies. *Śiva* is *prakāśa* (Knowledge) and *Śakti* is *Vimarśa* (activity) aspects of the same *Brahman*. When we emphasize knowledge side, It is *Śiva* and the same thing is *Śakti* when activity side is emphasized. Together they form a single Unity called *Prakāśa Vimarśa Svarūpa*.⁶³ In the form of *Śiva* it is inactive, indifferent, non-relative, witness self. The same principle in the form of *Śakti* is material cause of the Universe. But they are inseparable like heat from fire, whiteness from milk, sweetness from sugar, luminosity from light and weight from material bodies.⁶⁴

Mūyā is power of *Śakti*. Veiling herself with her own *Mūyā*, She becomes desirous of creation. Then there arise 36 *Tattvas*⁶⁵ including *Śiva* and *Śakti* and creative, sustantive and destructive powers also arise, then arise the worlds and elements of which they are composed. Creative, sustantive and destructive powers are not distinct entities. They are all one and the same as parts of her. Creation is a mode of divine existence and Divine energy sustains the Universe that binds the atoms with atoms. Again destruction is also an aspect of Divine energy that goes in hand in hand with the creative energy. Thus creative, preservative and destructive forces are but the three aspects of Divine energy that exists in *Brahman*.⁶⁶

This *Tantra* has accepted *Śakti Parīṅānavāda*. *Śakti* itself, transforms into the form of Universe. World is expansion of this Universal Consciousness. Thus this world is also real.⁶⁷ It is not *Brahmavivarta* like *Advaita*. This *Śakti* is not material like *Sāṅkhya* philosophy but pure Consciousness It is not *Prakṛti* of the *Sāṅkhyas*, which is unconscious and real. Even great *Advaita* stalwart *Sāṅkara* treats *Śakti* of the *Tantra* as Supreme *Brahman*.

It is very important to note that this Tantric literature lays stress on the dynamic nature of the creative power i.e. *Śakti* here as *Brhman* itself. Though the conception of the goddess *Tripurā* corresponds to that Impersonal Brahman of the *Upaniṣads* this *Tantra* literature, emphasizes the dynamic aspect of the godhead—the activity of manifestation of a deity in the form of Divine energy. The *Śūktas* have transformed the Impersonal Absolute *Brahman* of the *Upaniṣads* into a personal divinity that is the omnipotent, omnipresent and omniscient *Śakti* or a Divine Mother—the source, support and end of the entire empirical Universe ⁶⁸

According to this *Tantra* the supreme transcendental Reality (*Brahman*) which is really nameless and formless conceived through religious imagination becomes goddess in *Saguna* form. The *Nirguṇa Brahman* of the *Upaniṣads* comes down step by step and assumes the form of a goddess, and becomes an object of worship in the form of Universal Mother. All the paraphernalia of worship are then offered to her. This concept of the highest as Mother is a special feature of *Śākta Tantra* and it has its own significance. Mother, always nurtures a more charitable attitude, forgives the faults of her children and offers them an opportunity to reform their ways. This attitude of forgiveness and compassion, love and pity are more natural to Mother than to father. Thus, supreme *Brahman* in the personified form becomes affectionate Mother, worshipped in the name of *Mahā Tripurasundarī*. She is also known by various other names, such as *Śrīvidyā Śrī Lalitā Pañcadaśākṣarī, Śodāśī, Kāmeśvarī* and so forth. She is conceived as the most high, higher than *Sarasvatī, Lakṣmī*, higher than *Brahmā, Viṣṇu, Īśvara* and even *Sadaśiva*.⁷⁰ Worship of Universal Mother in the *Saguna* form with ceremonial pomp is only a support for meditation on the highest, which is strictly beyond thought and mind. The Mother is really the highest *Brahman* in empirical dress. The significance of the description of the highest *Brahman* in *Saguna* form is to indicate that she is near enough to us and yet far away, she is in the world and also beyond it and that she is both immanent and transcendent. In this form she is described as resplendent as the newly rising sun. She is also three eyed and holds in her four arms, noose, goad, arrow and bow. She can be worshipped either in female form or male form. In the, male form she is worshipped in the form of Lord *Śīkṛṣṇa*.⁷¹ This *Saguna* aspect is only for those who are ordinary mortals, highly emotional and unable to meditate on the highest attributeless *Brahman*.

The beautiful description of goddess *Tripurā* in *Saguna* form and significance of its worship is found in many texts such as *Saundaryalaharī* and *Tripurāmahimnastotra*. This kind of description is mainly to rouse our emotion of devotion and strengthen it by furnishing suitable support for meditation. *Tripurā* is described from head to foot in these texts. This is really intended to show that the Supreme Being is 'also Supremely beautiful and when it gets embodied in human form, for the benefit of dull witted mortals, the beauty that is its essence naturally shines through every tissue and filament.'⁷²

Tripurā is the supreme deity. All other gods and goddesses are subordinate to her, and offer obeisance to her.⁷³ Inspired by her, *Brahmā* creates the world, *Viṣṇu* sustains it and *Rudra* destroys. The relative reality and objectivity of the world and its regularity and law abiding nature are due to her. She is absolute in the world context. She is the supreme from the cosmic end. She is the moral governor and lord of the law of *Karma*.⁷⁴ She is in the form of ocean of mercifulness.⁷⁵ She is the bestower of all kinds of riches and happiness,⁷⁶ Mother of all⁷⁷ and bestower of ultimate liberation.⁷⁸

The worshipper of *Tripurā*, becomes the rival of *Sun*, *Gaṇḍa*, *Manmatha*, Fire and *Brahmā*, *Viṣṇu* and *Śankara*.⁷⁹ The devotee of *Tripurā* acquires great learning becomes exceedingly prosperous and develops a charming personality.⁸⁰ *Devi* confers all sorts of powers to her devotee. She fulfils all the desires. Her devotee becomes master of all arts, and obtains unparalleled name and fame.⁸¹ She bestows all worldly prosperity to her devotee. The devotee of *Tripurā*, enjoys all the worldly riches and becomes one with her (*Brahman*) in the end.⁸²

PATH OF SĀDHANĀ

This *Tripurā Tantra* is mainly practical scripture if *Vedānta*. Though this *Tantra* represents Upanisadic philosophy, its main emphasis is the practical aspect of realisation of *Brahman*. No doubt this *Tantra* has exalted the supremacy of knowledge, but it emphasizes on that knowledge which is obtained from spiritual experience. Mere knowledge derived from scriptures will not lead to the realisation of one's own self. Mere scriptural speculation or erudite scholarship in *Vedānta* does not necessarily lead to real knowledge. Real knowledge consists in spiritual experience that can liberate the soul from eternal bondage. Thus both theory and practice are of utmost importance for a devotee to reach the highest goal. For this reason, this *Tantra* literature prescribes a set of disciplines, to be followed by the aspirant on the path of realisation of *Advaita*. But it is very important to note that these disciplines described by *Tantra* do not propagate self torture and dry austerity. It is clearly mentioned in these texts that, worship of goddess brings all worldly prosperity and enjoyment and ultimately leads to liberation.⁸³

Now, it is necessary to set forth the nature of the path of Tantric *Sādhana* at some greater length.

These Tantric texts advocate two kinds of worship of *Tripurā*: the internal or higher form of worship, consisting of deep meditation and solemn contemplation for the highly advanced and the external intended for the less evolved, ordinary mortals. Śāktas believe that the Universal energy or Spiritual power in man lies dormant and is likened to a serpent that has coiled up (*Kuṇḍalini Śakti*). This power has to be aroused from its place (which is at the beginning of the spinal cord) and led up step by step to the cerebrum. Here, in this state Śakti unites with Śiva. This is the liberation. Thus, the primary purpose of the aspirant is to awaken this sleeping Snake or Śakti. This is done in many ways, such as purely practising Yogic technicalities, reciting sacred letters (*Japa*) and worshipping diagram and image.

Details of Yogic disciplines are set forth by Śānkara in *Saundaryalahari*.⁸⁴ *Yoga* speaks of *ṣaṭcakras* viz., *Mūlādhāra* (original abode), *Maṅgura* (full of rays), *Svādhiṣṭhāna* (own place), *Anāhata* (sound), *viśuddhi* (the ether above) and *Ājñā* (mind between the eyebrows), within the human body.⁸⁵ These are actually psychic centres in the body. These six psychic centres represent the cosmic elements of earth, water, fire, air, ether and the mind respectively.⁸⁶ Last and high up in the cerebrum, there is the *Sahasrāra Kāmala*-thousand petalled lotus. An aspirant by deep meditation led it up to the cerebrum where this Śakti disengaged from all that is adventitious to it, emerges in its native splendour as pure consciousness. It is here in this state Śakti is transformed into absolute consciousness. It is a state of liberation. This method of applying Yogic technicalities is considered as higher form of internal worship or subtle meditation (*Sūkṣmadhyāna*).⁸⁷ Highest type of meditation (*Parādhyanā*) is done by meditating on the *Parāśakti* as one impartite, and impartible whole and visualising the *Ātman* as steady, motionless flame in a windless place.⁸⁸ *Japa* (reciting sacred letters) is an aid to meditation. *Mantra* is identified with *Devi*. *Pañcadaśākṣari Mantra* is considered as supreme *Mantra*, which is also called *Gupta Gāyatri*.⁸⁹ It is a formula for deep meditation. This *mantra* is so called because it contains fifteen germinal letters. These letters represent union of Śiva and Śakti, *Jīva* and *Brahman*.⁹⁰ This *Mantra* represents body of Tripurasundarī. *Tripurā* herself is called *pañchdaśī* because she is witness of five kinds of stages of the universe and indestructible.⁹¹ *Bhaskarārāya* gives fifteen meanings of this *mantra*.⁹² Three hundred meanings of *pañcadaśākṣari* is explained in *Trisatībhāṣya* by Śānkara.⁹³ The fifteen letters of this *Mantra* are divided into three groups (*Kūṭās*) viz. *Vāgbhava*, *Kāmarāja* and *Śakti*. *Vāgīśvari* is the *Jñānaśakti* which is in the *Vāgbhava* division and confers salvation. *Kāmarāja*

is the *Kāmyāśakti* the ruler of desire and fulfils desire. The *Śakti* division is the will power—the supreme energy and is in the form of *Śiva*.⁹⁴ Again each group represents specific divine powers, such as Fire, Sun and the Moon. These three groups represent, the three states of waking, dreaming and dreamless sleep—*vaiśva*, *Tajasa* and *piñḍa* and willpower, power of knowledge and power of action. In essence, this *Mantra* is said to comprise all the fundamental truths of the Universe. This is considered as a very powerful *Mantra* and recitation of this is sure to yield results. It is said that the man who has been initiated to this *Mantra* has no more rebirth.⁹⁵ This pañcadaśākṣari is known as either *Hādī* or *Kādī*, on the basis of beginning letter of the *Mantra*. It is said that *Hādī* is followed by *Lopāmudrā* and *Kādī* path is followed by *Haya-grīva*, *Agastya*, and *Dūrvāsa*. For the very highly advanced and initiated, a sixteenth letter is added, and it is called *Ṣoḍaśākṣarī*. This sixteenth letter is kept very secret and not openly stated.

The Paths of *Yoga* and *Japa Sādhanā* are purely internal type of worship. The mind cannot remain steady on, what is formless (*amūrta*). Therefore a form is accepted as aid to meditation. Form is also of two kinds—gross and subtle. The grossest form is pictorial that which is with hands, feet and so forth. Subtle form is the diagram which is also called the body of *Mantras*. The well known *Śrīyantra* or *Śrīcakra* is adopted for the worship of *Tripurā* or *Lalīā*. Details of *Śrīcakra* are given in *Vānakesvara Tantra*, *Tantrarāja*, *Sāundaryalaharī*, *Saubhāgya Vardhani* and *Lakṣmidharā*.⁹⁶

The *Śrīyantra* is composed of nine triangles and *Cakras*, one within the other until the central point or *Bindu* is reached. The names of the nine *Cakras* are *Bhūpura*, sixteen petals, eight petals, first set of four-teen angles, second set of ten inner angles, third set of ten angles within these, fourth set of eight angles within these, three angles within these and the point or *Bindu*. In each of the nine *Cakras* the Goodness *Tripura-sundarī* is worshipped in its centre under one of her nine names united with the *Pādūkāmantra* of seven letters. These nine *Cakras* are also called *Trilokyamohana*, *Sarvāśāparipūraka*, *Sarva Samśobhana*, *sarvasaubhāgya dāyaka*, *Sarvārtha Sādhanaka*, *Sarvarakṣākara*, *Sarvarogahara*, *Sarvasiddhiprada-* and *Sarvānandamaya*, on account of their main functions.⁹⁷ These nine *Cakras* also represent creation (*śr̥ṣṭi*), maintenance (*Sthiti*) and absorption (*Sambhāra*).⁹⁸ In the middle of this *Śrīcakra* there are nine triangles. The five triangles with their apexes pointing downwards are indicative of *Śakti* elements and four with their apexes pointing upwards are of *Śiva*. But *Lakṣmidhara*, mentions that according to *Kaulas* four triangles pointing downwards are of *Śiva* and the five triangles pointing upwards

Japa generates a sense of identity with the deity. *Homa* is destroying the sense of multifariousness of the Universe. It is dissolution of all the distinctions such as "Thou" and "I", "Is" and "Is not" *Tarpana* is the contentment (*tṛpti*) caused by the realisation of identity of all things with one's self.¹⁰⁶ *Yantras* and *mantras* help to produce steadiness in the belief of one's unity or oneness with the *Atman*.¹⁰⁷

No doubt, the method of worship advocated by this *Tantra* in the preliminary stages involves the dualistic idea i.e. worshipper and the worshipped. But this idea disappears in the end and spiritual experience gained through this worship i.e. merging of the individual soul into the supreme energy or *Brahman*, supports the idea of oneness between the worshipper and the worshipped. After realisation of this unity, the aspirant will ever be in the enjoyment of the bliss of *Brahman*. He becomes *Jivanmukta* here and now.¹⁰⁸ Thereafter, he is not bound to perform either any *Pūjā* or *Japa* or *dhyāna*. Every word, thought, act and movement of his will be a spontaneous offering to the highest deity.¹⁰⁹

We have seen that immorality is not the aim of the cult of Mother worship. The highest impersonal *Brahman* of the *Upaniṣads* is worshipped in its feminine form. This *Tantra* mentions in clear terms that only those who are well exercised in selfdiscipline are eligible to worship the highest *Brahman* in the form of Universal Mother. *Śaṅkara* rightly pointed out that the worship of Universal Mother is impossible for those who have no control over the senses.¹¹⁰ In *Tantrarāja Tantra* we are told that worshipping this goddess, controlling the wild longings, one will fully know one's own true nature and conquer the proclivities with which one is born and thus become one with the true, pure manifest and boundless becoming.¹¹¹ This *Tantra* emphasises the worship of qualified *Brahman* in the form of Universal Mother which leads in effect to the merging of the individual soul (*Jivātman*) of the aspirant into the non-differentiated *Brahman*. This Tantric path is an approach to Impersonal *Brahman* through *saṅga* in essence. It points out the gate way to approach the highest reality which is attainable only through spiritual devotion, mental purity, self control and the knowledge of one's own real nature. It aims at the gradual dissociation of the spirit from the shackles of matter and also from the limitations that are imposed on it by its association with the mind and the *antahkaraṇa*. Matter exists in the form of five gross elements (earth, water, fire, air and ether) which are formed out of the five *Tanmātras* (finer essence). Each element has its own peculiar quality (i.e. odour, taste, colour, touch and sound,

respectively) and we have special senseorgans (i.e. the nose, the tongue, the eyes, the skin and the ears) to perceive these qualities. Enjoyment of the worldly objects through these organs and mind, keeps the soul of the man in bondage. The aspirant of liberation has to transcend these senses and objects. Then he has to rise above the limitations set by his own mind and the internal organ. When consciousness is completely freed from all its adjuncts, it shines in its own native splendour.¹¹² This is the realisation of oneness with Universal Consciousness. This is the gist of the philosophy of *Tripuṭā Tantra* and its path of *Sādhanā*.

Foot-Notes

- (1) Māṭṛkābheda Tantra-Introduction, ed. Bhattacharya Chintamani, Metropolitan printing and publishing House, Calcutta, 1933, P. 4-5.
- (2) Ibid-Introduction, p-1
- (3) Āgataṃ Śambhuvaktrebhyo gatam ca Guṇijāmukham. Matameca Vasudevena tasmādāgama ucyate. Nirgato Giriṇā Vaktrāt gataśca girīśāsrutam. Mataśca Vasudevasya Nigamaḥ Parikathyate.-Āgamadvaitanirṇaya, quoted in Māṭṛkābheda Tantra, p. 2-3.
- (4) Bhagavān Paraśurāṃpopyāha-Pañcāmṇāyān paramārthasārāṅgūpān prapūnāya iti-Setubandha, by Bhāskararāya, ed : Agashe Kasinath Sastri, pub Apte Hari Narayana, Anandashrama printing press, Pune, 1908. p. 24.
- (5) Śrutiśca dvividhā Vaidikī Tāntrikīca-Manusmṛti-II-1, Commentary, ed : Pandya Pranajivan Harihar, Pub . Desai M.L., Gujarati Printing Press, Bombay-1913. p 30.
- (6) (a) Ayamātmā Brahma-Mānd Up.-2, Brh. Up.-II-V-19.
(b) Aham Brahmāsmi-Brh. Up.-I-IV-10
(c) Tattvamasi-Chān. Up.-VI-XVI-3.
Iśānyasottaraśātopaniśad, ed : Panashikai Vasudevasharma, Pub : Sheth Panduranga Javaji, Nirnayasagara press, 1925.
- (7) 'Aikyam Jīvātmanoḥāhuryogam Yogaviśāradāh'-Kulārṇava Tantra-IX-31-ed : Sharma Bhadiashila, Pub . Kalyana mandira, Prayag. V.S. 2016 p 57.
- (8) "Guruśiṣyapadeshutvā svayam devalḥ Sadāśivaḥ. Praśnottaraparairvākyaiḥ Tantiām Samavatārayat." Mahāsvacchanda Tantra, quoted in Setubandha by Bhāskararāya-ed; Apte. H. N, Anand ashrama printing preas, Pune, 1908, P-21

- (9) (a) Madyam Māmsam tathā Matsyamudrāmaithunameva ca. Etāni pañcatattvāni tvayāproktāni Śaṅkara—Mahānirvāṇa Tantra-1-59. ed Bhattacārya Jīvananda Vidyasagari, pub : Valmiki printing press, Calcutta, 1884. p-13
- (b) Madyam Māmsam ca matsyam ca Mudrā maithunameva ca Makārapañcamam Devi devatāpīṭīkātanam Kulārṇava Tantra, X-5, p - 63.
- (c) Kulārṇava Tantra, criticises those followers, who misuse these five Makāras - II, p-14-15.
- (10) Tantrairāja Tantra—John woodroffe, preface by Shuddhananda Bharati, pub · Ganesh & Co., Madras, 1954, p -XVI.
- (11) Patoksam Ko anujānti Kasya kim vā Bhavisyati. Yadvā pratyakṣa phaladam tadevottama darśanam'—Kulārṇava Tantra, II-89, p 12.
- (12) 'Bhukti Mukti pradāyakam, Kulārṇava, II, p-13.
- (13)(a) Setubandha-p-24.
- (b) Mātrkābheda Tantra -Introduction, p 10, f
- (14) Kāmo Yonih kamaletyevam sāṅketikāih. śabdāih vyavaharati natu piakāfam yām vidyām Vedapurusoapi.-Varivasyātrahasya of Bhāskararāya, 1 8, ed S. Subrahmanya Sastri, pub : Adyar Library Madas, 1941., p 8.
- (15) Yato Vā imāni Bhūtāni Jayante, Yenajātāni Jivanti, Yat prayatbhisam viśanti, Taittirīyopaniṣat, Bhṛguvalli, I. Śādidāśopaniṣad, pub : Motilal Banarasīdidas, Delhi 1978, p-319.
- (16) (a)'Layasthityudbhavesvari'-Lalitā trīṣati, works of Śaṅkaracārya, Vol-18, Vānivilās press, Śrīrangam, p—237.
- (b) 'Śrīsthitī vināśānām Śaktibhūte Sanātani-quoted by Kaivalyāśrama in the commentary on Saundarya Laharī-E d : Ananta Krisna Sastri' pub ; Ganesh & Company, Madras, 1957. p-2
- (17) Encyclopaedia of Indian Culture-Vol -IV ed : Saletore R.N., Sterling publishers private Ltd., L-10 Green park Extension, New Delhi 1984, p-1271
- (18) Śakti Cult In Ancient India-Pushpendra kumar, pub : Bharati publishing House, Varanasi, 1974. p-10.
- (19) Mātrkābheda Tantra; p-9.
- (20) A(1) Kenopaniṣat-III-12, p-3.
- (2) Te dhyānāyogānugatā apaśyan devātmaśaktim Svagunairnigūdhām-Śvetāsvatāropaniṣad-I-3.

- (20) B. (1) Tripurāṭṭāpinyupaniṣad-p-461-70
 (2) Tripuropaniṣad- p-472-73
 (3) Bhāvanopaniṣad- p-476-77
 (4) Bahvṛcōpaniṣad p-554-55
- (21) Nityāṣoḍaśīkārṇava. I-14-21, ed : Dviveda Vrajavallabha, Vārānaseya Sanskrit Viśvavidyalāya, Vārānasi, 1968; p-43-44.
- (22) Saundaryalahari-31. Commentary by Lakṣmīdhara, p-140.
- (23) 'Mīśrakam Kaulamārgamca parityāyam hi Śānkari' Saundaryalahari-31, with Lakṣmīdhara, p-141.
- (24) Ibid p-140.
- (25) Vānakeśvara Tantra with setubandha, Rjuvīmārsīni, Artharatnāvali, Tantrārāja, Mātrkābheda Tantra, Varivasyārahasya, Lalitā Trisattī with Śānkārabhāṣya, Kāmakālā vilāsa, Tripurāmahimnas-tōṭa, Saundaryalahari with Saubhāgya Vardhana, Lakṣmīdhara and Anurāmodini; Tripurā Ṭāpinyupaniṣat; Tripuropaniṣat. Bhāvanopaniṣat, Bahvṛcōpaniṣat etc.
- (26) Daharākāśavakāśe cakram vibhāvya tatra pūjādikam samaya iti, Lalitā sahasranāma with Saubhāgyabhāskara, verse—88, ed : Pansikar Vasudeva Lakṣman Shastri, Pub : Tukaram Javaji, Nirnayasagara press, Bombay 1914 p-53.
- (27) Tripurā Trividhā devī Brahmavīśvarūpīṅī. Jñānēsaktīkriyā śaktīricchāśaktyātmīkāpriye. Trailokyam samsṛjatyēsā tripurā parīkṛtītā-Nityāṣoḍaśīkārṇava-IV-II-12. p. 205-207.
- (28) Mūrtitrayasyāpi purāṇatanvāt tadambikāyāstripureti nāma-Lalitā-sahasranāma with Saubhāgyabhāskara p-133.
- (29) Trikonam maṇḍalam cāsyā bhūpuram ca tīrekhakam. Mantra api trayasaraḥ proktaḥ tathā rūpatrayam punaḥ. Trividhākūṇḍalī śaktīḥ tridevānām ca sṛṣṭaye. Sarvam trayam trayam yasmāt tasmāttu tripurāmātā. Ibid-verse I-Commentary, p-2
- (30) Naḍitrayam tu tripurā suṣumnā piṅgalā iḍā. Mano budhistathā-cittam puratrayamudāhṛtam. Tatra tatra vasatyēṣā tasmāttu tripurāmātā : Ibid-176-Commentary, p-133.
- (31) Ibid-p-133.
- (32) (a) Deśakālākārabhedah samvido na hi yujyate-Tāntrika vaṅg-mayame Śaktaḍṛṣṭi-Kaviraj Gopinath. Pub: Bihar Rastrabhasa-parisad Patna, 1963. p-4.
 (b) Saccidānandā-Lalitā Trisattī with Śānkārabhāṣya. Works of Śānkāra, Vol-XVIII, Vanivilas Press Srirangam p-258.
 (c) Saccidānandasvarūpīṅī Tripurā itī nīcītyate-Nityāṣoḍaśīkārṇava-Introduction, p-86.

- (33) Nodeti nāstametyekā samvidesā svayam prabhā—Pañcadaśī, quoted in Nityāṣoḍaśīkārṇava, Introduction p-85.
- (34) Tripuraiva paṇambrahmetyabudhīyate.—Ibid—Introduction. p-85.
- (35) Eeṣā sā paṇamā śaktirekaiva.—Ibid— IV-10, p-205.
- (36) Saṁvideva bhagavatī svāntaḥ sthitaḥ jagad bahiḥ prakāśayattī—
Ibid, Introduction, p-85.
- (37) 36 Tattavas are: Śiva, Śakti; Sadāśiva, Īsvara, Śuddhavidyā, Māyā, Kāla, Kalā, Vidyā, Rāga, Niyati, Purusa, Prakṛti, Ahankāra, Buddhi, Manas, five Jñānendriyas, five Karmendriyas five Tanmāstras and five Mahābhūtas.—Nityotsava by Umānandanātha—JIIrd edition, ed: Shastri Mahadeva, Gackwad's Oriental Institute, Baroda 1948, p-7.
- (38) Nityāṣoḍaśīkārṇava I-1, p-9
- (39) Nirgunā—Lalitāsahasrāṇama 95, p-61.
- (40) Lalitā Trīsati with Śāṅkarābhāṣya, p-218-19.
- (41) Sarvātmikā—Trīsati, p-217.
- (42)(a) 'Sadeva Saumya idamagra āstī ekamevādvittiyam'
(b) Devī hyekāgra āstī—Bhṛgucopaniṣat-1—Īśādyāṣottaraśatoapaniṣad p. 554.
- (43) Ibid, p-554.
- (44) Saundaryalaharī-98. ed: Shastri Subrahmanya and Ayyangar Srinivas T. R., Theosophical Publishing House Adyar, Madras-1977.
- (45) Lalitā Trīsati with Śāṅkara bhāṣya, pp-175, 180, 192.
- (46) Nityāṣoḍaśīkārṇava-I-9, p-23.
- (47) Devyupaniṣad-p-471.
- (48) Jñānājñātrījñeyānāmabhedabhāvanam —Bhāvanopaniṣad p-476.
- (49) Trīsati—p-175, 218.
- (50) Ibid—p-180.
- (51) Sarvādhārā—Ibid, p-218.
- (52) Sūryo Yathā Sarvalokasya cakṣuḥ nalipyate cakṣuṣairbāhyado-
ṣaiḥ. Ekastathā Sarvabhūtāntarātmā na lipyate lokaduḥkheṇa
bāhyaḥ—quoted by Śāṅkara in Trīsati bhāṣya, p-219.
- (53) Hānopādāna nirmuktā,—Trīsati—p-234.
- (54) Śakti and Śākta—John Woodroffe, Pub: Ganesh & Co. Madras, 1951.,
- (55) Ibid—p-43.
- (56) Bhṛgucopaniṣat p-555.
- (57) 'Sarveśmantahpurusaḥ sa ātmā.— Tripurātāpinyupaniṣad,—1, p-469.

- (58) Ibid— 11. p-469.
- (59) Nityāṣoḍaśīkārṇava with setubandha—IV-2, p-132,
- (60) (a) Sadānandapūrṇaḥ svāmaiva parādevatā lalitā.—Nityāṣoḍaśīkārṇava.
 (b) Paṇḍurūṇasvatmaikyavasaiṭṭī Bhāvanopaniṣat, p- 477.
 (c) Kartā kārayitā kama karanam kāryamevaca. Saivātmatayā bhūti prasādāt paramēśvarāt—Tāntrika vaṅgmaya me Śaktadṛṣṭi—p-163-164.
- (61) Bhāvabhāva vimṛmuktam naśotpatti vivaijītam. Sarva sankalpanā-
 uttam parābrahma tuducyate—Ibid, p-172.
- (62) (a) ‘Śakti Śaktimatorbhedam vadantyparāmanīhataḥ. Abheda-
 manuṣāsyanti yoginastattvacintakaḥ—‘Saundaryalaharī with
 Saubhāgya vardhani, I. Commentay, p--3.
 (b) ‘Śivaśaktiritihyekam Tattvamahurmanīṣīnaḥ.—Tāntrika vaṅg-
 mayame Śaktadṛṣṭi p-76
- (63) Śakti Cult in Ancient India—Puspendra Kumar, p--97--98.
- (64) Ibid-- p--151
- (65) Nityāṣoḍaśīkārṇava —Introduction, p--85-- 90.
- (66) Śakti Cult in Ancient India—p--151--2.
- (67) (a) ‘Asyam Paṇḍatayan tu na Kaścit para iṣyate—Nityāṣoḍaśīk-
 arṇava—IV— 5, p--195.
 (b) ‘Aupaṇiṣadām pakṣastu parasya cidrūpasya brahmaṇaḥ
 śaktirmāyākhyā. Sācajagḍava. Saiva jagataḥ pariṇāmyupādānam.
 Param brahma tu vivartopadānam. At eva jagato api
 māyikatvāt jagatvam mithyātvaṃ ca. Tāntrikaṇam pakṣastu
 paracinnīṣṭhā yā cicchaktiḥ aupaniṣadānāmapi sammatā saivānanta-
 iṣṭvāt māyetyucyate..... Tatpariṇāma eva prapañcaḥ Ata eva
 cidrūpaḥ ‘Cidvilāsaḥ prapañco ayam” iti Jñānavāsiṣṭhāt. Ata
 eva ca satyo api—Nityāṣoḍaśīkārṇava with setubandha, p--135
- (68) (a) Lalitā Trīṣati with Śīkharabhāṣya—p--169, 178, etc.,
 (b) Saundaryalaharī, 35, 98
- (69) (a) Lalitā Trīṣati, p--235.
 (b) Saundaryalaharī --7, p--41.
 (c) Ibid—I, Lakṣmīdhara, p--2.
- (70) (a) Saundaryalaharī --22 --29, p -36 42,
 (b) Trīṣati—p-- 198.
- (71) (a) Tantrarāja Tantra—John Woodroffe—p-24

- (b) Kadācīdādyālalitā purnrūpā kṛṣṇavigrahā-Lalitātrīṣati
ṣya—p, 225—26
- (c) Tantrarāja Tantra, XXXIV—p. 99
- (d) Lalitā sahasranāmbhāṣya, Verse 16, p-9
- (72) Devī Worship in Saundaryā Laharī-Iyer Venkatarāma M.k.
Prabuddha Bharata, Sept. 1959, page B-1.
- (73) (a) Saundaryalaharī, 24-25 p, 37-38.
(b) Trīṣati—p-211.
- (74) Karmādi sāksintī kārāyitī karmaphalaprada—Trīṣati-4, p-173.
- (75) 'Karunāmṛtasāgara'—Trīṣati-2, p-169.
- (76) Ibid—7 p-184-87.
- (77) 'Sarvamātā'—Ibid. p-218-9.
- (78) Sadgatidāyini—Ibid. p-258-60
- (79) (a) Nityāśoḍaśikārnava-I-3 p-14
(b) Saundaryalaharī-101 p-251
- (80) Saundaryalaharī-5 6,13,18,101.
- (81) Tripurāmahimnastotra—51, 53, Kāvya-mālā-part XI ed: pandit Si
adatta and Kasinath pandurang parab, Nirnayasagarī press, Bom
—1933, p-36-37
- (82) Ibid 54-p-37.
- (83) 'Yatrāsti bhogo na hi tatra mokṣo, yatrāsti mokṣo nahitatra bog
Śivāpadāmbhoja yugārcakānām bhuktīśca muktīśca karasthiteva—Sa
daryā laharī with saubhāgya vardhanī, p-22.
- (84) Saundaryalaharī, 7-p-10
- (85) Saundaryalaharī with Lakṣmīdharā—9, p-70
- (86) Ibid—p-70
- (87) 'Tantrarāja-p-76.
- (88) Ibid—p-76.
- (89) (a) Tripurātāpinyupaniṣad—p-461-463
(b) 'Tasyā rūpadvitayam tatraikam yat prapathyate aspaṣāṁ Vede
caturṣvapi paramatyantam gopantiyataram—Varivasyārahasya, Bhi
kararāya, p-8.
- (90) Lalitātrīṣati—p-291.
- (91) (a) Lalitā sahasranāma—p-50-52.
(b) 'Daśāpañcakābhedona prapāñcasya vilāsināḥ. Sākṣiṇī cākṣṣ
yasmāt tasmāt pāñcadaśākṣari'—Saundaryalaharī with Saubhāgya va
dhanī—p-49.
- (92) Varivasyārahasya—p-37-110
- (93) Lalitātrīṣati—p-166-290
- (94) Nityāśoḍaśikārnava, IV-11, 17-18. p-207, 216
- (95) (a) Yasya no paścimam janma yadi vā Śaṅkarāḥ -

- svayam. Tenaiva labhyate vidyā śrīmatpāñcadaśakṣari –Lalitātrīṣaṭī, p–293.
- (b) 'Yasya vijñānamātreṇa punarjanma na vidyate'. Māṭṛkābhedaṅṭara, VII–1, p–38.
- (96) (a) Nityāṣoḍaśikāṇava. (Vāmakeśvara Tantra). I–29–43, p–50–57 and I–59–75 p–83–88
- (b) Tantrarāja Tantra–VIII–52–71
- (c) Saundaryalaharī with Saubhāgya vardhanti and Lakṣmīdharā–10,
- (d) 'Bindu trikōṇavasukonadaśārayugmamanvasranāḡadalaśamyuta soḡaśāram. Vṛttatrayam ca dhātanti sadanatrāyam ca śrīcakrarājāmunditam paradevatāyāḡ' –quoted in setubandha by Bhāskaraīāya–p 27.
- (97) Nityāṣoḍaśikāṇava with Rjūvimarsīnt and Artharatnāvalī p-135–36
- (98) Setubandha–p-40.
- (99) 'Kaulamātānūsūreṇa adhomukhāni catvāritrikōṇāni Śivātmakāni, Ūr–dhvamukhāni pañca trikōṇāni Śaktiyātmakāni'–Lakṣmīdharā–p–72.
- (100) Samhārakameḡa Kaulamārgaḡ' Sṛṣṭīkramastu samayan–ārgaḡ.'–Lakṣmīdharā p–82–83.
- (101) Saundaryalaharī, II ed : Subrahmanya Sastri and Srinivas Ayyangar Adyar, Madras, 1977; p–64–71
- (102) 'Jñātā Svātmā bhavējñānamārgyhamjneyam haviḡ sthitam. Śrīcakra–pūjānam teṡām ekikaranamṛitam'–Tantrarāja Tantra,–XXXV,p–102.
- (103) Guram natvā vidhānena so ahamiti purodhasaḡ, Aikyam samuḡav–ayet dhīmān jīvasya brahmaḡoḡpi ca'–Gandharva Tantra, quoted in Sakti and Śakta, p–568.
- (104) 'Evam dhyātvā tato devīm so ahamātmānam arcayet', Ibid, p–568.
- (105) 'Deho devālayaḡ devi jīvo devaḡ sadāśivaḡ. Tyajedajñānamārmālyam so ahambhāvena pūjayet –Kulārḡva Tantra–IX–p–58.
- (106) (a) Nyāśastu devatātvēna svātmāno dehakaīpanam.
- (b) Japastu tanmayatā rūpabhāvanam.
- (c) Kartavyamakartavyamaudāstnyanītyātmavilapanam homaḡ.
- (d) Eṡām anyonya sambhedabhāvanam tarpanam–Tantrarāja–XXXV p–104.
- (107) Ibid. p–104.
- (108) 'Bhāvanāparo jīvanmukto bhavati–Bhāvanopaniṡat–p–477
- (109) Saundaryalaharī–27
- (110) Saundaryalaharī–96.
- (111) Tantrarāja Tantra–XXXVI–p–109–10.
- (112) (a) Bhādarānyakopaniṡad–III–f–9 p–792–3.
- (b) Devī worship in saundaryalaharī p–B, 5–6.

PLEASURE AND PAIN - ACTION

M. P. Lakhani

Before the creation, God exists in an unconditioned state, without attributes, as God the Absolute, Nirguna Brahman. When He desires to create, He conditions Himself and becomes Suguna Brahman—in the form of Trinity—Brahma, Vishnu, Shiva—personifying the attributes of Rajas, Satva, Tamas., representing Activity, Harmony and Stability. Inertia and Destruction. Creation starts with the coming into being the fourth, the feminine or passive or negative aspect, Matter. Prakriti or Primordial Energy.

What Brahma creates with the help of Prakriti becomes 'alive' when pervaded by the Spirit of Vishnu. When Christ descends into the womb of virgin Mary, life starts—the creation starts.

Life consists in balancing the two principles—activity and inertia, the positive and the negative, the Spirit and Matter, the Purusha and the Prakriti. There is thus duality in life : good and bad, pleasure and pain, up and down, light and darkness and so forth. These two opposite principles are the two sides of the same entity, Life. Realisation of this is the ultimate goal of man; this is realising the Truth; this is reaching Godhood.

By the very nature of creation, therefore, the two opposing principles, positive and negative exist in equal quantities. If one principle were to increase or decrease, it would produce disharmony, instability, destruction.

Man, as every other living being, is struggling. 'living' to find pleasure.

If a man is willing to go somewhere to achieve what he has in his mind, every step he takes is a pleasure because it is taking him nearer to his fulfilment. But the exertion to take a step is pain; with every step he takes, hundreds of cells of his body die. When man feels hungry he eats. Every morsel he takes is a pleasure; it satisfies the pangs of hunger, it yields pleasure to his taste. But the labour involved in preparing food, raising it to the mouth, chew it.... is labour, is pain and

during this labour hundred cells of his body perish. And so with any and everythin man does—pain and pleasure go together.

And if pain and pleasure are equal why should one act for a thing. If pain and pleasure are equal, if there is no profit, it is foolish for man to act, to do anything. It is nothing but FOLLY to live. The only logical and sensible thing would be to get out of such an unprofitable existence, to die. But the patent fact is that man does not want to die, he does not want to quit. Obviously he finds that pleasure is greater than pain, he finds it pleasanter and more profitable to live than to die. This means that in life, the proportion of pleasure is greater than that of pain. How is that brought about ?

God created man and wanted him to go forth in the world of matter to experiment, to gather experience, to evolve and get at the Truth of Life. This he could do only by performing action so that existence and action are synonymous. To supply incentive for action. He made arrangement so that, for man, sum total of pleasure becomes greater than the sum total of pain. He or His Deputies, sacrifice themselves to lift some pain off humanity. There are a large number of 'Christs' who bear the cross who take upon themselves some of the pain of humanity, they accept suffering so that humanity may move forwards. Rishis, Munis, Yogis, having renounced the world and sitting in caves and forests in Samadhi are not being selfish. They have not run away from the world for selfish purposes, for personal progress. In Samadhi, they are helping the human race on higher planes of existence. All the time they are endeavouring to pull up the human race. Masters though they have discarded their physical bodies, are working on higher planes to keep and guide humanity. This is a colossal task and there are a large number of spiritual Beings constantly lifting a part of human pain. That is how the ratio of pleasure becomes greater than pain and man finds it possible to act and live

Amritam and poison come up while churning the ocean. Poison would have destroyed all activity. So, Shiva took up the poison and kept it in His throat—that is how his throat and body became blue, and He came to be called 'Neela Kantha', and so helped the creation to act and progress.

PREPARING THE WOMEN FOR DECOLONIZATION : THE ROLE OF GUJARAT VARNACULAR SOCIETY (1848-1915)

Miss Bhatt Usha G.

The 19th Century witnessed the transition of the Gujarat Society as a result of the general impact of the British rule in this region. The process of colonization was at the same time released by colonial rulers as a result of which a number of institutions emerged in Gujarat. Some of these institutions were founded with the co-operation and active support of the well-meaning and friendly British officials, although the general colonial environment prevailed and perpetuated. One of these institutions was the Gujarat Varnacular Society, founded in 1848 by the social elites like Bholanath Sarabhi, Bhogilal Pranvallahdas, poet Dalpatram and Nagarsheth Premabhi Himabhi. The local elites got moral support from the British bureaucrats such as A.K. Forbes, T.B. Curtis and Major Full James. The Gujarat Varnacular Society generated multifaceted reformist activities and it became a nucleus for meaningful social work particularly in connection with the problems of women. The objective of this paper is to trace the growth of this institution and explain its role towards the upliftment of women.

Before we review the work of the Gujarat Varnacular Society from 1848 to 1915 it would not be out of place to briefly sketch the condition of woman which prevailed in Gujarat in the first half of the 19th Century. In the early part of the 19th Century in Gujarat the concept of a woman's independent personality was not accepted. Really speaking social approach towards woman reflected the medieval-feudal attitude¹ In male dominated society a woman was secondary to a man and she had very few social rights.

The tradition of infanticide, child marriages etc. made female life miserable. There was sharp contrast in the social treatment given to male and female children. Female education in the modern term was not in the existence. It was believed that if a girl was taught she would become a widow. Some families, no doubt, emphasised female education, but this was more of an informal training within the family rubric. She

was not supposed to go to the school. She was meant to be married to do domestic work and to deliver children. There were exceptions like Diwalibai who wrote poems and few Nagar women knew Sanskrit or Persian.²

Prior to the 19th Century in Gujarat child marriages were common. A girl was generally married between the age of three and 11 years. The marriages were supposed to be limited to the casts, subcasts or a local community. Therefore the scope for the selection of a life partner was limited. Besides the choice of a girl was not in the picture at all. As a result of the child marriages unmatched-couples or odd couples (Kajoda lagna) were in the existence. An eight year girl could be married to an old man of sixty!

The 18th Century poet Krishnaram remarks that girls at the age of 10, 11 or 12 years used to become mothers.³ The death rate of pregnant women was high. Even after the delivery women used to die due to unhygienic conditions, lack of medicines etc. Polygamy was prevalent in the society. Widow-remarriage was not possible and the conditions of widows were terrible. They had to live their lives under various social restraints. This was the general picture of social status of women in Gujarat.

II

This picture began to change when a large number of social reformers appeared on the scene and they were the products of the British educational system. These reformers launched crusades against the caste system and the evils like the child marriages and ban on the widow remarriages. For example in 1858 Karsandas Mulaji wrote that as man and female both are human beings they should have equal rights.⁴ P. Narmada Shankar suggested 18 points to improve the position of women and emphasised female education.⁵ The Gujarat Vernacular Society rejected this general environment and assumed the role of a change-agent. It took up the work of woman's upliftment. In the initial stage the Gujarat Vernacular Society⁶ was purely a product of the colonized atmosphere. Like the Indian National Congress this regional organization was founded by a Non-Indian named Alexander Kinloch Forbes on 26th December 1848. All the managing committee members were Europeans.⁷ Only in 1852 Bhogilal Pranvallabh, the principal of the English School was included in the committee.

... The basic object of the society reveals the symptom of decolonization. The object was to enhance the progress of the regional Gujarati language.

and literature, to spread knowledge and to increase the rate of education.⁸ On the 5th January 1849 the society started the native library. In a sense the society played very important role as an effective medium of social change

On the 2nd May 1849 the society started a newspaper published on every Wednesday named '*Vartman*' by Bajibhai Amin. In the '*Vartman*' dated 2nd July 1851 a para in connection with the jail administration was published.⁹ On the very point the government was displeased. One of the managing committee members Mr. Harison expressed his acute protest against '*Vartman*'.¹⁰

On the 1st April 1854 '*Buddhi-prakash*' was published by the assistance of the Gujarat Vernacular Society.¹¹ This Journal, among other things, published articles on female education and adult marriage. It also published articles in favour of widow remarriage. In a very true sense., the *Buddhi prakash* generated an ideological movement for the betterment of the Gujarati Women. On account of its moderate and popular style the journal was very popular and it had a large circulation both in the urban and rural areas such as Broach, Junagadh, Dhandhuka, Kheda, Mahudva, Nadiad, Jambusar, Kapadvanj, Dholaka, Sadara, Petlad Mahemdavad, Rajkot and Baroda. Mostly the government school teachers were in charge of these agencies.¹² In 1855 the well-known Gujarati poet Dalpatram was invited to join the position of '*Kaveeshvar*' of the society. He was pro-British and praised the British raj.¹³ Dalpatram wrote a poem regarding the rule of the uneducated ruler and he warned the native rulers that if they would not improve upon themselves they would be losers.¹⁴

Besides *Buddhi prakash* tried to spread the thoughts pertaining to the various kinds of reforms.¹⁵ In this work they tried to get support from the native rulers.¹⁶ This was indeed a major landmark in the history of social reform movement in general and women's liberation in particular. This was particularly in view of the fact that the native rulers of Gujarat, like their Indian counter parts were ignorant and backward looking people. It goes to the credit of Gujarat Vernacular Society that it was able to persuade the Raos and the Rajas and the Maharajas to utilize their financial and other State resources for the welfare of women. They now began to set up schools for the education of young girls. This was an important anticolonial battle from within the society itself. Gandhiji was later to do the same thing in his endeavour to fight away the British

imperialism. Maharaja Sayajirao Gaikwad III, the ruler of Baroda financially assisted the society.¹⁷ The Society likewise had contact with the Maharaja of Kutch¹⁸, Nawab Sher Mohammad Khanji of Palanpur State¹⁹ and Maharaja Vakhaj Singhji of Lunawada.²⁰ When the society raised the fund for the building of the society Shri Diwan Mahakhan Sher Mohammad Khanji of Palanpur paid Rs 651, Mansinghji of Baranji, Pratapsinhji Gulabsinhji of Vasada, Motisinhji of Chota-Udaipur—they each paid Rs. 500 Manvar Khanji Joravar Khanji of Wadasi paid Rs.300 Thus the native states were incorporated in the activity. The society took the initiative and leadership to get the support of various segments of the society.

These instances are sufficient to reveal the point that the society contained the potentiality to mobilize the processes of decolonization. In a sense the working of the society shows typical Gujarati Commercial Culture. Apparently it was pro-colonization but slowly, gradually and indirectly the society was working in the direction to prepare decolonized psychology of the people or to strengthen the national spirit. Though apparently the image was that of pro-colonization, inner currents were surely those of de-colonization—particularly 'decolonization' of the older approach of men towards women.

III

The main thrust of the society while doing the multifarious activities was to bring about change in the social status of women. The study of the files of *Buddhi Prakash* from 1854 to 1915 support this viewpoint. The society took up the slow and gradual process to mobilize public opinion in favour of women's education and simultaneously it helped to increase the role of women's education.

In the City of Ahmedabad in 1849 the Gujarat Vernacular Society took the charge of a school. The following figures²¹ of the school help to understand the condition of the girls education.

Year	Total number	Boys	G.
1849	48	47	
at the end of the year 1849	85	80	
1850	120	100	20
1851	110	92	18

Year	Number of Girls (in the girls school)
1850	42
1853	38
1854	84
1855	132

The report (1852-53) of the society states that the girls school founded by Harkori Shethani, widow of Hathisingh Kesaru Singh a noted philanthropist of Ahmedabad, was under the Society's management. According to the report, the working of the school was not satisfactory, but the expectation was to improve the condition. Sheth Umabhai Hathisingh on behalf of Harkori Shethani awarded the prizes of Rs.250 to the students.²² The pioneer work of the girls education was started under the School of Gujarat Vernacular Society.²³ Further, Shethani Harkorbai donated the amount of Rs.6,000 for the girls school and besides she agreed to donate Rs.4,000 for the building of the school.²⁴ In December 1855 the Governor personally came to inspect the school. He conducted the examination of the girls. After the completion of the examination the girls played garbas and the prizes were distributed to them.²⁵ This was an important step towards the upliftment of women in general and the girls students in particular. This was also a noteworthy cultural response paving the way towards decolonization.

According to the Society's report of 1854-55 Shethani Harkorbai continued to render the financial assistance for the school and she agreed to give Rs.12,000.²⁶ The foundation stone of the building of the girls school was laid on the 26th October 1858.²⁷

As far as the girls education was concerned the society took keen interest not only in the city of Ahmedabad but also in the other urban and rural centres of Gujarat. In 1859 there were nine girls schools in Gujarat. Out of these three were in Ahmedabad, two in Surat, Bhavnagar, Rajkot, Limdi, Nadiad and Gondal each had one. Even in Mahudha, Nadiad and Kapadvanj the girls education was progressing.²⁸

In 1870 Miss Mary Carpenter who was intensely interested in the girls education visited Ahmedabad for the third time and the efforts were made to train women teachers.²⁹ In 1872 Rav Bahadur Bahechaldas Ambaidas Lashkari donated Rs.10,000 for the purpose.³⁰ The Mahalakshmi female training college catered the need of female teachers. At a time when female education was increasing, the need to create female teachers

naturally caught the attention of the leaders of the society. The Mahalakshmi female training college was the result of this new social awakening.

On the 1st September 1892 Ravbahadur Ranchhodlal Khadia gir school was started with the donation by Ranchhodlal Chhotalal, the pioneer of the cotton textile industry in Gujarat. In 1901 the Gujarat Vernacular Society prepared a plan for women's education³¹ and the plan was in the existence in 1915.

The society by awarding the various prizes inspired the educatees to participate in the essay competitions on the burning social issues such as child marriages, caste-regimentation, superstitions and restrictions on widow-remarriages and foreign travels.

The women were encouraged to participate in the essay competition and the elocution competitions. On one occasion the subjects for the essay competitions were (i) Result of child marriages and its impact on girls education (ii) The customs and traditions in the caste of Kadava Kanabi³². The theme on the 'Kadava Kanabi' shows that the society took special interest on the caste which was supposed to be ritually and socially the lower caste in the society.

On 23rd and 24th December an elocution competition was organised in Maganbhai Karamchand girls school and the topics were (i) the need of the women's education and (ii) what type of women's education should be imparted? Six women participated in the competition. Out of them Mrs. Gangabai Pranshankar Yagnik and Mrs. Ambaji Jivaram were respectively the teachers from Manasa and Patlad, Mrs. Vijaya Premabha was a scholar in Ahmedabad female training college and Mrs. Gulal Kahandas was a teacher in the same college. Mrs. Reva Kashiram was from Baroda and Mrs. Annpurnabai was the wife of Ganesh Gopal Pandit (B.A.). Thus the married women teachers were available and they were active in these type of activities.³³ The elocution competition became the yearly programme and on 22nd and 23rd December 1897 the competition was organised in Bholanath Sarabhai literary institute for women. In the competition 10 women participated and most of them were the school teachers. This function was presided by Vidyagaur Nilkanth who passed the Inter-Mediate examination³⁴. It may be noted here that Vidyaben was the daughter-in-law of Mahipatram Rupram the celebrated social reformer of Gujarat and the wife of Ramanbha Nilkanth, a famous social and political reformer and the author of the renowned novel 'Bhadram Bhadra.' Mrs. Bayabai Shripad Thakur passed

the same examination. Miss Sharada Gopīlal Dhruv and Miss Dinabai Pestanji Jamas passed the Matriculation examination.³⁵

The first female member of the society was enrolled in the year 1892. She was from Petlad named Rukshmanibai, her father Naranji Nandlal paid her subscription. The father and the daughter both were the members of the society.³⁶ In the year 1915 there were 45 female members of the society from the city of Ahmedabad and 123 female members were from the City of Bomday and the other places.³⁷

In short the various activities of Gujarat Varnacular Society helped the emergence and the growth of women's awakening. This undoubtedly show that the Gujarat Varnacular Society had mobilized the Gujarati women folk much before Mahatma Gandhi gave a dynamic orientation towards the problems of women.

Notes

1. Neera Desai *Social Change in Gujarat* Vora and Co. Publishers Pvt. Ltd. Bombay, 1979, p. 68.
2. Usha Bhatt *Gujaratma Samajik Sudharanoni Pravrutti-Aitihashik Samiksha—Stri Utkarsh* 'Vikasgrah' Vikasgrah, Ahmedabad, 1st January 1982, April 1982, October 1982.
3. Neera Desai *Social Change in Gujarat* p 67
4. Karsandas Mulaji *Nibandh Mala*, Vol. 1, 1870 From the article written on 24th October 1858
5. Narmada Shankar L.Dave *Narmgady* Premanand Sahitya Sabha, Baroda (1865) pp 184-187
6. Usha Bhatt *Gujarat Varnacular Society—Prarambhik tabbako*" Vidya, Gujarat University A Humanities January 1981, Vol XXIV, No. 1, p 1
7. Hiralal T. Parekh *Gujarat Varnacular Society no Itihas* Part 1 Ahmedabad, 1932, p. 9
8. Hiralal T, Parekh Gujarat
9. *Ibid* p 23
10. *Ibid* p 16
11. Buddhi Prakash Vol. 1, 7th March 1954.
12. *Ibid*. Vol 2, July 1855, pp 97, 99.
13. (a) Dalpatram Dahyabhai *Dalpat kavy*, Vol.1, Bombay 1879 pp. 55-73.
(b) Buddhi Prakash Vol.6 No 1 January 1859 p.1 'Victoria Maharaniina Chand'

14. Buddhi Prakash Vol. 1, 7th March 1854.
15. *Ibid.* Vol. 2, No 2 November 1855 pp. 166-170
16. (a) Buddhi Prakash Vol 3 February 1856 pp 33-35
(b) *Idid* Vol 5, No 5 May 1858 pp. 74,75 Dalpatram '*Varnacuila Societyni Gaibi.*
17. Buddhi Prakash Vol 4 No. 5 May 1957
18. Hiralal T.Parekh *Gujarat Varnacular Societyno Itihas* Part II pp.
19. *Idid* p 80,
20. *Ibid* pp 82-83
21. Hiralal T. Parekh *Gujarat Varnacular Societyno Itihas* Part II,
22. Hiralal T. Parekh *Gujarat Varnacular Societyno Itihas* Part I, p.
23. Buddhi Prakash Vol. 1. 7th March 1854, p 10
24. *Ibid.* Vol. 1 No. 5 1st August 1834 pp 77,78.
25. *Ibid* Vol. 1 7th March 1854, p 10
26. Buddhi Prakash Vol. 3 March 1856
27. *Ibid* September 1856, p. 161.
28. Buddhi Prakash Vol 5 No 1-2 January-February 1858.
29. *Ibid* Vol. 6 No. 11 December 1859 p 219.
30. (a) *Ibid* Vol 17 No. 3, March 1870, p. 54.
(b) Mangubhai Ramdas Patel Rau Behadur Becharadas Ambaldas La (1818-1889) A biographical study of the social and industrial leader of G Ph.D. thesis Gujarat University 1985, PP. 267-278 (Unpublished) '*Gu Varnacular Society ane Becharadasni Pravrutitio 1848 to 1889*
31. Buddhi Prakash Vol 42 No. 9, September 1895, p. 268
32. *Ibid.* Vol. 1. 7th March 1854, p. 13.
33. *Ibid* Vol. 42, January 1895, No 1, p 30.
34. *Ibid* Vol.44, January 1897, No. 1, pp. 24-25.
35. Buddhi Prakash
36. *Ibid* ' Vol. 39, No. 12, December 1892, p. 288.
37. *Ibid* , Vol. 63, No.11, November 1916 *The Report of the Gu Varnacular Society*, 1915, pp. 2-3.

FIXING UP OF SOME VARIANTS FROM KĀLIDĀSA

(Ref. Hemacandra's Kāvyaṅuśāsana)

T. S. Nandi

This happens to be the third article of its type¹. The singular purpose of our effort is to point out that in fixing up the variants available in the works of Kālidāsa, editors so far, including the most reputed ones such as prof. S. K. Belvelkar, have sadly overlooked perhaps the most important research tool i.e. works on Alamkāra with any number of learned commentators quite often discussing this or that reading calling one a 'sādhupāṭha' and the other an 'apapāṭha'. Not only is Kālidāsa quoted profusely, but Bhavabhūti, Bhaṭṭanāṭayana, Viśvakhadatta and many others are looked in to furnish illustrations while explaining this or that point in alamkāra works. So, as in case of Kālidāsa, we can attempt a thorough research in this direction in the case of other literary artists also.

In this paper, we will consider only five verses from the Abhijñāna Śākuntala of Kālidāsa, and consult only Hemacandra's Kāvyaṅuśāsana for the present. In fact all alamkāra works, beginning from Vāmana's Kāvyaṅamkāra-sūtra-ṣṭīti and the Dhvanyāloka to Mammata, Bhoja, and upto Viśvanātha onwards, with any number of commentaries, both published or unpublished, could be utilised for the purpose. For the present we have chosen only Hemacandra to serve as an illustration. Hemacandra could be an ideal and most obvious choice because we are aware of his utility, as proved by prof. Gnoli in editing a portion of the Abhinavabhāratī on the famous rasasūtra in Bharata's Nāṭyaśāstra, and by Prof. Dr. V. M. Kulkarni in reconstructing the lost portion of the Abhinava-bhāratī on the bhāvādhyāya or the seventh chapter of the Nāṭyaśāstra of Bharata and also by us in editing the Abhinava-bhāratī on the sixth chapter of the Nāṭyaśāstra with a neat introduction, translation and notes in Gujarati, published by the Gujarat University. ('82).

1. The first one is published in the very first number of the Journal of the Sanskrit University, Jagannatha puri. The second one was read in the Vth World Sanskrit Conference in Philadelphia., U.S.A. Oct '84 and is published in Sambodhi April '82 Jan '83. This paper was read at the A. I O C., Ahmedabad, Nov '85.

We have for the purposes of this paper, utilised the following editions for comparing some of the variants. They are -

- (1) Kāvyañuśāna of Hemacandra (H) second revised edition by prof. R. C. Panikhi & Dr. V. M. Kulkarni—Published by Sri Mahavira Jaina Vidyalaya, Bombay, 64.
- (2) The Abhijñānaśākuntala of Kālidāsa, Text, as edited by prof. S. K. Belvelkar (B) B O R I Poona Sahitya Akademi, New Delhi, First Edition, 1965.
- (3) Kālidāsa's Abhijñānaśākuntala with Rāghava Bhaṭṭa's Commentary (I & R) edited by K. M. Joglekar edition Bombay, 1913.
- (4) Mahākavi Kālidāsa-viṛcitra Śākuntala prof. Umasankar Joshi (U) (in Gujarati) Published by Gujarati Grantha Ratna Karyalaya Ahmedabad, edition, 1955.
- (5) The Abhijñāna Śākuntala of Kālidāsa (G) edited with introduction, etc. by prof. A. B. Gajendragadkar, Fourth revised edition, The popular Book Store: Surat. 1956
- (6) Kālidāsa's Abhijñānaśākuntalam, with an original Sanskrit commentary etc. by Śrīadarājan Ray (S. R.) Twelfth Edition, Calcutta, 1924.
- (7) Kālidāsa-granthāvalī (Re) edited by prof. Rewaprasad Dwivedi, Varanasi, 1976.

It may be noted at the outset that Hemacandra has drawn upon from Kālidāsa at more than one hundred places² in his Kāvyañuśāna including the Alankāra-cūdāmanī and the Viveka. Out of those some eight verses are cited from the Abhijñānaśākuntala one of them being only a half quotation. Here in³ we have considered only five verses to begin with. The eight are

	verse No	Page No in (H)
1. अमंशयं जगत्	१२४	१३०
	(अ) शाकुन्तल १.१९	
2. अम्मानं मातुं	(अ) १४२	१३६
	(शाकुन्तल ४-१६)	
3. उत्पन्नगणैः	(वि. १७१)	१४५
	(शाकुन्तल ४-१४)	

2 Please see Appendix-1.

3 अ=अलङ्कारचूडामणि : वि=विवेक in H verse number as given by the editors is also mentioned

4. गार्हन्ता महिषा०	(वि) ४४५ (शाकुन्तल १-७)	२५५
5. श्रीवामङ्गाशिगमम्	(अ) ११४ (शाकु० १-७)	११८
6. चलापाङ्गा हृष्टिं	(अ) २ (शाकु० १-२०)	३६
7. तव कुसुमशरणां०	(अ) २७९ (शाकुन्तल ३-३)	२२०
8. प्रस्निग्धाः क्वचिद्रू०	(अ) ८७ (शाकुन्तल १-१३)	८५

It may noted that from the above, we have left out nos. 1, 7 & 8 as no variants are noticed in them. We will go to see that the rest are numbered differently by different editors. We also do not know which edition is referred to by professors Parikh & Kulkarni while identifying these verses.

In the five illustrations considered here we are mentioning only the variants as read in this or that edition. We are not quoting the full verses as they are all quite well known

1. अस्मान् साह्रु०—

H.— प्रेमप्रवृत्तिः सौम्यादीनमतः० स्त्रावन्धुमिषांस्वने०

B.— (P. 7) read as ४-१८

स्नेहप्रवृत्तिः, माग्वायत्त, वाच्यं वधूवन्धुभिः .

H & R.—(P १४२. read as ४-१६)

स्नेहप्रवृत्ति० . माग्वायत्तमतः०, वाच्यं वधूवन्धुभिः all these readings are also supported by Rāghava p.

U.— (P. १६६, ४—१९) स्नेहप्रवृत्ति०, माग्वायत्तमतः, वाच्यं वधूवन्धुभिः

U. has consulted B. K. Thakore's edition (printed 1922 D. R. Taraporewala & Sons, Bombay) also, which, unfortunately we have not been able to obtain.

G.— (P ६५ ४—१७)-P₁ of Gajendragadkar has noted some variants from some mss स्नेहप्रवृत्ति० . माग्वायत्तमतः वाच्यं वधूवन्धुभिः

S.R.— (P ४३३, ४—१८) स्नेहप्रवृत्ति० माग्वायत्त, वाच्यं वधूवन्धुभिः .

R०. (P. ४९० . ४—१७) स्नेहप्रवृत्ति०— with a fl note mentioning सा माग्वायत्तमतः० etc माग्वायत्त० वाच्यं वधूवन्धुभिः with a foot-note viz. देवादीनमतः... . तत् रत्नीवन्धुभिः वाच्यते० This is closer to H.

It may be noted that this verse is numbered as 4-18, 4 16, 4-19 & 4-17 by different editors. V Raghavan observes about B In issuing this Publication the authorities of the Academy and its Sanskrit Board are aware of its "incompleteness." The other attempts are also equally incomplete for nobody has ever thought of consulting perhaps a very important research tool available in the works of Alamkāra Śāstra.

2. उत्पद्यमानं०

- H.- उत्पद्यमानो; विहितानुबन्धम्
 B.- (P. ६९. read as ४११५) विरतानुबन्धम्
 J.&R.- (P. १४०—९. read as ४११४) विहितानुबन्धम् (also supported by Rāghava, P. १४१)
 U.— (P. १६२, ४११७) विरतानुबन्धम्
 G. — (P. १४, ४११५) विहितानुबन्धम्. विरता० noted in the Ft. note.
 S.R.— (P. ४२८, ४११७) विरतानुबन्धम्.
 Re— (P. ४८९ : ४११५) विरतानुबन्धम्. also शिथिलानु० and विदितानु० mentioned in Ft. note

The verse is numbered as ४.१४ ४. १५ and ४ १७ by different editors. Nobody has consulted H. who has विहितानुबन्धम् : We can always look into Mammata with a host of his commentators and also Bho. & Other.

4. गार्हस्ता महिषा :-

- H.- विलम्बैः वराहपतिभिः
 B.- (P. ३१ २१६) विश्रम्भं वराहततिभिः
 J.&R - (P. ६५, २१६) विश्रम्भं वराहपतिभिः both of these variants are supported by Rāghava (P ६६)
 U.— (P. ६८. २१६) विश्रम्भं०. वराहततिभिः.
 G.— (P. ३७. २१६) विश्रम्भं० वराहततिभिः, ०पतिभिः is noted in ft. note.
 S R - (P. २२०. २१६) विश्रम्भं: वराहततिभिः
 Re.— (P ६५०. २१६) विलम्बं०. also विलम्बैः noted in ft. not वराहपतिभिः

At least all the editors are at one in numbering this verse as २१ विलम्बैः mentioned by Re. in the Ft. Note is supported by H.

5. प्रोत्रामङ्गाभिगमं०-

- II.- दत्तदृष्टिः शम्भैरधिवलीडेः०. अमविततमुख०.
 B.- (P-7 ११७) दत्तदृष्टिः०. शम्भैः०. अमविततमुख०.

- J.& R.— (P. १६ १७) वद्धदृष्टिः ० दर्मैः० also supported by
 अमविश्रुतमुख०. Rāghava p १६
 U.— (P. १०. १-७ दत्तदृष्टिः, दर्मैः०. अमविश्रुत०
 G.— (P ४ ११७) वद्धदृष्टिः also 'दत्त०' noted in Ft. note:
 दर्मैः अमविश्रुत०
 S.R.— (P. ८०. ११७) दत्तदृष्टिः० दर्मैः अमविश्रुत०—no other variants
 are noted in the Ft. note.

The verse is identically mentioned at no. ११७ by all. H's, दत्तदृष्टिः is mostly accepted, of course without even dreaming of consulting H while his शर्मैः and अमविश्रुत० are accepted by some.

6 चलापाङ्गां—

H - त्वं च सुकृती० with तु' for च' as suggested in the Ft. note as a variant. करौ.

B. (P. १६, ११२०) करौ; त्वं खलु कृती०

J.&R. (P. ३४ : ११२०) करौ, त्वं खलु कृती also supported by Rāghava
 P ३६

U. (P. ३२. ११२२) करौ, त्वं खलु कृती०

G. (P. १६ : ११२३) करः; करौ noted in the Ft. notes त्वं खलु कृती

S R (P १२८ ११२०) करी, त्वं खलु कृती०

Re (P ४३७ २१२१) करौ त्वं खलु कृती,० also noted 'चलापाङ्गा दृष्टः'
 in Ft Note

This verse is differently numbered as ११२०, २१, २२ and २३ by different editors

The above discussion should bring home our point that while attempting a critical edition of the works of Kālidāsa,—and we know that the Sāhitya Akademi editions are equally imperfect,—we have to take into account the evidences supplied by the works of Ānandavardhana, Mammata, Hemacandra, Bhoja and host of other alamkāra works with numerous learned commentaries on them.—We know that Mammata's. K. P. is being credited with more than eighty commentaries and such other authorities have got to be taken into consideration very seriously as they are perhaps the most important research tool available, Hemacandra in particular proving most 'useful.

Appendix 1

अकाराद्यनुक्रमेण उदाहरणानामनुक्रमणिका¹

कुमार०

१	अकालसन्ध्यामिव	(अ) ५३६, ३४९	(१-४)
२	अङ्गुलिभिरिव	(अ) १६५, १४९	(८-६३)
३	अथ स ललित	(वि) ५८६, ४५०	(२-६४)
४	अप्यवस्तुनि	(अ) ५५, ६६	(८-६)
५	अयं जनः	(वि) ३४८, ४२९	(५-४०)
६	अयि जीवितनाथ	(अ) १११, ११६	(४-३)
७	अस्त्युत्तरस्यां	(वि) २३६, १८५	(१-२)
८	आलोकमार्ग	(अ) १३२, १३३	
		(वि) ३७६, २५२	(७-५७)
९	आर्वाङ्गिता किञ्चिदिव	(अ) ५३७, ३५९	(३-५)
१०	इतः स वैश्यः	(अ) ५३, ६२	(२-५५)
११	अञ्जुतां जयत	(अ) ६१६, १८९	(४-२३)
१२	एते षयममी दाशः	(अ) ६८९, ४०९	
		(वि) ४४०, २८६	(६-६३)
१३	पवमालि निगृहीतसाध्वस'	(अ) १२६, १३०	(८-५)
१४	पवंवादिनि देवर्षी	(अ) ९३३, १३३	(६-८४)
१५	कण्ठस्य तस्या	(वि) ५१९, २५७	(१-४२)
१६	कुर्यां हरस्यापि	(वि) ३३७, १०४	(३-१०)
१७	कुसुमायुषपति	(वि) ६२९, ४६१	(४-१०)
१८	हृतवानसि	(अ) २६०, २२०	(४-७)
१९	कोधं प्रभो सहर	(अ) २००, १७७	(३-७२)
२०	क्षणं स्थिताः पक्षमसु	(वि) ४०१, २७७	(५-२४)
२१	चन्द्र गता पद्मगुणान	(अ) ३७९, २६३	(१-४३)
२२	जयाशा यत्र	(वि) ३८८, २५४	(२-४९)

1. Kavyānusūśana with Alankāra-cūḍāmanī & Viveka of Ācārya Hemācaṇ-
dra, By Prof Rasiklal C Parikh, & Dr V. M. Kulkarni Edition 11-'64
Mahavir Jain Vidyalaya.

२३	तथ प्रसादात्कुलुमायुधोऽपि	(अ) ३९०, २६५	(३-१०)
२४	तासां नु पश्चात्कनकप्रभाणां	(अ) ५३०, ३४७	(७-३९)
२५	तीव्राभिषङ्गप्रभवेण वृति	(अ) १४५, १२७	१५ ७३
२६	ते हिमालयमामन्थ्य	(अ) २६१, २९७	(६-९४)
२७	त्वगुत्तरासङ्गवतीमभीतिनीम	(अ) २२९, २०६	(५-१६)
२८	द्वौ सर	(अ) १६२, १४८	(३-३७)
२९	दर्पणे च परिभोगदर्शिनी	(अ) १२५, १३०	(८-११)
३०	द्विवाकराद्भक्ति	(अ) ३३३, ६३९	(१-१२)
३१	द्वयं गते सप्रति	(अ) २४०, २१०	
		(बि) १३५, ५०, ३३५	(५-७९)
		२०३, ३८५, २५४	
३२	निवेदित निःश्वस्तिनेन	(अ) ५७, ६६	(५-४५)
३३	पत्युः शिरश्चन्द्रकलाम्	(अ) ७३६, ४२८	(७-१९)
३४	पर्याप्तपुष्पस्तवकं	(अ) १५८, १४७	(३-३९)
३५	पश्य पश्चिमदिगन्तलम्बिता	(बि) २६५, १८४	(८-३४)
३६	पुष्पं प्रघाळोपहित	(बि) १२, २७	(१-४४)
३७	प्रतिघटीनु प्रणयि	(अ) ६५१, ३९४	(३-६६)
३८	वभूष भस्मैव	(अ) २६२, २१७	(७ ३२)
३९	भवत्संभावनोत्थाय	(अ) ६०८, ३७६	(६-५२)
४०	मधु द्विरेफः	(अ) १६१, १४८	(३-३६)
४१	मन्दाकिनी सैकन	(अ) ७३७, ४२८	(१-२९)
४२	वपुर्विरूपाक्षम्	(अ) ३४५, २४२	(५-७२)
४३	शैलात्मजापि	(अ) १०१, १११	(३-७५)
४४	सदक्षिणापाङ्गनिविष्टमुष्टि	(अ) ६१५, ३८०	(३-७०)
४५	नस्तौ नितम्बाद्	(अ) ३४६, २४२	(३-५४)
४६	हृदये वससीति	(अ) १००, १११	(४-९)

रघु०

१	अतिथिं नाम	(अ) २८४, २२५	(१७-१)
२	अथ पथि	(बि) १२०, ३२	(११-९३)
३	अलिभिरकृत्तन	(अ) २२८, २०७	(१-४१)
४	अवन्तिनाथो	(बि) ३५६, २४९	(६-३२)

५	आलोकमार्गं	(अ) १३२, १३३ (बि) ३७६, २५४	(७-६)
६	आसमुद्रश्चितीशानां	(बि) ३८२, २५३	(१-५)
१७	उपपन्नं ननु	(बि) ३६५, २५९	(१-६०)
८	कश्चित् कराभ्यां	(अ) ९३५, १३४, ६८४, (६-१३) ४०८	
९	कार्त्यं केवला	(अ) ३५६, २४६	(१७-४७)
१०	कलासगौर	(बि) १००, २८	(२-३५)
११	कव सूर्यप्रभवो	(अ) ५५१, ३०४	(१-२)
१२	गर्भधर्मधी	(बि) ३७०, २५२	(५-२४)
१३	जुगोपात्मानमत्रस्तो	(अ) ३५०, २४४	(१-२१)
१४	ज्यावन्धनिष्पन्नं	(अ) ३९८, २२६	(६४०)
१५	नमभयनन्दत्	(बि) ३७३, २५२	(२-६८)
१६	न कृपासुद्वेष्य	(अ) ३४७, २४२	(११८३)
१७	नीर्थं तदीये गजसेतुवन्धान	(अ) २६१, २१९	(१६-१३)
१८	नीर्थं तोयव्यतिकरभवे	(अ) १५७, १४४	(८९५)
१९	तेनावरोधप्रमदासत्वेन	(बि) ३५०, २२४	(१६७१)
२०	दशपूर्वस्थं	(बि) ३५४, २३३	(८-२९)
२१	दशरश्मिशतोपमश्चि	(अ) ४३९, २९६	(८-२९)
२२	नितम्बगुर्णि	(अ) ४३५, २७५	(७-२५)
२३	निर्घाताग्नेः कुञ्जलीनान	(अ) ४३५, २९५	(३-६४)
२४	पाण्ड्योऽयमसापित	(अ) ६००, २६६	(६६०)
२५	यदुवाच न तन्मिथ्या	(अ) ३५४, २४६	(१७-४२)
२६	रघुर्भृशं वक्षसि	(अ) ६१६, ३७७	(३-६१)
२७	राममन्मथशरेण	(अ) १९८, १६८	(११-२०)
२८	रुद्रता कुत पत्र	(बि) ३४४, २१८	(८८५)
२९	वागशीवध	(बि) ६०, २०	(१-९)
३०	शैशवेऽभ्यस्तविद्यानां	(बि) ३८३, २५४	(१-८)
३१	स क्लिष्टन्नवन्ध	(बि) १६४ १४०	(५-४९)
३२	संचारिणी द्वीपशिखेव	(बि) १७३, १४६	(६-६७)
३३	हरेः कुमारीऽपि	(बि) ४३०, २१३	(३-५५)

विक्रम०

१	अयमपि पट्ट	(अ) ५२४-२०४	(४-२)
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२	अयमेक पक्षे	(अ) ८६, ८५	(४-२)
३	तिष्ठेत्कोपवशात्प्रभावपिहिता	(अ) १६७, १२७	(५-२)
४	त्वयि नियञ्जते:	(अ) २१३, २०३	(४-२९)
५	मलदपि परदुःखं	(वि) ३५२, २३३	(४-१३)
६	मृदुपवनविभिन्ना	(अ) ३०१, २३०	(४-१०)
७	मृयाचन्द्रमसौ	(वि) ३६३, २५०	(४-१९)
८	हंस प्रयच्छ	(अ) १४४, १३७	(४-१७)

शाकु०

१	असंशयं क्षत्र	(अ) १२४, १३०	(१-९९)
२	अस्मान्साधु	(अ) १४२, १३६	(४-९६)
३	उत्पक्ष्मणो	(वि) १७१, १४५	(४-१४)
४	गाहन्तां महिषा	(वि) ४४८, २८८	(२-६)
५	ग्रीवाभङ्गाभिरामम्	(अ) ११४, १९८	(१-७)
६	चलापाङ्गां दष्टिं	(अ) २, ३६	(१-२०)
७	तव कुसुमरारत्नं	(अ) ३७१, २२०	(३-३)
८	प्रस्निग्धाः क्वचिदिह्वी	(अ) ८७, ८५	(१-१३)

मेघ०

१	तत्रागारं	(वि) २३९, १८५	(२-१२)
२	तासुत्तीर्यं अज	(वि) १२२, ३२	(१-१७)
३	तासां तु पञ्चात्कनकप्रभाणां	(अ) ५३०, ३४७	(७-३९)
४	दीर्घाकुर्वन्	(वि) ७१, २३	(९-६१)
५	पाद्वन्यासक्वणितरशानां	(वि) १२१, २३	(१-३५)
६	बिसकिसलय	(अ) २२०, २०६	(१-११)
७	वेणीभूतप्रतनुसलिला	(अ) १५९, १४७	(१-२९)
९	श्यामास्वङ्ग	(अ) ४२१, २७थ	(२-४४)

ON THE TEXT
OF
A verse in the Bhitari Stone Pillar Inscription of Skandagupta

Satyavrat

The controversy sparked off by Verse Seven of The Bhitari Stone Pillar Inscription of the Gupta monarch, Skandagupta, on restoration of possibly the correct text of its last quarter, has lately assumed interesting, though somewhat dogmatic overtones, with the jumping of some of the stalwarts into the fray. V. C. Pandey is disposed to follow with faithful tenacity J. F. Fleet, who, stray efforts notwithstanding, is credited with the first coherent reading and translation of the line that run as follows : गीर्तिं स्तुतिभिश्च वन्दकञ्जनी ये प्रापयत्स्वार्थताम् : 'Whom the bards raise to distinction with (their) songs and praises'¹ Prof. J. N. Agrawal too has been an equally ardent champion of Fleet's reading, though, on his own admission, he had often felt sceptical of the precise import of the text.² It is a measure of the intensity of his misgivings about the veracity of the text, that while teaching us the inscription, way back in 1957, he had retained the reading, as made out by Fleet but had translated it almost in the manner, he has done recently.³ It is a pointer to the fact that while he had hit upon the intended sense, long back, he was unsure, to say the least, of the correct reading of the line.

Since some momentous issues pertaining to the origin and character of Skandagupta are involved in the text of the line and interpretation thereof it merits an honest and unbiased evaluation. Dr. Pandey, while espousing Fleet's reading, sights many phantoms in the verse. Thus, it is to his ingenuity that we owe the breathtaking suggestion that Skandagupta had the 'Āryastatus' (*āryatā*) bestowed upon him by petty bards, implying thereby that he, for sooth, was not an Ārya. Skandagupta's non-Āryanhood, Dr. Pandey further avers, emanated from the low origin of his mother, who, he would have us believe, was of '*avaravarna*' and as such not a *Mahādevī*. However, he stops short of denigrating her as a concubine, though that would have formed the most fitting finale to his tortured interpretation of the verse.⁴ While there is nothing in the Gupta history, as we know it, to uphold the supposed 'low origin' of Skandagupta's mother or to prove that she was not the chief queen of Kumārāgupta, it would be naive to believe that Skandagupta was absol

ved of his alleged humble moorings by lowly bards, who, in Dr. Pandey's view, were instrumental in elevating him to the honoured status. It is simply beyond reason and comprehension how a court panegyrist, a small fry in all essentials, could have the arrogance to include in an official epigraph an expression, which was patently insulting to his sovereign, who, in his own estimation, was a paragon of manifold virtues, prowess, modesty and liberality included.⁵

The difficulty in the correct interpretation of the verse stems from the corrupt readings which beset Fleet's text and which Dr. Pandey, in his wisdom, has chosen to turn a blind eye to. Historical implication apart, the oddities in Fleet's reading of the line, cannot escape a perceptive reader. In our opinion, the last word of the quarter, which Fleet had read as *āryatām*, holds key to the correct restoration of the text. As a result of his close scrutiny of the original stone and its estampages, over the years, Prof. Jagannath Agriawal is convinced that there is no trace of an *anusvāra* over it. The word therefore is the nominative *āryata*, and not the accusative singular, as Fleet took it to be. Once *āryatā* is, as it should be, accepted the correct reading, the verb *prāpayati* and the noun *vandakajano* in Fleet's text lose their relevance and cease to have *locus standi* in the verse. From the minute details he has laboriously furnished of the shape and *mātrā* of each syllable of the third word, there is little doubt that what Fleet had falteringly read as *vandakajano*, is actually *ṛttakathane*. Assured of these two crucial words, one cannot be insensible to the absurdity of *prāpayati*, in the situation. *Prā* is obviously an error for *hre*, the verb thus being *hrepayati* and not *prāpayati*, as Fleet had made it out. With these corrections carried out, the text of the line would read as follows. गीतैः स्तुतिभिश्च वृत्तकथने ये ह्येषस्त्वार्थिणः "Whom his innate nobility causes to blush in the course of recital of his exploits by means of songs and praises."⁶ The obvious connotation is that despite a plethora of varied achievements to his credit, Skandagupta was so modest that he would go ablush on hearing them sung by his court-bards. The aversion of a cultured and great person to hyperbolic eulogis, howsoever true they may be, is so well-known. This is as it should be. However, fired with a zeal to stick to his guns, Dr. Pandey has confronted the suggested text with the objection that *ṛttakathane* is in poor company with *gītaiḥ stutibhiḥśca* and *āryatā hrepayati* is bad Sanskrit. Moreover, the causative *hrepayati*, he confides, is not found used in the sense 'causes to blush' in the extant Sanskrit literature.⁷ This is rather a reckless statement. One need not go far but turn to V. S. Apt's 'A Student's Sanskrit-English Dictionary',

which records and illustrates it as one of the meanings of the causal form of *hri*.⁸ Nor is there anything wrong with the construction, the new text admits of.

We are constrained to feel that a part of ambiguity sticks to the line because both Prof. Agrawal and Dr. Pandey, in their wisdom, have chosen to read it in isolation of the earlier part of the verse. If treated as a composite whole, the verse is bound to unfold the true import and provide sure clue to restoring the correct text of its last quarter. The preceding lines speak of Skandagupta's humility in spite of his multiple equipments.⁹ The last quarter is intended to strengthen his qualities of *amutseka* (modesty) and *avismaya* (absence of arrogance), set forth, in some detail, in the earlier part. The text of the line, as restored by Prof. Agrawal and which adds up to be the sole cogent reading in the context, performs precisely the same function and is in perfect accord with the spirit of the verse, as a whole. It also serves to knock out the basis for Dr. Pandey's fanciful interpretation of the verse.

Foot Note

- 1 Corpus Inscriptionum Indicarum (CII), III, 55-56
- 2 Vishveshvaranand Indological Journal (VIJ), XX, 185
- 3 VIJ, XVII, 194; XX, 186
- 4 VIJ, XVI, Pt I, p. 78
- 5 Bhatari Stone Pillar Inscription of Skandagupta (BSPI) C II, op. cit, V. 2-8
- 6 VIJ, XX, 185-186
- 7 Bhārati-Bhānam (Dr. K. V. Sarma Felicitation Volume, Hoshiarpur, 1980), p. 437.
- 8 V. S. Apte The Student's Sanskrit-English Dictionary, 1963, 644.
- 9 यो ब्राह्मण्यामवनिं विजित्य हि जितेश्वारेषु कृत्वा दयाम् ।
नोद्विषक्तो न च विस्मितः प्रतिदिनं संवद्धमानश्च्युतिः ॥

MORALITY, AUTHORITY AND SOCIETY : THE PROBLEM OF DHARMAPRĀMĀNYA*

M. V. Baxi

I The Problem : Texts and the Context

The problem of dharmaprāmānya is the problem of the valid sources of the knowledge of dharma i.e. morality, duty or the good.

In Hindu Ethics, Śruti, Smṛiti and Sadācāra are the valid sources of the knowledge of dharma. The first aspect of the problem of dharmaprāmānya is that of resolving the conflict among the various sources of the knowledge of dharma and the second aspect of the same problem relates to the question of resolving the conflict, not among the sources but among the prescribed dharmas themselves

In case of the conflict among the sources, the general solution lies in accepting a graded or ranked scheme of the sources such that one source (e.g. Śruti) is treated as more authoritative than the other (e.g. Smṛitis). In this context, the concepts of lokavidviṣṭa, mahājāna and kalivarjya are also introduced to absorb the pressures on textual authority arising from public opinion, society and history.

In the case of conflict among dharmas themselves (i.e., in relation to the problem of determining the valid dharma during moral conflict), the general solution lies in accepting a graded or ranked scheme of the categories of duties such that, in cases of conflict, one set of duties has greater force compared to the other. For example, as against the Sadhāraṇa dharma (i.e. general morality), Varṇadharmā is to be followed even if it involves violence to the fellow human beings, but as against Yajña dharma, (sanctioning violence to the animals) Sadhāraṇa dharma is to be followed by redefining Yajña in a symbolic and metaphysical manner.

Thus the general solution offered both for the conflicting sources and conflicting dharmas involves an acceptance of some graded scheme of categories along with criteria of choosing the selected category.

From an analysis of both these aspects of dharmaprāmānya briefly outlined in this paper, we find that the moral imperatives in the tradit-

* I C P R Seminar on Moral and Aesthetic Value-India and Western Approach.-
Department of Philosophy-M. S University, Baroda

ional Hindu ethics are scriptural categorical imperatives or injunctions. Scriptural prescriptivism thus is the main theme for legitimizing morality in Hindu ethics.

Any such prescriptivism (or textual morality or revealed morality) is bound to face in any society the changes in the rules, norms, values, standards and patterns of human behaviour brought about by a number of factors. Such changes lead to new norms of interpretation of the texts or new texts sanctioning a wide variety of new social practices. There is thus a considerable scope for society asserting itself for a new morality against scriptural authority. Gradually such changes lead to the replacement of the greater part of scriptural or revealed morality by the sociological morality as far as public affairs are concerned. The Indian history of the nineteenth and twentieth centuries illustrate this point.

According to Grace Cairns (1983) Dharma as *varnāśrama dharma* has undergone significant changes in modern times, but modernization, urbanization, industrialization and education have not interfered with the ongoing and continuing development of the great tradition of Sanskrit Hinduism, for which Dharma and Moksa are the highest values.

This paper deals with the set of concepts which developed in response to the social pressures on the textually sanctioned morality. The concepts of *lokavidya*, *mahājana* and *Kalivarjya* are concepts which helped to relax or modify the rigid paradigm of scriptural morality especially in relation to textual conflicts. Again certain well known concepts like the concept of Karma, Moksa, disinterested action etc., functioned as a means of resolving the conflict between dharmas.

Social concepts in response to textual conflicts and metaphysical concepts in response to conflict of dharmas (duties) illustrate the legitimization devices underlying Indian ethical discourse.

II Dharma

Dharma, according to the *Pūrva-Mīmāṃsā* is that good which is determinable by the Vedic commands,¹ Vedic sacrifices and their good results constitute dharma. In this restricted sense, it has nothing to do with God or ordinary morality or with any kind of mystical fervour.² That which is enjoined by the Vedas is virtue. Anything prohibited by the Vedas is evil and sin.³

The fundamental idea of the *Gītā* according to Dasgupta (Vol.2, p, 502) is that man should always follow his casteduties, which are his own

proper duties i.e. *sva-dharma*. The caste-duties are objectively fixed in a social order divinely sanctioned and cosmic forces also support those who stand for *Dharma*. The only thing that an individual can therefore do is to live upto his own *varna dharma* irrespective of the consequences and without selfish motives or any attachment. General duties, moral qualities and virtues constitute *Sādhārana Dharma* which has been recognized by the *Gītā*, *Dharmaśāstras* and *Purāṇas*.

Thus there are only two basic categories i.e. *Varṇāśrama-Dharma* and *Sādhārana-Dharma*. *Yajna-dharma* (in the *Mīmāṃsā* sense) is a part of *Varna-dharma*.

III Sources of Dharma

As *Dharma* can not be known by perception or inference, *Śabda* is the only means of knowledge about *Dharma* according to *Mīmāṃsā*. *Vedas* according to *Jaimini* are eternal, self existent and absolutely authoritative. According to *Kumārila*, those parts of *Smṛtis* which are concerned with *Dharma* and *Moksa* have *Vedas* as their source.⁴

The customs, usages and practices of *śiṣṭas*, (*sadācāra*), also constitute legitimate sources of *Dharma*. Of course, according to *Kumārila*, *Śiṣṭas* are those that perform religious rites and duties expressly enjoined by the *Vedas*.⁵ The works of heretical sects, those that are outside the pale of *Vedas*, do not constitute authoritative source for the knowledge of *Dharma*. All *Dharmaśāstras* (i.e. the *Śāstras* of *Manu*, *Yājñavalkya*, *Nārada* and others) as well as all *Dharmasūtras* (i.e., the *sūtras* of *Gautma*, *Baudhāyana*, *Āpastamba* and others) are regarded as valid sources of *dharma* along with *Epics* and *Purāṇas*.

It has also been claimed that all *Dharmasūtras* are concerned with imparting instructions in the *dharma* of *Varnas* and *Āśramas*.⁶

The role of *Tarka* is very limited. Reasoning which does not directly conflict with *Vedas* and *Śāstras* is to be accepted. It is employed when there is a conflict among various texts.

IV Conflict among the Sources of Dharma

As *Śruti*, *Smṛti* and *Sadācāra* are the three basic sources of

Dharma, if there is a conflict among them, the general rule is that each preceding one of the three has more force than each succeeding one.⁷

In the case of conflict between two Vedic texts, an option regarding the action to be performed is indicated.

If two Vedic texts, not of equal force, are in conflict, no option is indicated but the conflict can be resolved by holding that one of them states a general rule and the other states the special rule. The same applies to Smṛti passages.⁸ However, in cases of conflict between Śruti and Smṛti, Śruti is final. When two Smṛti texts conflict, reasoning based on the practice of the śiṣtas (the elders) is of greater force.⁹

It has been also suggested that as dharma changes according to four yugas, Manu is the final authority for the Kṛta age, Gautama for the Tretā age, Sankha-Likhita for the Dvāpara age and Parāśara for the Kali age.¹⁰

According to *Gobhila Smṛti* however, the opinion of the majority should prevail in the case of conflict between the Smṛtis.¹¹

If there is a conflict between Dharma-Śāstra and Arthaśāstra dharmaśāstra is the final authority.¹²

In the case of conflict between Smṛtis and Purānas, Smṛtis are to be preferred.¹³

Thus there are rules and norms for resolving the conflict among texts which have been graded according to certain norms of precedence. This is not merely a textual exercise. It has a significance for the theory of moral knowledge. Textual conflicts are to be resolved through norms which are themselves textual. Thus we have conflicting texts on the one hand and later texts for resolving those conflicts on the other.

There are two types of contradictions in the texts—descriptive and prescriptive. If for example, one text claims that ‘X lived for 75 years’ and another that ‘X lived for 50 years’ then only one of them can be true. This is because the discourse is about facts. But if according to one text, ‘X is prohibited’ and according to another text ‘X is permitted’, then here there is a contradiction between prescriptions and therefore one of the texts is to be treated as inapplicable or inoperative in a particular context. Such prescriptive contradictions are resolved by a number of devices but in all such cases, the absolute validity of revealed texts is compromised. Scriptural prescriptivism is to that extent diluted. Society overrides the authority of revealed morality in those contexts where public opinion goes against the scriptural codes,

It is in this sense that the concepts of Lokavidviṣṭa (hated by the people), the concept of Mahājana and the concept of Kalivarjya become philosophically significant. They illustrate the complex interrelationship among morality, authority and society in the area of moral knowledge.

Lokavidviṣṭa :

When public opinion disapproves of that which has been sanctioned by Smṛtis, then according to certain Smṛtis themselves, that which is thus lokavidviṣṭa should be dropped.¹⁴ This is an important concession to society for overriding scriptural authority in certain cases. For example, killing of animals for Madhuparka and for the rites of the Pitṛs and gods became lokavidviṣṭa and therefore it ceased to be operative. The discussion of lokavidviṣṭa in smṛtis themselves reveal how some texts themselves sanction the undermining of some other texts.

Such concepts were availed of for sanctioning social changes even in a static society. This does not mean that public opinion is always progressive, but the point is that justification of moral knowledge can never remain entirely textual. To recognize this fact is to see that values, norms and rules of conduct scripturally sanctioned are not immune from the impact of social forces. To stipulate that certain passages in the sacred texts are to be treated as inoperative is at the same time to give up revelation as the only source of dharma. This point has not been sufficiently emphasized in philosophical discussions of moral knowledge. To be pleased only by the fact that social changes are properly reflected in textual modifications is also to miss the point that scriptural authority is thereby diluted. If relative morality is recognized then the authority of the texts is compromised. The interesting point is that such compromise is also sanctioned by the later texts, and that proves that as far as the knowledge of morality is concerned, social practice can undermine some scriptural texts to a great extent.

This does not mean that a group self-consciously decides about the moral validity of certain kinds of actions and deliberately undertakes a planned change of public morality. Mostly, certain kinds of practices liberated from the burden of texts become functionally autonomous and these changes are reflected into the new texts sanctioning new morality.

Mahājana :

Sometimes the conflict among all the sources is so intense that all attempts at legitimizing dharma through scriptures have to be given up. Vanaparva of *Mahābhārata* beautifully expresses this as under :

“Rationalization is unstable, Vedas are in conflict with each other, there is no single sage whose opinion is held to be authoritative (by all), the truth about dharma is enveloped in cave (i.e. it can not be clearly discerned) and that therefore the path is the one followed by the great mass of people” (Kane V. ii. 1271)

Thus the path followed by the mass of people (or by the great men) constitutes dharma. This implies that when all the other sources create confusion there does exist a non-revealed sociological *prāmānya* for dharma. People can change the norms and rules or choose among the conflicting ones by themselves as a group and the group values thus emerging can be treated as Dharma irrespective of its textual justification. This provision at any time can be availed of for new directions of social morality. Thus there is a provision for society to override authority in relation to morality. The idea that what is *lakavīdvista* may be dropped and the idea that *mahājana* may be followed because of the conflict among sources, illustrate how scriptural authority can be diluted by the changing society. Another interesting idea is that of *Kalivarjya* i.e., the idea that certain actions though sanctioned as Dharma should be treated as inoperative in *Kaliyuga*.

Kalivarjya :

The concept of *Kalivarjya* illustrates the necessity of taking into account the historical changes in the consciousness of people during various periods of time. We may set aside the question of the date of the onset of *Kaliyuga* or the calculations about its duration or the hypothesis that it would be a period of moral degeneration but we may still try to understand how changes in social consciousness lead to changes in the nature of the moral sanctions and prohibitions through the concept of *Kalivarjya*. Practices which are forbidden in *Kaliyuga* include, sea-voyage, carrying of a jar of water, marrying a girl of a lower class, offering of flesh in *Srāddhas*, human sacrifice, horse-sacrifice etc. Some of the new prohibitions of *Kalivarjya* appear to be rigid and irrelevant now but philosophically speaking, the concept of *Kalivarjya* itself contributes to the relaxation of the scriptural paradigm of *dharma-prāmānya*.

The tension between the scriptural and the social basis for the moral regulation of human affairs is still a live problem in our contemporary society. Modernization is bound to highlight the problem of the interaction between the texts and the society. How such a problem was solved in the past is an important area of knowledge relevant to values. Any

theory of moral knowledge which bases itself on sanctioned texts has to face the problem of the conflict of the sources. One could in the past never bypass all the texts and work out a criterion of the knowledge of values independent of all the texts. Extreme textual morality however has never worked. Pressures of social change, weight of experience and observation, changes of moral sensibility and claims of public opinion have always threatened textual absolutism in the sphere of moral knowledge. There is always a tension between revealed morality and naturally evolving social morality. The texts are to be bypassed in the interest of social context

V The Conflict between Varnāśrama Dharma and Sādhāraṇa Dharma

Two categories of Hindu ethics are fundamental—Varnāśrama Dharma and Sādhāraṇa Dharma (i. e. general moral qualities virtues and values)

Both types of Dharma derive their legitimacy, justification or prāmānya from Śruti, Smṛti and Sadācāra

The socialization process analysed by psychologists involve the internalization of values and norms of behaviour. Thus it can be inferred legitimately that values and norms of varnāśrama and sādhāraṇa dharma are internalized during the socialization process of a Hindu child in the traditional context. The internalized sanctions and prohibitions constitute the positive and negative aspects of the conscience of an individual.

The Hindu conscience comprises two types of values i. e. values associated with caste-duties and values associated with duties and moral qualities as human being qua human being.

When these two components of Hindu conscience come into conflict, there is a moral crisis. It is not a conflict between good and evil, it is a conflict between two types of values.

The concept of Dharma not only includes what is generally known as moral values but it also includes legal as well social rules along with detailed rules and procedures regarding human behaviour in social and non-social contexts.

The Gītā illustrates the conflict between Varna-dharma and Sādhāraṇa-dharma. According to Dasgupta, Gītā treats caste-duties as having a greater force in cases of such conflicts.¹⁵

In the literature on moral counselling in the Epics, we find that individual historical agents experience crisis, guilt-feelings, anxiety and depression because they are objectively required to follow varṇa dharma

whereas their conscience sanctions general moral duties as having greater moral value.

A set of concepts like the concept of disinterested action, the concept of Law of Karma, immortality of soul etc. are offered to guide an individual to resolve the conflict in favour of svadharma.

VI Conclusion

The relationship among morality authority and society is highly complex. Certain norms and values govern human practices. They are then codified at a certain stage of history in the sacred texts. To that extent textual authority depends upon society for its moral contents. On the other hand, once texts are accepted as authoritative the morality of new social practices is determined to a large extent by the authoritative texts. In this sense social structures and their functions get their sanction from textual authority. But once again, social forces lead to changes in the norms sanctioning certain practices and they are then codified in the new texts. Textual justification thus become less and less rigid in this process of continuous interaction between the text and the context. Any philosophical discussion of values and morality concentrating only on the categories of the individual and his development of moral character fails to realize that historical changes in the authoritativeness of the sources of morality reveal a trend towards non-textual sociologically sanctioned morality or scheme of values, to which an individual is exposed.

Most of the recent discussions on Hindu ethics have taken into account only the moral ideas, values and duties and have hardly attended to the problem of the valid sources of the knowledge of the good and the right. Once this epistemology of Hindu ethics is taken into account, a number of philosophically interesting points emerge. For example, it emerges that the relation between reason and revelation is not just a problem of theology; it is a live issue in ethics and sociology also.¹⁶ Similarly, we may make a new distinction between the non scriptural and scriptural prescriptivism in ethics, which would lead to more comprehensive discussion of the nature of moral language and moral reasoning.

Knowledge of values, like knowledge of facts is organized differently during different periods of society. Explanation of facts and justification of values are not isolated cognitive phenomena. They are worked out

within a framework of assumptions about human nature, human action, the role, status and destiny of an individual and so on. The distribution of power (both political and legal) and the validation of authority regarding the regulation and control of human affairs contribute to the emergence, persistence and change in the codes of knowledge and conduct. The role of Śabda-pramāna therefore is to be viewed in this perspective. Of course highlighting Indian scriptural prescriptivism in this manner does not mean that there was no role of reasoning in Hindu ethics. Reasoning however, was employed only to clarify, establish or refute certain positions operating within the sphere of revealed morality. We find that in the epics, there are beautiful moral discourses or moral counselling sessions where *tarka* is employed for the purposes of defending a particular course of action within the framework of scripturally sanctioned dharmas. The framework itself however is never given up. Reason operated within the framework of revealed morality, it could not, form its own resources, establish moral conclusions from nonscriptural premises.

Given this context, nothing can be gained by finding out parallels between Bradley and the Gita or Kant and the Gita. Neither Kant nor Bradley ever offered scriptural prescriptivism as the basis for the justification of morality, though they had their own metaphysical arguments. Kant's categorical imperative is totally non-scriptural. Kant and Bradley were not talking about divinely sanctioned scheme of duties in a relation to a fixed social order reinforced by cosmic laws. Given these fundamental differences, similarities between Kant's ethics or Bradley's ethics on the one hand and Hindu ethics on the other, do not amount to a significant understanding of either of the systems.

We may therefore conclude our discussion by pointing out that the history of dharmaśāstras provides us with a very rich source both for the study of history of ethics as well for the study of epistemology of ethics i.e. the problem of dharmaprāmānya. In our search for the new moral, social and legal ideals and for a new justification for them, an understanding of the social and intellectual history of dharmaprāmānya will prove to be very rewarding.

NOTES

- 1 Dasgupta, IV, p. 2
- 2 Dasgupta, IV, p. 3
- 3 Dasgupta, II, p. 483
- 4 Kane, V, p. 1261
- 5 Kane, V, 'p' 1264

- 6 Kane, I, p. I, p. 4
- 7 Kane, III p 863
- 8 Kane, III p. 864
- 9 Kane, III p. 866
- 10 Kane, III p 869
- 11 Kane, V p. 1266
- 12 Kane, III, p. 868
- 13 Kane, III p. 873
- 14 Kane, III, 869, V p 1268
- 15 Dasgupta, II, p. 526, 27
- 16 Blanshard, B *Reason and Belief* (1974) This is the most authentic and comprehensive discussion on the clash between reason and revelation in the context of the history of Christianity. Some of his techniques of analysis can be applied to Hindu ethics.

References

1. Cairns Grace E "Dharma and Mokṣa : The highest values of the great tradition in modernizing India" : In, *Main Currents in Indian Sociology*, Vol V (Ed) Giri Raj Gupta, Delhi; Vikas Publishing House; 1983.
2. Dasgupta S. *History of Indian Philosophy*, Vols II and IV.
3. Kane P. V. *History of Dharmasāstras* Vols., 1, 3, 4 and 5.

VISVANĀTHA'S KĀVYAPRAKĀS'ADARPAṆA (K. P. D.)

& SĀHITYADARPAṆA (S. D.)*

Jagriti Pandya

Vaśvanātha was wellknown by his work Sāhityadarpana (S.D.) among Sanskrit Poetics. He also wrote a commentary called Kāvya prakāśa-darpana (K. P. D.) on the Kāvya prakāśa (K. P.) of Mammaṭa, after completing the S. D. He has mentioned S. D. several times in this comm. at places for detailed discussions. Not only that, but many a time we get close resemblance with S. D. in it, from the point of view of expressions in form of sentences and half-sentences and also in form of ideas. Here an attempt is made to compare the two works critically.

This attempt is limited to some portion only. We have used the Ed. of K.P.D. published by Gangānātha Jhā Kendriya Sanskrit Vidyāpīṭha, Prayāga, '76. It may be noted that the said Ed. has the said comm. on 3 to 6 ullāṣas only and nowadays we have the complete Ed. of K.P.D. published from Allahabad in 1979, edited by Dr. Goparaju Rama. But this r-w Ed. of K.P.D. has too many misprints, so we have followed it only for the first two ullāṣas.

Viśvanātha has quoted his S.D. by name—for 13 times in the comm. on the first six ullāṣas of K. P. We have tried to place similar or parallel portions side by side from both the K.P.D. and the S.D., which may become self-evident of their close resemblance.

We should also mention that the names of both the works are also very significant. S. D. is a work concerned with criticism of the literature as a whole with all its forms, while K. P. D. is only a comm. on the K. P. of Mammaṭa. The word 'दर्पण' which is common to both the titles indicates the faithful representation of its matter.

The comparison between K. P. D. and S. D. could be noted as below :—

1. K.P.D. ullāṣa—1, P. 1 on K.P. 1.1.

निर्विघ्नेन प्रारिषित [ग्रन्थ] परिसमाप्तिकामस्यetc.

* The paper was read at the XXXIInd Session, A.I.O.C. at Ahmedabad, Oct. '85
Sambodhi XII—15

See also S. D.—1, P. 1

ग्रन्थारम्भे निर्विधेन प्रारिखितपरिचमणिकामोetc.

2. K.P.D. ullāsa-1, P. 3 on K.P. 1.2
.....परिक्षणीयकाव्यस्य फलैरेवास्य फलवत्वमितिetc.

Compare the introductory remark to S. D. 1.2

अस्य ग्रन्थस्य काव्याङ्गतया काव्यफलैरेव फलवत्वमिति

3. K.P.D. ullāsa 1, P. 4 on K.P. 1.3
एवं च परिणतबुद्धिमिरपि काव्यं प्रवर्तितव्यम् ।

See Vṛtti on S.D. 1.2

.....परिणतबुद्धिभिः ससु वैदशास्त्रेषु किमिति काव्ये यत्नः करणीय इत्यपि न वक्तव्यम् ।

4. K.P.D. ullāsa 1, P. 5 on K. P. 1.4 A
.....काव्यं निर्विषयं प्रविरलविषयं वा स्यात् ।
and the Vṛtti on S.D. 1.2
एवं काव्यं प्रविरलविषयं निर्विषयं वा स्यात् ।

5. K.P.D. ullāsa-1, P. 5 on K. P. 1.4 A
.....सर्वत्र सालङ्कारयोः क्वचित् स्फुटालङ्कारयोरपि [क्वचिदस्फुटालङ्कारयोरपि] शब्दार्थयोः
काव्यत्वमिति भावः ।
and the Vṛtti on S.D. 1.2

अर्थार्थः—सर्वत्र सालङ्कारौ क्वचित्स्फुटालङ्कारावपि शब्दार्थौ काव्यमिति ।

6. K.P.D. ullāsa-2, P. 11 on K.P. 2.6 b
आकाङ्क्षा प्रतीतिपर्यवसानविरहः । स च श्रोतुर्विज्ञानसारूपः ।
and the Vṛtti on S.D. 2-1A is identical with the above.
आकाङ्क्षा प्रतीतिपर्यवसानविरहः । स च श्रोतुर्विज्ञानसारूपः ।

7. K.P.D. ullāsa-2, P. 11 on K.P. 2.6b
योग्यता पदार्थानां परस्परसंबन्धे वा भावः । तदभावेपि संबन्धे वहिना सिञ्चतीत्याद्यपि
वाक्यं स्यात् ।
and the Vṛtti on S.D. 2.1 A

योग्यता पदार्थानां परस्परसंबन्धे वाभाभावः । पदोच्चयस्यैतदभावेऽपि वाक्यत्वे 'वहिनः
सिञ्चति' इत्याद्यपि वाक्यं स्यात् ।

There seems to be a misprint in K.P.D. in reading

—वा भावः for वाभाभावः ।

8. K.P.D. ullāsa 2, P. 11 on K. P. 2.6
सन्निधिर्बुद्धिविच्छेदः [सन्निधिर्बुद्धेरविच्छेदः] बुद्धिविच्छेदेऽपि वाक्यत्वे इदानीमुच्चरितस्य
गोशब्दस्य दिनान्तरोच्चरितेन गच्छतीति पदेन सङ्गतिः स्यात् ।
and the Vṛtti on S.D. 2.1A

आसन्निर्बुद्धिविच्छेदः । बुद्धिविच्छेदेऽपि वाक्यत्वे इदानीमुच्चरितस्य देवदत्तशब्दस्य दिना-
न्तरोच्चरितेन गच्छतीति पदेन संगतिः स्यात् ।

9. K.P.D. ullāsa 2, P. 17 on K. P 2.9

आरोपिता स्वाभाविकेतरा ईश्वरानुद्भाविता वा, क्रिया शक्तिः ।
and the Vṛtti on S.D 2.5

सा शब्दस्वार्पिता स्वाभाविकेतरा ईश्वरानुद्भाविता वा शक्तिर्लक्षणा नाम ।

10. K.P.D. ullāsa 2, P. 18 on K.P. 2.9

इह कुशलशब्दे दक्षरूपस्यैव मुख्यार्थत्वात् मुख्यार्थवाचाभावाच्च लक्षणात् कुशलाहिक-
रूपस्य व्युत्पत्तिलभ्यत्वेऽपि मुख्यार्थत्वाभावात् अन्यद्दि शब्दानां व्युत्पत्तिनिमित्तमन्यच्च
प्रवृत्तिनिमित्तम् । व्युत्पत्तिलभ्यस्य मुख्यार्थत्वे 'गौः शेते' इत्यत्रापि गमघातोर्दो प्रत्ययेन
व्युत्पादितस्य गोशब्दस्यापि लाक्षणिकप्रसङ्ग.... etc.

and the Vṛtti on S. D. 2.5

कुशलाहिकरूपस्य व्युत्पत्तिलभ्यत्वेऽपि दक्षरूपस्यैव मुख्यार्थत्वात् । अन्यद्दि शब्दानां
व्युत्पत्तिनिमित्तमन्यच्च प्रवृत्तिनिमित्तम् । व्युत्पत्तिलभ्यस्य मुख्यार्थत्वे 'गौः शेते' इत्यत्रापि
लक्षणा स्यात् । 'गमेर्दो.' ... इति गमघातोर्दोप्रत्ययेन व्युत्पादितस्य गोशब्दस्य
शयनकाले प्रयोगात् ।

11. K.P.D. ullāsa 3, P 48 on K.P 3.21

'मिन्नकण्ठध्वनिर्घरिः काकुस्थिभिधीयते' इत्युक्तः प्रकारः । तद्भेदाद्य तसहकारिभेदात्
स्वरूपभेदाच्चानन्ताकारेभ्यो बोद्धव्याः ।

The Vṛtti on S.D. 2.17A reads as :

'मिन्नकण्ठध्वनिर्घरिः काकुस्थिभिधीयते' इत्युक्तप्रकाश्याः काकोर्भेदा आकारेभ्यो ज्ञातव्याः ।

Above in K.P.D. we have आकारेभ्यः which is not proper and is corrected in its new Edition.

But we have 'तत्र' for तसहकारिभेदात् & स्वरूपभेदाः for स्वरूपभेदात्
which seems quite amusing.

12. K.P.D. ullāsa 4, P. 60 on K.P 4.24

लक्षणामूलत्वादेव वाच्यमभिधेयम् । अविधितं वाचितस्वरूपं यत्र स एकोऽविधितवाच्यं
नाम ध्वनिः काव्यभेदः ।

Now see the Vṛtti on S.D. 4.2

तत्राविधितवाच्यं नाम लक्षणामूलो ध्वनिः । लक्षणामूलत्वादेवात्र वाच्यमविधितं
वाचितस्वरूपम् ।

The reading of K.P.D is improved by removing the punctuation mark of a fullstop after 'अभिधेयम्' in its new Ed., with the half of S.D. The sentence would be like this—

लक्षणामूलत्वादेव वाच्यं अभिधेयं अविधितं वाचितस्वरूपं यत्र.....etc.

13. K.P.D. ullāsa 4, P. 60 on K. P. 4.24

स चार्थान्तरसंक्रमितवाच्यस्यन्ततिरस्कृतवाच्यश्चेति द्विविध इत्यर्थः ।अनुपयुक्त-
मानत्वम्, अर्थात् स्वरूपमात्रेणार्थान्तरेषु विशेषरूपे संक्रमितम् इत्यस्यार्थः परिणमितः ।

We have संक्रमितवाच्येऽस्यन्त...in the new Ed. of K.P.D., which seems proper but then विशेषरूपम् for विशेषरूपे संक्रमितं is not correct. The fullstop is also useless. We have परिणमितम् for परिणमितः in it

Now read—the Vṛtti on S.D. 4.3

अविवक्षितवाच्यो नाम भवान्तरन्तरसंक्रमितवाच्येऽस्यन्ततिरकृतवाच्यश्चेति द्विविधः ।
यत्र स्वयं अनुपयुज्यमानो मुख्योऽर्थः स्वविशेषरूपेऽर्थान्तरे परिणमति तत्र मुख्यार्थस्य
स्वविशेषरूपाद्योन्तरसंक्रामेतत्त्वाद्यन्तरसंक्रमितवाच्यत्वम् ।

The second sentence—‘यत्र स्वयं’... etc.’ in S. D. is clearer than—
‘अनुपयुज्य. etc.’ in K.P.D.

14. K.P.D. ullāsa 4, P. 61 on K.P. 4.25

अभिधामूलभादेवान् वाच्यं विवक्षितमवाधितम्, अपरो विवक्षितवाच्यादन्यो व्यङ्ग्यनिष्ठाः ।
व्यङ्ग्ये निष्ठा तात्पर्यं यस्य ।

We have a fullstop after वाधितम् in the new Ed. of K.P.D., and then अपर’...etc. for अपरो. There is no fullstop after तात्पर्यं यस्य, which is not proper.

Compare—the Vṛtti on S.D. 4.2

विवक्षितान्यपरवाच्यस्त्वभिधामूलः । अत एवात्र वाच्यं विवक्षितम् । अन्यपर’
व्यङ्ग्यनिष्ठात् ।

15. K.P.D. ullāsa 4, P. 62 on K.P. 4.25

उपलक्ष्यतपन्नव्यतिभेदवल्लाघवादिति शेषः ।

Compare : the Vṛtti on S.D. 4.5

अत्र व्यङ्ग्यप्रतीतेः विभावादिप्रतीतिकारणकरत्वात्क्रमोऽव्यवहारित किं तु उपलपन्नशतव्यतिभेद-
वल्लाघवान्न संलक्ष्यते ।

16. K.P.D. ullāsa 4, PP. 63–64 on K.P. 4.27–28

इह च सार्विकानामनुभावरूपतया न वृथशुद्धितः ।

See— the Vṛtti on S. D. 3.1

सार्विकानामनुभावरूपत्वान्न वृथशुद्धताः ।

17. K.P.D. ullāsa 4, P. 65 on K.P. 4.28

पारमित्याल्लौकिकत्वात् साम्प्रत्यतया तथा ।

अनुकाश्यस्य रथादिद्वेषो न रसो भवेत् ॥

In the new Ed., we have न वसीभवेत् for न रसो भवेत्, which is not proper. It could be a misprint.

We have this quotation in S.D. 3.18

18. K.P.D. ullāsa 4, P. 72 on K.P. 4.28

.....साधारण्येन प्रतीतिरभिव्यक्तो दध्यादिन्यायेन रूपान्तरपरिणतः ।

Compare- the Vṛtti on S.D. 3.1

व्यक्तो दध्यादिन्यायेन रूपान्तरपरिणतो व्यक्तीकृत एव रसः ।

19. K.P.D. ullāsa 4, P. 72 on K. P. 4.28

पानकरसन्यायेन यथा पानके खण्डमरिचकर्षूरादीनां रसो मिलितानामुपपथास्वाद्यते तथा संवलितविभावादिसुखचमरात्प्रात्मकः ।

We have...कर्षूरादीनां रसा मिलितानामुपपथास्वाद्यते in the new Ed of K.P.D. See— the Vṛtti on S.D. 3.16

यथा खण्डमरिचादीनां संमेलनादपूर्वं इव कश्चिदास्वादः प्रपानकरसे संजायते, विभावादि-संमेलनादिहापि तथैत्यर्थः ।

20. K.P.D. ullāsa 4, P 72 on K. P. 4.28

अत्र स्थायो रथादिक इति च स्थायिनां व्यभिचारिखप्रकटनार्थम् । तदुक्तम्—

“रसावस्थः पर भावः स्थायितां प्रतिपद्यते” इति ।

In the new Ed. we have वचनम् for च after इति. It reads as— वचन-मस्थायिनां.....etc., which is incorrect.

Compare—the Vṛtti on S. D. 3.1

अत्र च रथादिपदोपादानादेव स्थायित्वे प्राप्ते पुनः स्थायिपदोपादानं रथादीनामपि रसान्तरेष्वस्थायित्वप्रतिपादनार्थम् ।.....

तदुक्तम्—

“रसावस्थः पर भावः स्थायितां प्रतिपद्यते” इति ।

21. K.P.D. ullāsa-4. P.72 on K.P. 4.28

“सवासनानां सभ्यानां रसस्यास्वादनं भवेत् ।

निर्वासनास्तु रङ्गातः काष्ठकुड्यात्समन्निभाः ॥”

See - the Vṛtti on S.D. 3.9 A

उक्तं च धर्मदत्तेन.....

“सवासनानां... ..सन्निभाः ॥” इति ।

22. K.P.D. ullāsa 4, P. 72 on K.P. 4.28

.....श्रीचण्डीदासपादैरुक्तं, परमार्थतस्त्वखण्ड एवायं रसो वेदान्तप्रसिद्धमद्वैतव्यवहारेण दितव्य इति ।

Compare - the Vṛtti on S.D. 2.28

“परमार्थतस्त्वखण्ड एवायं वेदान्तप्रसिद्धमद्वैतव्यवहारेण दितव्यः” इति च ।

23. K.P.D. ullāsa 4, P. 82, on K.P. 2. 29

एभिश्च साधारण्येन प्रतीतेः साधारण्येनाभिप्रेयक्तः सहृदयतिभावः शृङ्गाररसरूपतां लभते ।

The reading of the new Ed of K.P.D.—अभिप्रेयक्तैः सहृदयैरिति भावः । शृङ्गाररसरूपता लभ्यते— is very distinct from the original and is rather confusing.

Compare—the Vṛtti on S.D. 3 186

.....पतैरभिव्यक्तः सहृदयविययो रतिभावः शृङ्गाररसरूपता भजते ।

24 K.P.D ullāsa 4, P 84 on K.P. 42 9

द्वयोः प्रणयमानः स्यात् प्रमोदेऽपि महत्त्वपि ।

प्रंशः कुटिलगामित्वात्कोपो यः कारणं विना ॥ इति ।

In the new Ed. of K.P.D. 'सु' is added before 'महत्त्वपि' with the help of S.D., but अपि is also continued after प्रमोदे, which is incorrect

See the similarity with S D 3.198B-199 A.

द्वयोः प्रणयमानः स्यात् प्रमोदे सुमहत्त्वपि ।

प्रंशः कुटिलगामित्वात्कोपो यः कारणं विना ॥

25. K.P.D ullāsa 4, P. 86 on K.P. 4 29

यदुक्तं मयैव "भावी भवनभूत" इति । "विधा स्यात्तत्र कार्यज्ञ" इति कार्यान्नातः

प्रवासभेदः ।

Here—'भवनभूत' is corrected as 'भवन्भूत' in the new Ed

Read : S.D. 3.208 B

भावी भवन्भूत इति विधा स्यात् तत्र कार्यज्ञः ॥

26 K.P.D ullāsa 4, P 92 on K.P. 4.30

सकसूत्रशृत्वा भावानामन्येषामनुगामकः ।

न निरोधीयते स्थायी तैरसौ पुह्यते परम् ॥ इति ।

This quotation is not found in the new Ed. of K.P.D.

It is the same with the Vṛtti on S.D. 3.174

27. K.P.D. ullāsa 4, P.92 on K.P. 4.30.

रतिलक्षणम् । यथा मम साहित्यदर्पणे.....

रतिर्मनोऽनुकूलेऽर्थे मनसः प्रवणयितम् इति ।

The reading of प्रवणयितम् for प्रवणयितम् in the new Ed., is supported by S.D

Read : S.D 3.176 A

रतिर्मनोऽनुकूलेऽर्थे मनसः प्रवणयितम् ।

28 K.P.D. ullāsa 4. P. 94 on K.P. 4.34

विशेषादाभिमुख्येन चरन्तो व्यभिचारिणः ।

स्यायिन्युत्पन्ननिर्मर्याः कल्लोला इव वारिषौ ॥

This quotation is from Daśarūpaka 4 7, which is also found in S. D. 3.140.

29. K.P.D. ullāsa 4, P. 94 on K.P. 4.34

तत्र तस्वशानापदीर्थादिभिश्चित्तारत्नानिदैन्यादिकृत् स्वावमाननं निर्वेदः ।

Compare - S. D. 3-142.

तत्त्वज्ञानापदीर्घादेर्निबन्धः स्वावमानम् ।

दैन्यचिन्ताश्रुनिःस्वास्वैवर्ण्योच्छ्वासितादिकृत् ॥

30. K.P.D. ullāsa-4. P. 94 on K.P. 4.34

हर्षशोकप्रहारेणोत्कण्ठादिजोऽस्थानहसितगीतप्रलपितादिकृच्चित्तसंगमोह उन्मादः ।

Compare : S. D 3.160

चित्तसंमोह उन्मादः कामशोकमयादिभिः ।

अस्थानहासफदितगीतप्रलपनादिकृत् ॥

31. K.P.D. ullāsa-4, P 96 on K P. 4 35 A

यदुक्तं तत्रैव-

शमो निरीहावस्थायामात्मविभ्रामजं सुखमिति ।

We have आत्मनि विश्रामजं for आत्मविभ्रामजं in the new Ed., which doesn't make any difference.

It has the influence of S.D. 3.180 B.

32. K.P.D ullāsa-4, P. 96 on K.P. 4.35 A

तदुक्तं कृष्णद्वैपायनेन-

यच्च कामसुखं लोके यच्च दिव्यं महत्सुखम् ।

तृणाश्वयसुखस्यैते नार्हतः षोडशौ कलम् ॥ इति ।

See-the Vṛtti on S.D. 3 250

उक्तं हि-यच्च कामसुखं ...etc.

33. K.P.D. ullāsa-4, P. 97 on K.P. 4.35 b

तदुक्तं तत्रैव साहित्यदर्पणे-

“यथा मरिचखण्डादेरेकीभावेऽपि पानके ।

तत्रैकं कस्यचित्कवापि तथा सञ्चारिणो रस ॥” इति ।

We have this reference in S.D. 3.261 B-262 A with slight difference.

यथा मरिचखण्डादेरेकीभावे प्रपानके ।

उद्वेकः कस्यचित्कवापि तथा सञ्चारिणो रसो ॥

34. K.P.D. ullāsa-4, P. 97 on K.P. 4.35 b

देवताविषयस्तेरपि सर्वाकारेणाहङ्काररहितत्वे शान्तेऽन्तर्भावः ।

We have स्वीकारेण for सर्वाकारेण in the new Ed of K.P.D., which is obviously incorrect.

See-the Vṛtti on S.D. 3.250

उक्तं हि-

सर्वाकारमहङ्काररहितत्वं ब्रजन्ति श्वेत् ।

अप्राप्तर्भावंमर्हन्ति दशावीराद्यस्तथा ॥

आदिशब्दात् षर्मावीरदानवीरदेवताविषयस्तेप्रभृतयः ।

35. K.P.D.-ullāsa-4, P. 112 on K.P. 4. 39B-41A

विरोधमूलेन कार्यकारणपौर्वापर्यविपर्ययरूपेणातिशयोक्त्यलङ्कारेणैवार्थः ।.....अधरो निर्दष्टः
शत्रवो व्यापादिताश्चेति तुल्यमेव कालं योगो यथैस्तौ तुल्ययोगिनौ तयोर्भावस्तुल्ययोगि-
तेतिऽप्युत्पत्त्या समुच्चयालङ्कारो व्यङ्ग्यत इति भावः ।

The new Ed. of K.P.D. has given कार्यकारणयोः for कार्यकारण & 'च' is added after निर्दष्टः, तुल्यमेवकालं is replaced by तुल्यमेककालं, and fullstop is placed after तुल्ययोगिनौ.

Compare : the Vṛtti on S D. 4.9A which has little difference in idea

अत्र स्वतःसंभविना विरोधालङ्कारेणाधरो निर्दष्टः शत्रवो व्यापादिताश्चेति समुच्चया-
लङ्कारो व्यङ्ग्यतः ।

36. K.P.D. ullāsa-4, P. 124 on K.P.-4.42b

अत्र भगवद्वियोगज दुःखं तदनुभयानजं सुखं च जन्मसहस्रोपभोग्यदुःकृतदुःकृतफलराशि-
तादात्म्येनाध्यवसितमिति अशेषचयपदाभ्यमतिशयोक्तिर्यथैव ।

Compare-the Vṛtti on S.D. 4 10 A

अत्राशेषचयपदप्रभावाद्नेकजन्मसहस्रोपभोग्यदुःकृतदुःकृतफलराशितादात्म्याध्यवसिततया
भगवद्विरहदुःखचिन्ताह्लादयोः प्रत्यायनमित्यतिशयोक्तिद्वयप्रतीतिरशेषचयपदद्वयथोऽप्या ।

It may be noted that the K.P.D. Ed. by Goparaju Rama requires much to be corrected. It is hardly a critical edition in the real sense of the term, however the effort in bringing out the first edition is to be admired. The two works of Viśvanātha resemble closely and the influence of S. D. is quite obvious. We first dealt with this subject in a separate chapter in our thesis. This happens to be further study.

REVIEWS

Amṛtadhārā—Ed. S. D. Joshi, Ajanta Publications, Delhi, 1984, pp II to XVII and 511. Price Rs. 300/-

The present volume, edited by no less a scholar than Dr S. D Joshi is "Professor R. N. Dandekar Felicitation Volume" to honour Dr. Dandekar on completion of seventy-five years and therefore, fitly entitled "Amṛtadhārā". This easily reminds us of the Felicitation volume presented by his colleagues and pupils in 1969 when he completed sixty years of an illustrious life. The present volume is, however, unique in the sense that it contains research papers by scholars of national and international fame "specially written for the happy occasion". It is also right and unique in its claim that it is purely academic and consists, of research work of high order.

The volume consists of 58 very valuable research papers of which 27 are contributed by Western scholars from the world over. One important trait is the large variety of topics covered up by the contributors. We find papers on Veda (13), Grammar and linguistics (11), History (4), Darśanas (3), Mahābhārata (3), Buddhism (3), Jainism (1), Dharmasāstra (3), Literature and Poetics (3), Education (1), Culture (5) and General (8) etc.

In the papers on Grammar and linguistics, two or three are most remarkable. In the paper entitled "Syntax and word-meaning", the paper mainly centres on the famous two views of Prabhākara and Kumārilabhaṭṭa regarding word-meaning and its relation to the meaning of a sentence. The paper "About Some Archaic Peculiarities of the Ṛgvedic syntax," the author discusses the problems that arise when a westerner translates the Ṛgveda and the syntactical peculiarities of the Veda that he is faced with. The peculiarities are well derived. The Paper—"On the Semantic use of the word Sphoṭa" takes up an analysis of the meaning and application of Sphoṭa. Different theories are very well analysed and almost all concepts as found in Sanskrit are clarified. The paper "Grammaticality and Meaningfulness" principally explains the Nyāya theory. The exposition is very scientific. Other remarkable papers are, "Uktārthānam Aprayogaḥ," "Compositional Approach to the Vedic word-accent" and "Role of Boundaries in the Aṣṭādhyāyī".

In the paper on the Vedic literature, "Vedic Kṣumpa and connected Data" claims that the word 'Kṣumpa' remains "unexplained in the latest etymological dictionary of Sanskrit" and proceeds to give a critical and analytical explanation. "The krama-pāṭha Unit" gives a lucid exposition of the Krama-pāṭha unit and rightly ends with the statement

“There is much to be said on this point. But what has been stated so far, I think, is enough to demonstrate the need of an edition of the *Kṛama-pāṭha* (like the *samhitā*), true to our oral tradition.”

The paper “Ritual, mantras and the origin of language” analyses the concept of ritual in details and the term and nature of ‘mantra’ in brief and goes to “important similarities and dissimilarities between languages on the one hand and ritual and mantras on the other” The exposition is interesting and original. “The Ritualist’s problem” tries to analyse the concept of ritual and the problems that arise for the ritualist particularly with regard to animals to be sacrificed. The analysis is interesting.

In the rest of the papers, naturally a standard expected of a Felicitation volume of this kind is maintained. There is a rich variety. The claim that the volume ‘contains research papers on oriental topics covering in its wide range...’ is fully met. Some other interesting, scholarly and original papers may be referred to. “Rasa-relish—A consideration of Pre-requisites” rightly states that “Rasa is a mental, intellectual enjoyment of an emotional experience brought by art”, and proceeds to analyse five pre-requisites on part of the experiencer. Any and every reader is not qualified to enjoy Rasa of art. A certain mental, emotional equipment on his part is a must. He will only then be a real *Sahṛdaya*. The pre-requisites are very well analysed and give us a clear idea about the *Sahṛdayatva* of the experiencer. “Asoka’s Inscriptions and Persian, Greek and Latin Epigraphy” discusses the mutual give and take and “the reciprocal cultural influence between India and Greece” etc. The paper is original and enlivening though we might not agree with all the views propounded. “*Dayabhagavyavahārarthasamksepah*” of the 10th century gives a very interesting text critically edited. “The Legend of the Destruction of Tripura and its Vedic origin” tries to trace the legend particularly to certain *Brāhmanas*. “*Viśvasraj Viśvasrajah and the Problem of continuity in Indian Religious history*” claims to lay down an understanding of “the universal features of Indian history” on the basis of the two terms. The papers “*Dēvānāmpriyah*”, “The mouse in the ancestry” and “Hindu Culture in Thailand” are informative and help to widen our vision.

It is very happy that even though the life and work of Dr. Dandekar, a scholar of international repute has been an open book to his pupils and friends, a brief account of his life and career and full details of his research work are given here. They enlighten those scholars and readers who were not fortunate enough to be nearer to him. The volume is a

very valuable addition to the vast literature on oriental studies. The editor deserves all compliments for his labours which are well-rewarded. The problems of research show that even now, there is an infinite scope of research in oriental studies. This speaks for the richness and variety, depth and subtlety of oriental learning

R. S. Betai

A Complex Study of India - G. M. Bongard Levin-Ajanta Publications-Delhi 1986. Price Rs. 175-00

This is a systematised collection of the different published research papers on Indian culture by the famous Russian author, who is known as a front-rank Indologist. Eighteen Papers in all are divided into four parts as follows :-

- (I) Problems of Ethnic Study
- (II) Problems of Political and Socio-economic structure
- (III) Problems of Cultural Development
- (IV) Study of Ancient Indian Texts

The first part, in three small chapters, is a fit introduction to the study of political and Socio-economic structure in ancient India, cultural development in relation to world-civilization and a broad-based but deep study of Ancient Indian texts.

Introducing the subject, chapter one discusses the problems of genesis of Indian culture, Dravidian and Munda cultures and their inter-relation with the help of linguistic, historical, literary, ethnographical and other available data, with the help of references in the old works. Yet, the novelty of the study lies in the very great importance that the author gives to archaeological data. He comes to the right conclusions in which he shows how the Dravidian and Munda cultures as also the Harappan are earlier and have influenced the Vedic culture considerably in all its aspects including linguistic. He gives his opinion that the Rgveda, in its present form existed in 2000 B. C.

Chapter two discusses and analyses Proto-Indian Culture studies-the new advances. The chapter mainly deals with all the different efforts at deciphering the script, language and content of the Harappan writing in

available inscriptions and seals. It also discusses its probable relation with the old Dravidian culture. In continuation of this, chapter three deals with the probable reality of Hindustan in the third millennia B. C. and discusses the problems of ethnic history in the context mainly of archaeology and linguistics. Here, the study reaches its top height of scholarship and research acumen. One interesting point discussed is that the Harappan civilization had a small section of Dravida-speaking population and it is laid down now, from the fourth millennium B. C. to the second, this section slowly migrated to come to south by stages.

Following the hints in the first two chapters, here we have a precise discussion on the relation between Indo-Aryans on one side and the Dravidians and the Proto-Munda on the other. In the end, the author rightly concedes that a great deal is still obscure, that continued integral research is necessary and that answers to questions raised are only tentative hypotheses.

With this introduction in the first part, in the second, the author continues his study, rightly with political and Socio-economic state of republics in Ancient India. He shows how, states and Governments were both monarchical and non-monarchical; how, in the governance of non-monarchical republics, an element of democracy persisted and how the head or the Senapati was not necessarily by heritage in all States and Governments. For this, the terms Gana and Sangha in their different meanings, mainly political and social are analysed. The author shows how Kṣatriyas dominated the scene even though Brāhmaṇas and Vaiśyas were also members of Ganas and Sanghas. There was inequality in status and Śūdras, comprising of workers of craft, and slaves were the lowest in the ladder. The varṇa-system that we popularly know as cāturvārṇya, is also discussed in this context. His opinion about the all-out domination of Kṣatriyas can create second thought because of the race for political and social supremacy in which Brāhmaṇas did not lag behind. The lot of Śūdras is not discussed much.

In chapter five the author narrates, discusses and analyses the state of Indian community in the latter half of the first millennium B. C. This creates a sound basis for the clear perspective of Indian culture in its varied aspects because this millennium has been the most eventful in Indian history. The author discusses the status of *grama* and its headman, different clans, groups etc., that were, in their own sphere, able to take their own decisions and were ruled by their own norms. A sort of

democratic element persisted and even heads of state respected duly these clans, groups etc. The process developed fast in this age. The author also discusses in this chapter the problem of slavery, its form in this age, types of slaves, the state of slaves and so on. Rightly, it is stressed that the Arthaśāstra forms an authority that regularises slavery, gives certain rights to slaves, right of freedom under certain conditions and the institution of slavery—arc brought under the pale of law. The analysis is most scientific.

With this, in the sixth chapter, the author rightly starts with the statement that a thorough acquaintance with great Indian works falsified the notion of the west that ancient Indian culture was undeveloped and that Indian society and state were primitive. The author bases this research mainly on Sanskrit works. Indians composed Śāstras and Smṛtis as also the epoch-making Arthaśāstra. He rightly stresses that the latter helps us considerably in providing a basis for attempts at recreating the social and political fabric of ancient India. The author again stresses that slavery was an important institution. The Indian social and political structure consists of *Kula, Jāti, Gaṇa, Grāma, Dśa, Saṅgha* and, we may add *Rāṣṭra*, each having its self-governing within its own sphere and one dependent upon and supporting the other. The whole analysis tries to evolve a clear picture of Indian society then and to prove that it had a firm basis in tradition, it developed with time and it reflected a mature and well-developed Indian culture.

In the seventh chapter with which the second part ends, the author deals with state of Indian society and culture in the Mauryan period. This is important because the Mauryan epoch is crucial in understanding and grasping the development in ancient India in political, social, caste, state and cultural matters. Here, the author states that instead of reliable and dated sources, we have religious and philosophical works as the sources. We have religious and philosophical works, the sources of which should be used with caution. With this correct and clear perspective, the author gives a brief but studied picture of the state of Indian politics, society, caste and culture during this very important period of formation of "united Indian state", a period "marked by an upsurge of culture, the development and spread of scripts and dialects". (P. 172)

With the eighth chapter, the author comes to the estimation and understanding of Indian culture in the wider concept of cultural and other relations between India and the world around it. Certain misconceptions about Indian culture were erased slowly from the western mind

from the 18th century onwards. The chapter deals with contact of India with the Greeco-Roman World. Here, the references of Megasthenes and also those by Buddhist texts to westerners, the coming of Alexander and the cultural exchange that followed and references in Indian and Western works, become our source-material. The mutual impact of India and Greece, and Rome is divided by the author into four periods. The impact of study by Christians is also discussed. The discussion shows the interaction and poses a few problems before us.

The next paper in chapter nine and relation of Greece Rome with Mauryan India, though very well studied, need not detain us. We go to the next chapter in which the author discusses the problem of Cāṅakya in the Greeco-Roman tradition. This is because of the Central importance of Cāṅakya's or Kautilya's work *Arthaśāstra*. Close contact was there between the Indian and Western worlds and that led to cultural exchange and affinity, and exhibition of mutual familiarity. Here, references to Candragupta and state of India in his days are analysed. The treatment is historical also.

Chapter eleven deals with archaeological research in Soviet Central Asia and ancient Indian Civilization, i. e., the relation of the two in the Kushana period. It is a study of facts and reality and the author takes due care of his evidences. The Kushana empire was formed due to connections between the two as archaeological excavations in Central Asia reveal. The data available is described and made use of.

The Study of Indian culture would be incomplete without a study of Lokāyatikas atheists who most vehemently attacked brahmanism and traditional thinking and philosophy, even though they were, in turn, severely criticised by traditionalists. Chapter 12 refers to the contribution of Āryabhaṭa and the Lokāyatikas and also refers to the severe onslaught on their works by followers of the Vedic tradition. Even in this small chapter of eleven pages the author shows a fairly good grasp over the contribution of the two, though we feel that the study and analysis demanded a longer chapter.

With this, we come to part four of the book entitled "Study of Ancient Indian Texts". The six small chapters here, treat of a variety of texts-Prakrit and Sanskrit and also probe into the discovery of and study on Indian texts from central Asia and eastern Turkestan. It is natural to state and concede that richness of a culture implies richness

of varied texts, scripts, works – literary and scientific. The study on ancient Indian civilization and the problems that it poses would have been incomplete without this part.

Actually here this book is a collection of different papers already published. The four parts in which these papers are divided is a scientific arrangement. The arrangement covers up almost all aspects of culture except sciences, philosophy, art and poetry, in which again, Indian culture is very rich. One might feel that there are some topics that should have been included. We leave it to the great Indologist to give more such studied and scholarly papers on subjects left out and these may fully comprise of another volume, other than the second collection that is to be published. If he has raised problems and has rightly shown the way to future research, he could also give a volume in which he will enlist the achievements of Indian culture, its very rich heritage and attainment in most of the spheres of life.

We therefore warmly welcome this study with future expectations from this renowned Indologist.

—R. S. Betai

Social Life in Ancient India—Haran Chandra Chakaldar Cosmos Publications, New Delhi-110002, Second Edition, 1984—Pages 212, Price Rs. 135/-

The second edition of this famous book appears after a span of 55 years. The work was praised as “a complete and comprehensive study” of life in ancient India; it is scholarly and was considered to be a work of renown then, in 1929. Even to-day, after so many studies of Ancient Indian Culture in all its varied facets in countless works by eminent scholars, both of east and west, the second edition is welcome in its own way. It is a masterly analysis of social life in Ancient India as reflected in the Kāmasūtra of Vātsyāyana.

The famous work of Vātsyāyana is basically a work on “the Science and art of love” and it is considered to be a standard work in Sanskrit on the subject. We may not expect much of a depiction social life then. Yet, unlike our non-expectation, there is a lot of material in this work that can be utilized as reflecting social life. That explains and justifies the writing of this work and the author has utilized to the full all material that will help his interpretation directly and indirectly both. It is still a difficult task indeed. When he writes on different topics, he gives countless

references from Śāstra and other works that stand to comparison and contrast both, with the views propounded by the author regarding the contentions of Vātsyāyana. The study is divided into these chapters :

- (1) Date of Kāmasūtra
- (ii) Geography of Vātsyāyana
- (iii) Social Life in Ancient India
- (iv) Social life in Ancient India-II
- (v) Social Life in Ancient India-III

Scholarly and studied though the first two chapters are, these need not detain us. He places Vātsyāyana in the 3rd century A. C. and he has a thorough grasp of the geography of the whole country.

The study, is mainly of deep interest in chapters 3, 4 and 5 in which he deals with the following topics of social life then.

Chapter 3 .

- (i) Castes and occupation

Chapter 4 :

- (ii) Marriage and Courtship

Chapter 5 :

- (iii) Life of the Nāgaraka
- (iv) Position of Women
- (v) Arts and Crafts
- (vi) Conclusion

Chapters 3 and 4 deal with very important topics, topics that constitute the very basis of social life. Chapter five deals with three topics. It is felt that "conclusion", which surveys the whole, should have been given in an independent chapter 6.

Vātsyāyana is a traditionalist in matters ethical, religious and moral of social life. He therefore rightly accepts the brahmin as the most respected, accepts the rules regarding choice of girls as given by Manu and the Śāstras, concedes that the position of woman is lower than that of man, accepts child marriage of girls and difference in age between man and woman who marry and so on. Keeping himself within the limits laid down by the Śāstras in this manner, he gives alternatives, establishes the position and behaviour of married young women, youths,

who marry through the deep desire and love of heart, love of wives of nobility, love of mistresses and love of courtezans and etc. Detailed study of varied arts and crafts cultivated and developed is new in its own way. Thus, without offending tradition and the picture of social life depicted therein, the author gives to us a picture of the other side of social life then. His approach of respecting tradition and with it giving his reflections on the basis of the Kāmasūtra, is correct and sound. We thus get a full all-sided representative and genuinely real picture of social life then. The most interesting is the study of the life of the Nāgaraka. One more fact to be noted is that the whole depiction of social life as reflected in the Kāmaśūtra is realistic, impartial and objective; it is all-sided and full. Conclusions are very well drawn.

The author had undertaken a difficult, a challenging task, of giving the picture of social life of the third century A.C. on the basis of work that is "Science and Art of love." He has stood his test well and fully met the challenge.

Unfortunately, the book does not have a Bibliography and Index. These were necessary to enhance the value of the work. Detailed table of contents could also have been given to advantage.

— R. S. Bhat

"Rasa Theory and Allied Problems" Dr. G. K. Bhat, M.S. University, Baroda 1984, pp.69 price Rs. 29/—

Dr. G.K. Bhat delivered a series of lectures on "Rasa Theory and Allied Problems" under the Tagore Chair in Humanities, M.S. University, Baroda. The author clarifies that :

"In the course of my treatment, I offered some explanations and interpretations of some intricate concepts in the Rasa theory and suggested a perspective".

These lectures now appear in book-form.

The book is in nine small chapters in which, the author analyses and explains clearly and with precision all important technical terms of Sanskrit poetics that are relevant to the *Rasa* Theory and its allied

problems. Besides this, he explains fully the famous *Rasa-sūtra* of Bharata and this is naturally followed by a discussion on Bharata's view of *Rasa*. Next in line follow the four famous views on *Rasa-nispatti*. The explanation, analysis, criticism and value of each view is laid down and naturally its culmination is in Abhinavagupta's theory of *Rasa*. In these four, each theory that follows attacks the one that precedes and Abhinavagupta analyses and criticises all the three preceding views as he lays down his own Theory. It is notable that with each view the theory of *Rasa* comes nearer to the truth of *Rasāsvāda*. The philosophical background at the root of each is explained in brief. It could also be stressed that the four theories together form a unity in the ultimate sense because every theory that follows, proceeds from the former. In this whole analysis, Dr. Bhat is at his best particularly in "Analogy of *anna-rasa*", "Major defects of Śankuka's theory," "Bhaṭṭa-Nāyaka's contribution to aesthetic theory" and the entire eighth chapter on "Abhinava's theory of *Rasa*". So many scholars have by now discussed and analysed the *Rasa*-theory and there is not much of a scope for originality here. But with that again, Dr. Bhat's discussion, analysis and exposition is clear, precise, to the point, subtle and scholarly and makes very lively and interesting reading. Particularly the sections 1 to 10 in chapter eight beginning with "Psychology of *Rasa*-relish" and ending in Summary of *Rasa-concept* are a fairly original contribution of the author.

The author is again original in the last chapter of summing up which he captions "Some Problems". He treats of the *Rasa-theory* in a wider concept and gives to us some views of western criticism. Here, some details would have been explanatory and welcome. Dr. Bhat rightly stresses that

"T. S. Eliot says that emotion cannot be expressed directly, but has to be conveyed through 'objective correlatives', so that when the external facts which must turn into sensory experience are given, the emotion is immediately evoked."

Again the author's handling of the problems is too small, casual and just referential. It could have been a little longer and more elaborate. Dr. Bhat is right again when he states—

"The relevancy, appropriateness and skill in constructing the components of art-presentation have to be separately judged by the principles of literary criticism. Unfortunately, Sanskrit poetics seems to be pre-occupied with theoretical speculations on the nature of poetry itself, and did not do much to develop an independent science of literary criticism." (P. 65)

But Dr. Bhat could have, following the path of Ānandavardhana and Abhinavagupta, taken the study further as he has expected here. He could have hinted at the thinking and analysis with his wide and deep life-time study, his *tapas*, his thorough grasp, and his authority on literary criticism and aesthetics. He is competent enough to do this. We however, derive satisfaction from Dr. Bhat's words in the 'Preface'—

"I wish to write, some day a bigger and comprehensive book on this subject".

We students of literary criticism and aesthetics will anxiously wait for the book and wish him a long and healthy life for the purpose. As it is, the book is authentic and very well laid in its structure. The further questions that the work poses are very well laid down together with the possible line of thinking that we can take on them. The work is thus thought-provoking.

In the end, the reviewer may be permitted to add that the very valuable work could have been made available to students and scholars at a lesser price by the University.

R. S. Betai

કાવ્યાદર્શી : સપાદક-ડૉ. અનન્તરાય જી. રાવલ, પ્રકાશક-કીર્તી પાર્શ્વ
પ્રકાશન, અમદાવાદ. પ્રથમ આવૃત્તિ, પાનાં ૧૯૯, કિંમત : રૂ. ૨૫-૦૦

ઉચ્ચ શિક્ષણના ક્ષેત્રમાં સંસ્કૃતની અવદશા છે, ત્યારે સંસ્કૃતના અને તેમાં પણ કાવ્ય-મીમાંસાના ગ્રન્થનું સંપાદન કરવું એ સ્વયં એક સાહસ છે. આવા એક સાહસ તરીકે ડૉ. અનન્તરાય જી. રાવલના સમ્પાદિત "કાવ્યાદર્શી"ને આપણે આવકારીએ, ખાસ એ સંદર્ભમાં કે દુર્બીરચિત "કાવ્યાદર્શી" ગુજરાતની યુનિવર્સિટીઓમાં માત્ર એમ. એ. માં અને તે પણ અલંકારશાસ્ત્રના વૈકલ્પિક અભ્યાસક્રમમાં કોઈ કોઈ વખત પાઠ્યપુસ્તક તરીકે હોય છે. આમ વિદ્યાર્થી-જગતમાં જેના વેચાણનો લઘુત્તમ અવકાશ છે, એવું આ સમ્પાદન પ્રગટ કરવા માટે આપણે સંપાદક અને પ્રકાશકને અભિનન્દન આપીએ.

ગુજરાતી ભાષાતુલાદ સાથે આ કૃતિ પહેલી જ વખત ગુજરાતીમાં ઉપલબ્ધ થાય છે. એ રીતે પણ આ સંપાદન ખરેખર આવકાર પાત્ર છે. ડૉ. રાવલે પહેલાં આપણને આમહુને "કાવ્યાલંકાર" આપ્યો છે. અને 'કાવ્યાદર્શી' તેમનું બીજું પ્રદાન છે. બીજા પ્રદાન તરીકે આ કૃતિનાં પ્રસ્તાવના, અનુવાદ અને ટિપ્પણમાં લેખક વધુ ચોક્કસ, વ્યવસ્થિત, વિસ્તીર્ણ અને વૈજ્ઞાનિક અન્યા છે. એ રીતે આ કૃતિની ગુણવત્તા આગલા સમ્પાદન કરતાં વિશેષ છે.

તેર પાનાની દ્રૂંકી પ્રસ્તાવનામાં સંપાદક દ્વંદ્વીનો સમય, તેનું જીવન, તેની રચનાઓ આ ત્રણ સામાન્ય પ્રશ્નો અર્થમાં પછી “કાલ્પાદર્શ”નું વસ્તુ તથા તેની ટીકાઓનો દ્રૂંક પરિચય આ પછીને આપે છે. જે પ્રશ્નો અર્થમાં છે તે ક્ષગભગ સર્વાંગીણ સ્વરૂપે અને વ્યવસ્થિત ચર્ચામાં છે. આ પ્રસ્તાવના થોડી વિસ્તારીને પુરોગામીઓ તથા અનુગામીઓના સંદર્ભમાં આ કૃતિના કાવ્યસિદ્ધાંતોની ચર્ચા-મીમાંસા સંપાદકે કરી હોત તો અનુનું મૂલ્ય ચોક્કસ વધત, સામાન્ય વાચકો અને ખાસ તે વિદ્યાર્થીઓ વિશેષ લાભાન્વિત યાત; સાથે સંપાદકના અભ્યાસ અને વિદ્વતાની કસોટી પણ થાત.

કૃતિઓને અનુવાદ એકંદરે સરળ છે, છતાં આ અનુવાદ અપેક્ષા કરતાં ઓછા પ્રાસાદિક છે, અને તેમાં કયાંક કયાંક વિશેષ ચોક્કસાઈ જરૂરી હતી એમ લાગે છે. પ્રથમ બે પરિચ્છેદોનો લેખક સંસ્કૃત શ્લોકો સાથે સીધા અનુવાદ આપ્યો છે. ત્રીજા પરિચ્છેદમાં ખાસ શબ્દાલંકારોની સ્પષ્ટ સમજ માટે ૧થી ૬૫ શ્લોકોની ટીકા પણ આપી છે. આ ટીકાને આવકારીએ તે સાથે સમગ્ર કૃતિમાં પણ ટીકા આપી હોત તો વિશેષ સરળતા થતાં તે વધુ ઉપયોગી થાત આ પછી ૬૩ પાનામાં ત્રણેય પરિચ્છેદોનું ટિપ્પણ આપ્યું છે તે પણ વાચકને માર્ગદર્શક અને તેવું છે. ટિપ્પણ ધણે અંશે વિદ્વતાપૂર્ણ અને ધણું સ્પષ્ટતાદર્શી છે, આવકારણ્યક છે.

આ કૃતિમાં લેખકે, ખાસ કરીને તેમના અનુવાદમાં તથા ટિપ્પણમાં સારો એવો શ્રમ લીધો છે તે દેખાઈ આવે છે. છતાં અંચના પાઠ સાથે અતિ અગત્યનાં પાઠાન્તરો પાઠ-ટીપ્પણમાં આપ્યાં હોત તો તે ઇચ્છનીય હતું. યાકાં સંસ્કૃત અને ગુજરાતીની પાને પાને દેખાતી છાપભૂલો કઠે તેવી છે. આ ક્ષતિઓ એ સંદર્ભમાં ગંભીર ગણાય કે તેનાથી વિદ્યાર્થીઓ અને અભ્યાસીઓ બારે મૂંઝવણ અનુભવે તે પૂરેપૂરું સંભવિત છે. સંપાદકે જે શુદ્ધિપત્રક આપ્યું છે તે પણ અગત્યની ભૂલોનું જ છે. સંપાદક અને આપણે સૌ આપણાં આવા કામોમાં ધણા વધુ ચોક્કસ બતાવે તે ખાસ જરૂરી છે.

ગુજરાતીમાં પ્રથમવાર આ કૃતિ સાનુવાદ અને સટિપ્પણ આપણને ઉપલબ્ધ થાય છે, અને તેનાથી ગુજરાતી વિવેચનસાહિત્ય વિશેષ સમૃદ્ધ અને છે, એ રીતે આ કૃતિને આપણે આવકારીએ.

રમેશ ખેટાર્જી

નુલ્લનાતમક સાહિત્ય ડૉ. ધીરુ પરીખ : પ્રકાશક—ગુજરાત યુનિવર્સિટી,
અમદાવાદ-૬, ૧૯૮૪, પાનાં ૬૫. કિંમત રૂ. ૬-૫૦

કોઈપણ એક વિષયમાં ઊંડા ઉત્તરી નિષ્ણાત થવાનો અભ્યાસી પ્રયત્ન કરે, ત્યારે એ વિષય પરની પકડ અને અધિકૃતતા માત્ર એ વિષયના અભ્યાસથી ન જ આવે. ગુજરાતી વિવેચન સાહિત્ય પર સતત વિકસતી જતી, બદલાતી જતી પાશ્ચાત્ય આલોચનાનો ઊંડો પ્રભાવ એવા મને છે. પાશ્ચાત્યોના નવા નવા વાદો પર ગુજરાતી વિવેચકો ધણા લેખો પણ

લખે છે. પાશ્ચાત્ય સાહિત્ય અને વિવેચનના અભ્યાસનો પ્રભાવ યુજ્જરાતી સાહિત્ય અને વિવેચન પર ન્હોંતો મળે છે, તે જ રીતે કાર્તીય સાહિત્યશાસ્ત્રના વક્રોહિત ધ્વનિ, રસ વગેરે સિદ્ધાન્તોની અસર તો પડી જ હોય ! આ પ્રકારની આપલેથી સાહિત્ય અને વિવેચન સમૃદ્ધ થય છે. આ 11 પાછળ ઈન્ટર-ઈન્સિપ્શનરી અભિગમ કામ કરે છે, જેને પરિણામે આને ઉચ્ચતર કક્ષાએ તુલનાત્મક સાહિત્ય, તુલનાત્મક વિવેચન અને તુલનાત્મક સૌન્દર્ય શાસ્ત્ર તરફ કલ્પિતો, સહિત્યકારો, વિવેચકો વહ્યા છે. આને લખી તુલનાત્મક સાહિત્યનું અધ્યયન એમ. એ. કક્ષાએ યુજ્જરાતી, હિન્દી વગેરે વિષયોમાં કરાવવામાં આવે એ સ્વાભાવિક પાલ્ય છે. આ સ્વાભાવિકતામાંથી યુજ્જરાતી ભાષામાં 'તુલનાત્મક સાહિત્ય'ના અભ્યાસની એક સુવિધા રૂપે આ પુસ્તક યુજ્જરાતી વાહનમાં ઉમેરાય છે અને તે પણ વર્ષોના અધ્યયન-અધ્યાપનના અનુભવી લેખકની કલમે, એ મજાનો યોગ છે. યોતે આ કૃતિ તૈયાર કરી તેના ઉદ્દેશની સ્પષ્ટતા લેખક આ શબ્દોમાં આપે છે—

‘..... યુજ્જરાતીમાં તુલનાત્મક સાહિત્ય વિશે કોઈ અંચ પ્રાપ્ય નથી. પરિણામે વિદ્યાર્થીઓને વિષય તૈયાર કરવામાં ઘણી મુશ્કેલીનો સામનો કરવો પડે છે એવો મારો અનુભવ છે. આમાં એમ વિચાર્યું કે ને વિદ્યાર્થીઓને આ વિષયને હળતી સામગ્રી યુજ્જરાતીમાં ઉપલબ્ધ થા તો વિષય સમજવામાં અને એ સામગ્રીની સુલભતાને કારણે વિષયમાં રસ લેવામાં સહાય અને પ્રોત્સાહન મળી રહે.’

આ સ્પષ્ટતાથી આ કૃતિનાં વ્યાપ અને સીમાઓ તથા ઉદ્દેશ અને ઉપયોગિતા નક્કી થઈ જાય છે. તુલનાત્મક સાહિત્યના અભ્યાસને ધ્યાનમાં રાખી લેખક આ મુદ્દાઓ લઈને આગળ વધે છે—‘તુલનાત્મક; ત્રિપ્તસાહિત્ય, વ્યાપક સાહિત્ય, તુલનાત્મક સાહિત્ય—અર્થાત્, સ્પષ્ટપર્યવર્તી, તુલનાત્મક, સાહિત્ય; અનુવાદ, વિષયવસ્તુ, ઉપસહાર’, દેખીતી રીતે જ અભ્યાસક્રમને ધ્યાનમાં રાખીને, તેના મુદ્દાઓ આવી લેવાના ખ્યાલ સાથે આ પુસ્તક રખાયું છે. પ્રત્યેક વિષયની હજીવટ વ્યવસ્થિત વૈજ્ઞાનિક, મહક શે પ્રમાણુપૂર્ણ છે. વિષયના અભ્યાસનો પ્રાવ: સર્વ આધાર અંગ્રેજી કૃતિઓને છે. આ ઉપરાંત આ વિષય જ મૂળ પરિચયમાંથી આવ્યો છે, તેથી લેખકે સારા પ્રાણુમાં અવતરણે આપ્યાં છે. લગભગ અધાં જ સાનુવાદ આપ્યાં છે, જે વિદ્યાર્થીઓને ઉપકારક અને તેમ છે. આ જ રીતે વિષયના પારિભાષિક શબ્દોનો નિર્દેશ પણ લેખકે સાનુવાદ કરે છે અને આ અનુવાદો મોટે ભાગે ચોક્કસ જણાય છે.

વળી એક મુદ્દામાં સ્વાભાવિક રીતે જ ખીન્ને મુદ્દો ઉત્કાન્ત થતો હોય તે પદ્ધતિએ લેખકે ચાત્યા છે. પરિણામે લેખન એકંદરે વ્યવસ્થિત અને શાસ્ત્રીય થકું છે. લેખકનો જોડો અભ્યાસ અને વિષયનું તેમનું લખ્યા સમયનું અધ્યાપન આ કૃતિમાં પ્રતિબિંબિત થાય જ છે, અને તેથી જ તેમણે આપેલી સંકર્મ અ-ધ-સૂચિની ઉપયોગિતા બાપત બે મત છે નહીં. જુદા જુદા વિષયોની હજીવટમાં તરતમ જોઈએ તો આ કૃતિમાં ‘અનુવાદ’ની હજીવટ

વધુમાં વધુ શાસ્ત્રીય છે, વિદ્વતાપૂર્ણ છે. ગુજરાતી વાક્ય-મયમાં અનુવાદ પર અતિ જૂથ સાહિત્ય મળી આવે છે તેમાં આ વિકાગ તેની પોતાની રીતે આવકારપાત્ર અને તેવો છે.

વિદ્યાર્થીઓને દૃષ્ટિ સમક્ષ રાખ' કાખાએલું' આ પુસ્તક વિષયમાં રસ ધરાવતા સામાન્ય વાચકને પણ વાચવું ગમે તેવું જીજ્ઞાસુ છે.

આના પરથી એક અપેક્ષા આપણા મનમાં બંધારી કે આ વિષયનો હજી વધુ વ્યાપક અભ્યાસ કરીને લેખક પ્રસ્તુત વિષય પર પ્રમાણમાં વધુ વ્યાપક અને સર્વગ્રાહી, વિસ્તૃત, શાસ્ત્રીય ગ્રંથ રચે અને ગુજરાતી વાક્ય-મયને સમૃદ્ધ કરે. આ પુસ્તક દ્વારા આવી કૃતિની રચનાની પોતાની ક્ષમતા લેખકે સિદ્ધ કરી જ છે.

રમેશ એટાઈ

OBITUARY

Late Dr. Prataprai M. Modi

It is with a deep sense and experience of sorrow and grief that I take note of the demise of Dr. P. M. Modi at Baroda less than a month back on 17th July 1986 at the age of 88.

As a prominent professor of 50 years' standing, i. e., some 15 years even after her retired from active service as a Professor of Sanskrit, Dr. Modi will be remembered with veneration, warmth, love and regard, as a very able and untiring, teacher. He was ever anxious to impart his learning on pupils and it was his nature not to worry about time when he taught. He therefore naturally won the veneration of his pupils who looked upon him almost as a R̥ṣi. Hundreds and thousands of students remember him as an Ajātaśatru, as an ideal teacher besides being a profound scholar.

Dr. Modi started as a college teacher and retired as college Principal (Samaldas College, Bhavnagar.) But he was first and last a Professor. He therefore continued to guide Ph. D. students and to teach at post-graduate classes at M. S. University, Baroda, for several years after retirement. So many Ph. D. students including myself are a testimony to his abilities as a researcher and guide. For his Ph. D. students he was far more than just a guide and he put in so much of labour for his students, labour that no Ph. D. student can expect.

His profound contribution in form of very valuable books and research papers is mainly in the realm of Vedānta of Śāṅkara and the Bhagavadgītā though he has worked with authority on Rāmaṇuja and Vallabha also.

His most important works are— (i) Siddhāntabindu, (ii) Aksara—A forgotten Chapter in the History of Indian Philosophy (Ph. D. Thesis written in Kiel University, Germany), Critique of Brahmastra –I and II, Bhagavadgita.—A fresh Approach, Ramanujacharya etc. besides so many works that await publication, including his translation into English of Aṅubhāṣya.

Right from his school days, upto his days of retirement, Dr. Modi won so many medals, awards and honours from college, U.G.C as also the State and Central Governments. He was a life-time honoured scholar. His English translation of the Ānu-bhāṣya that is in the press is expected to be his most significant contribution to Vedānta lore. Dr. Modi will be remembered for scores of years to some as a profound scholar, a front-rank researcher, an untiring able teacher, and an authoritative writer on Vedānta and Gīta. Above all this, he will also be remembered as a thorough gentleman, simple and straightforward, warm and loving, honest and sincere in his worldly relations, mainly with students. His motto of life was—“plain living and high thinking”.

Our salutations to this savant who was a scholar of all-India fame, Great is our loss, his students mainly of M. A. and Ph D., who were his very heart. May the soul of this worthy son of Gujarat rest in eternal peace.

R. S. Betai

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PERCEPTION ACCORDING TO VYĀKARAṆA ŚĀSTRA

V. D. Hegde

Language is a human activity. Through this activity one makes himself understood by another. Another tries to understand what is in the mind of the speaker. These two individuals, the producer and the recipient of the language should never be lost sight of. The speaker produces sounds and the hearer perceives them. The spoken and heard word is the primary form of language.

A word has got two forms. One is the audible form, the other is the visual form. Writing is only a substitute for hearing. A written word is mummified until some one imparts life to it by transporting it mentally into the corresponding spoken word¹.

We think in the form of sentences and also speak in the form of sentences. According to Vyākaraṇa Śāstra a sentence is complete in itself. It possesses an individuality of its own. Pūnyarāja likens it to a delicious drink in which different ingredients merge their individual tastes to give rise to a peculiar flavour. Or, it resembles the liquid in a peacock's egg where different colours mingle to produce a variegated hue.² A sentence is a class by itself like the man-lion which, though resembling partly a man and partly a lion, is neither a man nor a lion but something definitely different from either of the two. Both the Padavādin and the Vākyaavādin (the grammarian) have examined the nature of a sentence. The Padavādin believes in the reality of terms and looks upon a sentence as a combination of several terms. According to his interpretation, a term is the ultimate entity and a sentence cannot be considered as an indivisible unit of thought and expression.³ On the other hand, the Vākyaavādin (the grammarian) emphasises the indivisibility of a sentence and strongly refutes the Padavādin's claim.⁴ The splitting up of a sentence into a number of terms is only a means that helps the beginner in the study of a sentence.⁵

Definition of 'Śabda' :

This question has been raised as well as taken up for discussion by

Patañjali in the very beginning of his discourses on grammar. He differentiates a word from substance (Dhavya), action (Kriyā), quality (Guna) and class (Jāti). According to him, that which has a meaning is a word. That which really constitutes the 'word' when one utters "gauḥ" (cow) is the sound which simultaneously with the utterance gives the idea of an animal possessing dewlap, hump, hoofs and horns. Therefore a word is the same as sound⁶.

Evolution of sound :

Perception is an active interaction that takes place between life and the external physical world. The Vyākaraṇa Śāstra is defined as Śabdānuśāsana. Hence the purpose of this paper is to discuss the perception of words only. When the process of perception takes place between two individuals, in one is seen the evolution of sound and the other perceives the sound. The former is called 'Vakta' or the producer of the sound. The latter is called 'grāhita' or the recipient of the sound.

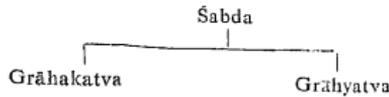
Sound is considered as a quality of space (Śabdaguṇakamāikāśam) by almost all the systems of Indian philosophy. According to the Buddhists, sound is without any substratum and it results from the disruption of the great elements, and has both production and destruction.⁷ Bhartṛhari has made mention of air (Vāyu), atom (aṇu) and knowledge (Jñāna), each of which has been treated as capable of developing into sound by different schools of Indian thought⁸. According to the Chāndogya Upanisad, the speech sound is a kind of internal air. The internal air called Vyāna, which is an intermediary stage between Pīṇa and apāna is the same as Vāk.⁹ While uttering a sound we require an amount of air, both out flowing and in-flowing. It is nothing but a stream of air made active by physical efforts, that develops into sound by virtue of its contact with the 'sound-producing apparatus.'¹⁰ According to Pāṇintya Śikṣā, the physical air gets itself manifested in the shape of audible sound. The course is as follows : having intellectually determined the object to be communicated to others, the soul urges the mind to vocalise the thought rising within. The mind so stimulated acts upon the physical order which in its turn brings about a movement in the region of internal air. The internal air thus moved gets upwards till it reaches the vocal apparatus.¹¹ Both Bhartṛhari and his commentator Puṇyarāja have mentioned the transformation of air into sound. According to Bhartṛhari, air which is influenced by the mind gets itself materialised into audible sound.¹² It is the Prāṇavāyu which gives rise to all kinds of sounds.¹³

Perception of words not only belongs to the domain of physiology but also to that of Psychology. The grammarian admits that both fire and air which contribute to the evolution of sound act in accordance with a stimulus received from the mind.¹⁴

From the epistemological point of view, the contact of the mind with the soul is an essential condition for all cognitions. The mind sends a stimulus to the whole mechanism of speech and sets it to work. The consciousness which has its seat within the body, exhibits its activity in course of communication of thought.¹⁵ The mind is not merely an instrument. Inner speech is a direct reflection of the mind. In other words the mind of the speaker reveals itself in the form of words. The psychologists opine that speech has its origin in the mind of the speaker. Consequently language is regarded as a mental phenomenon.¹⁶

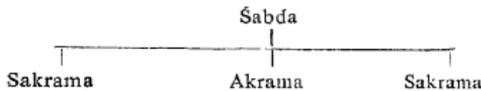
According to Patañjali, knowledge is translated into word.¹⁷ The words uttered by the speaker are an embodiment of his thought. The internal knowledge, remaining within as a subtle element of speech, assumes the concrete form of words whenever necessity is felt in order to reveal its own identity.¹⁸ The thought that rises in the mind is developed and materialised by fire (tejas) and is next driven out by the force of outflowing current of air.¹⁹ The ideas of the speaker are revealed in the audible form of words that stand as their phonetic symbols capable of arousing those ideas in the listener.²⁰ Likewise the subjective world of thought is connected with the corresponding objective world of matter. There are subtle elements of sound lying inside and outside all material bodies. They are incompressible for their extreme fineness. This type of sound, identified by sound with the all pervading space, is manifested and comprehended only when it reaches the auditory organs.²¹ Words, having been manifested by the combination of two forces called 'Prāṇa' and 'buddhi' become capable of expressing the intended meaning.²²

According to Bhartṛhari, Paśyantī, Madhyamā and Vaikhari are the three forms of Vāk. But Nāgesha admits the four forms of Vāk including Parā. Parā and Paśyantī are so subtle that they are beyond the comprehension of sense organs. Parā resides in the Mūlādhāra in the shape of motionless 'Bindu'. Madhyamā is found in the naval region pushed by the internal air. What is uttered by the vocal organs is called Vaikhari. Vaikhari is the only Vāk which is capable of being heard by others.²³



As a light possesses a double function as Grāhaka and Grāhya, so does a Śabda. A light is grāhya because it is luminous by itself. A light is described as grāhaka as it illuminates others. Likewise a śabda is first comprehended. Hence it is called grāhya. It is only that śabda which has been comprehended becomes expressive of meaning. On account of this function, a śabda is called 'grāhaka'²⁸

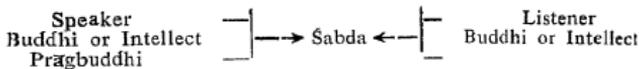
The triple aspects of śabda are also noticed by Bhartrhari. It can be explained as follows :²⁹



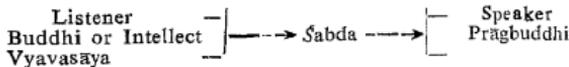
Sakrama is perceived by the listener and is converted into Akrama. Afterwards it is converted again into sakrama at the time of usage.

The dual aspects of the language : i.e., production and reception of words are noteworthy. It can be shown as follows :

PRODUCTION OF WORDS



PERCEPTION OF WORDS



The speaker employs his mind in the words he intends to use. The mind of the speaker is called Prāgbuddhi.

An action called 'Vyavasāya' takes place in the mind of the listener prior to the perception of the spoken and heard words. Both prāgbuddhi and Vyavasāya are indispensable to the process of perception.³⁰

According to Patañjali śabda which is perceived by auditory organs, comprehended by intellect, manifested by sound, pertains to the sky.³¹ It is evident that auditory organs, Buddhi (intellect) and prayoga (production of sound by vocal organs) are indispensable to the perception of words.

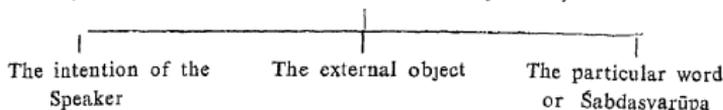
WORD AND MEANING

Thoughts arising in our mind find their audible expression in the form of sounds that are produced by vocal organs. All sounds are not called words. Only those sounds which signify objects are called śabdās or words. According to Patañjali, the expression of thought is the sole purpose of the usage of words.³² If there is no communication of ideas, no necessity is felt to exercise the vocal apparatus,

The relation of a word with its meaning is the most vital problem, which has been tackled by many systems of Indian thought. According to Bhartṛhari śabda and artha are different aspects of one and the same.³³ The Upanisads state that the mind finds its expression in speech and speech has its seat in the mind.³⁴ The meaning of a word is what is exactly presented to us when a word is uttered and heard.³⁵ When a word is uttered three things are comprehended. It can be shown as follows:³⁶

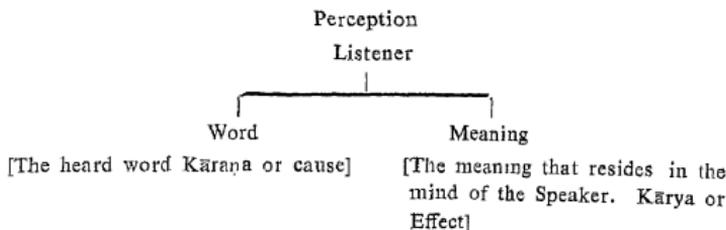
PRAYOGĀBHIJVALITA ŚABDA

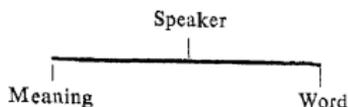
(The used word or the word manifested by sound).



Bhartṛhari holds the view that there is a reciprocal causal connection between word and meaning.³⁷ This can be shown as follows:

WORD AND MEANING (Kārya Kāraṇa bhāva)





[The meaning that resides in the mind of the speaker—Kāraṇa or cause] [The uttered word. Kārya or Effect]

The meaning that resides in the mind of the speaker finds its audible expression in the form of a word. A word is comprehended only through the instrumentality of meaning which resides in the mind of the listener. Both word and meaning remain inseparable in our (buddhi) prior to their outward manifestation.³⁸ According to Durga, the intellect that exists in the spatial region manifests itself in the two-fold shape of word and meaning.³⁹ On account of this inseparable relation, both word and meaning are interchangeable with each other.⁴⁰ According to those who maintain a causal connection between word and meaning, speech being undifferentiated from meanings, gets itself materialised in the shape of objects like cows and others. Objects which are the external manifestations of consciousness assume the audible form.⁴¹ The twofold creation of Nāman and Rūpa is mentioned in the Chāndogyopaniṣad.⁴² The same point is elucidated by Kaunḍabhaṭṭa, a later grammarian.⁴³ Nāman and Rūpa are correlated with each other from the time immemorial. So the study of mutual relationship between śabda and artha, or Samjñā and samjñā, or Nāman and Rūpa has its own history. The three luminous bodies i.e. fire, the resplendent consciousness within and śabda are held in high esteem, being equated with one another.⁴⁴ The grammarians have equated śabda or eternal verbum with Brahman of the Upaniṣads. According to Bhartṛhari, śabda itself is Brahman. There is no distinction between śabda brahman and parabrahman.⁴⁵ Thus it is clear that word and consciousness are inextricable from each other. It is further elucidated that śabda has divided itself into Vācya and Vācaka.⁴⁶ This view appears to have been influenced by a śruti.⁴⁷ Both the plurality of linguistic forms and the objective phenomena which are correlated as Vācaka and Vācya, have only a provisional pragmatic validity. Thus the exigencies of religious mysticism appear to have inspired the philosopher-grammarian to enunciate the identity of both word and consciousness.

According to Helārāja, meaning is converted into word. He has called that process 'śabdāna'. He further elucidates that Parā Vāk is

indivisible. Only at a later stage 'Madhyamā' Vāk splits itself into two parts namely Vācya and Vācaka. Then it is seen that Vācya gradually converting itself into Vācaka. This is based on 'Adhyāsa'. The process of the Madhayamā stage is called 'Parāmarśana'.⁴⁸ It can be shown as follows :

PERCEPTION

Speaker

1. *Parā Vāk* (Paśyanti according to Bhartṛhari)
2. *Madhyamā Vāk* — Parāmarśana
Vācya → Vācaka
3. *Vākharī Vāk* — Śabdana
(Vācya) → Vācaka

Both Parāmarśana and Śabdana denote two successive stages in the process in which Vācya converts itself into Vācaka.

Śabda and Sense-Organs

Vyākaraṇa Śāstra differentiates Śabda from Sense-organs. Śabda is described as Jñāpaka. Sense-organs are considered as Karakas.⁴⁹ Śabd is both grāhya and grāhaka. Sense-organs are considered only as grāhaka by nature. Sense-organs participate in the process of perception as the exist. But Śabda does not participate in the process of perception only by its existence in the space.⁵⁰ When Śabda is comprehended by the auditory organs, it becomes both jñāpaka and grāhaka. According to Patañjali, Sense-organs by virtue of their association with the mind take an active part in the process of perception.⁵¹

Atisannikarṣa (Excessive Proximity), ativiprakarṣa (Excessive remoteness), mūrtyantaravyavahāna (Impediment by other objects), tamasāvṛtatva (State of being filled with darkness), indriyadourbalya (Infirmit of the sense-organs) and atipramāda (Excessive insanity), are the six impediments in the process of perception. Even though the objects exist before the Sense-organs, they are not perceived owing to any of the aforesaid impediments.⁵²

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"KAVI PUTRA" OF KĀLIDASA-1 A Critical Review

Sudarshan Kumar Sharma

In the Prologue to his play *Mālavikāgnimitram* Kālidasa has referred to his illustrious forerunners in the line—

"Prathitayasasām Bhāsa-Kaviputra-Saumillakādīnām prabandhānati-
krāmya varttamānaKaveḥ Kālidāsasya kriyāyām katham pariśado
bahumānaḥ"³

The Sāhitya Akademi edition⁴ has the compound— "Bhāsa-Saumilla-Kaviputrādīnām" varying in the reversal of "Kaviputra-Saumillakādīnām" as "SaumillaKaviputrādīnām." Dr. Revā Prasāda Dwivedi⁵ and C. H. Tawney⁶ follow this reading while P.S. Sane and G.H. Godbole⁷ follow M.R. Kale's text. The two compounds dissolved—"Bhāsaḥ sa eva kaviḥ tasya putraḥ Saumillakaḥ-tāvevādau yeṣām teṣām, Bhāsakaviputra-Saumillakādīnām"

"Bhāsaḥ Kaviputraḥ Samillakaś ca" BhāsaKaviputraḥSaumillakaḥ ta
evādau yeṣām teṣām.

. And

Bhāsaḥ Saumillaka eva Kavis tasya putraḥ ta evādau yeṣām teṣām-
BhāsaSaumillaKaviputrādīnām or Bhāsa-Saumilla-Kaviputrās ta evādau
yeṣām teṣām i.e. Bhāsaḥ Saumillaḥ Kaviputraś ca ādau yeṣām teṣām.

i.e. Bhāsa the poet and his son-the two head those and others.

Or

Bhāsa, Kaviputra and Saumillaka the three head those and others

Or

Bhāsa and Saumilla the poet and his son head those and others.

Or

Bhāsa and Saumilla and Kaviputra the three head those and others

Or

Bhāsa and Saumilla and the son of Kavi - the three head those and others their prabandhas; the poet calls himself as 'Varttamāna Kaviḥ' the Poet of the present age, obviously the two Bhāsa the poet and his son

Saumillaka or the three Bhāsa, Kavīputra and Saumillaka or Bhāsa the son of Kavī and Saumillaka or Bhāsa and Saumilla the poet having his son or Bhāsa and Saumilla and Kavīputra or the son of Kavī, having ignored the compositions of these Kālidāsa expresses a sense of humility unto them with the complex that his composition in his present age may not acclaim the same popularity among the audience as those of theirs. Dr. Ramji Upādhyāy⁸ Dr. V. V. Mirāshī⁹ and S. A. Sabnis¹⁰ style the three Bhāsa, Kavīputra, Saumillaka or Bhāsa, Saumilla, Kavīputra as dramatists (playwrights). Bhāsa's thirteen plays are too well known for the critics to gamsay their authenticity. Scholars like Dr. A. D. Pusalkar¹¹ have already established their author as Bhāsa beyond any dispute. Saumilla or Saumillaka is still a controversial figure though I have tried to ascribe to his authorship the anonymous work- *Vināvāsavadattam* in my paper- "Sañjaya of Mālatīmādhava having an impact on the authorship and date of *Vināvāsavadattam*" read at the 32nd Session of the All India Oriental Conference Ahmedabad (Nov 6-8 1985).

Kavīputra- if construed to be a playwright must denote a playwright of fabulous renown or else Kālidāsa could hardly dare to have extolled him in such a laudable tone as to feel a sense of inferiority complex in comparison to his talent. Somila has been bracketed with Rāmila as the joint author of *Śūdraka-Kathā*¹² the nature of which can hardly be preconceived as a play of tangible norm. It may have been a prose version of the narrative of King Śūdraka versified by Guṇḍahya in his *BṛhatKathā* (*KathāSaritSāgara*¹³ Lambaka XII, Taranga VIII, Vetāla 4) like the *MudrārākṣasanāṭakaKathā* of Mahādeva¹⁴

The playwright Kavīputra could be of no mean merits or else the prince among the poets Kālidāsa could never have held him in high esteem in line with Bhāsa and Saumillaka.

In my opinion "Śūdraka" the great, the author of *Mṛcchakatīka*, could have been in the mind of Kālidāsa whose deep sense of suggestiveness in his works strikes the head lines in the domain of literary criticism. "Kavīputra" must have been a popular title of Śūdraka or else Kālidāsa could never have felt that abject sense of humility unto him in alliance with Bhāsa and Saumilla or Saumillaka. Bhāsa in his *Pratījñāyugandharāyaṇa-II*.13¹⁵ referring to Gopālaka and Pālaka the two sons of Mahāsena Pradyota along with Vāsavadattā-their only sister; 'Bārhaspatyam-arthaśāstram'¹⁶ in 'Pratīmanāṭaka Act V', Guṇḍahya¹⁷

(Kathā-Sarīt-Sāgara the verbatim version of Bṛhatkathā) referring to Cānakya as well as Brhaspati,¹⁸ Naivāhanadutta son of Udayana¹⁹, Śūdraka referring to Gopālaka, Pālaka and Gopāladāraka Āryaka; Guṇāḍhya also referring to Avanti-vardhana son of Pālaka²⁰; Śūdraka referring to Cānakya (I-39-p-44 and VIII 35-p 288) and Kauṭilya referring to the restoration of the last Kingdom of Suyātra (Nala) and Udayana during their life time obviously referring to the themes of Pratijñāyugandharāyana and Svapnavāsavadattam, in Aṭṭhaśāstra IX-7-36 p-230 R.P. Kangle edition, University of Bombay 1960) amply demarcate the serial chronology of the three writers Bhāsa, Guṇāḍhya, and Śūdraka considerably on formal grounds

Bhāsa dating prior to Kauṭilya and Guṇāḍhya and Śūdraka after him, Vināvāsavadattam if considered to be the genuine work of Saumilla or Saumillaka²¹ referring exclusively to Bṛhaspati²² may also be placed between Bhāsa and Guṇāḍhya before Cānakya and after Brhaspati referred to so frequently by Cānakya. The introductory verses of Mṛcchakatika carrying expressions —

“dvijamukhyatamaḥ Kavirbahūva²³
 prathitaḥ Śūdraka ityagādhasattvaḥ,”
 “rājānam vikṣya putram parama-
 samudayenāśvamedheneṣivā,
 labdhvā cāyuh śatābḍam daśu-²⁴
 diśasahitam Śūdrako' gñim pravistvaḥ”
 samaravyasani pramādaśūnyaḥ²⁵
 kakudam vedavidam tapodhanam ca
 paravāraṇabāhuyuddhalubdham
 kṣitipatiḥ kila Śūdrako bahūva

Such as these compared with ‘BhāsaKaviputraSaumillakādnām’

Or

“BhāsaSaumillaKaviputrādnām` of Kalidāsa make it convenient to presume that Kavi as Śūdraka could have a ‘putra’ whose name deserves an examination. Of the two readings—“BhāsaKaviputraSaumillakādnām” and ‘BhāsaSaumillaKaviputrādnām” if the first is construed as reasonable the interpretation would be “Bhāsa and Kavi (i.e. Śūdraka) and his Putra Saumillaka and others” The other reading if deemed correct the interpretation would be—“Bhāsa, Saumilla, Kavi and his putra and others i.e.

Śūdraka and his Putra and others". Putra may be taken to mean son and a proper noun both by Pun.

The Jam version of the Cānakyakathā given by Harisena in Chapter 143 of the Bṛhatkathā-Kośa²⁶ refers to King Nanda of Pāṭaliputra having his queen as Suvratā. His three famous ministers were Kavi, Subandhu and Śakata. He refers to Cānakya as the son of Kapila and Devilā—the Brāhmana couple. Cānakya was a greater scholar of all branches of learning. His wife was Yaśomati. Kapila's sister Bandhumati was wedded to Kavi who entered into a pact with Cānakya to overthrow the Nanda King. The Bṛhat Kathā of Guṇāḍhya represented by Bṛhat-Kathā Mañjarī of Ksemendra²⁷ and Kathā Saritsāgara of Somadeva²⁸ refers to the tale of one Pāṭali daughter of Mahendra Vaimā wedded to Putraka a Brāhmaṇa evolving the title of the town named Pāṭliputra.

BKM²⁹(IX, 263 264, 299, 322) KSS(XII.11.4-5 and 68)³⁰ refer to King Śūdraka as the sovereign lord of Śobhāvati Nagari reigning supreme for more than a hundred years.

"Asti Śobhāvati nāmā nagari sampadām nidhiḥ,
Babhūva Śudrakas tasyāṃ yaśasvī pṛthivipatiḥ.
Ahaṃ devī mahābharttuḥ Śudrakasyāgravallabhā
Sa ca devas tritiye' hni pūrnāyur divam eṣyati
Jīvitena madiyena jīvaty eṣa saputrakaḥ.
Devī ! viraivaivā vīraḥ provācetyatha Śūdrakaḥ" of Kṣemendra
and
Asti Śobhāvati nāmā Satyākhyā nagari bhūvi
Tasyāṃ ca Śūdrakāky'abhūd bhūpatiḥ prājayavikramaḥ.
Mama mūrdhopahāreṇa rājā jīvatu Śūdrakaḥ.

Anyadvarṣa śataṃ devī ? kuryādṛajyam akanṭakam" of Somadeva deserve to be quoted here.

Bhāsa has been referred to by Kṣemendra in VI 13-17³¹ along with Mahārtha, Prabhāva and Siddhārtha as the three ministers of King Sūryaprabha, son of Candraprabha of Śākalapuri in the Madra count³², Variantly named as Prabhāsa, Siddhārtha and Prahasta by Somadeva³³ in his own version as

"Śakalam nāma madresu babhūva nagaram purā;
Candraprabhākhyas tatrāstīd rājāṅgāraprabhātmajaḥ,
Kṛtīmatyābhīdhānāyāṃ tasya devyāmajāyata,

eṣa Sūryaprabho nāma rājā jātah purārīṇā,
bhāvi vidyādhai adhāsa-Cakravartī vinirmītah,
Sa eva mantriputrāṃś ca nijāpṣtasmai samarpayat,
Bhāsa prabhāsa Siddhārtha prahastaprabhṛtīn bahūn”

A Survey of the contents collected above brings to the fore the following few facts for recognition

1. Nanda reigning in Pātaliputra had *Kavi*, Subandhu and Śakaṭa his three ministers among whom *Kavi* was alligned by Cānakya for the extirpation of *Nanda*.
2. Pātali daughter of Mahendra-varmā wedded to *Putraka* or *Putra* a Brāhmana gave Pātaliputra its name.
3. Śūdraka the sovereign lord of *Śobhāvati* reigned for more than hundred years.
4. In the *Madra* Countries there was a King named *Candraprabha* son of *Angāraprabha* who produced a son named *Sūryaprabh* in queen named *Kīrtimati*.
5. Sūryaprabha had four ministers *Bhāsa*, *Mahārtha*, *Prabhāva* and *Siddhārtha* according to *Kṣemendra* and *Bhāsa*, *Prabhāsa*, *Siddhārtha* and *Prahasta* according to *Somadeva*. Guṇāḍhya, i.e. one rich in virtues was the honorific title of *Mālyavān* of *Pratiṣṭhānupura* in *Dakṣiṇā* patha who was *Puṣpadanta* in original as the son of *Somadutta*, a resident brāhmaṇa of *Kauśāmbi* whose variant three appellations were *Kātyāyana*, *Śrutadhara* and *Vararuciḥ* according to *Kṣemendra*.³³

Somadeva also construes Guṇāḍhya as the title of *Mālyavān* born in a town named *Supratiṣṭhita*. His two other names were *Puṣpadanta* and *Vararuciḥ*.³⁴ *Supratiṣṭhita* was in *Mahānagari* Kauśāmbi. *Somadeva* describes *Pāṇini* as one of the pupils of *Varṣa* to whom the New System Grammar (*Vyākaranam navam*) revealed itself through the grace of moon-crested god Śiva and who outclassed all his contemporaries.³⁵ *Kṣemendra* also construes *Pāṇini* as the pupil of *Varṣa* who obtained the system of New Grammar or New system of grammar by penance unto Śaṅkara.³⁶ These two *Bṛhatkathā* versions in Sanskrit (rendered by *Somadeva* and *Kṣemendra*) describe *Yogananda* the reigning *Nanda King* who had *Hiraṇyogupta* as his son and *Vararuci* and *Śakaṭāla* as also *Subandhu* as his three ministers. *Śakaṭāla* and *Subandhu* vied with each other for the supreme seat of a learned Brāhmana in the court of *Yogananda*. *Yogananda* preferred *Subandhu*. *Śakaṭāla* brought *Cānakya* in his own alliance

with whose Kṛtyā (Chām) Nanda King died of burning fever and Cānaka killed *Hiranyagupta* also and made *Candragupta* the scion of the former Nanda King as the Sovereign lord. 37

“tadvaśād Yoganando’ tha dāhajvaīamavāpyasaḥ,
Saptame divase prāpte pañcatvaṃ Samupāgamat.
Iatvā hīranyaguptaṃ ca Śakāśālena tatsutaṃ,
pūrvanandasute cakṣmī Scandragupte niveśitā”
of Somadeva, along with

“Cānakyānāmnā te nātha Śakāśālegrhe rahaḥ,
Kṛtyāṃ vidhāya saptāhātsaputro nihato nrpaḥ.
Yogananda yaśaḥśeṣe Pūrvananda Sutas tataḥ,
Candragupto dhṛto rājye³⁸ Cānakyena mahaujaśā,

of Kṣemendra deserve to be quoted here Somadeva’s version describes *Cānaka* as a peer to *Bṛhaspati* whom *Sakāśāla* made his successor and took to exile.³⁹

A perusal of the contents made above illustrates *Somadeva* as the more faithful pupil of *Guṇādhyā* as confessed by *Somadeva* himself in I.1.10 - as-

Yathā mūltaṃ tathaiva tat na manāg apy atirkmaḥ,
grantha-vistara-saṃkṣepa-mātraṃ bhāṣā ca bhidyate.

In view of this fallacy and a complete comparison of the versions of *Pratijñāyagandharāyaṇa* and *Svapnavāsavadattaṃ* given by *Bhāsa* and those given by *Guṇādhyā* (i.e. *Somadeva*) convince one of this fact that *Bhāsa* has depicted the true history of his times while *Guṇādhyā* has combined fiction with facts.

“Harṣo hi ksīramādatte tanmīśrāḥ varjayaty apāḥ”⁴⁰ having taken recourse to this maxim of *Kālidāsa* we can easily take the account of *Somadeva* as near to factual representation when we go to make a comparative identity of *Bhāsa*, *Kaviputra* and *Saumillaka* or *Bhāsa Saumilla* and *Kaviputra*.

Kavi, *Subandhu* and *Śakaṣa* the three ministers of King named *Nanda* given by the Jain version of the “Cānaka Kathā” come near to the analogy of *Vararuci*, *Subandhu*, and *Śakaṣa* to *Guṇādhyā* as the three ministers of *Yogananda*. In Jain version *Kavi* incites *Cānaka* to extirpate the *Nanda King*. In *Bṛhatkathā* it is *Śakaṣāla* who does it. Of the trio *Bhāsa*, *Kaviputra* and *Saumillaka* or *Bhāsa*, *Saumilla* and *Kaviputra*, *Bhāsa* the author of the *Trivadrūm* plays eulogised by *Kālidāsa*, *Bāṇu* (HC) and *Rājashkhara*

(Jalhana's Sūktimuktāvalī) may be identified as the famous minister of *Sūrya-prabha*, son of *Candraprabha* and a grand son of *Aṅgāra Prabha*, the sovereign lord of *Śākalapuri* in the *Madra* countries. *Saumilla* may be considered as his son (*Bhāsa eva Kavis tasya putraḥ Saumillakaḥ*) or he may be construed as the son of Kavi (*Śūdraka* King of *Śobhāvati*) in succession to *Bhāsa* in the field of dramaturgy having composed *Vīṅvāsavadattam*. or *Kaviputra* may be construed as *Śukrācārya* the author of *Śukranīti* the 4th son of Kavi, the first also being named Kavi (Mbh-Kośa). The description of *Śūdraka* given in *Bṛhatkathā* (BKM¹)

“asti Śobhāvati nāma nagari Sampadām nidhiḥ.
 bhuvo bhūṣana-māleva bhūriratnavirājini.”
 babbhūva Śūdrakas tasyām yasasvi pṛthivīpatiḥ.
 bhārgavādīkathāḥ kārṣyam yad vīracaritair yayuḥ.”
 tasya Somaprabhā nāma lāvanyāmṛtasālīni.
 babbhūva vallabhā cittakainavaśālīni
 along with Malavīyo mahāsattavaḥ karavālasakhodvijaḥ.
 deva vīravaro nāma sevārtham draṣṭumicchatī and
 aham devī maṭṭbhartuḥ Śūdrakasyāgravallabhā.

So ca devas tṛptye' hni pūrṇāyur divam eṣyati, referring to *Śūdraka* as the King of *Śobhāvati* having *Somaprabhā* as his wife, a brāhmaṇa lad hailing from *Mālava* having come to him for service. (KSS)² omitting the name of *Somparabhā* and referring to *Dharmavati* as the spouse of *Viravara*, *Satyavara* as his son and *Vīravati* as his daughter; both agreeing on the point of considering *Viravara* as a Brāhmaṇa lad from *Mālava*, *Śūdraka* having been conferred the BOON of living and reigning for more than a century. According to Dr. A.D. Pusalkar³ “The *Kathāsāritsāgara* makes him rule over *Śobhāvati* i.e. *Karṇāṭaka* or *Kalinga*.”⁴ But he is wrong in illustrating the point that “According to the fourth vetāla Kathā as given in the *Bṛhatkathāmañjarī* *Śūdraka* is stated to be the King of *Vardhamāna*” because BKM IX. 4.263 quoted above dispells this doubt. *Mṛcchakatīka* illustrates the entire story of an internal Revolution in the city of *Ujjayini*, *Śūdraka* evincing a close acquaintance with the remote nook and corner of the city, we can hardly go beyond a surmise that he had a sentimental affiliation unto that town and therefore, had a domicile of that town. N.L. Dey⁴ takes *Śobhāvati* as the birth place of Buddha or *Kanakamuni* identified by P.C. Mookarjī as *Araura* in the Nepalese Terai a yojana to the east of *Tilaurā*, *Śobhāvati*

could also be a variant name of *Ujjayini* like *Viśālā* in the *Meghadūta*⁴⁵ of *Kālidāsa*. According to Dr. K. C. Jain:⁴⁶ "Mālva was one of the most important provinces of India in ancient times, and its influence of Indian culture has been profound. Physically, culturally and politically, we may call it the 'Heart of India'. It is the passage way from North India to the Deccan. Malwa implies the plateau region which formed a political unit like Magadha, Kalinga and Saurāṣṭra. In the Sixth Century B.C. it became famous under the name of Avanti but from the fifth century onwards it was largely called 'MALVA'. Hence *Śūdraka* King of *Śobhāvati* referred to by *Guṇādhyā* a Junior contemporary of *Cāṇakya* (4th Century B. C.) and *Candragupta* having Viravara come to him from Mālava can easily make it convenient for us to construe him as a King of *Kalinga* or *Karṇāṭaka* as postulated by Dr. A.D. Pusalkar. But Viravara could also come from the contiguous Malva regions of Saurāṣṭra.

Śobhāvati therefore construed as Ujjayini in Avanti subsequently construed as the Capital of Śūdraka having close contact with this country completes his authorship of the *Mṛchhakaṭīka* in line with the authors *Bhāsa* and *Saumilla*, of *Pratijñāyagnadharāyaṇa*, *Svapnavāsavadattam* and *Vijñāvasavadattam*.

But a study of *Avimāraka* makes it equally cognisable that *Bhāsa* was fairly acquainted with the kingdom of *Sauvira*⁴⁷ (Multan and Jaharwar) contiguous to Sindh and the town named *Vairantya*⁴⁸ - Rintambur or Rintipur on the Gomti a branch of the Chambal (Roruka was the Capital of *Sauvira*). *Sauvira* could be contiguous to 'Śākale' the town proper of the *Madra* country where "*Sūrya Prabha*" reigned as the sovereign lord of *Bhāsa*, *Prabhāsa*, *Siddhārtha* and *Prahasta*.

Bhāsa and *Śūdraka* (*Kavi Putra* or *Kavi* having a putra) along with *Saumillaka* could have been residents of *Ujjayini* originally but serving in their professional careers as ministers the kings in different contiguous areas such as *Kalinga*, *Karṇāṭaka* they could have a better reckoning of the incidents occurring beyond the pale of their existence such as *Avanti*, *Sauvira* and *Śākala*,

Hence *Bhāsa* could have enjoyed the patronage of the *Śākala King* in the *Madra* country named *Sūryaprabha*, son of *Candraprabha* and grand son of *Aṅgāraprabha* who could have been the rājās who were a corporation of warriors originally hailing from the ancient *Kṣatriya* tribes of vedic times In 326 BC Alexander brought them under sway.⁴⁹ '*Kavi putra*'

the dramatist or *Kavi* having *putra* as *Saumillaka* the dramatist, or *Bhāsa* the poet having his son as *Saumillaka* the dramatist or *Bhāsa* and *Kavi* having his *putra* and *Saumillaka*, the dramatist convince one of the points that *Kavi Putra* or *Kavi* having his *putra* could be *Śūdraka* alone in so far as “Dvijamukhyatamaḥ Kaviḥ babhūva prathitaḥ Śūdraka ity agādhasattvaḥ”⁵⁰

along with-

“Rājānaṃ vīkṣya putraṃ paramasamudayenāśvamedhena ceṣṭivā;
Labdhivā cāyuh śatābdam daśadinasahitam Śūdrako'gnim praviṣṭaḥ”⁵¹

And

Avantipurāyāṃ dvijasārthavaḥo yuvā dauidraḥ kīla Cārudattaḥ;
guṇānuraktiḥ guṇikā ca tasya vasantaśobheva Vasantasenā.
Tayor idam satsuratotsavaśrayaṃ nayapracāraṃ vyavahāraduṣṭatāṃ;
Khalasvabhāvam bhavitavyatāṃ tathā cakāra sarvaṃ kīla Śūdrako nṛpaḥ.
Samaravyasant prānādasūnyah kakudam vedavidāṃ tapodhanaś ca
Paravārāna bahuyuddha lubdhaḥ kṣitipataḥ kīla Śūdrako babhūva.

afford us the clear clues. Śūdraka was the best among the best of the dvijas-kṣatriyas or Brahmanas (preferably Kṣatriyas here). He was entitled ‘Kavi’ well known as *Śūdraka*. Having seen his son as King he entered fire i.e. he died and his frame was consigned to fire after an age of one hundred years and ten days. He was ‘Kṣitipāla’ and a ‘nṛpa’ who created a plethora of characters who belonged to all walks of life such as rogues and rakes, dissolute profligates. Since *Guṇādhyā* refers to *Cāṇakya* and so also does *Śūdraka*, we can easily construe them as having flourished after *Cāṇakya* (Candragupta Maurya) as contemporaries, Śūdraka outliving *Guṇādhyā*. *Guṇādhyā*’s allusion to *Bhāsa* and *Śūdraka* both and Śūdraka’s allusion to the characters of Udayana plays of *Bhāsa* such as *Gopālaka*, *Pālaka*, *Yaugandharāyaṇa* convince one of the point that *Bhāsa* was decidedly an elder contemporary of both *Guṇādhyā* and *Śūdraka* the latter also referring to *Āryaka* son of *Gopālaka* and *Guṇādhyā* missing to refer to *Āryaka* and referring to *Avanti-Vardhana*, son of *Pālaka*; *Bāṇabhaṭṭa* referring to “Candraketu Lord of the *Cakoras* being attached to his chamberlain, was along with his ministers deprived of life by an emissary of *Śūdraka*⁵² also refers to an historical allusion whereby *Śūdraka* got rid of *Candraketu* the overlord of *Cakoras* through his own secret emissary, along with his own minister; fond as he was of a Chamberlain or of a doorkeeper or a portress.

According to Dr. V. S. Agravāla⁵⁵ 'Cakora' was situated to the South-West of Ujjayini the Capital of the Lāṭa country where reigned Caṣṭana. It was formerly included in the reign of *Gautamiputra*. Two generations before the reign of *Gautamiputra* Śātakarṇi Cakora was the capital of Śātakarṇi. He was probably known as *Candraketu*. It was he perhaps whom the emissary of Śūdraka got killed. According to Prof. K. D. Bajpai⁵⁶, *Cakora* is identical with the *Caranādrī* or *Sunara* in the Mirzapur District of Uttara Pradesh. But the Vidyadharendra Candraketu contemporary of the Brahmadattas of Varanasi referred to in XVIIth Lambaka Taranga II(90-126)⁵⁷ appears to be the most probable counterpart of the Cakoranatha killed by the emissary of Śūdraka in company of his councillors addicted as he was too much unto his Chamberlain or portress, preferred to by Bana being the ruler of Cakora i.e. Caranādrī or Cunāra in the Mirzapura district of Uttarapradesh. Hence *Kaviputra* being the *Putra of Kavi* i.e. Śūdraka or Bhāsa and *Kavi* i.e. Śūdraka having a son Saumillaka or Bhāsa Saumillaka and *Kavi* i.e. Śūdraka having a *Putra* appear to be the appropriate suggestive connotations of the line written by *Kālidāsa*. *Bhāsa* the poet having a son named *Saumillaka* brushes aside the name of *Śūdraka* whom *Kālidāsa* could hardly omit through a covert allusion to be unravelled by the researchers of posterity. In the Colophon to the IVth Adhyāya of Śukranṭi verse 428⁵⁸ the writer has extolled the *Nṛti* of *Kavi* as unparalleled in the triad of worlds. '*Kāvyaḥ nṛtiḥ*' according to him is the real *nṛti*. Others according to him are the dicta of '*Kuntīḥ*' for the Vyavahārin or law givers amongst whom he has referred to many as his predecessors in verse 426. He calls himself as '*Bhārgava*'⁵⁹ the author of 2200 Verses in *nṛtisāra*. If *Kālidāsa* meant '*Kaviputra*' *Śukrācārya* the eighth son of *Kavi*, the first named also *Kavi* we can do well to place the author of this treatise in the early centuries before Christ or else how could he be placed before *Kālidāsa* even if taken down to the later centuries of the Christian era or how could *Kālidāsa* dare to refer to him in his *Mālavikāgnimitram*. '*Uśanāḥ*' is the third honorific title of *Śukrācārya* referred to by the Sanskrit writers.

In Pañcatantra of Viṣṇusarmā (5th or 6th Century AD) *Uśanāḥ* is believed to have composed a śāstra for Rāvaṇa

“durgas trikūḷaḥ parikhā samudro;
rakṣāṃsi yodhā dhanadaś ca vittam;
Śāstram ca yasya Uśanasā prañitam
sa Ravaṇo daivavaśād vipannaḥ”⁶⁰

This can back date the composition of *Sukraniti* as *Uśanoniti* to the epoch of the Rāmāyana as such. In Rāmāyana of Vālmīki II.25-23,⁶¹ he is described as a Sage residing in the Daṇḍakavana. Kauśalyā had prayed for his help in favour of Rāma during latter's exile. In the same text VII 16⁶² Śukra has been illustrated as a minister of Kubera. Kubera being the elder brother of Rāvaṇa, Śukra referred to by Viṣṇuśātmā as Uśanāḥ could well be the same as the Minister of Kubera who wrote the Śāstra for Rāvaṇa. He could have also been a minister of Rāvaṇa. In *Sukraniti*⁶³ I.113 Rāvaṇa has been illustrated as a person along with Indira, Dāṇḍakya and Nahuṣa who met their doom on account of their addiction unto wives of others. But in I 141-145 Rāvaṇa referred to as rākṣasa Paulastya has also been illustrated in line with Dāṇḍakya, Janamejaya, Atala the Rājaraṣi, an asura named Vātāpi, having lost his life due to pride (mānād). In I.146 Jāmadagnya (Parasurāma) and Ambarsa have been treated of as suave person who enjoyed this earth for long after having vanquished the aris-advarga. In 1-152-153⁶⁴ 158, trayā (the triad of vedas) has been mentioned. But in I.155⁶⁵ (Vedaś catvāro) Vedas as four in number have been referred to, Atharva veda being a specialised treatise though synchronising with the Xth Maṇḍala of Rgveda as the manual of ritual has been segregated to one composite whole. *Cannons*⁶⁶ have been referred to along with *Gun Power*. This has misled many an erudite scholar to put forward the view that *Sukraniti* or *Uśanoniti* or *Bhārgvanti* could not have been written before 8th Century A.D., when Gun powder and gun making came into actual vogue after a gap of long centuries. In IV.7.200-203⁶⁷ the specific powders and their measures have been fully enunciated for the composition of the Gun powder to be used for explosion in *small as well as the big cannons* and the bigger ones carriageable on the *Carts* (Pravāhyam Śakatādyaiṣṭu). Suvarcilarvana gandhaka-arka-snuhi-substances forming the compounds of *Gun powder* certainly refer to the ancient norm and not to the modern norm necessarily. Hence the antiquity of the work cannot be gainsayed. Kautilya XIII 4.19-21 p.263 Part-I R. P. Kangle with II.18 (Āyudhāgāra (Sūtras 5, 6) p. 68 KAS Part II R. P. Kangle pp 150-151 and p. 566 referring to *Agnicūrṇa* and *Sthita* and *Calayantras* equally comes to our rescue here in expounding this point (golo lohamayo garbhaguṇikalā kevala'pi vā; sisasya laghunālārtham hy anyadhātubhavo' pi vā)

Lohasāramayam vāpi nālāstram tvanyadhātujam.

untyasammārjana-svacchamastrapātibhir avṛtām). IV.7 204-205 refers to

cannonballs made of iron or having tiny bullets stuffed within and the bullets made of lead for the small Gun (Laghunālārtha) or made of some other metal capable of exploding IV. 7. 206-210 refers to Coal Sulphur, nitre, haritāla, lead powder. Hingula, Kānta rajus, Karpūra, Jatu Nili(rasa), Sailuniryasa⁷⁰— all these mixed up equally or proportionately combined to create the Gun powder. Their nomenclature and formulas indicate an indigenous touch and not a borrowed one from alien intruders.

The Greeks alleged to have been referred to by Śukra in
 'Kāvyāni deśabhāṣā-vakarokti-r yāvanam matam'
 'Śrutismṛti vinā dharmā-dharmau stas tac ca yāvanam'⁷²
 'Śrutyadi bhinnadharma' 'sti yacca tad yāvanam matam'⁷²

And

Dharmayuddhe tu kūrēvatī na yuddam kuḷasadr̥ṣam
 nāśanam balavadripoh''
 na santi niyamāḥ amā;
 Rāmākṛṣṇendradīdevaiḥ,
 kūḥamevāsritam purā,
 Kūrēna nihato bālir—
 Yavano namucis tathā''⁷³

But observed minutely—

“Yāvanam matam” referred to above as one in which dharma and adharma divested of the dicta of *śruti* and *smṛti* or one in which line of action or code of conduct at variance with the dicta of *śrutismṛti* makes it evidently clear that Atharva vedic cult of Vratya and *dāsamiyas* immune from Upanayana being the progeny of the intermixture of the three varnas— is meant here. In the last instance quoting *Yavana* having killed in line with Namuci refers to *Kālayava* an asura born from the ‘teja’ of Gargacāyī.⁷⁴

“Yah Kālayavanaḥ khyāto gargatejo’ bhī samvṛtāḥ
 bhavisyati vadhas tasya matta eva dvijottama.”

It hardly refers to the Greeks following the Macedonian-invasion—
 Apart from this—

‘Pr̥thak pr̥thak kriyābhīr hi kalābhedas tu jāyate;

Yām yām kalāṃ samāśrītya tannāmnā Jātir ucyate⁷⁵ refers to the professional origin of ‘Jātis’ along with

‘asatyavādinam gūḍhācāram naiva ca śāstri yaḥ

Saḥ nṛpo ‘mleccha’ ityukta prajāprānadhānāpahaḥ”⁷⁶ defining the term ‘Mleccha’. *Sūcaka* referred to in alliance with *bhṛtaka* by Kauṭilya⁷⁷ on the Revenue side has its variation in *Sūcaka* and *stobhaka* the spy and the intelligence officer of Śukra⁷⁸

“na kaścid vadham arhati”⁷⁹ is an exception referred to by Śukra along with—“Tasmāt saivaprayatnena vadhadāṇḍam tyajen nṛpaḥ”⁸⁰. Śukra has enunciated the fourfold classification of Jāti by Brahmā through professional segregation which through sāṃkaryā or aśāṃkaryā, pratiloma and anuloma mode of marital ties assumed a limitless norm an account of which it is not possible to give.⁸¹ He is critical of those who evaluate the congenital segregation of the four castes.

“Manyante jātibhedam ye manuṣyānām tn janmanā,
ta eva hi vijānanti pārthakyaṃ nāmakarmabhiḥ”⁸²

Apart from this— “A high born when come into contact with a low born becomes low born by birth. But a low born when come into contact with high born does not become high born even by birth.”⁸³

Concepts like these along with 32 lores and sixty four fine arts referred to in *IV* 3.23⁸⁴ recounted in *IV* 3.26-29⁸⁵ fully and individually explained in *IV* 3.30-64⁸⁶ with specific allusion to the names of *Manu*⁸⁷ and *Kaṇāda*⁸⁸ and *Vasiṣṭha*⁸⁹ in *IV* 5 232-233

Svamahatvacca yo dīvyam na kuryāj jnanadarpataḥ

Vasiṣṭhādyaśritam nityam saḥ naro dharmataskaraḥ” along with

“Mīmāṃsāvedavākyānām saiva nyāyaḥ prakṛtitaḥ”⁹⁰

“Cittavṛttinirodhas tu prāṇasampyamanādibhiḥ,

tadyogaśāstram vijñeyam yasmindhyānasamādhitaḥ”⁹¹

Śrutismṛtyavirodhena rājavṛttādisāsanam,

Suyuktyā’ rthārjanam yatra hy arthaśāstram tad ucyate”⁹²

Śāśādibhedataḥ pumsām anukūladibhedataḥ,

Padminyādiprabhedena strīṇām svīyādibhedataḥ,

tat kāmāśāstram sattvādeḥ lakṣma yatrāsti cobhayoḥ.”⁹³

illustrating the Nyāya, Yoga and Arthaśāstram and Kāmāśāstra without naming their authors *Gautam*, *Patañjali*, *Bṛhaspati* or *Kauṭilya* and *Vātsyāyana* make itself evident that Śukra knew the names of *Manu*,

Kaṇāda and *Vasiṣṭha* and the names of *Gautam*, *Patañjali*, *Bṛhaspati*, *Kauṭilya* and *Vaiśyaṇa* were alien to him being neither his predecessor nor contemporaries—

At least Śukra does not evince any acquaintance with Kauṭilya and his *Arthashastra* or *Vātsyāyana* and his *Kāmasūtra* though he had full cognisance of the theory of *Nyāya-Vātsēṣika* through the psychic activity of *Sāmkhya* and *Yoga* and had the knowledge of the Science of Polity through the *rājadharma* sections of *Mahābhārata* and had the first hand knowledge of the *Kāmaśāstra*, through his study of *Vedas*, *Vedāṅgas*, *Kalpa Sūtras*. His expert knowledge of the Prosody in IV 3.45-46, that of *Gaṇita-Jyotiṣa* in IV 3.44.7 *Sāmkhya* and *Vedānta* in IV 48-49, *Purānam Pañcalakṣaṇam* in IV. 3 52-53 and that of *Smṛtis* in—
Varnādiharmasraṇam yatra vedāvirodhakam,

Kīrttanam cārthāśāstrāṇām smṛtiḥ sā ca prakīrtitā. in IV 3.53-54 (pp 228-29)

All these make it amply manifest that Śukra belonged to the pre-Kautilyan epoch. His allusion to 'Nānaka'⁹⁷ a coin referred to by Śūdraka in his *Mṛcchakaṭika* (I.23 p 30 M.R. KALE) "eṣā nānaka moṣṭkā makastkā" etc and *Kāyastha*⁹⁷ also referred to by Śūdraka (pp 182 and 308 M. R. Kale) also confirms the same view that he was a little earlier than Śūdraka and Cāṇakya who has been referred to by the latter.⁹⁸ *Bṛhatkathā* alluding to 'Āgneyāstra' in X.4.194 and "Dināra" in X.4.214,222,228 equally confirms it.

To conclude this dissertation it becomes pertinent to remark that '*Kaviputra*' or 'Kavi' having a *Putra Kaviputra*' in contemporaneity of Bhasa and Saumilla the three having a kinship through birth or in the form of patron and protégé as such within the span of a Century referred to by Kalidāsa within the prologue of his play *Mālavikāgnimitram* could be Śūdraka the famous author of *Mṛcchakaṭika* and Śukrācārya the famous author of *Śukranṭi* meant as such punningly by Kalidāsa.

Footnotes

1. Paper read at the All India Oriental Conference 33rd Session Calcutta held from Oct 24-26,1986.
2. Lecturer Senior Scale in Sanskrit Govt Rajindra College Bathinda (Pb) 151001.
3. Kale. M.R. Revised by Dave. Prof. Jayānand, A.R. Sheth & Co; published by Mahendra A. Sheth, Princess Street, Bombay-2, 1960, p.4,

4. Iyer K.A. Subramania. Rabindra Bhavan, New Delhi-110001, 1st ed 1978, Text p-2.
5. Kalidasa granthavali Kashi Hindu Visva-Vidyālaya-1976, p-259.
6. Booksellers Publishing Co Bombay-4, 1958, p-4
7. Indological Book Series, C. K 38/16 Bans Phatak, Vārānśī, 1964, Text p-3.
8. Sāgarikā tramāsikī XII 1-2. Kalidāsa Viśeṣānka-1973. p-144
9. Kalidāsa- Date Life and Works, Bombay.
Popular Prakashan, Sept, 1969, p. 52 and Kalidāsa (Hindi edition) Hindi Grantha Ratnakara (private) Limited, Bombay, Second Revised Ed. Sept 1956, p. 141
10. Kalidāsa His style and His times, N.M. Tripathi Private Limited Bombay. 1966- pp. 37 and 321
11. BHĀSA - A STUDY - MESSERS MUNSHI RAM Manohar Lal Post Box 1165, Nai Sarak Delhi-6 CH-I pp. 1-2-3.
12. tau Śūdraka-kathākārau rāmyau RāmilaSomilau; Kāvyaṃ yayor dvayor asid ardhanartavaropamam. Sūktimuktāvalī p. 43
Rājasekhara Kāvyaṃtmāmsā Ed by C. D. Dalal, and R. A. Śāstry revised and enlarged by K.S. Rāma Śāstri Srāuta Pāṇḍita-Oriental Institute Baroda Third Ed. 1934 Explanatory notes.
13. Verses 1-132 Text edited by Jagadīśa Lāla Śāstri 1st Edition 1970 Messrs Moti Lal Banarsi Dass-Delhi-110007.
14. Raghavan Dr. V. 1946 published by the Śrīnivāsa Press Tiruvādi for the Administrative Committee of the Mahārājo Sarfoji Saraswati Mahal Library Tanjore.
15. Arthasāstragunagrāhi jyeṣṭho Gopālakaḥ sutah;
Gandharvadvest vyayamaśaiti cāpy anupālakah" Devdhar C.R.
Bhāsanāṭaka Cakrath, Oriental Book Agency, 15 Shukrawar Poona 1962 p-80
16. Ibid. 296
17. Śāstri Jagdīśa Lāla, Katha Saritsāgara I 5 118. p. 14 Moti Lal Banarsi Dass Delhi-110007 1970
18. Ibid I-5 124.
19. Ibid IV 3.64 p. 92 IV 3 73 p. 93.
20. Mṛccakaṭīka, KALE M R., Booksellers Publishing Co. Mehendale Building, V.P. Road, Bombay 1962 p.152.
- 20 KSS Shastri J.L. XVI 1.2.13 p. 529.

21. Already established by me in my paper 'Sañjaya of Mālatī-Mādhava of Bhavabhūti having impact on the authorship and date of Viñāvāsavadattam'— a paper read at 32nd AIOC Ahmedabad Nov 6-8 1985.
22. Viñāvāsavadattam IV p. 65 published by Kuppuswami Śāstri Research Institute Myalapore Madras-4 1962 Ed. by K.V Śarmā with a foreword by Dr V. RAGHVAN.
- 23-25 Kale M.R., Mrechakañika I 4.5 p. 8, Booksellers Publishing Co. Bombay-4 1962.
- 26 Introduction to Mudrārākṣasa Nāṭaka-Kathā ed— by Dr V. Raghavan, Published by the Srinivāsa Press Tiruvadi Mahārāja Sarfoji Saraswati Mahal Library Tanjore pp. 83-84 Cf-23
27. BKM-I 2.68. p. 12 Mehar Chand Lachman Dass New Delhi 110002, 1982.
28. KSS. JL Shastri 1970 I 3.20-21 p. 6 Messrs Moti Lal Banarsi Dass Delhi-110007.
29. pp. 308, 311, 313
30. pp. 414, 416
31. BKM pp. 137, 138
 Madreṣu Śakalapura Rājā Candraprabho' bhavat.
 Sūryaprabho' bhavat sūnuḥ pratāpākṛāntabhūdharah.
 babhūvuḥ sacivās tasya samagragunadarpañāḥ.
 Mahārthaś ca Prabhāvaś ca Bhōsaḥ Siddhārthakas tathā.
32. KSS VIII l. 17, 19, 20, 25, pp. 204-205
33. BKM I. 1.1 69-71 p-6
34. KSS. I. 1.64-65 1-3
35. Ibid I 4.18, 22, 25, p 8
36. BKM. I 2.71.72 pp 12-13
37. KSS. I 5.114 123 p. 14.
38. BKM I 2.216-217 p. 24
39. KSS I 5.124 p. 14
40. Kālidāsa, Abhijñānśakuntala VI 28 p 568, Kālidāsa Granthavali by Dr. Revu Prasāda Dwivedi, Kashi Hindi Visvavidyalaya 1976
41. IX 4 263, 264, 268, 270, 299 pp. 308, 9, 311
42. XII 11-4, 5, 8, 9, 68 verses pp. 414-416
 asti Śobhāvati nāma satyākhyā nagari bhuvij; yasyām ca
 Śūdraḥākhyo' bhūd bhūpatiḥ prājayavikramah;
 tam kadācinmartīpālam priyaśūram upāyayau;
 sevārtham mālavād eko nāmnā Vīravaro dvijah.

yasya dharmavatī nāma bhāryā satyavarah sutaḥ
Kanyā Viravarā ceti trayam grhapaicchdaḥ.
along with—

Mama mūrdhopahārena rājā jīvatu Śūdrakaḥ;
anyad varṣāsatam devī kuryād rājyam akaṅkṣam.

43. Authorship and Date of Mṛcchakaṭika p. 34 JAHRS XI 1937
44. Geographical Dictionary of Ancient and Mediaeval India
45. Meghadūta, Dr. Aggarwal V.S., Pūrva-bhāga Verse 30 p. 171 Raj Mahal Prakāśhan Delhi-6, 1971 Second Edition. Kālidāsa Kośa, Dr. Suresh Chandra Benerji p. 32, Chowkhanba Publication 1968 first ed.
46. Malwa through the Ages, Ch II p. 15 Moti Lal Banarsi Dass. Delhi-110007. 1972
- 47-48. Bhāsa a Study by Dr. A. D. Pusalkar pp. 339-40 and 346
49. HGUAI Dr. D.C SIRCAR p. 124 published by Society Asiatique of PARIS 1 Rue de Sethe PARIS VI France 1968
50. Mṛcchakaṭika I. 3 p. 8
- 51-53. Ibid I. 4, 6, 7, 5 p. 8
54. E.B. Cowell and F.W. Thomas *Harṣacarita* of Bāṇa English translation page 193 Messrs Moti Lal Banarsi Dass Delhi-110007 1962
“Utsāraka ruciṃ ca rahasi saśasavameva dūrtaakāra
Cakoranūthan. Śūdrakadūtaḥ Candraketurṃ jīvāt
HC VI p. 695 pp. 5-6 Calcutta ed IVth 1939
55. *Harṣacarita Eka Sāmskr̥tika Adhyayana*, Bihar Raṣṭrabhāṣā Paṛiṣad, Patna 1953 Cf 2 p. 133
56. Geographical Encyclopaedia of Ancient and Mediaeval India. India Academy, Vārāṇasī Pt-I A.D. 1967
57. KSS 544-45 MBD Delhi 110007 1920 Ed JL SASTRI
58. na Kaveḥ sadṛśī nīti striṣu lokeṣu vidyate;
Kāvyaiva nītir anyā tu kunītir vyavahārin ām
Caukhamba Sk series ed. Vārāṇasī 1968 p. 395
59. Mānavād yair ādṛto yorthaḥ tadartho bhārgavena vai; dvavimśati śatam
ślokaḥ nītisāre prakīrtitaḥ. ibid
60. Pañcatantram, Lakṣmivenkaṭeśvarasteam press, Kalyāṇa-Bombay. 1931 V 11.91 p. 250 and Kale M.R. MLBD 1969 Delhi 110007 V. 11.89. p. 63
61. Śrīmadvālmīki Rāmāyanam Part-I Gītā Press ed. Text and English translation 1969 p. 338

62. Ibid Part III p. 1954. tato dūrād pradadṣe dhanāḍhyaḷṣo gadadharaḥ
Sukraprauṣṭhapadāśhyām ca Saṅkhapadmasamāurteḥ.
63. Brahmaśankara Mīshra—Caukhambā Śanskrit series ed. 1968
64-65 IBID p. 23, 67 Ibid p. 24
66-67. Ibid Pp. 24—25
68. Yāmjkaiḥ rakṣito nityam nālikastraiś ca samyutā.
Ibid I 239 p. 36 and bhānālikam and loḡhunālikayuktiḥ
7.22, 24 pp. 330, 331.
Yadamaṅtrikam nāsti nālikam tatra dhārayet...
Ibid IV 7.192 p. 357.
Nālikam dvidividham jñeyam bhātkṣudravibhedataḥ
Tiryagūrdhvacchidramūlaṃ nālaṃ pañcavitastikam,
Mūlāgrayorlakṣyabhedī tilabinduṃyatam sadā.
Ibid IV 7.194—195 p. 357
Yantrāghāṭāgnikṛd grāvacūrṇadhṛkkaṭṭamūlakam.
Sukāṣṭhopaṅgabudhnam ca madhyāṅgulabilāntaram.
Svānte' gaurṇa saṃghātr śalākāsamyutam dṛḡham.
Laghuṅālikam apy etat pradhāryam pattisadibhiḥ
Yathayathā tu tvāksaram yathā sthūlabilāntaram;
Yuthā dṛḡghaṅ bhādgolaṃ dūrabhedī tatḥatathā
mūla kṣilābhramūlākṣya samasandhānabhāji yat.
bhānālikāśamjñāṃ tat, kṣṣṭha budhāvibhramitāṃ.
Pravālyam śakāḍyaistu suyktaṃ vijayapradam.
Ibid. 18 IV 7.196—199/200 pp. 357—358.
69. Ibid p 358.
Suvarcilavanṅt pañcapalāni gandhakṣt palam.
antardhūma vipakvārka Snuhyādyāṅgarataḥ palam,
śuddhāt saṃgrāhya suñcūrṇya samnīlya praputēdrasaiḥ.
Snuhyārkaṅgām rasonasya śoṣayedātapena ca
Piṣṭvā śarkaravaccaitadagnicūrṇam bhaved bhāḥu.
Suvarcilavanādbhāgāḥ ṣaḍvā catvāra eva vā.
nālastrārthāghicūrṇārthe gandhāṅgarau tu pūrvavat.
70. Aṅgrāsyaiṃva gandhasya Suvarcilavanasya ca; śilayāḥ
haritalasya tathā Śisamalasya ca; hingulasya tathā kāntarajasuḥ
karpūrasya ca.
Jatornilyāśca saralaniryāsasya tathaiva ca.
Samanyu—nādhī—kairam—śairāghī—curnanyānekaśuḥ.
Kalpayantu ca tadvidyāccandrikā bhādimantica Kṣipanti cā-

gnisamyogād lakṣam gole Sunālagam ualādyam Śodhāyedadau.
dadyattatrāgnicunakam.

nivēṣayettaddandēna nālamule yathā dṛḍham tataḥ sugolakam
dadyāt tataḥ karne'gnidīrnakam.

Karnacunāgnidānena golam lakṣye nipātayet.

71. Ibid IV 3.29 p. 225
72. Ibid IV 3.63 p. 231
73. Ibid IV 7.362—364 p. 384.
74. Mbh. Śānti purva 339. 95—96
75. Sukranīti—IV 3.66 p. 231
76. Ibid I 338 p 49 IV. 5 293 p. 317.
77. KAS II 8.29 32. p. 46 RP Kangle Part I published by T.V. Chidambaram Registrar University of Bombay Fort Bombay Dec 1960
78. Sukranīti—IV—5 67—70 p. 280
79. Ibid IV 1.92 p. 196
80. Ibid IV 1.93 p. 196
81. Ibid IV 3.11—12 p. 223
82. Ibid IV 3.12—13 p. 223
83. Uttamo nīce samsarge bhaven nīcas tu janmanah;
nico bhaven nottamās tu samsargād vapī janmanā.
Ibid IV 3—14 p. 223
84. Ibid p. 225
85. Rgyajūṣama cāthau va vedāḥ āyur dhanuḥ kramāt;
gandharvās caiva tantrāṣi upavedāḥ prakārtitāḥ.
Śikṣā vyākaraṇam kalpo niruktam jyautisam tathā;
Chandāḥ śaḍaṅganīmāni vedāṅgam kīrtita mibi;
Mīmāṃsā-tarka-sāṃkhyāni vedānto yoga eva ca;
itihāsaḥ purāṇam smṛtaya nāstikam matam;
arthaśāstram kāmāśāstram tathā Spamaṅkṛtīḥ
Kāvyaṇi deśabhāṣāvasaroktir yāvanam matam;
deśādīdharma dvātrimsād eta vidyābhisamjñitāḥ. ibid p. 225
86. Ibid pp. 226—231
87. Ibid IV 3.12 p. 224 Śāradadhī Kṛṣṇa proktā Manvādyāḥ brāhmaṇādīṣu
88. Ibid IV 3.47.48 p. 228
bhāvābhāvapadarthanam pratyakṣādi pramāṇataḥ.
Saviveko yatra tarkaḥ Kapādādi matam ca yat.
89. Ibid p. 306

90. Ibid IV 3.47 p. 228
91. Ibid IV 3.50—51 p. 229
92. Ibid IV 3.55—56 p. 230
93. Ibid IV 3.56—57 p. 230
94. Tulaśāsava mānānāni Ibid I 295 p. 43 *nāṇakasyāpi vā* Kvacit
95. Ibid II 431 p. 123
96. KSS p. 313.



भगवती सूत्र

दलसुख मालवणिया

पाँचवाँ अंग विद्याहपण्णत्ति व्याख्याप्रकृति है (किन्तु व्यवहारमें वह 'भगवती'—जो वस्तुतः उसका विशेषण था—के नाम से ही विशेष प्रसिद्ध है—नाम ही सूचना देता है कि यह भागम विशेष रूपसे बहुमान को प्राप्त हुआ है। कारण यह है कि इसमें भ. महावीर के ल'शाद हैं जिसमें उन्होंने जैन धर्म और दर्शन के विषय में विविध चर्चा अपने और अन्य मत के शिष्यों के साथ की है। और इस तरह जैन धर्म और दर्शन की मान्यताएँ अन्यवीय मतों के स'दर्भ में स्पष्ट हुई हैं। भ. महावीर ही उत्तरदाता हैं किन्तु यह मान लेने की आवश्यकता नहीं कि भगवती में जो कुछ कहा गया है वह भ. महावीरने स्वयं कहा था। डा. शुभांग के अनुसार शतक १ से २० और २५ वाँ इतने मौलिक हो सकते हैं।—**Doctrine of the Jainas p. 88.** भगवती के समग्र अवलोकन से यह तो स्पष्ट होता ही है कि उसमें कई ऐसी बातें हैं जो बादमें भ. महावीर के नाम से जोष दी गई हैं। उदाहरण के तौर पर श्रुतविच्छेद की चर्चा को उपस्थित किया जा सकता है जिसमें कहा गया है कि (शतक २०, अ. ९) पूर्वगत श्रुत एक हजार वर्ष तक स्थित रहेगा और ऐसी कई बातें हैं जो भक्तियों ने बादमें स्थिर की और उनको प्रामाण्य अर्पित करने के लिए भगवती में शामिल कर दी गई। उदाहरण के तौर पर प्रज्ञापना में जो न्यवस्थित चर्चा हुई उनको भगवती में भी स्थान दिया गया और विस्तार के लिए प्रज्ञापनाको ही देख लेने की सूचना की गई। प्रज्ञापनाके पद—१, २, ५, ६, ११, १५, १९, २४, २५, २६ और २७ का निर्देश भगवती के शतको में उपलब्ध है। ऐसी कोई विचारणा भगवती पूर्वग्रन्थों में देखी नहीं जाती। अतएव यही मानना उचित होगा कि प्रज्ञापना की वे बातें भगवती में शामिल की गईं, न कि प्रज्ञापना में भगवती से।

प्रारंभिक १-२० जो शतक हैं उनके जो विषय हैं वे किसी एक ही विषय की चर्चा से संबद्ध होकर एक शतक में शामिल किये गये हों ऐसी बात नहीं है। परस्पर असंबद्ध स्वतंत्र चर्चाएँ तत्तत् शतकों में स'गृहीत हैं। डॉ. बीरयुने तत्तत् विषयों को एक साथ क्यों रखा गया है—इसका विवरण रोचक ढंग से दिया है—*Viyahapannatti, Intro.* किन्तु अन्य शतकों में किसी एक ही विषय की चर्चा संबद्ध रूप से देखी जाती है—यह बात ऐसी है जो प्रारंभिक शतकों से अन्य शतकों की शैली और रचना को पृथक् करती है। विषय विचार की दृष्टि से देखा जाय तो विषय का केवल किसी एक ग्रन्थ को लेकर निष्कर्ष प्रारंभिक शतकों में देखा जाता है। अर्थात् जब जैसा प्रश्न उठा उसका उत्तर भ. महावीर ने दिया—यह प्रक्रिया प्रारंभिक शतकों में है। जब कि २० के बादके शतकों में प्रायः एक ही विषय की चर्चा से संबद्ध विविध प्रश्नों का उत्तर शामिल है। इससे कहा जा सकता है कि मूलतः भगवती में भ. महावीर को विविध स्थानों में माना प्रकार के लोगों ने जो अ'धोधि वे. १२-१

प्रश्न पूछे थे उनका समावेश किया गया था। किन्तु बाद में उसमें विषय की व्यवस्थित विचारणा भी जोड़ी गई जिससे कि वह एक व्यवस्थित विचार का शास्त्र बन जाय और आगे बढ़ती हुई विचारणा का भी समावेश उसमें हो जाय। इस दृष्टि से देखा जाय तो विचारणा के प्राचीन स्तर और उत्तरकालीन स्तर—ये दोनों एक ही ग्रन्थमें उपलब्ध हैं। यही सूचित करता है कि भगवती में बादमें बहुत कुछ जोड़ा गया है। यहाँ में यह स्पष्ट कर देना चाहता हूँ कि जब मैं संकलन की बात कहता हूँ तो बलभी लेखन से तात्पर्य नहीं है। बलभी लेखन से पूर्व पाटलिपुत्र, मथुरा और बलभी में होनेवाली वाचना में कौन से ग्रन्थ संकलित किये गये इसकी प्रामाणिक सूची हमारे समक्ष नहीं है। विद्यमान भगवती किस संकलन का परिणाम है—यह भी निश्चित रूप से कहना कठिन है, ऐसी स्थिति में जैन विचारणा का जो संकलन काल में परिनिष्ठित रूप था वह उसमें शामिल होकर प्रामाणिक बन जाय और आगम या जिन-प्रवचन होने की प्रतिष्ठा को प्राप्त कर सके यह प्रयोजन बाद में अनेक अंश जोड़ने का रहा होगा। यह कहा जा सकता है कि संकलन काल तकका जो आगमिक विचार है वह भगवती में पूरी तरह स्थान प्राप्त कर चुका है। अतएव आगमों के संकलन काल तककी विचार प्रगति जानने का यह अनुमान साधन है। अनुपम इरा लिए है कि इसमें पुरानी और नई ये दोनों विचारणाएँ एक ही ग्रन्थ में मिल जाती हैं। विवेकी विद्वान परिभाषा का परिवर्तन किस प्रकार हुआ है यह सहज ही जान सकता है। यह कहा जा सकता है कि तत्त्वार्थसूत्रगत जो व्यवस्थित विचारणा है उसका पूर्वरूप भगवतीमें मिल जाता है। किन्तु यह भी ध्यान देने की बात है कि भगवती से तत्त्वार्थसूत्रकी विचारणा अग्रिम कदम है।

भगवती के समय का विचार करें तो उसमें कुछ बातें तो ऐसी हैं जो महावीर समकालीन ही हैं और अन्य ऐसी हैं जो संकलन काल तक उसे ले जाता है अर्थात् वीर निर्वाण के एक सहस्र वर्ष तक। किन्तु इसका अर्थ यह नहीं कि भगवती भ. महावीर के निर्वाण के बाद एक सहस्रवर्ष की रचना है। यह तो एक संग्रह ग्रन्थ है अतएव तत्त्व विषयों की चर्चा के स्तर को देखकर ही समय चर्चा संगत हो सकती है। अषिकांश अर्थात् प्राथमिक २० शतक तक का ऐसा अंश है जो इ० पूर्व दो शतक के पूर्व के हैं ऐसा कहा जा सकता है। केवल कुछ वाक्य जैसे कि भुत का विच्छेद वी० नि० एक सहस्रवर्ष के बाद होगा—ऐसे हैं, जो बादमें भी प्रक्षिप्त हुए हैं।

एक नयी नियुक्ति

समणी कुसुमप्रशा

वैदिक साहित्य में निरुक्त अति प्राचीन व्याख्या पद्धति हैं। जैन आगमों भी नियुक्ति सबसे प्राचीन पद्यबद्ध रचना है। स्वयं भद्रबाहु ने नियुक्ति की परिभाषा करते हुए कहा है - "निश्चुत ते अथा जं वज्जा तेन होई निश्चुत्ती" अर्थात् सूत्र के साथ अर्थ का निर्णय जिसके द्वारा होता है वह नियुक्ति है।

नियुक्तिकार कितने हुए? इस विषय में अभितक इतिहासज्ञ एकमत नहीं हुए हैं। प्रमूख रूप से भद्रबाहु का नाम बिरुवान है। इसके अतिरिक्त गोविंद आचार्य का उल्लेख भी मित्रता है जिन्होंने गोविंदनियुक्ति की रचना की।

नियुक्ति की संख्या के बारे में भी अभी तक निश्चित रूप से कुछ नहीं कहा जा सकता। भद्रबाहु ने आवश्यक नियुक्ति में 10 नियुक्तियां लिखने की प्रतिज्ञा की इसके अतिरिक्त भी पिण्डानियुक्ति पंचकल्पनियुक्ति, निश्चीयनियुक्ति आराधना और संस्कृत नियुक्ति का भी स्वतंत्र अस्तित्व मिलता है।

नैसर्ग में प्रत्येक अंगआगम के परिचय में संलेखजाओ निश्चुत्तीओ का उल्लेख इस बात की ओर संकेत करता है कि प्रत्येक आगम पर संख्येय नियुक्तियां लिखी गयीं। लेकिन काल के अन्तराल में वे लुप्त हो गयीं अथवा सूत्र के साथ जो अर्थांगम लिखा गया उसे ही नियुक्ति की संज्ञा से अभिहित किया हो।

पिछले वर्ष नियुक्ति का कार्य करते हुए लालभाई दलपतभाई विद्यामंदिर में एक हस्त प्रति मिली जिसमें दशवैकालिक की अति संक्षिप्त नियुक्ति है। पंडित दलखुलभाई-मालवणिया के कथनानुसार यह नियुक्ति किसी अन्य आचार्य द्वारा रचित होनी चाहिए।

इसमें कुल 9 गाथाएं हैं जिनमें चार गाथाएँ मूल दशवैकालिक नियुक्ति की हैं तथा पाँच गाथाएं स्वतंत्र रचित हैं। प्रारम्भिक चार गाथाओं में कर्ता, रचना का उद्देश्य तथा रचनाकाल का उल्लेख है। अन्तिम पाँच गाथाओं में चूलिका की रचना के पीछे क्या इतिहास रहा है, इसका उल्लेख मिलता है। यद्यपि यह घटना भागस्यसिंहचूर्णि जिनदास-चूर्णि तथा हारिभद्रीय दीका किसी में मो नहीं मिलती लेकिन इस नियुक्ति से इस घटना की प्रामाणिकता ज्ञात होती है।

गुजरात युनिवर्सिटी द्वारा आयोजित all India orientle confrence में पढ़ा गया शोध पत्र।

प्रस्तुत नियुक्ति भद्रबाहु द्वितीय के बाद रची गयी क्योंकि इसकी चार गाथाओं को इस नियुक्ति में अक्षरशः लिखा गया है। प्राचीनकाल को यह पद्धति रही है कि किसी बात को सुरक्षित रखने के लिए उसे पथबद्ध कर देते थे। जिससे मौखिक परम्परा और कंठस्थ परम्परा में सुविधा रहती थी इसीलिए प्रारम्भिक साहित्य प्रायः पथबद्ध मिलता है।

प्रस्तुत नियुक्ति के अन्त में उद्धरेल है कि “ इति दशवैकालिकनियुक्तिः समाप्ता। यह प्रति स. 1552 कार्तिक शुक्ला शुक्लवार की लिखी गयी तथा मागेन्द्रगच्छ के भाचार्य गुणभरुचित्रयजी के लिए लिखी गयी ऐसा उद्धरेल उक्त प्रति से मिलता है।

इन गाथाओं को दशवैकालिक की संक्षिप्त नियुक्ति माना जा सकता है। इस विषय में अधिक लोग की आवश्यकता है की नियुक्तियाँ उस समय तक कितनी लिखी गयीं ?

प्रस्तुत नियुक्ति के कुछ पाठ अशुद्ध हैं लेकिन दूसरी प्रति उपलब्ध न होने से कहीं कहीं पाठ संशोधन किया गया है। प्रस्तुत नियुक्ति गाथाएं इत प्रकार हैं—

1. सेवजंभव गणधरं बिणपडिमार्दसणेण पडिबुद्धं ।
मणगपियरं दसकालियस्स निरुज्जहग वंदे¹ ॥
2. मणगं पडुच्च सेवजंभवेण निरुज्जहिया दसक्खयणा ।
वेयालियाए ठविया, तम्हा दसकालियं नाम² ॥ (2)
3. छहिं मासेहिं अहीये, अज्जसयणमिणं तु अज्जमणगेणं ।
छम्मासा परियाओ, अह कालगओ समाहिए ॥ (3)
4. अणंदमं सुपायं, कासी सेवजंभवा तहिं येरा ।
जसभदस्स य पुच्छा, रुहणा य विचारणा सवे³ ॥ (4)
5. तुम्हारिसो⁴ वि मुणिवरो जइ मोहपिसाएण छलिवजंति ।
ता साहु तुमं चिय थीर. थीरिमा कं समल्लीड(णा) (5)
6. वसअक्खयणसमयं, सेवजंभवसुरिधिरहयं पर्यं ।
लहुआउं च नाउं, अट्टाए मणगसीसस्स⁵ ॥ (6)
7. एयाओ दो चूलाओ, आगिआ जक्खणीयाए अज्जीए ।
सीमं भरपासाओ, भवियज्जणविषोहणदटाए ॥ (7)

1.	दशनि	14
2.	दशनि	15
3.	दशनि	371
4.	दशनि	372
5.	तम्हा	(म) -
6.	0 वेगसमु	0 (म)

एक नयी नियुक्ति

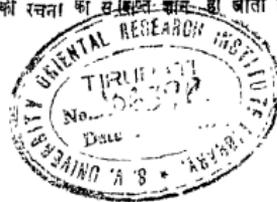
8. खुल्लोऽसणदीहम्मि य अद्दं काराविओ अञ्जाए ।
रयणीए कालगओ, अञ्जा स'वेगसमुप्पन्ना ॥ (8)
9. क्हमय' 7 स'जाय', रिशिहिंसा⁸ पाविया मए पावे ।
तो देवया विनीया, सीम'घरसाग्गिणा पासे ॥ (9)
10. सीम'घरेण भग्गियं, अञ्जे ! खुल्लो महाकप्पे ।
मा ज्जुरिसि अग्गारणं घम्मम्मि निच्चला होसु ॥

बुद्धिका की रचना का इतिहास बहुत रोचक है। स्थूलिभद्र एक प्रभावशाली आचार्य⁷ हूये हैं। उनकी यथा आदि सति वहिनों ने भी दीक्षा ली थी। श्रीयक उनका छोटा भाई था। वह शरीर से बहुत कोमल था भूख को सहन करने की शक्ति नहीं थी अतः उपवास नहीं कर सकता था।

एक बार पयु'पणपर्व पर यक्षा की प्रेरणा से श्रीयक मुनि ने उपवास किया। दिन तो सुखपूर्वक बीत गया लेकिन रात्री को भयंकर वेदना की अनुभूति हुई। भयंकर वेदना से मुनि श्रीयक देवलोक हो गये। भाई के स्वगवास से यक्षा को बहुत आश्चर्य लगा। मुनि की मृत्यु का निमित्त स्वयं को मानकर दुःखी रहने लगी। संघ ने साध्वी यक्षा को निर्दोष घोषित कर दिया लेकिन उन्होंने अन्न ग्रहण करना बन्द कर दिया।

उस समय शासन देवता साध्वी यक्षा को सीम'घर स्वामी के पास ले गये। सीम'घर स्वामी ने यक्षा को प्रतिबोधित किया और कहा तुम इसके लिए दौषी नहीं हो। तुम्हारा भाई महाकल्प में देव बना है अतः तुम दुःखी न रहकर घर्म में हट बनो। उस समय सीम'घर स्वामी ने यक्षा को चार बुद्धिकाओं की वाचना दी। इनमें दो बुद्धिकाएँ दशवैकालिक तथा दो आचारंग के साथ जोड़ दी गयी।⁹

प्रसिद्ध नियुक्ति का काल निर्धारण व कर्त्ता का उद्घोष करना कठिन है। लेकिन अत्यन्त संक्षिप्त में इसके द्वारा दशवैकालिक की रचना का संक्षिप्त ज्ञान हो जाता है।



7. क्हमय' (प्र)

8. 0 हित्ता (प्र)

9. परिशिष्ट पन् १, 97-101 आवश्यक चूर्ण भाग-2 पृ. 188

જૈન સ્થાપત્ય ×

રમણુલાલ નાગરજી મહેતા

ભારતીય જ્ઞાન પરંપરાની પ્રાચીનતા બાબત શંકા નથી, પરંતુ આજના આ અવ-સર્પિણી યુગમાં આપણી જ્ઞાન સાધનાની પ્રાચીનતા તથા એક વાક્યતામાં ક્ષિનતતાનું દર્શન સ્પષ્ટ હોવા છતાં તેની તરફ આજે કંઈક નિષ્કાળજી રાખવાનું વલણ જોવામાં આવે છે, તે વલણ દૂર કરીને સ્વતંત્ર ભારતના નાગરિકોએ જ્ઞાનાવરણીય કર્મોના નાશ કરીને યે.એ. માર્ગે જ્ઞાન સાધના કરવાનો અર્થ કરવા વિકસાવેલાં શા. દ. વિદ્યામંદિર તથા ળીજી સંસ્થાઓમાં સદગત શેઠશ્રી કર્ણુરબાઈ લાલભાઈની દીર્ઘદર્ષિએ અને વ્યવહાર કુશળતાનો સુમેળ દેખાય છે.

ભારતીય જીવન દષ્ટિમાં ઈહલોકમાં સુખની પ્રાપ્તિ અને પરલોકમાં મોક્ષ મેળવવાની પ્રવૃત્તિયોના નિર્ણય કરવાના પ્રયાસમાં અર્થક્રાંતમક જગતમાંથી અનુભવ, સાધના અને જ્ઞાનવડે સુખ તથા મોક્ષ મેળવવા માટે સામાન્યતઃ ત્યાગની ભાવનાનો અનુરોધ થતો જોવામાં આવે છે. તેના ફલસ્વરૂપે આપણે ત્યાં સન્યાસી, શ્રમણ, સાધુ ઈત્યાદિ લોકો તરફ ધણી સદ્ભાવ દેખાય છે.

ત્યાગની ભાવના અને પ્રવૃત્તિ સાથે સત્ય, અહિંસા અને ક્ષત્રચર્યાની ત્રણે જોડાઈને તેનાં મહત્ત્વનાં અંગો અપરિગ્રહ અને અસ્તેય સાથેનાં પંચમતોનું અવલંબન સુમુક્ષે માટે યોગના યમ નિયમોની ચાક્રક જૈન શાસ્ત્રમાં આદરણીય છે. આ ત્યાગમય યોગ માર્ગના અનુયાયીઓ ભારતના વિભિન્ન પંથોમાં ધણી પ્રમાણમાં દેખાય છે.

યોગ અને તપના પ્રભાવથી કેવલ જ્ઞાનની પ્રાપ્તિ મહાવીર સ્વામી પહેલાંના ત્રેવીસ તીર્થંકરોને થઈ અને તેઓ નિર્વાણ પામ્યા ચોવીસમા તીર્થંકર મહાવીર સ્વામીએ આ માર્ગનું અનુસરણ કર્યું, તેમના ગણધરોએ તથા આ પરંપરાનો સાધુઓ તથા સાધ્વીઓએ જીવનમાં મોટે ભાગે તથા આવકો અને આવિકોએ જોડેલો અને તેટલો આ માર્ગને અનુસરવાનો માનાઈ પ્રવાસ કર્યો છે., તેની લાંબી યજ્ઞરવી પરંપરા છે.

યોગ માર્ગને અનુસરનાર ઔદ્ધ, શૈવ આદિ પરંપરાઓનું અધ્યયન ભારતમાં યોગ માર્ગનું મહત્ત્વ અને તેની સાથેના યમનિયમાદિ તરવોના સામાન્ય સ્વીકારની વિશાલ પ્રમાણ દર્શાવે છે અને તેમાં રહીને લોકકલ્યાણની સાથે પોતાનાં કલ્યાણના પ્રયત્નો કરનાર મનોક સુનિઓનાં આરિત્યથી તે જીવનલક્ષ હોવાનું દેખાય છે.

[૦ તા. ૨૨-૧-૮૫ના રોજ શા. દ. વિદ્યામંદિરમાં શેઠશ્રી કર્ણુરબાઈ સ્મૃતિ વ્યાખ્યાન ળામાં એકલું વ્યાખ્યાન]

આપણા તીર્થંકરોની, આપના શાસ્ત્રોની નજરે વિશ્વની સાગરોપમ કે ગણતરી કરવામાં સુરકેલી ઉત્પન્ન કરે તેવી પ્રાચીનતા દેખાય છે. તેમાં થઇ ગયેલા ચોવીસ તીર્થંકરો અત્યારના યુગના ચોવીસ તીર્થંકરો અને ભાવધ્યના ચોવીસ તીર્થંકરોનો વિકસેલી માન્યતા તેમ જ અનાદિ અને અનંત વિશ્વના અનંત છવોને મોક્ષ માર્ગે દોરવાનાં જૈન શાસનનાં ખોયની સત્યતા ઉચ્ચકોટીની હોવાનો સાર્વાત્રિક મત છે.

જૈન શાસનનાં ખોયોને વિચાર કરતાં તેનાં દર્શન કરનાર તીર્થંકરોતું સ્મરણ થાય છે. પ્રથમ તીર્થંકર ઋષભદેવે એ પરંપરાતુસાર લોકકલ્યાણનાં ઘણાં કાર્યો કર્યાં. તેમાં 'જેતીતું' જ્ઞાન, ક્ષિપિજ્ઞાન, છત્યાદિ પ્રવૃત્તિઓ ગણાય છે. આ પ્રવૃત્તિઓ આપણાં સંસ્કૃતિના પાયામા છે. ક્ષિપિજ્ઞાનની મહદર્થી સ્મૃતિને માત્ર મૌખિક પ્રક્રિયાથી ઇત્વંત ના પવનો પ્રયાસ-મા વધુ બળ મળે છે, તેથી નિર્વાણ પામેલા તીર્થંકરો ગણ્યધરો અને અનેક આચાર્યોની તપશ્ચર્યા, જ્ઞાન સાધના આદિની સ્મૃતિ અને સસ્કરોતું સંરક્ષણ અને સંવર્ધન થાય છે તેથી તે અપોહિત થતી નથી, અને ચિત્કોશમાં વૃદ્ધિ થાય છે.

તીર્થંકરોની નિર્વાણ જુમિની તપાસ કરતાં વીસ તીર્થંકરો સમેત ક્ષિપ્પર પર નિર્વાણ પામેલા જણાય છે. તે ઉપરાંત કૈલાસ કે અષ્ટાપદ, પાવાપુરી, ગિરનાર અને ચંપાપુરી જેવાં બીજાં નિર્વાણનાં સ્થાનો છે તે સ્થળો તીર્થંકરોની સ્મૃતિ માટે મહત્વનાં છે. નિર્વાણ સ્થાનની માફક પંચકલ્યાણક્રમાં બીજાં સ્થળો પણ પરંપરામાં મહત્વનાં છે.

તીર્થંકરોનાં આ યુગ્મ્પ સ્થાનો ઉપરાંત જૈન સંધનાં રહેવાનાં સ્થાનો, સાહુઓનાં તપશ્ચર્યાનાં સ્થાનો, ઉપાશ્રયો આદિમાં સ્વાભાવિક રીતે આપણી પ્રવૃત્તિઓ થતી રહે છે. તે પ્રવૃત્તિઓ પૈકી શાશ્વત માટે મહત્વના સ્થળોમાં ઉપર જણાવેલાં સ્થળો ઉપરાંત પૂજા સ્થાનો, સાહુ તથા સાધ્વઓને રહેવાના ઉપાશ્રય વગેરે ગણાવાય, આવાં સ્થાનોકો પર બંધાયેલી ઇમારતોની આજનાં વ્યાખ્યાનમાં કેટલીક ચર્ચા કરી છે.

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આપણે આંધેલી વડ ઇમારતો, તેની ઉપરનાં શિલ્પો, તેમાં વપરાતી વિવિધ વસ્તુઓ જૈન શાસનના વિચારો દર્શાવવામાં મહત્ત કરે છે કે તેનો અવરોધ કરે છે તે મહત્વનો પ્રશ્ન છે. જો આપણાં સ્થાપત્યો, આપણા વિચારોતું યોગ્ય પ્રતિબિંબ પાડતા હોય તો તે સફળ ગણાય. અન્યથા તે નિષ્ફળ ગણાય. તેથી આપણાં સ્થાપત્યોની આપણા વિચારો તથા આચાર નિદર્શનોની સફળતા નિષ્ફળતાની વિચારણા જરૂરી છે તેનો આરંભ અમમલાદિની પ્રવૃત્તિથી કરીશું.

અમદાવાદનાં હાલની ચૈત્ય પરિપાટી જોતાં તેમાં ૧૩૬ સુખ્ય જિનાલયો, ૬૭ અંતર્ગત જિનાલયો, ૧૦૬ ધર મંદિરો મળીને ૩૦૯ ચૈત્યોનાં દર્શન થાય છે. આ દર્શન થી એક સ્વાભાવિક પ્રશ્ન ઉત્પન્ન થાય છે કે આપણે જિનાલયો ધરમંદિરો આદિ માટે ચૈત્ય શબ્દનો ઉપયોગ શા માટે કરીએ છીએ ? આ શબ્દ માત્ર પરંપરાગત છે કે તેમાં કઈ ઐતિહાસિક તત્વ છે તેની તપાસ કરવાની જરૂર જીભી થાય છે,

આ પરંપરા અદ્યપિ ચાલુ હોવાનું દેરાસરે, મંદિરે આદિ ધર્મસ્થાનો આધિનાર લોકો અને તેમનાં સાહિત્યનાં અધ્યયનથી સ્પષ્ટ થાય છે.

આ પરિસ્થિતિમાં જૈન શાસનના સૌથી જૂના સ્થાપત્યના અવશેષો મધુરામાંથી મળ્યા છે. તે એ પ્રકારના છે. પ્રથમ પ્રકાર ઈમારત છે અને બીજો પ્રકાર શિલ્પ છે.

પ્રથમ પ્રકારની ઈમારત ઉત્ખનનમાં મળી છે. પણ કમલાગરે તેનાં અવલોકનની આજની પદ્ધતિના વિકાસ પહેલાં થયેલાં આ ઉત્ખનનમાં ઘણા પ્રશ્નો અનુભવ રહે છે. ઉત્ખનનથી મળતા પુરાવા પ્રમાણે કેન્દ્ર પરથી આઠ આરા નીકળીને તે બહારનાં વર્તુળને જોડતા દેખાય છે. આ વર્તુલાકાર, આઠ આરાવાળી ઈમારત પૂજન સ્થાન હોવા બાબત અહીંથી મળેલી અન્ય સાગ્રમી પરથી સમજાય છે આશરે એ એક હજાર વર્ષ પહેલાંનાં આ પૂજન સ્થાનની રચના તે ચૈત્ય અથવા સ્તૂપ હોવાનું દર્શાવે છે.

આ સ્તૂપની રચનાનાં કેટલાક અંગોને શાસનની પરંપરા સાથે સરખાવતાં કેટલીક વિગતો મળે છે. આદિનાથ ઋષભદેવનું નિર્માણ સ્થાન અષ્ટાપદ અથવા કૃલાસ માનવામાં આવે છે. અષ્ટાપદ અથવા આઠ ભાગોમાં વિકસત થતું આ વસ્તુ શરાવ જોવા મેડુ હાંકતું છે. તે હાંક પૃથ્વી પર પવત જોવા હોવાની કલ્પના શિલ્પકલામાં છે. તેથી આ સ્તૂપ દ્વારા કૃલાસ પવત અને અષ્ટાપદ અને વિચારોનું અને મૂર્તિસ્વરૂપ પ્રકટ થતું લાગે છે. ખોદી કાઢવામાં આવેલા આ ચૈત્યની માત્ર નીચેના ભાગની માહિતી મળે છે તેથી તે આખો કેવો દેખાતો હશે તે માત્ર કલ્પનાનો વિષય બની જાય.

પરંતુ તેમ ન થાય તેવા પુરાવાઓ મધુરમાંથી મળેલા આયાગ પટ આપે છે. આ આયાગપટોમાં લોણ શૈલિકાની પુત્રી વાસુદા આયાગ પટ પર દેવકૃણ, નિર્ગમ્ય અર્હતાયાતન જેવા શબ્દો વપરાયા છે, તેથી ચૈત્યો માટે દેવકૃણ જેવા શબ્દો વપરાતા હોવાનું સ્પષ્ટ મળે છે. તેની સાથે આમોહીનીના આયાગ પટ પરના લેખમાં ઉત્તરદાસક નામના શ્રાવક દ્વારા પ્રાસાદ તોરણના કાનને ઉલ્લેખ છે. આ તોરણને ઉલ્લેખ મંદિરની સામે ઊભાં કરવામાં આવતાં તોરણ કે પાછળથી જાણીતા બલાણકની રચના સૂચવે છે. ઓટણું જ નહીં પણ આ આયાગપટો પ્રાચીન સ્તૂપો કેવા હશે તેની કેટલીક વિગતો આપે છે. આ વિગતો પરથી ચૈત્યની કેટલીક કલ્પના કરી શકાય છે.

પ્રાચીન ચૈત્યો આંધવા માટે તેના વિસ્તાર કરતાં મોટા ઓટલા અથવા જગતી તૈયાર કરીને તેની પર અઢવા માટે પગથીયાં બાંધતા. તેની પર પ્રવેશ માટે તોરણ તૈયાર કરવામાં આવતું તથા ઓટલાની ચારે બાજુ જાળી અથવા વેદિકા તૈયાર થતી. આમ વેદિકા અને તોરણયુક્ત સ્થળ પર જાળાકાર ચૈત્યની રચના કરવામાં આવતી. તે માળવાળો હોય એમ સંભવ છે. ચૈત્યની ઉપર ચોરસ હર્મિકા અને છત્રવર્ષિટ હોવાનો સંભવ છે. આવાં સ્વરૂપનાં આલેખનો જૂના ચૈત્યોનું સ્વરૂપ સ્પષ્ટ કરે છે. વેદિકાના સ્તંભના મળેલા અવશેષો પરથી તે પથ્થરની બનાવવામાં આવતી અને તે સુશૌભિત કરવામાં આવતી હોય એમ જણાય છે.

આવા આલેખ ચૈત્યની સાથે જો વૃક્ષ નીચે તીર્થકર્મને દેવલ જ્ઞાન પ્રાપ્ત થયું હતું તેવાં વૃક્ષોનાં સ્થાનને તથા વૃક્ષોને પવિત્ર રાખવાને માટે તેની આજુબાજુ વેદિકા અથવા વાક

બનાવવામાં આવતી. આવાં વાડની અંદરના વૃક્ષોને મૌલ્યવૃક્ષ કે ચૈતિય રૂપમાં કહેવાની આપણી પરિપાટી છે.

આમ મૌલ્ય અને મૌલ્યવૃક્ષોની તપાસ કરતાં સમગ્રપણે છે કે તેની સીમાની મર્યાદા વેદિકાથી નક્કી કરવામાં આવતી. મથુરાના આયાગ પટ પરનાં રેખાંકન પરથી આ સીમા પણ આખા ઝોટલા જેવડી હતી અને તેની પર તોરણ અને વેદિકા આધાં હતાં એમ લાગે છે.

આ આંધકામની પ્રવૃત્તિઓ દર્શાવે છે કે સુખ્ય આંધકામની આબુખાનુ વાડથી જમીન આંતરી હોવામાં આવતી અને તેની અંદર બીજી આંધકામ થતું. કેટલીકવાર આ આંતરી લીધેલી જમીનનાં અંદરની ઇમારતો આંધતાં પહેલાં ત્યાં આખો ઝોટલો અથવા જગતી તૈયાર કરવામાં આવતી તેમાં સ્થાપત્યનું વિશ્વસપાઈ જતું લાગે છે.

આવી જગતી પર દેરાસરો કે મંદિરો આંધવાની પદ્ધતિના આપણા સ્થાપત્ય ગ્રંથોમાં જીલ્લેખો છે. તેનું અવલોકન કરતાં તેમાં જગતી શબ્દનો અર્થ સુચવાયેલો છે.

આપરાંજલ પૃષ્ઠમાં ૧૧૫ માં સૂત્રમાં પ મો શ્લોક “ગ્રામારો જલ્કમિયુક્તો જગતી પોઠ મેવ ચ.” જેનો ઉલ્લેખ છે. તે જ હીપાથ્યો ઉદ્ધૃત કર્યો છે આ શ્લોક પ્રમાણે આપણું દેવાલય શિવલિંગ સાથે સરખાવાય તો તેની પીઠિકા, જલાધારી ને જગતી કહેવાય. આ ઉપમામાં શિવલિંગની નીચેનો ભાગ અથવા પીઠ એ જગતી છે તે સુચનો છે કે મંદિરના આંધકામ માટે તેની નીચે ઝોટલો આધવામાં આવે છે તે જગતી છે.

આપણે ત્યાંની જમીન તપાસતાં તેમાં કેટલીક પોચી, કેટલીક ફાટ પડે તેવી, કેટલીક પથરાળ એમ વિવિધ પ્રકારની છે, આ જમીનો પર ઇમારત તૈયાર કરવા માટેની વિવિધ પદ્ધતિમાં જમીનમાં પાચો ખોદીને અથવા તેની પર ચોતરો તૈયાર કરીને ઇમારત આંધવામાં આવે છે.

કુંગરાળ પ્રદેશમાં જમીન મજબુત પરંતુ ખાડાટેકરાવાળી હોઈ, તેને સમતલ કરવા માટે ટેકરાના કેટલાક ભાગની પાસે આંધકામ થઈને ઝોટલો તૈયાર થાય છે અને તેની પર ઇમારત તૈયાર થાય છે. અથવા બીજી રીતે ખાડાટેકરા સમતલ કરવામાં આવે છે.

આમ વિવિધ પ્રકારની પદ્ધતિથી ઇમારતનું આંધકામ થતું હોવાથી અને તેની સીમા આલેખાતી હોવાથી આ રચના ગૌવિદ્ય દર્શાવતું અર્થ ગૌવિદ્ય જગતી શબ્દ આપવાનો સંભવ છે.

મથુરાનાં મૌલ્યના અવલોકનથી તેનાં સ્થાપત્યમાં જગતીની રચના લાંબા અથવાથી સ્ત્રીકારાચેતી લાગે છે, અને તે પરંપરા અનેક સ્થળે અલ્પિ જેવામાં આવે છે.

જ્યારે મૌલ્યનાં આંધકામો જેવામાં આવે ત્યારે તે ઘણાં મોટાં અને ખુલામાં હોય છે, જૈન પરંપરાની માફક બીજાં પરંપરામાં પણ આના મૌલ્યો અથવા સ્તુપો દેખાય છે.

જૈન પરંપરાના સ્તુપોના વધુ નમૂના મેળાવવાની જરૂર છે તે તરફ આગે અંગુલિ નિર્દેશ પૂરતો છે. કારણકે નગર બહાર આગ્રમોમાં ઘણા મૌલ્યોનાં વર્ણનો છે.

પૂજા સ્થાનમાં આવતા લોકોને વિવિધ ઋતુઓમાં ગરમી, ઠંડી કે વરસાદથી રક્ષણ પૂજે તેવા હેતુથી સંભવતઃ તાના સૌથીની આલુપાલ્ય મહાન આંધીને તેમાં પૂજા કરવાનો ૧૨વાજ વિકરમો હોવાનું અનુમાન થઈ શકે છે.

આવું અનુમાન ગાંધીધવાન વંશના ઉત્કલ તરેસ ખારવેલીની રાજધાની પાસેના જૈન શાસનમાં અગત્યના કેન્દ્ર સમાન ખંડગિરિ અને ઉદ્યાગિરિની ગુફાઓ સાહુઓને નિવાસ સ્થાન માટેના અપાસરા જેવી છે. ત્યાં પૂજા માટે કેવી વ્યવસ્થા હશે તેની તપાસ કરતાં ત્યાં એક આંધકામ મળ્યું આવે છે. જૈન સાહુઓનાં નિવાસ સ્થાન પાસે આ દેરાસર હોય એમ સાધાર અનુમાન થઈ શકે.

આ દેરાસર ગોરીસ્વામાં વપરાતા લાલ પથ્થરનું બંધિલું છે. તે સૌરાષ્ટ્રના 'ખેલા'ની ગાંધી ખેલી કાંઠલામાં આવે છે શરૂઆતમાં તે યોગ્ય હોય છે, પણ વાતાવરણની અસરથી તે રાખત થઈ જાય છે આવા પથ્થરનાં આંધાયેલાં સંયોરસ ઘાટનાં દેરાસરની એક આલુ અર્ધજોગાકાર છે આ અર્ધજોગાકાર આલુની બીત તરફ દેરાસરમાં સ્તૂપ અથવા સૌત્યનો નીચેનો ભાગ મળી આવ્યો હોઈ, શિલ્પમાં મહત્તાં રેખાંકનોના પુરાવાને તે પુષ્ટ કરે છે અને તેથી આજે દેરાસર માટે વપરાતા "સૌત્ય પરિપાટી" શબ્દની અર્થધનતા અને પર્યાયોને નિર્દેશ કરે છે.

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આમ જૈન શાસનની સૌત્ય પરિપાટીનો પ્રારંભ, નિર્વાણ દર્શક પ્રતીકથી થયેલા દેખાય છે. પરંતુ તેની સાથે નિર્વાણ કે મોક્ષનો માર્ગ દર્શાવનાર તીર્થંકરે તરફનાં ભક્તિભાવ દર્શાવવાની પ્રતિષ્ઠામાં તથા ખીલુ વિવિધ અસરોથી તીર્થંકરોની પ્રતિમાની પૂજા ઉપાસના દ્વારા નિર્વાણ તથા મોક્ષની પ્રેરણા મેળવવાના પ્રયત્નો થાય છે.

જૈન શાસનને નિઝાઈ શાસન તરીકે ઓળખવાની અને તેના સાહુઓની સગવડ માટેની યોજનાઓ અસ્તિત્વ ધરાવતી હોવાનું લાંબા સમયથી જાણીતું છે. તેની સાથે મહાવીર સ્વામી પોતાના ધરમાં તપસ્યા કરતા હતા તે વાતનું સ્મરણ કરાવતી જીવંત સ્વામીની મૂર્તિઓ બનાવવાની પરંપરા નેધાયેલી છે. હેમચંદ્રાચાર્યે જીવંત સ્વામીની પ્રતિમાની વિતભય પાનનાની કથા નોધી છે. અઠોટામાંથી મળેલી હાલ વડોદરા મ્યુઝિયમમાં સંપ્રદાયેલી તથા જોધપુર સંગ્રહાલયમાં સચવાયેલી જીવંત સ્વામીની પ્રતિમાઓ વિદ્યમાન છે. તેથી એક સ્વાભાવિક ઉકેલ થાય કે પૂજા ઉપાસનાની પ્રતિમાઓ સૌત્યની માફક પુલ્કમાં રાખવામાં આવતી કે તેને વિશિષ્ટ મહાનોમાં રાખીને તેની પૂજા ઉપાસના થતી ?

આ પ્રશ્નો ઉત્તર અને રીતે આખી શકાય એવાં પ્રમાણે છે. દક્ષિણ ભારતમાં ગામઠેશ્વરની પ્રતિષ્ઠા પુલ્કમાં થતી ઉપાસના સૂચવે છે તદુપરાંત ખડકપર કોતરેલી ખીલુ પ્રતિમાઓ પણ આ આખત સૂચન કરે છે. તેથી પ્રતિમાની પૂજા પુલ્કમાં થતી દેખાય છે.

તેની સાથે જૈનશાસનના અસંખ્ય સૌત્યોમાં પૂજાતી અસંખ્ય પ્રતિમાઓ વિશિષ્ટ મહાનો અર્થાત દેરાસરોમાં પૂજાતી હોવાનાં પ્રમાણે છે તેથી જરૂર પ્રમાણે પુલ્કમાં કે દેરાસરમાં પૂજા થતી એમ પ્રશ્નોનું સમાધાન થાય છે.

માત્ર પુલ્કનાં આ પ્રત્યે છે એમ માનવાને બદલે મહાવીર સ્વામીનાં જીવન તરફ નગર રાખતાં તેઓ પણ તેમનાં જીવન દરમિયાન જુદે જુદે સ્થળે વિહાર કરતા ત્યારે તેઓ ઉક્ત નીચે તથા આંધિએ જૈન્યોમાં રહેતા હોવાની વાતો નોંધાયેલી છે, તેથી આંધિલા જૈન્યોનાં પરંપરા પણ સાંખ્યા સમ્બંધી બાણીતી છે. આવા જૈન્યો પરથી જૈન શાશનમાં પણ જૈન્યો તૈયાર કરવાની પ્રેરણા મળી હોવાનો સંભવ છે એમ પટના અથવા પાટલીપુત્રમાંથી પુરાવો મળે છે.

ખીહારમાં શિશુનાગ વંશના રાગ્ય ઉદ્ભવે એ આંધિલું મંદિર તથા કલિંગ જીવનની કથા સરખાવતા અને મહાવીર સ્વામીના આ પ્રદેશનાં વિહારથી અહીં જૈન શાશનની ભાંગ્યા પરંપરા હોવાનું અનુમાન થાય છે.

ઈ.સ ૧૬૩૭માં પટનાના યોહાનીપુર વિસ્તારમાંથી એક ફિગ્યર કાઠિસંગમ્ય પ્રતિમાના ખાંડત બાગો મળ્યા. તેનું અધ્યયન કરીને કાથીપ્રસાદ બપસ્વાલા તે મૌર્યયુગની હોવાનું અનુમાન કર્યું. જે આ અનુમાન સાચું હોય તો પાટલીપુત્રમાં સંપ્રતિ રાખતા વખતનાં જૈન શાશનની વાતો તરફ આ મૂર્તિ સંકેત કરે છે

પરંતુ આ મૂર્તિના કાલનિર્ણય આખત નિહરંજન રે અને કાથીપ્રસાદ બપસ્વાલાના મત જુદા પડે છે અને તે અને વચ્ચે કાલક્રમ ત્રણસો વર્ષ ઓલાંખાતો દેખાય છે તેથી તેની કંઈક અર્થા અપેક્ષિત છે.

જે સ્થળેથી આ પ્રતિમા મળી તે સ્થળનું જીતખનન આજની સ્તરનુસારી પદ્ધતિએ થયું ન હતું. તેમજ નિસ્તાર પુરાવસ્તુની પદ્ધતિના અવલોકનો થયાં ન હતાં તેથી વિવાદ વધુ ઉભા અનેલો છે. ઉપલબ્ધ પુરાવા પ્રમાણે જે સ્થલેથી પ્રતિમા મળી તે સ્થળે ૨.૬૮ મિટરનું સમચારેસ આંધકામ હતું. આ નાનું આંધકામ દેરાસર હોવાનું અનુમાન થાય.

આ ઇમારત પાસેથી એક ધસાયેલી ટંકાંકિત સુદ્રા મળી છે. તેની મજાથી કાળ નિર્ણય કરતાં તે સુદ્રાની બનાવટ તથા વપરાશ માટે કંટલાકે વિચાર કરવો પડે. આ સુદ્રાએ ઇ.સ. પૂર્વેથી વપરાતી હતી અને તેનો ઉપયોગ ઇ.સ.ના પ્રથમ સૌકા સુધી હતો. તેથી આ ધસાયેલી સુદ્રા આંધકામના ભગ્નાવશેષોની ઉપરથી, તેની અંદરથી કે ચણતરના કોલમાંથી મળી એ આખત વિવાદાસ્પદ છે.

જે આ સુદ્રા ભગ્નાવશેષ પરથી મળી હોય તો દેરાસર ધણું જૂનું ગણાય જે ભગ્નાવશેષમાંથી મળી હોય તો તે ઉપયોગમાં હતી ત્યાર બાદ દેરાસર વૃદ્ધી ગયું એમ અનુમાન થાય.

જે સુદ્રા ભગ્નાવશેષોની ઉપરથી મળે તો દેરાસર અને મૂર્તિ ઇ.સ.ની પ્રથમ સદી કરતાં જૂના વખતમાં વૃદ્ધી ગયાં હોવાનું વિશ્વાન ચર્ચ શકે. અને બીજી પરિસ્થિતિમાં દેરાસરનો વપરાશ ચાલુ હતો તે ઇ.સ.ની પ્રથમ સદી સુધી ચાલુ રહ્યું હોવાનું અનુમાન થાય. બપારે તે ત્રીજી સ્થિતિમાંથી મળી હોય તો સુદ્રાનો વપરાશ ચાલુ હતો ત્યારે દેરાસર અંધાલું હોવાનો અભિપ્રાય આપી શકાય.

પ્રથમ બે પરિસ્થિતિમાં દેરાસર નિશ્ચિત રીતે ઇ.સ.ની પ્રથમ સદી કરતાં પ્રાચીન હોવાનું દર્શાવીને તેને આશરે બે ત્રણ સદી જેટલો સમય આપી શકાય, જ્યારે ત્રીજી સ્થિતિમાં મુદ્રાનાં ઇક્ષતર પછી થોડા વખત પછી તે જન્મ્યું હોય એમ ગણાય અને તેથી તે પરિસ્થિતિમાં પહેલી બે સ્થિતિ કરતાં થોડું અવધીન ગણ્યું પડે આ પરિસ્થિતિમાં પાટલીપુત્રમાં પ્રથમ બે પરિસ્થિતિમાં પ્રસ્તુત શિલ્પ સંપ્રતિનું સમકાલીન ગણાય અને ત્રીજી પરિસ્થિતિમાં અનુકાલીન ગણાય. જે સ પ્રતિ પછી પશુ જૈન શાસ્ત્રનું પણ પટ-ણ્યામાં ઇત્યું હતું અને તેનાં કાર્યો આજી હતાં એમ ગણવામાં આવે તો આ પ્રતિમાને શું કે કાવચ શનાં રાજ્ય દરિયાનાં ઇકલામાં આવી હતી એવો અભિપ્રાય વજીરવાળો ગણાય.

પરંતુ શું જ અ- કાવચ શના સમયમા જૈન શાસ્ત્ર કદાચ એાહું જળવાન હોય અને સ પ્રતિ તથા મૌર્યયુગમાં વજી જળવાન હોય એવી માન્યતાને શુંગો અને કાવચોની ધાર્મિક અને જાતિ ટેકા આપે એમ છે. તે વાતમાં જો તથ્ય હોય તો કાશીપ્રસાદ જયસ્વાલના મત તરફ અભિપ્રાય ઢળા માટે કારણ છે. તદુપરાત જૈનો માટેની ચુકાઓ પશુ અહીં જૂની છે તે દવાનગા રાખ્યું હવે છે. પરંતુ આ વિવાદપ્રત પ્રશ્નો સરળ ઊકેળ નથી. કલાના અભ્યાસીઓમાં આ પ્રશ્ન ચર્ચાયા કરશે.

તેમ છતાં આ પ્રાચીન શિલ્પ અને તેના પ્રાપ્તિ સ્થાનના ઉપલબ્ધ પુરાવો પરથી સ્થાપત્યની ગાળતમાં એક સાધાર અભિપ્રાય પર આવી શકીએ છીએ. જૈન શાસ્ત્રમાં નિર્વાણસૂચક ચૈત્ય પૂજાની સાથે આ પથ ઈશક તીર્થ કરનાં દેરાસર બાંધવાની પરંપરાનો વિકાસ પશુ ઘણાં લાંબા સમય પૂર્વે થઈ ચૂક્યો હતો.

કાલપળમાં નાસ પામના સ્થાપત્યવશેષો આપણને પ્રમાણમાં એાજા મળે છે તેથી આપણે સ્થાપત્યનો ઇતિહાસ તપાસીએ ત્યારે દેરાસરકિની વચ્ચે કરવા માટે આપણને વિવિધ નમૂનાઓ મળે છે. તેમાં બે પ્રકારો છે. પ્રથમ પ્રકાર ખડકમાં કંડારેલાં દેરાસરો, અપાસરો વગેરે છે અને બીજા પ્રકારમાં બાંધકામોની ગણના થાય.

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જૈન શાસ્ત્રમાં ચૈત્યો અને પૂજા સ્થાનોની માફક સાધુ અને સાધ્વીઓનાં રહેવાનાં સ્થાનોની જરૂર પડે છે. સાધુઓનાં રહેવાનાં સ્થાનોમાં તીર્થ કરના ઇવનમાંથી બોધ લેતાં વૃક્ષો, ચૈત્યો વગેરે સ્થળો બનેતાં તેમાં મોટાં વૃક્ષો, કુદરતી ચુકાઓ, કોતરેલી ચુકાઓ કે આશ્રય સ્થાનોની સ્વાભાવિક ગણના થાય.

આ પ્રકારની સ્થાના ઘણાં થાય છે. પરંતુ સમયને અભાવે તેનો અંગે ઉદ્ભવ્ય માન કર્યો છે. આપણી પરંપરા પ્રમાણે અંદ્રપુત્ર મૌર્યે ઇક્ષતરમાંથી દક્ષિણ ભારતમાં સ્થાનાંતર કર્યું હતું. અને તેને પરિણામે સુખ્યત્વે કણ્ઠાટકમાં તથા નિ વિકાસ ક્રમસઃ થયો, મૌર્ય કાલીન અને તેના કરતાં પ્રાચીન સમયનાં તીર્થો શોધવાનાં બાકી છે.

અઘાપિ મળતાં દેરાસરો જેવાં સ્થાનો આઘામીની ગુફામાં ગળે છે. ગુફા, ગુફા, લેણી, લયન ઇત્યાદિ નામોથી જાણીતી કોતરેલી ગુફાઓ બે પ્રકારની છે. તેમાંના એક પ્રકારમાં ગુફાના અંદરના ભાગનું તથા મહોરના ભાગનું કોતર કામ થાય છે. આ પ્રકારની ગુફાઓમાં સોનાના કાર, ખંડગિરિ, ઉદ્ધગિરિ, આવા મ્યારા, તથા મદૂનાઇના પર્વતોનાં આશ્રય સ્થાનો આદિના ગણના થ. તેમાં આઘામીમાં સારી ગુફા છે.

ખીજ પ્રકારમાં આખી આધિકી ઈમારત જેવી અહારથી દેખાતી અને અંદરથી બનાવેલી ગુફાઓ કોતરવાની શૈલી છે, આ બાતનું કોતરકામ દક્ષિણ ભારતમાં પ્રથમ દેખાય છે. ત્યાર બાદ તેનાં વિકાસ થયે આ પ્રકારનું જૈનશાસનનું કામ ધીવેરામાં છે. અહીં ઇન્દ્ર સભા (નં. ૩૨) અને જગન્નાથ સભા (૩૩) પ્રથમ પદ્ધતિનાં આધકામો છે. બ્યારે છોટા કૈલાસને નામે જાણીતું દેરાસર ખીજ પ્રકારનું કામ છે. તેનું નામ પ્રથમ તીર્થ કર્ આદિનાથના નિર્વાણ સ્થાન અષ્ટાપદ કે કૈલાસનું સ્મરણ કરાવે છે. આવાં આખાં આધિકાં દેરાસરો પણ દેખાતાં થાય છે આ સ્વાભાવિક પ્રક્રિયા છે કાણ્ય કે જૂનાં નષ્ટ ઘટ ગયેલાં ગામો અને નગરોમાં આપણા સ્થાપત્યનો અભાવ ન હતો. પરંતુ ગામની સાથે તેના પણ નાશ ઘટ ગયે હોતો, તેના દષ્ટાંત તરીકે ચંદ્રાવતી ગણવાય. ચંદ્રાવતીનો નાશ ઘટ ગયે છે. તેનાં ખંડરોમાં ત્રીસ કરતાં વધારે મંદિરો છે, તે મંદિરોનાં જગનાવશૈષો જેવાં તેમાં ગામમાં તથા ગામના સીમાડા પરનાં મંદિરો તપાસતાં ત્યાં નવ જોટલા દેરાસરો અને ખીજાં શિવ, વિષ્ણુ વગેરે દેવોનાં મંદિરો હતા. તેમાં શૈવ મંદિરોનું પ્રમાણ સારું છે. તે જોતા તત્કાલિક સમાજમાં વિકસેલી અને કંઈક અંશે ચાલુ રહેલી એક પ્રમ પદ્ધતિ સમગ્રવ આપણા વેપારી વર્ગમાં તમે જૈન છો કે મેસરી ? જોડા પ્રશ્ન પુછાય છે તેનો પ્રાદુર્ભાવ કંઈ રીતે થયો હશે તેના ઉત્તર તરફ આ અવશૈષો સંકેત કરે છે.

તદુપરાંત ચંદ્રાવતીનાં મંદિરોનું આધકામ જોઈને તેની મદદથી મેસરીકે જૈન હતાં તેનો નિર્ણય થતો ન હતો આ સાધર્મ્યમાંથી બેઠ શિલ્પોની મદદથી ઘર્ષ શકયો. તેમાં દિગ્પાલાદિની મદદ ના હતી, પરંતુ મૂલનાયકની પ્રતિમાના જગનાવશૈષો, શાસન દેવતા, સંપ્રદાયમાં પ્રચલિત કથાનકોના શિલ્પોથી સ્થાપત્યના બેઠો દેખાતા હતા, આ તાકાત્ય આપણી સંસ્કૃતિ અને સંસ્કારના દૃઢ મૂળ શ્રોતને આભારી છે. અહીંનાં મંદિરોનાં અધ્યયનથી આપણી પ્રવૃત્તિનાં ખીજાં અંગે પણ સ્પષ્ટ થયાં કારણ કે ઘણાં મંદિરો તત્કાલીન નગર નિવેશના પોળ-જેવી વસવાટના જગનાવશૈષોની સાથે હતા. તે જોતા આજની આપણી મહોલા, પોળ, વાસ, વાડા જેવી વસવાટની જગ્યાઓમાં આપણાં પૂજા સ્થાનો દેખાય છે તે પરંપરા ધણી જૂની છે. આ પૂજા સ્થાનો તે સંપ્રદાયના વસવાટોની નજીક હે છે તેની મદદથી આપણી નગર સ્થાપનાનું એક અંશ સ્પષ્ટ થાય છે. નગરમાં ઈષ્ટાપૂર્ત કાર્યો માટે આખાં મંદિરો પૈકી ઘણાં જે તે વસતીના ઉપયોગ માટે તેની પાસે તૈયાર થયાં હતાં, આ પરંપરા અઘાપિ વિવિધ રૂપે ચાલુ છે.

વળી અહીં મંદિરોનાં આધકામનાં કેટલાંક અંગે સ્પષ્ટ થયાં હતાં, કેટલીક જગ્યાએ

ઈંદોના મોટા ઠગના નેવામાં આવતા, તેની સાથે મૂળ ખડકના ભાગો કન્વર્સિટ હોખાતા કેઈ જગ્યાએ ઈંદોના ઠગની બહારની બાજુએ જુદા જુદા થયા છે. તેતરેલા પથ્થરો પણ નેવામાં આવતા આ રચના આખી મંદિરની જગતીનું દર્શન કરાવતી હતી. આવી જગતીનો પરંપરાની પ્રાચીનતાની આપણે ચર્ચા કરી ગયા છીએ.

જગતીની ઉપર મંદિર બાંધવામાં આવતું. તે મંદિરની પીઠથી ઉપરના વેદિબંધ સુધીના ભાગો કન્વર્સિટ સચવાયેલા હતા અને તેની ઉપરની ઈમારત નષ્ટ થઈ ગયેલી હતી. આ દેરાસરોમાં કાળક્રમે ગયેલા થોડા ઘણા ફેરફારો હોખાતા હતા પરંતુ મંદિરનું મૂળ કેન્દ્ર સ્થાન તેની પૂજનની મુખ્ય મૂર્તિ કે મૂલ નાયકનું સ્થાન હતું. આ ગર્ભગૃહ કે મહારો એ મંદિરનું સૌથી મહત્વનું અંગ છે અને તે સ્પષ્ટ કરવા માટે મંદિરના ઉપરનો સૌથી ભારે ભાગ આ ઓરડાપર રાખવામાં આવે છે. આ સૌથી ઊંચા ભાગનું દિખર વિવિધ રીતે ભારતના વિવિધ ભાગોમાં બંધાય છે. આપણી સ્થાપત્ય શૈલીઓના નેઠ, પ્રમેદો સમજવા માટે આ રચના મહત્વની છે. તેનાથી મંદિરના હોખાવમાં ફેરફાર થવાથી એ રૂપ-લૌકર્મ વિવિધ શૈલીઓ દર્શાવે છે અને તેથી જૈન સ્થાપત્યમાં કંઈ શૈલીનું અનુસરણ કરવું એ પ્રશ્ન ઉપસ્થિત થાય છે.

આ પ્રશ્નો ઉત્તર જીનેન્દ્ર પ્રાસાદખાલમાં પ્રાસાદ મંડનમાં આપતાં પ્રાસાદ મધ્યે મેરો મદ્ર પ્રાસાદ નાગર : । અન્તકા દ્રાવિહાર્શ્રૈવ મહીષરા લતિનાસ્તથા ॥ જ્વાં વૈવિધ્યનું સૂચન ભગવાનરાસ જૈન સંપાદિત પ્રાસાદ મંડનના પરિશિષ્ટ નં ૨ નાં ચોથા શ્લોકમાં છે, આથી જૈન સ્થાપત્યમાં દેશકાળ પ્રમાણે વિવિધ પ્રકારના પ્રાસાદો બાંધવાની પરંપરાઓ હતી. તેથી ફેરફાર મંદિરનું વિગતનાર અધ્યયન થાય ત્યારે તેના અંગે, ઉપગો. તેમાં અચેલા ફેરફારો, તેની કાલગણના, શૈલી આદિ બેઠ, પ્રમેદોનું વિશ્લેષણ થાય છે તેની અગ્રે ચર્ચા કરવી શક્ય નથી. પરંતુ સ્થાપત્યનાં કેટલાક અંગોના ઉત્પત્તિ આનથી સંતોષ માનવો પડે છે.

મંદિરનું મુખ્ય અંગ મૂલનાયકનું ગર્ભગૃહ કે ગભારાઓ છે તેની આગળના ભાગમાં પ્રવેશ દ્વારની બહાર અને મંડપ પછીના ભાગમાં નાની અંતરાલ વિકરણે હોય છે. અને તેના આગળના ભાગમાં મંડપ બાંધવામાં આવે છે. આ રચનામાં મૂળ નાયકનાં ગભગૃહની આજુબાજુ પ્રદક્ષિણા થઈ શકે એવું સાંધાર કે સાંધર નામનું બાંધકામ ઘણું વિચાર્યું દર્શાવે છે. આ વિચારનાં પરંપરા ઘણી પ્રાચીન છે. તારંગાનું આપણું મંદિર આ શૈલી દર્શાવે છે.

મૂલનાયક એક જ હોય તેને જલે વિવિધ તીર્થંકરો કે એસુખજી, વસ્તી આદિની ને માટે રચના થય ત્યારે તેમાં ફેરફારો થઈને તેવાં દેરાસરોનાં રૂપ બેઠ્યા તેની કંઈક આગમ્ય શક્ય અને કે સામાન્ય રીતે આજુ સાંધાર કે નિરંધાર દેરાસર જગતી પર બંધાયું હોય ત્યારે જો જગતી નાની હોય તો તેની આજુબાજુ ખુલ્લી જગ્યા છોડીને તેની ફરતે ઓરડો બાંધી તેની એક બાજુ, મોટે ભાગે બહારની બાજુએ નાની નાની દેરીઓ અને અંદરની બાજુએ ઉપાસકોને ફરવા માટે ભજતીની રચના કરી હોય છે. તેથી આજુ સમમ બાંધકામ બહારથી દુર્ગ જેવું હોવાનો આભાસ આપતું પરંતુ અંદર આખાં દેવસ્થાનનાં વિધિને આવરી લેતાં સ્વરૂપનું થાય છે.

આણુ પરનાં વિમલવસર્ધ, લુણ્ણવસર્ધ તેમ જ દક્ષિણ ભારતનાં બસતી કે વસતી જેવાં નામો ધરાવતાં દેરાસરો આ પ્રકારની રચના છે. જ્યારે આ રચના પૂરી હોય ત્યારે તેની બહાર બીજી રચના હોતી નથી અર્થાત્ સામે દેખાતી ટેકરા જેવી બાંધકામની રચનાનું પ્રવેશ દાર હોવાનું સ્વયં કરે છે. એમ તેનાં પ્રવેશદારને ‘બલાણુક’ કહેવામાં આવે છે. આ બલાણુક બલ કે વલ એ કિનારા સ્વયં શબ્દ પરથી સમગ્નય છે. તેથી મંદિરની સીમા પરના પ્રવેશને બલાણુક એવું સ્વયં નામ આપ્યું છે, તેની પર વિશિષ્ટ ચર્ચા કે. કાયાણીએ કરી છે.

આમ બાંધકાં દેરાસરનાં વિવિધ અંગોમાં જગતી, બલાણુક, દેવકુલિકાઓ, મંડપો અને ગર્ભગૃહ સહિત મૂલ મંદિરનો સમાવેશ થાય છે. જ્યારે જૈન શાસનમાં મુખ્ય તીર્થ-સ્થાન શેત્રુંજય, ગિરનાર આદિ જોઇએ ત્યારે આવાં વિવિધ દેરાસરોથી આ તીર્થસ્થાનો અભર દેખાય છે. તે ઉપરાંત આવાં તીર્થસ્થાનોમાં શ્રાવક-શ્રાવિકાઓનાં શિષ્યો હસ્તી-શાળાઓ, અપાસરા આદિની પૂરતી વ્યવસ્થા કરીને, આખાં નગરો જેવી રચનાનો ભાવ ઊભો કરવામાં આવે છે.

આ તીર્થસ્થાનોની ચિત્તાકર્ષક રચનાઓ ઉપરાંત, ધર દેરાસર એ વ્યક્તિગત ઉપાસનાનું માહાત્મ્ય દર્શાવે છે. ધર્મની પ્રવૃત્તિ સુસુક્ષ્મોની વૈયક્તિક પ્રવૃત્તિ છે, તેના ચિત્તની છે. તેથી વ્યક્તિગત ઉપાસના અને વૃત્તિમાં ધર્મનાં મૂલ તરતો હોઇને તેની સનાતન આરાધના થતી રહે એ હેતુથી કિર્ણવિરતી પછી પણ આ પ્રવૃત્તિ અણુપણુ રહે તે માટે થતી આ રચના છે. ધરમાં પણ જાપ, ઈષ્ટદેવની ઉપાસના ચાલુ રાખવાની પ્રવૃત્તિના ફલ સ્વરૂપે ઉપાસ્ય પ્રતિમાઓનું આર્થિક સગવડ પ્રમાણે ધરમાં સ્થાપન કરીને તેની ઉપાસના કરવાની પ્રવૃત્તિ ધરદેરાસરના મૂળમાં છે.

ધરદેરાસરનું નાનામાં નાનું અંગ સામાન્ય ગોખ છે અને તેનું વિકસિત સ્વરૂપ મનોહર ગોખ અથવા ધરમાં વિશિષ્ટ મંડ હોય છે વક્રચિત્ તેની પરતું વિતાન સુશોભિત બનાવવામાં આવે છે. તદુપરાંત પોતાના નિવાસસ્થાનનાં વંડામાં સ્વતંત્ર દેવસ્થાન પણ તૈયાર થાય છે. પરંતુ આ વ્યક્તિગત બાંધકામો સમષ્ટિ માટે થતાં બાંધકામોની સરખામણીમાં સીમિત હોય છે.

આમ જૈનશાસનની વિશિષ્ટ સ્થાપત્ય પ્રવૃત્તિ ધરબાંગણાંથી શરૂ કરીને આપણાં નિવાસ-સ્થાનો પાસેના સામુહિક દેરાસરો, ગામ બહારનાં બાવન જિન્નાભયોથી માંડીને આપણાં મહત્વનાં તીર્થસ્થાનો પર બંધાયેલી વસતી, ટૂંકો, દેરાસરસમૂહો સુધી વિસ્તરતી દેખાય છે. ભૌગોલિક દૃષ્ટિએ કે શિષ્ટ અને પ્રતિમાઓ જોતાં તે અધ્યાનસ્થાન અને સુરોપમાં અલ્પરિયા સુધી વિકસેલી હતી એમ લાગે છે.

સાંપ્રતકાળમાં દ્રવ્યનામથી થતી જ્ઞાનસાધનાથી સમગ્ર વિશ્વમાં તે સત્ય, અહિંસા, અસ્તેય, અહાર્યયં અને અપરિબ્રહ્મ જેવા ગુણોનું મહાત્મ્ય દર્શાવે છે. આ પ્રવૃત્તિનું અધ્યયન અને અધ્યાપન વિશ્વમાં અહિંસા તેમજ વિશ્વશાંતિના વિચારો દઢ કરીને છવોની ઉન્નતિ તથા સદ્ગતિનું માર્ગદર્શક અને તેવી ભાવના સાથે વિરમું છું.

કહ્લાવલી-કર્તૃ ભદ્રેશ્વર સૂરિના સમય વિષે

મધુસૂદન ઠાંકી

અઘાવધિ અપ્રકાશિત, પ્રાકૃત-ભાષા નિમજ્જ, કહ્લાવલી નામક કથા-ચરિત સંગ્રહ તેની એ સંપૂર્ણ પણ અન્યથા પરસ્પર પૂરક પ્રતોની દ્વંદ્વી મધ્યાન્તર-પુષ્પિકા અન્વયે ભદ્રેશ્વર સૂરિની કૃતિ હોવાનું લાંબા સમયથી જ્ઞાત છે^૧. કલ્પિત જ્ઞેન પૌરાણિક પાત્રો અતિરિક્ત આર્થ વજ્જ, કાલકાચાર્ય, પાદલિપ્તસૂરિ, સિદ્ધસેન દિવાકર, મલ્લવાદિ ક્ષમાશ્રમણ, જિનભદ્ર ગણિ ક્ષમાશ્રમણ, યાકિનીસંતુ હરિભદ્ર સૂરિ, ઈત્યાદિ નિર્મલ-ચ-સ્વેતામ્બર ક્ષાંતની અગ્રિમ વિભૂતિઓનાં અતિહાસિક ચરિત્ર-ચિત્રણ, અને સાથે જ વિપુલ પ્રમાણમાં સાંસ્કૃતિક, સાહિત્યિક, અને ભાષા સમ્બંધ સામગ્રી ધરાવતા આ અકુમુલ્ય ગ્રંથના કર્તાની સાચી પીછાન અને કૃતિના સમય વિષે સારો એવો મતભેદ પ્રવર્તે છે. કહ્લાવલીના આજે ઉપલબ્ધ કેવળ 'પ્રથમ પરિચ્છેદ'થી અપેક્ષિત 'દ્વિતીય પરિચ્છેદ'ના પ્રાન્ત ભાગે ગ્રન્થકર્તાની પોતાના ગણ્ય-ગમ્ય અને યુત્ક્રમને પ્રકટ કરતી પ્રશ્નચિત્ર હશે, જે શરણાગત ન જોઈ એમના સમયાદિ અનુષંગે સ્વાભાવિક જ જુડી જુડી, અને એથી કેટલીકસાર પરસ્પર વિરોધી અઢકળા થઈ છે.

એ વિષયમાં જોઈએ તો ડૉ. ઉમાકાન્ત શાહે કહ્લાવલીની ભાષામાં આગમિક સૂચિઓમાં દેખાય છે તેવાં લક્ષણો, તેમ જ એકાદ અન્ય કારણસર તેને ઠીક ઠીક પ્રાણીત, અને કેમકે તેમાં છેલ્લું ચરિત્ર યાકિનીસંતુ હરિભદ્ર સૂરિ (સંભવતા ઈ. સ. ૭૦૦-૧૭૮૫) અમુલ્ય છે એટલે તેમના પછી તુરતના કાળની કૃતિ માની છે^૨. ઉલટ પક્ષે (સ્વ.) પં. લાલચન્દ્ર ગાંધીએ તે વિક્રમના પારમા શતકના ઉત્તરાર્ધની, એટલે કે ઈસ્વીસનની પારમી શતાબ્દીના પૂર્વાર્ધની હોવાનો મત પ્રકટ કર્યો છે^૩. તો બીજી બાજુ પં. અમૃતલાલ ભોજકના કથન અનુસાર તેમાં શીલાંક સૂરિના ચુલ્લિપ-નમહાપુરિસ્થરિય (સં. ૬૨૫/ઈ સ. ૮૬૮)ના કથા-સન્દર્ભો તેમ જ તે કૃતિ અતર્ગત જોવા મળતા 'વિજ્ઞાન-દ-નાટક'નો પણ સમાવેશ થયો હોઈ તેની રચના નવમા સૈકાશી પરવતી^૪ કાળમાં, જોટે બાજે વિ.સં. ૧૦૫૦-૧૧૫૦ (ઈ.સં. ૯૯૪-૧૦૯૪) ના ગાળામાં, થઈ હોવી ધટે^૫. આ ક્ષિત્રાય પં. અખાલાલ પ્રેમચંદ શાહે સૂચવ્યું છે કે વર્ધમાન સૂરિના ગણુરતનજોહોલપિ (સં. ૧૧૬૭/ઈ. સ. ૧૧૪૧) માં જ ભદ્રેશ્વર સૂરિના દીપ્તચાકરણમાંથી ઉતારો દાંકયો છે તે સૂરિ કહ્લાવલીકાર ભદ્રેશ્વર સૂરિથી અલિન-હોઈ શકે^૬. (આ વાત સાચી હોય તોયે તેટલાથી ભદ્રેશ્વર સૂરિનો સમય-વિનિશ્ચય થઈ શકતો નથી.) અને છેલ્લે પં. દલસુખ માલવણીયા કહ્લાવલીના કર્તા રૂપે પૃહ્લદગમ્ણીય વાદીન્દ્ર દેવસૂરિ-શ્રમ્ય ભદ્રેશ્વર સૂરિ હોવાની સંભાવના પ્રકટ કરે છે^૭; તદનુસાર કહ્લાવલીની રચના પારમા શતકના છેલ્લા ત્રણેક દશકામાં ક્યારેક થઈ હોવી ધટે.

આ અપૂર્ણ-લબ્ધ પણ ઉપયોગી એવું બુદ્ધકાય^૯ કથા-અથતું પ્રાં હરિવલ્લભા આચાર્ય તથા ડૉ. રમણીક શાહ સન્પાદન કરી રજા છે. એમની વિદ્વતાપૂર્ણ, વિસ્તૃત અને વિશદ પ્રસ્તાવનામાં યંત્રાર કહાવલીનાં અનેક વિષ પાસાંઓની કણાવટમાં ભદ્રેશ્વર સૂરિના કાળ વિષયે પણ સવિસ્તર ચર્ચા થશે આથી હું તે આહી^{૧૦} કેવળ મૂલગત ઐતિહાસિક સમસ્યાઓ વિષે જો વાતો પ્રાથમિક દષ્ટિએ ધ્યાનમાં આવે છે તે, લબ્ય બની શક્યાં છે તે પ્રમાણેના આધારે, રજૂ કરીશ.

ઉપલબ્ધ અન્થ-પ્રશસ્તિઓ અને પુષ્પિકાઓ તેમ જ અભિલેખો બ્નેઈ વળતાં ત્યાં તે મધ્યકાળમાં થયેલા જિન્ન જિન્ન ગમ્હના અનેક ભદ્રેશ્વર સૂરિઓનાં નામ નબરે પડે છે આમાંથી કયા ભદ્રેશ્વર સૂરિએ કહાવલી રચી હશે તે શોધવું આમ તો કપડું છે; પણ પ્રયત્ન કરી જોવામાં ખોટું નથી. અનિમ નિર્ણય લવિષ્ય પર છોડવો ઘટે.

કહાવલીના આંતર-પરીક્ષણથી ક્લિત થતા કોઈ કોઈ સુદ્ધાઓ કેટલેક અંશે પ્રાથમિક કાળ-નિર્ણયમાં સહાયક બને છે ખરા. આ ચર્ચામાં આરમ્ શતક પછી થઈ ગયેલા ભદ્રેશ્વર નામધારી સૂરિઓને છોડી દીધા છે; કેમકે કોઈ જ વિદ્વાન કહાવલીને આરમ્ શતક પછીની રચના હોવાતું માનતા નથી. સ્વયં કહાવલી—એ ખોડેની રચના હોઈ શંકવતીઓની અંદરની વસ્તુ, જાપા, તેમ જ શૈલી આદિનાં લક્ષણો અન્વયે અપવાદ કરે છે. આહી એથી આરમ્ શતકમાં, તેમ જ તેથી વહેલા થઈ ગયેલા, 'ભદ્રેશ્વર' નામક સૂરિઓની જ સૂચિ આપી ગવેષણાને આરંભ કરીશું.

ઈસ્વીસનના ૧૧ મા ૧૨ માં શતક ઇરમિયાન પ્રસ્તુત અભિધાનધારી આઠેક સૂરિઓ થઈ. આ સમ્યક્ને નોંધો મળે છે : યથા ૧૦ :

- (૧) બુદ્ધગમ્હીય વાહીન્દ્ર દેવસૂરિના શિષ્ય (આંધંસં ૧૧૫૦-૧૨૦૦);
- (૨) મંડલિમ ડન મહાવીરદેવના પ્રતિષ્ઠાપક, ચન્દ્રગમ્હીય દેવેન્દ્ર સૂરિના શિષ્ય (ઈસ્વી. ૧૨ માં શતકને ઉત્તરાધ);
- (૩) પ્રૌર્ણમિક ધર્મધોષ સૂરિના શિષ્ય (આંધંસં ૧૧૧૦-૧૧૫૦);
- (૪) રાજગમ્હીય ચન્દ્રપ્રભ સૂરિના વિનેય (આંધંસં ૧૦૬૦-૧૧૩૦);
- (૫) ચન્દ્રગમ્હીય દેવેન્દ્ર સૂરિથી સાતમી પેઢીએ થઈ ગયેલા ભદ્રેશ્વરાચાર્ય (આંધંસં ૧૦૭૦-૧૧૦૦),
- (૬) આઝાત (ચન્દ્ર ?) ગમ્હીય પરમાન્દ સૂરિથી ચોથી પેઢીએ થઈ ગયેલા પૂર્વાચાર્ય (આંધંસં ૧૦૭૦-૧૧૦૦);
- (૭) ચન્દ્રગમ્હીય રત્નાકર સૂરિથી ચુરુકમમાં સાતમા પૂર્વજ (આંધંસં ૧૦૫૦-૧૧૦૦); અને
- (૮) ઉન્નતનાં સં ૧૩૩૨/૪૦સં ૧૨૭૬ના ચુરુમૂર્તિ-લેખના ૬ આચાર્યોમાં પ્રથમ (આંધંસં ૧૦૦૦-૧૦૨૫ ?)

આગળ અવગાહન કરતાં પહેલાં સાંપ્રત ચર્ચાને ઉપકારક એક વાતની નોંધ લેવી આવશ્યક છે. બૃહદ્ગ્વહીય આત્મદત્ત સૂરિની આખ્યાનકમણ્ણિકૌશલ-વૃત્તિ (સં. ૧૧૮૯/૫૦સં ૧૧૩૩) માં દીર્ઘ સિદ્ધમેન દિલાકરતુ સંક્ષિપ્ત વૃત્ત-ત કહાવણીકારના સમાનતર કથાનકને વસ્તુ અને વિગતની દૃષ્ટિએ ઘણું જ મળતું આવે છે^{૧૧}; અને તેમાં અપાયેલ મહાવાદિની કથા તો કહાવણીમાં જોવા મળતા પ્રસ્તુત કથાનકની પરિપૂર્ત, સંભાળિત પણ અન્યથા બિંબ-પ્રતિબિંબ શી રજુઆત માત્ર છે^{૧૨}. આથી કહાવણીના કર્તા ન તો ઉપરના ક્રમાંક ૧ વાળા બૃહદ્ગ્વહીય ભદ્રેશ્વર સૂરિ, કે ન તો ક્રમાંક ૨ માં ઉલ્લિખિત ચન્દ્રગ્વહીય ભદ્રેશ્વર સૂરિ હે ઇ શકે, કેમકે તે બંને સૂરિવરોનો સમય વૃત્તિકાર આત્મદત્ત સૂરિ પછીનો છે. આ કારણસર આકીના છ ભદ્રેશ્વર નામધારી સૂરિઓમાંથી કોઈ કહાવણીકાર હોવાની સંભાવના હોય તો તે તપાસવું ઘટે.

આમાંથી ક્રમાંક ૩ વાળા (પૌર્ણમિક) ભદ્રેશ્વર સૂરિ તો આત્મદત્ત સૂરિના સમકાલિક હોઈ તેમને પણ છોડી દેવા પડશે. હવે જોઈએ ક્રમાંક ૪ વાળા રાજગ્વહીય ભદ્રેશ્વર સૂરિ. તેમના ઉપદેશથી સન્નત દંડનાયકે ઉજ્જવનતીથી^{૧૩}ના પુત્રરુદ્ધર (સં. ૧૧૮૫/૫ સ. ૧૧૨૯) કરાવેલો તેવી પરોક્ષ અને સીધી નોંધો મળે છે^{૧૪}. રાજગ્વહીના પ્રશસ્તિકારો પ્રસ્તુત ભદ્રેશ્વર સૂરિ ‘તપસ્વી’ હોવાના તેમજ તેમના સદોપદેશથી વટપદ (વડોદરા)માં વાદ્યર રથયાત્રાઓ સાન્ન મન્ત્રી તેમ જ ઉપર કથિત) સન્ન મન્ત્રીએ કાઢેલી તેમ પણ ઉલ્લેખો કરે છે. ૫૦ લાલચન્દ્ર ગાંધી જે કે આ ભદ્રેશ્વર સૂરિને કહાવણીના કર્તા માને છે, પણ પ્રશસ્તિકારોએ તો તેમણે આવી રચના કરી હોવાનો કોઈ જ નિર્દેશ દીધો નથી. વિશેષમાં આ સૂરિ પણ આત્મદત્ત સૂરિના સમકાલિક જ છે. કહાવણી તો અનેક કારણસર આરમા શતકથી વિશેષ પુરાતન લાગતી હોઈ આ રાજગ્વહીય ભદ્રેશ્વર સૂરિ પણ તેના કર્તા હોવાનો સમ્ભવ નથી.

છેલ્લા કહાવણી તે બંને સૂરિવરોથી થોડા ઠાપકા અગાઉ થઈ ગયેલા, અને એથી અગિયારમા શતકના આખરી ચરણમાં મૂકી શકાય તેવા, બે ભદ્રેશ્વર સૂરિ થયેલા છે. એક તો જોમની પરિપાટીમાં દેવેન્દ્ર સૂરિ (ઉપમિતિભવપ્રપંચાકથાસારાધારકાર) (સં. ૧૨૯૮/૫ સ. ૧૨૪૪)^{૧૫} થઈ ગયા તે (અહીં ક્રમાંક ૫); બીજા તે અજ્ઞાત (કદાચ ચન્દ્રગ્વહીય) પરમાનન્દ સૂરિ (સં. ૧૨૧૧/૫ સ. ૧૧૬૫)ના યોથા પૂર્વે જ ભદ્રેશ્વર (અહીં ક્રમાંક ૬), પણ કહાવણી આ એમાંથી એકેયે રચી હોય તેવા સગડ એમના સમ્બન્ધમાં રચાયેલ પ્રશસ્તિઓમાંથી જડતા નથી, વસ્તુતઃ કહાવણી તો તેમના સમયથી પણ પ્રાચીન હોવાનું ખાસે છે.

હવે જોઈએ સાતમા ભદ્રેશ્વર સૂરિ વિષે. તેઓ આત્મગહાસ્તોત્ર અપરનામ રત્નાકર-પંચવેશ્વરિશ (મસિદ્ધ રત્નાકર-પચ્ચોસી)ના કર્તા ચન્દ્રગ્વહીય રત્નાકર સૂરિ (ઉપલબ્ધ મિતિઓ સં. ૧૨૮૭/૫ સ. ૧૨૩૧ તથા સં. ૧૩૦૮/૫ સ. ૧૨૫૨)^{૧૬} થી સાતમા વિદ્યા-પૂર્વે જ^{૧૬} હોઈ તેમનો સરાસરી સમય ઈસ્વીસનની ૧૧મી શતાબ્દીના ત્રીજા-ચોથા

ચરણમાં સંભવી શકે. શું આ ભદ્રેશ્વર સૂરિ કહાવલીના કર્તા હશે ? એ સમ્બન્ધ્ય વિશેષ વિચારતાં પહેલાં આઠમા ભદ્રેશ્વર સૂરિ વિષે જોઇ લેવું ઉપયુક્ત છે.

આઠમા ભદ્રેશ્વર સૂરિની ભાગ ઉગ્રજૈનના શાન્તિનાથ જિનાલયમાં પુબ્તી, સં. ૧૩૩૨/ઈ સ. ૧૨૭૨ની એક વિશિષ્ટ શુભૂર્તિના લેખમાંથી પ્રાપ્ત થાય છે^{૧૭}. પ્રતિમ ભરાવનાર પં. નરયન્દ્ર ગણિ (ચૈત્યવાસી ?) છે, અને પ્રતિષ્ઠાપક આચાર્ય^{૧૮} રૂપે વર્ધમા સૂરિનું નામ મળે છે. પ્રતિષ્ઠા-ફલકમાં વચ્ચે એક મોટી આચાર્ય-મૂર્તિ અર્ધપર્ચકાસનમ ક ડારેલી છે, જ્યારે અને બાજુ પરિકરમાં ચાર ચાર આચાર્યોનાં નાની નાની મૂર્તિએ ઢોરી છે. ત્રીએ આસનપટ્ટી પરના લેખ અનુસાર આ મૂર્તિએ ત્રી સંબંધમાં ભદ્રેશ્વર સૂરિ જ્યોતિષ સૂરિ, હેમકર્ણ સૂરિ, જીવનચન્દ્ર સૂરિ, દેવચન્દ્ર સૂરિ, જિનેશ્વર સૂરિ, જિનહે સૂરિ, જિનચન્દ્ર સૂરિ, અને શાન્તિપ્રભ સૂરિ એમ નવ નામો યતોવ્યાં છે, જે સૌ કારાપા એવં પ્રતિષ્ઠાપક સૂરિઓથી પૂર્વે થઈ ગયેલા આચાર્યોનાં સમજવાના છે પણ લેખમ કોષ્ટનેત્ર ગચ્છ દર્શાવ્યો નથી. સવાલ એ છે કે આ આચાર્યો ભદ્રેશ્વર સૂરિથી આરંભાતી કોષ્ટ નિશ્ચિત મુનિ-પરમ્પરામાં ક્રમબદ્ધ પદ્ધતિ રૂપે થયા છે, વા એક ગચ્છ કે સુરુની પરિ પારીના ‘સાનીશ્યો’ છે, કે પછી અહીં મધ્યયુગમાં થઈ ગયેલા જુદા જુદા ગચ્છન પ્રસિદ્ધ પ્રસિદ્ધ આચાર્યો વિવક્ષિત છે ? જેમકે જિનેશ્વર અને જિનચન્દ્ર ખરતર ગચ્છમાં દેવચન્દ્ર પૂર્ણતર્ણીય ગચ્છમાં, જીવનચન્દ્ર ચૈત્યવાલ ગચ્છમાં, ને જ્યોતિષ સૂરિ નામક આચાર્ય તો ત્રણ ચાર પૃથક્ પૃથક્ ગચ્છોમાં મળી આવે છે. આમ આ લેખમાંથી નિષ્પન્ન થતુ અર્થઘટન સંક્ષિપ્ત હોઈ, લેખ પ્રારંભે મળતા ભદ્રેશ્વર સૂરિના નામની ઉપયોગિતા ધટી જાય છે. છતાં પરમ્પરા ‘ક્રમબદ્ધ’ માનીને ચાલીએ તો પ્રસ્તુત ભદ્રેશ્વર સૂરિનો સમ્બંધ ધરવીસનની ૧૧ મી સદીના પૂર્વાર્ધમાં રહેજે આવે.

આ અઠમા, કે વિશેષ નિશ્ચયપૂર્વક સાતમા, ભદ્રેશ્વર સૂરિ પર કહાવલીના કર્તૃત્વનો કયામ ઢોળીએ તે પહેલાં કહાવલીની આંતરિક વસ્તુ તેમ જ તેની ભાષા અને શૈલીની અપેક્ષાએ શું રિથિત છે તે પર વિચારીને જ નિર્ણય કરવો ઠીક થશે. પં. માલવણિયાજીએ તારણ્ય છે તેમ કહાવલીકાર પાલિતસૂરિ (પ્રથમ) કૃત તરંગવલકહા (ધરવીસનની દ્વિતીય શતાબ્દીનો ઉત્તરાર્ધ), સંબંધસ ગણિ કારિત વસુદેવહિણ્ડી (હઠ્ઠી સૈકા મધ્યકાગ), તીર્થાવકાલિક-પ્રકાશક (ધરવી હઠ્ઠી શતાબ્દી પૂર્વાર્ધ), આચાર્યકચ્છુર્ણી (આ.ઇ.સ. ૬૦૦-૬૫૦), મહાનિશીથસૂત્ર (ધરવી. ૮ સ્ શતક), ખત્યાદિ પૂર્વ કૃતિઓને ઉપયોગ કર્યો છે^{૧૯}. તેમ પં. જોજકે નિદેશ કર્યા અનુસાર અધિપતમહાપુરીસચરિય (ધરવી. ૯મા શતક) નીંજુ ચરણ)નાં પણ તેમાં પરિચય-પરામર્શ વરતાય છે. આથી એટલું તો ચોક્કસ કે ભદ્રેશ્વર સૂરિ ધરવીસન ૮૭૫ પછી જ થયા છે.

આ પ્રશ્ન પર સૂક્ષ્મતર વિચારણા હાથ ધરતાં પહેલાં ઉમાકાન્ત શાહ તથા પં. કાલચન્દ્ર ગાંધી વચ્ચે કહાવલીના રચનાકાળ સમ્બન્ધમાં જે મતબેદ થયેલો તેના મુકાબો જોઇ લઇએ પં. ગાંધી રાજબચ્છાંય ભદ્રેશ્વર સૂરિ, જે સાનુમન્તી, સજ્જન દંડનાયક

(અને એ કારણસર ચૌલુક્ય જયસિંહદેવ સિદ્ધરાજ)ના સમકાલિન છે, તેમને કહાવલીના કર્તા માને છે. આમ તેઓ તેને વિક્રમના આરમ્ભ શતકના ઉત્તરાર્ધમાં (ઇસ્વી ૧૨ મી શતાબ્દી પૂર્વાર્ધમાં) થયેલા માને છે. ૧૦૩. શાહ પ્રસ્તુત સમય હોવા સમ્બન્ધે સન્દેહ પ્રકટ કરી બદ્રેશ્વર સૂરિ એ કાળથી સારી રીતે વહેલા યદ્ય ગયા હોવા સમ્બન્ધમાં સાધાર ચર્ચા કરી છે ૨૦. આસ કરીને જિનભદ્ર ગણિ ક્ષમાશ્રમણ માટે 'સંપદ્ય દેવલોચ' ગયો" [સામ્પત' દેવલોકં ગતો] એવે જ ચોક્કસ ઉદ્દેશ્ય બદ્રેશ્વર સૂરિએ કર્યો છે તે છે. એમનું એ સંદેહમાં ઠીક જ કહેવું છે કે "વિક્રમની અગિયારમી સદીના અંતમાં કે આરમ્ભ સદીના પૂર્વાર્ધમાં થયેલા 'કહાવલી'કાર એવેા પ્રયોગ ન જ કરે એટલે 'કહાવલી'કાર આરમ્ભ સદી પહેલાં જ થઇ ગયા એ નિર્વિવાદ છે" ૨૧. ડા. શાહના અનુરોધથી કહાવલીના કેટલાક અવતરણો તપાસી ડા. ભોગીલલ સાહેબરાએ પ્રસ્તુત કૃતિની પ્રાકૃત "વિક્રમના આરમ્ભ સૌકાર્થી ધણી જૂની" હોવાનો અભિપ્રાય આપેલો ૨૨. તે પછી પં. ગાંધીએ વાળેલ ઉત્તરમાં ડા. ઉમાકાન્ત શાહની ચર્ચામાં ઉપસ્થિત થયેલ કેટલાક ગૌણ મુદ્દાઓનું તે ખંડન છે પણ ઉપર ટાંકેલ એમના એ સંબંધિત મુદ્દાઓ સામે તેઓ કોઇ પ્રતીતિજનક વાંધાઓ રજૂ કરી શક્યા નથી ૨૩. (ડા. શાહ પોતાના પ્રત્યાલોકનમાં પં. ગાંધીના અલ્લોકનોમાં રહેલી આ નબળાઈઓ વિષે તે પછી સવિનય પણ દઢ ધ્વનિપૂર્વક ધ્યાન દોર્યું હતું ૨૪.)

ડા. શાહ તેમ જ ડા. સાહેબરાનાં અલ્લોકનો-અભિપ્રાયોને એમ સહેલાણી ઉવેખી નાખી શકાય નહીં. એને ધ્યાનપૂર્વક તેમ જ પૂરી સહાનુભૂતિથી નિરીક્ષવા વધે તેમાં પહેલાં તે જિનભદ્રગણિવાળા મુદ્દા વિષે વિચારતાં તેનો ખુલાસો એ રીતે થઇ શકે કે બદ્રેશ્વર સૂરિએ કોઇ સાતમા શતકના પ્રત્યક્ષ વા પરોક્ષ સ્રોતને આધાર લીધો હશે. કેમકે તેઓ હરિભદ્ર સૂરિ જ નહીં, શીલાકહેવની પણ પાછળ થયા હોઇ તેઓ પોતે તે 'સંપદ્ય દેવલોચ' ગયો' એવા શબ્દો દેખીતી રીતે જ વાપરી શકે નહીં. આથી તાત્પર્ય એ જ નીકળે કે તેમણે પોતાની સામે રહેલ કોઇ પુરાણ સ્રોતના વાક્યો યથાતથા પ્રહણ કરેલાં છે. અીજી બાજુ જોઇએ તે કહાવલીકારની પોતાની પ્રાકૃત, જે અનેક સ્થળે જોવા મળે છે, તે પ્રમાણમાં પ્રાચીન તે દેખાય જ છે, પણ તેને તે પ્રાચીન સ્રોતોનાં દીર્ઘકાલીન અને તીવ્રતર અનુશીલન-પરિશીલનને કારણે, પરંપરાગત બીબામાં ઢગાયેલી-છડાયેલી, અને જૂનવાણી રંગે તરખોળાયેલી પ્રૌઢીની પ્રાકૃત માની શકાય. હસ્તપ્રત જ્ઞેતાં એટલું તે ૨૫૪ ઠાંગે જ છે કે બદ્રેશ્વર સૂરિની અભિવ્યક્તિમાં પરિષ્કાર અને વૈદ્યમનો, કાવ્યત્વ અને આયોજનની સુસ્થિત્વકાળો, પ્રાયઃ અભાવ છે. પૂર્ણ તલ્લગચ્છીય ગુરુ-શિષ્ય દેવચન્દ્ર-હેમચન્દ્ર સૂરિ કે બૃહદ્દગચ્છના નેમિચન્દ્ર આબ્રહમ સૂરિ, ચન્દ્રગચ્છના વર્ધમાન સૂરિ, અથવા ખરતરગચ્છીય જિનવલ્લભ સૂરિ સરખા મધ્યકાલીન ત્રેતાગમ્પર કર્તાઓની ઓગરવી ભાષા અને તેજસ્વી શૈલી સામે કહાવલીનાં પ્રાકૃત એવં શૈલ્યાદિને તુલવતાં એની જૂનવટ એકદમ આગળ તરી આવે છે એક બીજું કારણ એ હોઇ શકે કે તેમણે જૂનાં સ્રોતોને સ્થાને સ્થાને શબ્દશ્ચા: ઉપયોગ કર્યો હોય. આથી ડા. શાહ તથા ડા. સાહેબરાનાં કહાવલીની ભાષા સમ્બંધ કથનો અમુકાંશે તત્ત્વપૂર્ણ જરૂર છે. પં. ગાંધીએ કહાવલી આરમ્ભ શતકની રચના હોવાનું કોઇજ પ્રમાણ આપ્યું નથી. સમય સમ્બન્ધે એમની એ કેવળ ધારણા જ હતી અને તે અશિક્ષિત કરે છે.

કહાવલીના સમયાંતરમાં તીચે રજૂ કરીશ તે સુદાઓ એકદમ નિર્ણાયક નહીં તે ચે ઠીક ઠીક સહાયક અને ઉપકારક જણાય છે. વિશેષ દહતાપૂર્વકનો નિશ્ચય તે સમગ્ર કહાવલીના આકલન, પરીક્ષણ, અને વિશ્લેષણ દ્વારા પ્રાપ્ત થાય તે સુક્તિઓ દ્વારા જ થઈ શકે.

(૧) ભદ્રેશ્વર સરિએ 'વાદી', 'ક્ષમાશ્રમણ', 'દ્વિવાકર', અને 'વાચક' શબ્દોને એકાર્થક માન્યા છે; આમાં 'ક્ષમાશ્રમણ' અને 'વાચક' તે લાંબા સમયથી પ્રયોગમાં પર્યાયવાચી છે જ, પણ 'દ્વિવાકર' તે કેવળ ગિરુહ જ છે, અર્થ 'ક નહીં'; અને એ પણ સ્મૃતિ-પ્રકરણના કર્તા પ્રસિદ્ધ આચાર્ય સિદ્ધસેન (ઈસ્વીસનનું પાંચમું શતક)ને છાડતાં બીજા કે ઈ વાચક વા ક્ષમાશ્રમણ માટે કયાંયે અને કયાંયે પ્રયુક્ત થયું નથી; એટલું જ નહીં, સિદ્ધસેન વિષયે આ ગિરુહનો યાકિનીસૂત્ર હરિભદ્ર સરિ પૂર્વે કોઈએ ઉલ્લેખ વા પ્રયોગ કર્યો નથી. એ જ રીતે 'વાદી' સાથે 'વાચક' અને 'ક્ષમાશ્રમણ' અભિધાનો એકાર્થક નથી. 'વાચક' પ્રાયઃ આગમિક, અને 'વાદી' સુખ્યતયા તાર્કિક-દાર્શનિક, વિદ્વાન હોય છે. આથી ભદ્રેશ્વર સરિએ વાણેલ આ છબરડો તેમને બહુ પ્રાચીન આચાર્ય હોવા સમ્બંધમાં મોટો સન્દેહ ભાશે કરે છે. ૨૬

(૨) કહાવલી-કથિત પાદલિપ્તસરિ-કથામાં ત્રણ, પણ જુદા જુદા સમયે થઈ ગયેલા, એકનામી સરિશ્વરોનાં સરિત્રો ભેળવી ટીધા છે. આમાં પાદલિપ્ત સરિ માનખેડ ગયાની જે વાત કહાવલીકારે નોંધી છે તે તે ત્રીજા પાદલિપ્ત સરિને જ લાગુ પડી શકે. કેમકે માનખેડ (સંસ્કૃત માન્યખેટક, કનડ મળખેડ) રાષ્ટ્રકૂટ ગોવિન્દ દ્વિતીયના સમયમાં બંધાવું શરૂ થયેલું અને અમોઘવર્ષ પ્રથમે ઈસ્વીસન ૮૧૫ ખાદ (એલાપુર કે ઈલોરાથી) ત્યાં ગાદી બસેડેલી; અને રાષ્ટ્રકૂટ કૃષ્ણ (તૃતીય) ને માનખેડમાં મળેલા ત્રીજા પાદલિપ્ત સરિનો સમય ઈસ્વી ૮૭૫-૯૨૫ ના ગાળામાં પડે છે આથી ૨૫૦ છે કે ભદ્રેશ્વર સરિ તે સમયથી આજામાં એણે પચાસ પોણોસો વર્ષ ખાદ જ થયા હોવા જ્ઞેષ્યે. તેઓ ત્રીજા પાદલિપ્ત સરિની તદ્દન સમીપવર્તી હોત તે તે આ ગોટાગાથી અસુકાંશે સુક્ત રહી શક્યા હોત.

આ જ્ઞેતાં તે એમ લાગે છે કે તેઓ ઈ. સ. ૯૭૫-૧૦૨૫ના અરસામાં થઈ ગયા છે. એમના પોતાના લખાણના જૂના રંગદગ પણ આ સમયને પુષ્ટિકર છે. આ વાત, સ્વીકારીએ તે ઉપર જે સાતમા (તથા અઠમા) ભદ્રેશ્વર વિષે કહી ગયા તેમનાથી કહાવલીકાર ત્રણ નહીં તેથી એકાદ બે પેઠી તે જ્યેષ્ઠ હોવાનો સંભવ છે.

એમ જ હોય તે છેલ્લા કલા તે અને ભદ્રેશ્વર સરિઓથી પણ વધારે જૂના, કોઈ અન્ય, ભદ્રેશ્વર હોવા અંગે કંઈક સૂચન કયાંકથી પણ મળવું જરૂરી છે. વસ્તુતયા આ પ્રાચીનતમ ભદ્રેશ્વર થયા હોવાનાં બે પ્રમાણો છે, જેના તરફ કહાવલીકાર વિષે વિચારનાર વિદ્વાનોનું ધ્યાન નહીં ગયું. જેમકે ચન્દ્રકલના વર્ષમાન સુરિના પ્રાકૃત ઋણબન્ધરિત્રમાં કર્તા પોતાની શુર્વાલિ ભદ્રેશ્વર સરિથી આર બે છે. ૨૬ તેમાં પ્રસ્તુત સરિવર પછી સુનિચ્છ સરિ, પછી કોઈ સરિ (જેમને લગતાં પદ્ય-ચરણો ખંડિત છે), ત્યારખાદ " + નસરિ "

(‘ન-ન’ હશે), તે પછી કોઇ કવિ-સૂરિ (જેમનું નામ ગયું છે) તે આવે છે પ્રશસ્તિના તે પછીના ભાગ નંબર થયો છે. સંભવ છે કે તેમા રચના સંવત તથા કર્તાનું નામ (વદ્ધમાણ ?) દીખાં હોય. જે તેમ તે વર્ધમાન સૂરિથી (એકાદ વધુ નામ ઉડી ન ગયું હોય તે) પ્રસ્તુત બદ્રેશ્વર સૂરિ જોછામાં જોછું પાંચમી પેઢીએ થાય : યથા :

- (૧) બદ્રેશ્વરસૂરિ
 (૨) સુનિચન્દ્ર સૂરિ
 (૩) (?)
 (૪) (ન)ન સૂરિ
 (૫) (વર્ધ)માન સૂરિ(?)

પ્રશસ્તિની ભાષા અને શૈલી અગિયારમી સદીના આખરી ચરણ આઠનાં લાગતાં નથી. વસ્તુતયા એની રીતિ-પરિપાટી કહાવણીની પ્રાકૃત અને શૈલીની પરિપાટીનાં જ લક્ષણો ધરાવે છે. એ વાત ધ્યાનમાં લેતાં તે આ પરમપરામાં આરંભે આવતા બદ્રેશ્વરસૂરિ જ કહાવણીકાર હોવાનો સંભવ છે. વર્ધમાન સૂરિથી તેઓ જોછામાં જોછું પાંચમી પેઢીએ યથા હોઇ તેમનો સરાસરી સમય ઇ.સ. ૯૭૫-૧૦૦૦ ના અરસાનો ઘટી શકે.

પ્રશસ્તિકાર વર્ધમાન સૂરિના સમયમાં એમની પરંપરાના મુનિઓ ‘બદ્રેશ્વર ગચ્છીય’ ગણાતા હશે, કેમ કે બદ્રેશ્વરસૂરિ-શિષ્ય સુનિચન્દ્ર સૂરિ માટે ‘એમના ગચ્છોદશિના વૃદ્ધિ કરનાર’ (ગચ્છોદશિસ્સ લુક્ષ્મિકર્ણ) એવી વિશેષતા સૂચવી છે. પશ્ચિમ ભારતમાં રચાયેલ અનેક જૂની સ્વેતામ્બર ગ્રન્થ-પ્રશસ્તિઓ તેમ જ અભિલેખો જોઇ વળતાં તેમાં તે બદ્રેશ્વરાચાર્યના નામથી સાર થયેલો કોઈ ગચ્છ નજરે પડતો નથી; પણ અમુક, કે ક્યાંના સુવિશ્રુત જૈન સ્તૂપના દર્શને પશ્ચિમ ભારતના સ્વેતામ્બર સુનિવરો મધ્યકાળ સુધી તે જતા આવતા અને પ્રતિષ્ઠા-પ્રતિષ્ઠાઓ પણ કરાવતા, ત્યાંથી એક અતિ ખાસિત, પણ શુભકર્યે સાલ જાગવતા, પ્રતિષ્ઠા-લેખમાં સં ૧૧૦૪ શ્રી મદ્રેશ્વરાચાર્ય ગચ્છે મિહિલ... એટલો, પણ મહત્વપૂર્ણ, ઉલ્લેખ પ્રાપ્ત થાય છે. ૨૦ આ લેખ પરથી સિદ્ધ થાય છે કે ઇ.સ. ૧૦૪૮માં ‘બદ્રેશ્વરાચાર્ય-ગચ્છ’ વિષમમાં હોતો અને તે પ્રસ્તુત મિતિ પૂર્વે રચ્યાર્થ ચૂકલો. આ ‘બદ્રેશ્વરાચાર્ય ગચ્છ’ ઉપર ચર્ચિત વર્ધમાન સૂરિના પૂર્વજ બદ્રેશ્વરસૂરિના નામથી નીકળ્યો હોવાનો ક્ષણ સંભવ છે.

સમગ્ર રીતે જોતાં જોના નામથી ગચ્છ નીકળ્યો છે તે જ બદ્રેશ્વરસૂરિ કહાવણીના કર્તા હોવાનું સંભવિત જણાય છે. કહાવણીના આનંદ-પરીક્ષણથી નિશ્ચિત બનતી ઇ.સ. ૯૭૫ની પૂર્વસીમા, અભિલેખથી નિર્ણયિત થતી બદ્રેશ્વરાચાર્યગચ્છની ઇ.સ. ૧૦૪૮ ની ઉત્તરવધિ, તેમ જ વર્ધમાન સૂરિની પ્રશસ્તિથી સૂચવાતો બદ્રેશ્વર સૂરિનો સરાસરી હસ્તી-સત ૧૦૦૦ના અરસાનો સમય, અને એ કાળે અન્ય કોઈ બદ્રેશ્વરસૂરિ અભિલાનક આચાર્યની

અનુપરિચિતિ, એ સૌ સંયોગોનો મેળ જેતાં તેા લાગે છે કે સન્દર્ભિત ભદ્રેશ્વર સૂરિની સુતિ રૂપેણ કાલાનધિ ઇ.સ. ૯૭૫-૧૦૨૫ ના ગાળામાં સીમિત થવી થતે અને એથી કહાવહાનો અંદાજે રચનાકાળ ઇ.સ. ૧૦૦૦ના અરસાનો હોય તેવું નિર્ણયિ ક્ષિતિ થઈ શકે છે.

લેખ સમાપનમાં એક નાકડું અનુમાન ઉમેરણ રૂપે રજૂ કરવું અયુક્ત નહીં જણાય. કહાવહાના વિનષ્ટ દ્વિતીય પરિચ્છેદમાં શું વિષય હશે તે અંગે વિચારતાં લાગે છે કે તેમાં જૈન દનતકથાગત પુરુષોના ચરિત્રો અતિરિક્ત હરિકાદ્રસૂરિના સમયમાં થઈ ગયેલા (પણ તેમનાથી લઘુવયસ્કે) કૃષ્ણર્ષિ, ત્યારબાદ શીલસૂરિ, અને સિદ્ધર્ષિનાં વૃતાન્ત હશે. કદાચ કાકતાપરરતોતકાર માનતું ગસૂરિ (અને વાપટગમ્છીય જીવદેવસૂરિ ?) વિષે પણ ચરિત્ર-ચિત્રણ હોય. (પ્રભાવકચરિતમાં આ વિશેષ ચરિત્રો મળે છે.)

કહાવહાની બુદ્ધકાય અન્ય હોઈ, તેમ જ તેનાં ભાષા-શૈલી સાધારણ કોટીનાં એવં જૂનવર્ણી હોઈ, પ્રભાવકચરિત જેવા અન્યેા અનેી ગયા બાદ તેવું સૂચ્ય થતી જતાં તેની પછીથી ઝાઝી પ્રતિલિપીઓ અનેી જણાતી નથી એથી જ તેા આજે આ અન્યની હરત-પ્રતો દુઃપ્રાપ્ય અનેી જણાય છે.

પાઠદીપ્તિ :

૧. કહાવહાની પ્રથમ પરિચ્છેદના એ ખંડ ધરાવતી સં. ૧૪૯૭/ઇ.સ. ૧૪૩૧ની પ્રત માટે જુઓ C.D. Dalal (& L.B. Gandhi), *A Descriptive Catalogue of Manuscripts in the Jaina Bhandars at Pattan*, Gaekwad's Oriental Series No. LXXXVI, Baroda 1937, p. 244. આ મૂળ અને અન્ય પ્રતો તેમ જ તેની નકલોની વિગતવાર નોંધ માટે જુઓ પં. દેવમુખ માલવર્ણીયાના અભ્યાસનીય લેખ "On Bhadrēśvara's Kabavali", *Indologica Taurinensia*, vol. XI, Torino 1983, pp. 77-95.
૨. 'વિશેષાવરમકલાખકાર શ્રી. જિનભદ્રગણિ ક્ષમાશ્રમણના સ્વહસ્તે' પ્રતિષ્ઠિત પ્રચીન જૈન પ્રતિમાઓ' સ્ત્રી જૈન સત્ય પ્રકાશ ૧૩૪.(૧૫.૧.૫૨) પૃ. ૮૯-૯૧.
૩. જુઓ એમનો અન્ય લેખ 'સન્દર્ભ': "Jaina Iconography : A Brief Survey," **ભારતીય પુરાતત્ત્વ** (પુરાતત્ત્વાચાર્ય સુતિ જિનવિજય અભિનન્દન અન્ય) જ્યપુર ૧૯૭૧, પૃ. ૨૦૩.
૪. "પ્રાચી વિક્રમીય દ્વાદશશતાન્દયા ઉત્તરાયે' વિષ્ણુમાનો મદ્રેશ્વરસૂર: પ્રાકૃતભાષામય્યાં કથાવલ્યાં ...' ઇ.પાદી. જુઓ દ્વાદશશર નયચક્રમ્ ગાયકવાડ પ્રાચ્ય અન્ધમાલા (અં ૧૧૬) વટપદ્ર ૧૯૫૨, પ્રસ્તાવના પૃ. ૯.
૫. પ્રસ્તુત અન્યની સંપાદકીય 'પ્રસ્તાવના' પ્રાકૃત અન્ય પરિવેદ અન્યાક ૩, વારાણસી ૧૯૬૧, પૃ. ૪૧.
૬. શુજરાતનો રાજકીય અને સાંસ્કૃતિક ઇતિહાસ; અન્ય ૪, 'સોલ'કોકાલ' 'ભાષા અને સાહિત્ય', અમદાવાદ ૧૯૭૬, પૃ. ૨૯૮-૨૯૯.
૭. "On Bhadrēśvara sūri's," pp. 79-81.
૮. આમ તેા આ ભદ્રેશ્વર સૂરિની ખાસ કોઈ રચના મળતી નથી. દેવસૂરિની હૈમાતીમાં તેા તેઓ તેમના સહાયક રૂપે દેખા દે છે દેવસૂરિની ઇસ્વીસન ૧૧૭૦માં થયેલ દેવગતિ બાદ તેઓ આચાર્ય રૂપે આગળ આવેલા.

૬. ઉપલબ્ધ પ્રથમ પરિચ્છેદનું અર્થમાન ૨૩૮૦૦ સ્લોકપ્રમાણ છે. બીજો પરિચ્છેદ લખ્યમાન હશે ત્યારે પૂરા અર્થ તે બહુ જ મોટા કદનો હશે.
૧૦. અહીં તે હું આવશ્યક હશે, ચર્ચાને ઉપકારક હશે, તેટલા જ સ્ત્રોત-સંદર્ભો યથા-સ્થાને ટાંકીશ.
૧૧. મધ્યવાદિ સમ્બંધ કથાનક-ચરિત-પ્રખ્યાદિમાર્થી એકત્ર કરેલ પાઠો માટે જુઓ પ'૦ લાલચન્દ્ર ગાંધી, 'પ્રસ્તાવના' પૃ. ૧૧-૨૧, તથા સુનિ જમ્બૂવિજય, દ્વાવચાર નયચક્રમ્ ભાવનગર ૧૯૬૬, (સંસ્કૃત) 'પ્રસ્તાવના', પૃ. ૧૧-૧૪.
૧૨. આખ્યાનકમ્ભિષ્ટૈશ્વરિતિ અતર્ગત દીપેલ પાઠના મૂળસ્થાન માટે જુઓ પ'. અમૃતલાલ ભોજક, પ્રાકૃત અર્થ પરિષદ અન્યાંક ૫, વારાણસી ૧૯૬૨, પૃ ૧૭૨-૧૭૩. તથા કહ્લાવલીના પાઠ માટે જમ્બૂવિજય પૃ. ૧૧-૧૩.
૧૩. જુઓ Dalal, *A Descriptive Catalogue.*, ઓરિસનાચરિત્ર of Devapralha sūri, pp, 244-46
૧૪. મોહનલાલ દલિચંદ દેશાઈ, જૈન સાહિત્યનો સંક્ષિપ્ત ઇતિહાસ, સુ'બંધ ૧૯૩૨, ક'રિકા ૫૭૧, પૃ. ૩૬૭.
૧૫. Ed Muni Punyavijaya *Catalogue of Palm-leaf Manuscripts in the Sāntinātha Jain Bhandāra, Cambay* (pt-1), Gos No. 135 Baroda 1961, ઉત્તરાખ્યન સુલ્લલોષા વૃત્તિ-પ્રશસ્તિ p. 117-118.
- ૧૬.

ચન્દ્રગચ્છ

નનનચરિ

વાદિચરિ

સવદેવ

પ્રભુમન

ભદ્રેશ્વર

દેવભદ્ર (પ્રથમ)

સિદ્ધસેન

યશોદેવ

માનદેવ

રતનપ્રભ

દેવભદ્ર (દ્વિતીય)

રત્નાકરસરિ (પ્રશસ્તિ સં' ૧૩૦/૯.સ. ૧૨૫૨)

१७. अग्रयणं ताडटा, 'नव व्यायर्थीनी ओक संयुक्त मूर्ति', जैन सत्य प्रकाश, वर्ष १६, कर्मांक २१८-१६, अंक २-३, १५.२. १६५३, पृ ३१-३४ तथा Title page (2)
१८. Malvaniya, p. 81.
१९. 'प्राचीन वटपदना उद्वेगो,' मुद्रास. सं. १९६४, वैशाख: (ध.स. १९३८, मे मास).
२०. श्रीमान्ता प्रेमचानं ढाड, 'विशेष आवश्यक भाष्यकार श्री. जिनप्रभगणि क्षमाश्रमखुना स्वहस्ते प्रतिष्ठित प्राचीन जैन प्रतिमाओ' श्री जैन सत्य प्रकाश वर्ष १७, अंक ४, कर्मांक १६६, १५.१.५२, पृ ८६-९१.
२१. जेज्जन् पृ. ९१.
२२. जेज्जन् पृ. ९०.
२३. 'श्री अद्रेथर सूरिनी कक्षावली', श्री जैन सत्य प्रकाश वर्ष १७, अंक ५-६, कर्मांक १६७-१६८, १५.३. ५२, पृ०११०-११२.
२४. 'श्री अद्रेथरसूरिनी कक्षावली विषे वधु खुवासो', श्री जैन सत्य प्रकाश, वर्ष १७, अंक ८-९, कर्मांक १६९-२००, १५.५.५२ Title page (3) तथा अतुस'धान, पृ०१६६.
२५. वायग समणसा य सामणस वाइ-खमासमण-दिवायरा, मणियं च वाइ खमासमणो दिवायरो वायगो ति एगट्टाउ । पुव्वगयं जस्सेसं तस्सिमे णामे ॥
२६. पं० भालवखीयाण्ये कंठके आ स'अ'धर्मां कर्मांक अर्थां करी होवातुं रमरखु छे. पखु स्रोत हुवे रमरखुभां आवटुं नथी.
२७. Dalal, Gos No. LXXVI, pp. 169-170.
२८. V. S. Agrawal, *Mathura Museum Catalogue*, pt. III, Varanasi. 1963, p. 25.

શ્રી અભયદેવ સૂરિ વિરચિત

અપભ્રંશ-ભાષાખંડ

વીર-જિનેશ્વર-ચરિત

સંપા. ૨. મ. શાહ

નવાંગી-કૃતિકાર તરીકે પ્રસિદ્ધ જૈનાચાર્ય અભયદેવસૂરિ (વિ. સં. ૧૦૭૨-૧૧૩૫)-
ની અપભ્રંશ ભાષામાં રચાયેલ એક અઘાવધિ અપ્રસિદ્ધ રચના અહીં પ્રથમ વાર જ
સંપાદિત પ્રકાશિત થાય છે આ, અભયદેવસૂરિએ અપભ્રંશ ભાષામાં જ રચેલ 'જ્ય-
તિહુઅણ સ્તોત્ર' અત્યંત પ્રસિદ્ધ છે, પરંતુ પ્રસ્તુત 'વીરજિણેસરચરિત્' (વીરજિનેશ્વરચરિત)-
ની નોંધ અત્યાર સુધી જૈન સંગ્રહતના કોઈ ઇતિહાસમાં પશ્ચ લેવાઈ નથી તે આશ્ચર્ય-
જનક છે.

પારૈક વર્ષ પૂર્વે ભગવાન મહાવીરના પત્નીસસોમા નિર્વાણવર્ષની ઉજવણી પ્રસંગે
લા. ઠ. વિદ્યામંદિરમાં યોજનાર પ્રદર્શન માટે લાવવામાં આવેલ સામગ્રીમાં, ખંભાતથી
આવેલ તાડપત્રીય પ્રતોમાં મેં આ રચના જોઈ અને તરત જ તેની નકલ કરી લીધેલ.
પ્રતિ અત્યંત અશુદ્ધ હોઈ તેની ઓછ કોઈ હસ્તપ્રત મળે તો પાઠ-નિર્ધારણ સારી રીતે
થઈ શકે તેમ માની મેં ઓછ હસ્તપ્રત માટે શોધ જારી રાખેલી. પરંતુ અત્યાર સુધી
તેની ઓછ હસ્તપ્રત મારા જોવા-જણવામાં આવી નથી. આથી એક માત્ર પ્રાપ્ત પ્રતના
આધારે પ્રસ્તુત સંપાદન કર્યું છે.

આ હસ્તપ્રત ખંભાતના શ્રી શાંતિનાથ જૈન જ્ઞાનભંડારમાંની તાડપત્રીય પ્રત છે.
તેની ક્રમાંક ૧૨૭ છે. તેમાં ૩૩ થી ૪૭ સુધીના જ પત્રો છે, જેમાં પત્ર ૩૩ થી ૩૬/૧
સુધી ધર્મોપદેશમાલા અને પત્ર ૩૬/૨ થી ૪૭/૨ સુધી પ્રસ્તુત કૃતિ લખાયેલ
છે. ૩૪ x ૪.૫ સે.મી. માપનાં પત્રોમાં પ્રતિપૃષ્ઠ ૫ પંક્તિ અને પ્રતિપંક્તિ ૭૫ અક્ષરો છે.
પ્રતિનો લેખન-સમય નોંધાયેલ નથી, પરંતુ તે આશરે વિક્રમીય ૧૫મી સદીની
જણાય છે. પ્રતિ અત્યંત અશુદ્ધ છે.

પ્રસ્તુત સંપાદિત આવૃત્તિમાં મૂળનો અશુદ્ધ પાઠ આંતરિક પુરાવા, ભાષા, હંક
આદિના આધારે સુધારીને શુદ્ધ પાઠ મૂકેલ છે. અશુદ્ધ મૂળ પાઠ ઠિપ્પણમાં આપ્યો છે.
પ્રતમાં જ્યાં પાઠ ખુટતો જણાય છે ત્યાં ચોરસ કૌસમાં [.....] આ રીતે દર્શાવેલ છે.
કોઈ સ્થળે આત્રા ખુટતા સ્થળોમાં સૂચિત પાઠ ચોરસ કૌસમાં મૂક્યા છે. જ્યાં પાઠની
સંદિગ્ધતા છે ત્યાં કૌસમાં પ્રસ્તવિનહ મૂકેલ છે. સામાસિક શબ્દો વચ્ચે નાની રેખા સરળતા
ખાતર મૂકી છે. શોધ્ય સ્થળોએ વિરામચિહ્નો મૂક્યા છે અને પદોના અંકો વ્યવસ્થિત
કરી યથાસ્થાન મૂક્યા છે.

પહેલી કડી ૧૩+૧૨ માત્રાવાળા દોહા છંદની અને બીજી કડી ૧૨+૬ માત્રાવાળા ચાર ચરણ ધરાવતા આભાણુક (?) છંદની એવી રીતે છેક સુધી વારાફરતી બે છંદોમાં-કુલ ૧૦૮ પદોમાં-કાવ્ય રચાયેલ છે.

ભગવાન મહાવીરના પ્રસિદ્ધ જીવનપ્રસંગોને કવિએ અહીં ક્રમાનુસાર કાવ્યમાં વણી લીધા છે. રચનનો હેતુ કાવ્યરસ-પ્રદર્શનનો નહીં પરંતુ ઇષ્ટદેવતા ચરિત્રવર્ણન અને ગુણાતુવાદનો હોઈ અને સંભવતઃ કર્તાની પ્રારભિક રચના હોઈ જોયા પ્રકારનું કાવ્યરસ આમાં નબરે પડતું નથી પરંતુ ગુજરાતમાં પ્રાપ્ત થતી અલ્પસંખ્યક અપભ્રંશ-રચનાઓમાં અથી એકનો ઉમેરો થાય છે તે જ મહત્વની વાત છે.

सिरि अभयदेवसुरि-चिरइउ

वीर-जिणेसर-चरिउ

॥ ऊं नमो वर्धमानाय ॥

वीर-जिणेसर-वर-चरिउ अइसय-सयहिं महंतु ।
आयन्निउजउ कन्न-सुहु सुयणहु वन्निउजंतु ॥१

नासिय-दोसासंगह अगणिय-गुण-गणह ।
असुर-सुरेसर-विदह बंदह कह (१) जिणह ।
उम्मूलेइ अमंगलु मंगलु कुणह लहु ।
सुहु संपय परिपोसइ सोसइ तुह-निवहु ॥२

पाणयकप्प-पइट्टियउ पुप्फोत्तरु सुविमाणु ।
छेइवि वर विच्छइ जिणु, जगि ओइन्नु तिणाणु ॥३

माहणकुंडगामि पहाणह माहणह ।
निय-कुलकमेहिं निरयह चिरयह रय-भरह ।
उसहवत्तु सुनामह मन्नह पुरवरह ।
घण-कम्महिं कयसेवह वेय-विचारणह ॥४

लीला-सील-सलोणि बइ जिय-सुरसुदरि-विदह ।
बंदह चंदिम जेम नहिं मेहिणि देवाणंद ॥५

पुप्फोत्तरु-तरु-सिहरह आइउ हंसवइ ।
देवाणंद सुणलिणिहिं गम्मि सरोइ नइ ।
सरल-मुणाल-सुवाहहिं कय-वल-लोगिणिहिं ।
सिय-आसादह छट्टिहिं उत्तर-फग्गुणिहिं ॥६

वंसिय बोहस-सुमिण-गणु दिणवासी (?) तहिं तुदट्टु ।
अवभच्चंतरी भाणु जिह भासुर-भाणु पसत्थु ॥७

परंतंरि चळियासणु सामिउ सुर-गणह ।
गवभाहाणु विद्याणइ ओहिं जिणवरह ।
लहु अब्भुट्टिचि तुदट्टउ मउहिं फुसिय धरु ।
सिरि-कय-करयल-संपुडु बंदइ वज्जहक ॥८

अथुइ मूल पठ-२.१. नाभिय २.४. उलोमह ३.२. विच्छंद ४.१. पहावेह ५.२.
नहिं ६.३. चल-लोगिणिहिं ७.१. तुच्छु ७.२. भासुर भाणु ८.२. उहिं

हरि किकर-वरु वाहरिवि वियरइ आणा इ दु ।
निक्जउ जिणवरु रायहरि नीय न होति जिणिदु ॥९

अत्तियकुंडभाणि पहाणह लत्तियह ।
सिद्धत्थह सिद्धत्थह सिद्ध-नरीसरह ।
आण-पसाहिय-रञ्जह वज्जह अरि-गिरिहि ।
नियय-समिद्ध-बुद्धि (?) अहरिय-हरि-सिरिहि ॥१०

तिसिला सील-विसाल तहि लडह समुम्भव (?) समुज्जल) रुष
वेधिद इ दाणि पिव जाया जीवियभूअ ॥११

आसोयासिय तेरसि उत्तर-फग्गुणिहि ।
णीयउ जिणु गम्भंतरि अत्तिय-सामिणिहि ।
बहु सुहु हरिणगवेसि पेसिउ सुरवइहि ।
जिह रवि-मंडलु अरुणिहि पुव्व-महादिसिहि ॥१२

चोइस-सुमिणिहि सूरवउ तिसिलहि गम्भि वसंतु ।
अट्ठिणंदिक्जइ सुरवरहि जणयहु पणउ जणंतु ॥१३

तो तं निव-कुलु वद्धइ बंधुर-सिधुरिहि ।
कोसहि कोदोगारहि संवण-साहणहि ।
पुत्त-कलत्तहि भत्तेहि सारहि किकरेहि ।
पाउसु वेळिउ जिह जिह फल-फुल्लिहि पल्लविहि ॥१४

जिण-च्चितामणि-संगमेण किं किं ज्ञं न लहंति ।
पहु जिणनाहु अचित्तु पुणु च्चितामणि पभणंति ॥१५
अत्तइ सिय तिहि तेरसिहि उत्तर-फग्गुणिहि
दस दिसि उज्जोहेतउ जायउ अत्तिणिहि ।
जिह उदयाच्चल-कुहरह मंडलु दिणयरह ।
भवियकमल-पडिबोहणु सोवणु एव-तमह ॥१६

सहसा दिसाकुमारियउ आगय जिणह सगासि ।
कय-जिण-मंगलकोऊअउ गायहि जिण-गुण-रासि ॥१७

वत्तीसहि वि सुरिदहँ अलिउ वरात्तणउ ।
ओहि पउजहि जाणहि जिणवर-मक्कणउ ।
तो ते मणिमय-कंकण रणक्षण-रव-सुहर ।
जिणु संयुणहि समाहि भावें (?) वे वि कर ॥१८

१.१. भाणि । भाणंदु ॥ ९.२. जिणंदु १०.४. दुदिठ ११.२. पिह, ०चूअ १३.२.
सुकरेहि १६.२. देसि बोहेता १७.२. कोउअउ १८.२ उहि

जे सुरवर पय-पंकयई कह वि न धरहिँ धरेंति ।
सिरु धरि धरिणिहँ हरिसवस ते जिणवरु धंदति ॥१९

पहु आप सिसमय-घटउ ताडियउ ।
रणरण-सहें सयलु वि तिहुवणु पूरियउ ।
भुवण-विमाणेहिँ रहवसु सुरयणु बोहियउ ।
जाणवि जिणवर-मज्जण मेरुहँ चल्लियउ ॥२०

सग्ग-सरोवरि देवगण-पउमई विथसिय अत्ति ।
भव-ठिय जिण-रवि पुन्न-कर पसरह पेच्छु जंस ति ॥२१

चल्लिय णल्लिचि वल्लह-विलय-भुयंतरई ।
छड्ढिवि इत्थिय अच्छर पीण-पओहरई ।
णारय-तुंभुरु-गीयई धीण-उमुच्छियउ ।
वियड-कडक्खुवखेव समुब्भड णट्टियउ ॥२२

धर-सरवरि जिण-पय-कमल-सेवा-रसिय-मणाहँ ।
भवण-विमाणसु कुसुम-रइ तुट्ठी सुर-भमराहँ ॥२३

सुरउ वि कंठाइडुह(?) मेल्लिवि गोट्टियउ ।
जल-द्विडोला-कीलउ लील उगारियउ (?) ।
अह भत्तिभर-निभर अल्लिय भूरि सुर ।
रयणज्जलहिँ [...?] सिंह-निनाय पर ॥२४

जिण-जोगिय-पुन्नक्खरह पेच्छु अपुव्विय सत्ति ।
जं सुरयणु हल्लोडलिउ आइउ धरहिँ अड त्ति ॥२५

उच्छुय-च्चिघ-समुद्धरि विखिणि-रघ-मुहलि ।
मणिमय-तोरण-मणहरि रंजिय-गयणयलि ।
जोयण-लक्ख-पमाणि सुमाणि विमाणि वरि ।
अडिवि पुरंदरु सुंदरु पत्तउ जिणह धरि ॥२६

जिणवरि जायइ धरणियलु जायउ सग्ग-समाणु ।
हाइ च्चिय वेदुग्गमणि गयणु पमोयह ठाणु ॥२७

इंदु पयाद्विण देविणु धंदइ जिण-जणणि ।
'तुरुह नमोत्थु जिणेसर-पोक्खर-पोक्खरिणि ।

२०.२ विहुवणु २०.३ सुवणु, २१.१ देवमण २१.२ पुत्तकर २१.२ पठहरिँ
२१.२ विमाणसु...तुट्ठी... २६.२ मणिहरि
अ'धोपि वे। १२-५

तुम्ह नमोत्थु जिणेसर-णेसर-पुठवदिसि ।
तुम्ह नमोत्थु जिणिव-सुवदिम-सुख-निसि' ॥२८

किं बाणं जं वज्जहरु जिणवर-जणणि णमेइ ।
जो किर रेहिणि घरणि जिह जिण-वितामणि देइ ॥२९

'हउ' वज्जाहिउ आइउ सग्गह जिणवरह ।
'हवण-निमित्तु सुखित्तु न तुम्है भउ करह ।'
सुण्णिउ अण्णिउ अण्णिउ जिण-पड्डिविउ तहिं ।
कय ओसोयणि इंइं तिसिलहिं राणियहिं ॥३०

कप्पवि अण्णा पंच हरि जिणु कर-कमलिहिं लेइ ।
जिण-गुण-गायण-हरिय मण पुण सुरगिरि-सिरि णेइ ॥३१

धरइ जिणेसरु पकि पकि छत्त-तिउ ।
तिहिं चामरहिं सुचालइ चालइ पासथिउ ।
अग्नि घउ धरंतउ धावइ जिण-पुरउ ।
इय सुव-गउरवि रुवइ हरि बहुअ विकिरइ ॥३२

गयण-सरोवरि जेणह-जलि जिण-केसरु सुर-पत्तु ।
जिण-गुण-गेय दुरेह-झुणि सुरयण णं मयवत्तु ॥ ३३

सुरगिरि-सिहरि पराइयउ धाइउ सुर-निवह ।
हरि हरि-विट्टुरि संठिउ अंक-निविट्टु-पहु ।
अरुचुय-पमुह सुरेसर कि-करउं रवहिं ।
जिणवर-पहवणउं णिउणउं पउणउं ते करहिं ॥३४

सइ जिण-असिप काउमण अनु लढी पहु आण ।
ते कर किंकर हरिस-पर किं न करहिं तुहुं आण ॥४५

अह खोराइ-समुहइ कंदह मह-दहह ।
मागह-पमुहइ तित्थह सच्छह सरवरह ।
गंगा-पमुह-महानइ-निवहइ पाणियइ ।
तह मढी वासइइ कमलइ आणियइ ॥३६

सायर-सरियइ लेवि जलु भारि भंगुर-गत्तु ।
सुरयण अभ-समूहु जिह कवणगिरि संपत्तु ॥३७

२८.४ नमोथ ३०.१ हउ ३०.३ पड्डिविउ तहिं ३०.४ उस्सोयणि ३२.२ चाले
अण्णिउ ३२.३ वपुसरंतउ ३२.४ विकरइ ३३.१ जोणइं ३३.२ करेइ ३५.१ लढी पहु
आणे । ३६.२ पमुहइं तिवुह सत्थह ३६.३ महानइ पमुहानइ निव०

कुलसेलह किल कुसुमहँ मालउ चालियउ ।
सिद्धत्थ य सव्वोसहि दोसहिँ वृजियउ ।
मण-आणंदण चंदणु निउ पांदणवणेहिँ ।
महियलु सुर आहिँडिवि आइय सुरगिरिहिँ ॥३८

जिण-वृद्धामणि धरिवि सिरि जावउ तिहुवणि राउ ।
सयल असुर-सुरेसरहिँ जं सेविउ गिरिराउ ॥३९

पर्यंतरि किर चितित वासव पडु जिणु ।
किह मज्जण सुर-सहसहँ सहिंसी तण्य-तणु ।
त मणु मुणिवि मुणिवे' निय-बलु दरिसियउ ।
लहु-चलणगिं वियवि सुरगिरि चालियउ ॥४०

जिणवर-लच्छि-नियतियप विभिइय-रस-भरियाप ।
तहवर-सिररुहु मेरु-सिल नं विहुँनियउ' धराप ॥४१

तेण बलंतइ' पेल्लिय हल्लिय सयल धर ।
सल्लसल्लिय महल्लि व मेल्लिवि मयरहर ।
तहि खंडिय तडप्पडिय कडु सि य गिरि-सिहर ।
निह उठवेल्लिय पेल्लिय वेळइ नइ-नियर ॥४२

अह निय-नाइह जम्म-महि हरिसुम्माय-वसेण ।
विसारस-करणिहि तच्छियउ' ण णच्चियउ' जणेण ॥४३

उद्धरिय वेलावण भुल्लिहिँ विसिगयेहिँ ।
भव-उन्नंतहिँ भमियउ णहि निह तारयेहिँ ।
भमडिउ तह दिसिचक्कु वि अक्कु वि संकियउ ।
असुरगणु सकुद्धउ मुद्धउ सुर-हियउ ॥४४

लीला-बिलसिउ पउ जिणह न य सुठिवि समस्थु ।
सुरगिरि वेड उच्छतु धर पउ जिण करण समस्थु ॥४५

पुणु स्वकेण विअकियउ वंकउ केण किउ ।
कि सुरि केणइ दप्ये अपपउ खयह निउ ।
कि केणइ खल-लयरि कालु खलीकयउ ।
इय रोहाकण-नयणि दिसउ पलोइयउ ॥४६

दससय-लोग्यु तैण तह संजायउ सुरराउ ।
इहु डंडारिहु झत्ति किह पेच्छास्सामि घराउ ॥४७

ओहि तिहुयणु सयलु वि ईदिं जोइयउ ।
पहु सामथु जिणिंदह नञ्जह जाणियउ ।
हा दद-मूढिं मिच्छा जं मईं मन्नियउ ।
सयल जिणिंदह होत्ति समाणउ लत्तियउ ॥४८

जिण-सामत्थि विआणियइ आगय बहु-गुण-भत्ति ।
जिण-मञ्जणु सव्वायरेण सुरधर करहिं झड सि ॥४९

पढम किञ्जइ मञ्जणु ईदें सामियहिं ।
अबुहय (?) मणिमय पमुहेहिं कलसेहिं ।
हरियंबण घणसारं खुत्तिग्गीम्मिपहिं ।
सव्वोसहिं-सिञ्जत्थ य तित्थ य पाणियहिं ॥५०

अहिसिञ्चहिं जिण-कप्पतह डेल्लइ जलु मेळंत ।
हत्थइ इच्छिय घर-फलइं नं सुरवइ इच्छंत ॥५१

तहिं वायंति चउन्विहु अहिनयहिं [.....?] ।
सुर गायंति चउन्विहु भूसिउ जिण-गुणहिं ।
जय जय सद्दु पउंजहिं गुंजइ थुइ-सयइ ।
हरिसुक्करिसिं मेळ्लहिं सीहनिनायइ ॥५२

जिण-लावन्न-मह सेवइं नयण-दलेहिं पिपवि ।
तइ मय-परवस सुर-विसर णच्चहिं भुय उब्भेवि ॥५३

मयगलु गउ जिह गञ्जहिं हय हेसउ मुयहिं ।
भूमिहिं देंत चवेडइं रहु जिह घणघणइं ।
विज्जुज्जोउ करेति य देति य जल-वरिसु ।
भुय अफोडहिं तिवइ छिंदहिं सामरिसु ॥५४

अदिणव-हरिसवसुद्धंर ते सुर किं न करेति ।
अग्नि वि जण निय-कञ्जे पर परिसय च्चिय होत्ति ॥५५

४७.२ पेच्छावामि ४८.१ उहिं ४८.२ पहु ४८.४ जिणेदह...सत्तियउ ५०.१-२ गज्जणु ईदें अबुहय मणिमय पमुहेहे कलसेहे महमेहे सामियहिं । ५१.२ तं ५२.१ अहिपेयहिं । ५२.३ जुंजइ ५३.१ पिपवि । ५३.२ नई...णव्ववि

सहहिं अगु जिणिदह सह-कासाइयहिं ।
 गोसीस विलिपहिं कुंकुम-मीसियहिं ।
 तो मल्लेहिं उमालहिं परिमल मणहरहिं ।
 तिहुयण-भूसणु भूसहिं भासुर-भूसणहिं ॥५६

कणयकंति जिणपहु सहइ भूसण-भूसिय-देहु ।
 पडिबिबिय-तार-नियर ण सुरगिरि किर पहु ॥५७

अट्टोत्तरि सह चित्तह शुणइ जिणिहु हरि ।
 वाम जाणु आउच्चिबि अजलि धरिवि सिरि ।
 तुम्ह णमो जिण जाणय सईधुद्धाहर ।
 तुम्ह णमो सिवगामिय सामिय तिस्थयर ॥५८

हरि-हर-वंभ-पुरंदरह माण-विहंडणु कासु ।
 जो तथ-खग्गि निजिणइ सो जिणु जयउ सुनासु ॥५९

जय तिहुवण-सर-पंकय-वयण-वर [? मणहर] ।
 जय तिहुवण कण्णदुम विदुमसम-अहर ।
 जय तिहुवण-करुणायर णायर-फलिह-भुय ।
 जय तिहुवण-च्चिय-मोहिय सोहिय-पाणि पय ॥६०

देवह अणमिस-लोयणइ इंवह नयण सहस्स ।
 पई पेच्छतह रुवनिहिं सहलीहुउ अवस्स ॥६१

तिहुवण-वेरि-वियारण कारण सिव-सुहह ।
 तिहुवण-भाव-वियारण दारण भव-दुहह ।
 तिहुवण-लच्छिहि कुलहर सेहर तिहुवणह ।
 तुम्ह णमोऽतुल-धीरिय ईरिय-कुनय-पह ॥६२

पवयण-मंडलि जिण-रबिहिं णय-सय-किरण-सहस्सि
 फुरियइ तिस्थिय-तारयह कउ पसरहिं मय-रस्सि ॥६३

तुम्ह नमो पुरिसोत्तिम नित्तम लोय-दिय ।
 लोय-पईव पसंतय बोहिय-भभिय-जिय ।
 अणुवम-पुन्न-महाभर जसभर-भरिय जय ।
 धर-गुण दोस-विचज्जिय रंजिय-तियस-नय ॥६४

५६.१ कासाइयह'-५६.३ मल्लेहिं...मणहरेहिं ५७.२ पडिबिबिय ६०.४ तिहुयणे विय०
 ६१.१ लोवणइं... सहस्सु ६४.१ कोयहिया ६४.२ पेसंत पवोहिय भविय । जिण अणु०
 ६४.३ भरिय हुय

नासह दोसासंगु निरु जसु उदर भुवणे वि ।
दोसंसु वि तहि जिण-रविहि को सक्केइ कहैवि ॥६५

इय बंदेवि जिणपहु हरि हरिसेण पुणु ।
पदहइ धूउ समुद्धर-बधुर-गंध-गुणु ।
अट्टु संगल विलिहइ रूपय-तंतुलेहि ।
अह बल्लइ फुल्लजलि मुहल-महुयरपदि ॥६६

फुल्लइ सुरपहु-पेल्लियहँ पहु-पय-पासि पडति ।
रायहिसेइ ससि-रमणइ(?) तारय सेवहि पति ॥६७

दु दुहि-सइ-समाउलु आउलु पडिरविहि ।
जय-जय-रच-संघमिउ घमिर-सुरयणहि ।
वरहँ रउ विणफारवि फारवि जिण-गुणहँ ।
अह बत्तीस निवसिय संसिय-नाडयहँ ॥६८

अचचुय-बहु जिह जिणु न्हवह तिह सेसा वि कमेण ।
न्हावहि पूयहि संथुणहि चच्चिय रेमंवेण ॥६९

पुहइ महेलइ वेलइ पुन्नु सुमूलिमउ(।) ।
ण किउ तिहुयण-खोहण सोहण जिणु तिलउ ।
सुरगिरि-भालि लयालइ मणहर थणहरहँ ।
ससि-रवि णयणहँ णिउणहँ सायर अवरहँ ॥७०

सुर-तारय-मक्काट्टियउ सोहइ जिणयर-बहु ।
पह-पच्छालिय-दिसिउलउ जण-मण-णयणाणहु ॥७१

पुण कर-संपुडि लइयउ नीयउ नियय हरि ।
जणणिहि बंदिउ अप्पिउ जपिउ पम हरि ।
होहि महीहर-जीविउ जलहि-जलाउ सुहुँ ।
जिण भवियाहँ भवन्नघ-इत्थालंहु लहु ॥७२

जंपह सुरघइ सुरगणहु कुणइ जो जिणह अभत्ति ।
अक्कम-मंजरि जेम तहि फुट्टउ वीसु तउ ति ॥७३

६५.२ मंकेइ ६१.३ विलइइ ६६.४ मुहलि महुयरपदि ६७.२ समिणणहँ ६८.२
सुरयणेहि ६८.३ विफारवि ७०.२ मोहणु जिणु ७१.१ मक्काट्टियउ ७३.२ अक्कम मंजरि

कुंडल खेमजुयल पुणु ठवेह जिण सिरइ ।
रयणहरण-सुधन्तह हरि जिण-घरु भरइ ।
अह नंदीसरि जाइवि भावे जिणघरेहि^१ ।
तह किउ भवण-विमाणहि^२ वरमहु सुरवरेहि^३ ॥७४

निध-कुल-भुवण-संठिपण सुर-भव-मेह-भुपण ।
निरु उल्लासिउ भुवण-वणु जिण-वर-अमय-जलेण ॥७५

अह किल तिसलइ जगिउ वग्गिउ पेसजणु ।
वद्धावेइ नरीसरु सो वि हु निदठ-मणु ।
वद्धावणउं करावइ दावइ जणि अमउ ।
जण-सकार पडिच्छइ जच्छइ वंछियउ ॥७६
नच्चिज्जइ पुरि रायहरि गिज्जइ किपि अउच्छु ।
अफालिज्जइ वरु निरु निरु विलसिज्जइ वरु ॥७७
बारसमपे दिणि पियरिहि^४ करेवि महंतु महत्तु ।
वद्धमाणु इय ठावियउ णामु [...?] जहत्तु ।
तह वद्धइ सइलु कंदलु जिह कपपइमह ।
जिणपहु परिपुग्निहि पुग्नेहि तिहयणह ॥७८

सुर-नर-पुरिसिहि^५ सेविय सुर-सहिय-भोगस्स ।
आइउ कीलासइ सुहउ कुमरत्तणऊ जिणस्स ॥७९

जि कीलतइ धाडिउ तरुट्टिउ सुयग-सुरु ।
पट्टि-ठियइ वच्छंतउ वंभिउ छिभ-सुरु ।
तह पुच्छिउ सइसक्खि^६ अखिलउ वायरणु ।
जोव्वणि गुरु अणुविस्ति जि किउ परिणयणु ॥८०

सो जिणु जणपेहि^७ दिचिगपेहि^८ पूरिय-नियग-पइन्नु ।
अह जायउ वय-गहण-मणु जिणु कामहि^९ निव्विन्नु ॥८१॥

लोयंतिय सुर आविवि, इय जिणु जणहि^{१०} सह ।
जय जय नंदा जय जय भइा नरवसह ।
दय करि सुज्जसु अरह^{११} भयवे लीय पहु ।
जग-हिउ तित्तु पवत्तसु उज्जरु भविय लहु ॥८२

७४.१ जिणु सिरइ ७४.२ भरेइ ७४.४ वरमहु ७५.१ भूवल संठिपण...मेहचुपण
७६.३ जगियमउ ७७.२ अफालिज्जइ ७८.१ पारसमप दिणि.. करेवि महंतु महत्तु । ७९.१
सुरनरारिसिहिं ८०.२ पेडिठ...वंभिउ छिभ ८१.१ दिविहिं...नियग पइन्तु । ८१.२
निव्विन्नु ८२.१ सुयंतिय सुर...भरवचन ! ८२.३ भगहंत ८२.४ पवत्तसु

जिण-जलहर वसुधारहिं संघच्छह जा बुद्धु ।
पड्डु-पड्डहय-रघ-गजिजयउ निष्ठाविय-धरवद्धु ॥८३

अह सव्वे वि सुरासुर जिण-पुरि ओयरिय ।
कलसहिं सहसहिं न्हावहिं जिण भत्ती भरिय ।
अह चंदूपह-सीयहिं सिंहासणि डियह ।
छसई धारई वाहहिं चामर-सुगु जिणह ॥८४

सिबिओखिन्ती नर-सुरहिं घोसवि जय जय सरुं ।
मगल-वूई ताडियह जायउ जण-संमरुं ॥८५

अउविह-सेन्न-सम्मिनउ [वंदिउ ?] वंदिणिहिं ।
लोयण-सहस-पलोइयउ पणमिउ सिर-सएहिं ।
अंगुलि-सहमहिं दरिसिउ इच्छिउ मण-सपहिं ।
नायसंडि वणि आगउ संगउ बंधवहिं ॥८६

हदि कलयलि वारियह सामाइउ पड्डिवन्नु ।
अह कयलोयह मुणिवइहिं मणपउउ उप्पन्नु ॥८७

मभासिरासिय-दसमिहिं उत्तर-फग्गुणिहिं ।
दिकख जाय जिण-वीरह जग-सितामणिहिं ।
अह बिहरइ भङ्गारउ सारउ तिहुयणह ।
भाविय समरिउ अ धव बंधु विय-गणह ॥८८

सुळपाणि जे' बोहियउ अगणिधि निय-तण-दुक्खु ।
चंडककोसिय-फणवइहिं तह दिन्नउ सुर-सोक्खु ॥८९

जे' संगम-सुर-रमणिहिं माणु विणासियउ ।
जिं सिर अक्क-निवायणु सुरयणु कंपियउ ।
कनहिं कील पवेस ति गोवि न रूसियइ ।
सद्धुद्धरणि ण वेव्व वि जे किर वूसियउ ॥९०

सो जिणु जंभियगाम सरि उजुवालिय नइ पासि ।
इठइ साल-महातरहु सुह-साणदिठउ आसि ॥९१

८३.२ निरुचाविय ८०.१ उयरिय ८४.४ ऋत्तहच्छेसई ८५.१ सिविउखिति
८५.२ जण-सग्रद्धु ८६.२ सिरसपहिं ८६.३ मणसुपहिं । ८८.३ अह विहविहरइ ८९.१ जे
८९.२ सुरसोक्ख ९०.३ पवेस नि गो०

आथावतह रतह नन्ध महामुणिहिं ।
सिय वडसाह दसमिहिं जतर-फभुणिहिं ।
उपपन्त उ किल केवलु वंसणु जाणु धरु ।
भूय- भवंतर विण्णइ पासइ रिति-पधरु ॥९२

तक्खणि आगय सुग् पधर दुंदुहि अफ्फालित ।
रयण-विमाण-महा-धयहिं महि-मंडलु मंडंत ॥९३

अह सुरवरेहिं तुंगंतहिं रइउ समोसरणु ।
सुग् समाणु महा मुणि जाणवि पक्षु खणु ।
संश-समइ पुणु वल्लित उ छतोच्छदय-नहु ।
कंचण-कमल्लिहिं कय-कम-शुइ पर सुर-निषहु ॥९४

चामर चाय विणीय नसु भामंडलि भासेतु ।
धम्मचक्र-रयणइःयहिं पुग् पट्टि पविसेतु ॥९५

धम्म ज्ञायण लघावि पत्तु पभाइ पहु ।
पावा-नयगिहिं अमरिहिं किउ ओसरणु लहु ।
पायाग-निय तोरण धय मंगल पधरु ।
मणिस्सिद्धास्वण भस्सिउ ऊसिय ध्मोयतरु ॥९६

तेहिं पुव्वमुह मंडियह सुर पडिच्चिध करेति ।
अन्त तिनि जिणेभरह ताइ वि तह सोहति ॥९७

सुर-तर-तिरियहं कोड्डिउ भासइ धम्म जिणु ।
अह नयगिहिं निय सच्छरि जिण-कह जाय पुणु ।
ते सोउं मय-उदुधुग् दुद्धर-वयण-पह ।
जिण सयामि पक्ककारस आइय दिय-वसह ॥९८

इवधुइ तहिं जेडुयह इय आगउ गववेवि ।
नासउ सबवन्नु तु तहिं वाइं माणु मलेवि ॥९९

भुवणच्छेरय-सच्छह पेक्खवि सिरि जिणह ।
तहिं संकुट्टउ तट्टउ नट्टी गिर मुहइ ।

९२.१ आथावतह ९२ ३ वंसणु माणु ९३.१ अफालित ९३.२ मंडंत ९४.२ माणवि
९४.३ संश .च्छतोच्छ ९५.२ पट्टि पहिसह । ९६.२ ऊसरणु । ९७ १ पुन्वाग्रह
'९७.२ निनि जिणे.....नह सो १००.१ भुवणाभूरय १००.२ संकुट्ट मुट्टउ नट्टी
गिरमुह ।

अह संभासिउ सासिउ नासिउ संसयई ।
पड्वाविउ निठपाविउ बयणामपेण सई ॥१००

इय सब्ब वि पड्वाचिया सपपरिवार क्रमेण ।
तित्थु पसत्थु पयत्तियउ पयं वीर-जिणेण ॥१०१

विहरहि गामहि नगरहि [पुरहि ?] पदटणहि ।
ठाविधि नर-सुर-तिरियई नाणहि वंसणहि ।
उसहदत्तु द्विउ माहणि देवाणंद तह ।
राय-वयई दिक्खेविणु देविणु सुह सिवह ॥१०२

अह पत्तउ पावापुरिहि; हत्थिक्काल-निचस्स ।
वासावासु करेइ जिणु किल मालहि करणस्स ॥१०३

कत्तिय मास अमावस साइहि खीण-रउ ।
सुर-नर-कोडिहि समणहि समणिहि परिचरिउ ।
पज्जंकासण-संठिउ पच्छिम-निसिद्धि लहु ।
घग्गु कहंतउ पत्तउ सिद्धि वीर पहु ॥१०४

जिण-विणनाहह अत्थमणि जगह्ज्जमोहकारु ।
कुरियउ तित्थय-तारयहि भग्गु सुमग्ग-पयारु ॥१०५

किउ सक्कारु सुरिदिहि ^१ इवहव [?] वहु ।
नदीसरि स-विमाणिहि किउ जिण-भवण-महु ।
सिद्धुवण भुवणुज्जोवणु जिणवक्कुरि-गग्गउ ।
दीउवज्जो पयत्ति निचहि पयत्तियउ ॥१०६

तीसई वासई वसिउ गिहि अनु वारसु वसत्थु ।
तीस केवलि विहरियउ पुणु जिणु सिद्धु कयत्थु ॥१०७

इय कल्लाणय-कित्तु किउ वीरह जिणह ।
वर जिणेसरसुरिहि सीसि सुविहियह ।
अभयदेव-सिरि सूरि जिण-गुण-प्रतिपिह ।
होइ पढंत-सुणंतह कारणु सिवसुहह ॥१०८

॥ वीर-वरियं समत्तं ॥

१००.३ चांसिउ, तासिउ १००.४ वयणामपेण १०२.२ ठावे जि... वंसणिहि ।
१०२.३ देवाणंद १०४.२ परिचरियउ १०४ २. पज्जंकासुण १०५ १. अत्थमणे जगह्ज्जमोहकारु
१०६.१ इवहव ठवहु १०७.१ भग्गु वारसक्कउमयु

આગમગ્રંથીય આચાર્ય શ્રીજિનપ્રભસૂરિ વિરચિત

અંતરંગ-વિવાહ-ધવલ

સંપાં ૨. મ શાહ

ઈસવી સનની તેરમી શતાબ્દીના મધ્યભાગમાં થઈ ગયેલા આગમગ્રંથીય આચાર્ય જિનપ્રભસૂરિએ હિત્તરકાલીન અપભ્રંશ ભાષામાં અનેક લઘુ કાવ્યકૃતિઓ રચી છે, જે પાટણના જૈન ભંડારોમાં રહેલ તાડપત્રીય હસ્તપ્રતોમાં મળી આવે છે. આમાંની એક ધવલ (ધોળ) પ્રકારની ૨૬ કડીની પદ્ય કૃતિ અહીં સંપન્નિત કરવામાં આવી છે.

‘અંતરંગ-વિવાહ-ધવલ’ નામનું આ કાવ્ય એક રૂપક કાવ્ય છે, જેમાં ભવ્ય જીવ રૂપી વરના ચારિત્રરૂપી રાગની પુત્રી સર્વવિરતિરૂપી કન્યા સાથેના વિવાહવું વર્ણન છે. લગ્નપ્રસંગે ધોળ ગાયનો રિવાજ ખૂબ પ્રચલિત છે. આવા લોકપ્રિય કાવ્ય પ્રકારમાં કવિએ જૈન ધર્મ પ્રતિપાદિત ઉપદેશને રૂપકરૂપે ગૂંથી લીધો છે. આ કાવ્ય ગેય છે, અને વસંત રામમાં એ ગત્રાય એવી સૂચના કાવ્યમાં તે નોંધાયેલ છે. કાવ્યની ભાષા જે કે હિત્તરકાલીન અપભ્રંશ છે, પણ તેમાં તત્કાલીન ઓલાતી ગુર્જર ભાષાની અસર જોઈ શકાય છે.

પ્રેતરવસહી પાટક જૈન જ્ઞાન ભંડાર, પાટણની તાડપત્રીય પ્રત નં. ૬ (જૂનો નં. ૧૨) ના પત્ર ૨૨૦-૨૨૧ પર આ કાવ્ય લખાયેલ મળે છે. ૩૬ X ૫ સે. મી. માપની, ૨૬૪ પત્રો વાળી આ પ્રતમા નાની મોટી ૫૪ રચનાઓ સંગ્રહાઈ છે. તેમાં એકલા આ જિનપ્રભસૂરિની જ ૩૦ કૃતિઓનો સમાવેશ થાય છે, જેવી કે—ધર્માધિમંદુલક, આત્મ-સંબોધકુલક, ભવ્યચરિત, ભવ્યકુટુંબચરિત, નેમિરાસ, અંતરંગરાસ, મલ્લિનાથચરિત, જંખૂચરિત, મોહરાજવિજયોક્તિ, ચૈત્યપરિપાદિ, જિનજન્મમહા, નેમિનાથજન્મકથિકે, પાર્થનાથજન્મકથિકે, અનાચિશંધિ, જીવાનુચારિત સંધિ ઈત્યાદિ. આમાંની બે ત્રણ આ પૂર્વે ‘સંબોધિ’ આદિમાં પ્રસિદ્ધ થઈ છે, પરંતુ મોટા ભાગની કૃતિઓ હજી અપ્રસિદ્ધ છે. તત્કાલીન ભાષા અને સંસ્કૃતિના અધ્યયન માટે ધણી ઉપયોગી સામગ્રી આ કૃતિઓમાંથી મળે તેમ છે.

आगमगच्छीय श्री जिनप्रभसूरि विरचित

अंतरंग-विवाह-धवल

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॥ अंतरंग-विवाह धवल ॥ वसंत-रागेण भणनीयः ॥

जैन साहित्य में वर्णित विजयार्द्र पर्वत का अभिज्ञान*

डा० लक्ष्मीशंकर निगम

जैन साहित्य में जम्बूद्वीप के अन्तर्गत भरत क्षेत्र का उल्लेख मिलता है। जम्बूद्वीप का विस्तार लगभग सभी ग्रंथों में एक लाख योजन उल्लिखित है। भरत क्षेत्र इसका १९०वाँ भाग माना गया है। इस प्रकार भरत क्षेत्र का विस्तार $५२६\frac{१}{४}$ योजन स्वीकार किया गया है।^१ जहाँ तक इन ग्रंथों में विस्तार का उल्लेख है, ब्राह्मण पुराणों के सदृश्य यहाँ भी विवरण काल्पनिक प्रतीत होते हैं किन्तु भौगोलिक स्थिति विषयक अनेक महत्त्वपूर्ण तथ्यों पर इससे प्रकाश पड़ता है। प्रस्तुत लेख में जैन ग्रंथों में वर्णित भरत क्षेत्रान्तर्गत विजयार्द्र नामक पर्वत के अभिज्ञान पर विचार किया गया है।

विजयार्द्र पर्वत का उल्लेख करते हुए कहा गया है कि यह पर्वत भरत क्षेत्र के ठीक मध्य में स्थित है। तिलोयपण्णत्ती में इस पर्वत के दोनों पूर्वा का समुद्र केा स्पर्श करने वाला कहा गया है।^२ इस पर्वत के दोनों भाग पूर्व और पश्चिम समुद्र केा प्राप्त है।^३ इस पर्वत में पृथ्वी से दस योजन ऊपर चलकर दक्षिणी श्रेणी में पचास और उत्तरी श्रेणी में साठ, कुल एक सौ दस, विद्याधरों की नगरियाँ स्थित हैं। यचनाल, वल्ल, द्वावर, तिल, जौ, गेहूँ और उडद आदि उत्तम धान्यों से युक्त भूमि द्वारा वे नगर शोभा प्राप्त करते हैं। विद्याधरों के ऊपर, अभियोग्य देवों के पुर हैं तथा उससे पाँच योजन ऊपर दस योजन विस्तारवाला वैतादथ्य पर्वत का उत्तम शिखर है।^४

भरत क्षेत्र केा जम्बूद्वीप के दक्षिण में स्वीकार किया गया है तथा इसका तदारम्य वर्तमान भारतवर्ष से किया जाता है। भरत क्षेत्र के मध्य-क्षेत्र में कोई भी ऐसा पर्वत स्पष्ट दिखाई नहीं देता, जिसकी सीमाएँ पूर्वी तथा पश्चिमी समुद्र केा स्पर्श करती हो। जहाँ तक मात्र मध्य भाग में स्थित होने का प्रश्न है, वर्तमान विन्ध्याचल अपनी पर्वत श्रेणियों सहित भारतवर्ष के मध्य भाग में स्थित है। पौराणिक एवं पुरातात्विक विवरणों के आधार पर जैन ग्रंथों में उल्लिखित विजयार्द्र पर्वत का अभिज्ञान इस पर्वत से किया जा सकता है। ब्राह्मण एवं बौद्ध साहित्य में विन्ध्य पर्वत से सम्बन्धित विस्तृत विवरण उपलब्ध है। ब्राह्मण पुराणों में इसे सप्त कुलपर्वतों में से एक माना गया है।^५ महावंश तथा दीपवंश में कहा गया है कि अशोक विन्ध्यावटी (विन्ध्यावटी) केा पार करने के पश्चात् ताम्रलिप्ति पहुँचे थे।^६ समन्तपासादिका^७ में इसे “अगामकं अरज्ज” अर्थात् आमविहिन अरण्य कहा गया है।

इस प्रकार ब्राह्मण और बौद्ध साहित्य में बहुलता से वर्णित विन्ध्यपर्वत का कुछ अपवादों केा छोड़कर जैन साहित्य में कम उल्लेख मिलता है। ऐसा प्रतीत होता है कि जैन साहित्य संशोधि. १२—७

में इसी पर्वत को विजयादक के नाम से सम्बोधित किया गया है। जैन साहित्य में वर्णित इस पर्वत के विवरण से इस धारणा की पुष्टि होती है। जैसा कि पूर्व में उल्लेख किया गया है, विजयादक पर्वत पूर्व और पश्चिम समुद्र को स्वर्श करता था। इस सम्बन्ध में डा० डी० सी० सरकार^८ का मत है कि विन्ध्य नाम का प्रयोग नर्मदा के दोनों पार्श्वों में स्थित गिरि श्रृंखलाओं के लिए, गुजरात से लेकर गया तक के लिए किया गया है। डा० एस० एम० अली^९ का कथन है कि पौराणिक विन्ध्याचल के अन्तर्गत सतपुड़ा, महादेव पहाड़ियाँ, हजारीबाग की पर्वत श्रृंखलाएँ तथा राजमहल की पहाड़ियाँ आती थी। इस प्रकार पौराणिक विन्ध्याचल निश्चित रूपसे अपने दोनों सिरे से पूर्व और पश्चिम समुद्र को स्वर्श करता प्रतीत होता है तथा इसकी पुष्टि अमिलेखीय साक्ष्यों से भी होती है। बिहार के गया जिले के बराबर की पहाड़ियों से संलम नागार्जुनी पहाड़ियों का उल्लेख अनन्तवर्मन के नागार्जुनी पहाड़ी गुहा लेख^{१०} में विन्ध्य के भाग के रूप में किया गया है। इसी प्रकार गुजरात के भकौच जिले के राजपिपला नामक स्थान से प्राप्त अमिलेख में, वहाँ के मध्य-कालीन शासकों के विन्ध्याधिपति के रूप में सम्बोधित किया गया है।^{११} इस सम्बन्ध में दृश्य है कि भकौच (प्राचीन भरुकच्छ) के निकट नर्मदा समुद्र में समाहित होती है। वाशिष्ठीपुत्र पुल्लभावी के नासिक गुहालेख^{१२} में विन्ध्यपर्वत का उल्लेख "विबह" के रूप में किया गया है। तिलायपण्णत्ती में विजयादक के लिए भिन्न-भिन्न पाठ भेद मिलते हैं।^{१३} इस प्रकार "विबह" नाम "विजयादक" के ध्वनि साम्य के निकट प्रतीत होता है।

विजयादक पर्वत से संबंधित ११० विद्याधरों के नगरों का उल्लेख सभी ग्रंथों में मिलता है।^{१४} विद्याधरों से संबंधित होने के कारण इन नगरों के काष्पनिक होने का अनुमान तद्वच ही लगाया जा सकता है। इनमें से कुछ ऐसे नामों के उल्लेख हैं, जो पौराणिक प्रतीत होते हैं, जबकि कुछ नाम ऐसे हैं जिनकी पुनराधुत्ति अन्य कई स्थानों के संदर्भ में की गई है। इसके बावजूद भी कुछ भौगोलिक तथ्यों का समावेश इसमें मिलता है। इसमें विद्याधरों की एक नगरी मेखलाप्रपुर^{१५} का विवरण उल्लेखनीय है। इस संबंध में शांत ही है कि विद्याधरों का निवास पर्वत श्रेणियों पर होता है, ऐसी परिस्थिति में मेखलाप्रपुर का समीकरण मेखल अधवा मेकल नामक (विन्ध्य की) पर्वत श्रेणी से किया जा सकता है। ब्राह्मणपुराणों में विन्ध्य पृष्ठ के निवासियों का विवरण देते द्रुपे मेकलवासियों का उल्लेख किया गया है।^{१६} मेकल नाम के आधार पर यहाँ से उद्गमित नर्मदा नदी का राजशेखर^{१७} ने मेकलसुता और अमरकेश^{१८} में मेकलकन्यका कहा गया है।

कुछ अन्य स्थानों के अभिज्ञान में हमें साक्ष्यों के साथ-साथ कल्पना का व्याश्रय भी लेना पड़ता है, इसके आधार पर कुछ तादात्म्य स्थापित करने का प्रयास किया गया है। किलकिल^{१९} नामक स्थान मध्यप्रदेश के पन्ना जिले में प्रवाहित होनेवाली नदी किलकिला के तट पर रदा होगा। विजयशूट^{२०} का तादात्म्य इसी नगर के नाम की प्रसिद्ध गिरिशोणी से किया जा सकता है, जो उत्तरप्रदेश के बाँदा जिले और मध्य प्रदेश के साँवा जिले के मध्य में स्थित है। वनगमन के अक्षर पर राम यहाँ रुके थे।^{२१} इन तीनों का वर्णन

मंस्कृत साहित्य में अथर्विक मिलता है।^{२२} जैन पद्यपुराण के अनुसार राम और लक्ष्मण मालवदेश में चित्रकूट पहाड़ी के पाद तक आये थे। यहाँ वन हतना सघन था कि मनुष्य के निवास का पता लगाना मुश्किल था।^{२३} उन्मथपर्वत^{२४} का समीकरण उदयगिरि से किया जा सकता है। यह विदिशा जिले में स्थित एक महत्त्वपूर्ण पुरातात्विक स्थल है।^{२५} सिंधुकक्ष^{२६} के विषय में अनुमान किया जा सकता है कि यह मालवा में प्रवाहित होनेवाली कालीसिन्धु के तटवर्ती क्षेत्र का कोई स्था। रहा होगा। कालीसिन्धु नदी का उद्गम पौराणिक परियात्र पर्वत से माना गया है।^{२७} इसका उल्लेख दक्षिण सिन्धु^{२८} तथा सिन्धु पणी^{२९} के रूप में भी हुआ है। सूर्यपुर^{३०} का समीकरण गुजरात में स्थित सूरत से किया गया है। यहाँ शंकराचार्य ने अपना भाष्य लिखा था।^{३१} गरुडध्वज^{३२} के रूप में संभवतः वेसनगर स्थित गरुडध्वज (स्तंभ) का उल्लेख किया गया है। जिसमें हेरियोडोरस का प्रसिद्ध लेख^{३३} उल्कीर्ण है।

इस प्रकार इन स्थानों का स्थानाधिक सम्बन्ध विन्ध्य पर्वत श्रृंखला तथा उससे संलग्न क्षेत्र से स्थापित किया जा सकता है।

विजयादर्क का उल्लेख गंगा के प्रवाह मार्ग के सम्बन्ध में भी मिलता है। तिलाय-रणीती^{३४} में कहा गया है हिमवानपर्वत के एक द्रुह/पद्मद्रुह जिसकी पूर्व दिशा से गंगा निकलती है, तत्पश्चात् यह नदी भूमिप्रदेश में सुबहनी हुई विजयादर्क अथवा रजसगिरि को प्राप्त करती है। इस सम्बन्ध में हमें ज्ञात है कि गंगा, हरिद्वार से बुलन्दशहर तक दक्षिणामिमुख तत्पश्चात् इलाहाबाद तक, जहा यमुना इसमें मिलती है, दक्षिणपूर्वामिमुख है। इलाहाबाद से राजमहल तक इसका प्रवाह पूर्वामिमुख है। राजमहल की पहाड़ियों का उल्लेख करते हुए, संभवतः विजयादर्क का नामोल्लेख किया गया है।

विजयादर्क से संबंधित विवरण चक्रवर्ती भरत के विजय के संदर्भ में भी मिलता है। भरत सर्वप्रथम पूर्वदिशा में गंगातट का सहारा लेकर समुद्र पर्यन्त गंगाद्वार तक पहुँचते हैं। वहाँ से मगध की दूरी वारह योजन बताई गई है। इसके पश्चात् दक्षिण की ओर गैजयन्त-द्वार में प्रवेश करते हुए सिन्धु नदी के मनोहर द्वार में पहुँचते हैं और प्रभासदेव को सिद्ध करते हैं। वहाँ से पूर्वामिमुख होकर विजयादर्क पर्वत की वनवेदिका तक नदी तट से, श्वेत के मध्यम कूट पर्वत तक, तत्पश्चात् वन के मध्य से उत्तर की ओर गमन करते हुए विजयादर्क के मध्य तक पहुँचते हैं। यहाँ इस शिखर पर रहनेवाला गैताव्य देव उपस्थित होता है। यहाँ से चक्रवर्ती भरत सिन्धुनदी के विशाल वन में प्रवेश करते हैं और प्रक्षिप्ती मार्ग के म्लेच्छ राजाओं को पराजित करते हुए सिन्धु नदी के तटवर्ती मार्ग का अनुसरण करते हुए हिमवान पर्वत में पहुँचता है, वहाँ से वृषभगिरि पहुँचता है। उत्तर की ओर जाते हुए गंगाकूट का पारकर गंगानदी के तटवर्ती मार्ग का अनुकरण कर दक्षिण में विजयादर्क पर्वत में पहुँचता है।^{३५}

इस प्रकार चक्रवर्ती भरत की विजय यात्रा रघुवंश में वर्णित रघु के विम्बिज्य सदृश्य दिखाई देती है। भरत सर्वप्रथम गंगा का अनुकरण करते हुए गंगा सागर पहुँचते हैं।

तत्पश्चात् समुद्र के गैज्यन्त द्वार पहुँचने का उल्लेख है। गैज्यन्त द्वार को जम्बूद्वीप का दक्षिणी द्वार कहा गया है।^{३६} अतः प्रतीत होता है कि पूर्वी भारत की विजय करते हुए, वह दक्षिण समुद्र तक पहुँचे थे। इसके पश्चात् पश्चिमी भारत की विजय यात्रा करता हुआ सिन्धुद्वार (मुहाने) तक पहुँचने का उल्लेख है। इस सम्बन्ध में दृष्टव्य है कि हरिवंशपुराण^{३७} में विजयाद^३ के निकट पचनद तीर्थ का उल्लेख है। ब्राह्मण पुराणों के अनुसार यह एक प्रसिद्ध तीर्थ है तथा सिन्धु जहाँ सागर से मिलती है, वहाँ स्थित है।^{३८} यहाँ प्रभासदेव का उल्लेख मिलता है जिसका समीकरण कठियावाड़ के प्रसिद्ध प्रभासपाटन अथवा सोमनाथ पाटन से किया जा सकता है।^{३९} तत्पश्चात् जनवेदिका और नदी का सहारा लेते हुए विजयाद^३ पर्वत तक पहुँचने का उल्लेख है। संभवतः नर्मदा के तट से वे विजयाद^३ अथवा विन्ध्य के मध्यश्रेणी तक पहुँचे थे, जहाँ गैताद्वय नामक शिखर स्थित था। पुनः पश्चिम और उत्तर में पर्वतीय क्षेत्रों पर विजय प्राप्त करते हुए गंगा के किनारे-किनारे पुनः विजयाद^३ पर्वत पर पहुँचने का उल्लेख है। यहाँ विन्ध्य के पूर्वी भाग का उल्लेख किया गया प्रतीत होता है।

इस प्रकार जैन साहित्य में वर्णित विजयाद^३ विन्ध्य पर्वत ही प्रतीत होता है। तिलोय-पण्णसी में वर्णित खावानों की सूची से भी इसकी पुष्टि होती है। इसमें विशिष्ट प्रकार के खावानों का उल्लेख किया गया है, जो मालवा, बुन्देलखण्ड तथा नर्मदा के तटवर्ती क्षेत्र में प्रमुख रूप से उत्पन्न होते हैं। जम्बूद्वीपपण्णसी^{४०} में विजयाद^३ के स्थान पर गैताद्वय का उल्लेख किया गया है। इस सम्बन्ध में दृष्टव्य रहे कि तिलोयपण्णसी एवम् अन्य ग्रन्थों में गैताद्वय का विजयाद^३ के एक प्रमुख शिखर के रूप में वर्णित किया गया है। पर्वत का प्रमुख शिखर होने के कारण ही संभवतः जम्बूद्वीपपण्णसी में पूरे पर्वत का नाम गैताद्वय के रूप में उल्लिखित किया गया है। बी० सी० लाहा^{४१} गैताद्वय का समीकरण विन्ध्यपर्वत से करते हैं, अतः विजयाद^३ का तादात्म्य विन्ध्यपर्वत से किया जाना समुचित एवम् तर्कसंगत प्रतीत होता है।

संदर्भ

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१०. फ्लीट, जे० एस० : कार्पस इन्स्क्रिप्सनम इण्डिकेरम, भाग-३, पृ० १७४
११. पवित्राफिका इण्डिका, खण्ड-३४, पृ० १४०
१२. उपरिषत्, खण्ड-४, पृ० ६०
१३. "विजयद्द" (ति०प०, ४, १०७) "विजयद्द" (ति०प०, ४, ११०)
१४. ति०प०, ४, ११२-१२५; ह०पु०, २२, ८५-११०; आ०पु०, १९, ३२-४९, त्रिलोकसार, ६९६-७०१; लोकविभाग, १, २१-३१
१५. हरिवंशपुराण के छोटकर पाद टिप्पणी-१४ में उल्लिखित सभी ग्रंथों में इसका उल्लेख है।
१६. सरकार, डी०सी० : पूर्वोद्धृत, पृ० ४२-४३
१७. कर्पूरमंजरी, अनु० स्टेन कोनोव, पृ० १८२
१८. अमरकोश, १, १०, ३३
१९. हरिवंशपुराण के छोटकर पाद टिप्पण-१४ में उल्लिखित अन्य सभी ग्रंथों में इसका उल्लेख है।
२०. उपरिषत्
२१. रामायण, अयोध्याकाण्ड, ५४
२२. लाहा, बी०सी० : प्राचीन भारत का ऐतिहासिक भूगोल (हिन्दी अनुवाद, अनुवादक-रामकृष्ण द्विवेदी) लखनऊ, १९७२, पृ० ११५-१६; ५२३, ६१४
२३. पद्मपुराण,
२४. ह०पु०, में वर्णित दक्षिणी श्रेणी का ४वाँ नगर
२५. लाहा, बी०सी० : पूर्व उद्धृत, पृ० ५५२-५३; ६१६
२६. ह०पु० में वर्णित दक्षिणी श्रेणी का २७वाँ नगर
२७. सरकार, डी०सी० : पूर्व उद्धृत, पृ० ५२-५३; मेघदूत, १, ३०
२८. महाभारत, वनपर्व, अध्याय-८२
२९. बराहपुराण, अध्याय-८५
३०. ह०पु० के अतिरिक्त अन्य ग्रंथों में इसका उल्लेख है।
३१. लाहा, बी०सी० : पूर्व उद्धृत, पृ० ४९९
३२. ह०पु० के अतिरिक्त अन्य सभी ग्रंथों में इसका उल्लेख है।

३३. जर्नल आफ दि थाम्बे ब्रान्च आफ रायल एशियाटिक सोसायटी, भाग-
११, पृ० १०४
३४. ति०प०, ४, १९६, २३२, ३३
३५. ति०प०, ४, १३०; ४:१३५६; कुछ विवरणों के अन्तर के साथ अन्य ग्रंथों यथा-
ह०पु०, ११, १-५५ आ०पु०, सर्ग--३५ में भी इसी प्रकार का वर्णन है।
३६. ति०प०, ४, ४२
३७. ह०पु०, २६, ४५
३८. ब्रह्माण्डपुराण, ३, १३, ५७, वायुपुराण, ७, ५७
३९. लाहा, बी०सी० : पूर्व उद्धृत, पृ० ४८९
४०. जम्बूद्वीपवर्णना, १, १२
४१. लाहा, बी०सी० : पूर्व उद्धृत, पृ० ६१७

निर्युक्ति की संख्या एवं प्राचीनता

समणी कुसुमप्रज्ञा

वैदिक वाङ्मय में निरुक्त अति प्राचीन व्याख्या पद्धति है। जैन आगमों में भी निर्युक्ति सबसे प्राचीन पद्यबद्ध रचना है। आवश्यक निर्युक्ति में निर्युक्ति शब्द का निरुक्त लिखते हुए भद्रबाहुस्वामी कहते हैं—“निष्पुत्ता ते अथा जं च्छा तेण होइ निष्पुत्ती” अर्थात् सूत्र के साथ अर्थ का निर्णय जिसके द्वारा होता है वह निर्युक्ति है।

शीलोक के अनुसार निश्चय रूप से सम्यग् अर्थ करना¹ तथा सूत्र में ही परस्पर संबद्ध अर्थ को प्रगट करना निर्युक्ति का प्रयोजन है।² हरिभद्र के अनुसार क्रिया, कारक, भेद और पर्यायवाची शब्दों द्वारा शब्द की व्याख्या करना या अर्थ प्रकट करना निरुक्त/निर्युक्ति है।³

निरुक्ति की भाषा में कहा जा सकता है कि एक शब्द के अनेक अर्थ होते हैं। उनमें कौन-सा अर्थ उस प्रसंग में घटित होता है उसका ज्ञान निर्युक्ति निक्षेप पद्धति से कराती है।

निक्षेप निर्युक्ति में निक्षेप द्वारा अर्थ कथन होता है तथा उसके बाद उपोद्घात निर्युक्ति में २६ प्रकार से उस विषय या शब्द की मीमांसा होती है। सूत्र स्पर्शिक निर्युक्ति सूत्र के शब्दों की व्याख्या प्रस्तुत करती है।

निर्युक्तियों की संख्या के बारे में निश्चित रूप से कुछ नहीं कहा जा सकता। क्योंकि नंदीसूत्र में जहाँ प्रत्येक आगम का परिचय दिया है वहाँ १२ अंगों के विषय में कहा गया है कि इन पर संख्येय निर्युक्तियाँ लिखी गयीं। इस वाक्य को दो संदर्भों में समझा जा सकता है—

प्रत्येक अंग पर अनेक निर्युक्तियाँ लिखी गयीं। अथवा एक ही निर्युक्ति की गाथा संख्या निश्चित नहीं थी।

इस संदर्भ में एक विचारणीय प्रश्न यह है कि इतनी निर्युक्तियाँ लिखी गयीं फिर आज वे उपलब्ध क्यों नहीं हैं ?

इस प्रश्न के समाधान में एक चिंतन यह सामने आता है कि स्वयं सूत्रकार ने ही सूत्र के साथ निर्युक्तियाँ लिखी होंगी। हरिभद्र ने सूत्र और अर्थ में परस्पर नियोजन को निर्युक्ति कहा है।³ इस दृष्टि से संखेज्जाओं निष्पुत्तीओं का यह अर्थ अधिक संगत लगता है कि सूत्रागम पर स्वयं सूत्रकार ने जो अर्थागम लिखा वे ही उस समय निर्युक्ति कहलाती थीं। अभी वर्तमान में जो निर्युक्तियाँ उपलब्ध हैं उनके साथ इसका कोई सम्बन्ध नहीं है। यह व्याख्यात्मक पद्धति बाद की रचना है।

आवश्यक नियुक्ति में भद्रबाहु ने १० नियुक्तियाँ लिखने की प्रतिज्ञा की है। उनका क्रम इस प्रकार है—

१. आवश्यक २. दशवैकालिक ३. उत्तराध्वयन ४. आचारांग ५. सूचकतांग ६. दशाश्रुतस्कंध ७. छन्दस्कन्ध ८. व्यवहार ९. सूर्यप्रशस्ति १०. ऋषिभासित ॥^१

हरिभद्र ने 'इतिभासियाणं च' शब्द की व्याख्या में देवेन्द्रस्तव भादि की नियुक्ति का भी उल्लेख किया है।^२

इसके अतिरिक्त पिण्ड नियुक्ति, ओषधिनियुक्ति, पंचकल्पनियुक्ति, निशीथ नियुक्ति, आराधना नियुक्ति तथा संसृत नियुक्ति आदि का भी स्वतंत्र अस्तित्व मिलता है।

विद्वानों के अनुसार ये क्रमशः दशवैकालिक नियुक्ति, आवश्यक नियुक्ति, बृहत्कल्पनियुक्ति और आचारांग नियुक्ति की पूरक हैं।

लेकिन एक विचारणीय प्रश्न है कि ओषधिनियुक्ति और पिण्डनियुक्ति जैसी स्वतंत्र रचना को आवश्यक नियुक्ति और दशवैकालिक नियुक्ति का पूरक कैसे माना जाय ? इस बारे में कुछ विन्दुओं पर विचार किया जा सकता है—

१. दशवैकालिक नियुक्ति में द्रव्य पक्षणा के प्रसंग में कहा गया है कि यहाँ पिण्डनियुक्ति कहनी चाहिए।^३ इसी प्रकार आचारांग नियुक्ति में ऐसा ही उल्लेख मिलता है। इससे स्पष्ट है कि भद्रबाहु ने पिण्डनियुक्ति की रचना इन नियुक्तियों से पूर्व कर दी थी।
२. ओषधिनियुक्ति और पिण्डनियुक्ति को कुछ जैन सम्प्रदाय ४५ आगमों के अन्तर्गत मानते हैं। अतः इस बात से भी स्पष्ट होता है कि भद्रबाहु ने अन्य नियुक्तियों से पूर्व इसकी स्वतंत्र रचना की होगी।
३. निशीथ नियुक्ति में पिण्डनियुक्ति की संकष्टों गाथाएं हैं, इससे भी स्पष्ट है कि आचारांग नियुक्ति से पूर्व पिण्डनियुक्ति का अस्तित्व था।

यह एक प्रारम्भिक चिन्तन है, लेकिन अभी इस विषय में काफी खोज एवं विचार विमर्श की आवश्यकता है।

इसके अतिरिक्त किसी स्वतंत्र विषय पर लिखी गयी नियुक्ति को भी मूलनियुक्ति से अलग करके उसका अलग नाम और स्वतंत्र अस्तित्व मिलता है। जैसे 'आवश्यक नियुक्ति' एक विशाल रचना है। उसकी षट् अध्वयनों की नियुक्तियों का भी अलग अलग नाम से स्वतंत्र अस्तित्व मिलता है। नीचे कुछ नाम तथा उनका समावेश किस नियुक्ति में हो सकता है यह उल्लेख किया गया है—

१. सामाहयनिष्कृती	—	आवश्यक नियुक्ति
२. लोगस्तुब्धोपरनिष्कृती	—	"
३. गमोष्कार	"	"
४. परिट्टावणिया	"	"

५. पञ्चखण्डाग	„	—	„
६. अतष्टाय	„	—	„
७. समोसरण	„	—	„
८. कल्पनिष्कृती	„	—	बृहत्कल्प दशाश्रुतस्कंध
एवञ्जोसवणकल्प	„	—	दशाश्रुतस्कंधनियुक्ति

१. 'कल्पनिष्कृती' दशाश्रुतस्कंध नियुक्ति के अन्तर्गत पशुपणाकल्प की नियुक्ति तथा बृहत्कल्प की नियुक्ति इन दोनों के लिए प्रसिद्ध हैं ।

इसके अतिरिक्त प्रत्येक आगम जिन पर नियुक्तिवाई लिखी गयी हैं उनके अलग अलग अध्ययनों के आधार पर भी नियुक्ति के अलग-अलग नाम मिलते हैं जैसे आचारंग नियुक्ति में धुयनिष्कृती और महापरिणानिष्कृती सारथरिणानिष्कृती आदि ।

वर्तमान में सर्वप्रसिद्ध, ऋषिभाषित गोविंद और आराधना नियुक्ति अनुपलब्ध है ।

द्वेताम्बर परम्परा में महावीर-बाणी आज भी अगों के रूप में सुरक्षित है । दिगम्बर परम्परा के अनुसार उन आगम ग्रंथों का छाप हो गया । इसलिए नियुक्ति की विशाल भूत-राशि केवल द्वेताम्बर परम्परा में ही मान्य है । नियुक्ति की रचना बहुत प्राचीन है । (क्योंकि अनुयोग द्वार और नदी जैसे मूल ग्रंथों में भी इन गाथाओं का उल्लेख मिलता है ।) कुछ विद्वानों की मान्यता के अनुसार भद्रबाहु प्रथम नियुक्तिकार थे । दुनि श्री पुण्य-विजयजी ने अनेक प्रमाणों के आधार पर भद्रबाहु द्वितीय को नियुक्तिकार माना है ।⁷

आज भी यह अनुसंधान का विषय है कि नियुक्ति साहित्य कितना प्राचीन है ? तथा इसके प्रथम रचनाकार कौन हुए ? वहाँ कुछ चिन्तु प्रस्तुत है जिनके आधार पर नियुक्ति की प्राचीनता जानी जा सकती है—

१. नियुक्ति आगमों की सर्वप्रथम प्राकृत पद्यम ब्याख्या है । नियुक्तियों पर भाष्य भी लिखे गए अतः दोनों के समय में पर्याप्त अंतराल होना चाहिए क्योंकि उस समय आज की भाँति प्रकाशन तथा प्रचार की सुविधा नहीं थी । मौखिक परम्परा या हस्तप्रतियों के आधार पर किसी भी ग्रंथ का ज्ञान किया जाता था । अतः यदि भद्रबाहु द्वितीय को नियुक्तिकार मानें तो उसका समय छठे शताब्दी सिद्ध होता है जबकि भाष्यकार का समय कुछ विद्वानों ने चौथी-पाँचवीं शताब्दी सिद्ध किया है ।⁸ इससे सिद्ध होता है कि नियुक्ति का समय दृसरी-तीसरी शताब्दी होगा साहित्य । इतिहासज्ञ अगरचदजी नाहटा का भी यही विचार था ।

२. मूलाचार में आवश्यक नियुक्ति की अनेक गाथाएँ पायी जाती हैं मूलाचार की रचना द्वितीय भद्रबाहु से पूर्व की है। ऐसा संभव नहीं लगता कि मूलाचार में ये गाथाएँ बाद में जोड़ दी गयी हों लेकिन गौतमस्वामी के बाद भद्रबाहु ऐसे आचार्य हुए हैं जिन्हें दोनों परम्परा समान रूप से सम्मान देती है। अतः भद्रबाहु प्रथम की रचना को बढ़ाकर न लिया हो यह युक्तिसंगत लगता है।

३. बृहत्कल्प और निषीथभाष्य में अनेक स्थलों पर 'पुरातनी गाहा' या 'चिरंतणा गाहा' का संकेत मिलता है। ये गाथाएँ भद्रबाहु प्रथम की प्रतीत होती हैं। निषीथ में एक स्थान पर उल्लेख मिलता है कि 'एसा चिरंतणा गाहा, एथाए चिरंतणा गाहाए इमा भद्रबाहुसामिकता गाहा'—इस उद्धरण से स्पष्ट है कि भद्रबाहु द्वितीय से पूर्व उनके सामने समस्त नियुक्तियाँ थीं। पुरातन विशेषण भी प्राचीनता का द्योतक है अतः यह भी भद्रबाहु का प्रथम संकेत देता है। ऐसा संभव लगता है कि नाम साम्य के कारण दोनों भद्रबाहु में यह अंतर स्पष्ट नहीं हो सका।

४. 'नयवक्र' के कर्ता मल्लवादी ५वीं शती ने भी नियुक्तिगाथा का उद्धरण अपने ग्रंथ में दिया है। इससे भी नियुक्ति की प्राचीनता परिलक्षित होती है।

५. उत्तराश्वयन शांत्वाचार्य टीका में उल्लेख है कि चतुर्विंशत्पूर्वी नियुक्तिकार भद्रबाहु से पूर्व नियुक्ति की रचना की गयी हो ऐसी आशा नहीं करनी चाहिए।^{१०} इससे स्पष्ट है कि प्रथम भद्रबाहु ने अत्यन्त संक्षेप में नियुक्तियाँ लिखीं लेकिन बाद में उनको व्यवस्थित रूप भद्रबाहु द्वितीय ने दिया। क्योंकि नियुक्तियों में अर्वाचीन आचार्य पादलिप्त कालकाचार्य आर्यवक्र, सिंहगिरि, सोमदेव, कल्यु रक्षित आदि का वर्णन बाद में जोड़ा गया है। जैसे समावो और 'ठाण' में भी अनेक प्रसंग बाद में जोड़े गए प्रतीत होते हैं।

६. मल्लवारी हेमचन्द्र ने उल्लेख किया है कि सूत्र रूप में गणधरों ने भागमों की रचना की तथा उसके गंभीर अर्थ को व्यक्त करने हेतु साधु साधिवियों के हित के लिए चतुर्दश पूर्वधर भद्रबाहु ने सामायिक आदि षट् अर्थधरों की नियुक्ति लिखी।^{१०} इसके अतिरिक्त चतुर्दश पूर्वधर भद्रबाहु ने कल्प और व्यवहार सूत्र की रचना करके दोनों कां सूत्रस्वशिक नियुक्ति लिखी।^{११} क्षेमकीर्तिने भी इसी मत की पुष्टि की है।^{१२}

शीलंकने चतुर्दश पूर्वधर भद्रबाहु को नियुक्तिकार माना है जो आठवीं शती के हैं।^{१३} ओषनियुक्ति द्रोणाचार्य टीका में भी इसका उल्लेख प्राप्त है।^{१४}

चतुर्दश पूर्वधर भद्रबाहु नियुक्तिकार नहीं थे इसके समर्थन में सबसे प्रबल प्रमाण दशाभूतस्कंध नियुक्ति की प्रथम गाथा 'वंदामि भद्रबाहु' का दिया जाता है। यदि स्वयं भद्रबाहु नियुक्तिकार होते तो स्वयं को नमस्कार कैसे करते!'

इस प्रश्न के समाधान में यदि आगम साहित्य को देखें तो ज्ञात होता है कि मंगलाचरण की परम्परा बहुत बाद की है। यदि कहीं है तो वह भी लिपिकताओं द्वारा लिखा गया प्रतीत होता है।

दूसरी बात आचार्य भद्रबाहुने आवश्यक नियुक्ति में पंचज्ञान के माध्यम से मंगलाचरण कर दिया अन्य नियुक्तियों के मंगलाचरण की गाथा द्वितीय भद्रबाहु या उनके बाद के आचार्यों द्वारा जोड़ी गयी प्रतीत होती है। इसकी प्रमाण है आचारांग और दशवैकालिक के मंगलाचरण की गाथाएँ। आचारांग नियुक्ति के मंगलाचरण की प्रथम गाथा चूर्ण में व्याख्यात नहीं है तथा टीकाकार शीलोक ने "अणुयोगद्वारों का अर्थ चतुर्दश पृषधर नियुक्तिकार किया है। दशवैकालिक के मंगलाचरण की गाथा भी अगस्त्य-सिंह और जिनदास द्वारा व्याख्यात नहीं है। इसके अतिरिक्त उत्तराध्ययन, निशीथ आदि की नियुक्तियों में मंगलाचरण की गाथाएँ मिलती ही नहीं हैं। इस सब प्रमाणों से संभव लगता है कि मंगलाचरण की गाथाएँ द्वितीय भद्रबाहु की हैं। और संभव है चंद्रामि भद्रबाहु वाली गाथा पंचकल्प भाष्य से लेकर प्रसंगवश दशाश्रुकंध की नियुक्ति में जोड़ दी गयी है। क्योंकि छेद् सूत्रों की अन्य तीन नियुक्तियाँ निशीथ, व्यवहार और वृहत्कल्प तो भाष्य में मिल गयीं। यह स्वतंत्र नियुक्ति थी इसलिए यह गाथा लिपिकताओं या बाद के आचार्यों द्वारा इस नियुक्ति में जोड़ दी गयी है। "पंचकल्पभाष्य" में उस गाथा की प्रासंगिकता भी लगती है तथा व्याख्या भी मिलती है। इस विषय में और भी गहन चिन्तन की आवश्यकता है कि वास्तव में नियुक्तियाँ कितनी प्राचीन हैं?

निष्कर्ष की भाषा में कहा जा सकता है कि बीर निर्माण की दूसरी शताब्दी तक नियुक्ति साहित्य की रचना प्रारम्भ हो गयी थी। लेकिन वर्तमान में उपलब्ध नियुक्तियों का व्यवस्थित रूप भद्रबाहु द्वितीय द्वारा किया गया। इसका प्रबल प्रमाण है दशवैकालिक की नियुक्ति। दशवैकालिक के प्रथम अध्ययन की नियुक्ति में टीका और चूर्ण की नियुक्ति में लगभग १०० गाथाओं का अंतर है। अतः यह अंतर भी स्पष्ट करता है कि बाद में नियुक्तियों का संवर्धन किया गया।

पाद टिप्पण :

१. आवनि ८८
२. सूटी प २, भाटी पृ. २८
३. व्यावशायी प ३६३
४. आवनि ८४

५. आवहाटी पृ. ४१
६. भाषस्तुतगारित्था एत्थ दम्बेसणाए अहिगारे ।
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७. मुनि श्री हजारीभल स्मृति ग्रंथ पृ. ७१८-१९
८. जैन आगम साहित्य में भारतीय समाज पृ. ३५-३७
९. उशाठी १३९
१०. विभामहेटी पृ. १
११. वृभाठी पृ. २
१२. वृभाठी पृ. १६६
१३. नियुक्तिकारस्य भद्रबाहुस्वामिनश्चतुर्दशपूर्वघरस्य : आटी पृ. ४
१४. ओनिद्रेटी पृ. ३

बनारस—कम्पनी शैली की चित्रकला

तेजनारायण मिश्र

अंग्रेजों ने भारत में व्यापार करने के उद्देश्य से आये थे लेकिन भारत की तत्कालीन स्थिति ने अंग्रेजों को अपनी व्यापारिक नीति में परिवर्तन करने के लिये प्रेरित किया और उस समय देश की स्थिति उनके अनुकूल थी त्रिनका एरा-एरा कागदा अंग्रेजों ने उठाया। १८५० ई० के विद्रोह की असफलता ने अंग्रेजों को भारत में ब्रिटिश राज की स्थापना के लिये सुगम स्थिति पैदा कर दी। और देश राजनैतिक व मानसिक रूप से अंग्रेजों का दास हो गया।¹

अंग्रेजों के आगमन के पूर्व भारत में मुगल कला उन्नति के चरम बिन्दु पर थी और यही स्थिति चित्रकला की भी थी। मुगल चित्रकला भारतीय व इरानी चित्रकला के तत्वों से मिलकर पैदा हुयी थी। युरोपीय चित्रकला का हल्का सा प्रभाव हमें मुगल चित्रकला में देखने को मिलता है। मुगल कला भी मुगल साम्राज्य के विकास और भवनीति की पथगामिनी रही है। यही कारण था कि मुगल साम्राज्य की भवनीति के कारण कलाकार मुगल दरबार को छोड़कर प्रान्तीय शासकों के पास आश्रय के लिये गये और एक नयी चित्रकला ने जन्म लिया जो प्रान्तीय चित्रकला के नाम से जानी जाती है जिसमें स्थानीय एवं प्रान्तीय विशेषताओं के साथ-साथ मुगल चित्रकला के मूल तत्व भी समाहित थे² और प्रान्तीय चित्र शैलियों ने चित्रों के नये आयाम प्रस्तुत किये। लेकिन यह कला धारा भी अचिक्र दिनों तक नहीं चल सकी क्योंकि प्रान्तीय सत्ता भी अंग्रेजों के प्रभाव से अछूती न रह सकी और कलाकार भी इस विषम स्थिति में जीविकोपार्जन के लिये अन्यत्र शरण लिये परिणाम स्वरूप कला और कलाकार में सृजनात्मक प्रवृत्ति का हास होने लगा और अब कला के नाम पर सस्ती बाजार कलाकृतियों को स्थान मिलने लगा, जो स्थायी रूप नहीं ले सकी और यही इस कला के लिये अच्छा था क्योंकि इसमें मौलिकता, विशिष्टता और कला बारीकियों का दर्शन कहीं से भी नहीं होता था।

युरोपीय जलरंगों; मशीन द्वारा निर्मित कागजों और युरोपीय चित्रकला के मूल तकनीकी तत्वों को भारतीय चित्रकला के तत्वों के साथ मिलाते हुये तथा विषय के रूप में भारतीय जन-जीवन की घटनाओं और पशु-पक्षियों व व्यक्तिगत शरीरों के माध्यम में एक नयी चित्रकला ने अपना स्वयं निर्धारित किया जिसे 'कम्पनी शैली की चित्रकला' या फिरंगी चित्रकला के नाम से संबोधित किया गया।³

कम्पनी शैली की चित्रकला जब अपने पूर्ण वेग में थी उस समय भी देश के अन्य

भागों में परवर्ती मुगल शैली की चित्रकला जीवित थी और कुछ कलाकार दोनों शैलियों में काम कर रहे थे। अथवा हम यों भी कह सकते हैं कि कलाकार दोनों शैलियों के मनोरम व हृद्यप्राही तन्त्रों को एक दूसरे में आवश्यकता के अनुसार ग्रहण करने में हिचकिचाते नहीं थे। इसी कारण से कमानो शैली की चित्रकला में केन्द्रों के अनुसार भिन्नता होते हुये भी प्रान्तीय व स्थानीय शैलियों का भी दर्शन होता है। अठारहवीं से उन्नीसवीं शताब्दी का समय इस शैली का रहा।

सन् १८११ ईस्वी में फेनी पार्क नामक एक विदेशी महिला ने बनारस के चित्रकारों द्वारा अभ्रक (माइका पर तैयार किये गये कुछेक चित्रों को खरीदा, इन चित्रों के अन्दर की कलात्मक अभिव्यक्ति को देखकर वह बहुत प्रभावित हुई, चित्रों में रंगों की समायोजना, द्रष्टव्य छाया-प्रकाश परिपेक्ष्य की अभिव्यक्ति और कलाकारों द्वारा चित्रकला की तकनीकी विशेषताओं को दक्षता के साथ दर्शाता उनकी चित्रकला में पूर्णता को बतला रहे थे इसके परिणामस्वरूप इन विदेशी लोगों को अपने पूर्वाग्रह को छोड़कर यह कहने को मजबूर होना पड़ा कि बनारस में बने चित्र भारत के अन्य केन्द्रों में निर्मित चित्रों से अधिक सुन्दर हैं।^{१८}

श्रामती आर्चर के कथनानुसार अंग्रेजों के बनारस में आने से पहले यहाँ पर कोई चित्रकला का स्कूल या शैली प्रतिस्थापित नहीं थी और न कोई चित्रकला की स्वतंत्र विद्या वाली कला ही प्रचलित थी। उनके कहने का तात्पर्य यह है कि अंग्रेजों ने ही बनारस में चित्रकला के स्कूल की स्थापना की और उन्हीं के द्वारा लाई हुयी विद्या से बनारस में चित्रकला की शुरुवात हुई।^{१९} जबकि बनारस की राजनीति में अंग्रेजों की घुसपैठ सन् १७८१ ई. के लगभग शुरू हुयी।

रावकृष्णदास ने अपने एक लेख में यह बतलाया है कि बनारस में कोई न कोई परम्परागत चित्रशैली अवश्य रही जो राजस्थानी चित्रशैली के समकक्ष थी।^{२०} इसी बात के एक अन्य विद्वान ने भी दुहराया है और कहा कि सन् १८२२ ई. के लगभग तुलसीदास चित्र रामायण का निर्माण भाठ हुद्दू खण्डों में राजा उदित नारायणसिंह के समय हुआ था। यही नहीं १७३५ ईस्वी में निर्मित 'मीर रुस्तम अली की होली' वाला चित्र बनारस की कलाधारा एवं चित्रकला के परम्परागत स्कूल का एक जीवन्त उदाहरण है।^{२१} यद्यपि एक चित्र के आधार पर दृढ़ता पूर्वक यह कहना कि बनारस में चित्रकला का स्कूल था सर्वमान्य तो नहीं हो सकता, किन्तु यह सोचने को जरूर प्रेरित करता है कि बनारस में चित्रकला को कोई एक निश्चित परम्परा जरूर थी जिसे यहाँ के कलाकार अपनाये हुये थे अठारहवीं सदी में मिश्रित मुगल राजस्थानी शैली के चित्रण की परम्परा बनारस में चल रही थी और यहाँ के कुम्हारों एवं नक्काशों के द्वारा इसी मिश्रित प्रविधि वाली 'बेल-कू' एवं भित्ति चित्र की परम्परा को सफलता पूर्वक निभाया जा रहा था।^{२२}

श्रीमती आर्चर के अनुसार हुलासलाल नामक बनारस के एक चित्रकार ने १८०० ई के लगभग पटना में जाकर कम्पनी शैली के चित्रकला का कार्य शुरु किया। उसके पूर्वज बनास के राजा के दरवार में काफी अर्द्ध तक दरबारी चित्रकार के रूप में कार्यरत थे।¹⁰ उस समय बनारस के राजा महीपनारायणसिंह थे।¹¹ उनका देहावसान १७९५ ई के लगभग हुआ। संभवतः उनकी मृत्यु के उपरान्त ही हुलासलाल एवं उनका परिवार बनारस छोड़कर पटना गया। हुलासलाल कम्पनी शैली के चित्रकार थे।

उपयुक्त तथ्यों से इतना तो शत होता है कि बनारस के तत्कालीन राजा के दरबार में कलाकार अपनी चित्रकला के लिये प्रोत्साहन एवं राश्याश्रय पाया करते थे किन्तु निश्चित रूप से यह कहना कठिन है कि ये चित्रकार किस शैली में चित्रकारी करते थे।¹²

बनारस में कम्पनी शैली की चित्रकला अठारहवीं शताब्दी के उत्तरार्द्ध में शुरु हुयी होगी, इसलिये कि हुलासलाल नामक बनारस का चित्रकार, जो कम्पनी शैली की चित्रकला में सिद्धहस्त था, १८०० ईस्वी के लगभग पटना गया।¹³ और वहाँ भी इसी शैली की चित्रकला में चित्र बनाता रहा। हुलासलाल के पूर्वज बनारस राजा के दरबारी चित्रकारों में से थे। पी. सी. मानूक नामक एक अग्रज विद्वान ने लिखा है कि हुलासलाल की चित्रशैली में बनारस की चित्रकला का प्रभाव स्पष्ट दृष्टिगत होता है।¹⁴ इस तरह यह प्रमाणित होता है कि अठारहवीं शताब्दी के उत्तरार्द्ध में बनारस के कलाकार कम्पनी शैली वाले चित्र भी बनाया करते थे। यद्यपि १८१५ से १८३० ई० के मध्य बने बहुत से चित्र मिले तो ई लेकिन ये किन कलाकारों द्वारा बनाये गये हैं, यह कहना सरल नहीं है। हो सकता है कि ये कमलापतिलाल के बनाये हुये चित्र हों।¹⁵ महाराज उदित नारायण सिंह के समय बनारस में (१७९५ से १८३५)¹⁶ कमलापतिलाल, दल्लुलाल, फूलचन्द आदि इस शैली के अच्छे चित्रकार थे और ये सभी चित्रकार अठारहवीं सदी के प्रारम्भ में बनारस आये थे।¹⁷ तुलसीकृत सचिव रामायण का निर्माण इन्हीं के राजकाल में हुआ था।¹⁸

महाराज उदितनारायणसिंह के दत्तक पुत्र महाराज ईश्वरीनारायणसिंह (१८३५ से १८८९) के समय में कम्पनी शैली के चित्रों का प्रचुर मात्रा में निर्माण हुआ और कलाकारों ने अपनी बहुत दिनों की छिपी हुयी कलाभिव्यक्ति को चित्रों में उभेल दिया। स्वयं महाराज ईश्वरीनारायणसिंह इन चित्रों के प्रति गहरी अभिरुचि प्रदर्शित करते थे। उनके दरबार में इस शैली के अच्छे चित्रकारों की कमी नहीं थी। कई चित्रकार तो दरबारी चित्रकार के रूप में पहचाने जाते थे और कुछ चित्रकारों को महाराज ने दल्लुलाल के द्वारा चित्रकला की उचित शिक्षा भी दिलवायी थी।¹⁹ महाराज ने अपने राजदरबारियों, नौकर-चाकर एवं इष्ट मित्रों आदि के व्यक्तिगत चित्र इन कलाकारों द्वारा निर्मित कराये: इसके अतिरिक्त अपनी नदेशरी कोठी में के फूलों का अंकन उ-होंने बहुत सुन्दर ढंग से करवाया सन्त महात्माओं के प्रति भी आप काफ़ी आदर एवं श्रद्धा की भावना रखते थे उनके प्रति

भी सम्मान व्यक्त करते हुये उन्होंने उनके साथ अरने चित्र भी बनवाये; महाराज ने धार्मिक अभिव्यक्ति वाले चित्र भी इन कलाकारों से बनवाये, फल, पशु-पक्षियों का सुन्दर अंकन भी इन चित्रों में देखने को मिलता है।²⁰

बनारस में कम्पनी शैली की चित्रकला के इतिहास की दृष्टि से महाराज इश्वरी नारायणसिंह का समय वैसा ही है जैसा कि मुगल सम्राट जहाँगीर के समय मुगल शैली की चित्रकला का। इलीखिये विद्वानों ने इन्हे 'कम्पनी शैली के जहाँगीर' के नाम से संबोधित किया है।²¹ महाराज के चित्रकला प्रेम को प्रदर्शित करने वाले ये चित्र तर्फा लीन बनारस की सांस्कृतिक एवं सामाजिक अभिव्यक्ति के ऐतिहासिक दस्तावेज हैं।

महाराज इश्वरीनारायणसिंह की मृत्यु के उपरान्त भी कम्पनी शैली की चित्रकला की लो को महाराज प्रमुनारायणसिंह ने जलाये रखा। बाबू माधवप्रसादजी इनके समय में इस शैली के दरबारी चित्रकारों में से थे और माधवप्रसादजी के सुयोग्य पुत्र बाबू रघुनाथप्रसादजी महाराज आदिश्वरीनारायणसिंह के प्रधान चित्रकार थे।²²

राजाराम नामक कम्पनी शैली के एक और चित्रकार का भी उल्लेख मिलता है।²³ इसके अलावा यमुना लाल और उनके पुत्र लक्ष्मीनारायण भी बनारस में उस शैली के प्रमुख चित्रकार थे।²⁴

बनारसी कलाकारों द्वारा बनाये गये कम्पनी शैली के चित्र उनके उच्चस्तरीय कौशल, चित्रकला के प्रति समर्पण एवं व्यक्ति के जीवन के इतिहास व संस्कृति के सजीव वस्तु हैं। इन चित्रों में हम चित्रकला की विशेषताओं के साथ ही साथ पूर्व पश्चिम की धार्मिकियों का भी दर्शन करते हैं। व्यक्ति चित्रों (शबीह) के अंकन में, चाहे व पेंटिल से बने हो या काली स्याही से, कलाकार ने व्यक्ति चित्रण के सभी गुण उसमें लुपचाप विरो दिये हैं। इस कारण चित्रों में यथार्थता का बोध परिलक्षित होता है न कि मशीनी अनुकृति का। इस प्रकार के अंकन में कलाकार ने काष्पनिकता का सहारा नहीं लिया धरन रेखाओं में गीत देकर उन्हें सजीव और सुन्दर बनाया। यहाँ के कलाकार कम्पनी शैली के अन्य केंद्रों के चित्रकारों की अपेक्षा चित्रांकन में शरीर के प्रत्येक अंग में समान लय व गीत को बनाये हुये हैं। किसी भी अंग के अनुपात में कमी नहीं दिखायी देती, कहने का तात्पर्य यह है कि रेखाओं के उतार चढ़ाव में उनकी कलम (कूची या पेंटिल) उनके अधिकार एवं नियंत्रण में रही है, ऐसा चित्रों से भासित होता है।

इन कलाकारों ने व्यक्ति ही नहीं पशु-पक्षी और फूल-पत्ती आदि के अंकन में भी यही कमाल दिखाया है। ये चित्रों की अनुकृति तैयार करने में इतने सिद्धहस्त थे कि असली नकली का फर्क बहुत सूक्ष्म एवं अनुभव्य आँखे ही बता सकती हैं। बनारस के कलाकारोंकी शांत रंग सज्जा, सादी एवं स्वाभाविक योजना चित्रकारी की आधार थी। यही यहाँ के कलाकारों की सबसे बड़ी विशेषता थी और इन्होंने आधुनिक चित्रकारी की आधार थी। यही यहाँ के कलाकारों की सबसे बड़ी विशेषता थी और इन्होंने आधुनिक चित्रकारी के मध्य से समन्वय स्थापित करते हुये कलाकारों ने अपना कार्य किया। इन कलाकारों के चित्र विषय का क्षेत्र सीमित या

संकुचित नहीं था। उन्होंने उस समय के समाज से अपनी त्रुटिका का सामंजस्य स्थापित कर लिया था। इसीलिये उन्होंने तत्कालीन समाज का सुन्दर एवं सजीव चित्रण प्रस्तुत किया है। इस शैली की चित्रकला ने महाराज ईश्वरीनारायणसिंह के राज्यकाल में काफी प्रगति की और कलाकारों ने भी अपनी कला प्रतिभा का सर्वोत्तम प्रदर्शन किया। साथ ही यह भी सत्य मानना पड़ेगा कि यह कला महाराज ईश्वरीनारायणसिंह के समय में चरमोत्कर्ष को प्राप्त हुयी और उन्हीं के साथ खत्म हो गयी।

दरबारी चित्रकारों के अलावा बनारस में आजाद कलम वाले चित्रकारों की कमी नहीं थी इन चित्रकारों को भी महाराज से काफी प्रोत्साहन मिला और इन चित्रकारों ने भी अपने राजा और समाज को अपनी कचम में निराश नहीं किया, अपनी नैसर्गिक कला का खुले दिल से मुक्त हृत्त में प्रदर्शन किया। चित्रों (कम्पनी शैली) के समूचे संग्रह को देखने और अध्ययन करने के पश्चात् यह प्रश्न उठता है कि बनारस के कलाकार नाहीं सौन्दर्य की अभिव्यक्ति और उनके अंकन को अपने चित्रों में स्थान क्यों नहीं दिया।

पाद टिप्पणी

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सन् १७५० ईस्वी में रामनगर के किले का निर्माण कार्य महाराज बलवन्तसिंहने शुरु कराया, साथ ही किले के अन्दर एक मंदिर का निर्माण कराकर उसमें काली की मूर्ति प्रतिष्ठापित की और मंदिर की दीवारों पर मिति चित्रण का भी सुन्दर आंकन कराया ।

काशी की परम्परा रही है कि दीवारों एवं प्रवेश द्वारों पर शादी-ब्याह के अवसर पर कुम्हारों एवं नक्काशों के द्वारा मंगल कलश, गणेश, द्वारपाल, मछली, हाथी-वाघ आदि के चित्र विविध रंगों के माध्यम से तैयार करवाये जाते थे तथा मंदिरों-मठों व बनारस के संग्रान्त लोगों के कक्ष में भी मिति-चित्रण की परम्परा रही है । इस प्रकार के उदाहरण यहाँ के मंदिरों एवं मठों में आज भी देखे जा सकते हैं । यह तो निर्विवाद सत्य है कि बिबाल (मिति) ही चित्र बनाने का प्रथम माध्यम थी । बनारस के कलाकारों द्वारा निर्मित मिति-चित्र के कुल्लेक उदाहरण भारत कला भवन की 'बनारस दीर्घा' में देखे जा सकते हैं । बनारस में इस प्रकार के चित्र राजस्थानी चित्रकला की परम्परा की देन रहा है ।

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अर्बुदाचलका जैन अभिलिखित साहित्य

रसेश जमीनदार

(१)

१.१ उत्कीर्ण लेखों का महत्त्व

इतिहास निर्माण के लिए तीन साधन मुख्य हैं। इनमें मौखिक परंपरा, लिखित साहित्य और पारिभोगिक सामग्री का समावेश होता है। हमें यहाँ लिखित साहित्य का परामर्श करना है, आज के परिसंवाद के विषय के सर्द्ध में।

लिखित साहित्य के नानाविध प्रकार में पुरातत्वीय दृष्टि से एक है उत्कीर्ण लेख, जिस में मुद्रालेख, ताम्रपत्रलेख, शिलालेख मृद्भाण्डलेख इत्यादि समाविष्ट होते हैं। भारतीय इतिहास और संस्कृति में संशोधन करने के लिए अभिलिखित साहित्य महत्त्व का स्रोत माना गया है।

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२.१ अर्बुदाचल के दो ग्रंथ

अभिलिखित साहित्य में अर्बुदाचल प्रदेश के संदर्भ में हम केवल उत्कीर्ण लेखों का विनिर्देशन करेंगे। खास तौर पर हम मुनिराज श्री जयन्तविजयजी से संपादित हुए 'श्री अर्बुदप्राचीन-जैन-लेख-संदोह' और 'अर्बुदाचलप्रदक्षिणा जैनलेखसंदोह' (जो असल में उनके 'आबू' ग्रंथ श्रेणी के क्रमशः भाग २ और ५ के रूप में प्रकाशित हुए हैं) ग्रंथों में प्रकाशित हुए १३०९ छोटेमोटे अभिलेखों का अवलोकन करेंगे।

२.२ जयन्तविजयजी का प्रदान

मुनिराज जयन्तविजयजीने सभी लेख उपर्युक्त दो ग्रंथों में गुजराती अनुवाद और समालोचना के साथ प्रसिद्ध किये हैं। श्री अर्बुद-प्राचीन-जैन-लेख-संदोह में कुल मिलाकर ६६४ लेख समाविष्ट हैं। ये सभी लेख आबु पर्वत पर स्थित खास कर के देलवाडा और अचलगढ में आये हुए जिन-मंदिरों में पाये जाते हैं। इस तरह इन लेखों की भौगोलिक सीमा मर्यादित है। 'अर्बुदाचलप्रदक्षिणा जैनलेखसंदोह' नामक इस मुनि के दूसरे ग्रंथ में ६४५ लेख मूलपाठ, गुजराती अनुवाद और संदर्भनोंध के साथ छपे हुए हैं। इस ग्रंथ में समाविष्ट सभी लेख आबु पर्वत की लह में स्थित ७१ गाँवों में आये हुए जिन-मंदिरों में से प्राप्त हुए हैं। इस दृष्टि से इस ग्रंथ में भौगोलिक विस्तार मर्यादित नहीं है। इस कारण इस ग्रंथ में संरक्षित लेखों के अध्ययन से नाना प्रकार की सांस्कृतिक माहिती की जानकारी प्राप्त होती है।

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३.१ लेख-संदोह को समयवधि

समयावधि की दृष्टि से हम देखें तो प्रथम ग्रंथ में विक्रम संवत् की गणना सदी से लेकर बीसवीं सदी तक के छोड़े हुए हैं जिन में से ५६५ लेखों में तिथि का स्पष्ट निर्देश है, ग्यारह लेखों में तिथि का वाचन अस्पष्ट है और शेष लेखों में तिथि का कोई निर्देश पाया जाता नहीं है। सब से पुराना लेख विक्रम संवत् १११२ का है और अंतिम लेख १९८७ का है। दूसरे ग्रंथ में विक्रम संवत् की गणना सदी से बीसवीं सदी के लेख हैं, जो कि एक लेख वि. सं. ७४४ (लेखांक ३६५, भाग ५) का है। वि. सं. १०१७ से लेकर १९७७ तक के लेख समाविष्ट हैं।

३.२ अमिलेखों का आन्तरिक स्वरूप

इन दोनों ग्रंथों में संग्रहित सभी लेख श्वेतांबर जन्मदिवसों के सिलसिले में हैं। ये सभी लेख चातुर्वर्तिका, आरसप्रतिमा मंदिर के बारशाह, स्तंभ, चौकी, दिवारें, छत इत्यादि पर खुदे हुए मिले हैं। कई लेख बड़ी शिलाओं पर प्रशस्तिरूप खुदे गये हैं। कई लेख पथ में हैं और छोटेबड़े हैं। ज्यादातर लेख गद्य में हैं और प्रकार में छोटे हैं। बहुत कम लेख बड़े हैं। सभी लेख अभयन के लिये उपयुक्त नहीं हैं। जो लेख सतिथि हैं, वे प्राकृतिक इतिहास और संस्कृति के निरूपण की दृष्टि में उपयोगी हैं। लेकिन सभी लेखों की विषयवस्तु घातक होने के कारण राजकीय इतिहास के लिये पर्याप्त सामग्री प्राप्त होती नहीं है, फिर भी सांस्कृतिक इतिहास के आलेखन के लिये छोटीमोटी कई सामग्री हमें इन लेखों के अभयन से उपलब्ध होती है। इस दृष्टि से भवुद्विगिरि और उसके आसपास के विस्तार का एक हजार साल का सांस्कृतिक चित्र हम पा सकते हैं।

३.३ भाषा के सर्वभ में

भाषा की दृष्टि से भी इन लेखों का अभयन आवश्यक है। ये सभी लेख संस्कृत में, गुजराती में और संस्कृत मिश्रित गुजराती में खुदे गये हैं। लिपि, छन्द, भाषावैभव, व्याकरण इत्यादि के बारे में हमें इस से जानकारी प्राप्त होती है और एक हजार साल में इस क्षेत्र में विकास की गति कैसी रही, उसका पता हमें लगता है।

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४.१ 'श्री अर्जुन-प्राचीन-लेख-संदोह' का परिचय

प्रथम ग्रंथ में संग्रहित लेखों का सदी अनुसार विभाजन इस तरह का है : बारहवीं सदी के १५, तेरहवीं सदी के १२२, चौदहवीं सदी के १५५, पंद्रहवीं सदी के ९६, सोलहवीं सदी के ४२, अठारहवीं सदी के सिर्फ २४ और उनिसवीं तथा बीसवीं सदी के क्रमशः ८ और ७ लेख मिले हैं। शेष लेख बिना तिथिनिर्देश प्राप्त हुए हैं।

इस ग्रंथ से हमें आचार्य-साधुओं के ३७३ और साध्वियों के ९ नाम प्राप्त होते हैं। धर्मबोधसूरि के शिष्य ज्ञानचंद्रसूरि का नाम ३८ लेखों में उल्लिखित है। ३५ गच्छों के नाम

मिलते हैं। इन में से तपागच्छ का निर्देश ७५ लेख में पाये जाते हैं। कुल मिलाकर ३० ३० ज्ञाति-कुठ-वध की जानकारी लेखों से प्राप्त होती है, जिन में प्रायाद का निर्देश १३२ लेखों में है। गोत्र-शाखा के बारे में ३२ निर्देश पाये जाते हैं। गाँव-देश-वर्त-नदी का उल्लेख १२१ बार मिलता है, जिस में अर्जुद का निर्देश ९० लेखों में है। ५१ राजाओं के भी निर्देश हमें मिलते हैं।

इस ग्रंथ में ज्यादातर लेख (२४९) विमलवसही के मंदिर-संकुल से मिले हैं। लुणवसही से १५७ लेख प्राप्त हुए हैं। शेष लेख हमें अचलगढ, ओरिया, खरतरवसही, सुविधिनाथ मंदिर से मिले हैं।

४२ 'अर्जुदाचल प्रदक्षिणा जैन लेख संदीह'का परिचय

दूसरे ग्रंथ में समाविष्ट अभिलेखों का सही अनुसार विवरण इस प्रकार है : ग्यारहवीं सदी के ७, बारहवीं सदी के ४०, तेरहवीं के १०१, चौदहवीं के ४७, पंद्रहवीं के १०४, सोलहवीं के १७, सत्रहवीं के ५५, अठारहवीं के ३०, उन्नीसवीं के १९ और बीसवीं सदी के सिर्फ ९ लेख प्राप्त हुए हैं। शेष अभिलेख में तिथि का कोई निर्देश नहीं है।

प्राप्तिस्थान के संदर्भ में हम विवरण करें तो सबसे ज्यादा लेख हमें जीरावला स्थान में से (६३) मिले हैं। ५१ लेख रोहिडा से, ४७ अजारी से, ४५ मडार से, ३९ आरासण से और ३० लेख हमें वाधा से प्राप्त हुए हैं। बारह गाँव ऐसे हैं, जिन में से केवल एक एक अभिलेख मिला है।

सबसे अधिक लेख विक्रम संवत् १४८३ के प्राप्त हुए हैं, जिन की संख्या ३२ है। संवत् १५१९ के १० और संवत् १५२१ के ११ लेख हैं।

इन लेखों से हमें जैनाचार्यों के ३६१ नाम प्राप्त होते हैं। सब से अधिक उल्लेख तपागच्छ आचार्य जयचंद्रसूरि का है। करिब २२ लेखों में उनके नाम प्राप्त हैं। ५० से अधिक गच्छों का पता हमें इस संग्रह से लगा है, जिन में ज्यादातर निर्देश तपागच्छ (१३० बार) का है। शाति-वंधा-कुल के करिब २४ नाम मिलते हैं जिन में ओसवाल का उल्लेख ६२ लेखों में है। गोत्र के २६, राजा के ४१ और गाँवों के ११८ नाम हमें इस संग्रह से मिलते हैं।

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लेखों का सांस्कृतिक अध्ययन

अब हम इन दोनों ग्रंथों से प्राप्त सांस्कृतिक इतिहास की सामग्री का विवरण करेंगे।

दोनों ग्रंथों से उपलब्ध जैन-आचार्यों-साधुओं के नाम में से जिन के नाम बार बार मिले हैं, वे इस तरह हैं : ज्ञानचंद्रसूरि (३८ बार), जयचंद्रसूरि (३४), धर्मगोषसूरि (३२), मुनिशुद्धसूरि (३८), रघुशेखरसूरि (४३), लक्ष्मीसागरसूरि (६५), विजयसेनसूरि (३२) श्रीमशुद्धसूरि (६०) और हीरविजयसूरि (२५)।

गच्छों में तरागच्छ का निर्देश २०० से अधिक लेखों में है। खरतरगच्छ और नागकीयगच्छ का उल्लेख ३० से अधिक बार है और अन्य गच्छों में कच्छोलीवाल, कामहाय पृष्ठ, नागेन्द्र, पूर्णमा, ब्रह्मणीय, मडाहड और सडर के उल्लेख मुख्य हैं।

ओसवाल, प्राग्वाद श्रीमाल ए नन श्रुतियों के अलावा हमें कंसारा, गुर्वर, चौहाण चालुक्य, भावसार इत्यादि नाम मिलते हैं। ओसवाल और प्राग्वाद के भिन्न भिन्न रूप से लिखे गये नाम भी मिलते हैं।

राजाओं के जो नाम इन अभिलेखों से प्राप्त हुए हैं, वे इस प्रकार हैं : अकबर, अक्षयराज (अखेराज), कुम्भकरण, जगमाल, डुंगरसिंह, लुंढ (लुंभक), सोमदास इत्यादि।

गाँवों के नाम इस प्रकार प्राप्त होते हैं : अचलगढ, अहमदाबाद, अणहिलपाटक, अहुंढ-आहु-अहुंदाचल, आगामणा, इडर, कच्छ, चंद्रावती, जीराफली-जीराबला, डुंगरपुर, देलवाडा, धणेरी-धनारी, नंदीग्राम, नागौर, पालगपुर-प्रह्लादनपुर, पत्तनगर, पीडवाडा, मालव-देश, बामणवाड, वीरवाडा, वीसलनगर, शंजय, सांगवाडा, सिरोठी, स्वभन-स्वभतीर्थ इत्यादि।

५.२ स्थल-व्यक्ति-नाम का अध्ययन

आचार्यों, गच्छों, जाति-कुल-वंश, गाँव-नगर, गोत्र-शाखा, राजा इत्यादि नाना प्रकार के नामों का अध्ययन रसप्रद तो है ही लेकिन इस प्रकार के अध्ययन से हमें उस काल में व्यक्तिनाम और स्थलविशेष के नामों से नामकरण की भाव का भी पता चलता है और हमें समकालीन संस्कृति के विविध पहलुओं की जानकारी प्राप्त होती है, जिनसे राजकारण, धर्म, देवी-देवता, भावा, भूगोल इत्यादि का भी सारा ज्ञान प्राप्त होता है। इन दोनों ग्रंथों का प्लैस-नेम्स स्टडी के दृष्टि से अभ्यास करने की भारी आवश्यकता महसूस होती है। अध्ययन का यह क्षेत्र (onomastics) अधिक प्रचार में लाने की आवश्यकता है।

५.३ जैन संप्रदाय का ज्ञान

इन दोनों ग्रंथों के अध्ययन से हमें श्वेतांबर जैन संप्रदाय का अच्छा ज्ञान होता है और जैनो की सांस्कृतिक संपत्ति की भी जानकारी होती है। ब्याह्रवीं सदी से लेकर जैन धर्म का प्रभाव अर्बुदाचल क्षेत्र में क्रमशः किस तरह बढ़ा, आचार्यों और मुनिराजों ने भावकों के उत्साह के साथ जिन-संदिरो का किस तरह निर्माण किया, जीर्णोद्धार वा कार्य किस तरह बढ़ा, धर्म-प्रभावका विकास कैसे हुआ — इन सब बातों की बहुमूल्य सामग्री प्राप्त होती है और इन का अध्ययन करना भी जरूरी है। मूर्तिविज्ञान और स्थापत्यकला का अध्ययन करने की प्रेरणा भी इस अभ्यास से प्राप्त होती है। जैन मंथीओं, भांडार्यारिकों, सांख्यिकों, दार्शनिकों इत्यादि ने अपने अपने प्राप्त अधिकार की हैसियत से जैन समाज का विकास कैसे किया और किस प्रकार का आर्थिक योग प्रदान किया और अपने प्रभाव से कितने नरेशों को जैनधर्म के प्रति आकर्षित किया, इनकी माहिली भी इन ग्रंथों के अध्ययन से प्राप्त होती है।

इन ग्रंथों के अध्ययन से जो विशेष ज्ञान प्राप्त होता है, इनमें से कई इस प्रकार हैं-

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६.१ अध्ययन से विशेष ज्ञान प्राप्ति

१. साधु और आचार्य के संतान के रूप में कई श्रावकों का निर्देश किया गया है। (देखिये लेखांक १०, ४३ भाग २)। इससे एक विशिष्ट प्रथा का ज्ञान हमें होता है, जिस के बारे में संशोधन अपेक्षित है।
२. ग्रहस्थों का परिचय देते वक्त उनके कुल और वंश का निर्देश कई जगह पर अलग नाम से किया गया है। उदा० एक ग्रहस्थ के कुल का निर्देश श्रीमाल से है और उसी ग्रहस्थ के वंश का उल्लेख प्राग्वाट से किया गया है। (लेखांक ५१, भाग २) इस के बारे में भी संशोधन अपेक्षित है।
३. कई स्त्रियों के नाम पुरुष के नाम से दिये गये हैं। देखिये— बांधल-बांधल दे (लेखांक ५८, भाग २), धरण-धरणदे, रत्ना-रत्नादे, भीमा-भीमादे, तेजपाल-तेजपालदे, तेजल-तेजलदे (लेखांक ३९, भाग ५)। इस से हम कह सकते हैं कि विवाह के बाद स्त्रियों के नाम पति के नाम से दिये जाते थे।
४. नाग के संदर्भ में भी थोड़ा सा ज्ञान मिलता है। दुगानी, जड्डयल, कथ (लेखांक २४४-२४५, भाग २) द्रम्म (लेखांक ३४, भाग ५, लेखांक २४०-२४२, भाग २) महमूही (लेखांक ४९५, भाग २)। [महमूही चांदी का सिक्का था।]
५. कई सूत्रधार-सुतार-मिस्त्री जैनधर्म के अनुयायी होने के उदाहरण मिलते हैं। (लेखांक ३४, भाग २) सं. १२०६ में विमल वसही तीर्थ में भमती की देरी में कुंभनाथ भगवान की प्रतिमा सोदा की भार्या साह के पुत्रों ने प्रदत्त की थी।
६. सलाट, मिस्त्री और फारीसों के नाम ध्यानार्ह हैं। (लेखांक १७४-१७५, १७९-१८२, १८६-८७, ३८५-३८६, ३९०-९१ इत्यादि, भाग २) करिब ग्यारह लेखों में इनके नाम दिये गये हैं।
७. एकादशी की छुट्टी का निर्देश मिलता है। (लेखांक ५२, भाग ५, सं. १६८६)। सत्रहवीं सदी से शुरू हुई यह परंपरा आज भी कई गाँवों में प्रचलित है।
८. अनशन करके भी व्यक्ति श्रेष्ठ बन सकता है। (लेखांक ३८१) भाग ६)। शाह जीवा ने ४० दिन का अनशन करके सं. १६०२ में फागण कृष्ण ८मी के दिन मोक्ष प्राप्त किया था।
९. देलवाडा में श्वेतांबर मंदिर तो हैं लेकिन लेखांक ४६२ (भाग २) के अनुसार सं. १४९४ में संघवी गोविंद ने जैन संघ को बुलाकर दिगंबर मंदिर बनवाया था। यह एक घटना ध्यानार्ह है जिस से हमें दोनों संप्रदायों के अनुयायियों के बिच सद्भाव कैसा था इन की जानकारी मिलती है।

१०. सुरही > सुरभी > गाय का उल्लेख ध्यानार्ह है। विमल मन्त्रीश्वर की हस्तिशाखा के पास के मंडप में तीन शिलाएँ लकी हैं, जिनमें ऊपर के भाग पर सूर्य-चंद्र की आकृतियाँ हैं। इनके नीचे सवच्छ गाय की आकृति है। उनके नीचे लेख अंकित है। इसमें से दो में तलवार का चिह्न खुदे गये हैं। यह चिह्न सिरौही के चौहाण राजवंश का राजचिह्न था। (लेखांक २४४-२४८, भाग २)।
११. उपर्युक्त शिलाओं के पास एक शिला है, जिस पर महासती की मुख की आकृति अंकित की गई है। प्रस्तुत शिला के उपर के भाग में सूर्य-चंद्र की आकृति है। इन के नीचे कंगन पहने हुए हस्त की आकृति है। इन के नीचे एक मुगल की आकृति है जो प्रार्थना कि मुद्रा में है। अंत में सं. १४८३ का एक लेख है।
संभव है असु ने इस शिला पर महासती की भुजा खुदाई थी। जिनमंदिर में इस तरह पालिया का होना असंभव है, लेकिन मुनिजी के मतानुसार ये मुष्ठा की आकृति कोई बणिक् स्त्री की होगी। आदीश्वर भगवान की भक्ति में लीन कोई सौभाग्यवती बणिक् स्त्री का इस तीर्थ पर आकस्मिक अवसान हुआ होना ऐंसा संभव है। इस समाप्ता को स्मृति में इन्हीं के कुटुंबीजनों ने यह स्मारक बनवाया होगा। (लेखांक २४९, भाग २)।
१२. अहड़दाचल के ये अभिलेखों में इस प्रदेश के शहर, नगर और गाँव के निर्देश तो होना संभव है, लेकिन इस प्रदेश के अलावा अन्य प्रदेशों के स्थल-निर्देश प्राप्त होता है। उदा० धोलका, पाटण (लेखांक २५०, भाग २) कच्छ (५०५, भाग २) पालणपुर (लेखांक २३८, ३५२, ५०५ भाग २) बीसलनगर (लेखांक १२६-१२८, भाग ५) इत्यादि।
१३. राखकीय इतिहास को दृष्टि से छगवसही का एक लेख (२५०, भाग २) अभ्ययनशील है। ७४ श्लोक का इस लेख में अणहिलपत्तन की प्रशांया, तेजपाल के पूर्वज और उनके कुटुंब का विस्तृत वर्णन वस्तुपाल तेजपाल के धार्मिक कार्यों का विवरण, धवल कपुर के सोलकी बाघेला राजाओं का प्रशांया चंद्रावती के परमार राजाओं का वर्णन जैसी ऐतिहासिक सामग्री मिलती है इसके अलावा पाटण की प्राग्वाट स्थाति का वर्णन, अनुपमादेवी के पितृपक्ष की वंश-माहिती, जैन मंदिर-स्थापत्य का वर्णन, दान-व्यमोश संबन्धित बातें इत्यादि जैसी सांस्कृतिक सामग्री भी हमें मिलती है। सं. १२८७ का यह सब से अधिक ध्यानार्ह है।
१४. लेखांक २५१ (भाग २) भी इतिहास और संस्कृति को दृष्टि से अभ्यास योग्य है। सं. १२८७ का यह लेख चौडक्य राजा भीमदेव २ के संदर्भ में है। इस लेख में स्थलों के विशेष उल्लेख होने की वजह से उनका अभ्ययन भी महत्त्वपूर्ण है।
१५. जिन-मंदिरों के निर्वाह के लिए जो दान दिये गये हैं इन में वाड़ी (लेखांक ५१, ३१२, भाग ५) खेत (लेखांक ५५, भाग ५), गाँव (लेखांक १९४, २५१, ३६१, भाग ५), जागीर (लेखांक ३०४, भाग ५), वाव (लेखांक ४९०, भाग ५) के निर्देश

मिलते हैं। इस से हमें पता चलता है कि धर्मदेव का उस जमाने में समाज पर भारी प्रभाव था।

१६. राजवकाल की माहिती जो अन्यथा प्राप्त नहीं होती है, वह ऐसे अभिलेखों से मिलती है। उदा० आशु के परमार राजा कृष्णराज प्रथम की जानकारी साहित्य से प्राप्त हुई है, लेकिन उनके राजवकाल का उल्लेख सिर्फ अभिलेख से प्राप्त होता है। (लेखांक ४८६, भाग ५)। इस लेख में स. १०२४ में ईस राजा के शासन काल में महावीर भगवान की प्रतिमा बनायी जाने का उल्लेख है। इस से यह संभव हुआ कि उस समय कृष्णराज का शासन था।
१७. धार्मिक स्थलों में जाते वकत धारियों को कर देना पड़ता है, लेकिन अशुद्धाचल के कई लेखों से यह पता चलता है कि ऐसा कर लेना बंध किया गया था। (लेखांक २४०-२४३, भाग १)। विद्यालदेव के समय का स. १३६० के एक लेख में (क्रमांक २, भाग २) और राजधर राजव के समय के एक लेख में (क्रमांक ४९६, भाग २) स. १४९७ का है, इस में और महाराणा कुम्भाजी के स. १५०६ के लेख (क्रमांक २४०-२४३, भाग) में भी यात्रा कर रद्द करने की सूचना दी गई है। इस से यह प्रतीत होता है कि राजा लोग भी कर्मा कर्मी प्रबाकस्याण की नाड को पहचान लेते थे और उनकी सुविधाएँ लक्ष्य में लेकर ःरि चाराकीय घोषणा भी कर लेते थे।
१८. अशुद्ध पर्वत पर तेरहवीं सदी दरम्यान जैनो की बसती थी। उनके प्रमाण भी हमें इन अभिलेखों से प्राप्त होते हैं स. १२४५ (लेखांक ५५, भाग २) स. १२२२ (लेखांक १७१, भाग २) और स. १२८७ (लेखांक २५१, भाग २) के लेखों में दी गई हकीकतों से यह जानकारी प्राप्त होती है। इस में छणवसही की व्यवस्था के लिए जैनो को नेमिनाथ की पंचतिथि मनाने का स्पष्ट आदेश दिया गया था। चाणमोत के लिये यहाँ जैन साधु रहते थे इन की जानकारी हमें स. १५८३ और १७८५ के लेखों से होती है (लेखांक १९५, १९७, भाग २)।

(७)

७.१ : उपसंहार

इन अभिलेखों से प्राप्त माहिती का प्रस्तुत विवरण करने के बाद कुछ सुझाव रखना उचित समझता हूँ।

१. ऐतिहासिक भूगोल कि दृष्टि से ये अभिलेखों का अध्ययन रसप्रद और महत्वपूर्ण होगा। साथ ही जीनियॉलॉजिकल स्टडी भी रसप्रद रहेगा।
२. स्थलनाम और ध्यक्तनाम के अभ्यास भी इतिहास और संस्कृति की दृष्टि से अपेक्षित है।
३. गाँवों और संवत के साथ ही उल्लेख की जगह से गाँवों का प्राचीन इतिहास के आलेखन करना जरूरी है।

४. इन अभिलेखों में प्रतिष्ठापक आचार्य, उन्हींकी गुरु परंपरा, इन के गच्छ और शाखा मूर्ति बिंब बगैरह दान देमेवाले श्रेष्ठों की पीढियों का निर्देश इत्यादि वाबत हम पाते है । सामाजिक इतिहास और धार्मिक इतिहास के अध्ययन के लिए सभी लेख बहुत महत्त्वपूर्ण है और उनका अध्ययन अपेक्षित है ।

उपर्युक्त विवरण से यह प्रतीत होता है कि अबुंदाचल मे से प्राप्त अभिलेखो से विक्रम की ग्यारहवीं सदी से लेकर विक्रम की वीसवीं सदी पर्यंत के इस प्रदेश के इतिहास और संस्कृति के अलेखन की सामग्री मिलती है । ज्यादातर तो हमें जैन धर्म और समाज के बारे में जानकारी प्रचुर मात्रा में प्राप्त होती है । फिर भी स्थल-नाम और व्यक्तिनाम के अध्ययन के लिए भी अच्छी सामग्री हम पा सकते है । इनके अलावा समाज के नानाविध पहलू पर भी हम प्रकाश डाल सकते है । उस जमाने के आर्थिक स्थिति की भी जानकारी हमें मिलती है । पुराविद्, इतिहासविद्, समाजविज्ञानी, भाषाविद्, कलामर्मज्ञ इत्यादि विद्वानों की एक सुचारु टीम ये सभी अभिलेखों का स युक्त अध्ययन करे तो काफी सामग्री के साथ हम एक अच्छा संशोधन ग्रंथ तैयार कर सके, ऐसी आवश्यकता महसूस होती है ।

Kṛṣṇakṛīḍita of Rāula Kāṇha

An Old Gujarati Krishnite Poem of the 15th cent.

edited for the first time from three Manuscripts

by

H. C. Bhayani

This is an important Old Gujarati poem not later than the 15th cent. A. D. and published here for the first time. The text is based on three MSS, the earliest of which is dated 1571 V.S (i. e. 1515 A. D.). The poem contains 108 stanzas, the last nine of which are in Sanskrit. The Old Gujarati verses are in the Śārdūlavikṛīḍita metre and this fact is significant because Old Gujarati verse literature is mostly in Mātrā-metres and Deśis that were sung in popular melodies.

The poem falls into three parts. The first part describes love-sports of Kṛṣṇa with Rādhā and Candrāvati. The second part relates to the Rāsa-līlā and Vastra-harāṇa-līlā. The third part is mainly an expression of the poet's fervent devotion. The poem has considerable merit. It is also important for the pre-Vallabhaite period of the history of Vaiṣṇavism in Gujarat.

राउल-कान्ह-विरचित

कृष्ण-क्रीडित

इच्छां रामति शाम-मूर्ति रमतु दीठउ कुणि कामिनी
क्षोभि रूपि तिहार, मोह मन थिउं, झरइ दिवा-यामिनी ।
को ए बाल नरेंद्र-ईश्वर-कला संपूर्ण पामिउ जोई
लीला यौवन माहालती ब्रजवधू तेणह सकांमा हुई ॥१॥

बाला यौवन-प्रेम-उलट-छलई लावण्य लीलां तरइ
मांनिउ मोहन-बेलि गेलि-गहिली जे कांमि पूरी फिरइ ।
रीझी अंगि अनंगि भान मन-सिउं वेहु स्तन ह्यै कलइ
'कुणई माय ! उपाइ कृष्ण मिलीइ तु वेदना ए टलइ' ॥२॥

मोही मानिनि ते सखि-प्रति कहइ 'श्रीकृष्ण दीठु परई
देखिउ ए नर-रत्न मिं जव लगई जाणूं किम्हइ मूं मिलइ ।
रूडु रूपि, विनेदि नादि निपुणु, सौभाग्य-भोगीं भल्ल
वांछो चिचि धणी मिलइ सुख किहीं गोपबल ए एकलु ॥३॥

पूरु पृनिम-चंद्र, इंद्र अथवा कि कांम-शूं रूपइ
दीठु अलबलतु नरेश्वर सही ! श्रीकृष्ण जे लहुयइ ।
जीविउं सार्थक तु, जु कोड पुहुचइ, जु देव मूं-सिउं रमइ
भीठउ ते मनि, जे सुहाइ सरीखु, प्रीतई ति वालहउ गमइ ॥४॥

१. २. क. रूप. ३. ग. किही. ४. क. मालती, ग. महासती. क. बुकामा।

२. १. ग. लीलां तरि २. ग. मांनु; गिहिली; इ' कांम पूरी फिर. ३. ग. बाली-
अंगि अनंगि भयवा दो. ४. ग. कुणि माय; मिलवा.

३. १. ग. सो कृष्ण जांणि किही. २. ग. मि बरतन ए जाणूं बिरि रयु किधि. ३.
ग. संभोग्य भोगी. ४. ग. चित बडी.

४. ३. ग. इ होई, तो हुइ.

सेरी संकडि, कृष्ण आगलि मिलिउ, जेई हसी गिउ वही
 लागू माय ! विनाण, मान मनि थिउं, लाजइं अबोली रही ।
 भागी भूख, न नींद्र सइरि सुख मूं, काम-ज्वरइं आकुली
 फीठइ वेदन जु हविं मुझ किम्हइ दृष्टइं मिलइ ए वली॥५॥

जाणूं ए गत-जन्म-नु प्रिउ मही श्रीकृष्ण मूं-सिउ' मिलिउ
 दीठउ तु न रहाइ, माइ ! मुझ-निं संकेति साचु पलिउ ।
 विद्या जे लघु-लाघवी अनुभवइ, ते मोह दीठइं थाइ
 पर-काया-परवेस जे ठग रमइ, ते चित्त चोरी जाइ ॥६॥

जीणइं दृष्टि-मेलावडइं मन हरिउं धूतारडइं धूरतिइं
 ते मूं मेलवि माइ ! माधव किम्हइ, जे श्याम छइ मूरतिइं ।
 गाढउ चित्त वसिउ, अहनिंशि गुणे मूं चित्त तेह-सिउ' रमइ
 रूडु राम अपार प्राणप्रिय मूं, वाल्हउ ति प्रीतइं गमइ ॥७॥

देखी कृष्ण अपूर्व प्रीति, मनि थिउं, जाणउ' सगु ए सदा
 वार्यु चित्त रहइ नहीं, लछमछइ जाणइ मिलूं ए कदा ।
 सालइ स्नेह हिइ क्षणि क्षणि नवु, तु टलवली नइं रही
 हा हे कृष्ण ! अकथय वेदन नवी, स्त्री हूं सकूं सही ? ॥८॥

५. १. क. शकटि. २. क. विमानं; ख. विनाण लीणइ मनि; ग. विनाण मन श; ख. लाजी ण बोली; ग. लाजि ति बोली, लाजि न बोली. . . क. देहि सुख.

६. १. ख. ग. जे मूं मिलिउ. २. ख. माइ न किम्हइ संकेति साचे कल्यु. ग. वीठु अलवल्लु नरेस्वर किही श्रीकृष्ण जे लीहइ. ३. ख. जे मोह, ग. जे मूह ४. ख. ग. सु. उ.

७. १. क. वेणि, ग. जेणी. २. क. पुरतइं ३. क. ये चित्त मूं सिउ' रमइ ४. ख. ग. ते ते वली मूं गमि

८. १. ख. ग. मनि थई. २. क. महार, न लच्छ मन छइ, ग. जाणूं. ३. ख. ग. नाइ. ४. क. नही सही, ग. सु करी.

देखू वल्लभ कृष्ण जु पुन वली, तु पागि लागी रहूं
 मानइ बोल रहि हविं मुझ किम्हइ, तु लाज मेल्ही कहुं ।
 लेई पाग-मिसइ जि हैइ सरसु संतेख पांम् किम्हइ
 भांजू लंघन एक वार भवन् हूं दासि तोरी इम्हइ ॥९॥

साचु देव अभीष्ट आज कुण लइ, ईछा जि पृइ किही
 ओ आ बाप गणेश ! मेली प्रिय मूं तूं देव साचु सही ।
 मोटा मोदक खांड-घृत्त-सरसा सींदूरि पूजी नमूं
 रातिं जु हवइं आज कृष्ण-सरसी संभोग-लीलां रूं ॥१०॥

हींडइ कांमिनि 'कृष्ण' 'कृष्ण' जपती, तु दीह नीठइ नहीं
 पूछइ वात-मिसइं सखी, 'मुझ कहु, को कृष्ण जाणित किहीं' ।
 लागु वेध, वणु विमोसण करइ उद्वेगि, 'केथी थाउं ?
 हुइ पांख बि आज, कृष्ण मिलिवा तु वेगि ऊडी जाउं ॥११॥

मोडी आलस अंगि चंद्रवदनी आंगणिइ ऊभी रही
 आव्या मंदिरि देव कृष्ण सहसा देवेंद्र पूरा सही ।
 तांबूली-दल वाम हस्ति, जिमणइं चीडी कपूरइं भरी
 आवी ऊलटि, कृष्णि चंद्रवदनी ऊंडलि लेई धरी ॥१२॥

हाकिउ होठ तिसिइं जि कृष्णि सहसा, ते वंश वावा-मिसिइं
 राधा-दंति डसिउ जि नीलजपणइं संभोग-लच्छी-रसिइं ।

९. १. क. जु यदु वली, ख तु लाज मेल्ही कहुं, ख तो वली लजागु २. ख ग
 बोल न जु कहयुं हवइं किम्हइं तु पागि वलगी रहूं ३. क. हैया ख सरसुं. ४. क.
 ग भवनी.

१०. ३. ख. ग. घीठ.

१२ ४ क. वायु वंश तिसइं ख कृष्णि तेहनूं तु वित्त लंधूं हरी.

१३. १. क. वहि तां. २ क. राता.

‘आ सिउं कुतिग, कृष्ण ! चूनडि नयी ओटी किहां तूं वसिउ ?
लाधु धूरत कूट-प्रीति वहतु,’ चंद्राउलीइं हसिउ ॥१३॥

स्वामी ! कालि विनोदि राति रमतां वीटी जि लीधी तुम्हें
आपु, देव ! मया करु, हर्वि किम्हइं बोलिउ’ न धीरूं अम्हे ।
राही हाथि जि ओलेखी हर्वि अम्हे, ते आज वास्ही हुई
मोती-हार-विचइं प्रवाल किहि-नां’ चंद्राउली रूसई ॥१४॥

राधा उवाच

‘ऊठउ आज अपार मेघ धडकइ, आविउ हवइं वरसिवा
वास्या चातक, मोर प्रीउ प्रीउ कहइं, थिउं मन्न ऊध्रसिवा ।
ऊभी बारि अधुंवरइ कटि हथइं राही ऊमाही स्मरइ ।
स्वामी ! कात ! अनंत ! राम रूअडा ! संभाल कां न करइ ? ॥१५॥

भूंकी कांइ निरास, आज न मिलिउ ? वाल्हां न को वीसरइ
बीहूं हूं घरि एकली, किम रङ्ग रातिइं ? किसिउं खी करइ ? ।
तूह-निं देव अनेकि प्रेमि पलकीं सानंद वांछइ घणी
जाणे तूं पण, कृष्ण ! एक मुझ-नइं सांचइ सदा तूं घणी ॥१६॥

छबइं छइल-भिसइ सवे रसि रमइ, ते-सिउं किसिइं छाजीइ ?
भूंकइ मोह करी न वेदन लहइ, तु बोलतां लाजीइ ।

१४ २. ग. दया, क. किही ३. ख. हव किम्हइं. ग. हवि ते.

१५ १. ख. ऊँडु, घडनइं, हव. ग. ऊडो, घडकु, हवि क. ग. वरसवा. २ क.
प्रीति शरसा ते मन्न ऊध्रसिवा, ख. प्रीय प्रीय, ग. चातक, कटि, ऊध्रसवा ३. ख.
अधुंवरइं कडि, ग. राही कुमारी.

१६. ३ ग. तु रिदि, क. वांछा, ग. वांछ. ४. ख. ग. तु पण, ग. साधि
corrected as साचु

१७. क. किसि जो लीइ; छल corrected as दंभ, ख. लाजीइ, ग. छंदि छलभ्यलि
सुवि २. क. बोलैइ, ख. गालीइ ३. ख. ते वारभ न, ग. जे को. ४ क. अम्हइ. ख.
काइ. ग. बीसारी ते अहमे.

जे के छइं रसीया न एक क्षण ते चाखिउं न मूकइ किम्हइ
भोला सज्जन ! सावचेत गिरुआ ! बीसारी कां तूं इम्हइं ॥१७॥

जाणूं जीवितनाथ-साथि जमली ऊडी मिलूं जु किम्हइं
लोपी लाज बहू अनंगि, विरहइं गाढी विगोई इम्हइं ।
जाइ दीह घडी घडी जि गिणतां, तु राति नीठइ नहीं
वाल्हा ! वालिहम अलजयां हवि किम्हइ कोडइं मिलीइ किहीं ॥१८॥

गाढउं ए अति-दोहिलूं कहि मूहूं वाल्हा-विछोहु थाइ
बीजूं एह अकथ्य, प्रीति मिलतां जे को बीसारी जाइ' ।
ऊठी निश्वसती, विषाद मनि थिउ, सेरी निहाली रही
'जाणउं' सुंदर आवतु हवि हुसिइ, अन्यत्र जासइ वही ॥१९॥

नावइ कांइ हजीय आज लहुडु, तु हूं हवइं बीसरी
रूधु अन्य प्रिया कुणि गुणवती, वाहिउ सु हाथि करी' ।
राधा जु इम झूरती विरहणी ऊंवरिइ आवी चडी
सकां टोडर पांन फूल-सी अनाकुली विछटी पडी ॥२०॥

ते सौभाग्यवती सती गुणवती, ते दैवि सरजी भलइं
तूठउ ईश्वर, उग्र दान तप-नूं वांछिउं फलिउं एतलइ ।
जे-सिउं कृष्ण कृपाल लालसपणइ एकांति वांछी रमइ,
बीजी नारि अपारि भार करिवा संसारि भूली भमइ ॥२१॥

१८ १ क. जीवितनाथि, दलइं मिलूं, २. ख. विहु. ग. अहो ३. क. घडीय गणता ४. क.
को कोई मेल्ह किहीं; ख. हवं, ग. मिलि छु किही.

१९ १ ख. सहु. ग. कि महं. २. क. प्रीतिम जिको वाल्हा बीसारी; ख. ए. घ. ३.
क. ख. निहालइ.

२० १. ख. अजी न, ग. हजी न. २. क. हाति; ख. स हाते, ग. ह हाथ.
३. ख. राधा जा, ग. जा ईम.

२१. २. क. वांछूं. ३. ख. ग. एकांत

ईछां बाल-मृगा बने विचरतां के दव्व लाया फिरी
रोतां बालक धावतां हटि घणइं मा-सिउं विछोखां हरी ।
फोडी पालि भयौं सरोवर-तणी हाथइं कुदाली लेई
जउ मइं एह न कर्यौं, कृपाल ! मिलीइ, बाहु म वाचा देई ॥२२॥

स्वामी ! कृष्ण ! अपार जे अलजयां, ते कांइ ऊवेखीइ ?
आशालुब्ध रहइ मनोरथि भयौं, ते प्राण-सिउं लेखीइ ।
पालइं प्रीति वही जि लाजि मरतां कामिइं कदर्थिउं सहइ
कीजइ सार, कृपाल ! बालपण-नइं जे नेहि बांधा रहइ ॥२३॥

ज्ञानी स्वामिन ! चित्तवृत्ति सघली तूं प्रीछि हैआ-तणी
तूं मूं कांइ निरापराध भजतां ऊवेखि किश्या-भणी ? ।
ईछां तूं विचरइ जि, राति मुझ-नइं तु झरतां नही जाइ
बाधु स्नेह हैइ जि बालपण-जु, मूंकिउ न ते मूंकाइ ॥२४॥

जातां मारगि कृष्णि दीन विलखी राही रहीनइ जोई
साध्वी सुंदरि एकली टलवलइ एकाग्र भक्तिइं होई ।
मोटां-साथि सनेह, देह दमिबु, बेलां कुणइं सांभरइ
दीठु देव तिसइ जि वीज-झवकइं तु हर्ष हैइ धरइ ॥२५॥

आवी ऊलटि, ऊप्रसी स्मर-रसिह, प्रेमाकुली नाथ-सिउं
हर्षिइं नेत्र गल्यां दया-प्रभि तदा लूंछयां हसी हाथ-सिउं ।
'ए शू कांमिनि ! कांइ काजल गलइ ?' श्रीकृष्ण पूछथूं तिसिइं
'स्वामी ! कांइ वीसारि पावस-समइ, अन्यत्र कांइ तूं वसइ ? ॥२६॥

२२. १. क. मृगी. २. ख विछोखां. ३. ग. भयो, कुदाली. ४. क. एह
कर्यौं, ख. ग. ए न कर्यौं; ग. गेली.

२३. २. ख. ग. आशालुब्ध. ३ क. वही य. ४. क. नाह बांधी ख. बाधां
ग. वाचा.

२४ २. ख. तु मइं कांइ. ३ क. व झरतां, ख. ग. न.

२५. क. दोनि. ४. क. झुकि.

२६. २. क. दयां अति करी रीझयां हसी, ग. दया प्रभु करी छुषां. ३. ग. आज
काजल, छि. ४. क. ग. कां.

स्वामी ! काँइ असर आज तम्ह थिउ ? मेहांधकारी निशां
जोई वाट अरंवड-धार वरसइ, उद्वेग तु थ्या किशा ।
रूध्या मारग नीरि, चीर भीयनां, तु सिउ' विमासउ हजी ?
आवु, जीवितनाथ ! आज रदि छइ, रहीइ, न जैइ त्यजी ॥२७॥

थाड, कृष्ण ! असर, कांबलि गलइ, भींजु रखा आंगणइ
आवु, देव ! परुहणा अम्ह घरे, गोपी रखे को सुणइ ।
विलगी ऊंडलि वेगि नीलजपणइ राही जि साही रही
ताणी कांबली सऊडि-थी सलवली चंद्राउली चालही ॥२८॥

लाजी वि सखि, कृष्णि ऊंडलि धरी साईं जि दीधूं हसी
'राही ! सांभलि एक वार, किम तई गाडी ठगी हूं किसी ? ।
कीधउ तई नर-वेख, बांहि विलगी आ कृष्ण-साथिईं रमी
पीधूं दूध जि खांड घृत सरसां तूं माहि वइसी जिमी ॥२९॥

छांड रुलि चंद्राउलि, हवि धरि श्रीकृष्ण तेडु किम्हइ
लागूं पागि बली बली, करि कृपा छेहडउ न मूंकूं इम्हइ ।
जोइ राति अपार मेघ वरसइ गंभीर गाजइ भरिउ
वेगिईं चंचल घीजंली झवझवइ, आवु निहुरु करु ॥३०॥

२७. २. क. उद्वेगि यातु किशां, ख. उद्वेग; ख. रधा. ३. क. विमासई ४. क. आविउ, ख. छईं हईं न, ग. साथ रद छि हीपह नि.

२८. ४. क. सलवली गधा अछइ चालही

२९. १. क. बेह सवी व; ख. लीधू, ग. दीधूं सही. २. ख. एक वात, ग. वात एक. ३. ख. लीषो मि श्रोकृष्ण, ४. ख. ग. कीधूं स्वागत धरि कृष्ण सरसी.

३०. १. क. हवि शरिं, ख. धरि हवइ, ग. धरि हवि. २. क. मूंकु, ग. लागी, अमी. ३. ख. ग. जाइ, ख. भडुं, ४. क. वेगइ, आविउ ति तुहुरा काइ, ख. जि झवकई, कलं, ग. य झवकि, करुं.

राधा धूरति चित्त-वृत्ति परस्वी श्रीरंग-रंगाकुली
एकइ हाथि मुरारि लाड-गहिली, वीजइ जि चंद्राउली ।
आव्या मंदिरि देव बांहि विलगा सानंद बेहू गमी
पीधां साकर-दूध प्रीति-सरसां बिहु-माहि बइसी जिमी ॥३१

घोल्यां चंदन गंधराज वहिकइ कर्पूर कस्तूरिका
कीधा ऊगट अंगि, पीन कुच-सिउं आलिंग्य बिहु बालिका ।
आपइ पांन सुसंकटेति सरले वीडी कपूरिइं भरी
लीलां लिइ जि तंबोल कंठि विलगी ते मुह आवां करी ॥३२

चूटी कोमल पांखडी कुसुम-नी तु पुष्प-शय्या करी
ढांकी कोमल पट्टकूल धवलूं उछाड छेहडि धरी ।
पुढया वच्चि मुरारि नारि जमली पासइं बिहू लाडिकी
लीलां लील-विलासि नीलजपणइं तोपी रमिउ नाटकी ॥३३

ऊठया देव विनोदि रास रमिवा संतोष निद्रां करी
पीधूं नीर कचोलडइं त्रिहु मिली तु पांनि कुली भरी ।
परिउ पांनि तंबोलि कोमल नवे ऊभां रही आंगणइ
दीठी निर्मल राति 'रामति करूं उत्साह-थिउ चांद्रणइ' ॥३४

फाने कुंडल रत्नमइ जि श्शुकई, दीपइ कपोल-स्थली
हाथे कंकण सांकलां, भुजि बिहू केयूर हारावली ।

३१ ग. ३२ precedes ३१. ३. ल. वाहु. ४ क. पीधा, घुल सरसां, बेमाहि.

३२. २. क. कीधी उ'डलि; आलिंग छइ, ख. व्यो, ग. कीधां ऊगटि, वहु. ३. क कपूरइं, ख. ससंकटेति, ग. ससंकडिति. ४. क. लइ ज, ख. ग कोट

३३ २. क. उछाड छे'हदि, ख. ढांकिउ, छेहडे करी, ग. दोळं, उछाह छेंदि.
३. क. बेहू, ख. विचि, पासे बिहु, ग. विचि, बिहु

३४. १. क. रमवा, ग. आव्या देव, बास रमवा. २. क. कचोलडे. ३. ख. पयुं, ग. पुर्यां, ऊभी रही. ४. ग. चाद्रणं.

३५. १. ख. श्शुकई, ग. शलहलि. २. क. भुज बेहू, ख. बिहु, ग. बिहुं भूजे.

पीलां कोमल पट्टकूल पहिर्याँ जादव्व-वीरइं रही
पागइं रंगित वाणही, तिलक तु कस्तूरिका महिमही ॥३५

तीरइं नारि घुरारि-साथि रमिवा आनंद वृन्दावने
लीधउ वंश विनोदि वीरि हसतइं थिउ मोह गोपी-मने ।
राधा वेख रचीय रास रमिवा उल्लास हूउ हैइं
हखीं चंद्रमुखी, 'विनोदि रमिवा स्वामी जि साथइं जईइं' ॥३६

गोपीए नवरंग चीर पहिर्याँ पाए रलंसां करी
ओदथा घाट सवे अमूलिक नवा शृंगार वेणी धरी ।
आवइं एकि भजेंद्र-मच-गमनी लावण्य-लीलां रमइं
देखी देव प्रणाम पागि करती लज्जा-ल्लइं सिउं नमइं ॥३७

वायु वंश तिसइं जि कृष्णि सहसा माझिम रातिइं खरी
लीणउं तत्क्षण चित्त नादि तेह-नूं गोपालि लीधूं हरी ।
जाण्यं नारि तिह्वार ते विरहिणी, 'तु आज जोवा जाउं
गाढी राति जि चांद्रिणी प्रिय अजी जागइ तु केथी थाउं ॥३८

नावइ नींद्र, न सौख्य, वल्लभ-कहइं जु वंश वाजइ अजी'
सेजइं वल्लभ भोलवी मिसि किसिइं, ऊठी जि लज्जा त्यजी ।

३. ख. जारिइं corrected as नारिइ. ४. ख. ग. पाए, क. ललकतु.

३६. १. क. रमवा, ख. तीरे, ग. ते रे २. क. ग. वीर. ३. क. रमवा, ख. होभो,
ग. हैह होइ. ४. क. रमवा, ज. जई.

३७. १. ख. ग. गोपी जे. २. क. अनेक ज नवा, ख. सिहु वेगिइ धरी, ख. शिहु,
वेगि. ३. क. भावइं एफ, रमइ, ग. आव्या. ४. क. नमइं, ख. देवि, रमइ, ग. रमि.

३८. १. क. तिथिं ज, रातइं, ख. रातिइ, ग. वंशि, माझंम, वली. २. ख. लीधूं
तत्क्षण, ख. लीधूं. ३. क. जागी नारि ति विरहिणी, ख. तिवारइ, ग. विरहुणी. ४. क. ज,
हजी, ग. हजी न जागि.

३९ २ क. ग. हजी. २. क. भोगवी, किसइं, उठीय, ख. लया, ग. विरी वल्लभ,

चाली चंचल-लाचना चतुरिमा-धार्धगी वृंदावनिहं
चोरिउं चित्त चतुर्भुजिहं तव लगइं श्रिउ मोह वंश-ध्वनिहं ॥३९

'वेगिहं श्रीपति सामलु हव मिलं जे दंश वाइ रमइ'
चाली मारगि एकली ब्रज-वधू रातिहं विवहुरी-सखइ ।
आवी प्रेम-रसाकुली प्रणयिनी संतप्त-काम-उवरिहं
कीधु घूषट, मुरकलइं मुहिं हसी, नेडी दिसइं श्रीगिहं ॥४०

मींची नेत्र हसी जि लुंवन मुखिहं सांइं जि लीधूं रही
स्वामी जन्म-सहस्र-संचित हवइं संताष फीटु सही ।
पामिउ कान्हड काम-कोटि-सरीखु नारी घणी-सिउं वरिउ
हखीं देव दयालु माधव मिलिउ गईं लाज वांहिहं धारउ ॥४१

दीठी नारि अपारि रंगि रमती आवी किह्वारइ सवे
गाइ गीत विनोदि लालसपणइं आनंदि वलगी खवे ।
दीसइं दंत कि रत्न दाडिम-कली ते पक्व-विंवाधरी
भूइं व्रस्त मृगी-तणी परि जोई गौरांगि क्षामोदरी ॥४२

खलकइं कंकण चूडि चंचलपणइं, वाली जि ताली वाइं
पाए नेउर, घूषरी घमघमइं, ते ताल-मेलइं गाह' ।
वेणी-साट कटि-प्रदेशि ढलकइं, लीलां फिरइं फूमतां
नाचइं नारि मुरारि हाथि वलगी, दीसइं रूडां झूंधतां ॥४३

निद्रा तिजी. ३. क चंचलि, हंदावने, ग. चाली वेगि वृंदावनि, ४. क. चतुर्भुजहं,
लगइ. ध्वनिइ. ख. ध्वनिइ, ग. तिह्वार लगि, वंशि

४०. १. क. वेगहं, ग. श्रीधर. २. क. विवहुरि राति, ख. ब्रजवधू, विहुरी,
ग. विवहुरी. ३. क. उवरइ. ४. क. मकलह मुखि, निहां श्रीधरइं.

४१. १. क. हसी य, मुखइं, साधय ३. ग घ रमु. ४. क. दयालु मिलिउ, वांहइं,
ख. मिलियु.

४२. २. क. अवार, सानंद वाह सवे. ३. क. दंत यशा ज, ख. दाडिमकुली.
४. क. मुए, ख. मुइं. ग. भीत व्रस्त, पिरि.

४३. २. क. नेपुट, मेलि, ग. नेउरि, मेलि. ३. क. प्रदेश, लीलां विलइ, ख.
फूमतां. ४. क. भेलां.

लीलां कोमल लोल पाणि चलने खलकहं रणत् कंकणां
 मोडहं अंग अनंग-आलस-भरइं तु खूपि चांपां घणां ।
 गोपी छंदि मुकंदि रंगि रमती मचकइं नमइं कुंअली
 हैइ हार पयोधरे विसिमिसिइं डोलिउ रहइ टलवली ॥४४
 भीञ्जा कंचुकिबंध ते कसमसइं त्रुटइ त्रही त्राटके
 वालइं अंग अनेकि मोडि मटकइ वादिइं गाइं नाटके ।
 पीनोचंग पयोधरा विसिमिसिइं वादिइं हैइ ऊससइं
 मूकइं माननि मांड मान मन तु कामाकली ऊध्रसइं ॥४५
 त्रुटइं टोडर-माल हार-सरसी गूची स्तने शू नडइ
 वेणी खूप क्षरीय चंपक ढलइं वेगिइ विछटी पडइं ।
 स्वामी-सन्मुख दृष्टि निश्चल ठवइं हखिइं हसइं नाचती
 एकइं चित्ति रमइं चतुर्भुजि मिली दिइ हूवकी ना(मा?)चती ॥४६
 वीणा-वादन हस्ति वंश मुख-सिउं वामांगि चंद्राउली
 राधा दक्षिण पक्षि सन्मुख सतीभामा ति कामाकुली
 क्रीडां कृष्णि कृपाल लालसपणइं गोपी निरोपी विचिइं
 रंगिइं रास रमइं सवे विचि रहिउ श्रीरंग लीला-रुचिइं ॥४७
 कीधूं मंडल नारि पाखलि फिरी वाली रसाली गाइं
 नाचइं नादि मुकंद वंश मधुरु सुच्छंदि वीणा वाइ ।
 रीझइ चित्ति रमइ दिइ जि भमरी वेगिइं फिरइ सामलु
 राधा तालि मिलइ कि चंद्र-वदनी ऊळांछली सांभलु ॥४८

४४. १. क. मोडइ अंगि; ख ग भयां. ३. क. कुंअली, ग. वलि कुंअली. ४. क. पयोधरा वशमशइं, डोलिउं रहिउं.

४५. १. क. भीडया बंध तिहां भति कसकसइ, ग. छूदि. २. क. वाटइं, ख. चालइं, त्राटके; ग. त्राटके. ३. क. वशमिसि, हैशा सिउं समइ, ग. वादि य हैयु सलि.
 ४. क. मूकयां माननि मांड मांड ख. मान मांड मान्नुं, ऊध्रसि.

४६. १. क. शरसी, त्रु पडइ. २. क. तु वेगि छूटी, ख. खिशीय, ग. खियशी ज. चतुर्भुज, दह

४७. २. क. दक्षण पक्ष, सतीभामा. ३. क. क्रीडा कृणव वचइं ४. क. वचि, लीलां रुचइं, ख. सिधु, ग. सिविधु विचि रम्यु, लीलां रमि.

४८. १. क. फरी, ग. म्यली. २. ख. अनंत, ग. अनत वशि. ३. क. दीइ य वेगइं रमइं; ख. रीझइ. ४. क. ताल.

लक्ष्मीकांत अनंत-मूर्ति भगवान् लीणित जि गीतामृतद्वै
विलगइ ऊंडलि ताल-मेलन-मिसिइं सानंद गोपी-प्रतिइं ।
लाधु प्रेम-रसाकुली मुख-रसे नारी-सहस्रे रमइ
तुहइ बालक ब्रह्मचारि सघलइं ए बोल साचु इम्हइं ॥४९

वाजइं वंश मृदंग शृंग तवली श्रीरंग रंगिइं रमइ
नाचइं सोल सहस्र चंद्र-वदनी राही जि छंदिइं नमइ ।
लीणी वंश-विनोदि मन्मथ-रसिइं लुब्धी जि गोपी मिली
लाजी बहूअ विभाति साथि रमति दीठी जि साख मिली ॥५०

वांधी पीत पट्टलडी पलवटइं फेडी सवे घूंघटा
राती काह्णड नाह्णडइं जि सरसी नाची दिइं फरंगटा ।
खटकइं खीटली कानि झालि झबुकइं हीरा कपोले लसइं
रत्ने रंजित राखडी झवझवइं तु मुरकलइं सिउं हसइं ॥५१

भूंक्इ एक न घूंघटउ जि रमती तु नाह्णडी लाजती
दीठी माधवि मुर्कलइं जि हसती मचकिइं रखे भाजती ।
वाई मादल सान सन्मुख करी ते लाज-भेदिइं हसी
घाई धूरति घूंघटइं जि सहसा साही हैआ सिउं घसी ॥५२
'स्वामी ! दासि तुह्यारडी हव किम्हइं ए तर छंदइं वाउ
नाचूं आज अपार ऊलट धरी तु देव ! वेगिइं थाउ ।

४९. १. क. ति गीतामृतद्वै ख. लीण, ग. लीणो. २. क. विलगइं कुंडल, ख. ल. उडलि ३. क. रशि. ४. क. बोल चालित गमइ, ख. तुहिं.

५०. १. ख. ग. तवली. २. क. राही च, गमइ. ३. क. लीणा वंशविनोद, लब्धीय, ख. ग. लब्धी ४. ख. बहुअरे.

५१. १. ख. घूंघटी, ग. घूंघट २. क. नाह्णडी च, नाचीय हह, ख. फरंगटी, ग. फरंगटो. ३. क. खीटल झबुकइं, ख. सघलइं. ख. ग. झबुकि. ४. क. मुर्कलइं, ख. झबुकइं, marginal correction : झवझवइं deleted, मुरकले, ग. रंगित, झबुकइं.

५२. १. क. घूंघट च, ख. एक नहानडी नाचती. ३. क. वाह. ख. ग. तालभेदि ४. क. घूंघटा च करती, घसी. ख. हैए, ग. धरी.

५३. १. ख. हवे, ग. हवि २. ख. ऊलटि चडी

वायुं छेदि मृदंग आज न किम्हइ जु घूंघटइं नाचिसिउं
ऐइ जु असुहाति नाचिसि किसिउं, लज्जा किसिउं राखिसिउं ॥५३

लाजइ नाचिसि घूंघटइं, हव न हूं ए तूर हाथिं धरूं
फेडी घूंघट लाघविइं जि फरती जे जे कहिउं ते करिउं ।
जु छइ उलट चित्ति रंगि रमिवा तु नाचि लज्जा किसी
पूर्यी प्रेम-छलिइं कटाक्ष विसमां तु मुकलइं सिउं हसी ॥५४

वाइ छेदि मृदंग कृष्ण मधुरु, ए छंद गोपी गमइ
लागु वेध घणूं ज नारि-सरसु, अव्यक्त रूपी रमइ ।
लीलां आलवणी करइ जि, मचकइ दिइ मुकला नाचती
वाली रंगि रमइ अनंत-सरसूं, लच्छी रही लाजती ॥५५

वाई वंश अपार ऊलटि चडघु ए गाइ चारइ घणी
सीगूं महुअरि वांसली रसि रमइ त्रैलोक्य-नु ए धणी ।
कोटइं टोडर हार मौक्तिक-तणां गूंध्यां चिणोठी-मिल्यां
भोला लोक ! जोउ अनादि भगवान् पूठिइं पींडारे मिल्यां ॥५६

तेडी नारि तिहारि कृष्णि 'यमुना झीलु, म जाउ टली'
वाही, वख हरी, विवस्त्र सवली कीपी, तु पूठिइं मिली ।
'हासूं नीरस कोरुं कुण करइ ? पींडार मैत्री जोइ
जासिइ छहल जि छेतरी हव रखे तु वेगि आडी होइ' ॥५७

३. क. घूंघटे नाचिसिउं खा. वायु नाचिसिउं, ग. वाउ नाचिसि. ४ ख. असुहाति राखिछ
ग. राचसु.

५४. १. ख. ग. जु तूं नाचिसि, हाथे, ग. हवि किप्पि. २. खा. भगती ३. क. रमवा,
ग. छु ए उलटि. ४. खा. प्रेमि छिलहूं. ग. कटाक्षि.

५५. १ क. वाइ कृष्ण मृदंग छेदि, ये. २. ख. लाधूं, घणूं अ बाल. ग. बाला
३. क. दइ मुकला, खा. ग. आलवती मचका. ४. ख. ग. अनंत.

५६. १. क. उलट चडइ. २. क. महुअरि वांशलि; ख. वांसलि, ग. शीगी महुअरि.
३. क. मौक्तिक हार टोडर तणी. ४. क. जुउ, ग. पीडारा म्गलि.

५७. १. क. कृष्ण, ख. झीली जि नाठउ टली; ग. झीलीय नाठु २ क. कीपी य,
ख ग. निवध. ३. ख जोइ, ग. जोउ. ४. क. जासइ छयल क; ख. हुई, ग. हवि.

ऊमइ तीरि ऊजायती सवि मिली मांडइ धराविउं कही
देखी नारि निवस्त्र पोछलि सवे छांटइं विनोदइ रही ।
'दासी जन्म-नि जन्म कृष्ण तन्न-ची, दिइ चीर, को देखिसिइ
लज्जा देव ! जु तम हुइ, करि कृपा, बालु भणी लेखसइ ॥५८

मोडी बांह बलिइं, विचार कुण ए ? जोए-न मांटीपणूं
लज्जा ए तन्न-नइं हैया जि सरसूं जु प्राण कीजइ घणूं ।
जाणो जादवराउ पाह पडती तूं पूंठि आविइ मिली
रूडा रीझविसिइ जिमी परि गमइ, तु कांइ जईइ टली !' ॥५९

छांटइ नीरि ज नारि नीलजपणइं स्वामी सवे खेलवइ
गोपी पीन पयोधरा कठिन ध्या ते ठांग स्या झीलवइ ।
भीडइ ऊंडलि लाववइं, स्तन लसइ, होठइ हठइं सिउं धरइ
देखी अंग विशेष लेल मनसां तु देव छांदा करइ ॥६०

लीधूं चित्ति गुणे घणे रसि करी, ए-शिउं मिलइ उलटी
'स्वामी ! इं विरही रहीय न सकूं जु स्नेह-वार्ता घटी ।
कीधी कामि कदर्थना ति गहिली तु लाज टाली हैइ
जाणइ वेदन को किशी न किहिनी, तु कृष्ण केथां थैइ ॥६१

स्वामी ! कृष्ण ! हविं किहां मिलिसि तूं ? स्त्री को न छांडी जाइ
लिइ तूं कंकण चीर, वीर ! पण तु दृष्टिइं परहु कां थाइ । ?

५८. The folio containing the text of 58 c d to 61 a b c is missing in ग. २. ख. नीरि सचलो, ग. नीर सचलो ३. क. तमची दई, देखसइ. ४. ख. देव भक्षभं हुइं भावह वणा पौर ए.

५९. १. ख. जोइन. २. क. ज; ख. तन्न रहिइं जि बाल सरसूं. ३. क. यादवराय, आवह मली. ४. क. रीझवधूं किशी परि, जैइ

६०. १. ख. रीझवई. २. ख. स्तन मिलइ. ४. क. वसेष.

६१. १. क. को लटी, ख. चित्त गुणे घणे, मिळ. ३. ख. तूं. ४. ख. किसिइं न कहि नी.

६२. १. क. मिलिसि; ख. किहां हवभं मिलिथं २. क. लई दृष्टिइं.

नाणइ लोभ किसिउ सदा अलजई श्रकृष्ण तूं-सिउं रमइ
आगइ जे अबला न निर्दयपणइ स्त्री तेह न दूहव्यूं खमइ ॥६२

श्री-श्रीरंग कुरंग-शाव-नयनी कामाकुली कामिनी
'भोला ! भोलिम कांई कुतिग करु ? दिउ चीर, थई यामिनी'
थाकी, थर्थरती, पयोधर-कटी-भारिइं प्रसीनी सवे
दीधां आगलि हाथ, लाज मनि थई, एकेकि वलगी खवे ॥६३

कीधी देवि दया तिह्वार, बिलखी गोपी रही-नई जोई
कीधी ऊगटि अंगि चंदनि सवे, तंबोलि पूर्या लेई ।
पूरिउ वंश मुरारि, साथिं सवि थई गोपी जि ताली देई
चालिउ देव मुरारि स्मृतिं भगवान् ते सर्व-अग्रे थई ॥६४

वाही राति विनोदि रामति-रसई गोपी घरे वीसरी
दोह्वा गाइ गोपाल आपणि वल्या गोपी जि पठइ करी ।
वाइ वंश मृदंग आगलि थिकु नाचइ रही थाकणे
हरखी नारि जिह्वारि साथि रमती दीठी जि लोके घणे ॥६५

मोह्वा लोक विनोदि रामति-रसई नाची जि ताली वाइ
रीइया संत मुनीधर स्तुति करइ, प्रत्यक्ष देवी गाइ ।
कीजइ वर्ष सहस्र जु तप किंमहइ, तु देव दृष्टिइं थाइ
भोला लोक ! जोउ, पुराण नर ए प्रत्यक्ष वीणा वाइ ॥६६

६३. १ क. श्रीरंग इय. २. क. थै ख भोलव ४. क. इकेक.

६४. २. ख. कीधां ऊगट मिहवु, ग शवु ३. ग. भाई ४. ख. ते सवि आगलि थई.

ग. अग्रे स लिलमा घरी

६५. १. ख. साही स्तनि विनोदि, वरि आवी सरि, ग. आवी वरि वीसरी. २. क.

दोह्वा, वल्या; ख चल्या, ग. वल्या ३ ग. वाइ छंद.

६६. २. ख. देवा. ग देवा ३ क. दृष्टिइ, ख. दृष्टि, ग. दृष्टि, ४ क. जोइ.

माता धन्य जेणि जगत-प्रभु जणिउ, ब्रह्मादि जेह-नि नमह
 गोपीए गत जन्म उग्र तप सिउं साधिउं, तु साधिई रमइ ।
 कीजइ कष्ट वृथा धणे तपि करी, जउ काज मुक्तिई किम्हइ
 मिलीइ मांहि मुकुंद-साधि रमतां प्रत्यक्ष दीठउ अह्मइ ॥६७
 सिउं हो देह दमु कदर्थन करी स्वादान्न-पान त्यजी ?
 छांडु वास गिरांद्र-पर्वत-गुहां, गोकुलि रहीइ हजी ।
 ईछां देव जिहां अनंत भगवान् गोपी मिलिउ जे रमइ
 कीजइ नाद विनोद आगलि थिकां, जे जेह तेह-नइ गमइ ॥६८
 पीजइ दूध अपार साकर-जिस्र' श्रीरंग-साधिई मिल्यां
 ईछा-भोजन सुखडी नित नवी दिइ देव मांहिं मिल्यां
 छु छइ स्वर्गि विशेष सौख्य अधिकुं, जु स्वर्ग-दाता इहां ?
 ईछां वास गमइ, सुखाश्रित भलु तु स्वर्ग साचइ तिहां ॥६९
 छांडु देह-कदर्थना ऋषि सवे, जु बोल मानु कहिउ
 देखु आदि अनंत देव भगवान् गोपी-विचिइं जे रहिउ ।
 आणु द्राख तिलादली सवि मिली, तु थाल फोसावीइ
 हुइ जाग अनेकि पूर्ण सहसा, जु कांग बूकावीइ ॥७०
 इच्छा-ईश्वर-नी आचत्य महिमा आश्वर्य कां छइ मनिइं ?
 जाणु ए पर-ब्रह्म देव प्रगटिउ कैवलय वृंदावनिइं ।
 जीविउं सार्थक बाल-लालन-मिसिइं, जोउ, जशोदा करइ
 गोपी धन्य निरीह जेह-सरस्र' संभोग लीलां धरइ ॥७१

६७ १. क. येणी, ख. जीणई जगदगुरु ग. जेणि जगदगुरु, तेणि ध्याये। २. ख तपि, देव साधिइं, ग. तप तप्ये। ३. क. मुक्तउं. ४. ख. माड मुकुंद, इह्मइ; ग मांड, वीठे भि.

६८. १. क देव दमु. २. ग छोडु, गुकलि, ४. ख. जे जे उ.

६९. १. ग अपारि. २ Missing in ग. क. इछा, दइ; ख. इछा, मिल्या.

३. ख. अहां. ग आहां. ४. क इछा येह, ख. साचउ. ग. तांहा.

७० १. ख. मान्यु कइ, ग शडु, मानि कहो २. ख. तोडु, अनेतमूर्ति; ग पेडु, अनंत भगवान ३. क तिलादली ४. क. थाल अनेक, ख अनंत

७१. १ ख आश्वर्यकारी मनिइं, ग. आश्वर्यकारी. २ ख. तएव प्रगदयुं. ३. क. मसई बउ ए यशोदा. ख लाअव. ४. ख. संभोग्य, ग संभोग्य लीलां रमि.

लेई थाल प्रवाल सौवितक भरी, माता जशोदा हसी
दीठउ देव दयालु दुर्लभ हवई, तु पाप फेज्यां घसी ।
माती मूठि भरी सहर्षितपणई माता वधावइ रही
लेई चंदन भामणां प्रभु करी गोपी प्रशंसा वही ॥७२

हेलां चंपक जाइ-बेलि तुलसी-भांजरि गूंथी करी
लेई लाछि उछांछली लहिलही लीलां ति माला धरी ।
स्वामी-कंठि निरोपवा-मिरी, किसई सांई जि दीधूं हसी
'आशा-पूरक चित्त चुंवन-तणां तूं एक आशा वसी' ॥७३

माता दूध कटी जि साकर-सङ्ग आपइ ति वाटउं भरी
बोली भक्ति-विशेष दीन वचने वाछिल्य-प्रेमई करी ।
'दीइ देव! दयाल! मुक्ति-पदवी, दाता न को तूं-समु
आणूं पुत्र! कचंबरी, मुझ कहु, आ रुचइ ते जिमु' ॥७४

तोपिउ देव विशेष भक्ति-वचने वाछिल्य माता-तणे
दीधूं ते पद अलवि-सिउं, लहि न को जे जाग कीधे नणे ।
भूला कांइ भमु सवे जण ? जोउ संसार कहि-नई किसिउ ?
ध्याउ भोलपणई भवाविध तरिवा, गोकुलि जे छइ वसिउ ॥७५

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- ७२ १. क. लेई हाथि प्रवाल २. क. दुर्लभ वली. क. भगीय हर्षितपणइ. ग. वधावी.
४. ख. कही, ग. करी.
- ७३ १. क. मांजहरी, ख. मांजर. २. ख. ऊछांछली लहरहई. ३. ख. कामी कंठि निरोपवई
मिठी करी. ४. क. वूं. ख. वित्त चुंवन तणी वूं, ग. चुंवन करी.
- ७४ १. ख. ग. व्यापूं. २. ख. क्षेमे करी, ग. खेमा. ३. ख. देये देव दया जि, ग. हृष्य
देव दया व. ४. क. यमु; ख. पुत्रक चूरिमुं कहुअ आजे जे रुचि, ग. पूत्रक चूरिमुं
किउ आज जे रुचि.
- ७५ १. क. वाछलय, ग. पोख्यो देव अन्येक्य दीन वचनि वाछलय वाचां तणि. २.
ख. भाग्य कीधे, ग. दीधे. ३. क. भोला, जउ, कहिनि. ४. Missing in ग.
क. करवा.

तूसइ स्वल्प विशेषि भक्ति करिबई ते पाप काशी दहइ
वांछा सिद्धि महस्व सौर्य पदवी भू-भेद भाषिई कहइ ।
लीला आलसि बोलतां जि रमतां जे भक्ति भानइ घणी
जेणि देवि दया अजामिल-प्रतिइं कीर्धा सुदामा-तणी॥७६

जाणउं भक्ति, न मुक्ति मिउ', स्तुतीं करी सेव्या न पूज्या हरि
देखी दीन अनाथ-नाथ भगवान् ! श्री-कांत ! चिन्ता करि ।
भूलु मूढपणइं किह्वार मनसा वाचा स्मरूं वा नहीं
तूं मूं देव! निरापराध करिजे, गोपाल ! पाले किही' ॥७७

माया-मोह-महा-मदांध ममता-माता जि दृष्ट्यां रमइ
तृष्णा-जाल-विशाल-द्रव्य-लिपसा-पीड्यां अतृप्ता भमइ ।
लुब्धा एकि मदालसा-प्रणयिनी-संपूर्ण-प्रेमा-मृत्तिइं
तुहइ तईं जि कृपाल ! सार करिबी, छूं आश्रया तूं-प्रतिइं॥७८

कीधां कर्म कठोर नीरसपणइ स्वार्थं सवे आदरी
बंध द्रोह सरोष दोष हठ-शूं तु लोकि निंदा करी ।
सूंकी दाखि न लाज खग शुचिता उगा मणारे रद्या
छांडवां बांधवि लोकि कृष्ण जपतां ए दोष तईं सांसद्या॥७९

स्वामी! कृष्ण! किह्वार एक गहिलूं बोलिउं क्षमा तूं करे
जउ मईं जन्मि कुणिइ स्मरिउ न मनसां वाचां तुहिइ उद्वरे ।
नो वा कृष्ण! कृपाल ! आज हवि तूं ए जन्म सातइ तणी
सेवा श्रीधर! मानजे, करि कृपा तूं देव ! भोला-भणी॥८०

७६. १. क. करवई. ख. जे पाप पाशी. २. ग. करी. ४. Missing in ग.

७७. १. क. बाणित', श्रुति २. क. श्रीकांति ख. करे. ३. क. स्मरे ४. ख. तु मईं, ग. तोहि देव.

७८. १. ख. कि सवे. २. क. लोल निंदा ख. मर्म हव घूं. ४. ख. दोष तहं सू सद्या, ग. बांध्या.

८०. १. ख. बोद', ग. बोद्यों २. क. स्मरिउ ति, तुहि उद्वरे. ग. जो मि तू जन्मि. ३.

क. भाव कृपाल कृष्ण हव. ४. ख. भोल

स्वामी ! चित्ति अपार कौतुक घणूं जे पूतना पापिणी
आवी कूड करी विप स्तन भरी वीहामणी डाक्रिणी ।
वहरी कंस-समान, रावण जिस्वा ते उद्वर्या जु किम्हई
हासइ कृष्ण ! क्रिह्वार राम जपतां मूं उद्वरे तं इम्हई ॥८१

पूजा निश्चल चित्ति एक न घडी, न स्तोत्र-पाठ-प्रतिई
ध्यानिई चंचलता, तपोबल नहीं एकादशी-नई व्रतिई ।
लोभिउं अर्घ-सुगंध-पुष्प-रस-सिउं नैवेद्य लीजइ होई
जाणी देव ! विशेष भक्ति न किसी, जु लाभ चिंता होई ॥८२

आत्मा लौल्य करइ अपोषित थिकु सृतु जि स्वप्ने लहई
देखी कष्टि विभाति विह्वलपणइ को अन्न-दाता कहई ।
स्वामी ! साहस सच्चवृत्ति न किसी, संतोष-वार्ता टली
बीजूं सिउं ? हव वीनवूं, करि कृपा हूं पागि लागूं वली ॥८३

दूर्वा-पूजनि देव-भक्ति चपली, तु मुक्ति मागूं किहीं
देजे सेवक दीन याचक भणी, तूं देव ! दाता सही ।
देखी दुर्बल दुःखीउ करि कृपा स्वामी ! न पूजा-व्रतिई
दाता देव ! तझे, दयालु मनसां छुउ दीन भक्त-प्रतिई ॥८४

जु तूं देव ! दयाल ! मुक्ति-पदवी आपइ नहीं मूं किम्हई
सेवा श्रीपति ! केवली जि चरणे देजे, तु जाचिउ इम्हई ।
याञ्चो-भंग करइ न को नर छतई, पालइ प्रतिज्ञा खरी
चिंता एह तझे हविं जि करिबी, दीनाश्रयु सांभरी ॥८५

८१. २. क. ग वीहामिणी. ४. ख. इमई उद्वरइ

८२. १. क. एक चित्त न घडी. २. क. ध्याने निश्चलता. ३. क. अर्घ, ख. पुष्पतरस,
ग. अर्थो, सरतो

८३. क. करिउ सपोषित थिकु. २. क. हष्टि. ३. स्वाहा शास्त्रविचार वृत्ति, ग. चित्रवृत्ति.

८४. १. क पूजन. ख. देयो ४. तझे, छई.

८५. १. ख. दयान, ग. दयन. २. ख. वीव्यु, ग. जीवु उह्यो ३ क नर अछइ. ग.
प्रतिज्ञा करी ४. ख देव हवअ, सांभली. ग देव हवि तझे, सांभली.

स्वामी! अन्य शरण्य को प्रभु नहीं, भोलु बली जि दयां
पुरइ वाञ्छित चित्ति, दुःकृत दहइ, पालइ जि जे आश्रयां ।
एके कष्ट करी, महा तप धरी, के देव जागे करी
मोडु हूं जि समर्थ, केवल दयां जे भक्त लिइ उद्वरी ॥८६

धन्या दिव्य पुरी अतीव मथुरा श्रीकृष्ण जीणइं रमइ
जाणे ते जन पुण्यवंत सबला हूँता जि तीणइं समइ ।
स्वामी! कां न श्रुजिउ तिहां जि, हवु हूं आहीर पींडार वा
पामी तु हत आज भुक्ति-पदवी, को ईश छइ वारिवा ? ॥८७

आमइं जु न वसिउ अंगाल-नगरी, बीजी अयोध्यापुरी
नो वाहिउ हगिचंद्र-वासि, न किहीं मेहलिउ एणि छेत्तरी ।
आं आ हूं अपराधीउ करि कृपा, अन्यत्र वीहूं रहिउ
राखे मूं तख-पासि, वासि जमलु, पाले हवइ सांसहिउ ॥८८

मीठउं प्राकृत कांत कामल गुणे, श्रीकांत ते-सिउं वरु
जाणी जे मनि सादरु जन हुइ, तु पाप तेह-नूं हरु ।
हेलां जाग अनेकि तीर्थ तप-नूं जु सार लीजइ जोई
भोला श्रीपति-श्रीनिवास-चरणे जु भक्ति भोली होई ॥८९

जाणे स्वरूप विशेष भक्ति, मति ना, शर्विई अवज्ञा वइइ
सिं हो प्राकृत पामरी परि रहइ, ते पुण्य तेहवुं लहइ ।

८६. ४. क. मूकं लूय, दया, भक्तनि स्व. दया, लियं, ग. लई.

८७. १. क. देवपुरी, योगी ग. जोगि रम्यो. २. क. हूंता नि जन पुण्यवन सधला जाणे य
तेणे समइ, ग. तेणि ३. क. हव, ख. कांत सजु. हव, ग. सगु ताहां हउओ. ४. ग.
पापी छहि वु.

८८. २. ख. नो वाहू हगिचंद्र, तेणइ ४. ख. वासि मइं तवा, वलि हवअं, ग. वासो अमनि.

८९. ख. श्रीकांतने संवरे. ग. श्रीपतिनि संवरु २. ख. जे जन सादरु मनि, हकूं, ग. जे
जन सादरु मनि रम्यो ररि ४. ग. तो भक्ति.

९०. १. ख. जाणी; दक्ष मतिना. ग. दक्ष महिमा २. Missing in ग. ख. शूं हो,

जाणे दानि करी अपार तेह-नी जिह्या छति सिउं कम्ह
भावाभाव-विनाद-लालस-भिसई श्रीकृष्ण जे न स्मरइ ॥९०

तूमइ देव दयां कि दीन वचने, को भाव भोलइ वणइ
केहां संस्कृत गीत गद्य-रचना, जु देव-हीनां भणइ ।
जाणउ जे जम आपणी रुचि रमु, निंदा न कहि-नी करु
वांछा पुत्र-कलत्र-सौख्य-सरसी, तु कृष्ण हैइ स्मरु ॥९१

जाणी ज्ञानवती न निर्मल कला, सर्वार्थ जे सीझवइ
कांता कोमलडी सु-लील न मिली, जे के गुणे रीझवइ ।
हा ! हा ! हा ! हव झूरतां जि भमतां गिउ जन्म आलइ वही
है ! है ! है ! हव जीतूआ ! स्मरि किम्हइ श्रीकांत हैइ सही ॥९२

दीठा देव अनेकि अंतर हैइ, सानंद जे-सिउं मिल्या
पाली प्रीति किसी न तेह सरसी, तु रंग ते-सिउ' टल्या ।
कांता संशय-रूप कूकट-रचना, नुहइ कुणइ आपणी ।
बीजु कोइ नथी शरण्य तद्ध तु निर्वाणि छांडथा-भणी ॥९३

हुइ रत्न-समान प्राण-प्रिय जे, वाल्हां बुलावी जिमइ
जे-पाखइ न वहइ घरे अध-घडी, ते वीसरी-नइ रमइ ।

परि गहं, तेहं ३ Missing in ग ४ ५ श्रीकृष्णनिं, ख सावाभावि,
लालन, ग. जेह स्मरि.

९१. १. क भाव भवि, ग. देव गीत दीन वचने. २. Missing in ग. ३. ख.
निंदा म.

९२. २. Missing in ग क. जेह गुणे ४ क. स्मरि किंशि, ख. जीतूआ, ग.
हवि जेतूआ स्मरि किंही श्रीहरि.

९३ १ क. अनेक सानंद हिइ आदरइ जै सिउं In a different hand ऊलटि
written above आठगइ ग. अंतर रह्य. २. ग. श्रीर तेह. ३ क. संशय भाग-
रूप, ख कूय रचना, ग. संशय कूट रचना ४. क तम व.

९४ २. ख वीसई नइ Missing in ग.

जांणी वेदन आपणी, सवि मिली खउलीय लिइ दोरडु
स्वामी! तूं जि सगु, अपार विसयु संसार छइ कोरडु ॥९४

मेहलइ मंदिर मालीआं धन अनईं छोरू ति वाह्णी वहु
धीरइ एक घडी किसिइ न कहि-नईं, ते शून्य भूकी सहू
छांडी आस, हैइ मनोरथ रखा, जीवी जि जांणित नहीं
चालित आ भावि एकलउ जि, बलतु गित को न जांणइ किहीं ॥९५

एती चाड करे निदानि गरुआ गाविंद! लक्ष्मीधरा!
गोपीकांत! अनंत! कृष्ण! सुणिजे, श्रीकांत! पीतांबर! ।
लाजु पागि बली बली बलबली, स्वामी ! मया तूं करे
आवे अच्युत! अंत-कालि जमलउ, हूं राखित सांभरे ॥९६

कृपाल! गोपाल! दयाल! माधवा!
दीनाश्रया-पालक! राम! राघवा! ।
मुरारि! संसारि अपार ऊभगा
विश्राम दिइ स्वामिन! पागि लागा ॥९७

भव-जलनिधि तरेवा राम नामिईं जपीजइ
पर-धन पर-निंदा दान-शोचा न कीजइ ।
तृण एक छल-भाविईं कोइ बंची न लीजइ
विविध फल-प्रकारइं राम-पूजा करीजइ ॥९८

३. क. ब्यद. ख. जाणे, खुली. ४. क. छि.

९५. ४. क. ख. भव.

९६. १. क. गिरुआ, ख. ग. ए तूं.

९७. ४. क. यह स्वामिन् पायि छूं लगा, ख. पागि छूं लगी.

९८. १. क. नामि, ख. भवनिधि तरेवानहं जपीहं. २. This is third line in *रू*.
The second line reads : निद्रु मनि करुणा छं सत्यधर्मिइ तपीहं. ख. शोचा.

३. This is fourth line is *रू*.

अजर अमर नहीं को एकलइं जीवि जाव'
जम-गण हटि हाथि काई अलाभइं न खाव' ।
स्वजन-जन-सवे-सिउं प्रेम-संघात चूकउ
हवि हरि-तनु पूजा एम जांणी म मूँकउ ॥९९

उदित अचल-भक्त्या श्यामलाकार-मूर्ति-
मह-निशि स्मर नित्यं चिचि जु सौख्य-तृप्तिः ।
नव-रस-कृत-रंगैर्वादिनैर्वैश-वीणा
विविध-व्रज-वधूमिर्यं स्मर-छन्न-लीणा ॥१००

मधुरस-करुणाब्धेर्धितनं देव ! देहि
सफल्य मधु-वाचं कृष्ण! मेऽद्य प्रसीद ।
तव चरण-युगे मे देहि वासं मुरारे!
रजकण-समतुल्यस्यापि सेवान्वितस्य ॥१०१

देवकी-नंदन! कृष्ण ! गोविंद! गरुडध्वज! ।
करुणा-कर! गोपाल! पालयस्व पितामह! ॥१०२

श्रीनाथ! कमला-कांत! वामनाच्युत! माधव! ।
अनाथ-नाथ! दीनेश! त्राहि मां शरणागतम् ॥१०३

९९. १. ख. ग. नहीं ए. ३. ख. सिपुडिं सू. ४. क. हरि तनु अनु पूजा ख. हव' ईम.

१००. १. ख. अचल विनय भक्त्या श्यामले काममूर्ति ग. अचल विनिइ कांति मूर्ति. २. क. रहनिशि. ख. सौख्य वांछद. ग. वाछो. ४. ख. जे स्मरइ छद जि लोल. ग. ये स्मर छिज लीलया.

१०१. १. क. अंदन' देव. ग. चनंदावि देहि. २. क. सकलमधुर वाचं देव. ग. एकललधू वाचं. ३. ख. ग. चरणपुंति. ४. क. तुल्यास्थ'दि. ख. सेवाश्रितस्य. ग. रजकचरण सद्रशस्यापि शेषाश्रितस्य.

१०२. Missing in ग. २. क. गोव्यंद गुडध्वज. ४. क. तारयस्व.

१०३. २. ख. ग. माधवाच्युत वामन. ३. क. देवेश, दीनेश noted marginally as a variant. ४. ग. यमव'चनात्.

विश्वैक-नाथ! रघुनाथ! अनाथ! नाथ!
सीताधिनाथ! कमलापति! प्राण-नाथ! ।

आनंद! नंद-कुल-दीपक! विश्व-धाम!
कृत्वा कृपां परमपावन! देहि सौख्यम् ॥१०४

श्रीकांत! हे अच्युत! वासुदेव! लक्ष्मीश! हे राघव! रामदेव! ।
गोपीश! हे ईश! हरे! मुरारे! विश्राम दिइ स्वामिन कैटभारे! ॥१०५॥

जलधि-भुजग-शायिन्! द्रौपदी-प्राण-बंधो!
जरठ-धनु-विमर्दिन्! पूर्ण-सीताभिलाष! ।
विशद-यदु-कुलेश! श्रीपते! रुक्मिणीश!
पृथुमपि कुरु चिंतां धर्म-धाम-प्रदीप! ॥१०६

प्रकटित-रस-वार्ता! देवकी-नंदनस्य
लघु-वय-रस-रम्यां पाप-हन्त्रीमतीव ।
वृजिन-व्रज-कृशानोः कामना-कल्प-वल्ली
पठति दिन-निशीथं तस्य विष्णुः प्रसन्नः ॥१०७

अष्टोत्तर-शत-श्लोकान् ये पठन्ति समाहिताः ।
सर्व-पाप-क्षयं तेषां गृहे लक्ष्मीः प्रवर्धते ॥१०८

१०४. २. क. सेवाधिनाथ.

१०५. १. क. हे नाथ हे वासुदेव. २. ख. गोविंद, राम केशव, ग. गोक्यंद. ३. ग. हे ईश्वर हे मुरारे. ४. क. गङ्गा स्वामिन.

१०६. १. क. ख. द्रौपदी. क. प्राणस्वामिन, ख. ग. प्राणबंधो. २. ख. अयुररुजनिमर्दिन् ग. दशवदनविमर्दिन. ३. क. विशदयद्गु यशःश्री. ग. तसुदेवसुतो. ४. ख. प्रसीद, ग. विधिमि कुरु, प्रसीद.

१०७. १. क. प्रगटित, ख. ग. प्रकटसरसवार्ता. २. क. अतिलघुरस, ३. ग. कामिनी. ४. क. पठति विविध भक्त्या.

१०८. ४. क. प्रवर्धते, ग. प्रसीदती.

प्रस्तावना

प्रतिपरिचय

प्रस्तुत श्रीपार्वनाथमहाकाव्य का संशोधन प्राचीन हस्तलिखित दो प्रतियों की सहायता से किया गया है। इन दो प्रतियों में से भी विशेषतः शुद्ध पाठ 'अ' प्रतिका है। दूसरी 'ब' प्रति का पाठ प्रायः अशुद्ध है। अतः 'अ' प्रति का ही विशेष रूप से उपयोग किया गया है।

'अ' प्रति : लालभाई दलपतभाई भारतीय संस्कृति विद्यामंदिर, अहमदाबाद में सुरक्षित यह प्रति मुनिश्री पुण्यविजयजी के संग्रह की है। इसका क्रमांक ३७६९ है। यह प्रति कागज पर लिखी हुई है। इसकी लिपि नागरी है। इस प्रति का परिमाण २५, ७×११ से० मी० है। इस प्रति में कुल ४२ पत्र हैं। प्रत्येक पत्र में ११ पंक्तियाँ हैं। मात्र अन्तिम पृष्ठ में काव्य पूर्ण हो जाने के कारण से ६ पंक्तियाँ आई हैं। प्रत्येक पक्ति में अक्षरों की संख्या समान नहीं है। पंक्तियों में अक्षरों की संख्या ३४ से ४० तक पाई जाती है। प्रति की अवस्था अच्छी है। इस प्रति का लेखनकाल १७ वीं शती का उत्तरार्ध है। काव्य के अन्त में पुष्पिका नहीं है। प्रथम सर्ग के अन्त में "इति श्रीमत्परापरपर-मेष्टिपदारविन्दमकरन्दसुन्दररसास्वादसम्प्रीणितभव्यमन्वये पं० श्रीपद्ममेरुविनेय पं० श्रीपद्म-सुन्दरविरचिते श्रीपार्वनाथमहाकाव्ये प्रथमः सर्गः" लिखा है; इसी प्रकार सम्पूर्ण काव्य में, प्रत्येक सर्ग के अन्त में लिखा गया है।

'ब' प्रति: बंबई की ओरिएण्टल सेन्ट्रल लाइब्रेरी की इस प्रति का क्रमांक २२१३ है। यह प्रति भी कागज पर लिखी हुई है। इसकी लिपि नागरी है। इसका परिमाण २४.८×११ से० मी० है। प्रति में कुल ३४ पत्र हैं। प्रत्येक पत्र में १५ पंक्तियाँ हैं तथा अन्तिम पत्र में ११ पंक्तियाँ हैं। प्रत्येक पत्र के बीच में पट्टकोण के आकार में जगह खाली है। पंक्तियों में अक्षरों की संख्या असमान है। ३२ अक्षर से लेकर ४२ अक्षर तक की संख्या पाई जाती है। प्रति की अवस्था अच्छी है। परन्तु अधिकतर पाठ अशुद्ध है। प्रति का लेखनकाल १७ वीं शती का उत्तरार्ध है। काव्य के अन्त में पुष्पिका नहीं है। मात्र काव्य की समाप्ति की सूचना 'अ' के समान ही दी गई है।

कवि परिचय और उनकी कृतियाँ

कवि पद्मसुन्दर

पार्श्वनाथ महाकाव्य के रचयिता श्री पद्मसुन्दर पद्ममेरु के शिष्य थे, तथा आनन्दमेरु के प्रशिष्य थे। वे नागपुरीय तपागच्छ के गणि थे¹।

श्री पद्मसुन्दर बादशाह अकबर के दरवार के प्रतिष्ठित साहित्यकारों में से एक थे। उनका उल्लेख अकबर के मित्र के रूप में भी किया गया है²। अतः यह स्पष्ट है कि श्री पद्मसुन्दर अकबर के समकालीन थे। बादशाह अकबर का शासनकाल सन १५५६ (1556 A. D.) से लेकर सन १६०५ (1605 A. D.) तक का रहा है³।

एक अन्य प्रमाण जो पद्मसुन्दर को अकबर के समय का ही घोषित करता है, वह यह है—सन १५८२ में जब श्रीहीरविजयसूरी अकबर के दरवार में आये थे तब तक पद्मसुन्दर का देहांत हो चुका था तथा उनकी पुस्तकों का भंडार राजकुमार सलीम के पास था। उस भंडार को सलीम ने हीरविजयसूरी को भेंट में दिया जिन पुस्तकों से हीरविजयसूरी ने आगरा में एक पुस्तकालय स्थापित किया और थानसिंह नामक एक जैन श्रावक को उस पुस्तकालय का संचालक बनाया था⁴।

1. 'पञ्चावली समुच्चय,' भाग २, चारित्र स्मारक ग्रन्थमाला क्र० ४४, अहमदाबाद, १९५०, पृ० २२४।
'हिस्ट्री ऑफ क्लासिकल संस्कृत लिटरेचर,' एम० कृष्णामाचारी, दिल्ली, १९७०, पृ० २९४।
2. इसका उल्लेख श्रीभगरचन्द नाहटा ने 'अनेकान्त' भाग ४, पृ० ४७० में अपने लेख 'उपाध्याय पद्मसुन्दर और उनके ग्रन्थ' में किया है। 'अकबरशाही शृंगार-दर्पण,' गंगा ओरिएण्टल सीरीज नं० १, सम्पादक के० माधव कृष्ण शर्मा, प्रस्तावना, प्रो० दशरथशर्मा का लेख, पृ० २३, 'पद्मसुन्दर, a friend of Akbar'
3. 'अकबर द ग्रेट,' प्रथम अद्विती, आशीर्वादीलाल श्रीवास्तव, दिल्ली १९६२, पृ० १ व ४८८।
4. प्रो० दशरथ शर्मा के पद्मसुन्दर पर लिखे लेख से, जिसका उद्धरण के० माधवकृष्ण शर्मा ने अपनी पुस्तक अकबरशाही शृंगारदर्पण के पृ० २३ पर किया है। 'श्रीशिवर और सम्राट,' मुनिराज विद्याविजय, गुजराती संस्करण, भावनगर, सं० १९७६, पृ० ११९-१२०।

जैनग्रन्थावली¹ के अनुसार पद्मसुन्दर ने रायमल्लाभ्युदय की रचना संवत् १६६५ (1559 A.D.) में की और पर्वनाथचरित की रचना संवत् १६२५ (1569 A. D.) में की परन्तु विन्टरनिज² का कहना है कि पद्मसुन्दर ने पार्वतीनाथचरित्र की रचना सन् १५६५ में की थी। अकबरशाही शृंगारदर्पण की प्रति का लेखनकाल सन् १५६९ है³। अतः इस कृति की रचना इस तिथि के पूर्व की होनी चाहिए। यद्यपि प्रो० दशरथशर्मा⁴ अपने पत्र में, विभिन्न तर्कों के साथ इसका रचनाकाल सन् १५६० का निश्चिन करते हैं। उनका यह भी कहना है कि रायमल्लाभ्युदयकी रचना पद्मसुन्दर ने ई० १५५९ में की है अतएव उस समय तर्क तो वे नीवित थे ऐसा मानना चाहिए⁵।

सम्राट अकबर संस्कृत साहित्य के प्रेमी के रूप में सुप्रसिद्ध रहे हैं⁶। उनके ग्रन्थागार में संस्कृत साहित्य की कई पुस्तकें परशियन भाषा में अनुदित थीं⁷। मुगल बादशाहों के समय जैन आचार्यों को आदरयुक्त प्रश्रय प्राप्त रहा है। आनन्दराय (आनन्दमेरु) जो पद्मसुन्दर के गुरु पद्मेरु के भी गुरु थे, उन्हें बादशाह वावर और हुमायूँ के समय में आदर प्राप्त था। उसी गुरु परम्परा में आगे चल कर श्रीपद्मसुन्दर को अकबर द्वारा आदर

नोट : यहाँ यह दर्शनीय है कि दोनों पुस्तकों के विवरण में भेद है। सूरेश्वर और सम्राट में लिखा है कि हीरविजयसूरी अकबर से मिले और अकबर ने अपने पुत्र शैलबी से मँगवा कर, पद्मसुन्दर द्वारा प्रदत्त पुस्तकों को उन्हे भेंट में दौं परन्तु प्रो० दशरथ शर्मा ने अपने लेख में लिखा है कि पद्मसुन्दर की पुस्तकों का ग्रंथ सलीम के पास था और सलीम ने हीरविजयसूरी को दिया था। यहाँ यह भी द्रष्टव्य है कि हीरविजयसूरी बादशाह अकबर के दरबार में सन् १६३९ में आए थे अतः पद्मसुन्दर का स्वर्गवास इससे पूर्व होना सिद्ध होता है।

1. जैनग्रन्थावली, श्री जैन दवेताभर कॉन्फरन्स, बम्बई, सं० १९६५, पृ० ७७।
2. हिस्ट्री ओफ इन्डियन लिटरेचर, मोरिष विन्टरनिज, भाग २, दिल्ली, १९७२, पृ० ५१६।
3. अकबरशाही शृंगारदर्पण, पृ० २३।
4. प्रो० दशरथशर्मा का लेख, के० माधवकृष्णशर्मा द्वारा उद्धृत, अकबरशाही शृंगारदर्पण पृ० २३।
5. "He had been alive in 1559 A. D., the date of his raymalabhyaudaya", प्रो० दशरथशर्मा के लेख का उद्धरण, सम्पादक के० माधवकृष्ण शर्मा की पुस्तक 'अकबरशाही शृंगारदर्पण,' पृ० २३।
6. "We might perhaps add that he enjoyed during this period also the company of literati like Padmasundar and was more fond of literature than philosophy"
अकबरशाही शृंगारदर्पण, २४।
7. के० एम० पनिकर द्वारा लिखित प्रस्तावना, अकबरशाही शृंगारदर्पण, पृ० ७।

प्राप्त हुआ। इसी प्रकार पद्मसुन्दर के पश्चात् हीरविजयसूरि अकबर के दरबार में आदर के पात्र बने।

अकबर के समय, उनके राज्य में राजमन्त्रियों एवं दरबारियों में कई विद्वान् उपस्थित थे। मुख्यतः हम दो के नामों से तो मली प्रकार परिचित हैं ही— पहले राजा टोडरमल, रेवन्मुभिनिस्र, त्रिनका धर्मशास्त्र पर लिखा ग्रन्थ आज भी 'संस्कृत लाइब्ररी,' बीकानेर में मौजूद है। दूसरे पृथ्वीराज राठीर जो आज हिन्दी कवि की हैसियत से ही जाने जाते हैं उस समय के माने हुए संस्कृत भाषा के विद्वान् भी थे^२।

अकबर के दरबार के साथ जैन विद्वानों का मेलजोल एक ऐतिहासिक सत्य है। युगप्रधान श्रीजिनचन्द्रसूरि, एक विख्यात जैन साधु, सन् १५९१ में अकबर द्वारा दरबार में बुलाये गये थे और उनकी साहित्यिक कृतियों पर अकबर ने उन्हें 'युगप्रधान' का खिताब दिया था^३।

हर्षकीर्तिसूरि की घातुवरगिणी की प्रशस्ति से ज्ञात होता है कि जीधपुर नरेश मालदेव द्वारा भी पद्मसुन्दर सम्मानित हुए थे^४।

नागपुरीयतपाच्छ की पट्टाविल के एक उल्लेख के अनुसार पद्मसुन्दर ने अकबर के दरबार में, एक बार किसी गवित ब्राह्मण को वाद-विवाद में हरा कर अपनी विद्वत्ता का सिक्का जमाया था और सम्राट का मन जीत लिया था तथा कतिपय उपहार भी प्राप्त किये थे^५। उन्हें उपहार में ग्राम मिले थे, ऐसे उल्लेख प्राप्त होते हैं। अतः यह धारणा निश्चित होनी है कि वे प्रथम पंडित रहे, और बाद में उन्होंने जैनी दीक्षा ली होगी।

1. अकबरशाही शृंगारदर्पण, पृ० २० देखिए—
मान्यो बाबरभूसुजोऽत्र जवराद् तद्वत् हमारुं नृपो —
त्यर्थं प्रतिमनाः सुमान्यमकरोदानंदरायाभिषम् ।
तद्वसाहिशिरोमणेरकबररक्षमापालचूडामणे—
मान्यः पंडितपद्मसुन्दर इहाभूत् पंडितशतजित् ॥ २ ॥
2. के० एम० पनिकर द्वारा लिखित प्रस्तावना—अकबरशाही शृंगारदर्पण, पृ० ७ एवं ८।
3. वही।
4. साहेः संसदि पद्मसुन्दरगणिर्जित्वा महापण्डित
कीमग्रामसुलासनायकबरश्रीसाहितो लब्धवान् ।
हिन्दूकापिपमालदेवचपतेमान्यो वदान्योऽधिकं
श्रीमधीधपुरे सुरेश्वितवचाः पथाहयः पाठकः ॥
— हर्षकीर्तिसूरि की घातुवरगिणी, ला० द० विद्यामंदिर, अहमदाबाद, प्रति क्रमांक
१८८२, पत्र ७६।
5. अकबरशाही—शृंगारदर्पण, पृ० २२।

“He was successful in a literary contest at the court of Akbar and was honoured with gifts of villages etc.”

‘हिस्ट्री ऑफ क्लासिकल संस्कृत लिटरेचर’ एम० कृष्णमाचारी, दिल्ली.

पद्मवली समुच्चय, भाग २, गुजराती संस्करण, पृ० २२४।

एच० ब्लौचमैन (H. Blochmann) द्वारा अनुवादित आइने-अकबरी (Ain-i-Akbari) में अकबर के १८० स्कोलर के नाम दिये गये हैं जिनमें से ३२ हिन्दु थे। इन स्कोलर को पुनः उनके क्षेत्रों के अनुसार पांच विभागों में विभाजित किया गया है। इसमें से प्रथम विभाग में जिन आठ हिन्दु पंडितों के नाम आते हैं, वे ये हैं— मधुसूती, मधुसूदन, नारायणाश्रम, दामोदरभट्ट, रामनीय, नरसिंह, परमिन्दर व अदित^१।

यहाँ पर उल्लिखित परमिन्दर ही पद्मसुन्दर हैं। जिन्हें लिपिकार की गल्ती से परमिन्दर रूप में लिख दिया गया है^२।

इसके साथ ही कवि पद्मसुन्दर द्वारा रचित 'अकबरशाही शृंगारदर्पण'^३ नामक ग्रन्थ जिसका नाम ही अकबर के नाम पर रखा गया है, प्रतीत होता है मानो पद्मसुन्दर ने इस ग्रन्थ की रचना अकबर की प्रशस्ति में, उनके लिए ही की हो।

इन समस्त संदर्भों के अनुसार यह स्पष्ट हो जाता है कि पद्मसुन्दर अकबर के दरबार के विद्वानों में से एक थे। पद्मसुन्दर सं० १६१२ (१५५६ अ० बी०) से सं० १६६१ (? १६३१-१५७५ अ० बी०) तक अकबर की सभा में विद्यमान रहे हैं^४। उनका निवासस्थान संभवतः आगरा ही रहा होगा^५।

अर्वाचीन संस्कृत जैन कवियों में पद्मसुन्दर का स्थान महत्त्व का है। वे बहुतो-मुखी प्रतिभा के धनी रहे हैं। उन्होंने विभिन्न विषयों को लेकर काव्य व शास्त्रग्रन्थों की रचना की है। अतः उनकी विद्वत्ता सिद्ध होती है। दुर्भाग्य से पद्मसुन्दर की सभी रचनाएँ अभी तक प्रकाशित नहीं हो पाई हैं। मात्र चार छोटी रचनाएँ ही प्रकाशित हुई हैं।

1. 'आइने-अकबरी', एच० ब्लौचमैन द्वारा अनुवादित, दिल्ली, द्वितीय आश्रित १९६५, पृ० ५३७ से ५४७ तक।
2. 'अकबरशाही शृंगारदर्पण', प्रस्तावना, पृ० २४ और २५
3. वही।
4. जैन ग्रन्थावली, श्री जैन श्वेताम्बर फाउण्डेशन, बम्बई, सं० १९६५, पृ० ७७।
5. पद्मसुन्दर का निवासस्थान आगरा मानने का प्रथम कारण तो अकबर का दिल्ली, आगरा व फतहपुरसीकरी में रहना ही है। दूसरा, श्री अमरचन्द्रनाहटा ने भी अपने लेख में एक जगह लिखा है कि 'सं० १६२५ में जब तपामाच्छीय बुद्धिसागरजी से खरतर साधुकीर्तिजी की सम्राट की सभा में पौषध की चर्चा हुई थी, उस समय पद्मसुन्दरजी आगरे में ही थे, - 'ऐतिहासिक जैनकाव्यसंग्रह', श्रीअमरचन्द्र मेवरलाल नाहाटा, प्र० आश्रित, फलकता, सं० १९९४, जड़तपदवेलि, पृ० १४०-१४१।

कवि पद्मसुन्दर की कृतियाँ

प्रकाशित कृतियाँ :

- (१) अकबरशाही शृंगारदर्पण
- (२) कुशलोपदेश
- (३) षड्भागसुन्दर
- (४) ज्ञानचन्द्रोदयनाटक

अप्रकाशित कृतियाँ :

- (१) परमतव्यवच्छेदस्याद्वादसुन्दरद्वित्रिशिका
- (२) राजप्रवर्नीयनाट्यपदभञ्जिका
- (३) षड्भाषागर्भितनेमिस्तव
- (४) वरमङ्गलिकास्तोत्र
- (५) भारतीस्तोत्र
- (६) पार्वतीनाथचरितमहाकाव्य
- (७) सारस्वतरूपमाला
- (८) हायनसुन्दर
- (९) सुन्दरप्रकथाशब्दार्णव
- (१०) यदुसुन्दर महाकाव्य
- (११) रायनल्लाभ्युदय महाकाव्य
- (१२) जम्बूचरित्र
- (१३) प्रज्ञापनासूत्र की अवचूरि^१

1. अप्रकाशित कृतियों में खिमारविचउपै, श्रीदत्तचोपाई, चतुःशरणप्रकीर्णकबाला-वबोध तथा भगवतीसूत्र स्तवक इन चारों ही कृतियों के कवि पद्मसुन्दर हैं पर वे अपने पद्मसुन्दर से भिन्न लगते हैं ।

‘खिनरिविचउप’ क्षमासागरसूरि के शिष्य पद्मसुन्दर की कृति प्रतीत होती है; इन क्षमासागर का उल्लेख प्रज्ञापनासूत्र के लिपिकार की प्रशस्ति में आया है । (देखिए आगे) । इसकी प्रति ला० द० विद्यामंदिर में है । इसका क्रमांक १२२२ है । इसका परिमाण २४.७×१०.९ सें० मी० है । इसके पत्रों की संख्या ६ है । इस प्रति का लेखनकाल १७ वीं शती का है । इसकी भाषा गुजराती है । ‘श्रीदत्तचोपाई’ माणिक्य-सुन्दर के शिष्य पद्मसुन्दर की कृति प्रतीत होती है, जिन्हें कवि अपनी इस कृति में प्रणाम अर्पित करते हैं । यह कृति दो स्थानों पर दो भिन्न नामों से प्राप्य है । ला० द० विद्यामंदिर में उपस्थित इस प्रति का क्रमांक ८८३० है । इसका परिमाण २५.५×११ सें० मी० है । पत्रों की संख्या १६ है । इस प्रति का रचना संवत् १६२४ है । इसके अतिरिक्त देवशापाढा के जैन भंडार, अहमदाबाद की सूची में यह कृति ‘श्रीदत्तारास’ के नाम

पद्मसुन्दर की कृतियाँ :

कवि पद्मसुन्दर की कुल २१ कृतियों का उल्लेख हमें प्राप्त होता है। इनमें से चार कृतियाँ प्रकाशित हो चुकी हैं तथा अन्य कृतियाँ अभी तक अप्रकाशित ही हैं। उनकी छठी हुई कृतियों में से 'अकबरशाही शृंगारदर्पण' शृंगार रस पर लिखा हुआ ग्रन्थ है। यह गंगा ओरिएण्टल सीरीज नं० १ से सन् १९४३ में, अतुल संस्कृत लाइब्रेरी वीकानेर से प्रकाशित हुआ है।

उनकी 'कुशलोपदेश' नामक कृति डा० श्रीनगानमाई शाह द्वारा सन् १९७४ में, ला० द० विद्यामंदिर, अहमदाबाद से प्रकाशित 'संबोधि' नामक त्रिमासिक पत्रिका में भाग ३, नं० २-३ में प्रकाशित की गई है।

'प्रमाणसुन्दर' नामक पमाणविद्या पर लिखा हुआ प्रकरण ला० द० विद्यामंदिर, अहमदाबाद से प्रकाशित 'जैन दार्शनिक प्रकरण संग्रह' (Jaina Philosophical Tracts) नामक ग्रन्थ में डा० श्रीनगानमाई शाह द्वारा पृ० १२७-१६० पर सम्पादित किया गया है।

'शानचन्द्रोदयनाटक' का संपादन भी डॉ. नगीनभाईने किया है। यह कृति ला. द. विद्यामंदिर से प्रकाशित हुई है।

अप्रकाशित कृतियों में जम्बूअज्जयण (प्राकृत) की पुष्पिका में कर्ता का नाम उपाध्याय श्रीपद्मसुन्दरगणि लिखा मिलता है पर उनकी गुरुपरम्परा का उल्लेख प्राप्त नहीं होता अतः शंका उत्पत्ती है कि 'जम्बूअज्जयण' के लेखक पद्ममेरु के शिष्य पद्मसुन्दर ही है अथवा अन्य कोई दूसरे पद्मसुन्दर।

से उल्लिखित है। इस प्रति के पत्र २१ हैं। क्रमांक ५१२२ है तथा लेखन काल १८ वीं शती का है। इस कृति की भाषा गुजराती है।

'चतुःशरणप्रकीर्णक-वालावबोध' भी देवशापाडा के जैन भंडार, अहमदाबाद की मूल्ची में है। इसका क्रमांक ९४० है। प्रति के पत्र १७ हैं। प्रति में प्रथम चार पत्र नहीं हैं। इस प्रति का लेखन संवत् १६०३ है तथा प्रति पर पद्मसुन्दरगणि के हस्ताक्षर प्राप्त होते हैं। इन पद्मसुन्दर के गुरु का नाम उल्लिखित नहीं होने से निश्चितरूपसे उन के विषय में नहीं कहा जा सकता।

चौथी कृति 'भगवतीसूत्रस्तबक' के कर्ता पद्मसुन्दर अपने आप को राजसुन्दरगणि के शिष्य बतलाते हैं।

'भगवतीसूत्रस्तबक' (ला०द० विद्यामंदिर, अहमदाबाद का क्रमांक ४८४९) नामक कृति की पुष्पिका में कहा गया है :—

“श्रीराजसुन्दरगणिचरणकमलभ्रमरसुख्येन उपाध्याय श्रीपद्मसुन्दरगणिता स्वज्ञानावरणीय-
कर्मक्षयार्थं पंचमाङ्गस्य श्रीभगवतीसूत्रस्य नामधेयस्य स्तवकविवरणं कृतम्।

‘सारस्वत रूपमाला’ जिलमें अन्त के श्लोक में मात्र “श्रीपद्मसुन्दरः” ही लिखा है— यह नहीं कहा जा सकता कि यह पद्मसुन्दर कौन हैं ? लेकिन पद्ममेरु के शिष्य पद्मसुन्दर ने ‘सुन्दरप्रकाशशब्दार्णव’ सारस्वत व्याकरण की परिपाटी का अनुसरण करते हुए ही लिखा है। अतः यह ‘सारस्वत रूपमाला’ उनकी ही कृति हो, यह विशेष संभावित है।

इसी प्रकार ‘हायनसुन्दर’ एवं ‘सुन्दरप्रकाश’ इन दोनों कृतियों की अन्तिम पंक्तियों को देखने से यह मायूस होला है कि दोनों के कर्ता एक ही हैं।

कवि ‘सुन्दरप्रकाश’ में ६५ वें श्लोक की अंतिम पंक्ति में लिखते हैं:— “जीयादारविचन्द्रतारकमयं विश्वेषु शब्दार्णवः”। ठीक इसी प्रकार की पदावलि हायनसुन्दर के अन्तिम (१३ वें) श्लोक में भी आई है :—

“..... जीयात् ।

आचन्द्रतारकमयी श्रीहायनसुन्दरो ग्रन्थः” ॥

इसके अतिरिक्त अनूप संस्कृत लाइब्रेरी, बीकानेर में पद्मसुन्दर की दो कृतियाँ ‘परमतव्यवच्छेदस्याद्वासुन्दरद्वारिणिका,’ क्रमांक ९७४६ की तथा ‘राजपुत्रीनीयनाट्यपदभञ्जिका’ क्रमांक ९९३६ की प्राप्त होती है।

श्री अग्रचन्द्र नाहटा ‘अनेकान्त’ भाग ४, पृ० ४७० पर पद्मसुन्दर की जिन अनुस्मिखित कृतियों का उल्लेख करते हैं, वे हैं :—

‘षड्भाषागर्भितनेमिस्तव,’ ‘वरमंगलिकास्तोत्र’ तथा ‘भारतीस्तोत्र’। इनमें से मात्र भारतीयस्तोत्र का उल्लेख ‘देवविमलगणि विरचित हीरसौभाग्य महाकाव्य की स्वोपशृङ्खलि (काव्यमाला प्रकाशन—६७, बम्बई, सन् १९००, सर्ग १४, श्लोक ३०२, पृ० ७४७) में किया गया है—“यथा पद्मसुन्दरकवि कृतभारतीस्तवे—‘वार वार’ तारतरस्वरनिर्जितगंगारार’गा’ इति।”

जिन अपकाशित कृतियों की प्रतियाँ हम देख सके हैं, उनका विवरण हम यहाँ प्रस्तुत करते हैं। कृतियों की पुष्पिका में कवि के नाम के आगे पं०, श्री, कवि, मुनि व गणि आदि विशेषण प्राप्त होते हैं। इन अपकाशित कृतियों की सूचि इस प्रकार है :

- (१) सुन्दरप्रकाशशब्दार्णव
- (२) रावमल्लोद्भव महाकाव्य
- (३) सारस्वतरूपमाला
- (४) प्रज्ञापनासूत्र की अवचूरी
- (५) यदुसुन्दर महाकाव्य
- (६) हायनसुन्दर
- (७) जम्भूअञ्जयण

सुन्दरप्रकाशशब्दार्णव

यह श्रीकान्तिविजयजी महाराज शास्त्र संग्रह, जैन ज्ञानमन्दिर, छाणी भंडार, नं० ४४८ का प्रति है। इस प्रति का परिमाण २७.५×१२.५ से. मी. है। इस प्रत का लेखनसंभव

१९६२ है। इस प्रत के कुल पत्रों की संख्या ७६ है। प्रत्येक पत्र में ६८ पंक्तियाँ हैं तथा प्रत्येक पंक्ति में ५० अक्षर हैं।

यह ग्रन्थ पाँच तरंगों में विभक्त है। प्रथम तरंग में २६९ श्लोक हैं, द्वितीय तरंग में ९५६ श्लोक हैं, तृतीय तरंग में ४९६ श्लोक हैं, चतुर्थ तरंग में ३२२ श्लोक हैं, पंचम तरंग में ७४० श्लोक हैं। इस प्रकार कुल श्लोक की संख्या समस्त ग्रन्थ में २७८३ है। ग्रन्थाग्र ३१७८ है।

यह एक कोश ग्रन्थ है। यह व्याकरणसाधनिका सहित शब्दों का कोश है। अन्तः इसका विषय व्याकरण भी है और कोश भी। यहाँ पद्मसुन्दर सारस्वत शब्दों का अनुसूचन करते हैं। वे खुद इस ग्रंथ को शब्दशास्त्र कहते हैं।

आदि— श्रीवान्देवतायै नमः। श्रीगुरवे नमः।
यच्चान्तब'हिरामशुक्तिथिलसच्चिद्रूपमुद्राङ्कित
स्यादिस्थ' न तदित्यपोहविषयज्ञानप्रकाशोदितम्।
शब्दभ्रान्तिरतमःप्रकाण्डकदनब्रध्नेन्दुकोटिप्रभं
वन्दे निवृ'तिमार्गदर्शनपरं सारस्वतं तन्महः ॥ १ ॥

अन्त— यथामति मया प्रोक्तं किञ्चिच्छब्दानुशासनम्।
न शब्दचलयेः पारं गताविन्द्रावृहस्पती ॥ ६३ ॥
नानासूत्रपदप्रपञ्चनखराच्छब्दोपद्रव'प्रहृ'कुरा—
द्रङ्गन्दङ्गतमङ्गभीष्मवदनात् कृतद्वितोकेसरात्।
श्रीमत्सुन्दरकाव्यपञ्चवदनलिपातलाङ्गलिनो
येऽपञ्च'शमृगाः पलायनपरा यास्यन्ति कस्याश्रये ॥ ६४ ॥

नानाशौ'घतरङ्गनिर्गमानपातावसंवेगोद्धताऽ-
नेकप्रस्थयनक्रन्चकविविधादेशो रुकोलाहलः।
वाग्देवीगिरिसूतसूत्रनिवहलोतस्विनीवर्द्धितो
जीयादारविचन्द्रतरकमय' विववेषु शब्दागीतः ॥ ६५ ॥

मावज्ञासीः कुशलकृतिरै'द'युगीनाऽदसीया
सूत्राण्याद्यश्रुतपरिचितान्येव सारस्वतानि।
तस्मात्पूर्विकु'ब'बहुमत' सादर' शब्दशाल'
शब्दब्रह्मण्यपि निपुणघार्थरपरब्रह्मवायाः ॥ ६६ ॥

आनन्दोदयपव'तैकतरणोरानन्दमेरो'रुः।
शिष्यः पण्डितमौलिमण्डनमणिः श्रीपद्मभक्तमु'रुः।
तच्छिष्योत्तमपद्मसुन्दरकविः श्रीसुन्दरादिप्रका-
शान्तं शास्त्रमरीच्यत्(१) सङ्घट्टयैः संशोधनीय' मुदा ॥ ६७ ॥

पदार्थं चिन्तामणिचारुसुन्दरः
 पकाशाशब्दार्णवनामभिस्त्वयम् ।
 जगदिजगीषुर्ज्ञयतात् सतां मुखे
 तरंगरंगो विरराग पंचमः ॥६८॥

इति श्रीमन्नागपुरीयतपाशच्छन्दभोगिपण्डितोत्तमश्रीपद्ममेरुगुरुशिष्य षं० श्रीपद्मसुन्दर-
 विरचिते सुन्दरप्रकाशे पंचममस्तरङ्ग-पूर्णेः । तस्मात्पौ च पूर्णः श्रीसुन्दरप्रकाशो ग्रन्थः ।
 नमः श्रीवाग्देवतागुरुचरणारविन्दोभयाम् । ग्रन्थाग्रम् ॥३१७९॥ एकत्रिंशच्छतानि अष्टसतस्य-
 धिकानि ग्रन्थमानम् । शुभं भवतु । कल्याणमस्तु ।

रायमल्लाम्बुदय महाकाव्य

ला० द० त्रियामदिर. अहमदाबाद में स्थित मुनिश्रीपुण्यविजयजी महाराज से प्राप्त
 प्रेसकापिनी में से एक अर्ण कापी पद्मसुन्दरकृत 'रायमल्लाम्बुदय' महाकाव्य को प्राप्त होती
 है। इस कापी में दो सर्ग लिखे हुए हैं। प्रथम सर्ग पूर्ण है तथा आदि-अन्त युक्त है।
 इस सर्ग में ११० श्लोक हैं। प्रथम सर्ग का नाम "युगान्तरकुलकरोत्पत्तिवर्णन" है। द्वितीय
 सर्ग अर्ण है। इसमें ११५ श्लोक मिलते हैं। यह कापी किम प्रति के ऊपर से की गई
 है इस विषय पर कोई भी माहिती प्राप्त नहीं होती है। कुल सर्ग कितने हैं यह भी
 पता नहीं चलता।

इस काव्य में जैनों के २४ तीर्थंकरों के जीवन-चरित का वर्णन किया गया है।

आदि- स श्रीमान्नामिसूनुर्विलसद्विकलब्रह्मविद्याविभूति-

प्रदलेषानन्दसान्द्रद्रवमधुरसुधासिन्धुमग्नानुभूतिः ।

मत्स्यान्तवैरिवारेन्धनदहनशिखाधूमधूमभ्रमाभा

प्राग्रन्ते मूर्ध्नि नीलच्छविजटिलजटाः पातु वः श्रीविनेन्द्रः ॥ १ ॥

प्रथम सर्ग का अन्त :

इति श्री परमारपरमपुरुषवचतुर्विंशतित्थिकरगुणानुवादचरिते षं० श्रीपद्ममेरुविनेष षं०
 श्रीपद्मसुन्दरविरचिते साधुनात्माजसाधुश्रीरायमल्लतमभ्यधिते रायमल्लाम्बुदयनाम्नि महा-
 काव्ये युगान्तरकुलकरोत्पत्तिवर्णन नाम प्रथमः सर्गः ॥ १ ॥

श्रीनामिनन्दनशिनो वृजिनद्रमाली,

व्यालीदबुध्नपरिणाहमिदा कुठारः ।

यो विदधविदधजनधन्धुरनतवोधः,

श्रीरायमल्लमधिकस्य शिबं तनोह ॥ १ ॥

॥ आशीर्वादः ॥ छ ॥

सारस्वत रूपमाला

ला० द० विद्यामंदिर अहमदाबाद में उपस्थित श्री पुण्यविजयजी महाराज सग्रह की स प्रति का नं० ४०३ है । इस प्रति का परिमाण २४ × १०.२ से० मी० है । इसके कुल पंक्तियों की संख्या ५ है । प्रत्येक पत्र में १५ पंक्तियाँ हैं तथा प्रत्येक पंक्ति में प्रायः ४३ से ४५ तक के अक्षर पाये जाते हैं । इस प्रति का लेखन संवत् १७४० है । इसमें दो सर्ग हैं । प्रथम सर्ग में १०० श्लोक हैं तथा द्वितीय सर्ग में ५३ श्लोक हैं । कुल श्लोकों की संख्या १५३ है । इस कृति की भाषा संस्कृत है तथा इसका विषय व्याकरण है ।

आदि । ॥ नमो भारव्यै ॥

नखा सार्वपदद्वन्द्वं ध्यात्वा सारस्वतं मह. ।

सारस्वतक्रियाव्यूहं वक्ष्ये शैषस्मृतिप्रदम् ॥ १ ॥

अन्त - सारस्वतक्रियारूपमाला श्रीपदमसुंदरैः ।

संस्कृतवाङ्मयकरोत्थेयां सुधिया(यां) कण्ठकंदलीम् ॥ ५३ ॥

इति सारस्वतरूपमाला सम्पूर्णा ॥ संवत् १७४० वर्षे मार्गशिरसुदि १ शुक्लश्लेषि ॥

प्रज्ञापनास्तत्रअवचूरि

यह प्रति ला० द० विद्यामंदिर, अहमदाबाद में उपलब्ध है । इसका क्रमांक ७४०० है । इस प्रति का परिमाण २४.७ × १०.८ से.मी. है । इस प्रति के कुल पत्र २८३ हैं । प्रत्येक पत्र में १३ पंक्तियाँ हैं तथा प्रत्येक पंक्ति में ३३ से ३५ तक अक्षर पाये जाते हैं । प्रति की दशा अच्छी है ।

यह हस्तप्रति स. १६६८ में आगरा नगर में बादशाह जहाँगीर के राज्यकाल में लिखी गई है । प्रज्ञापनापुत्र श्रीश्यामाचार्यकृत आगम ग्रंथ है । इस ग्रंथ पर टीका मलयगिरि ने लिखी है तथा उन टीका के आधार से अवचूरि लिखने वाले कवि पद्मसुंदर हैं । ग्रंथ की मूल भाषा प्राकृत है तथा अवचूरि की भाषा संस्कृत है । इस ग्रंथ में ३६ पद हैं । अवचूरि का ग्रंथसं ५५५५ है ।

अवचूरि की आदि—संबंधी द्वेषा उपायोपेयभावलक्षणो गुरुपर्वक्रमलक्षणश्च । तत्राद्यस्तर्कानुसारिणः प्रति । तथा वचनरूपापन्नं प्रकरणमुपायस्तत्परिज्ञानं चोपेयं । गुरुपर्व-क्रमलक्षणः केवलश्रद्धानुसारिणः प्रति । तं चाग्ने स्वयमेव त्वत्कृतमिषास्वति । इदं च प्रज्ञाप-नोपाङ्गं श्रीसमवायामासूत्रसंबंधि ततः श्रयोभूतमतो मा भूदत्र विप्र इति तदुपशतये मंगलमाह—
अन्त—

प्रशस्ति —(प्रतलेखक की) संवत् १६६८ वर्षे आषाढमासे शुक्लश्लेषे दशमीतिथ्या आदित्यवासरे चिन्मनस्ये रक्षियोगे श्रीआगरामहानगरे पातिसाही श्रीजहाँगीरविजयराज्ये श्रीमत्श्रीविजयजगन्नाथिराज श्रीगुण्यश्रीविजयरत्नशिर्षीगुण्यश्रीधर्मदासशिर्षीगुण्यश्रीक्षमासागरसूरिर्श्रीगुण्यश्रीपद्मसागरसूरिस्वराणां शिष्यपण्डितकशराजेन श्रीगुण्यश्रीगुणसागरसूरिणामुप-

देशात् लिखापितोयं प्रशापनाग्रन्थः । लिखितश्च कायस्थ भगवानदासेन । शुभं भवतु लेखकपा-
ठकयोः ॥

अथ चरि की प्रशस्ति —

श्रीमलयगिरिकृतायाः प्रशापनाष्टुतितोऽवचूरिरियं ।

श्रीपद्मसुन्दरेण व्यरचि यथार्था सुसंक्षिप्य ॥ १ ॥

समाप्ता श्रीश्यामाचार्यकृतप्रशापनोपाङ्गाऽवचूरिरिति ॥

ग्रन्थाग्र' ५५५५ ॥ लिखितं कायस्थमाश्रुमेवरिया दयालदालाम्भजभगवानदास (दासेन) ॥

यदुसुन्दरमहाकाव्य

इस प्रति का क्रमांक श्री पुण्यविजयी महाराज रांग्रह, ला० द० विद्यामन्दिर, अह-
मदावाद में उपस्थित २८५८ है । प्रति का लेखन समय १८वीं शती का उत्तरार्ध है ।
इस प्रति का परिमाण २७×११.१ से. मी० है । प्रति के कुल पत्र ५३ हैं । प्रत्येक
पत्र में पंक्तियाँ की संख्या १३ से १५ तक है तथा प्रत्येक पंक्ति में ४० से ४४ तक
के अक्षर हैं । पृष्ठ ३३ की दो बार आवृत्ति हुई है । प्रति की दशा ठीक है ।

इसका विषय महाकाव्य है । जैना के वाइसवे' तीर्थंकर नेमिनाथ के जीवन चरित्र
पर यह महाकाव्य लिखा गया है । प्रथम सर्ग में ४९ श्लोक, २ : ८५, ३ : २०९,
४ : ९६, ५ : ६४, ६ : ७३, ७ : ८८, ८ : ७१, ९ : ७६, १० : ७१, ११ :
७८, १२ : ८९, इस प्रकार कुल श्लोक संख्या १०६१ है । प्रति की दशा अच्छी है ।

आदि — श्री जिनाय नमः ॥

विनिद्रचन्द्रातपचारुभूर्भुवः—

स्वरीशमाहेन्त्यमनाद्यनश्वर' ।

स्वचुम्बिनसंविद्भृगुपुञ्जमञ्जरी—

परीतचिद्रूपमुपास्महे महः ॥१॥

अन्त—

आनन्दोदयपर्वतै कतरगेरान' दमेरोर्गुरोः

शिष्यः पण्डितमीलिमण्डनमणिः श्रीपद्ममेरुगुरुः ।

तच्छिष्योत्तमपद्मसुन्दरकविः संदब्धवास्तन्महा-

काव्यं श्रीयदुसुन्दर' सद्यदयान'दाय कंदायताम् ॥ ८९ ॥

इति श्रीमत्तपाराञ्चनभोनभोमणिपण्डितोत्तमश्रीपद्ममेरुविनेय ५०श्रीपद्मसुन्दरविरचिते
यदुसुन्दरनाम्नि महाकाव्ये सन्धोपश्लोकर्मगलशंसनो नाम द्वादशः सर्गः ॥ १२ ॥

समाप्त चेदं यदुसुन्दरनाम महाकाव्यम् ॥

हायनसुन्दर

इस प्रति का क्रमांक ला० द० विद्यामंदिर अहमदाबाद का १०८० है। इस प्रति का परिमाण २५.२×११ से. मी. है। इसके कुल पत्रों की संख्या ६ है। प्रत्येक पत्र में १३ पंक्तियाँ हैं तथा प्रत्येक पंक्ति में ३६ से ३९ तक अक्षर पाये जाते हैं। यह प्रति किनारों पर से फटी हुई है। इस प्रति का अनुमानित लेखन संवत् १९ वीं शती है। यह ज्योतिष शास्त्र से सम्बन्धित ग्रंथ है। इसके प्रकरणों के नाम व श्लोकों की संख्या निम्न प्रकार से है।

प्रथम प्रकरण का नाम सूर्यदशाप्रकरणम् है तथा श्लोकों की संख्या २५ है। द्वितीय प्रकरण का नाम चन्द्रवर्षप्रकरणम् है तथा श्लोकों की संख्या २५ है। तृतीय प्रकरण का नाम भौमवर्षोशफलप्रकरणम् है तथा श्लोकों की संख्या १६ है। चतुर्थ प्रकरण का नाम बुधवर्षोशफलप्रकरणम् है, श्लोकों की संख्या २१ है। पंचम प्रकरण का नाम गुरुवर्षोशफल-प्रकरणम् है, श्लोकों की संख्या १९ है। षष्ठ प्रकरण का नाम शुक्रवर्षोशफलप्रकरणम् है एवं श्लोकों की संख्या १७ है। सप्तम प्रकरण का नाम शनिवर्षोशफलप्रकरणम् है एवं श्लोकों की संख्या १७ है। तथा अष्टम प्रकरण का नाम ग्रहस्वरूपप्रकरणम् (?) है एवं श्लोकों की संख्या १३ है। इस प्रकार सम्पूर्ण ग्रंथ के श्लोकों की संख्या १५३ है।

आदि— शुभग्रहयुगैः सौम्यैर्वर्षे स्वाभिदशाशुतैः ।
रोगोद्वेगापदा नाशः सुतदारान्दिसम्पदः ॥ १ ॥

अन्त—

एवं ग्रहस्वरूपं विचार्य वाच्यं मनीषिभिस्तद्वत् ।
सर्वं शुभाशुभं वा विज्ञेयं गुरुमुखात् सम्यक् ॥ १२ ॥

श्रीपद्मसुन्दरमुनिप्रोक्तं सूर्यक्रमाच्छतो जीयात् ।
आचन्द्रतारकमलौ श्रीहायनसुन्दरो ग्रंथः ॥१३ ॥
इति श्रीहायनसुन्दरग्रंथः समाप्तः ॥

जम्बूचरित्र या जम्बूअक्षयण (प्राकृत)

यह पद्मसुन्दरगणित प्राकृत काव्य है। इसकी रचना गद्य-पद्य मिश्रित है। इस काव्य में जम्बूस्वामी (जैनों के अन्तिम देवली) के जीवन चरित्र का वर्णन पाया जाता है। मूल गायार्थ प्राकृत में हैं तथा स्तवक गुजराती भाषा में लिखा हुआ है।

इस काव्य की प्रस्तुत प्रति ला० द० विद्यामंदिर अहमदाबाद का है। इस प्रति का क्रमांक ५११६ है। इस प्रति का लेखन संवत् १८६८ का है। प्रति के लेखक का नाम नैनचन्द्र है। यह प्रति काननपुर (कानपुर) में शिष्य चिरं सरूपचंद्र के पठन-पाठन हेतु लिखी गई है। यह प्रति स्तवकयुक्त है। इस काव्य में कुल २१ उद्देश हैं। इस काव्य की प्राचीनतम प्रति जो हमने देखी वह संवत् १८५०, शाक सं० १७१५ की पाई

जाते हैं। प्रति का परिमाण २५'४×११'४ से० मी० है। इस प्रत के कुल पत्र १०७ हैं। प्रत्येक पत्र में पाँच पंक्तियाँ हैं तथा प्रत्येक पंक्ति में प्रायः ३४ से ३५ तक के अक्षर पाये जाते हैं। प्रति की दशा अच्छी है।

आदि— श्रीऋषभदेवाय नमोनमः । श्रीमद्गोडिपार्श्वपरमेश्वराय नमोनमः ।
तेणं कालेणं तेणं समयेणं रावगिहे नामं नयरे होत्था वण्णओ ॥

अन्त— दसवयणंयूच्छेयं जाइस्ससी । सेणीया । एस जंबूपंचमभवदिट्ठं । ते
संखेव(वे)णं भणीयव्वा । अणयारग्गये । विस्थारपउरं भविस्ससी ।

एस जम्बूचरीय जे सुच्चा सद्दहसि से आराहगा भाणियव्वा ।
जम्बूअञ्जयणाए एराविसमो उद्देसो । एवं जम्बूअत्तंयण समत्तं

पद्मनन्दिप्रणीतः
आत्मबोधः (आलोचना)

सम्पादकौ

रमेश खेटाई

यज्ञेश्वर शास्त्री

आत्मबोधः

यद्यानन्दनिधिं भवन्तममलं तत्त्वं मनो गाहते
 त्वन्नामस्मृतिलक्षणो यदि महामन्त्रोऽस्थनन्तप्रभः ।
 यानं च त्रितयात्मके यदि भवेत् मार्गं भवद्दशिते
 को लोकेऽत्र सतामभीष्टविषये विघ्नो जिनेश प्रभो ॥१॥

निःसङ्गत्वमरागिताथ समता कर्मक्षयो बोधन
 विश्वव्यापि समं दृशा तदतुलानन्देन वीर्येण च
 इ [इ] इन्देव तर्कव संवृतिपरिख्यागाय जात क्रमः
 शुद्धस्तेन सदा भवच्चरणयोः सेवा सता सम्मता ॥२॥

यद्येतस्य दृढा मम स्थितिरभूत् त्वत्सेवया निश्चितं
 त्रैलोक्येश बलीयसोऽपि हि कुतः संभा(सा)रशत्रोर्भयम् ।
 प्रातस्यामृतवर्षहर्षजनकं सच्छत्रधाराग्रहम्
 पुंसः किं कुरुते शुचौ खरतरौ मध्याह्नकालातपः ॥३॥

यः कश्चिन्निपुणो जगत्त्रयगतानर्थानशीर्षाश्रिरं
 सारासारविवेचनैकमनसा मीमांसते निस्तुषम् ।
 तस्य त्वं परमेक एव भगवन् सारो ह्यसारं पदं
 सर्वं (तत् ?) भवदाश्रितस्य महती तेनाभवन्निर्भृतिः ॥४॥

ज्ञानं दर्शनमप्यशेषविषयं सौख्यं तदात्यन्तिकं
 वीर्यं च प्रयुता च निर्मलतरा(रं) रूपं स्वकीयं तव ।
 सम्यग्योगदृशा जिनेश्वर चिरात्तेनोपलब्धे त्वयि
 ज्ञानं किं न विलोकितं न किमथ प्राप्तं न किं योगिभिः ॥५॥

स्वामेकं त्रिजगत्पतिं परमहं हुमन्ये जिनस्वामिनं
 त्वामेकं प्रणमामि चेतसि दधे सेवे स्तुवे सर्वदा ।
 स्वामेकं शरणं गतोऽस्मि बहुना प्रोक्तेन किञ्चिद्भवैत्
 इत्थं तद्भवतु प्रयोजनमतो नान्येन मे केनचित् ॥६॥

पापं कारितवान् यदत्र कृतवानन्यैः कृतैः साध्विति
 भ्रान्त्याहं प्रतिपन्नवाश्च मनसा वाचा च कायेन च ।
 काले सम्प्रति यच्च भाविनि नवस्थानोद्गातं यत्पुनः
 तन्मिध्याखिलमस्तु मे जिनपते स्व निन्दतस्ते पुरः ॥७॥

लोकालोकमनन्तपर्ययद्युतं कालत्रयीगोचरं
 त्वं जानासि जिनेन्द्र पश्यतितरां शश्वत्समं सर्वतः ।
 स्वामिन् वेष्टि ममैकजन्मजनितं दोषं न किञ्चित्कृतो
 हेतोस्ते पुरतः स वाच्य इति मे शुद्धवर्थमालोचितम् ॥८॥

आश्रित्य व्यवहारमार्गमथवा मूलोत्तराख्यान् गुणान्
साधोर्धारयतो मम स्मृतिपथा प्रस्थापि यदूषणम् ।
शुद्ध्यर्थं तदपि प्रभो तव पुरः सज्जोऽहनालोचितुम्
निःशक्यं हृदयं विधेयमजडेः भव्यैर्वृतः सर्वथा ॥११॥

सर्वोऽप्यत्र सुहृर्गुहृजिनपते लोकैरसंख्यैर्मितः
व्यक्ताव्यक्तविकल्पजालकलितः प्राणी भवेत् संसृतौ ।
तत्तावद्भिर्भयं मदै(मै)व निन्नितो दोषैर्विकल्पानुगैः
प्रायश्चित्तमियत् कुतः श्रुतगतं शुद्धिर्भवत्सन्निवेः(वी) ॥१०॥

भावान्तःकरणेन्द्रियाणि विधिवत्संस्तृत्य बाह्याश्रयान्
एकीकृत्य पुनस्त्वया सह शुचिज्ञानैकसन्मूर्तिना ।
निःसङ्गभृतसारसङ्गतमतिः शान्तो रहः प्राप्तवान्
यस्त्वां देव समीकृतो स लभते धन्यो भवत्सन्निधिम् ॥११॥

स्वामासाद्य पुराकृतेन महता पुण्येन पूज्यं प्रभुं
ब्रह्माद्यैरपि यत्पदं न सुलभं तल्लभ्यते निश्चितम् ।
अहंन्नाथ परं करोमि किमहं चेतो भवत्सन्निधौ
अथापि श्रियमाणमप्यतितरामेतद्बहिर्धावति ॥१२॥

संसारो बहुदुःखदः सुखपदं निर्वाणमेतत्कृते
त्यक्त्वार्थावित्तपोवनं वयमितास्तत्रोज्झितः संशयः ।
एतस्मादपि तुष्करघ्नतविधेर्वा(र्ना)द्यापि सिद्धिर्यतो
वातालीतरलीकृतं दलमिव आम्यत्यदो मानसम् ॥१३॥

ज्ञान्याः कुर्वदितस्ततः परिलसद्बाह्यार्थलाभाद्द-
निश्यं व्याकुलतां परं गतवतः कार्यं विनाप्यात्मनः ।
ग्रामं वासयदैन्द्रियं भवकृतो दूरं सुहृत्कर्मणः
क्षेमं तावदिहास्ति कुत्र यमिनो यावन्मनो जीवति ॥१४॥

नूनं मृत्युमुपैति यातममलं र्वा शुद्धबोधात्मकं
त्वत्तस्तेन बहिर्भवत्यविरतं चेतो विकल्पाकुलम् ।
स्वामिन् किं क्रियतेऽत्र मोहवशतो मृत्योर्न भोः कस्य तन्
सर्वानर्थपरंपराकृदहितो मोहः स मे वार्यताम् ॥१५॥

सर्वेषामपि कर्मणामतितरां मोहो बलीयानसौ
 घत्ते चञ्चलता विभेति च मृतेस्तस्य प्रभावान्मनः ।
 नो चेज्जीवति को द्वियेत क इह द्रव्यरवतः सर्वदा ।
 नानात्वं च गतो जिनेन्द्र भवता दृष्टं परं पर्ययैः ॥१६॥

वातस्वाप्तसमुद्रवारिलहरीसंघातवत्सर्वदा
 सर्वत्र क्षणमंगुरं अगदिदं सञ्चिन्त्य चेतो मम ।
 सम्प्रत्येतददोषजन्मजनकव्यापारपरिस्थितं
 स्थानुं चाञ्छति निर्विकारपरमानन्दे स्वयि ब्रह्मणि ॥१७॥

एनः स्यादशुभोपयोगत इतः प्राप्नोति दुःखं जनौ
 धर्मः स्याच्च शुभोपयोगत इतः सौख्यं किमप्याश्रयेत् ।
 इन्द्र इन्द्रमिदं भवाश्रयतया शुभोपयोगारपुनः
 नित्यानन्दपदं तदत्र च भवानर्हन्हं तत्र च ॥१८॥

यन्नान्तनं बहिः स्थितं न च दिशि स्थूलं न सूक्ष्म पुमान्
 नैव स्त्री न नपुंसकं न गुरुतां प्राप्तं न कृत्वाध्वम् ।
 कर्मस्पर्शाशीरीरगन्वगणनाभ्याहारवर्णोच्छ्रितः
 स्वच्छं ज्ञानद्वेगकर्मति तदहं ज्योतिः परं नापरम् ॥१९॥

एतेनैव चित्तुन्तं क्षयकृता कार्यं विना वेरिणा
 शश्वत्कर्म खलेन तिष्ठति कृते नाथावयोरन्तरम् ।
 एषोऽहं स च ते पुरः परितो दुध्योऽत्र निःसार्यताम्
 स्रदक्षेतरमिग्रहो नयवतो धर्मः प्रभोरीदृशः ॥२०॥

आधिग्याधिजरामृतिप्रभृतयः सम्बन्धिनो वर्ध्मणः
 तद्भिन्नस्य ममात्मनो भगवत किं कर्तुमीशा जडाः ।
 नानाकारविकारकारिण इमे साक्षान्नभोमण्डले
 तिष्ठन्तोऽपि न कुर्वते जलमुचस्तत्र स्वरूपान्तरम् ॥२१॥

संसारतपदद्वयमानवपुषा दुःखं मया स्थीयते
 नित्यं नाथ यथा स्थलस्थितिमता मस्ते(स्थे)न ताभ्यन् मनः ।
 कारुण्यामृतसङ्घशीतलतरे त्वरपादपङ्कजैरुहे
 यावद्देव समर्पयामि हृदयं तावत्परं सौख्यवान् ॥२२॥

साक्ष्याममिदं मनो भवति यद्बाह्यार्थसम्बन्धभाक्
 तत्कर्म प्रतिजम्भते पुथगहं तस्मात्सदा सर्वथा ।
 जैतन्यात्तव तत्स्येति यदि वा तत्रापि तत्कारणं
 श्रद्धात्मन् मम निश्चयात्पुनरिह त्वद्येव देव स्थितिः ॥२३॥

किं लोकेन किमाश्रयेण किमुत द्रव्येण कायेन किं
 किं वाग्भिः कुसुतेन्द्रियैः किमसुभिः किं तैर्विकल्पैरपि ।
 सर्वे पुद्गलपर्यया वत परे त्वत्त प्रमत्तो भवन्
 नात्मन्नेभिरभिश्यस्यतितरामालेन किं बन्धनम् ॥२४॥

धर्माधर्मनभांसि काल इति मे ऽवाहितं कुर्वते
 चत्वारोऽपि सहायतामुपगतास्तिष्ठन्ति गत्यादिषु ।
 एकः पुद्गल एव सन्निधिगतो नो कर्म कर्माकृतिः
 बैरीबन्धकृदेष सम्प्रति मया भेदासिना खण्डितः ॥२५॥

रागद्वेषकृतैर्यथा परिणमैद्रूपान्तरैः पुद्गले
 नाकाशादिचतुष्टय विरहितं मूर्त्या 'तथा' प्राणिनाम् ।
 ताभ्यां कर्म नवं भवेदधिरतं तस्मादियं संसृतिः
 तस्यां दुःखपरम्परेति विदुषा त्याज्यौ प्रयासनेन तौ ॥२६॥

किं बाह्येषु परेषु वस्तुषु मनः कृत्वा विकल्पान्बहून्
 रागद्वेषमयान्मुषैव कुरूपे दुःखाय कर्माश्रयम् ।
 आनन्दामृतसागरे यदि बसस्यासाद्य शुद्धात्मनि
 स्फीतं तस्मिन्नेकतानुपगतं त्वं यासि रे निश्चितम् ॥२७॥

इत्याधाय हृदि स्थिर जिन भवत्पादप्रसादास्तति
 अभ्यास्मेकतुलामयं जन इतः शुद्धधर्ममाराहति ।
 एतं कर्तुममी च दोषिणमिताः कर्मारयो दुर्बराः
 तिष्ठन्ति प्रसमं तदत्र भगवन् मध्यस्थ साक्षी भवान् ॥२८॥

द्वैतं सत्यतिरेव निश्चयवशादहृतमेवाभृतं
 संक्षेपाद्बुभयत्र कल्पितमिदं पर्यन्तकाष्ठागतम् ।
 निर्गम्याद्य पदाच्छनैः शबलित्वादन्यरसमालम्बते
 यस्सो संश इति स्फुटं व्यवहृतेर्ब्रह्मादिनामेति च ॥२९॥

चारित्र्यं यदभाणि केवलदृष्टा देव त्वया मुक्तये
 पुंसा तत्खलु मादृशेन विषमे काले कलौ दुर्धरम् ।
 भक्तिर्वा समभूदिह स्वयि दृढा पुण्यैः पुरोषार्जितैः
 संसारार्णवतारणे जिन ततः सैवास्तु पोतो मम ॥३०॥

इन्द्रत्वं च निगोदतां च बहुधा मध्ये तथा योनयः
 संसारे भ्रमता चिरं यदखिलाः प्राप्ता मयानन्तशः ।
 तन्नापूर्णमिहास्ति किञ्चिदपि मे हित्वा विमुक्तिप्रदां
 सम्यद्दर्शनबोधवृत्तपदवीं तां देव पूर्णां कुरु ॥३१॥

श्रीवीरेण मम प्रसन्नमनसा किञ्चित्तदुच्चैः पद-
 प्राप्तर्यथं परमोपदेशवचन चित्ते समारोपितम् ।
 येनास्तामिदमेकभूतलकृतं राज्य क्षणं ध्वंसि यत्
 त्रैलोक्यस्य च तन्न मे प्रियमिह श्रीमूर्ज्जी [ङ्जि] नेन्द्रप्रभो ॥३२॥

सूरेः पङ्कजनन्दिनः कृतिमिमामालोचनामर्हतां
 अग्रे यः पठति त्रिसन्ध्यममलश्रद्धानताङ्गो नरः ।
 योगीन्द्रैश्चिरकालरूढतपसा यत्नेन यन्मृग्यते
 तत्प्राप्नोति परं पदं स मतिमानानन्दसद्म श्रुवम् ॥३३॥

પદ્મનન્દિકૃત 'આત્મબોધ'

(અનુવાદ-વિવરણ અને પ્રસ્તાવના)

સમ્પાદક-અનુવાદક : રમેશ બેટાઈ

પ્રસ્તાવના

આચાર્ય પદ્મનન્દીએ 'આત્મબોધ' નામે એક પ્રભાવશાળી દાશનિક રચના તેગીસ કારિકાઓમાં આપી છે અને તે આપણને તેમની અન્ય કૃતિઓ સાથે મળી આવે છે. લાલભાઈ દલપતભાઈ પ્રાચ્ય ભારતીય વિદ્યામન્દિર, અમદાવાદના ત્રંધાલયમાં 'પુણ્યવિજયજી હસ્તપ્રત સંગ્રહ' માં 'એકત્વસાત્તિકાદિ આચાર્ય પદ્મનન્દિકૃતિસંગ્રહ' માં પદ્મનન્દીની રચનાઓ એક હસ્તપ્રત રૂપે મળે છે. આ રચનાઓ પૈકી એક 'આત્મબોધ' એ છે. આ હસ્તપ્રતનો ક્રમાંક ૪૪૨૫/૧૩ છે. સંસ્કૃત ભાષામાં અને દેવનાગરી લિપિમાં લખાયેલી આ પ્રત સારી સ્થિતિમાં અને સુવાચ્ય છે. 'આત્મબોધ' ની તેગીસ કારિકાઓ ત્રણ પત્રો-૨૪૫ થી ૨૬૫-માં મળે છે. ૨૫.૫૪૧.૫ સે.મી. કરતાં પત્રોમાં પ્રત્યેક લીટીમાં ૪૭થી૪૯ અક્ષરો છે. 'આત્મબોધ' ની તેગીસ કારિકાઓ કુલ ૫૮ લીટીઓમાં છે. અન્ય લક્ષણો આ પ્રમાણે છે :

"દેશી કાગળ, કાળી શાહી; લેખન સ્પષ્ટ અને સુવાચ્ય; દરેક શ્લોકની પાછળ દંડ માટે જગ્યા ખાલી છોડી છે; અશુદ્ધિઓ ધણી ઓછી".

આ હસ્તપ્રતમાં 'આત્મબોધ' એ શીર્ષક ઉપરાંત પુષ્પિકા આ પ્રમાણે છે. **इति कृति-रिवमिह पण्डितोत्तमश्री पद्मनन्दिनः ।**

આ એક હસ્તપ્રતને આધારે અને 'આત્મબોધ' નું સમ્પાદન કર્યું છે : અને તે અહીં સાનુવાદ રજૂ કર્યું છે. શંકરપદ પાઠેના સભવિત વિકલ્પો અમે કૌસમાં સાથે જ આપ્યા છે.

એલ. ડી. ઈન્સ્ટીટ્યૂટમાં ઉપલબ્ધ આ હસ્તપ્રતને આધારે 'આત્મબોધ' નું સમ્પાદન અમે કર્યું તે પછી પદ્મનન્દીનું 'પંચવિંશતિઃ' એ નામનું છે. ઉપાધ્યે તથા ડો. જૈનનુ

સંપાદન-સટીક અને સાતુવાદ-અમને જોવા મળ્યું. આમાં 'આત્મબોધ' ક્રમાંક નવમાં 'આલોચના' એ નામે પ્રગટ થયું છે. તેમાં પણ આ જ ૩૩ કારિકાઓ છે, જેનો સળગ સ્ત્રોતક ક્રમાંક ૫૧૫ થી ૫૪૭ છે. કૃતિને અન્તે પુષ્પિકા નથી. આ કૃતિની વાચનાઓ સાથે અમારા સંપાદનની વાચનાઓ સરખાવાતાં ઠેકઠેક વાચનાબદ્ધ મળી આવ્યાં. પરન્તુ જે સ્થળો સિવાય આ વાચનાબદ્ધોથી કારિકાઓના અર્થઘટનમાં ખાસ કોઈ ફેરફાર થતો નથી. ડૉ. ઉપાધ્યેયના સંપાદનના વાચનાબદ્ધો પૈકી જરૂરી, જે તે સ્થળોએ અર્થ સાથે અમે આપ્યા છે.

પદ્મનન્દી કોણ ?

સંસ્કૃત સાહિત્યની માફક જૈન સંસ્કૃત અને પ્રાકૃત સાહિત્યમાં પણ એક જ નામના એકથી વધારે લેખકો લેખ એ એક સામાન્ય હકીકત છે. રાજશેખર ગણુ કાલિદાસનો ઉલ્લેખ કરે છે, પરન્તુ કાલિદાસો ઘણા ઘર્ષ ગયા છે ૧ આયુ જ હર્ષનું પણ છે. પદ્મનન્દી નામધારી ઘણા સંતો, સાધુઓ અને લેખકો ઘર્ષ ગયા છે. ૨ જુદાં જુદાં સાધનોની મદદથી અમે આવા અગિયાર પદ્મનન્દીની નોંધ કરી છે, જે નીચે પ્રમાણે છે :

(૧) પદ્મનન્દી એ કૃષ્ણકુંડેનું ખીલું નામ છે. ('એપિગ્રાફિકા કલ્યાંટિકા, 'વૉ-૨, પા. ૬૪, ૬૬ વ. અને 'ઈન્ડિયન એન્ટીકવરી'-૨૩, પા. ૧૨૬)

(૨) નન્દીસઘ અને સારસ્વત ગન્ગના પદ્મનન્દી. તેનો સમય શકે સવત ૧૩૦૭, છે. (અવલુખેલગોષ્ઠ શિલાલેખ-જૈન શિલાલેખ સંગ્રહ' ભાગ ૩, પા. ૪૧૭-૪૨૦. સં. હિરાલાલ જૈન-પ્ર.માણિક્યચન્દ્ર દિગમ્બર જૈન ગ્રન્થમાલા)

(૩) કાણુગણુ અને નિન્ગિણી ગન્ગના પદ્મનન્દી. તે સિદ્ધાન્ત ચક્રેશ્વર પદ્મનન્દી તરીકે જાણીતા હતા. તેમનો સમય શકે સંવત ૯૯૭ (ઉપર મુજબ, ભાગ ૨ પા. ૨૬૬-૨૭૦.)

(૪) હનસંગેના બાહુબલિ મલધારી દેવના શિષ્ય પદ્મનન્દી. સમય શકે સવત ૧૨૫ એટલે કે ઈ.સ. ૧૩૦૩-(ઉપર મુજબ, ભાગ ૩, પા. ૩૮૭.)

(૫) પ્રભાચન્દ્રના શિષ્ય અને શુભચન્દ્ર, સકલકૃતિ તથા દેવેન્દ્રકૃતિનાં યુગ્મે પદ્મનન્દી ભટ્ટારક. સમય વિ.સં. ૧૩૮૫ એટલે કે ઈ.સ. ૧૩૨૭ ('ભટ્ટારક સમગ્રણ્ય' પા.૯૨ સ. વી. પી. જોહરપુરકર, પ્ર. જૈન સંસ્કૃતિ સંરક્ષણ સઘ, શોલાપુર, ૧૯૫૮)

(૬) સેનગણુના પદ્મનન્દી, સમય નવમું શતક. (ઉપર મુજબ, પા. ૩.)

(૭) હેમચન્દ્રના શિષ્ય પદ્મનન્દી, જે કાષ્ઠાસંઘ અને મથુરાગન્ગના છે. સમય વિ. સં. ૧૫૭૬ એટલે કે ઈ. સ. ૧૫૨૮. (ઉપર મુજબ, પા ૨૪૭.)

૧. શૂઙ્ગરે લલિતોદ્ગારે કાલિદાસત્રયી કિમ્બુ ।

૨. આ પદ્મનન્દીઓની વિશેષ માહિતી મારા મિત્ર અને સાથી ડૉ. વા. એસ. શ્યામીએ તેમના અંગ્રેજી અનુવાદ સાથેની પ્રસ્તાવના માટે એકી કરી છે. તેમનો આભાર.

આત્મબોધ

(૮) સહસ્રકીર્તિના શિષ્ય પદ્મનન્દી, જે બહારકગણના છે. (સમય વિ. સં. ૧૬૦૦ એટલે કે ઈ.સ. ૧૫૪૨. ઉપર મુજબ, પા. ૨૦૮)

(૯) દેવેન્દ્રકીર્તિના શિષ્ય પદ્મનન્દી, જે અલાતકરગણ કારંજ શાખાના છે. (સમય વિ. સં. ૧૮૫૦ એટલે કે ઈ.સ. ૧૭૯૨. ઉપર મુજબ, પા. ૭૮)

(૧૦) અલાતકરગણ નાગૌર શાખાના પદ્મનન્દી, જે ચન્દ્રકીર્તિના શિષ્ય છે. સમય વિ. સં. ૧૭૭૩, એટલે કે ઈ.સ. ૧૭૧૫ (ઉપર મુજબ, પા. ૧૨૫)

(૧૧) અલાતકરગણની ઈકર શાખાના પદ્મનન્દી, જે રામકીર્તિના શિષ્ય છે. (સમય વિ. સં. ૧૬૮૩ એટલે કે ઈ.સ. ૧૬૨૫-ઉપર મુજબ, પા. ૧૫૮)

આ પદ્મનન્દીઓ પૈકી સૌથી વધુ ખ્યાતનામ પ્રભાચન્દ્રના શિષ્ય બહારક પદ્મનન્દી છે, જે સમપ્રદાયની હિલ્હીની ગાદીના ઈ.સ. ૧૩૨૭થી ૯૩ ના સમય સુધી અધિપતિ હતા. જન્મે બ્રાહ્મણ પણ જૈન અનેલા આ પદ્મનન્દીને નામે 'એકવસંતતિ', 'યત્યાચાર', વગેરે લઘુ કૃતિઓ જાણીતી છે, જે ભાષા, શૈલી તથા વિચારની દૃષ્ટિએ 'ભાવનાપદ્ધતિ' અને 'નિરાપદ્વી પાશ્વનાથ રતોત્ર' સાથે ધણું સામ્ય ધરાવે છે. તેથી આ તમામના અને આપણા 'આત્મબોધ' રચયિતા આ પદ્મનન્દી હોય એમ કેટલાક વિદ્વાનો માને છે. ઉપાધ્યે પણ તેમના પ્રથમ પ્રસ્તાવનામાં સ્વતંત્ર રીતે આ જ મતનું પ્રતિપાદન કરે છે. ૩ અને બીજા આઠ પદ્મનન્દીનો નિર્દેશ કરે છે. આ મત શંકરપદ છે. કેટલાકને ખતે આપણા પદ્મનન્દી ઈ.સ.ની બારમી શતાબ્દના છે.

શીર્ષક

“આત્મબોધ” ના ભક્તિમય દર્શનની આલોચના કરતાં પહેલાં હસ્તપ્રતોમાં ઉપલબ્ધ શીર્ષકોની સમજ આપણે મેળવીએ એ યોગ્ય થશે. અમે જે હસ્તપ્રતને આધારે સમ્પાદન કર્યું છે, તેમાં આ કૃતિનું શીર્ષક ‘આત્મબોધ’ એવું આપ્યું છે. આ શીર્ષકનો અર્થ “આત્મવિષયક: બોધ: - આત્માને લગતો બોધ” એવો થાય છે. સાથે નોંધપાત્ર એ છે કે આ બોધ સાધકના હૃદયમાંથી સ્વયંમેવ ઉદ્ભવેલો હોય એ રીતે કૃતિમાં આપણને મળે છે. શાસ્ત્રાધ્યયન, સત્સંગ, સયમ, વૈરાગ્ય, સાધના વગેરેના બધે સાધકે મોક્ષમાર્ગે ગતિ કરે છે. ગતિ કરતાં તેના હૃદયમાં વૈરાગ્ય પાછળ ભક્તિભાવ જાગે છે. અને એ ભક્તિભાવ તેને પરમાત્માનું શરણ લેવા પ્રેરે છે. આ રીતે ભક્તિમાર્ગે સાધકની ગતિના મહત્વનો બોધ આપણને થાય છે. જિનભક્તિ અને જિનપરાયણતા એ આ કૃતિનો કેન્દ્રીય સૂર છે.

ઉપાધ્યેના સમ્પાદનમાં આ કૃતિનું શીર્ષક ‘આલોચના’ એ પ્રમાણે છે. અહીં ‘આલોચના’ એટલે ‘પોતાના દોષોની કમ્પૂલાત અને પોતાની ગહંણુ; પ્રભુ સમક્ષે હાજર થઈ તેના આશ્રય માટે પ્રાર્થના’ એ છે. આ ક્રમમાં આત્મમંથન, આત્મચિન્તન અને આત્મવિવેદન

૩ ‘પદ્મનન્દિપંચવિંશતિ :- Introduction, પા. 12

૪ ‘પદ્મનન્દિપંચવિંશતિ :- Introduction, પા. 13

એ ત્રણેય એકી સાથે મળી આવે છે. અને તેમાં એ આત્મનનો સ્વીકાર છે કે જીવનમાં પ્રભુએ દોરી આપેલા, ખાંડાની ધાર જેવા માર્ગે ગતિ કરવી એ અતિ કઠણુ લાગે, તેા જિન પ્રયેવી એટલે કે પ્રમુ પ્રત્યેવી ભક્તિ એ જ મોક્ષપ્રાપ્તિ સુચીના સાધકના ઉત્કર્ષનો સાચો માર્ગ છે .

દર્શનમીમાંસા

તેત્રીસ શ્લોકોના આ અત્યન્ત લાઘવયુક્ત છતાં કિવષ્ટ નહીં એવા કાવ્યના દર્શનનો સાર ડો. ઉપાધ્યે આ રીતે આપે છે—

“ ‘Recounting, reporting or confessing ones acts’, glorifying the great qualities of Jina, the author offers a sort of prayer, recounting, repeating or confessing his shortcomings and fault in thoughts, words and acts, direct as well as indirect, and seeks shelter of the Jina with a view that they might be mithyā, null and void in effect. It is a self-analysis and self-introspection in the presence of Jina, who knows everything; and the purpose is to divest oneself of similar faults further and attain internal purification. The mind is often perplexed and deluded, and endless defaults are there in life; and it is well-nigh impossible to expiate them. It is not possible, at present, to experience self-realization. Samsāra is dvaita and mokṣa is advaita; one has to reach from one to another. The rigorous path of conduct preached by Jina is difficult in these days, so devotion or bhakti towards Jina alone is ones rescue or shelter. Recitation of this ālocanā leads one to the abode of bliss”. ૫

વર્તમાન કાળમાં સાધનાના અતિ કઠોર માર્ગે ગતિ કરવી મુશ્કેલ છે, તેથી જિનની ભક્તિ કરવી અને તેનો આશ્રય શોધવો—એવો માત્ર આ સ્તોત્રકાવ્યનો ઉપદેશ છે એમ કહેલું એ અનેક દષ્ટિએ ચિન્ત્ય છે. વળી, આમ સ્વીકારીએ, તેા આમાં જેનો ઉપદેશ છે, તે જિનની ભક્તિનું મહત્ત્વ ઝાંખું પડે છે, ધરી વ્યથ છે. જિનની ભક્તિ, જિનનો આશ્રય લેવાનો અને આત્માને મોક્ષને માર્ગે, કથ્યાણુને માર્ગે વાળવાનો ઉપદેશ અન્ય જૈનાત્યાયોએ પણ પોતાનાં કાવ્યોમાં આપ્યો. (‘લકનામસ્તોત્ર’ આ કાવ્યો પૈકી ખ્યાત છે.) આથી ઉપાધ્યેએ અત્યન્ત સંક્ષેપમાં આ કાવ્યનો ઉપદેશ રજૂ કર્યો છે, તે જેમનો તેમ સ્વીકારવાને બદલે શ્લોકોના ક્રમમાં આ કાવ્યના વિચારોનો સાર આપણે ગ્રહણ કરીએ

૫ ‘પદ્મનન્દિપત્રવિંશતિઃ’ પ્રસ્તાવના, પા. ૫-૬.

અને તે પછી તેની મીમાંસા કરીએ. તેટલીસ પ્રાર્થના સમા શ્લોકોના આ ભક્તિકાવ્યમાં સુખ્ય ઉપદેશો સ્વયમેવ ભક્તના પ્રતીતિ, અનુભૂતિ અને અધ્યાના પ્રતીક રૂપે આપોઆપ વળે તેના હૃદયમાંથી ઉદભવ્યા છે પ્રભુપરાયણ અને ભક્તિનામ સાધક એકે જાણુ જિન પ્રભુની મહત્તા અને બીજી જાણુ પોતાની અલ્પતાની તુલનાત્મક વિચારણા કરે છે, ત્યારે તેને બંને વચ્ચેના અતિ વિશેષનો ખ્યાલ આવે છે. સાથે એ વિશ્વાસ પાનુ તેના હૃદયમાં વળે છે કે પોતે સર્વશ્રી પ્રભુનો આશ્રિત બની રહેશે તો તેને ઉત્કર્ષનો મોક્ષસ માર્ગ અવશ્ય મળી રહેશે. આ વિશ્વાસ સાથે તે પોતાના હૃદયમાંથી સ્વયં સ્ફુરિત ભાવો—વિચારે પ્રાર્થનાના નમ્ર ભાવ સાથે રજૂ કરે છે.

શરૂઆત જિનેશની સ્તુતિના મ ગણ શ્લોકથી કરવામાં આવી છે. કવિ તેમાં કહે છે કે જિનેન્દ્ર ભગવાન એટલે કે આત્મમાં માનવનું ચિત્ત અવગાહન કરી શકે, પરમાત્માના નામ અને શ્રુતિથી અનિવૃત મહામંત્ર મળી વ્યય, માનવની ગતિ જિનેશે બનાવેલા રત્નપથાત્મક માર્ગે થાય, તો આ જગતમાં સબજનોને તેમના પ્રિય વિષયની સિદ્ધિમાં કોઈ વિધન ન સંભવે. મોક્ષની પ્રાપ્તિ એ જીવનનું અન્તિમ લક્ષ્ય છે, અને તેનું પ્રથમ પગલું છે સંસારનો પરિત્યાગ. આ માટે જિનેશ ભગવાને નિયત કરી આપેલો ક્રમ આ છે—નિઃસંગત્વ, અરાગિતા, સમતા, કમંક્ષ્ય, આત્મબોધન અને વિશ્વવ્યાપી જ્ઞાન. માટે જ સબજનો જિનેશની, આત્માની સેવા વાંછે છે (૨). ભગવાનની સેવા કરતાં માનવ આ કમમાં પોતાનો વિશ્વસ કરે, તો તેને સંસારમાં કોઈ ભીતિ ન રહે (૩). જગતના સારસારના ઢાંચા સમયના ચિન્તનથી વિદ્વાનોને અનુભવ થાય છે કે અસાર સંસારમાં સારરૂપ સ્વયં તે જ છે. આ અનુભવ સાથે જ આનંદ-દાઈ છે (૪). જ્ઞાન, વિષયોનું દર્શન, વીરતા, પ્રભુતા વગેરે ભગવાનનાં જ છે. આથી યોગદષ્ટિ વડે સાધના કર્યા બાદ ભગવાનને પામતો યોગી સર્વશ્રી જ બને (૫). ત્રણેય લોકના તાથ એવા જિનસ્ત્રામીને ચરણે જવાથી માનવ મુક્તિને ચરણે વ્યય છે; માનવજીવનમાં આ પ્રયોગન જ પ્રશસ્ય છે (૬). માનવ બ્રાહ્મિનનો પ્રેરાયો જગતમાં પાપ કરે, કરાવે. અનુમોહન આપે; પરન્તુ અન્તે તો પોતાની ભૂલ સમજી પોતાને નિન્દતા સાધક પાપમુક્ત થાય (૭) પરમાત્મા જિનેન્દ્ર સર્વશ્રી છે, સાધકનાં પાપ ત્રણે—નિહાળે છે (૮) આમ થાય ત્યારે સાધકે પોતાની તમામ સાંસારિક ભૂલોનો એકાર કરી શુદ્ધિને અર્થે પ્રભુના ચરણે વ્યય અને નિઃચળ બને (૯) પ્રભુના નિકટવર્તીપણામાં જ તેની શુદ્ધિ, તેનું પ્રાયશ્ચિત સંભવે છે (૧૦). અન્તકરણ, ઇન્દ્રિયો વગેરેને પરમાત્મામાં એકરૂપ કરવાં; મનિતો અનાસક્તિ અને જ્ઞાન સાથે સંગ કરવો. આનાથી શાંતિ અને એકાન્ત અનુભવાય (૧૧). પૂર્વે કરેલાં પુણ્યોને યોગે પ્રભુપ્રાપ્તિ સંભવે, નિર્વાણ પ્રાપ્ત થાય; સંસાર નિર્વાણથી ધુપ્ત થાય (૧૩). પરન્તુ ચંચળતા, વ્યાકુળતા, સંસારનું આકર્ષણ હોય, ત્યાં સુધી યમનિયમતા પાલનથીયે ક્ષેમકુશળ ન સંભવે (૧૪). સંસારનો મોહ હોય ત્યાં સુધી સુખ, સ્થિરતા, મોક્ષ ન સંભવે. માનવનો મોહ પ્રભુપાથી દૂર થાય. આમ, આત્મોન્નતિ પ્રભુને આધીન છે, (૧૫-૧૬) જરૂરી છે. જગતની ક્ષણ-ભંગુરતાની પ્રતીતિ થાય, એ પ્રતીતિ થતાં મન જન્મચક્રથી પાર વ્યય, તિવિંકાર, પરમાનન્દ સ્વરૂપ પ્રભુને વાંછે (૧૭). પ્રભુના આશ્રયથી જ માનવ દુઃખાતીત થાય, અને આમ થાય તો જ સમ્બો.—૪

આનન્દની પ્રાપ્તિ સભવે (૧૮). આ કક્ષાએ પહોંચેલો માનવ પોતે પરમ જ્યોતિ હોવાનો અનુભવ કરે (૧૯). અપાર અંતર હોવા છતાં માનવ પ્રભુ સમક્ષ જાય છે અને પ્રભુ તેને નિરાશ નથી જ કરતા (૨૦). જડ જગત, તેના સંબંધો, દેહ અને તેનાં લક્ષણો આત્માને કાંઈ કરી શકતાં નથી (૨૧). સતત સંતપ્તતા અને જાતવ્રતાથી જ ઉન્નતિ સંભવે. આત્મપ્રતિ સર્વસમર્પણના લાભમાં જ સાચું સુખ છે (૨૨). માનવચેતના પ્રભુમય થાય, તો તે જિનેશ્વરની જ કૃપા ગણાય માનવ આત્મા સામે જિનેશ એ પરમાત્મા છે (૨૩). અધનાત્મક એવા જગતના સંબંધો તથા પ્રભુપરાયણ થવામાં જ સાચું સુખ છે (૨૪). સ સારનાં સર્વ આકાંક્ષો અન્ધનકર્તા છે. આ અન્ધન વિવેકરૂપી અક્ષયથી જ પૂટે છે (૨૫). સ સારમાં રાગદ્વેષાદિ અને કર્મથી ઘેરી દુઃખપરમ્પરા છે એ સમજીને પૂરા પ્રયત્નપૂર્વક વિકાનો તેનો ત્યાગ કરે (૨૬). શુદ્ધ આત્માને સાધક પામે અને આનન્દના અમૃતરૂપ સાગરમાં નિમગ્ન થાય, તો મોક્ષ સાથે એકા એને સાચું સુખ તેને મળે (૨૭). પ્રભુચરણની કૃપા વાંછતા માનવને પ્રભુ જ સંસારરૂપી શત્રુથી બચાવે. આથી માનવે સતત પ્રભુપરાયણ બનવું જરૂરી છે (૨૮). દૈત એટલે સંસાર, અદૈત એ જ અમૃત. આથી માનવ અદૈતની સિદ્ધિને અર્થે જિનનું, પ્રભુનું આલમ્બન લે (૨૯). પુણ્યને યોગે પ્રભુમાં ભક્તિ દૃઢ થાય, તો સસાર-સાગર તરી શકાય (૩૦). માનવ પ્રભુને પ્રાર્થે અને વાંછે કે સમ્યક્ દર્શનથી સિદ્ધ પદવી (૩૧), પ્રભુકૃપા અને કેવલ્ય પ્રાપ્ત થયા પછી ત્રિલોકનું રાજ્ય પણ રસ જન્માવતુ નથી (૩૨). આમ, અતિ અગત્યની એ વાત છે કે જીવનમાં પ્રભુઅતાબ્યો, ખાંડાની ધાર જેવો તીક્ષ્ણ માગે અનુસરવો કંઠણ લાગે ત્યારે જિનેશ્વર પ્રત્યેની ભક્તિ એ જ સાચો ઉત્કર્ષનો માગ છે. આ ભક્તિ આત્માને નવું બળ, નવી શ્રદ્ધા, નવો વિશ્વાસ આપે છે.

તેજસ શ્લોકોના આ ભક્તિકાવ્યમાં જે વિચારો, ભાવનાઓ અને દર્શનને કવિ વાચ્ય આપે છે તેનો સાર શુદ્ધ તાત્વિક દષ્ટિયા આપણે કરીએ.

માનવને માટે, તે સાધક બનવાનો નિર્ણય કરે, અને, તે પછી પણ સંસાર અત્યંત તાપકર, અન્ધનાત્મક, મોહમાં નિમગ્ન કરનારો હોય છે. મોક્ષની પ્રાપ્તિ એ સાધકના અને તેની પાછળ સર્વ માનવોના જીવનનું અન્તિમ લક્ષ્ય છે, સૌ માનવો ‘આત્મકામ’ છે. આ આત્મકામના, એટલે કે આત્મદર્શનની સિદ્ધિને માટે પ્રથમ પગલું છે સસારનો સર્વાંગીણ પરિત્યાગ. આ પરિત્યાગને માટે જિનેશ ભગવાને સાધકની ઉત્કર્ષમાગી ગતિનો જે કૃમિક માગે ફેરી આપ્યો છે, તેનાં પગલાં આ છે—નિઃસંગત્વ, અરાગિના, સમતા, કર્મક્ષય, આત્મ-શોધ, મોક્ષ. આ નિવન માગે સાધક ગતિ કરી શકે કરે તો તેનો પરમ ઉત્કર્ષ તે નિર્ભીક રીતે સાધી શકે.

પરંતુ સાધકને ધીરજ ન હોય તો ? આ અતિ કંઠણ માગે ગતિ કરવાની તેનામાં પૂરી હિંમત ન હોય તો ? તેનામાં આત્મવિશ્વાસ ન જાગ્યો હોય તો ? જવાબ સ્પષ્ટ છે કે મોક્ષને એટલે કે આત્મોત્થાન અને આત્માના સમ્યક્ દર્શનને જીવનના અન્તિમ લક્ષ્ય તરીકે સ્વીકારી, તેની સાધના માટે તે જિનેશ્વર પ્રભુ પ્રતિ નમ્ર બને, પ્રભુનો શરણાર્થી થાય, પ્રભુભક્તિમાં રત થાય, પ્રભુને માગે ગતિ કરવા કટિબદ્ધ થાય, ભક્તિ, સર્વસમર્પણબાવ,

શરણાગતિથી તેનામાં પ્રભુએ દોરી આપેલા માર્ગે ગતિ કરવાની હિંમત કેળવાય, તે ઉત્કર્ષ-માર્ગી બને. અથવા, કેવળ પ્રભુપરાયણતા, નષ્ટતા, ભક્તિ, સમર્પણનો ભાવ પણ સાધકના આત્માને શુદ્ધ કરી, સંસાર-અન્ધનથી મુક્ત કરી, ઉત્કર્ષના માર્ગે દોરી જઈ શકે. આમ, તત્ત્વદર્શનલબ્ધ સાધના અને ભક્તિમાર્ગીય સાધનાનો કવિ અહીં સુભગ સમન્વય સાધી આપે છે.

આમ થયું છે ત્યારે આપણને સહેજે પ્રેમલક્ષણા ભક્તિના પરમ ઉપાસક નરસિંહ મહેતાના શબ્દો યાદ આવે—

“ પ્રેમના તંતમાં સંત જાણે. ”

છતાં નરસિંહ અને આ કાવ્યના રચયિતા પદ્મનન્દીની દષ્ટિમાં પાયાનો બંદ રહેલો છે. નરસિંહ પ્રેમલક્ષણા ભક્તિને ભક્તિ તરીકે મોક્ષ કરતાં પણ ઉંચો દરજ્જો આપે છે. તે કહે છે—

“ હરિના જન બે મુક્તિ ન માર્ગે,

માર્ગે જનમોજનમ અવતાર રે !

નિત સેવા, નિત કીર્તન, એ અષ્ટવ

નિરખવા ન દુકુમાર રે ! ”

પ્રભુપરાયણતા, સર્વસમર્પણ ભાવ અને ભક્તિ સાથે પદ્મનન્દી મુક્તિ વાંછે છે, આત્મોત્થાન અંગે છે. તે સાથે તે જાણે પોતાના આત્માને સંમોધીને જગત થવાનું પણ કહે છે. પદ્મનન્દીને માટે ભક્તિ આમ સાધ્ય નહીં, પરંતુ સાધન જ છે આત્માનો ઉત્કર્ષ, આત્માનો મોક્ષ એ એવું લક્ષ્ય છે, જે તેના આત્માને એટલો ઉચ્ચ કક્ષાએ લઈ જાય કે તે જિનેશ પ્રભુની જ કૃપાથી જિનેશની સાથે અદ્વૈત સાથે, અર્થાત્ સાધના અને સિદ્ધિમાં તેને માર્ગે રહે, એટલું જ નહીં પરંતુ તેનો અત્યંત નિકટવર્તી બને.

અનેકાત્મવાદ અને આત્માના મોક્ષનો વિલક્ષણ જૈનદર્શનનો અભિગમ આ રીતે પદ્મનન્દી જાળવી રાખે છે. સાધકના આત્મા કરતાં જિનેશ્વરનો આત્મા અત્યંત ઉચ્ચતર છે એ અર્થમાં તે પરમાત્મા છે. મોક્ષ એટલે સ્વાત્મનું, કઠોર સાધના અને સંપૂર્ણ અનાસક્તિ તથા નૈષ્કર્મ્યને માર્ગે સમ્યક્ દર્શન. અને અદ્વૈત એટલે સાધક આત્માનું જિનેશ્વર પ્રભુ સાથે અત્યંત નિકટવર્તીપણું.

આમ, ‘આત્મબોધ’ એ આત્માને લગતો બોધ છે, ત્યારે જિનેશ પ્રભુને સંમોધન; સર્વસમર્પણનો ભાવ છે, સાથે સાધક પોતાના આત્માને પણ સંમોધન કરે છે અને તેને જગત કરવા પ્રયાતનીય છે. અહીં કવિ રા. વિ. પાઠકનાં આ વચનો આપણને સહેજે યાદ આવે—

“ હજીયે ન જાણે મારો આતમરામ ! આતમરામ ! ”

અને

“ જાગોજ ! જાગોજ ! મારા આતમરામ ! ”

આ સાથે જિનેશપ્રભુ પ્રત્યેની સાધકની આરજૂઓ સહેજે આપણા હૃદયને સ્પર્શી જાય છે, આ સાથે આ કૃતિનો તાત્વિક બોધ પણ આપણને પ્રસન્નકર બને છે,

સાધક આત્મા અને ત્રિનેશ પ્રભુ વચ્ચે જે અતિ વિરોધ છે, અતિ અન્તર છે, તે બન્ને આત્માએ પોતે જ સ્વપ્રયત્ને દૂર કરવાનાં છે. પ્રભુની કૃપાની યાચના સાથે તેણે આ રીતે પ્રભુની કૃપાને પાત્ર પણ બનવાનું છે. સાધક ત્રિનેશ પ્રભુની કૃપા સહ, હૃદયમાં આપોઆપ ભંગના ઉપદેશ સાથે ઉત્કર્ષ સાધીને, નિયત ક્રમમાં ઉચ્ચ અને ઉચ્ચતર સાધનાનાં શિખરો સર કરી શકે.

આ કાવ્યમાં ત્રિનેશ પ્રભુ પ્રત્યે પ્રાર્થના છે પ્રાર્થયિતા એક જૈન કવિ છે. યત્રતઃ જૈન દર્શનની વિચારધારા વેરાવેલી પડી છે. છતાં આ કાવ્ય માત્ર સામ્પ્રદાયિક નથી જ. માનવ-આત્મા પરમકૃપાળુ પરમાત્મા સમક્ષ સર્વસમપણુંના ભાવે રજૂ થાય અને તેની કૃપાથી આત્મોત્થાન સાધનાં મોક્ષમાર્ગે પ્રગતિ કરે. આ વ્યાપક અર્થ રાહદ્વાર્ધથી તારવી શકાય તેમ છે. આથી આ કાવ્યમાં જૈન દર્શનના પારિભાષિક શબ્દો ઘણા યોગ્ય પ્રયોગવા છે તે પણ સ્વાભાવિક લાગે છે ભકિતનો યોગ તે સોની માફક પદ્મનન્દી પણ આપે છે, છતાં આ પ્રભુપરાયણતા, વિનમ્રતા, ભક્તિ, આત્મોત્થાનની ઉત્કટ તમન્ના, સંસારને તરી વળવાની તાલાવેલી, મોક્ષની અદ્ભુત ઝખના—આ બધું ક્ષેષ્ટ પણ સાધકને લાગુ પડી શકે તેવું છે. આ કાવ્યના ભક્તિમાનીય ઉપદેશ અને દર્શનની સામ્પ્રદાયાતીત માનવીય વ્યાપકતાનું આ એક સુદર પ્રમાણુ છે.

આત્મબોધ' પદ્મનન્દીકૃત' અને શંકરાચાર્ય'તુ' : પદ્મનન્દીના 'આત્મબોધ'નો અભ્યાસ કરતાં આપણને સહેજે શંકરાચાર્યના રચેલા 'આત્મબોધ'તું સ્મરણ થાય. શંકરાચાર્યના વેદાન્ત પ્રકરણમાં 'આત્મબોધ' તેના લાઘવ, સૂક્ષ્મતા, તાર્કિકતા, અભિવ્યક્તિની સચોટતા અને દાર્શનિક કવિતા માટે ત્રાણીતું છે. આ સાથે તેના ચિન્તનની સૂક્ષ્મતા આપણું ખાસ ધ્યાન ખેંચે છે. તેના વિશાળ ભાષ્યગ્રંથોમાં શંકર જે વિસ્તૃત અને ઝીણવટભર્યું દર્શન આત્માને લખતું આપે છે, તેને જે રીતે તેના પાયાના દર્શન સાથે સુસંગત રીતે સાંકળી તે છે, તે જ આત્મવિષયક ચિન્તન અને દર્શન પૂરી સુસંગતતા રાધે આપણને તેના લઘુ પ્રકરણ ત્રય 'આત્મબોધ'માં અનુભવવા મળે છે. આત્મા વિષેતું તેનું સમગ્ર ચિન્તન સૂત્રાત્મક શૈલીમાં અને છતાં સુબોધ રીતે આ કૃતિમાં પ્રગટ થાય છે. અને આ સુબોધતાની ચારીરૂપ જે ચાટુલ્લસર અને કાવ્યમય ઔપચાર્ય તેણે ઘણા બધા શ્લોકોમાં આપ્યાં છે, તે એક અનૈરો પ્રભાવ બોલો કરે છે. આને લીધે શંકરાચાર્યનો 'આત્મબોધ' ભારતીય દર્શનશાસ્ત્રના પણ પ્રતિનિધિ ગ્રંથોમાં સ્થાન પામે છે.

આ સાથે એ પણ નોંધપાત્ર છે કે પદ્મરૂપે, કવિત્વમય વાણીમાં શંકરે પોતાનું શુદ્ધ આત્મવિષયક દર્શન જ અહીં આપ્યું છે. તેમાંથી સાધકના આત્માની ઝખના તેના તલસાટે, તેની સાધના, તેની મોક્ષમાર્ગે ગતિ વગેરેની તાર્કિક સમજ અને પ્રતીતિ આપણે તારવી શકીએ. પરંતુ શંકરની આ કૃતિનું એ મુખ્ય ધ્યેય કે કથચિત્તત્ત્વ નથી. તેનું ધ્યેય આત્માની દાર્શનિક મીમાંસા એ જ છે. અને તે પણ તેણે એવી રીતે આપી છે કે તેના અભ્યાસ કર્યા પછી સાધક શંકરના આત્મવિષયક વ્યાપક ચિન્તન અને તેના વ્યાપક કેવલાદ્વૈતવાદી દર્શનમાં ગતિ કરી શકે. આથી જ ચિન્મયાનંદ કહે છે કે—

“Scientific detachment, honest observation, logical conclusions and heroic decisions alone can help an individual to

come away from his own life's fallacies. Atma-bodha supplies all these requisites and Shankara has made this scientific treatise a chiselled beauty with a distinct cadence and rhythm of its own. ”^૩

આત્મી સામે પદ્મનન્દીનું ' આત્મબોધ ' એ સવિશેષ ભાવસભર બાલુક કાવ્ય છે. તેમાં પ્રધાન સૂર છે સાધકના આત્માનાં અંપના, તલસાટ, સાધના, મોક્ષમાર્ગે ગતિ વગેરે બાબતોમાં તેની પ્રત્યુપરાયજ્ઞતાનો. આ કાવ્યમાં આત્માની પ્રશસ્તિ છે તેના ગૌરવમાં અવગાહન છે, આત્મવિવેક જૈની ચિન્તન પણ છે. સાથે આ કૃતિમાં મુખ્ય સૂર છે ભક્તિનો. ભક્તિ-પરાયજ્ઞતાનો, આરજૂનો, શરણાગતતાનો. આને ધારણે, પ્રધાનપણે ભક્તિકાવ્ય એવી આ કૃતિ દ્વાર્શનિક કાવ્ય તો છે જ, પરન્તુ તેમાં ભાવસભરતા અને ભાવવિભોરતા વિશેષ છે. સૂક્ષ્મ અને તાત્ત્વિક આત્મદર્શન ઝોણું. આ કાવ્ય એકે ભક્તિકાવ્ય તરીકે રચાયું છે અને એક સુંદર પ્રાર્થના કાવ્ય છે.

એક જ શીર્ષક સહિતની આ બંને કૃતિઓ આમ આત્મચિન્તન તો આપે જ છે. જ્યાં શંકરાચાર્યનું શુદ્ધ દર્શનકાવ્ય અને પદ્મનન્દીનું પ્રધાનતઃ ભક્તિકાવ્ય એ એકે ખીનથી જુદાં પણ પડે છે અને બન્ને પોતપોતાની રીતે ગરવાં છે, મહાન છે.

अनुवाद अने विवरण

आनन्दना निधि अने अमल तत्त्व जेवा आपमां माडु यित्त अवगाहन करी शके; आपनां नाम अने श्रुतिथी अन्वित अनन्त प्रकाश जेवा मळामन्त्र होय; आपे यतावेला रत्नत्रयात्मक जेवा भागे भारी गति थाय-तो हे जिनेश ! हे प्रभु ! आ जगतमां सञ्जनेने नेमना अति प्रिय विरपोती (सिद्धिमां) क्युं विघ्न स भवे ? (१)

[महामन्त्रोऽस्त्यनन्तप्रभ. - अनन्त प्रकाश जेवा मळ मन्त्र.

रत्नत्रयामके मार्गे यान - रत्नत्रयात्मक भागे गति. रत्नत्रय ज्येठले सम्भङ्ग दर्शन, सम्भङ्ग ज्ञान अने सम्भङ्ग यारिण्य लुभ्यो : सम्भङ्गज्ञानज्ञानचारित्राणि मोक्षमार्गः । तत्त्वार्थ-सूत्र १-१. **सावार्थ** : मानव प्रभुपरायण्युतनी तेमजे यतावेला भागे गति करे, तो तेनी मोक्षभागे निर्विघ्न प्रगति थाय.]

निःसंगत्व [= अनासक्ति], अरागिता, समता. कर्भक्षय अने (आत्म) मोक्षन- (आ सर्वानी सिद्धि माटे) अनुस्र आनन्द तथा वीर्य साधे विश्वव्यापी ज्येठ ज्ञान—हे देव ! आ प्रकाशनी शुद्ध कम संसारना परित्याग माटे तमे ज नियत करी आपजे छे. (अरेपर !) तमारां यरज्जोनी सेवा (जे ज) सञ्जनेने स मत छे. (२)

[निःसंगत्व = अनासक्ति, अपरिग्रहत्व. अनुस्रानन्द - अनन्तसुभ. इशा - ज्ञान, देवदर्शन. **सावार्थ** : संसारना परित्याग तथा प्रभुपरायण्युता अने मोक्षभागे गतिने अर्थे प्रभुजे वेरी आपजे भाग श्रेष्ठ छे. माटे ज सञ्जनेने जिनेशनी, आत्मानी सेवा वांछे छे.]

आपनी सेवा करवाने हीधे आ (कममां) भारी स्थिति दड थर्छ छे, ते पञ्ची हे त्रिविक्रमाय ! संसाररूपी शत्रु (अति) यणवान होय तो पणु तेनी लय कर्छ रीने क्षाणे ? अमृतनी वर्षाथी ह्य जगाहनार सु दर छत्रवाणा धारागुहने पाग्नीने शुद्ध थयेला मनुष्यने अपोरना समथने अति कठोर ताप पणु शुं करी शके ? (३)

[आ सरण श्लोकमां त्रीण अने ज्येथा यरज्जुमां ज्येक अति सुन्दर, काव्यमय औपम्य आप्युं छे. **सावार्थ** : लगवाननी सेवा साधे आ कममां मानव विकास करे, आत्मोत्थान माटे प्रयास करे तो तेने स सारमां कर्छ भीति हे अवशेष रहलां नथी.]

कैर्छ पणु विद्वान् जन, सारासारना विवेचनमां ज्येकचित्त मनथी त्रज्जुय लोकांना [= जगतना] तमाम अर्थेनी लांणा समथ पयन्त संपूज्युं मीमांसा करे, तो हे लगवान ! जेवा विद्वानने अनुभव थाय छे हे असार (स सारमां) आप ज्येक ज साररूप [= सत्य] छे. आपना आश्रितनी आगतमां ज आ गरवी निवृत्ति संभवे छे. (४)

[निस्तुष - संपूज्युं. निवृत्ति - सुभ, आनन्द **सावार्थ** : असार संसारमां जिनेश प्रभु जे ज साररूप, सत्यरूप छे. आथी गरवी निवृत्ति प्रभुना आश्रितने पक्षे ज संभवे छे. ज्येथा यरज्जुमां सर्व मे मवदाश्रितस्य ज्येवी वाचना उपाध्येमां छे जे मुज्ज्य " आपना आश्रित जेवा भारी आयजमां " जे प्रभाजे अनुवाद थरी.]

જ્ઞાન, તમામ વિષયોનું દર્શન [અથવા, શ્રદ્ધા], આત્મનિતક સુખ, વીરતા, પ્રભુતા અને અતિ નિર્મળ રૂપ — (આ બધું 'ખરેખર) આપનું યોગ્યું જ છે ! તેથી હે જિનેશ્વર ! સમ્યક એવી યોગદષ્ટિ વડે (સાધના કર્યા બાદ) લાંબા સમયે આપ પ્રાપ્ત થાવ, તો યોગીઓએ કયું જ્ઞાન પ્રાપ્ત ન કર્યું હોય ? તેમણે શું ન જોયું હોય ? અને વળી તેમણે શું પ્રાપ્ત ન કર્યું હોય ? (૫)

[અશોષવિપયં - તમામ વિષયોનું. સમ્યગ્યોગદશા - સમ્યગ્યોગનેત્રણ. જ્ઞાતં કિં ન વિલોકિતં - ભાવ એ છે કે માત્ર આપનું જ્ઞાન પ્રાપ્ત કરનારે બધું જ જ્ઞાન પ્રાપ્ત કર્યું, બધાનું વિલોકન કરી લીધું, બધું પ્રાપ્ત કરી લીધું. 'તદ્વત્પત્નિક' ને સ્થાને 'તથાત્પત્નિક' વાચનાથી અર્થમાં કોઈ ભેદ પડતો નથી.]

જિનસ્વામી એવા આપને ત્રણેય લોકના એક (માત્ર) પરમ નાથ હું માનું છું. આપને એકને જ નમન કરું છું, હૃદયમાં ધારણ કરું છું; સદાય હું આપની સેવા અને સ્તુતિ કરું છું. એકમાત્ર આપના શરણે હું આવ્યો છું. (આપની મહત્તા) ફરી ફરી વહુવવાથી જે કંઈ પણ થતું હોય તો આ (મુક્તિ એ જ) માટું પ્રયોજન બનો; અન્ય કોઈ જ (પ્રયોજન) મારે નથી. (૬)

[ભાવાર્થ : ત્રણેય લોકના નાથ અને વંદ્ય એવા જિનસ્વામીને ચરણે જનનાર વાસ્તવમાં મુક્તિનો આધાર લે છે. જિનસ્વામીને ચરણે જવાથી, જિનસ્વામીની મહત્તાના વહુવથી મુક્તિ સંભવે છે, એ ભાવ છે.]

અહીંયાં (સંસારમાં માનવ) પાપ કરાવે, કરે કે તેનું અનુમોદન કરે (એ સંભવે છે,) - બ્રાહ્મિને કારણે (આમ બને છે.) હું મન, વાણી અને શરીરથી આપનાં (ચરણોમાં) આતું છું. વળી આપની સમક્ષ હું આત્મનિન્દા કરું (અને એ રીતે મારાં પાપોનો એકરાર કરું) ત્યારંહવે સમયે સમયે જે કંઈ (પાપ) મેં કર્યું હોય, ભવિષ્યમાં (હું) કરું; નવસ્થાને ઉદ્ભવેલું તે બધું જ હે જિનપતિ ! મિથ્યા થાવ ! (૭)

[“ મન, વચન અને ક્રિયાથી અહીં આ (સંસારમાં માનવ) પાપ કરાવે, કરે ” એમ અર્થ પણુ લઈ શકાય. નવસ્થાનોદ્ગમન - પાપનાં નવ સ્થાનો છે. — મનઃકૃત, મનઃકારિત, મનોસુમોહિત; વચનકૃત, વચનકારિત, વચનાતુમોહિત; ક્રિયાકૃત, ક્રિયાકારિત અને ક્રિયાતુમોહિત. ભાવાર્થ : બ્રાહ્મિની પ્રેરાયેલો માનવ જગતમાં પાપ કરે, કરાવે, તેનું અનુમોદન કરે. પરંતુ અન્તે તો માનવ આત્મનિન્દા કરી પ્રભુને ચરણે જાય અને પાપમુક્ત થાય.]

હે જિનેન્દ્ર ! ત્રણ ક્ષણની (ગતિથી) ગોચર એવા અનન્ત પર્યાયથી યુક્ત લોક-આલોકને તમે જાણો છો; અંધી યાજ્ઞુએથી સર્વ સમયે સમાન તેને આપ બરાબર નિહાળો છો. હે સ્વામી ! મારા એક જ જન્મમાં જન્મેલા દોષોને આપ જાણો છો, તે છતાં શુદ્ધિ અને આલોચનાને માટે શા કારણસર છે. કેમયે આપની સમક્ષ વાચ્ય બનતા નથી ! (૮)

[ગવર - વાચના ભેદે ' ગોચર', અર્થ એક જ. અનન્ત પર્યાય - મૂળ પદ્મર્થ એટલે દ્રવ્ય, જે નાશવન્ત નથી, તેની જુદી જુદી અવસ્થાઓ, પરિણામો, વિકારો તે પર્યાય. ભાવાર્થ : પરમાત્મા જિનેન્દ્ર સર્વજ્ઞ છે, મારાં પાપ જાણે છે, નિહાળે છે. પરમાત્મા સમક્ષ માનવ તો ક્ષમાભાગી જ છે.]

વ્યવહારમાર્ગના આશ્રપને આધારે (પચ મહાવનાદિ) મૂળભૂત ગણાયેલા અને પેટા ગણાયેલા સાધુના ગુણોને ધારણ કરવા છતાં મારી સ્મૃતિને માર્ગે જે દૃષ્ટિ મારામાં સ્થાપિત થયાં છે; હે પ્રભુ ! શુદ્ધિને અર્થે તેમની પશુ આલોચનાતી [અને કમ્પૂલાતની] તૈયારી સાથે હું આપની સમક્ષ (ઉપસ્થિત થયો છું). કારણ કે ભગ્ય અને ચેતનાવન્ત મહાનુભાવોએ (મારા જેવાના) હૃદયને સર્વ રીતે નિ:શય્ય બનાવવું ઘટે. (૬)

[મૂળભૂત ગુણો - મૂળ છ દ્રવ્યોના ગુણો, તેનાં લક્ષણો, જે તેની સાથે સહસારી ગણાય આમ, મૂળભૂત ગુણો દ્રવ્યોના સહસારી છે. દ્રવ્યો છે—શબ્દ, પુદ્ગલ, ધર્મ, અધર્મ, આકાશ અને ક્ષણ. ભાવાર્થ] માનવ પોતાની સૌ સાંસારિક ભૂલો કપૂલી શુદ્ધિને અર્થે જિન પ્રભુ સમક્ષ ઉપસ્થિત થાય, તો તે નિ:શય્ય બની શકે.]

હે જિનપતિ ! અહીં આ સંસારમાં સહુ કોઈ ફરી ફરી અસંખ્ય લોકથી [= જન્મથી] બંધાયેલા છે [મિત્ત:]. વ્યક્ત-અવ્યક્તના વિકલ્પોની જાળમાં ગૂંચવાયેલ પ્રાણી (એવો માનવ સ સારમાં જન્મ લે છે. વિકલ્પોના (ગૂંચવાણથી) જન્મેલા મારા જ એ દોષોથી મારો સંસાર રચા કર્યો છે. તેનું પ્રાયશ્ચિત અહીં કપાર્થી સાંભળ્યું-જાણ્યું હોય ? આપણ નિકટવર્તી પણુમાં જ તેની શુદ્ધિ શક્ય છે. (૧૦)

['મહૈવ' ને સ્થાને 'સહૈવ' વાચનાને લીધે 'સદાય (મારા જ)' એવો અનુવાદ થશે. 'સન્નિધૌ' ને સ્થાને 'સ નિધિમ્' એ વાચના ટુચ્ચિત્ર લાગતી નથી. ભાવાર્થ : સંસાર, જન્મજંતળ, વિકલ્પોની પરમ્પરા વગેરે થઈ નમે છે. પ્રભુના નિકટવર્તી પણુમાં જ તેની શુદ્ધિ, તેનું પ્રાયશ્ચિત સંભવે છે.]

અન્ત:કરણ અને ઇન્દ્રિયો તથા તેના ભાવોને વિધિપૂર્વક [= વ્યવસ્થિત રીતે અથવા નિયમાનુસાર] આશ્રાયમાંથી રૂંધીને, અને શુદ્ધ જ્ઞાનની એકમાત્ર મૂર્તિ એવા આપની સાથે તેમને એક રૂપ કરીને, અનાસક્તિ અને (આગમોના) જ્ઞાનના સાર સાથે મતિનો સંગ કરીને, (હું) શાન્ત થયેલો માનવ આપની સમક્ષ એકાન્ત પ્રાપ્ત કરું છું. હે દેવ ! સમતા પામેલો જે માનવ આપની નિકટવર્તિતા પામે, તે ખરેખર ધન્ય ગણાય. (૧૧)

[એથી ચરણમાં ' સમીકૃતે ' છે, તેને સ્થાને સમીક્ષતે અને સમીક્ષયતે એ બે નોંધપાત્ર વાચનાવિકલ્પ છે, જેને આધારે "જે આપનું ચિન્તન કરે, (આપના વડે જ્ઞેવાઈમાં) આવે અને આપની નિકટવર્તિતા પામે, તે ખરેખર ધન્ય ગણાય " એવો અર્થ થશે. ભાવાર્થ : મતિનો અનાસક્તિ અને જ્ઞાન સાથે સંગ કરવો. આમ કરવાથી શાન્તિ અને એકાન્ત અનુભવી શકાય. આમ, પ્રભુનું સાંનિધ્ય ભારે શાન્તાશ્રયી છે.]

પૂજ્ય પ્રભુ એવા આપને, પહેલાં કરેલાં બારે પુષ્યોના યોગે પામીને, બ્રહ્મા વગેરેને માટે પણ સુલભ નહીં એ પદ નિશ્ચિત રૂપે પ્રાપ્ત થાય છે. હે અહર્તાનાથ ! આજ્યે આપની ઉપસ્થિતિ (હોવા છતાં) અતિ સ્થિરતાને પામેલું આ માટું ચિત્ત બહાર [બ્રાહ્મ વિષયોમાં] દોરે છે ! હુશું કરું ? (૧૨)

[પહેલાં કરેલા - પૂર્વજન્મમાં કરેલાં. બ્રહ્મા વગેરેને સુલભ નહીં એવું પદ એટલે મોક્ષરૂપી પદ. ચિત્ત સ્થિર બન્યા પછી પણ બ્રાહ્મ વિષયોમાં દોડી શકે. એ રીતે ચિત્ત ન દોરે તે આજ્ઞામાં ભકતે સતત જાગૃત રહેવું જરૂરી છે.]

સ સાર બારે દુઃખદાયી છે, તેને (હુપ્ત કરવા) માટે નિર્વાણ (એ જ) સુખતું પદ છે. એને માટે અર્થાદિ (ની લાલસા) ત્યજીને અમે તપોવન તરફ ગતિ કરી; ત્યાં (સર્વ) સંશયો તજી દીધા. આમ, (અત્યંત) દુઃખર એવા વનનો વિધિ કરવા છતાં હજીયે સિદ્ધિ ન વરી, કારણ, પવનરૂપી ભ્રમરે ચ ચળ બનાવેલા (કમળ) ઘળી માફક મન આમતેમ ભમે છે. (૧૩)

[વાતાલીતરલીકૃત - પવનરૂપી ભ્રમરે ચંચળ બનાવેલ, પવનની પરપરાએ અથવા વાહુ-સમૂહે ચ ચળ બનાવેલ. પ્રથમ અર્થ દેખીતી રીતે વધુ સારો છે. ભાવાર્થ : પૂર્વ કરેલાં પુષ્યોને યોગે પ્રભુપ્રાપ્તિ સંભવે, અને મોક્ષપદની પ્રાપ્તિ થાય. છતાં, આ સિદ્ધિ ચિત્ત ચંચળ હોય ત્યાં સુધી ન જ સંભવે.]

(મન) આમ તેમ જાવાં મારતું હોય, બ્રાહ્મ એવા અર્થના લાભોથી હર્ષ પામતું હોય; વિદ્યા આયોજને પણ સદ્ગુણ જ્ઞાનમય આત્માને વ્યાકુળ કરતું હોય, ઇન્દ્રિયધામમાં સતત વાસ કરતું હોય, સંસારના કારણરૂપ કર્મનું પરમ મિત્ર હોય-(આમ હોય અને) મન જીવંત (તથા પ્રજ્ઞત) હોય ત્યાં સુધી યમનિયમો પાળનારને પણ આ સંસારમાં ક્ષેમકુશળ ક્યાંથી હોય ? (૧૪)

[હૃન્દ્રિયગ્રામ - ઇન્દ્રિયોનો સમૂહ. યમિનઃ - યમનિયમો પાળનાર, સંયમી. ભાવાર્થ : જ્ઞાન-મનમાં ચંચળતા હોય, આત્મામાં વ્યાકુળતા હોય, સંસારનું આકર્ષણ હોય; ત્યાં સુધી યમનિયમોના પાલનથી પણ સાચું ક્ષેમકુશળ સંભવતું નથી. ઉપાખ્યે ત્રીજા-ચરણમાં ગ્રામ વાસવદિન્દ્રિય એમ વચ્ચે છે. તે વધુ સારી વાચના જણાવે છે.]

શુદ્ધ ધોષ એ જ જોનો આત્મા છે, તેવા નિર્મળ એવા આપની સમક્ષ રજૂ થનાર પણ ખરેખર મૃત્યુ પામે છે. આથી સતત વિકલ્પોને લીધે વ્યાકુળ એવું (માટું) આ ચિત્ત આપનાથી બહાર ભમે છે. હે સ્વામી ! આ સ્થિતિમાં શું કરવું ? મોહવશ એવા કોને મૃત્યુનો ભય નહીં હોય ? આથી ખરેખર તો, સર્વ અનર્થો કરનાર, પારકાનું અહિત કરનાર એવા મારા મોહને આપ ટાળો. (૧૫)

[સર્વાનર્થપરમ્પરાકૃત - આ વાચનાથી અર્થ જ્ઞાન જુદો પડશે. ' સર્વ અનર્થોની પરમ્પરા જાતી કરનાર ' એ પ્રમાણે મોહથી અનર્થો થાય છે. ચિત્ત બહાર ભમે છે, માટે મોહ પર વિજ્ય મેળવે એ નિવાચ્ય છે.]

સમ્બો.-૫

આ મોહ તો (ખરેખર) તમામેય કર્મો કરતાં વિશેષ, અતિશય બળવાન છે. તેના પ્રભાવને યોગે મન અચળતા ધારણ કરે છે અને મરણથી ઠરે છે. આમ ન હોય તો દ્રવ્યવાન એવે આ જગતમાં કોણ હવે છે, કોણ મરે છે ? પરંતુ નાનાત્વ પર્વાથિને લીધે સંભવે છે; હે જિનેન્દ્ર ! તે આપે જોયું છે [જાણ્યું છે]. (૧૬)

[નાનાત્વ - સંસારશલ્કની વિવિધતા. પર્વાથ. નાનાત્વં ચ મતો - અહીં ખીણ વાચના નાનાત્વં જગતઃ એ પ્રમાણે છે. અથઃ ધરો 'જગત્તુ' નાનાત્વ.' પ્રમાવાન્મનઃ - પ્રભાવને યોગે મન પર્વાથ - સંસારની વિવિધતાની અવસ્થાઓ.]

પવનથી વ્યાપ્ત સમુદ્રના જળનાં મોજના સંઘાત સમુદ્ર આ જગત સદાયે સર્વત્ર ક્ષણભંગુર જ છે. આમ વિચારીને હવે માતું આ ચિત્ત અપાર જન્મોથી જન્મતા વ્યાપારની પાર ગયું છે (અને) નિર્વિકાર પરમાનન્દ સ્વરૂપ એવા આપનામાં સ્થિરતા ઝંખે છે. (૧૭)

[વ્યાપારની પાર ગયું છે - કર્મ અને તેના બંધનથી પર થયું છે. જન્મોથી જન્મતા વ્યાપાર - જન્મમરણરૂપ સંસારના કારણરૂપ વ્યાપાર. ભાવાર્થઃ જગત, સંસાર ક્ષણભંગુર છે તેની પ્રતીતિ થાય, ત્યારે જ મન જન્મચક્રની પાર જઈ શકે, અને નિર્વિકાર પ્રભુને વાંછે.]

અહીં આ જગતમાં (સંસારના) અશુભના ઉપયોગના યોગે પાપ સંભવે, (અને) તેના થકી મનુષ્યો દુઃખ પામે. વળી શુભ ઉપયોગના યોગે અહીં ધર્મ થાય, (અને માનવ) કશુંકે મુખ પામે. ખરેખર, આ બધું દન્દરૂપ જ છે. તમારો આશ્રય લેવાને લીધે અને વળી શુભ ઉપયોગના યોગે ત્યાં નિત્ય એવા આનન્દના પદની પ્રાપ્તિની સલાવના રહે. આપ અહત છે, અને હું ત્યાં જ છું. (૧૮)

[દન્દ-પરસ્પર વિરુદ્ધ એવા ગુણોના દન્દ, કલેશકારી દન્દો. ભાવાર્થઃ પ્રભુનો આશ્રય લે તો જ માનવ અશુભથી મુક્ત થાય, મુખદુઃખથી અતીત થાય; તો જ આનન્દની પ્રાપ્તિ સંભવે.]

તે અંહર કે બહાર, કે દિશાઓમાં ક્યાંય રહેલું નથી; તે સ્થૂલ કે સૂક્ષ્મ, પુરુષ કે સ્ત્રી કે નપુ સક નથી; તે ગુરુતા કે લાઘવને પામ્યું નથી. કર્મ (કરનાર) અને સ્પર્શ (ક્ષમ) શરીરના (લક્ષણ રૂપ) ગંધ (વગેરેની) ગણનાના અવહાર વર્ણોથી મુક્ત, સ્વચ્છ, સાનદહિટ રૂપ એક (માત્ર) મૂર્તિ એવા હું પરમ જ્યોતિ છું; અપર નહીં. (૧૯)

[' કર્મ'.....વર્ણોન્નિઝતઃ ' - અન્ય અથઃ આમ ધરો - ' જે કર્મ, સ્પર્શ, શરીર, ગન્ધ, ગણના, શબ્દ અને વર્ણોથી મુક્ત છે. અપર નહીં - આનાથી અન્ય માતું કોઈ સ્વરૂપ નથી. ભાવાર્થઃ માનવ અશુભમુક્ત થાય, દન્દાતીત થાય, એ કક્ષાએ પહોંચતાં જ યોગે પરમ જ્યોતિ હોવાનો અનુભવ કરી શકે. ત્રીજી પંક્તિમાં વ્યાહાર ને સ્થાને વ્યાપાર એ ખીણ વાચના ઉપાધ્યે આપે છે. અથઃ ધરો - ' વ્યાપારથી અપર કે અન્ય નહીં.]

દુષ્ટ એવા મેં વિનાશશીલ વેરી એવું કર્મ સતત કર્યાં ક્યું છે, અને આપ કોઈ મહુ પ્રકારના કાથ વિના (ગરવી) ઉન્નતિને પામ્યા છો. આટલા પરથી જ હું નાથ ! આપણા

એ વચ્ચેનું અંતર દેખાઈ આવે છે. છતાં આવે! હું, એવા આપની સમક્ષ ઉપસ્થિત થયો છું; મને હુષ્ટને કાઢી મૂકો! હે પ્રભુ! ન્યાયીજનોનો આવો ધર્મ છે કે તેઓ અયોગ્ય જનોને સન્ન કરે. [= તેમનો નિગ્રહ કરે.] (૨૦)

[આ સુંદર શ્લોકનો પ્વનિ એ છે કે પ્રભુ આવા માનવનો નિગ્રહ કરે, પણ તેને કાઢી ન જ મૂકે. ચિત્તુન્નતિ ક્ષયક્રતા આ સ્થાને ચિત્તુન્નતિક્ષયક્રતા એની વાચના લઈ એ તે સદ્ભામાં બંધાયેસતી થશે નહીં. ભાવાર્થ^૦ : માનવ અને પ્રભુની વચ્ચે અપાર અંતર છે. છતાં માનવ પ્રભુ સમક્ષ નમ્રતાના ભાવે રજૂ થાય છે અને પ્રભુ તેને નિરાશ નથી જ કરતા.]

આધિ, વ્યાધિ, ઘડપણુ, મરણુ વગેરે (માનવ) શરીરના સંબંધી છે; તેનાથી (સર્વથા) ભિન્ન એવા મારા પવિત્ર આત્માને જડ લોકો શું કરી શકે? (હે ભગવાન!) લુદ્ધ લુદ્ધ આકાર અને વિકારો જન્મવાનારાં આ (વાદ્યો) સામે જ નભોમંડળમાં ઊભાં છે, તેયે વર્ષાના વાદળના સ્વરૂપને બદલી શકતાં નથી. (૨૧)

[આત્માને જડ જગત અને તેના સંબંધો તથા દેહ અને તેનાં લક્ષણો કંઈ કરી શકતાં નથી - આ ભાવ અહીં પદ્મનન્દી એક સુદર દૃષ્ટાન્ત દ્વારા સમજાવે છે. ભુગ્નો મીરાંબાઈ--“કાઠી ગયો હંસ પિંજર પડી તો રહ્યું.” આધિ, વ્યાધિ વગેરે શરીરના સંબંધી લક્ષણોથી આત્મા સર્વથા ભિન્ન છે તે દર્શાવવા સુન્દર દૃષ્ટાન્ત આપ્યું છે.]

સંસારના તાપથી બળતા શરીરે હું ભારે દુઃખપૂર્વક ટકી રહ્યો છું જમીન પર રહી (તરફડતા) માછલા માફક હું નાથ! મારું મન નિત્ય સંતપ્ત છે. હે દેવ! કાટુષ્યરૂપ અમૃતના સંપર્કથી અલ્પન શીતળ એવા તમારા ચરણકમળે હું હૃદયનું સમપણું કરું છું, ત્યાં તો હું ભારે સુખિયો થઈ જાઉં છું! (૨૨)

[પ્રભુપરાયણતા અને આત્મા પ્રતિ સર્વસમર્પણના ભાવમાં જ સાચું સુખ છે. સુખિયો થઈ જાઉં છું - ભારે સુખ અનુભવું છું. ભાવાર્થ^૦ : માનવ સતત સંતપ્ત રહે, જાપ્ત રહે, તો જ તેની ઉન્નતિ સંભવે. પ્રભુપરાયણતા અને આત્મા પ્રતિ સ્વસમર્પણના ભાવમાં જ સાચું સુખ છે.]

આ (મારું) મન (નયનો વગેરે ઇન્દ્રિયોના) સમૂહ વડે બાહ્ય અર્થો સાથેના સંબંધો ભોગવે ત્યારે ઝમ્ તો વધે જ! આને લીધે તો સદાયે સર્વ રીતે હું તેનાથી લુદ્ધો પડી જાઉં છું. અથવા જે આપના ચૈતન્યના (આવિર્ભાવ)થી તે (આપનામાં મય) થાય, તો ત્યાં પણ, હે શુદ્ધાત્મા! કારણ તો (આપ જ છે). વળી નિશ્ચિત રીતે હે દેવ! મારી સ્થિતિ આપનામાં જ છે. (૨૩)

[ભાવાર્થ^૦ : માનવ આત્મા પરમાત્મામાં મય જાય તો તે પરમાત્માની, જિનેશ્વરની કૃપા જ ગણાય.]

હે આત્મા! તને લોક, આશ્રય, દ્રવ્ય, દેહ, વાણી કે પછી ઇન્દ્રિયો તથા પ્રાણથી શું? [અર્થાત્, તેમની સાથે નિસ્પત શી?] (જગતના સૌ જીવો) પુદ્ગલપરક હોય છે ત્યારે તું પ્રમત્ત થઈને તેમના દ્વારા શા માટે બંધનને પામે છે? (૨૪)

[પુદ્ગલપરક - પુદ્ગલના પર્યાય. અશુભ કાયપુદ્ગલ દ્રવ્ય પદ્મથાની અવસ્થાઓ, જે સતત અહલાયા કરતી હોય છે. બાહ્યપદ્મથામાં આત્મા ફસાતાં મોહને પામે છે, જે અન્ધનવું કારણ છે. **ભાવાર્થ** : જગત સાથેના સબધો અન્ધનાત્મક છે, તે સ્થિતિમાં પ્રમત્ત થવું એ ઇષ્ટ નથી. પ્રભુપરાયણતામાં જ સાચુ સુખ છે.]

ધર્મ, અધર્મ, આકાશ અને કાળ એ ચારેય (દ્રવ્ય) માતૃ અહિત કરતાં નથી. પરન્તુ આ ચારેય (સંસારની) ગતિ વગેરેમાં મદદકર્તા અને છે. કેવળ પુદ્ગલરૂપી શત્રુ એક જ નિકટવર્તી હોય તો કર્મ અને કર્મકૃતિ રહે: (આથી) અધનકર્તા આ વેરીને મેં હવે બેદરૂપી (= વિવેકરૂપ) અશુભી અંડિત કર્યો છે. (૨૫)

[મયા મેદાસિના લખિલ્લત: = વિવેકરૂપી અશુભી અંડિત કર્યો છે. **ભાવાર્થ** : સંસારનાં તમામ આકારોએ અન્ધનકર્તા છે. આ અધન વિવેકરૂપી અશુભી અંડિત કર્યું જરૂરી છે.]

રાગરૂપથી ઉદ્ભવેલાં રૂપાન્તરથી જેમ પુદ્ગલ દ્રવ્ય પરિણુમે, તેમ એ અધર્મિક આકાશ વગેરે ચાર પ્રાણીઓને માટે ઉદ્ભવતાં નથી એ મેં [=રાગ અને દૂપથી]થી સતત નવું ને નવું કર્મ થયા કરે; તેનાથી આ સંસાર ચાલ્યા કરે છે. આમાં [= આ સંસારમાં] દુઃખોની પરમ્પરા છે એ સમજ સાથે પ્રયત્નપૂર્વક એ મેનેા વિદાનોએ ત્યાગ કરવો ઘટે. (૨૬)

[ત્રીજા ચરણમાં કર્મનવ ને સ્થાને કર્મવને એ ઉપાધ્યેએ સ્વીકારેલી વાચના યોગ્ય નથી. માનવને સંસાર છે, તેમાં દુઃખોની પરમ્પરા છે. આ અન્નેનો ત્યાગ, અન્નેથી પરતા અવશ્યક છે **ભાવાર્થ** : રાગ-દ્વેષથી સતત નવું કર્મ થયા કરે, સંસાર ચાલ્યા કરે. સંસારમાં આ રીતે દુઃખોની પરમ્પરા છે જ, એ સમજને પ્રયત્નપૂર્વક વિદાનો તેને ત્યાગ કરે.]

બાહ્ય, પરવસ્તુઓમાં મન પરોવીને રાગદ્વેષમય અનેક સંકલ્પ-વિકલ્પો કરવાથી શો લાભ ? (હે માનવ !) તું અશુભ કર્મો તો દુઃખ માટે જ, નકારમાં જ કરી રહ્યો છે. શુદ્ધ આત્માને પ્રાપ્ત કરીને આનન્દના અમૃતરૂપ સાગરમાં તું વસે [= નિમગ્ન રહે], તો એકતાને પામેલા તે પવિત્ર [= સ્ફીલ] સુખને તું નિશ્ચિત રીતે પામશે. (૨૭)

[**ભાવાર્થ** : શુદ્ધ આત્માને પ્રાપ્ત કરીને આનન્દના અમૃતરૂપ સાગરમાં માનવ નિમગ્ન થાય, તો તેને મોક્ષ સાથે એકલ પામેલુ સુખ પ્રાપ્ત થાય.]

હે જિન ! આ પ્રમાણે હૃદયમાં સ્થિર એકમાત્ર અધ્યાત્મની તુલનામાં મય માનવ-શુદ્ધિને અથે, આપના ચરણની કૃપાથી (આત્મા પ્રતિ) અહીં (સંસારમાં) ગતિ કરે. આ દુષ્ટિ કર્મરૂપી શત્રુઓ તેને હોપયુક્ત બનાવવા માટે કટિબદ્ધ થયા છે. હે ભગવાન ! આ સ્થિતિમાં અહીં આપ મધ્યસ્થ સાક્ષીરૂપે દઢ સ્થિર છો. (૨૮)

[**ભાવાર્થ** : માનવ સતત પ્રભુના ચરણોની કૃપા વાંછે, તો તેને હોપયુક્ત બનાવવાને તરપર સંસારરૂપી શત્રુથી પણ પ્રભુ બચાવે.]

દૈત એ જ સંસાર, અને નિશ્ચયના બળે અદૈત એ જ અમૃત. સંક્ષેપમાં અન્ને-રીતિ કલ્પેતુ આ (સત્ય) અન્નિતમ છેડાને પામ્યું છે. આને (અહીં સંસારની) બહાર ગતિ કરીને

ધીમે ધીમે (છતાં) સમગ્ર ઊગ્રાં માંડનાં જે અન્યનુ (= પ્રભુનું, આત્માનું, જિનનુ) આલમ્બન લે તે સ્પષ્ટ રીતે જ (સત્યતી) સંજાને પામે છે અને વ્યવહારમાંથી ધ્રુવાદિનાને પામે છે. (૨૬)

[યત્ના સંજ ને સ્થાને યત્નોડસંજ એ વાચના લેતાં 'તે સ્પષ્ટ રીતે જ સંસારહિન હોય છે' એવો અર્થ થશે. **ભાવાર્થ** : દ્વૈત એ જ સંસાર અને અદ્વૈત એ જ અમૃત. આ એ આત્મનિતક સત્તો. તેમની વચ્ચે માનવે પ્રભુનું, આત્માનું, જિનનું આલમ્બન લેવું ધટે.]

હે દેવ ! કૈવલ્ય દર્શનથી આપે મુક્તિને અર્થે જે ચારિત્ર્ય નિરૂપો છે, તે મારા જેના મનુષ્યને વિષમ એવા કલિકાલમાં સિદ્ધ કરવું મુશ્કેલ છે [દુર્ધર]. આ સંસારમાં પૂર્વ (જન્મમાં) કમાયેલાં પુણ્યોથી જે આ મારી ભક્તિ આપનામાં દૃઢ ધર્મ છે, હું જિનદેવ તે જ તો સંસારસાગર તરી જવામાં મારે માટે નૌકા બનેા. (૩૦)

[કલિકાલ - પંચકાલ - જૈન દષ્ટિએ છ ઉત્સર્પિણી અને છ અવસર્પિણીનું કાળયુગ - તેમાં પાંચમો કાળ, જે અત્યારે વિદ્યમાન છે. આ જ વૈષ્ણુવોનો કલિકાલ. **ભાવાર્થ** : પુણ્યને ગે પ્રભુમાં ભક્તિ દૃઢ થાય, તો સંસારસાગર તરી જઈ શકાય.]

(ધન્ય) ઈન્દ્રલ, હીનતા અને મધ્યતા એવી જે અનેક યોગિઓને હું સંસારમાં લાંબા કાળથી ભભતાં, અનંત શી પામ્યો છું, તે કશું પણ આ સંસારમાં અપૂર્વ નથી. તેને ત્યજીને (હું આપને વાંછું છું.) હે દેવ ! સંપૂર્ણ મુક્તિનું પ્રદાન કરતી એવી સમ્યક્ દર્શનના બોધથી સિદ્ધ પદવી (ની મારી આકાંક્ષા) પૂર્ણ કરો. (૩૧)

[**ભાવાર્થ** : ઈન્દ્રલ, હીનતા, મધ્યમતા એ સંસારમાં અપૂર્વ નથી. માનવ પ્રભુનું શરણુ વાંછે અને પ્રાર્થે કે સમ્યક્ દર્શનના બોધથી સિદ્ધ પદવીને તે પામે.]

શ્રી વીર (એવા જિન ભગવાને) પ્રસન્ન મન સાથે એ અવશ્યુંતીય ઉચ્ચ પદવી પ્રાપ્ત થાય તે માટે ઉપદેશનાં પરમ વચનો મારા ચિત્તમાં આરોપ્યાં છે. આ એકમાત્ર પૃથ્વીના પદ પર કરેલું, ક્ષણમાં ધ્વંસ પામે તેવું ત્રિલોકનું રાજ્ય ભલે પડ્યું રહે (આસ્તામ્). હું પ્રભુ ! હે જિનેન્દ્ર ! તે મને સંસારમાં પ્રિય નથી. (૩૨)

[**ભાવાર્થ** : પ્રભુકૃપા અને કૈવલ્ય પ્રાપ્ત થયા પછી ત્રિલોકના રાજ્યમાં પણ સાધકને કોઈ રસ રહેતો નથી.]

સૂરિશ્રી પદ્મનન્દનીના આ આલેખનાને પાત્ર કૃતિને જે શુદ્ધિમાન માનવ, નિર્મળ શ્રદ્ધાથી નમેલાં અંગો સાથે દિવસમાં ત્રણ વખત ખાસ વાંચે, તે લાંબા કાળના કઠોર કાળ અને ભારે પ્રયત્ને યોગીઓ શાંતી શકે, તે પરમ પદને [તરત જ] પામે છે. (૩૩)

इति कृतिरियमिह पण्डितोत्तमश्री पद्मनन्दिनः ।।

આ પ્રમાણે આ કૃતિ પંડિતોમાં શ્રેષ્ઠ પદ્મનન્દની રચેલી છે.

Atmabodha (Ālocana) of Padmanandi

(With introduction and translation)

Editor-Translator-Y. S. Shastri

Introduction

In the line of Jaina writers, one and the same name is borne by many authors belonging to different periods of time. There have been many Jaina Saints and writers bearing the name Padmanandi and we have been able to list about eighteen Padmanandis from different sources. Padmanandi is another name of KundaKundācārya.¹ The author of the *Prākṛtavṛtti* on *Pañca-saṅgraha* is Padmanandi who is later than *Akalanka*.² Padmanandi³ also called Siddhānti Cakreśvara, who flourished in Śaka 997, is mentioned in Jain inscriptions. The author of the *Jambudvīpapapaṅṅatti* (a *prākṛt*-Text) who flourished in circa end of the tenth or beginning of the 11th century A.D. is Padmanandi.⁴ The author of *Dhamma rasāyana* was Padmanandi.⁵ There is another Padmanandi who belongs to Senagana and flourished in circa 9th century A.D. Again, *Avijddhakarana Padmanandi-Siddhāntika* is referred to in an inscription of A.D. 1163.⁷ A disciple of Naykṛti was Padmanandi, whose name is mentioned in some inscriptions dated A.D. 1181, 1195 and 1206.⁸ Padmanandi was pupil of Rāmanandi,⁹ whose name is mentioned in an inscription, of the middle of the 12th century A.D. Padmanandi Paṇḍita¹⁰ was one of the pupils of Adhyātma Śubhacandra who flourished in the end of the 13th and beginning of the 14th century A.D. Padmanandi Bhāṭṭarakadeva,¹¹ a disciple of Hanasoge Bāhubali Maladhara-

(1) *Epigraphica Carnātika*-Vol. II, P-64, 66 and *Indian Antiquary*-XXIII, p. 126.

(2) *Pañca Saṅgraha*-Introduction, Pub : Bharatiya Jnana Pith, Banares, 1960.

(3) *Jaina Śilālekha Saṅgraha*-Part II Pub : Manikacandra Digambara Jaina Granthamala, Bombay, P. 269-70.

(4) *Jambudvīpapapaṅṅatti*-ed : H L. Jaina and A N. Upadhye, Sholapur, 1959, See Introduction. pp 13 F.

(5) *Siddhānta Sārāḍī*: Saṅgraha-Manikacandra Digambara Jaina Granthamala, Bombay, 1922, p 192 F.

(6) *Bhāṭṭāraka Sampradāya*-ed : ed: V P. Johrapurkar pub: ed. G. H. Doshi, Jaina Sanskriti Samrakṣaka Saṅgha Sholapur 1958, P-3.

(7) *Epigraphica Carnātika*-II, SB, No. 64

(8) *Ibid*, II, Nos, 327, 333, and 335.

(9) *Jainism in South India*-P.B. Desai, Sholapur, 1957, 280 F.

(10) *Epigraphica Carnātika*-Introduction, P. 86, & ŚB No. 65.

(11) *Jaina Śilālekha Saṅgraha*-Part-III, Manikacandra D. Jaina Granthamala, p-387.

ideva, flourished in śaka 1225 Padmanandī, flourished in end of the 13th and beginning of the 14th century A D and he was a pupil of Traivid-yadeva of KundaKuudāvaya.¹² Padmanandī Bhattāraka succeeded Prabhācandra on the pontifical seat at Delhi, since V.S. 1385 to 1450 (=1328-1393). He was the author of Bhāvanā Paddhati and Jīrāpallī Pārśvanātha-Stotra.¹³ This Padmanandī was very popular and he consecrated an image of Ādinātha in the year, Samvat 1450.¹⁴ He was so famous that some of the scholars presumed that, he was the author of twentyfive small treatises known as Padmanandī Pañcavimśati.¹⁵ There are some more Padmanandīs¹⁶ who flourished in 16th, 17th and 18th centuries A.D. But the author of Padmanandī Pañca-vimśati (in which our present work Ātmabodha or Ālocanā is also included) seems to be quite different from all these above mentioned Padmanandīs, because he is a disciple of Vīranandī, the author of Ācārasāra with Svopajñavrtti in Kannaḍa language.¹⁷ This Padmanandī clearly mentions his guru's name as Vīranandī in his works viz. Dharmopadeśāmrtam, Dānopadeśanam and Ātmabodha or Ālocanā.¹⁸ So, he is quite different from other Padmanandīs in general, and from the Bhattāraka Padmanandī (14th century) in particular. It is very difficult to fix the exact date of this Padmanandī, still we can say that, he flourished in the first or second quarter of the 12th century A. D. on the basis of the following observations: Out of 25 small treatises of Padmanandī Ekatvasaptati is very famous and, it is often quoted by Jaina writers. We find verses quoted from Ekatvasaptati, in the works of

(12) Epigraphica Carnatika - ŚB No. -269.

(13) Bhāḡārakasampradāya - P-92.

(14) Ibid- P.92

(15) Kārtikeyānupreksā-Introduction, - A. N. Upadhye.

(16) (a) Padmanandī (V.S.- 1576) a disciple of Hemacandra- Bhāḡāraka Sampradāya - P. 247

(b) Padmanandī (Samvat - 1600), disciple of Sakalakīrti' Ibid-P208.

(c) Padmanandī (Samvat - 1683), -pupil of Rāmakīrti - Ibid - P. 158.

(d) Padmanandī (Samvat - 1773), disciple of Candra kīrti - Ibid - P. 125

(e) Padmanandī (V.S 1850), disciple of Devendrakīrti - Ibid - P. 78.

(17) Pravacanasāra-Introduction -ed . A.N. Upadhye, P -104.

(18) (a) 'Sa Śrīgururdiśatu me munivīranandī'- Dharmopadeśāmrtam-Verse - 197. Padmanandī Pañcavimśati, ed . A.N. Upadhye and H.L. Jaina, Jvaraja Jaina Grantha mala No-10, Sholapur, 1962' P - 77.

(b) 'Ratnatrayabharāṇavīramunindrpadapadmadvaya Sanjanītaprabhāvah'- Dānopadeśanam- Ibid - Verse - 54, p - 90.

(c) Śrīvirena mama prasanna manasā kṛcchīdaduccaḡḡ padaprāptyarthaṃ paramopadeśa vacanam citte samāropitaṃ-Ātmabodha or Ālocanā--Verse-32 See our Sanskrit Text.

Introduction

12th century writers such as Jayasena¹⁹ and Padmaprabha.²⁰ Jayase flourished in the beginning of the 12th century and commented upon Pañcāstikāya and Padmaprabha Maladhariideva flourished in the middle of the 12th century A.D. and commented on Niyamasāra. Prabhācandra in his commentary on the Ratnakaraṇḍaka Śrāvakaśāra quotes two verses from Padmanandi's work. He flourished circa end of the 12th or beginning of the 13th century. We also find verses quoted from Padmanandi's work in the Aśādharā's Svopajñāvṛtti²² on Dharmānuṣṭa, who lived in the 13th century A.D. Again, Padmanandi seems to be influenced by the writers such as Somdevasūri²³ and Amitagati,²⁴ who flourished in the 10th and beginning of the 11th century, A.D. respectively. Padmanandi bodily lifted certain lines from the Somadeva's Yaśastilaka. So it is certain that our Padmanandi, the writer of twentyfive small treatises, must have flourished in the first and 2nd quarter of the 12th century A.D. The Kannaḍa commentary on Ekatvasaptati, clearly mentions that Padmanandi is a contemporary of Nimbadeva who flourished in 1136 A.D.²⁵ The Kannaḍa commentary on Ekatvasaptati mentions the word 'labdhātmavṛtti' on the basis of which some scholars presume that, the author himself has written the Kannaḍa commentary.²⁶ But this possibility is ruled out because, the commentator Padmanandi is not a pupil of Vīraṇandi, but disciple of Śubhacandra-Rāddhāntadeva and his Vidyāguru is Kanakanandi Paṇḍita.²⁷ Though Padmanandi was a great scholar of Sanskrit, Prakrit and Kannaḍa, still it is very difficult to specify the place of activity of our author. He might have lived in the Kannaḍa speaking area.

This Ātmahodha (or Ālocanā)-a hymn of 33 verses in fluent sanskrit composed in śārdūla metre is included along with other treatises of Padmanandi in a manuscript known as Padmanandi Pañcaviṃśati. This

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- (19) Jayasena quotes 14th verse of Ekatvasaptati Pañcāstikāya with Jayasena's commentary, gāthā, 162.
 - (20) Padmaprabha and commentary on the Niyamasāra - A.N. Upadhye, pub : Journal of the University of Bombay - X - II, 1942.
 - (21) Ratnakaraṇḍakaśrāvakaśāra - Introduction -pub: Manikacandra D.J. Granthamala, 24, Bombay, 1925.
 - (22) Jaina Sāhitya aur Itihāsa - N. premi, Bombay, 1956 p - 342 F.
 - (23) Yaśastilaka and Indian Culture - K.K. Handiqui, Sholapur, 1949.
 - (24) 'Jaina Sāhitya aur Itihāsa, - 11nd ed : N. premi' Bombay, 1956' p. 275, FF
 - (25) Padmanandi pañcaviṃśati - Introduction, p. 17.
 - (26) Padmanandi pañcaviṃśati - Introduction - p - 17 - 18.
 - (27) Svasti Śrī Śubhacandra-rāddhāntodevagrāsyaena, Kanakanandi paṇḍita Vāgrāsmī -vikasita hṛtkumudananda-...-concluding portion of the Kannaḍa commentary on Ekatvasaptati - Introduction, p - 17.

small work is critically edited with an introduction and accurately translated into English for the first time on the basis of the MS. found in Punyavijayaji's collection at L.D. Institute of Indology, Ahmedabad under the heading of *Ekatvasaptakādī - Ācārya - Padmanandi Kṛtisāṅgī*,²⁸ No. 4425/12/

This complete Ms. of 33 verses consists of 3 folios (24 B to 26 A), containing 58 lines and 47 to 49 letters to a line. The size of each page is 25.5 x 11.5 cm. It is hand-written in black ink on the hand made paper (= country paper). Handwriting is very clear and fair, space is left for full-stop (-danda) after completion of every verse. The Ms. seems to be very old (circa 400 years), solid in appearance and condition of the MS is very good. This work is written along with other works of Padmanandi, so, it begins after, the work *Siddhastuti* in the MS. and it ends with *Kṛtirāyamaṣha paṇḍitottama Śrī Padmanandinah*. 'Few mistakes are found here and there. Possible corrections are shown in the bracket with questionmark.'²⁹

To speak about this work, it is termed as Ātmabodha-self awareness or Ālocanā-self-confession. It seems that the name Ālocanā is more popular than Ātmabodha. The author himself, in the concluding verse, calls it Ālocanā.³⁰ An unknown Sanskrit commentator's commentary on this work, ends with *ityālocanā samāpta*.³¹ This work is also termed as Ātmabodha on the basis of the inner current of thought. This name is more fitting to this work. There are two currents of thought running throughout the hymn. One is in the form of self-confession of one's own faults and another as in the form of describing the nature of Ātman and self-realization. Most of the verses are devoted to the latter. The author's statement that recitation of this work leads one to the abode of bliss in the concluding verse, itself, justifies the title Ātmabodha. Though small in size, it is a very important hymn from the Jaina religious point of view. It seems to be a spontaneous expression of a mystic mind in its attempt to realise the Supreme Reality i.e., Ātman on the religious plane. This hymn is full of rhythm,

(28) Published Catalogue.

(29) It is very important to mention here that when we have completed the critical edition and English translation of this small treatise, the printed book *Padmanandi Pañcaviṃśati*, with Sanskrit commentary ed. by A. N. Upadhye and H. L. Jaina came to our hand. We have made good use of it in introduction, but we have maintained our own critical readings, and different readings accepted by those editors are mentioned in the notes, wherever necessary.

(30) *Sūreḥ Pañcaviṃśatīnāḥ Kṛtinimāmalocanām*; -33

(31) *Padmanandi-Pañcaviṃśati-Ālocanā*—P-168'

vigour and insight, that inspire one for self-realization. This work is in the form of a prayer. Prayer is nothing but an expression of inner devotion. It is a firm belief of the author that devotional thoughts and prayers directed towards Jineśa bring the highest happiness (Liberation) here and now. The entire hymn can be summarised in the following manner. The way shown by the Jina leads one to the state of self-realisation. Self-awareness is nothing but a state of complete desirelessness and the realisation of sameness of all (Samatā). Jina is a perfect Soul and treasure of bliss. Meditating on him, with an unflinching faith, constantly remembering his name and following the path of three jewels, which consist of Right faith, Right knowledge and Right conduct, one attains the highest object of life (i.e., liberation). Firm faith in Jina will save one from the fear of birth, old age and death. Jina is like a good parasol of shower-bath, for the worldly people who are tormented by the strong heat of mundane life. Everything in the world is momentary and worthless, Jina—a perfect soul—is the only Reality, and knowledge, faith, bliss and vigour belong to this Reality. If Jina—the ultimate Reality—is realised, then everything else, automatically becomes known and nothing remains to be attained. Thus, Jina should only be prayed, remembered and saluted.

Whatever blemishes occur, through negligence and doubt in the practice of religious duties and whatever sins occur thereby will become null and void after confessing ones own faults in the presence of Jina. Jineśa is omniscient, knows everything. Still, for purification of one's own mind, one has to confess ones own faults in the presence of omniscient Lord. The main purpose of self-confession is to divest ones self from similar faults further and attain internal purification. Man's mind is very perplexed, deluded and thus, man commits endless faults. And it is well-nigh impossible to expiate them. It is only possible by withdrawing the mind from external objects and uniting oneself with the Universal Ātman by deep meditation and solemn contemplation. It is the only method to attain to the state of Jina. Mind is very fickle and nature of it is such that even after renouncing all worldly objects and taking shelter in forest, it runs towards the worldly objects. Control over the mind is possible only through concentrating it on the Supreme Self.

This mundane life is full of miseries and Nirvāna is the only happiness. In this transitory world the only solace is the Jina's feet—the highest indeterminate Brahman. The state of Jina is a state of Nirvāna, eternal bliss. Nirvāna is nothing but the realisation of one's own Ātman. It is the

realisation of pure knowledge which is indescribable in terms of human language. In this state, Ātman is neither gross, neither male nor female nor neuter; neither heavy nor light. It is a formless state of pure absolute Consciousness. It is a body that is affected by birth, old age, disease, agony and death. Ātman is pure spirit and untouched by all these. Thus attachment to everything including the body has to be given up. It is on account of enjoyment of worldly objects through senses and the mind, that Kārmic particles enter the soul and the individual self to the wheel of mundane life. Realising the unreality of the sense-objects enjoyment and the separateness of the Ātman from the material body, one can attain real peace. Attachment and aversion are the root causes of Karmabandha. They are very powerful enemies on the path of spiritual progress. Thus, attachment and aversion, have to be avoided. Duality thy name is samsāra (- mundane life) Liberation—the state of immortality is the non-dual state, free from all kinds of dualities. One has to reach from duality to non-duality, from lower to higher. The real is above all duality and is beyond speech and intellect. It can be realised only in the innermost self of all.

The rigorous path of conduct preached by Jina is very difficult to follow in these days of Kali. The contemporary environments are not favourable for practice of code of conduct. So, unflinching devotion towards Jina alone will work as a boat to cross over the ocean of mundane life. It is Jina's feet which will make one's free from the cycle of births and deaths and bestow liberation. Even recitation of this hymn which is written in praise of Jina will lead one to the permanent abode of bliss.

Our author Padmanandī seems to be power fully influenced by the Vedāntic thought. Many statements made in this work remind us of some Upaniṣadic passages. While describing the nature of Ātman and the state of liberation, he speaks, just almost in the Upaniṣadic tone. Upaniṣad states that on knowing Brahman or Ātman, everything else becomes known and everything is attained.³² Padmanandī speaks in just similar way (v. 5). Ātman is the only Reality, everything is unreal (anṛta,) say one Upaniṣad³³. Padmanandī also tells us in a similar

(32) (a) Muṇḍaka Upaniṣad I-II-3.

(b) Ibid-III-II-9.

(33) (a) Chāndogya Upaniṣad-III-XIV-1.

(b) Ekamevādvītyam Brahma.

way that, Ātman is the only Reality and everything else is worthless (V.-4). Again, the Upaniṣads conceived Brahman as beyond thought, speech and bliss.³⁴ Padmanandi borrows the word Brahman of the Upaniṣads and uses it in the sense of the highest Reality which is indeterminate and bliss (17). We are told in the Upaniṣad that, Ātman is neither male, nor female, nor neuter.³⁵ It is self-luminous consciousness. There is neither duality nor plurality of the self, but every personal self and impersonal Brahman are one and the same.³⁶ Padmanandi, also describes it in similar manner (17, 18, 29). He also seems to be influenced by the Bhakti school of Rāmānuja Vedānta. Contemporary environment is not favourable to practise this code of conduct. Thus, Padmanandi lays more stress on devotion, almost of the theistic pattern. It seems that the Upaniṣadic spirit is imbued by our author, even though details are set in the religious and metaphysical framework of Jainism. We can also judge from this work that the author is more inward than outward in his religious approach. Though small in size, this work is undoubtedly a very good contribution to religio-philosophical literature of the Jains.

(34) Kātha Upaniṣad-II-VI-12.

(35) Śvetāśvatara Upaniṣad-V-10

(36) (a) Kātha Upaniṣad-II-IV-11.

(b) Māṇḍūkya Upaniṣad-II

(c) Bṛhadāraṇyaka-II-V-19-11.



ĀTMABODHA (ĀLOCANĀ) OF PADMANANDI

English Translation

By

Y. S. Shastri

1. O Lord Jineṣa ! if (ones) mind meditates on you—the treasure of bliss and pure Reality; if there is a great Mantra—(Sacred letters) (with oneself) in the form of remembrance of your name, which is infinitely radiant; if (ones) journey is on the path of three Jewels, (then) what impediment can be there (in regard to attaining) the desired object (i. e. liberation) of noble people ?¹
2. O Lord ! non-acquisition, non-attachment, equanimity, annihilation of Karma² and all-pervading perfect knowledge with full of bliss and vigour, is the pure path (preached) by you to renounce the mundane world. Thus, adoration of your feet is always consented to by the noble people.
3. O Lord of three worlds ! if I have reached surely this steady (state of mind) on account of your worship, then indeed, where is fear from even (the most) powerful enemy in form of mundane life ? What even tormenting mid-day heat of summer can do to a person who

1. This verse indicates the importance of three things in the life of an aspirant of liberation, i. e. meditation on pure blissful Ātman, recitation of name of the Lord, and the path of three Jewels which consists of Right faith, Right knowledge and Right conduct. The word 'Tritayātmaka' reminds us of Umāsvatī's statement in Tattvārthasūtra viz. 'Samyagdarśana-Jñāna- Cāritrāṇi mokṣamārgah'— T. S. I-1,

2. 'Kṛtsna Karmaṣayomokṣah'— T. S. X-3,

- has reached the good parasol of shower bath³ which is the cause of immense satisfaction on account of showering nectar-like water ?
4. O Lord! if some wise man reflects singlemindedly with discrimination on worthiness and worthlessness of all objects of three worlds⁴ for long, for him, you are the only Reality (Lit. = Worth) and everything else is worthless. Thus, all that great happiness is attained by me⁵ who has taken refuge in you.
 5. O Lord Jineśa I knowledge and faith of all objects, that infinite happiness, vigour, sovereignty (i. e. God of all Gods) and faultless beauty are yours (Only). When (One) attains to you after a long period of time by right yogic vision, then what knowledge is not known, what is left to be seen and what is not attained?⁶
 6. I take you to be the only highest Lord of the three worlds, great conquerer and (my) Lord. I always salute, remember (or hold in my heart), serve and pray you only. I take refuge only in you. What is the use of speaking more (about all these)? Let it be like that. I have therefore, no purpose with any other person (than you).⁷

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3. Here, A. N. Upadhye and H. L. Jain's (U & J) edition reads as 'Sady-antra' instead of 'Sacchatra,' which seems to be very good reading.
 4. Through these words the author indirectly expresses the importance of lokavistārabhāvanā i. e. one of the important reflections (anupreksā)—See also T. S. IX-7.
 5. U & J. edition reads here 'me' in place of 'Tad' put into the bracket by us.
 6. This verse reminds us of the Upanisadic statement, 'yena vijñāteṇa sarvaṇṃ vijñātam bhavati'.
 7. In this verse, the author surrenders himself to the Lord. This reminds us of navavidhā bhakti viz Śravaṇam-kīrtanam viśṇoḥ smaraṇam pādāsevanam. Arcanam vandanam dāsyam sakhyamātmañivedanam.

7. O Jinapati! on account of delusion, whatever sin, I made others to commit, whatever I have myself done and consented to others sinful activities as good, by body, mind and speech, and again the sin which arises from these nine sources (mind, speech and body) at present, and which will be done in future, that everything of mine be proved null and void (in effect) on account of reproaching one's own self in your presence.
8. O Jinendra! Constantly (at all the times), simultaneously and from all sides you know and see the universe and beyond the Universe, which are having infinite modifications and which exist in all the three times (in past, present and future). O Lord ! you know the faults of this birth of mine. Then why this fault of mine cannot be expressed in your presence for purification and confession* ?
9. O Lord ! endowed with fundamental and Subsidiary virtues of a monk⁹ (Whatever fault is committed) on the basis of empirical stand point or doubt raised by mind (in your words) that all, also to, purify, I am ready to confess in your presence, because, pious, wise people have to make (others) heart free from cause of tormentation, in every respect.

8. In this verse, the author brings out the doctrine of omniscience, which is widely debated, in Jaina Philosophical literature. Lord, Jina is omniscient. There is nothing in the universe, which he does not know and does not see. It is said that... 'Ekobhāvaḥ sarvathā yena dṛṣṭṭ sarve bhāvāḥ sarvathā tena dṛṣṭāḥ.'—quoted in Syādvādamān-jari, -I, P-5
9. Non-violence, truthfulness, non-theft, celibacy, and non-acquisition are called Mūlaguṇas i. e. fundamental virtues. To protect, nourish and purify these fundamental virtues, certain other minor virtues are accepted. These are known as Ūttaraguṇa, that is, subsidiary virtues. T. S. -V.

10. O Jinapati! every Jiva in this cycle of births and deaths (travels) in innumerable worlds associated with the net of clear and unclear thought. Therefore this jiva is always¹⁰ piled up by endless defaults followed by this net of thoughts. For So many faults (innumerable faults) where is scriptural (Āgamic) expiation ? Expiation (of them) is (possible) only in your presence.
11. O Lord! he who, withdrawing internal and external senses from out worldly objects in a proper way and uniting (them) with you—the personified pure true knowledge; being detached (from worldly objects), understanding, the gist of scriptures, being tranquil and approaching solitude (if) such a one meditates¹¹ on you, that fortunate one attains your vicinity.
12. O Arihanta! attaining you (i. e. thy feet) the adorable Lord, by the great meritorious deeds done in the past, the state that is rare even to the creator etc, is surely attainable. But, what can I do ? My mind even to-day if forcibly concentrated (held) at your feet very much runs towards worldly objects¹²
13. This mundane life is full of miseries (and) liberation is the only state of happiness. To attain this state of liberation, renouncing all worldly things, we retired to the forest. There we have discarded all our doubts. But even by (following) this difficult path of vows, liberation is not attained, even to-day. The reason is that our mind is perplexed like a petal made tremulous by line of wind (or series of wind).

10. Here U and J edition reads 'Sadaiva' in place of 'Madaiva', which is more correct reading.
11. The word 'Samikṣate' is used in U and J edition in place of 'Samikṣte' ; Which is again a more satisfactory reading.
12. In 12-15, the author enumerates the fickleness of the mind. These verses remind us of nature of mind described in the Bhagavadgītā.

14. (The nature of mind is such that), it wanders here and there, shines all around by obtaining external objects (for enjoyment); Constantly makes knowledgeable Soul restless without any reason and infuses the group of sense-organs (by karma) and is the powerful friend of karma which is the cause of mundane life. Where is happiness in this world even for restrained people when (such kind of) their mind functions ?
15. O Lord ! this mind (after) attaining you—the essence of pure knowledge, indeed, meets with death (i. e. mind becomes functionless). (But), being agitated by dilemma, it wanders continuously towards the out-worldly object, withdrawing (concentration) from you (your feet). O Lord, what is to be done (in this matter ?) who is not afraid of death on account of infatuation in this world ? Thus, please impede my infatuation which is the cause of all kinds of series of evils.
16. Amongst all the karmas, this deluding karma is very powerful. On account of its influence, the mind becomes perplexed and afraid of death. Otherwise, on the point of view of substance, who lives and dies in this world ? Manifoldness of the world is seen (preached) by you on account of its modifications only¹³
17. Thinking that, this universe is always momentary from all sides like a series of waves of ocean accompanied by the wind, my mind, at present being free from (or going beyond) all these activities, which are cause of mundane life, desires to dwell in you—the changeless highest blissful Brahman. ¹⁴
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13. In this verse, the author brings out the philosophical truth of Jainism. According to Jainism, there are six substances viz. Jīva, Ajīva—principle of motion, principle of rest, space, matter and Time. All of them are real from the point of view of substance. It is the only point of view of modifications there is change in substance. Thus, substance is defined as that which consists of production, destruction and permanence. (T S - V). Hence the point of view of Substance, no one takes births and no one dies.

4. This line reminds us of the Upaniṣadic statement—'ānandam Brahma.'

18. Demerit is on account of inauspicious activities. From this demerit man becomes subject of suffering. Religious merit is due to auspicious activities. From this (religious merit) one attains some sort of happiness. This pair of duality is on account of taking shelter in mundane life. Again, attainment of the highest eternal blissful state is on account of pure auspicious activities. O Arhan, (the difference between you and me is that), you are in the state of eternal bliss and I am here in this mundane life (which is full of pain and pleasure).
19. I am nothing else but that highest self-luminous Consciousness (Lit - light) which dwells neither inside nor outside; nor in any direction; (which is) neither gross nor subtle; neither male, nor female, nor neuter; neither heavy nor light; free from Karma, touch, body, smell counting, word and colour and embodiment of pure knowledge and darśana.¹⁵
20. O Lord! the gulf between us is created by this enemy in the form of mischievous karma, which, without any reason destroys the advancement of Spirit.¹⁶ This, I am and that karma both are here in the presence of you. Amongst us (between us), (please) throw out that malignant (karma), because, it is the duty of a king to protect virtuous and punish the wicked ones.
21. The mental agony, disease, old age and death, etc., are related to the body. (Thus) what (harm) these inanimate things can do to my supreme Soul, which is quite different from these things?¹⁷ (They cannot do anything just as) these clouds taking various forms and shapes in the sky, cannot change the essential nature of the sky.

15 This verse is very similar to the Upaniṣadic statement that 'Ātman is neither male, nor female nor neuter.'-Svetāśvatara Upaniṣad -V-10

16 The word 'cidunnatikṣayakṛtā' is used in U and J edition, instead of 'cidunnatim'. The reading 'cidunnatim' is more appropriate here.

17. In these lines, the author indirectly attacks the materialists (who claim that Ātman is not different from the body) by saying that Ātman is quite different from the material body.

22. O Lord ! I am always in (the state of) sorrow, on account of having body which is burning by heat of mundane life like a fish (which is) on the ground. But, I am happy, as long as I dedicate my heart to the lotuslike feet of your's which are very cool on account of association of nectar like compassion.
23. O Lord ! O pure soul ! this mind, with the group of sense-organs becomes connected with out-worldly objects. From that, karma arises. (But, I am always different from that (karma), indeed, or that karma (which is material) is different from your consciousness. Here also (in may case also) consciousness (which is quite different from material karma) is the main cause (in feeling different from that Karma). (Thus) ultimately my existence is in you only (or I am in thyself) (i. e. there is no difference between nature of your consciousness and my consciousness, ultimately).
24. O Ātman ! what is the use of these, universe, abode, matter, body, speech, senses, vital force and those imagined objects for you ? All of them are modifications of matter (only). (They are) different from you. Alas, why are you being negligent, vainly taking shelter in bondage, by these imagined objects ?
25. Principle of motion, principle of rest; space and Time, do not do any harm to me. (Instead of that) all the four assist me in motion, etc.¹⁸ This is the only enemy in the form of matter which is transformed into the basic and subtypes of karmas, coming to me become a cause of bondage. So, I have destroyed these with the help of the sword in form of discrimination.
26. Just as matter is modified by changes caused by attachment and aversion, in a similar manner, four formless (substances) space, princ-
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18. Dharma, the medium of motion is the auxiliary cause of the movements Adharma, the medium of rest serves as the auxiliary cause of rest. Ākāśa, the space assists to exist and Time (kāla) has characteristic of making possible transformation perduration, activity, prior and posterior—praśamarati-215 and 218,

les of motion and rest, and time¹⁹ do not get modified or changed. From these attachment and aversion there, constantly, arises²⁰ new karma. On account of this karma (bandha), there is this mundane life. In this mundane life, there follows series of sorrow (Thus), both these are to be avoided by the wise with great exertion²¹.

O mind ! why are you vainly performing inauspicious actions (which are cause of sorrow) imagining attachment and aversion towards out-worldly objects ? If you dwell in pure soul, which is ocean like nectar of bliss, then surely you will attain that abundant happiness of oneness.

O Jina ! keeping²² these (ideas) firmly, in my mind, by the grace of your feet this man ascends the one side of the transcendental scale for purification. On the other side of (the scale), these irresistible enemies in the form of karmas forcibly standing to make me faulty. O Lord ! thus in this matter of giving judgment you are the impartial witness.

Ultimate point of view, the duality is mundane life and (the state of non-duality is liberation.²³ In both the cases, it is said briefly in its highest sense (or limit). The soul, slowly walking out from a variegated first²⁴ state (i. e. from the state of duality), reaches (lit-holds) another state (i. e. non-dual state). It is certain that (ultimate point of view) it, (soul) becomes nameless and on the empirical point of

Prasamarati prakaraṇa-207

- The word 'ghana' is used by U and J edition instead of 'navam'.
 This verse reminds us of Umāsvatī's statements on attachment and aversion in Prasamaratiprakaraṇa in which he states that attachment (= greediness and infatuation) and aversion (= anger and ego) are the root cause of mundane life—prasamarati-30-32.
- U and J edition reads 'ityasthaya' instead of 'ityādhaya'.
 1. The idea which expressed in this verse is very similar to that of Gauḍapāda in the māṇḍūkya-kārikā, where he states that this world is Māyā, and duality. There is no duality at the ultimate point of view and realising this there remains no duality i. e. māyāmātramidaṁ dvaitam advaitam paramārthataḥ, jāte dvaitam navidyate—māṇḍūkya-kārikā-Āgama P. 17. 18.
4. 'Nirgatyaṁdipadāt' is used in U and J edition instead of 'nirgatyaṁdyapadāt'.

view, it is called in terms such as Brahman etc. (i. e. paramātmā, parabrahman, etc.).

30. O Lord ! the code of conduct preached by you—the perfect omniscient, for (attaining) to liberation, is, indeed, very difficult to follow by the man like me, in this unfavourable period of Kali age. O Jina ! the unflinching devotion towards you, which is on account of merits earned in the previous births, be the boat for me to cross the ocean of mundane life ²⁶
31. O Lord ! while wondering in the cycle of births and deaths, since long, I have obtained Indrahood (i. e. birth in the form of god of gods) Nigodātā²⁸ (i.e. birth in Nigodaform) and in between obtained all sorts of seats of births, in innumerable times. Thus, in the world, there is nothing new for me except the path of Right-faith, Right knowledge and Right conduct—which (path) is the bestower of liberation. (Please) make that path of mine perfect.
32. O Lord, to attain that highest state, ²⁷ Viranandī (My guru) with pleasant heart has imparted the highest teaching in my mind. As a consequence of that (religious teaching) let, this one momentary kingdom of earth, be far away from me; ²⁸ even the kingdom of three worlds is not dearer to me here.
33. The wise, who reads this Ālocanā, the work of Padmanandī in the presence of Lord Arihanta, thrice a day, bowing down with pure devotion, indeed, attains that highest state (which is) the abode of bliss, which is searched with great exertion by the yogins with the help of deep-rooted penance.

Here ends this work of Paṇḍitottama Padmanandī.

25. In this verse, the author points out the practical difficulty in following religious injunctions. He states in clear terms that, contemporary environment is not favourable to practising rigorous code of conduct. So, devotion towards Jina is the only solace. It reminds us of very popular statement that 'Kalau bhaktirviśiṣyate'.
26. Nigodātā—one common body inhabited by infinite jīvas.
27. The word 'tatkiñciduc cañh' is used in U and J edition, instead of 'kiñcittaducchaiḥ'.
28. The author means to state that he is not at all interested even in the kingdom of three worlds what then to talk of the earthly kingdom.

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VIEWS

Perception According to Vyākaraṇa Śāstra
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'Kavi-Putra' of Kullidāsa — A Critical Review
Sudarshan Kumar Sharma

भगवती सुत्र

व्यकरण-मूलपरिचय

परम-श्री-विद्या

संमती-कृतवचना

श्री-विद्या

व्यकरण-मूलपरिचय

