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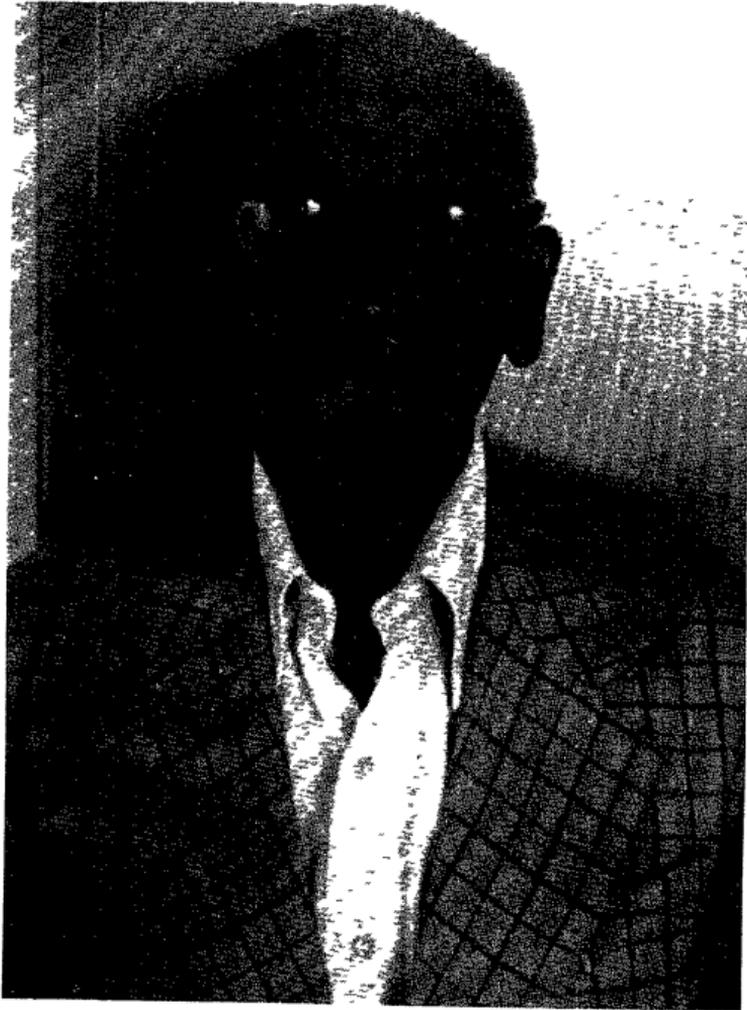
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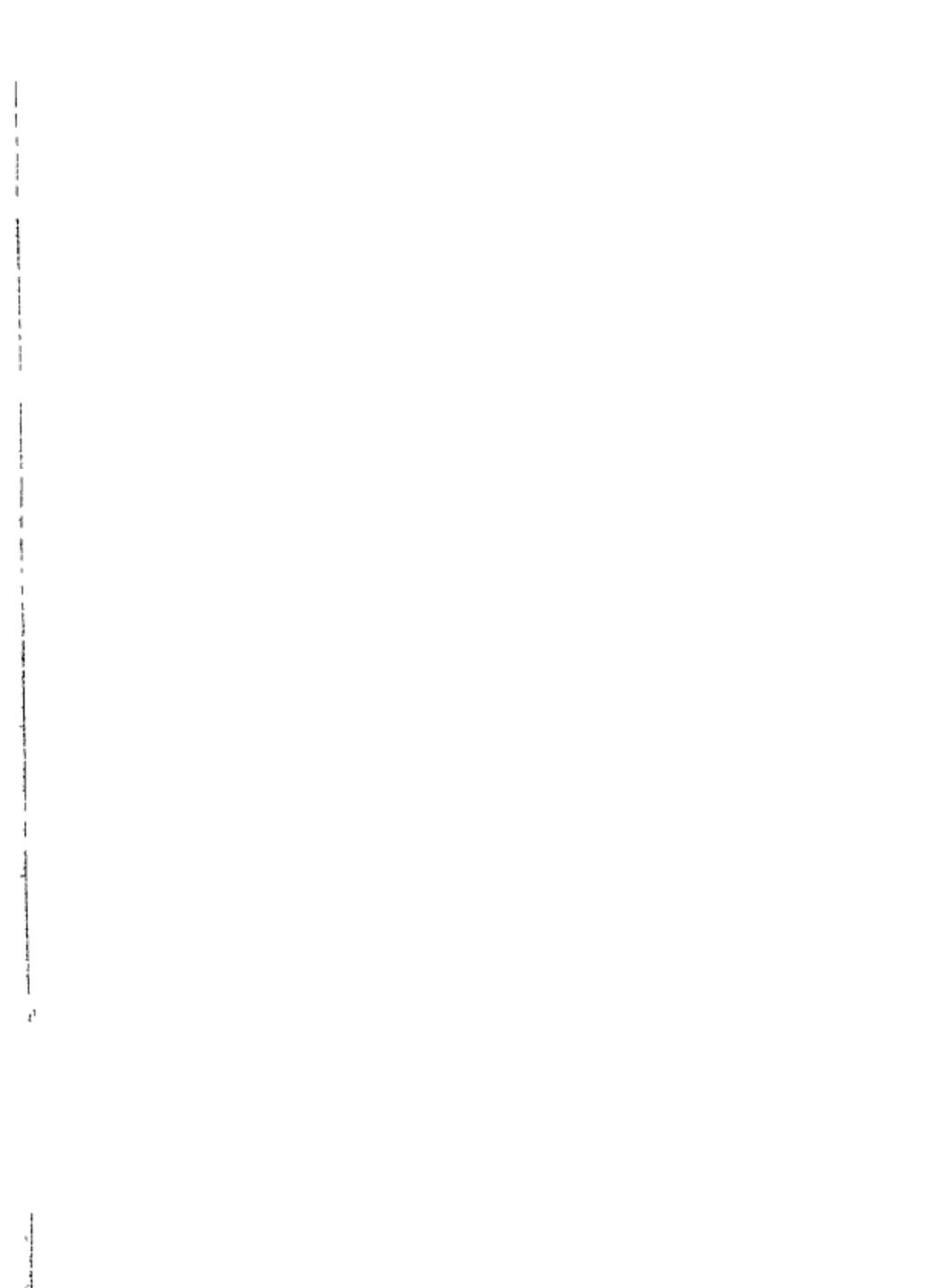
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Prof. A. M. Ghatage



Professor A. M. Ghatage

Prof Ghatage was born on the 10th of August in Hasurchampu, a small village in the Gadhinglaj Taluka of Maharashtra. He was educated at the primary level in the English School at Gadhinglaj. His High School education was at the Rajaram High School, Kolhapur. He was graduated as a First-divisioner B. A. Honours in 1932 and post-graduated as a First-class M. A. of the University of Bombay twice, once with Prakrit and Pāli and again with Sanskrit and English. Shri A. M. Ghatage got his Ph.D. degree at the same university in 1940 under the guidance of Prof. H. D. Velankar in Sanskrit Linguistics, with 'History of Causal Formation in Indo-Aryan' as the subject of his doctoral dissertation. Thanks to a Fellowship of the Rock Feller Foundation of New York, he studied Descriptive Linguistics and Historical Linguistics at the University of Pennsylvania in Philadelphia in the year 1956-57.

His teaching career began as a Lecturer in Ardhamāgadhī at the S. P. College, Pune in 1935-36, and next he joined the Rajaram College, Kolhapur as the Assistant Professor of Sanskrit and Prakrit from 1936 onwards. With the merger of the Kolhapur State in the then Bombay Province, he was absorbed in the Bombay Education Service Class II, and served in the Karnataka College, Dharwar, as also in the Nagpur Mahavidyalaya, in the same post. During his stay at Philadelphia in 1956-57, he supervised over the Rgveda students for one term in the absence of Prof. Norman Brown. From 1957 his services were loaned to the Deccan College, Pune, first as the Professor of Linguistics, and next as the Director of the Language Project, and a few years after as the Professor of General Linguistics and Head of the Department of Linguistics, this was till 1978.

Since 1968, he also worked as the Director of the Centre of Advanced Studies in Linguistics, as also the Joint-Director, of the Deccan College, Pune. In 1973 he was appointed as the General Editor of the project of the Sanskrit Dictionary on Historical Principles. He retired from this post on the 10th of August, 1983 at the age of 70 years, but was asked to continue as Emeritus Adviser to the

Dictionary Project for nine months On the 10th of August, 1984, he left Pune and returned to his native place

Again in 1987, he was requested by the charitable institution named Sanmati Tirtha, to take up the Project of the Dictionary of Prakrits and since then he has been working at the Bhandarkar Oriental Research Institute, Pune Upto March, 1995, two fascicules of the dictionary containing the "A"-reference to the Jain Literature have been published

As a College Teacher, Prof A.M Ghatage taught Sanskrit, Prakrit and Linguistics to the undergraduate and post-graduate classes since 1936 through 1978, and 22 research students got their Ph D degree, between 1961 and 1978, under his guidance as a Guide He taught Modern Linguistics at the Summer Schools and Winter Seminars of the Language Project and Department of Linguistics For short periods he was Visiting Professor at the Kurukshetra University, Kurukshetra (U P)

Prof Ghatage had attended two archaeological excavations, one at Harappa and the other at Brahmagiri He delivered the Wilson Philological Lectures in 1961-62 at the Bombay University, and in 1968 on Applied Linguistics at the Shivaji University, Kolhapur Between 1945-46 he attended two excavations of Archaeology one at Harappa and the other at Brhmagiri

He has published 20 books, edited three Seminar Reports, and about 75 research articles and papers in various oriental journals As the Director of the Languages Project, he organized five Summer Schools, and three Winter Seminars in India He was selected as the General President of the All India Oriental Conference for the Ahmedabad Session in 1985 He presided over the First National Prakrit Conference at Bangalore in December, 1990 He was given an award for his work on the Prakrit Dictionary, and another award called Prakṛta Jñānbhāratī Puraskāra at Hyderabad in 1993, and Hemacandrācārya Award at Delhi in 1998 Since 1993, he is a Life-Member of the Bhandarkar Oriental Research Institute, Pune, and since 1993 of the Linguistics Society of India He was elected as the Honorary Secretary of the Bhandarkar Oriental Research Institute, Pune, for a period of three years, and again for the second term up to 1999 He has received the prestigious and rare Certificate of Merit for Sanskrit and Prakrit, awarded by the President of India Even at this advanced age of 86, he is alert and actively working on the further fascicules of the Prakrit dictionary

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Jitendra B. Shah
Director

JAINA STUDIES IN EUROPE

Colette Caillat

At the beginning of his paper on "Buhler as a collector of mss", Ernst Leumann who, since 1884, was professor at the University of Strassburg¹, wrote "It is generally not known or scarcely noticed to what an extent the history of any science is dependent on the local distribution of its material" (*Indian Antiquary* 27, 1898, p 368-370 = *Kleine Schriften* [infra] p 294-296) As far as Jaina studies are concerned, this remark has proved up to this day For the fact that, thanks to the action of Buhler (sometimes helped by Jacobi) and of Albrecht Weber, the Berlin National Library had bought many Jaina manuscripts already during the years 1870-1888, and the fact that, later, E Leumann further collected new Jaina (especially Digambara) manuscripts for the Strassburg library, explain why, in Europe, research on Jainism has for many years been philologically oriented, has concerned especially canonical, "procanonical" and postcanonical texts, has been conducted specially in Germany or in association with German scholars, and has often been written not in English, but in German (or in French, Italian) But, due to the considerable development of the science of religion and of anthropology, perhaps also due to the important influx of Jains first into UK, later into North America, it appears that, since two or three decades, several British scholars, after 1970/75, have been attracted to the study of the Jains and the Jaina community On the other hand it should be acknowledged that some books concerning Jaina art have also been published, viz Klaus Bruhn, *The Jina-images of Deogarh* (Leiden 1969), to which can be added *La cosmologie jaina*, présentation de Colette Caillat, d'après les documents recueillis par Ravi Kumar (Paris 1981), an English rendering of the latter is due to K R Norman, *The Jaina cosmology* (Basel, Paris, New Delhi 1981) Further, after Los Angeles - New Orleans, the Victoria and Albert Museum (London) arranged a remarkable presentation of *The peaceful Liberators Jaina art from India* (23 November 1995 - 18 February 1996), as recorded in the Souvenir issue of *Ahimsā*, the quarterly magazine of The Institute of Jainology (Vol 5, 3-4, Sept-Dec 1995)

A conspectus of some of the fundamental books and of more recent studies on Jainism can be found in the lists published by Klaus Bruhn and Colette Caillat in *Jain studies in honour of Jozef Deleu* Edited by Rudy Smet and Kenji

Watanabe (Tokyo 1993), under the title "Jainology in Western publications" (p 13-66) "I Philology", by K Bruhn, "II Linguistics, mainly Middle Indo-Aryan" by C Caillat, further "The study of Jaina art", by K. Bruhn More specialized bibliographies have elsewhere been published by K Bruhn, e.g. recently, a "Bibliography of studies connected with the Āvaśyaka-commentaries", in the *Catalogue of the papers of Ernst Leumann* compiled by B Plutat ([cf infra], p 119-136) Other detailed bibliographical data is available in *The "Śvetāmbara Canon" A descriptive listing of text editions, commentaries, studies and indexes* Based on editions held in the Library of the Australian National University Compiled by Royce Wiles, Canberra, April 1997 Further, a "Review article" "Recent Jain research", due to Paul Dundas, "is intended to be a resource for graduate students and non-specialist instructors who wish to orient themselves with recent research on the Jain religion"

This list can be supplemented by the "Bibliography of secondary sources" included p 261-270 of the valuable book, by P Dundas, *The Jains* (London and New York, 1992) In this publication, Dundas naturally presents the major aspects of Jainism, he also shows particular interest in the history and evolution of the community Further, in recent papers, he examines some sectarian trends and polemics, and the reactions of Jainism to the general historical and social conditions, in an attempt to view Jainism in the global Indian context In several respects he appears to be attracted towards the investigations conducted by American scholars such as John Cort and Phyllis Granoff—a sign that interchanges between American and European "Jainology" are developing

At present, social and anthropological studies are flourishing in UK, as testified by several books and conferences Michael Carrithers and Caroline Humphrey, *The assembly of listeners Jains in society* (Cambridge 1991), Marcus Banks, *Organizing Jainism in India and England* (Oxford 1992), Caroline Humphrey and James Laidlaw, *The archetypal actions of ritual A theory of ritual illustrated by the Jain rite of worship* (Oxford 1994) As for Peter Flugel, who is connected both with UK and with Germany, he seems particularly interested in Jaina reform movements (cf his 1994 [unpublished] doctoral dissertation, and his recent paper "The ritual circle of Terāpanth Śvetāmbara Jains", published in the *Bulletin d'Etudes Indiennes* [infra] 13-14 (1995-96, p 117-176)

On the other hand, philological studies, especially of the Śvetāmbara canon, are continued, e.g. by K. R. Norman, whose investigations focus on grammatical,

lexicographical, metrical aspects of old texts, and, the case being, on various Jain/Buddhist parallels Unfortunately, the untimely death of R Williams deprived Jainology of a very gifted scholar, the editor of *Two Prakrit versions of the Manupati carita* (London 1959, James G Forlong Fund 26) and author of *Jaina Yoga A survey of the mediaeval Śrāvakācāras* (London 1963, London Oriental Series 14) he had been in touch with Muni Punyavijaya and Muni Jambūvijaya, as well as with Walther Schubring Recently, "procanonical" treatises of the Digambara tradition and the evolution of Jaina thought have drawn the attention of W J Johnson, *Harmless souls Karmic bondage and religious change in early Jainism with special reference to Umāsvāti and Kundakunda* (Delhi 1995) As for the *Tattvārtha Sūtra*, it is now endowed with a new very suggestive English translation by the late lamented Nathmal Tatia, *That which is Tattvārtha Sūtra A classic Jain manual for understanding the true nature of Reality* (London , 1994) Sponsored by the Institute of Jainology, London, and published in the series "The sacred Series of the International Sacred Literature Trust in association with Harper Collins Publishers", this translation is evidently meant for scholars interested not in the Sanskrit language or in sūtra-style, but in philosophy and religion as such, this is a very valuable contribution to Jaina studies

Philology remains at the centre of Jaina studies in Germany Some scholars, in particular Klaus Bruhn, are keen to further the preparation of research tools, as well as the conceptualization of "Jainology", and its integration into the general trend of contemporary epistemology (cf infra)

Thanks to the "Glasenapp-Stiftung", important articles and monographs of previous scholars are now conveniently collected and published (by Franz Steiner Verlag GMBH, Wiesbaden, now Stuttgart), in volumes entitled *Kleine Schriften* They include the works of Hermann Jacobi [1850-1937] edited by B Kolver (1970, Glasenapp-Stiftung 4 2), of Walther Schubring [1881-1969] edited by K Bruhn (1977, Glasenapp-Stiftung 13), of Ludwig Alsdorf [1904-1978], two volumes, edited by A Wezler (1974, Glasenapp-Stiftung 10 and 1998, Nachtragsband Glasenapp-Stiftung 35), of Ernst Leumann [1859-1931] edited by Nalin Balbir (1998, Glasenapp-Stiftung 37) The latter can be supplemented by two other publications One is the *Catalogue of the papers of Ernst Leumann in the Institute for the Culture and History of India and Tibet, University of Hamburg* Compiled by Birte Plutat (Stuttgart 1998, Alt- und Neu-Indische Studien Hamburg 49) The other is the remarkable *Catalogue of the Jaina manuscripts at*

Strasbourg, by Chandrabhāl Tripāthī (Leiden 1975, *Indologia Berolinensis* 4) this is precisely the manuscript collection acquired by E Leumann a century ago

Among other tools to be mentioned is the "Jaina concordance and Bhāṣya concordance", by K Bruhn and C B Tripāthī (Berlin)², of which "A bibliographical report" by C B Tripāthī is included p 300-329 of the *Studien zum Jainismus und Buddhismus Gedenkschrift für Ludwig Alsdorf* (ed Klaus Bruhn und Albrecht Wezler, Wiesbaden 1981, ANISH 23) In this memorial volume, ten, out of 25 articles, bear on Jainism, several contributions deal with Buddhist and Jaina exegetical literature, a subject that, of late, has attracted some attention Conspicuous among these studies are the "Āvaśyaka Studies I" by K Bruhn, a previous student of Alsdorf his essay is, naturally, a tribute to Alsdorf, who, himself a pupil of Schubring, was therefore a member of the Leumann *paramparā*, on the other hand, it is also a sort of research program in a vast and intricate subject in which Leumann had been specially interested, as shown by his *Übersicht über die Āvaśyaka-Literatur* (Aus dem Nachlass hrsg von Walther Schubring, Hamburg 1934, ANISH 4), and his *Āvaśyaka-Erzählungen* (Leipzig 1897), cf infra Another Jainological program has also been drafted by Bruhn in 1987, in Leiden, "Sectional studies in Jainology" (published in the *Panels of the VIIth World Sanskrit Conference*, vol VI, ed C Caillat, Leiden 1991, p 36-54) this scheme relates to "Jainism with special reference to ethics"

Meanwhile, (re)editions, studies, translations of the Śvetāmbara canon (often including references to the canonical commentaries) have continued to be published, among others the posthumous edition, by Deleu, of Schubring's *Nāyādhammakahāo* (Mainz 1978), in fact a critical summary of the text, with 2 appendices. Gustav Roth's *Mallī-Jñāta* study (1952) has been made available (Wiesbaden 1983), W B Bollée's *Studien zum Sūyagada I, II* (Wiesbaden 1977, Wiesbaden-Stuttgart 1988) have prompted various comments, in particular by K. R. Norman and H Tieken (WZKS 25, 1981, 30, 1986) Though it was published in Japan (thanks to the very active Chūō Academic Research Institute Philologica Asiatica Monograph Series 10, Tokyo 1996), mention can also be made of the translation from the Dutch into English, by J W de Jong and Royce Wiles, of *Nurayāvālyāsuyakkhandha. Uvāngas 8-12 of the Jaina Canon. Introduction, text-edittion and notes* (1969) by Deleu, the author of *Viyāhapannatti* (*Bhagavaī*), the *fifth Anga of the Jaina Canon* (Brugge 1970)

At the same time, Leumann's direct or indirect pupils also have given much attention to the canonical commentaries, the importance of which has been emphasized again and again, e.g. by L. Alsdorf, "Jaina exegetical literature and the history of the Jaina canon" (in *Mahāvīra and his teachings*, ed. A. N. Upadhye, et al., Bombay 1977, p. 1-8). The latter's student, Adelheid Mette, in her book *Pind'esanā*, a monograph on *Oghanvryukti* (331-337, 372-595) and on the associated *Mūla-* and *Brhad-bhāṣya* laid the foundation for a systematic study of the *ogha-pinda* literature. For this subject research tools are provided also by W. B. Bollée, *Pāda index of the Pinda- and Oha-Niryutti* (Stuttgart 1991), and *Materials for an edition and study of the Pinda- and Oha-Niryutti of the Śvetāmbara Jain tradition*, II Text and glossary (Stuttgart 1994). The same scholar also published *The Niryuttis of the Śvetāmbara Siddhānta Āyāraṅga, Dasaveyāliya, Uttarajjhāyā and Sūyagada* (Stuttgart 1995), as well as *Bhadrabāhu, Brhat-Kalpa-Niryukti and Sanghadāsa Brhat-Kalpa-Bhāṣya* (Stuttgart 1998), viz. I-II Romanized and metrically revised version, Notes from related texts and a selective glossary. III Glossary of selected words. These three volumes are dedicated respectively to Pt. D. D. Malvani, Dr. (Mrs.) Madhu Sen, Prof. H. C. Bhayani, the first of them includes the "Glossary of Schubring, Doctrine of the Jainas" by Elfrun Linke (Appendix, p. 375-411). Digambara counterparts of the above texts had been addressed by other students of Alsdorf: by R. P. Jain, *Pinda-suddhi Das sechste Kapitel von Vattakeras Mūlācāra und der āhākamma Abschnitt der Pinda-niryutti* (New Delhi 1983), by K. Okuda, *Eine Digambara Dogmatik* (bearing on *Mūlācāra*, chapter 5, Wiesbaden 1975), by K. Oetjens, *Śivāryas Mūlārādhanā* (Hamburg 1976). Naturally, most of these publications include the study of grammatical and linguistic problems, and of points of vocabulary. Further, formal studies on canonical texts have attracted the attention of Bansīdhar Bhatt. *The canonical nīksepa Studies in Jaina dialectics* (Leiden 1978, cf. Idem, "A composite nīksepa in the *Ācāra Niryukti*, Gedenschrift Alsdorf, supra, p. 1-9, also "*Ācāra-Cūlās and Niryukti*", Deleu volume, p. 85-121, etc.)

Though Leumann's investigations in the "*Āvaśyaka-Erzählungen*" ceased after 1900, nevertheless his publications and unpublished papers (supra) contributed, since about 20/30 years, to a renewed interest in Jaina narrative literature, in Germany and in France, as can be seen from the *Proceedings of the International Symposium on Jaina canonical and narrative literature, Strasbourg 16-19 June 1981* (ed. Nalinī Balbir and Colette Caillat, *Indologica Taurinensia* 11, 1985, p.

15-339) In this volume, several aspects of this topic are considered K Bruhn, "Repetition in Jaina narrative literature", D D Malvania, "On Bhadresvara's *Kahāvālī*", C B Tripāthī "*Pancakalpabhāṣya* and cognate texts", N Balbir, "The micro-genre of *dāna*-stories", etc More than one doctoral thesis should also be mentioned, viz I Hoffmann, *Der Kathākośa* (Munich 1974 editio princeps, with a German translation), Georg Baumann, *Drei Jaina-Gedichte in Alt-Gujarātī* (Wiesbaden, 1975), K. Verclias, *Die Āvaśyaka-Erzählungen über die Upasargas im Vergleich mit den Versuchen des Bodhisattva* (Hamburg 1978) Also related to what Bruhn calls the "Āvaśyaka-cluster" is the study of the *jīvāstutivasiddhi* in the doctoral thesis of K Butzenberger *Beiträge zum Problem der personalen Identität in der indischen Philosophie Die Juristische Beweise für die existenz eines jīva im Viśeśāvaśyakahāṣya*, 1991) Moreover, at present, Prof Srinivasan (Hamburg) is preparing a book on *Ahimsā discussions in the Nīlakesī* (and commentary) *in their bearing on ecological ethics*, thus inviting to the study of Tamil Jaina literature

In France, traditionally (except for Guérinot, and in spite of epistolary exchanges between Munirāj Dharma Vijaya Sūri and Sylvain Lévi), Jainism has attracted less attention than Buddhism has done Nevertheless, Jules Bloch was greatly interested in the linguistic variety of the Jaina tradition, especially the Middle Indo-Aryan languages Later, thanks to W Schubring's kind help, C Caillat could gain some insight into the Śvetāmbara canonical literature She also was benefitted by the generosity of the L D Institute of Indology (Ahmedabad) and its successive directors her edition-French translation-commentary of the *Candāvejyāya* (Paris 1971) is based on manuscripts from Berlin and Ahmedabad, where also the *Atonements in the ancient ritual of the Jaina monks* have been published (1975, L D Series 49) Relations between the French and the German and Indian scholars and institutes remained friendly ever since, and contacts with the Indological institutions in Ahmedabad, Hamburg, Berlin, and, later, Münster continued Nalinī Balbir, after her Ph D thesis on the *Dānāstakathā. Recueil de huit histoires sur le don* (Paris 1982 [editio princeps, introduction, French translation, notes]), was encouraged by K. Bruhn and C B Tripāthī to turn to the study of the Āvaśyaka tradition, and submitted a doctoral thesis *Etudes d'exégèse jaina les Āvaśyaka* (Paris 1986, unpublished) It includes a comprehensive and analytical survey of the *Āvaśyaka Niryukti* and its prose commentaries (with emphasis on the narrative aspect), and on the exegetical vocabulary and methods of the Jaina commentaries A revised version has been

published, along with a select glossary prepared by a German colleague, Thomas Oberlies (who added a large selection of Middle Indo-Aryan lexemes and their etymology) The title of the book (2 volumes) is an obvious reference to E Leumann's pioneering work I Nalini Balbir, *Āvaśyaka-Studien Introduction générale et traductions* [p 33-197, 201-472, English summary p 473-482], Thomas Oberlies, *Āvaśyaka-Studien Glossar ausgewählter Wörter zu E. Leumanns "Die Āvaśyaka-Erzählungen"* [203 p] (Stuttgart 1993, ANISH 45, 1, 45, 2) N Balbir has also published many monographs and participated in several collective projects (cf among others, her analysis, edition, French translation and commentary of Raidhu's *Anatthamī Paddhadī*, in *Indologica Taurinensia* 14, 1987-88, p 47-77)

Since Buhler's remarks on the *Vividhatīrthakalpa*, passages of this text have been variously used by different scholars, but there had been no analysis of the whole composition This has been attempted by Christine Chojnacki, reader in Sanskrit in the Lyon University *Vividhatīrthakalpa Regards sur le lieu saint jaina* (Pondichéry 1995, 2 vol I French translation and commentary, II Annexes) The same scholar recently examined Maheśvarasūri's *Jñānapañcamīkathā*, in the *Bulletin d'Etudes Indiennes* (= BEI 15, 1997, p 31-113, cf infra)

Finally, in France also, some books are based on field work and anthropological outlook M C Mahias, *Détivrance et convivialité le système culinaire des jaina* (Paris 1985) is an investigation of the food system of Digambara Jains, especially of the Agrawala caste in Delhi, N Shāntā, *La voie jaina Histoire, spiritualité, vie des ascètes pèlerines de l'Inde* (Paris 1985), after general considerations, describes the Jain nuns' life (English translation *The unknown Pilgrims History, Spirituality, Life of the Jain Women Ascetics*, Delhi 1997)

It has been seen above that, in The Netherlands also, Jainism has retained the attention of scholars H Tiekens shows interest in "Textual problems in an early canonical Jain text" (the *Suyagada* passages studied by W B Bollée, cf supra), and in Prakrit (especially Ardhamāgadhī) morphology, R J Zydenbos in *Moksa in Jainism, according to Umāsvātī* (Wiesbaden 1983), as well as in the alms-begging ritual of the Digambara monks, while J Bronkhorst (now in Lausanne, Switzerland) has several publications on the history of Jain philosophy, cf *The two traditions of meditation in ancient India* (Stuttgart 1986, repr. Delhi), etc

In Italy, at the end of the 19th and the beginning of the 20th century, thanks to the small but valuable collection of Jain manuscripts acquired especially by

A De Gubernatis in Surat and Bombay (1885-86), several excellent editions and translations of Jaina texts have been published³ But, in more recent years, this branch of Indology has been comparatively neglected Nevertheless, law books have retained attention, and O Botto translated *Il Nīrvākyāmṛta dī Somadeva Sūri* (Torino 1962) The activities of the "Società Indologica Luigi Pio Tessitori" (<http://www.tessitori.org>), Udine, can also be mentioned (cf their Web-site), as it is in touch with the Jaina community in Bikaner, where Tessitori's intercourse with Muni Vijaya Dharma Sūri is well remembered Carlo della Casa has recalled "Gli studi giainici di Luigi Pio Tessitori" in the *Atti del Convegno Internazionale di Udine 12-14 novembre 1987* (Brescia 1990) It is proposed to edit Tessitori's unpublished papers

Due to circumstances, little has been done in Eastern Europe concerning Jainism, except for the thesis of A Terentyev, on "Umāsvāti's Tattvārtha-sūtra as the oldest source of postcanonical Jainism" (cf Russian Academy of Sciences, Moscow 1983)

The above bibliographical notes only aim at giving a general survey of the main trends of Jaina studies in Europe Other indications will be gained from the Acts of the conference organised by Olle Qvarnstrom in Lund (Sweden) in June 1998 that provided an opportunity for exchanges between European and American scholars interested in Jainism Another forum can be found in scientific journals · it has been recalled above that the *Bulletin d'Etudes Indiennes* (Paris) has welcomed articles concerning Jainism The same is true of the *Berliner Indologische Studien* (= BIS) see for instance, among several others, Th Oberlies, "Die Erzählungen vom Kāmpilya-König Brahmadata Eine Untersuchung im Anschluss an Vorarbeiten von Ernst Leumann" (BIS 9/10 1996, p 259-313), etc

Other publications have been aimed at the general reader, specially those in encyclopaedias, e g, in France, in the *Histoire des religions* (Bibliothèque de la Pléiade, Paris 1970, reprint, with bibliographical additions, 1999), or, in Italy, in the *Enciclopedia delle scienze sociali* (Roma 1996) In Germany, the volume *Götter und Mythen des indischen Subkontinents*, edited by H W Haussig and H Bechert (Stuttgart 1984), i.e the volume 15 of the *Wörterbuch der Mythologie* (ed H W Haussig) includes a chapter "Die Mythologie des Jainsmus" (p 205-284) by J Deleu · it had been published independently already in 1978. Jainism will naturally be the subject of several chapters in the volume on

Ahimsā prepared by the Hamburg Institute for the Culture and History of India and Tibet

Further, some translations intended for the general public should be mentioned. A Mette, *Durch Entsagung zum Heil Eine Anthologie aus der Literatur der Jaina* (Zurich 1991), the French translation, by Nalini Balbir and C Caillat, of Yogīndu's *Paramātmaprakāśa (Lumière de l'Absolu, Paris 1999)*

Several other initiatives could be mentioned. Because of the comparatively numerous Indian and Jaina communities who reside in Leicester (England), a Jaina temple has been consecrated in that town, and a Jaina University proposes a three year course in Jainism. Similarly, in Antwerp (Belgium), "Sarasvati, Research Centre Indology" announces "in preparation a multi-lingual (English, Hindi, Gujarātī) publication on the philosophical, religious and cultural aspects of Jainism." In England and in France, introductions to Jainism have been issued. *Jainism explained* (Jain Samaj Europe Publications, 1985), by Paul Marett, the translation into French by Pierre Amiel, of Vilas Sangave's *Aspects of Jaina religion (Le jainisme Philosophie et religion de l'Inde, Paris 1999)*. A more ambitious, well planned book is due to Kurt Titze, who "sees himself as an intermediate between scholars and the general user of public libraries", and secured contributions by K Bruhn, Jyoti Prasad Jain, Noel Q King, Vilas A Sangave, and others. *Jainism, A pictorial guide to the religion of non-violence*, Delhi 1998. Finally, a recent, interesting attempt to reach a wide audience, on Internet, is due to Klaus Bruhn. *Five Vows and six Avashyakas The Fundamentals of Jaina Ethics* (edited by Carla Geerdes 1999 [[http //www here-now4u de/ger/spr/religion/](http://www.here-now4u.de/ger/spr/religion/)]) the paper is based on a short lecture held in Berlin in Dr N K Jain's Yoga School (20 04 1997). Further short documentary films dealing with various aspects of Jain culture (*dīksā*, Digambara monks, pilgrimage to Palitana) are now regularly shown on French channels (directed by J - M Duhaut, D Soltan and F Raboton, etc.)

From the above survey it should be clear that, in Europe, in spite of the limited number of scholars who have more or less specialized in Jainology, progress has continued regularly, new projects have been started, new problematics have emerged, and the general public is more and more informed and interested in Jainism.

FOOT NOTES :

- 1 Before the 1870-1871 war between France and Germany, Strassbourg was in France After the 1871 French defeat, Strassbourg was included in Germany After the 1914-1918 "great war", Strassbourg was returned to France
 - 2 Cf the announcement in *Jain Journal*, Calcutta, January 1970, p 3-12, and the subsequent description of the project in *Beitrage zur Indienforschung Ernst Waldschmidt zum 80 Geburtstag gewidmet*, Berlin 1977, p 67-80
 - 3 Cf Colette Caillat's article in the Acts of the International Conference "Tessitori and Rajasthan", Bikaner, 21st-23rd February 1996 (forthcoming)
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THE 'BAUDDHA-SANTĀNA DVĀTRIMŚIKĀ' OF SIDDHASENA DIVĀKARA

M. A. Dhaky

As one of the sources complementary to the Buddhist proper for the study of the Buddhist doctrines, philosophy, and epistemology, are notices figuring in the Nirgrantha literature. This field is particularly valuable for the period between the fifth and the ninth century A. D., when several dialectical and commentarial works of the two major Nirgrantha sects reviewed the Buddhist doctrinal and epistemological positions at some length, sometimes in considerable detail. The discussions, whether of confutations or refutational nature or, somewhat rarely just neutral, take into account the then prevailing Buddhist conceptual as well as epistemological positions on the bases of the then available works of the famous Buddhist masters, particularly Nāgārjuna, Asaṅga, Vasubandhu, Dinnāga and Dharmakīrti. The additional, indeed sterling, importance of such Nirgrantha notices is also due to the citations they contain of the many non-Sthaviravādin works, all in Sanskrit and now lost, some today available only in Tibetan translations. The useful and relatively earlier Nirgrantha works of the Northern tradition which embody these interesting as well as very valuable data are the auto-commentary of Mallavādi called the *Dvādaśāra-naya-cakra* (c. A. D. 550-600)¹ and the elucidatory further commentary on it by Simhaśūra Ksmāśramana (c. A. D. 675)², Gandhahasti Siddhasena's commentary (c. A. D. 760-770) on the *Sa-bhāṣya Tatvārthādhigama-sūtra* of Umāsvatī (c. A. D. 350), and Haribhadra's *Anekāntajaya-patākā*, the *Śāstra-vārtā-samuccaya* as well as the *Lalitavistarā tīkā* (c. A. D. 770-780). The more important early commentarial works of the Southern Nirgrantha Church which carry in-depth discussions on Buddhist positions are of Akalankadeva (active c. A. D. 725-770)³ and of Vidyānanda (c. 1st half of the 10th century A. D.)⁴

The work to be briefly introduced in this paper, the *Bauddha-Santānadvātrimśikā* of Siddhasena Divākara (active c. A. D. 400-444), possesses two distinctions. First, it is the earliest known Nirgrantha work which dwells on the philosophical doctrines of the Mahāyānic (and possibly other contemporaneous and allied or otherwise) post-canonical Buddhist schools. Second, it is largely free of polemics, for in its limited compass of a *dvātrimśikā*

* See Appendix to this article.

in Sanskrit⁵, it succinctly dwells on the delineation of the main doctrinal positions of the Buddhist creed without seriously indulging in their refutation. This work is relatively less known among, and the least used by, even the Nirgrantha scholars⁶ an attempt, hence, is made in this paper to focus on its content without delving into the details and without resorting to serious interpretative efforts⁷ which are best left to the savants of the post-canonical Buddhism.

The work, as is available, contains 31 in lieu of 32 verses. Perhaps the opening (invocatory), and not the concluding (as had been suggested), stanza is lost. Siddhasena's works are known not only for their terseness but also profundity. At the same time, as often, his style does not allow an easy access to its core and essential content. The *Bauddha-Santāna-dvātrīṣīkā*, as its rubric would suggest, must in the main deal with the famous Buddhist concept of *pratitya-samutpāda* or the 'principle of dependent origination'. However, it covers a larger field of the basic Buddhist notions, concepts, and postulates about the nature of Reality and concomitant themes. The *Dvātrīṣīkā*, in the process of exposition, presses into service the then up-to-date jargon of the Buddhist philosophical visions. From the concepts noted and the terms used, Siddhasena seemingly was familiar with the works of Nāgārjuna, and possibly of the Vaiśhāṣika, Sautāntika, and other pre-Yogācāra school masters who flourished before Asaṅga and Vasubandhu (c. A. D. 400-480)⁸, as also possibly several other known, but less famous, some plausibly now unknown Buddhist writers. Dinnāga's celebrated *apohavāda* (whether *śabdārthāntara* or *arthāntara*) and his logical positions, not to say of Dharmakīrti's amplified and refined statements which place earlier Buddhist theories and epistemological as well as logical postulates in clearer light and more defensible position, are absent in Siddhasena's composition. This is because Siddhasena, predictably, had flourished before Dinnāga (c. A. D. 480-540 or earlier by a few decades)⁹.

No old elucidative commentaries (excepting a late medieval one on the 21st, the *Parātmā-dvātrīṣīkā*¹⁰) are available on Siddhasena's *dvātrīṣīkās*. Since he is subtle, concise, and arguably had loved ambiguity, his works are among the major challenges in the Nirgrantha *dārśanīc* literature, in terms of intellecting not only the content but also his intentions. Sukhlal Sanghvi and Bechar Das Dohi¹¹ as well as Pinakin Dave¹² who worked on his *dvātrīṣīkās*, had found them tough. The paucity of older manuscripts in sufficient number added one more impediment in deciding on a more sensible reading in some cases while

editing or interpreting his works. Consequently, the three scholars have only briefly touched upon this *Bauddha-santāna-dvātrimsīkā* in their discussions. However, Vijayasūśīla-sūn, recently has attempted to comment on it in Sanskrit with the help of the notes left by his guru, Lāvanyavijaya-sūn³, casting as he did some light on the content and intent of this important composition. I shall not attempt to translate the text. Such an endeavour needs much deeper study and can involve considerable period of time, at first in understanding Siddhasena and then projecting his perception and portrayal of the Buddhist concepts, and next initiating comparisons with those known from the Buddhist sources themselves, followed by a sensible and fluent rendering in English of the total content and meaning with the help of the typical Buddhist terminology he uses. I shall, therefore, broadly point out to the terms he employed in the *Dvātrimsīkā* concerned. These terms indeed are a sufficiently clear indicator of how closely acquainted was he with the Buddhist philosophy.

The terms used in the present *Dvātrimsīkā* are clear enough, it is the phraseology which is often dense. In the opening six verses Siddhasena alludes to *nirvāna* (cessation of all activities), *avidyā* and *vidyā* (nescience and true knowledge), *viveka* (discretion), *puṅgava-skandha* (the physical or material aggregate), *śūnyatā* (void), *mamaṭva* (attachment or ego), *bhāvanā* (contemplation), and *santāna* or the wellknown concept of the interdependent coorigination or relational causation which included factors of momentary manifestation in the flux of existence. *Santāna's* wellknown metaphorical association with the river-flow and the lighted lamp is expressed here as *santānam bhāvanārtham vā sarit-prāta-pradīpavat* (6). Further on, Siddhasena refers to the *mahābhūtas* (primary or elemental varieties of Nature), *rūpa* (material form and shape), *vyñāna* (discriminative consciousness), *naya* (standpoint), and how the *vikalpa* (mental discourse) comes into play (7). Then follow the verses in which the terms such as *moha* (delusion), *trsnā* (greed), *smṛti* (memory), *mana* (mind), *samkalpa* (relatively determinative or discerning thought ?), *ceṭanā* (consciousness), *karma* (deed-latency), and the *upacāra* (convergence, convention, metaphorical transference), all or most of which have typically Buddhist connotations.

At some places, his statements of course are as lucid as they are accurate and authentically Buddhist and their meaning at once becomes intelligible. For instance when he writes '*cittavad rūpakāya-sya vilaksanyam ksane ksane*' (10)', referring to the character of the *rūpakāya* (set of forms) that changes at each

moment in accordance with the mental state. He next refers to *samskāra* (latency or modal disposition), *jāti* (birth), *jñāti* (race), *vyñāna* (perception), *pañca-skandha* (five naturalities), *skandha-prakāra* (the type of naturality involved ?) and the validity of *śūnyatā*. This is followed by one more telling observation on the denial of the existence of Self with reference to its morphistic externality. *Bāhyam-āyatanam nātmā yathā netr-ādayas-tathā*, (13") Next follows the important Buddhist considerations of the *hetu-pratyaya* (principal and subordinate causal conditions) and one more famous Buddhist notion of the momentariness and apparent continuity and next extinction of all phenomonic activities, like a lamp-flame. *'ksanikatv-ādī-śuddhes-ca nīrvānā-ca pradīpavat* (15")', and *'Nīrvānam sarva-dharmānām-avikalpam ksane ksane* (16")¹⁴ and how it is brought about by the *hetu-pratyaya-bheda* (differentiation of main and subsidiary causal conditions)

In the next two verses he further explains the reality of *nīrvāna* and its relationship with *citta* and the way it is impressed on or generated or manifested. A very telling verse next follows about the 'apparent and the virtual' in relation to *prajñā* or cognativity by using the metaphor of the face and its image in the mirror. *'Darpanastham-iva prajñā-mukha-bimbam atanmayam, tat-samuttham ca manyante tadvat-pratyaya-janmanah*, (22") The next verse is equally profound in meaning and pulsates with the wisdom of the Buddhist way of looking at objects and phenomena, where the metaphor of the memory of a dream is employed with acuity. *'Na sāmagrī-svabhāvo'yaṃ ato n-āññāna-bheda-tā, svapnopalabdha-smaranam nīrvṛtī-ca na nety apī* (23") The similes and metaphors he uses in the next verses (*pataha-dhvanīvat-loka* (25") or *vikalpo'raṇi-vahnīvat* (30") etc further clarify the Buddhist perception of the phenomonic factors and the apparent Reality. Although these verses cannot phrase by phrase be traced in the known Buddhist works, the ideas and choice of words as well as the flow and direction of thoughts are faithfully Buddhist and are replete with the typically Buddhist insights, motifs, and imagery.

The last or the summing verse affirms with an ending note that this represents Buddha's (thought-constructs and) preaching. *śāsana-praṇayo muneh* (31") (The entire *Dvātrīṃśikā* is reproduced at the sequel for reference, for it is not easily available or accessible. It follows the version of Vijayasūfīla-sūn.)

Notes and References

- 1 See *Dvādaśāraṃ nayacakram*, pt 1, (Ed. Muni Jambūvijaya), Bhavnagar 1966, 'Introduction' (Sanskrit), pp 14-17 & 'Introduction' (Gujarātī) pp 49-50 On the basis of a notice in the *Prabhāvaka-carita* of Prabhācandrācārya of Rāja-gaccha (A. D 1277), which records Mallavādi defeating the Buddhists at Bhrgukaccha in Vira Samvat 880 / A. D 353 Muni Jambūvijaya places the famous dialectician in the fourth century A. D However, this date cannot be correct since Mallavādi had commented upon Siddhasena Divākara's *Sanmatiprakarana* Hence he has to be placed later than c. A. D 450 Moreover, Mallavādi, in his *Dvādaśāra-nayacakra*, cites a *gāthā* each from the *Āvaśyaka-niryukti* (c. A. D 525) and also from the *Brhatkalpabhāṣya* (c. A. D 550) Also, at several places, he refutes Dinnāga (c. A. D 480-540) Hence he is best placed in the latter half of the sixth century A. D (Cf. Jitendra Shah, "Vādīndra Mallavādi Ksamāśramana-no Samaya", *Nirgrantha* Vol I, Ahmedabad 1996, Gujarātī section, pp 1-11)
- 2 Muni Jambūvijaya dates him before A. D 625 since *Simhaśūra* takes no notice of Dharmakīrti's positions However, two objections to this dating are palpably present First, *Simhaśūra*'s grand disciple Siddhasena-gaṇi's commentary on the *Sa-bhāṣya Tattvārthādihugama-sūtra* of Vācaka Umāsvātu reveals familiarity with the work of the Southern Nirgrantha dialectician and epistemologist, Akalankadeva, particularly his *Tattvārtha-vārtika*, which is to be dated some time in the second quarter of the eighth century A. D Hence Siddhasena's *Vrtti* cannot be placed earlier than c. A. D 760-770 On this reckoning, and granting Siddhasena—an abbatial pontiff—a long span of life, his grand-preceptor *Simhaśūra*'s *Vrtti* on the *Dvādaśāra-nayacakra* can at the earliest be placed c. A. D 675 During my examination of the various early commentaries of the Northern Nirgrantha writers, I noticed that, to those Jaina writers of north who wrote before A. D 700, the southern works, be they Brahmanical, Buddhist, or Nirgranthist, were unavailable for consultation Hence the seventh century writers took no notice of the works of the famous Mīmāṃsaka thinker Kumāriḷa Bhatta, the great Buddhist philosopher and epistemologist Dharmakīrti, and the equally great Nirgrantha authors such as Samantabhadra (c. A. D 550-625) and Pūjyapāda Devanandi (active c. A. D 650-680)
- 3 Among the more notable of his several works for our purpose are the *Tattvārtha-vārtika* and the *Laghyastrayī*.
- 4 Particularly his *Tattvārtha-sloka-vārtika*.
- 5 In has first appeared in *Śrī-siddhasena-Divākara-kṛta-granthamālā*, Bhavnagar V S

- 1965 (A D 1909) Also cf A N Upadhye, Siddhasena's *Nyāyavatāra and other works*, Bombay 1971 (Upadhye's preface is uninformative, uncritical, and soaked with strong sectarian venom) A third publication which incorporates this *dvātrimsikā* was edited by Vijayasūla sūri, titled the *Dvātrimsād-dvātrimsikāh*, Botad 1977
- 6 This was, as will be further said, due to the difficulty of understanding it fully
 - 7 I possess insufficient expertise in Buddhism to venture in the direction of such an attempt
 - 8 This is at present a more generally accepted date I shall, therefore, forgo citing recent discussions on it
 - 9 If Dinnāga is ultimately proven Vasubandhu's direct disciple as the Northern Buddhist traditions (as also the Nirgrantha Simhaśūra ksamāśramana) held, his date will have to be shifted back by three to four decades Even then he remains posterior to Siddhasena Divākara
 - 10 This is by Siddhicandra, a friar of the Tapā-gaccha, who flourished in early 17th century in the Mughal period
 - 11 For details, see the author's Hindi edition of the *Sanmati-prakarana*, Ahmedabad 1963
 - 12 His thesis for Ph D entitled *Siddhasena Divākara A Study*, from which Upadhye extracts in his *Siddhasena's*, pp 51-68 Also cf Dave's introduction in Gujarātī to Vijayasūla-sūri's edition, p 42
 - 13 See Vijayasūla-sūri, pp 375-396
 - 14 The Nirgrantha commentators (Devanandi, Simhaśūra, Akalankadeva, Haribhadra, and later writers) cite a verse beginning with the words *Ksanikāh sarva-samskārah* which is yet to be traced from the Buddhist sources
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Appendix

पञ्चदशी बौद्धसन्तानद्वारिणिका ।

नाहकृतस्य निर्वाणं न सेत्स्यत्यनहकृत ।
 न चाविद्या विवेकाय न विद्या भवगामिनी ॥१॥

अन्योऽन्यविषयान् पश्यन् पुद्गलस्कन्धशून्यता ।
 न जानाति शमैकार्था बुद्धाना धर्मदेशना ॥२॥

सख्यादिभेदादन्यत्व भवाच्चान्योऽन्यसङ्कर ।
 स्कन्धपुद्गलयोर्यस्मात् स्कन्धमात्रागत पुमान् ॥३॥

सेनावनवदेकान्तबुद्धेः प्रज्ञसिसौष्ठवात् ।
 कीलवत् क्रियते मिथ्या मानकीला प्रवृत्तये ॥४॥

ममत्वाभिगमात् सत्त्वस्तच्छ्रुतो भ्रष्टराजवत् ।
 भास्वारादियोगास्तु व्याससंग्रहणाङ्गवत् ॥५॥

अवकव्यमसद्भावात् प्रश्नार्थस्य खपुष्यवत् ।
 संतान भावनार्थं वा सतिप्रातप्रदीपवत् ॥६॥

महाभूतोच्छ्रयो रूपं विज्ञान विषयो नय ।
 देवनाट्यपृथग्भावो नृजात्यादिविकल्पवत् ॥७॥

विपर्यासात्मक मोहसङ्गात् तृष्णा स्मृतेर्मन ।
 सकल्पश्रैतनाकर्म चेतयित्वोपचारत ॥८॥

चक्षुरूपादिसस्कारसमुत्थ सर्वजातिषु ।
 विज्ञानमिव ज्ञातीना नानात्वमिति जातित ॥९॥

चित्तवद् रूपकार्यस्य वैलक्षण्ये क्षणे क्षणे ।
 तद्धि जात्यन्तर तुल्यं न बाध्यत्पुपपत्तित ॥१०॥

सत्त्वोपचारौ व्युच्छिन्नौ स्कन्धाना पञ्चकल्पयत् ।
 शून्यता वा प्रतिष्ठत्वादेतदेव प्रपञ्चितम् ॥११॥

स्कन्धप्रकार पश्यन्तो जगत्पुष्योपकारवत् ।
 किमस्तीत्युपगच्छेयु किमेव तु ममेति वा ॥१२॥

बाह्यमायतन नात्मा यथा नेत्रादयस्तथा ।
 तद्विकल्पगतिश्चित्तमन कस्यात्र किं यथा ॥१३॥

हेतुप्रत्ययवैचित्र्यात् तानेवमिति भक्तय ।
 कथं हि संप्रथार्येत भावो भावविशेषत ॥१४॥

संमोहात् स्मरणात् तत्त्वकलाभावान्न कर्मणः ।
 क्षणिकत्वादिशुद्धेश्च निर्वाणाच्च प्रदीपवत् ॥१५॥

निर्वाणं सर्वधर्माणामविकल्पं क्षणे क्षणे ।
 हेतुप्रत्ययभेदात् तु तदन्त इव लक्ष्यते ॥१६॥
 ससारे सति निर्वाणं क्षणिकस्य गतिः कुतः ।
 जन्मवत् तेन चित्तस्य निर्माणमपि संस्कृतम् ॥१७॥
 यत् संस्कृतमनित्यं तद् भङ्गादन्योऽन्यसंस्कृतम् ।
 निर्वाणमनसां यस्माद् भुक्तोर्विप्रतिषेधनात् ॥१८॥
 धर्मवद् विषयेभ्योऽपि यदा विज्ञानसम्भवः ।
 संस्कारेभ्यस्तदा जन्म किं तस्य कुरुते क्षमा ॥१९॥
 न पूर्वा न परा कोटि विद्यते वाक्फलं मते ।
 पूर्व्यविप्रतिषेधस्तु हेतुप्रत्ययसम्भवात् ॥२०॥
 अहेतुप्रत्ययनय पूर्व्यापरसमाभवम् ।
 विज्ञानं तत्समुत्थं कः संव्यवस्येद् विचक्षण ॥२१॥
 दर्पणस्थमिव प्रज्ञामुखिम्बमतन्मयम् ।
 तत्समुत्थं च मन्यन्ते तद्वत् प्रत्ययजन्मनः ॥२२॥
 न सामग्रीस्वभावोऽयमतो नाज्ञानभेदतः ।
 स्वप्नोपलब्धस्मरणं निवृत्तिश्च न नेत्यपि ॥२३॥
 न चानिष्टप्रयोगो नः कुशलप्रतिपत्तिवत् ।
 मन्यमानो हि दोषं वा गुणं वा परिकल्पयेत् ॥२४॥
 षट्दृष्ट्वनियल्लोकः कल्पनामनुवर्तते ।
 यतः स्वभावो भावो वा तस्य वक्तुं न युज्यते ॥२५॥
 न चोपदेशवैफल्य रूपविज्ञानजन्मवत् ।
 दुःखमुत्पद्यते तस्य स्वाध्याहानमयुक्तिवत् ॥२६॥
 न चास्यागनुसंक्लेशः शुद्धिर्वा भक्तयस्त्विमाः ।
 स्मृत्तिसङ्गसमा किन्तु तेजस्यरणिवृत्तिवत् ॥२७॥
 चित्तचारवशात् सङ्ग स्मृतिवन्न विरुध्यते ।
 संस्कारयतनापेक्षं निरीक्षापत्पनन्तरम् ॥२८॥
 अङ्कुरव्यक्तिनिव्यतिश्रेष्ठं सत्त्वस्य तत् कथम् ।
 अविद्या तुष्णयोर्यद्वन्न नानात्वं न चैकता ॥२९॥
 सपविज्ञानयोस्तद्वद् वेद्ये कान्तमतः शिवम् ।
 श्रोतः प्राप्यादिस्य्यास्तु विकल्पोऽरिणवह्निवत् ॥३०॥
 एकचित्तेऽपि वा कृत्स्नदुःखज्ञानोपपत्तिः ।
 ग्राममोहक्षमोदकं शासनप्रणयो मुनेः ॥३१॥

INVOCATORY SANSKRIT VERSES IN JAINA INSCRIPTIONS (KARNĀṬAKA)

Hampa Nagarajaiah

1 1. Introduction

Jainism, one of the oldest and richest religions in the world, has preserved its basic and original doctrinal characteristics. Jainism rose to unrivalled brilliance in the field of letters, arts, architecture, culture and in the domain of politics. This religion has an uninterrupted history of three thousand years and even today its followers, nearly six million, are found throughout the length and breadth of India. Though the basic canonical texts of Jainism are mostly in Prakrit, a good number of works are also found in Sanskrit and in some other regional languages.

1 2 Karnāṭaka is one of the states in southern part of India, where Jainism claimed great antiquity and where it never failed to receive the warmest hospitality and the sincerest devotion from the rulers and the people alike. The advent of Jainism into the fertile regions of Karnāṭaka is connected, and rightly so, with the immigration of Jainas under their celebrated pontiff Śrūtakēvalī—(a person possessing the infinite knowledge of Jaina scripture)—Bhadrabāhu and his disciple the Maurya Emperor Chandragupta and this happened towards the end of fourth century B. C. and the beginning of 3rd Century B. C.

2 1 Ācārya Bhadrabāhu and his followers from North India came to South India, reached the present Śrāvana Belgola in Hassan district (Karnāṭaka state) and settled there. In course of time Jainism became a dominant religion in Karnāṭaka and guided the fortunes of some well-known royal families. It is not known exactly what was the language spoken by those early Jainas, but it is believed that Prakrit was their mother-tongue. After they settled in Karnāṭaka, Jainas either adopted Kannada or continued to speak their own Dravidian language, because it is said that Jainas are originally Dravidians, a non-aryan race.

2 2 At Śrāvana Belgola, the place of early settlement in Karnāṭaka and at many other places in the same state or wherever Jainas went, constructed monasteries, donated liberal grants in cash and kind and wrote a number of inscriptions recording such memorable events that happened during their life.

time

2 3 In Śravanabelagola alone there are more than 573 inscriptions and all these inscriptions are included in a single volume entitled *Epigraphia Carnatika*, vol 2, and its re-revised edition has been published by Kannada department of Mysore University in Karnāṭaka state (1973) Perhaps this is one and only instance in the world where so many inscriptions are found and where the entire volume of inscriptions, numbering around six hundred, is devoted to the epigraphs of one and only one place, a world record worth entering the Guinness book

3 It is the usual practice in Indian inscriptions that they commence with one or many invocatory verses and conclude with some imprecatory lines, which can also be in verse

3 1 Invocatory lines can be in prose or in verse, but the latter enjoys preference The accepted standard and model is to make use of the poetical skill, poetry prevails and the frequency of verses increase Therefore, even when the rest of the text is in prose, it opens with a verse and that too with a Sanskrit verse Such a beginning was considered auspicious and prestigious Besides, Sanskrit enjoyed a sort of superiority complex

3 2 The inscriptions as documents, either official or private, had a specific purpose in view Hence, language of the masses prevailed Jains were equally at home in Prakrit and Sanskrit Jaina inscriptions of Karnāṭaka are, to a very great extent, influenced by Sanskrit

3 3 The reason for the preference of Sanskrit to Prakrit is not far to seek, as already explained in 3 1 It is well-known that the Jains found Prakrit to be a powerful media to propagate their philosophy among the masses, in the north (India) In the south the dominance of Sanskrit as against Prakrit appears to have coincided with the spread of Sanskrit in the elite circles of the upper class, and the donors had Sanskrit leanings This fact is evident from the higher frequency of Sanskrit verses

3 3 1 It is interesting to note that even the Prakrit inscriptions contained, both the prefatory and the imprecatory portion written in Sanskrit Only the Prakrit inscriptions, of the early Kadambas of Banavāsi,—and of Kadamba Mayūrarman, does not contain any Prakrit invocatory verse

3 4 The impact of Sanskrit was so much on the early inscriptions of Karnāṭaka

and of Kannada language, that the local Kannada language itself is relegated to secondary status and is used to specify the boundaries of the gift land and the names of the surrounding villages or such other minor details

3 5 The quality of Sanskrit language used in these inscriptions is good Generally the verses are simple and effective, though on the whole gentle and delicate, at times it is pedantic

3 6 6 The Sanskrit language employed here is embellished to enhance the grandeur, metrical composition and the verses are charming It is noteworthy that these compositions in Sanskrit are remarkably free from errors

4 1 Invocatory verses differ, though not in metre employed in the composition of various verses, but in content, from religion to religion If the core subject matter of the epigraph belongs to a Śaivite tradition, then invocatory verse will invariably be on salutation to Lord Śiva Likewise Vaiṣṇava inscriptions start with a prayer to Lord Viṣṇu, and Jaina inscriptions commence with a prayer to Jina, a spiritual victor

4 1 1 This paper is an attempt to critically examine the invocatory verses of Jain inscriptions found in Karnāṭaka, and the methodology applied in this paper is mainly diachronic study and secondarily a synchronic study

4 1 2 All the findings of this critical examination of invocatory verses are carefully listed

4 2 Out of about (twenty four thousand) 24,000 inscriptions in Karnāṭaka, only (two thousand) 2000 belong to Jainism and many of them contain invocatory verses Most of these invocatory verses are of academic excellence and literary merit This paper also attempts to assess, for the first time, the socio-religio-historical importance of Sanskrit verses, in addition to the Kannada verses, found in the Jain inscriptions of mediaeval period

4 3 Jain inscriptions have certain special features of their own which make them distinct from others These inscriptions and the invocatory verses have, in their own way, enriched Kannada language and literature and they are the forerunners for the later writers to follow

4 3 1 Nīśidhu stones are again a special feature of Jainism Probably in no other part of India, we find similar inscriptions in such large numbers

4 3 2 Sallekhanā is a process of death by the ritual fasting, as prescribed by the

Sāstras Sallekhanā is a willing submission to death, without any love or hatred against anybody, living or dead. After voluntarily accepting the vow of sallekhanā and adopting the prescribed posture of reclining, one should renunciate all the worldly belongings by thought, word, and deed, and only concentrate on happily relinquishing this mundane world by fasting unto death. This process of concentration leads not only to the gain of complete control over the senses but also to a gradual destruction of the human body. Memorial stones are erected to commemorate the holy death of such persons, whether he or she is a revered saint or a lay disciple. Such commemorative monuments are called Nīśidhi, which are usually engraved on solid rock columns. Hundreds of Nīśidhi monuments, carved and attractively sculptured, are found throughout the length and breadth of Karnāṭaka. Among the outstanding centres where a good number of free-standing Nīśidhi pillars with inscriptions, are found, mention should be made of Śravanabelagola, Koppala and Hombuja.

4.4 Some of the major Jain poets have also composed inscriptions, poets Ranna, Śāntinātha, Nāgacandra, Janna are some such significant writers.

5. Though these epigraphs are mainly and solely Jain oriented, they also provide an authentic basic material for a socio-cultural study. Each religion enjoyed freedom of worship and of expression. In total there was coexistence of all religions though at times they differed to agree. It is obvious that the philosophy of one religion was different from the other. Naturally, each religion tried to establish its superiority and thus increase its social status, popularity, and its votaries. As a result, a cold war among the existing religions was inevitable. Each religion had its followers, who tried their best to show and prove that their religion was ancient, possessed an excellent tradition and enjoyed an abundant royal patronage. Various religious leaders, who were also highly learned in various branches of knowledge and the philosophy of other religions, used to challenge other religions to, either establish their superiority or accept a secondary position. Of course, this verbal conflict and argument was only on ethical and moral grounds and usually did not exceed its accepted norms.

6. Further the same invocatory text can also be examined from the stylistic point of view. Some of these verses are composed at a time when Sanskrit was no longer a spoken language and the regional languages were preferred to Sanskrit. The geographical boundary of these invocatory verses was limited only to the present Karnāṭaka state. Kannada, one of the Dravidian languages, had been both the language of the ruler and the ruled, of Karnāṭaka state. Both the

administration and the literary circle employed Kannada as the language of the media. Because the language of inscriptions of this linguistic area was mostly Kannada, some of the invocatory verses of Jain inscriptions are also in Kannada.

6.1 A discussion of the scope and nature of Kannada invocatory verses is out of context in this paper. The religious heads or ascetics, who were dedicated to propagate Jainism, made strenuous efforts to impart and popularise the tenets of this religion through the language of the masses. They were well-versed not only in Prakrit and Sanskrit, but also in Kannada. To cite some outstanding examples, the names of Gunabhadra, Vādirāja and Abhinava-Vādi-Vidyānanda are important. Some of the inscriptions contain, instead of the entire śloka or verse, only a portion of the original invocatory poem. For example *bhadram astu juna śāsanāya*' (EC VI (BLR) Chikkamagalūr 75 p 185, SII XI-1 94 1059 p 89). A variant form of the same, *bhadram astu juna śāsanasya*—is used in another inscription (EC II(R) 155(126) 1113 p 90) Gangādharan inscription of Jinavallabha, younger brother of Pampa, the earliest and the best of Kannada poets, opens with and invocatory sacred sentence— 'om namah Siddhēbhyah' (IAP Karim Nagara 3 A D 950)—Siddha is a liberated soul with infinite knowledge. Some inscriptions carry only a 'Siddham' at the beginning [Corpus of Kadamba Inscriptions (1985), No 9 A. D 458 pp 34-38, *ibid*, No 29 A D 523 p 107]. The sacred word 'Siddham' is used in non-Jain inscriptions also, a Hindu inscription (*ibid*, No 1 A. D 4c, p 3) and a Buddhist inscription (*ibid*, No 20 A. D 524 p 70) begins with the same auspicious word. Siddha in *Namah Siddhēbhyah* [SII IX-1 346 and 347 1275-76 Kōgali pp 369-70] is different from *Siddham*, which has a non-sectarian connotation. *Siddhēbhyah* is confined to Jain inscriptions only and it goes with various permutation such as '*namah Siddhēbhyah śāsanam juna-śāsanam*' [EC II(R) 177 (144). 12 c p 135] and '*namah siddhēbhyah bhadram bhūyatā*' [SII XX 46 1072].

7.1 There are some Jain inscriptions with abbreviated Sanskrit invocation. 'Śrī Vardhamānāya namah' [EC II(R) 493(480) p 312], 'Śrī Chandranāthāya namah' [*ibid*] p 313], 'Śrī Nēmunāthāya namah' (*ibid*, 495(482)p 314), 'Śrī Vitarāgāya namah' (KI 1 51 1432 Karikū), 'Śrī Gomateśāya namah' [EC II(R) 487 (356) p 308] etc. There are also some Jain inscriptions without any Jaina invocation [SII XVIII 79 1074 1 SII XI-1 5 752 Annigeri, *ibid*, 38 950 Naregal, SII XX 4 683 Lakshmēśvar].

8 Before I conclude this paper, it would be befitting to draw the attention, of Sanskrit scholars in particular, to one of the rare inscriptions of importance. An inscription from Basthalli, a village of antiquity in Hassan district of the same Karnāṭaka state, has preserved an unique dialogue and discourse of an illustrious Bālacandramuni-panditadeva. It is said that the poets eagerly praise him for his divine speech which is issued from the mouth of Jinendras, the spiritual victors, enters and increases, and thus shines with more lustre. I quote only the relevant portion:

kas-tvam kāmah kayete hari-hara-vidhu-vidhvamsakrt-pamca-bānāh

Kōyam dharmmā kayesa bhramara-maya-gunā-ste'tra kum yōddhukāmah |
Samkhyātitar-ggunauhair-jjagati daśa-vidhais-cāru-dharmmair anamtair-
Vvānair-vvālēndu-yōgi lasati kuru tatas tat-padāmbhōja-sevā ||

Yenādhitam autā-bādham amutam sajnāna-sampādakam

Śāstram sarvva-janōpakāri vhitācārōcitam prēmatah |
Tasmādānata-bhabya-kamja-taranēr vvālemdu-yōgīśvarād ||

Āptam mukti-sukhaika-sādhanam anuprekshōpadēśādḥikam ||
Dakshōyam akshapādādi paksham āviksyā tat-ksanē |
Pratyaksādi-pramānēna ||

8.1 Following is the translation of the text:

Who art thou? (*Kas-tvam*)? Kāma (*kāmah*), who is the God of love (cupid)
What are these (*kayete*)? The five arrows that have overcome Hari (the Lord
Viṣṇu the protector) Hara, (Lord Siva the destroyer) Vidhu (Lord Brahma, the
creator)

What is this (*kōyam*)? A bow (*dharmā*)

What is this (*kayēsa*)?

The bow-string, like a line of bees (*bhramara-maya-gunās*)

What are they here for (*tetra kum*)?

In order to fight the warrior kāma-(*yōddhu kāmah*)

He (*bālendu*) shines with unnumbered bow strings, otherwise a number of virtues, ten kinds of bows, otherwise the famous ten merits called the *dasha dharma* (*uttama kshamā, mārḍava, ārjava, śaucha, satya, samyama, tapas, tyāga, ākṛmānyā* and *brahmacarya*), and endless arrows, otherwise arguments. Therefore, do service to the lotus feet to this Bālendu-yōgi. Like a sun to

lotuses, the bowing *bhavyas* (Jainas), Bāleṇdu-yōgi gave instruction in Anupreksās, the topics of meditation, which are 12 in number and embrace a wide range of subjects practically covering all the principles and cardinal teachings of Jainism. Able in the process of refuting at first sight by illustrations proofs, the premises of the nature of Akṣhapāda who is the rishi Gautama, was Bāleṇduamuni [EC IX (R) 402 (V Be 132) C 12-13th C Bastihalli p 368-69]

9 After a critical study of these invocatories, the following observations can be made

- i The material contained in the invocatory lines, whether a verse or a prose, have new dimensions worth a detailed study
- ii Out of about two thousand Jain inscriptions of Karnāṭaka state (India), many contain the invocation poems, though there are stereotyped invocatory verses, there is also variety
- iii There are eulogies of Jaina preceptors, either of the Jina, the pathfinder, or of pontiff of higher rank
- iv The invocation refers both to a person of mythology (*Purāna-puruṣa*) and to historical persons
- v None of the Jaina invocation contain a Prakrit verse. Non-Sanskrit invocatory verses are in Kannada which had been the regional and administrative language of Karnāṭaka for over two thousand years
- vi Even when the language of the invocatory verse or the entire text of the inscription is in Sanskrit, the script used is only Kannada
- vii Whether these invocatories are just stray verses, exclusively composed for the concerned inscription or quotations taken from some texts is a matter to be carefully examined. The usual and famous invocatory śloka—*Śrīmath-parama-gambhīra-syād-vād-āmōgha-lāñcanam* —is a quotation from Akalamka-āchārya's work '*Prāmāna-Samgrah*' (above A D 7th century). But, except the other ślokas composed by poet Ravikīrthy and Mangarāja, the source of most of the verses is obscure
- viii Even when some of the invocatories are repeated, it is found that there are some different textual readings, at times, it is observed, that some corrupt forms are used. In such cases, it is not the defect of the

- composer but the limitation of the sculptor
- ix From the point of view of prosody, though higher frequency is of Śloka metre, different varieties of vṛtta is also used *Sragdharā, Śārdūla-Vikrīḍita, Mālini, Rathōddhatā, Indravajrā, Campakamālā* vṛttas are also used
- x None of the invocatories exhibit any hatred or derogatory remarks against any non-Jain sect or religion, even when there is the glorification of Jain tradition. But a clear suggestion is evident that Jainism was at logger heads with Buddhism, each one trying to score over the other and establish its superior authority

APPENDIX - A

aparimīta-sukham analpāvagamamayam prabālābala-hṛtāmtakam |
nikhilāvalōka-nbhavam prasaratu hṛdayē param jyōth ||
 [EC Vol II (R) No 364 (258) A D 1432 p 227 Āryā verse]

= Of unlimited joy, consisting of perfect knowledge, remover of fear by mighty power, of all-seeing greatness, may the supreme light pervade the heart

Uddīptākhila-ratnam uddhṛta-jadam nānā-nayāmtargriham
Sasyātkāra-sudhābhūptyanibhṛta kārūya-kūpochchhṛta |
āropya śrūta-yānapātram-amṛta-dvīpam nayantah parān
Ēte tīrthakṛtō madīya-hṛdayē madhyē bhavā"dhya āsatām ||
 [EC Vol II (R) No 364 (258) A. D 1432 p 227) Śārdūla-vikrīḍita]

May they dwell in my heart, the Tīrthankaras, possessed of all brilliant jewels, freed from bilge-water (otherwise, saving the ignorant), containing cabins of various modes of argument, painted with the lute (or, nectar) of the syātkāra, and furnished with the high most of compassion for living creatures,—who, taking on board the ship of sacred lore, others (found) in the middle of the ocean of worldly existence, carry them over to the island of immortality

Jagat-trutaya-nāthāya namō janma pramāthunē |
Naya-pramāna-vāgraśmī dhvasta-dhvāntāya śāntayē ||
 [EC vol II (R) No 209(160) 12c p 144]

Obeisance to the lord of the three worlds, destroyer of births, Śānti, who dispels the darkness (of ignorance) by the rays of authoritative arguments

*Jagatritaya-vallabhah śrīyam apathya-vāg-durlabhah
Sītātapa-nivārana-tritaya-cāmarōdbhāsanah |
Dadātu yad aghāntakah padavinamra-jambhāntakah
Sanas sakala-dhīśvarō vjaya-pārśva-tīrthēśvarah ||*

[EC Vol IX (R) Bēlūr 389 (V Be 124) A D 1133 p 353 Prthvi vrta]

Vijaya Pārśva-tīrthēśvara, the favourite of the three worlds, unassailable by false speech, resplendent with the triple white umbrella (*sītātapa nivārana tritaya*) and chowries, *chāmara*, the destroyer of sin, his feet being worshipped by Jambhāntaka (i.e. Indra, the chief of the gods), may grant us property

*Jayati jagadēka-bhānuh syād-vāda-gabhasti-dīpitam yena |
Prašamaya tumura-patalam sāksātakṛta sakala bhuvanēna ||*
[MAR 1920 8th C P 23, IWG 1984 . No 71 . p 253]

Victorious is he, who is the singular sun of the world by whom the rays of Syādvāda were lighted and by whom the entire world was (released) realised from the cover of darkness in the form of the doctrines of the opponents

*Jayaty atīśayajunair bhāśura-ssura-vanditah |
Śṛmān jina-pāth srstēr ādeh kartā dayōdayah ||*
[SII XX No 3 A. D, 630]

Victorious is the lord Jina, who is shining with (great) Jinas, who is saluted by gods, who is the maker of the first creation and who is full of compassion.

*Jayaty anēkadhā viśvam vivrvann-amśu-mān iva |
Śrī-wardhamāna-dēvo nityam padma-prabōdhanah ||*
[KI Vol 1 No 3 A D 750]

Victory to lord Vardhamāna who has displayed this Universe in manifold ways and who awakens (puts to bloom) the *padma* (Padma, lotus) daily like the sun.

*Jayati bhagavān(ñ) Jinēndrō [vī]ta-jarā-marana janmanō yasya |
jñānasamudrāntarggatam akhilañ jagad-antarīpam iva ||*
[El Vol VI A D 634 pp 1-12, lhole]

= Victorious is the holy Jinendra, he who is exempt from old age, death and birth, in the sea of whose knowledge the whole world is comprised like an island

The author of this poetic composition and of the entire inscription in Sanskrit, written in the year Śaka samvat 556, is Ravikīrti, a court-poet (Poet laureate

of Pulakesin II, emperor of Badāmi Chalukya dynasty)

*Jayatu jagati nityam jaina-saṅghodayārkkah
Prabhavatu jinayōgi-brāta padmākara-śrīh- |
Sammadayatu ca samyag-darśana-jñāna-vratta
Prakṛtita-guna-bhāsvad-bhavya cakrānurāgah ||*

[EC Vol IX (R) Bēlūr No 389 A D 1133 p 353 *Mālinī Vrta*]

May it daily advance in the world, the rising son the Jina samgha, may prosperity be to the lotus-pond the group of Jinayōgis, may affection be to the shining bhavyas (or blessed ones, the Jainas), distinguished for right principle, right knowledge and right conduct in their mode of life

*Jayatu-durita-dūrah kṣhira-kūpāra-hārah
Prathuta-prthula-kṛtti-śrī-śubhendu-bratisāh |
Gunamani-gana-sindhuh śishta-lōkaika-bandhuh
Vibudha-madhupraphullah phulla-bānādi-saly-ah ||*

[EC Vol II (R) No 155 (126) A D 1113 p 90 *Mālinī Vrta*]

Inaccessible to sin, of wide-spread fame resembling the milk ocean and a pearl necklace, an ocean to the jewels of good, qualities, sole friend of the good, a flower to the bees, the learned, a spear to the trouble of cupid, may the lord of ascetics, Subhendra be victorious

*Dhārmuka-pundarīka-sanda-mōdana-karāya gunōttarāya |
Samsāra-sāgara-nimam hastāvalambanavate Jina-sāsarāya ||*
[EC Vol VII-1(BLR) Śikānpur No 8 A D 1080, p 124]

Praise of the Jina śāsana, a course of joy to the lotus pond, the righteous, of the highest virtue, extending a hand to pull out those who are sunk in the ocean of family cares (Praise of who erected a Jinālaya to ādi-Brahma)

This invocatory verse can be compared with another verse under discussion, i e with *bhadram bhavatvakhila dhārmuka pundarīka shandāvabōdhana*

*Nir gramtha-vrata-chārti-sūri-vacanān nustruṅsa-mrṣtākṛtīr |
Yo duśchedam akhandayat prthu-śilā-stambam jayābhīdyatah ||*

(He) who, attempting for victory (heading for victory), stationed the wide rock pillar, which is hard to break and which is of eight sharp sides, on the advice of the scholar, who was a follower of the Nirgrantha-vow

*Bhadram bhavatv akhila-dhārmika-pundarīka-
Sandāvabodhana-sumitra-divākarāya |
Samsāra-sagara-vicitra-tamaghnajantor
Nastāvambana-krto jina-śāsānāya ||*
[SII Vol IX-1 No 387 A D 1297]

Let there be auspiciousness to the ordinance of Jina which is the friendly sun awakening the host of lotuses in the form of pious persons and which lends a supporting hand of pious persons and which lends a supporting hand to the being who is oppressed by the peculiar (various) darkness of the ocean of mundance existence

*Bhadram bhūyāj jinēndranām sāsānāyaghanāśinē |
Kutīrttha-dhvānta samghāta-prabhinnā-ghanabhānave ||*
(A regular Śloka)
[SII Vol IX-1 No 52, A D 1007]

May prosperity be to the sin-destroying doctrine of the Jinēndras, a fierce sun in dispelling the mass of darkness, the heretical doctrines

*Bhadram astu jina-śāsānāya sampadyatām prati-vidhāna-hētavē |
Anyā-vādi-mada-hasti-mastaka-sphōtanāya ghatanā-pathīyāsē ||*
[EC Vol II (R) No 79(69) 12th C P 55] (this is a rathōdhata śloka)

May prosperity be to the doctrine of Jina, which is a source of self-defence to its followers, and which is clever in preparing itself to break the heads of the rutting elephants, the hostile disputants

This hostile attitude of one religion against other, existed and persisted for a long time But it is also a fact that the hostility was mostly based and thrashed (and discussed) on the philosophical level and confined to theoretical arguments Adherents of different religions lived together and co-existence was possible People belonging to one religion helped the people of another religion There are a number of epigraphical references of liberal grants made to temples of another religion with equal respect Standard and set rules and religious policy of the state was always to look upon all religions on par Jains have donated land and money to Śaiva temples and vice versa

*Bhadram samantabhadrasya pūjyapādasya sanmateh |
Akalanka-guror bhūyāt śāsānāya jinēśinah ||*
[EC Vol VII-1(BLR) Śikaripur No 221 A D 1075 p 299]

Prosperity be to the śāsana of Samantabhadra, of the learned Pūjyapāda, of Akalamka-guru, (the śāsana) of the lord Jina

Yasya saddharma-māhātmyāt saukhyam jagmur munisvarah |
Tasya śrī-pārsvanāthasya sāsanam varddhatām caram ||
 [EC Vol VI(R) Nāgamamgala 64 (IV Ng 76) A D 1145 p 45]

May the doctrine of that Pārsvanātha, by the greatness of whose good law the great sages obtain bliss, increase for ever

Yen āyōḥi na vēśma sthram arthavidhau vivēkinā jina-veśma |
Sa vyayatām ravikīrtih kavitāśrītā-kālidāsa-bhāravī-kīrtih ||
 [El VI 634 A. D lhole (Bijapur district / Badami tq)
 pp 1-12, Arayāgīti

= May that Ravikīrti be victorious, who full of discernment has used the abode of Jina, firmly built of stone, for a new treatment of his theme and who, thus by his poetic skill, has attained to the fame of Kālidāsa and of Bhāravī

The author of this poetic composition is the famous poet-laureate of Pulikesin II, written in the year Śaka Samvat 556 (A. D 634) This is not an invocatory verse in the sense that this is the last verse of the inscription

Vīro Viśishtām vinatāya rātum iti trilōkaur-abhi-varnyateyah |
Nurasta-karmmā-nukhulārtha-vēdī pāyād-asau paschtima-tīrtha-nāthah ||
 [EC II (R) 360(254) 1398 P 215-16 Upajāti metre]

May the destroyer of karma (sin), knower of all things, Vīra, the last Tīrthanātha (Tīrthankara, the omniscient spiritual teacher of the Jains, who is also a builder of the ford for Jains to follow), who is praised by the three worlds as the maker of an excellent gift to his devotee, protect(us)

Śrīyam kryāsūr jagatām adhisvarās
Sam anta-bhadram-akalanka-nis calām |
Tamō'pa(hārā)ya jinendra-bhānavah
Sphuranti vō yan-nayamāna bhānavah ||
 [SII Vol XX. No 52 A. D 1077-78]

May the Suns in the form of Jinendras, who are the overlords of the worlds and whose rays have been flashing upwards (?), bring (Kuryāsuh) that wealth (glory) which is auspicious allround (Samantabhadram) and which is steady without any blemish (Akalankansāltām)

Śrī-jayaty-ajayya-māhātmyam vīśānti-(śrī)ta-ku-śāsanam |
Śāsanam Jainam-udbhāsi mukti-lakshaika-śāsanam ||
 [EC Vol II(R) No 364(258) A D 1432 p 227]

Victorious is the brilliant doctrine, of unassailable greatness, of Jina, which refutes false doctrines and is the sole controller of the goddess of emancipation

Śrī-nābhēyō-jitah śambhava-nami-vimalāh Suvratānamta-dharmmās-
Camdrāmkah śānti-kumthū-sa-sumati-suvīdhah-sitalō-vāsupūjyah |
Mallih śrēyah supārśvau jalajaruchiro nandanah
Pārśva-nēmi-Śrī-viraś-cheti dēvā bhuvī dadatu chatur-vvīmśatir-mmamgalāni ||
 [EC Vol II (R) No 360(254) 1398. p 215]

= Nābhēya (Rishabha), Ajita, Sambhava, Nami, Vimala, Suvrata, Ananta, Dharma, Chandrānka(Chandraprabha), Śānti, Kunthu, Sumati, Suvīdhī (pushpadanta) Śitala, Vāsupūjya, Malli, Śrēya (Śrēyāmsa), Supārśva, jalajaruchū (Padmaprabha), Ara, Namdana, Pārśva, Nemi, Vira, may these 24 gods grant good fortune in the world

In this prayer like invocatory verse, nowhere the name of Jain, Jainism or Jina is mentioned And also the prayer is not for any favour of any individual As such, this poem is non-religious and assumes new proportions of a radical and secular approach to human wishes

Śrī-prabhā chandra-siddhānta-devō jīyacchuram bhuvī |
Vikhyātō bhaya-siddhānta-ratnākara uti smrutah ||
 [EC VIII (R) Arakalgūd, No 133, A. D 1079-80 p 186]

May Prabhāchandra-siddhāntadeva, famous in the world, remembered as bearing the title ubhayaśiddhānta ratnākara (an ocean of both siddhāntas) live long

Śrīmajjayatty-anekānta-vāda-sampādutōdayam |
Nis-pratyūha-namat-pākaśāsanam jina-śāsanam ||
 [EC Vol VIII-i(BLR) Sorab No 262 A D 1075]

Victory to the ordinance of Jina which attains eminence through Anekāntavāda and which Indra salutes without hesitation (impediments)

Śrīmajjaina-vachōbdhi-wardhana-vidhuh sāhitya-vidyā-nidhis-
Sarppa-darppaka-hasti-mastaka-lutthat prōckanttha-kantthīravah |

Sīman-gunacandra-dēva-tanayas saujanyāvanti stthēyātu
Sīi-Nayakīrti-dēva-munipa-ssiddhānta-chakrēśvarah ||
 [EC Vol II (R) No 564 Undated p 345]

A moon in increasing the ocean, the teaching of Jīna, a mine of literature, a roaring lion striking the head of the elephant, the cunning cupid, the birth place of kindness, the illustrious emperor of philosophy, Guna-Chandradeva's son Nayakīrtidēva-munipa, may he continue long (to guide us)

Śrīmat-parama-gambhūra-syād-vādāmogha-lāñchhanam |
Jīyāt trailokya-nāthasya śāsanam jinaśāsanam ||
 [EC Vol II (R) No 176(143) A D 1123 p 128]

May the doctrine of Jīna be victorious, the doctrine of the lord of the three worlds, the unailing characterstic of which is the glorious and most profound syādvāda

Śrīmat-pavitram-akalamkam-ananta kalpam
Svāyambhuvam sakala-mangalam ādi-tīrtham |
Nityōtsavam manamayam nilayam jinānām
Trailōkya-bhūshanam- aham śaranam prapadyē ||
 [EC Vol VII-1(BLR) Sāgara No 159 A D 1159]

I respectfully resort to the first Tīrthankara (Rśabha-deva), who is endowed with glory, who is without blemish, whose creation is infinite (anantakalpa), who is self-born, who is all auspiciousness, who of ever festivity, who is the jewelled abode of the Jinas and who is the ornaments of the three worlds

Śrīmat-syādvāda-mudrāmkītam-amalam-ahinendra-cakrēśvaredyam
Jainīyam śāsanam viśrūitam-akhila-hitam dosha-dūram gabhūram |
Jīyāt-kāruṇya-janmāvanur-amita-gunaur-vvarṇnyanīka-prarekah
Samsēvyam muktakaryā-paricaya-karana-praudham etat trilōkyām ||
 [EC Vol II (R) No 72(65) A D 1313 p 30] Sragdhara

= May the pure, famous, beneficial, faultless and profound doctrine of Jīna, which is stamped by the seal of the glorious syād-vāda, extolled by the Nāga kungs, Indras and emperors, the fountain-head of mercy, followed by host of virtuous and pre-eminent men, and capable of procuring intimacy with the maiden of salvation, be victorious in the three worlds

Śrīman-nātha-kulēndur-indra-parishad-vamdyā-śruta-śrī-sudhā-
Dharā-dhauta-jagat-tamopaha-mahah-pīnda-prakāṇdam mahat |

*Yasmān nirmāla-dharmma-vārdhū-vipula śrīr-vvārdhamānā satām
Bharttur-bbhavya-cakōra-cakram avatu śrī vārdhamānō jinaḥ ||
[EC Vol II (R) No 77 (67) 1129 p 42 Śārdulavikrīḍita]*

= May he protect the circle of the cakōras (The bartavelle or Greek partridge said to subsist upon the moonbeams) the blessed Vardhamana Jina, a moon to the illustrious Nātha race, honoured by the court, of Indra, supporter of the good, a large and excellent globe of light dispelling the darkness of the world purified by the ambrosial stream of his learning, through whom the great glory of the ocean of pure religion increases

*Śrīman-nābhēya-nāthādy-amala-jinava rānīka samdhoru-vārdhūh
Praddhvastāgha-pramēya-pracaya vīśaya-katvalya-bodhoru vēdh |
Śāsta-syātkāra-mudrā-śabalita-janat ānandanādōru-ghōshah
Sthēyād-āchandra-tāram parama-sukha-mahāvīryya-vīci nikāyah ||
[EC II (R) 71(64) 1163 p 27 Sragdharā]*

May the great ocean of nectar consisting of the group of the illustrious Nābhēya-nātha (ie Rushabha) and other great holy Jinas continue as long as the moon and stars endure, an ocean which has the highest knowledge regarding the group of faultless objects for its great altar (or, seal, -nng), which has the shouts of joy of the people distinguished by the token of the excellent syātkāra (or, syādvāda) for its great roar, and which has supreme happiness and great splendour for its cluster of waves

*Samsāra-vana-madhyē-asmin-nrujums-tadgān jana-drumān |
Ālōky-ālōkyā sad-vrītañ cchinatti-yama-takshakah ||
[EC Vol II (R) No 163(133) A D 982 p 106]*

In the midst of this forest of mundane existence does the carpenter yama select upright round (otherwise, well-behaved) trees in the shape of men and cut them down

*Tārā spnārālakauṣē sura-kṛta-sumhanō vrsti puspāśayāli-
Sto-mākrāmam-tīdrhajādhara-patali dhambhatōyasya mūrḍhni- |
Sōya śrī Gummateśas-tribhuvana-sarasī ramjanēya-rāḡahamsō
bhavya-bbhānur-belugula-nagarī-sādhu-jē jīyatīrdam ||
[EC Vol II (R) No 473(342) A D 15th c p 285 Sragdharā vrta]*

Victorious of the city of Belgola is Gummateśa, a royal swan in beautifying the pond of the three worlds, a sun to the lotuses, the blessed, over whose head

abounding in shining curls swarms of bees coveting the flowers showed
the gods move about in the shape of a cluster by clouds

APPENDIX - B

Anustubh śloka is actually *Gāyatrī*, extended by another *pāda*, thus it has *pādas* (verse-lines) each. It has many varieties, the most popular variety characterised by-

- i The fifth syllable in each *pāda* being 'laghu', and the sixth being 'guru'
- ii The seventh syllable being 'guru' in the first and the third *pādas*, and 'la' in the second and fourth *pādas* (*pamcamam laghu sarvatra sashtam guru*)

Śloka is so popular in Sanskrit that it very much dominates the epics and Sanskrit kāvyas, it is prevalent even in Purānas, Sāstras, dictionaries and in inscriptions. Even though there are references and examples in Kannada imitating and assimilating this Sanskrit śloka style, it did not become popular in Kannada literature.

Āryā is a type of four line verse which consists of 30 *mātrās* in the first and 27 *mātrās* (a prosodical unit in Indian literature) in the second half, thus totally consists of 57 *mātrās*. *Āryā vrta* is also called as *Gāthā vrta*. In Prākṛit language the same *Āryā (Gāthā) Vrta*, enhanced by seven more *mātrās* became a verse of 64 *mātrās*.

Kannada poets adopted this *Āryā (Gāthā)* model and, though they retained form, they changed the name from 'Āryā-Gāthā' into 'Kamda'. Kannada poets mostly preferred this *kamda* metre to all other forms of verses and in Kannada poetry is abounding in *kamda* metre.

APPENDIX - C ABBREVIATIONS

BLR = Benjamin Louis Rice, who edited the volumes

C = Century

EC = Epigraphia Carnatika and its Volumes

EI = Epigraphia Indica and its Volumes

IAP = Inscriptions of Andhra Pradesh

IWG = Inscriptions of western Gangas, ed, Ramesh, K. V, 1984

KI = Karnātak Inscriptions, and the numbers succeeding indicate the number

of Volume and Inscription

MAR = Mysore Archaeological Annual Reports

(R) = Revised edition

[example-

EC II (R) No 364(258) = Epigraphia Carnatica, Volume II, revised edition, No 364 is the number of the new edition and the number in bracket (258) is the old number of the same inscription of earlier editions]

SII = South Indian Inscriptions and its Volumes

SEAL OF ZĀHID SHĀHA

Z. A. Desai

There are in all twenty two seals imprinted on the leaf, of which fourteen are square and eight octagonal in shape. While both the seals are identical in that they belong to the same person, they differ in their legends to the extent that the one on the square seals contains the name and designation of the person in whose name the seal is made as well as the date, but the legend on the octagonal seals in addition contains the name of the father, omitting, however the date, as will be clear from their readings quoted hereunder -

A Square Seal

Zāhid Shāh

Khalīfa al - Qādirī a'r-Rifāī

1201 (H)

"Zāhid Shāh, spiritual head (Khalīfa, lit. Successor) of the Qādirī (and) the Rifāī (orders) 1201 H (24 October 1786 - 12 October 1787 A. D.)"

B Octagonal Seal

Zāhid Shāh bin Lāl Shāh

Khalīfa al-Qādirī wa'r-Rifāī

"Zāhid Shāh son of Lāl Shāh, Spiritual Head (Khalīfa, lit. Successor) of the Qādirī and the Rifāī (orders) "

The purpose of putting a number of two identical seals of the same person on a leaf is not clear. Separate legends of the two seals of the same person is not unusual in the case of officials or noblemen who would have a fresh seal prepared with a different legend consequent upon change of designation appointment to a new post, or promotion in the year of the event of that occurrence. In the case of other persons, that is not usually the case. Therefore it is difficult firstly to explain fully or quite satisfactorily two seals of his and also the fact that these were put a number of times on the same sheet of paper. Then again, one seal has name of the owner of the seal without the father's name, but without the date while the other, his name along with the date. One

would be tempted to think that the seal with the date was made when Zāhid Shāh succeeded his father in the spiritual headship of the Qādirī-Rifā'ī order in the year engraved on the seal

That Zāhid Shāh occupied a prominent position in the hierarchy of the Qādirī-Rifā'ī order of his town, city or region is clear from the text of the seal-legend. In India, while Qādirī order founded by Shaikh Muhyiud-Dīn Abdul-Qadir Jīlānī (d 1165 A D) is quite widespread throughout India, the Rifā'ī order initiated by Shaikh Ahmed Rifā'ī (d 1192 A D) is mainly confined to Gujarat with its chief centre Surat and later on, also at Vadodara. A Rifā'ī saint—Gujare poet Shāh Alī Jiyū Gāmdhanī lived in Ahmedabad and lies buried in the eastern most part of the Raikhad locality of the city where his tomb can be seen on the main road from Khamasa gate to Jamalpur gate. He had died in A D. His descendants live in Ahmedabad. But Surat and Vadodara Rifā'ī and Qādirī-Rifā'ī families are more prominent.

On the reverse of the leaf are a couple of verses *doha* or *kavī* in Gujarati written in Devanāgarī and Gujarati characters. The one at top left, written vertically upwards reads

मम न बुजै माहलो
नहि चित एक डेर
सुदर पण सोहे नही
ष(ख)गष(ख)री छे डेर

Below it inscribed horizontally as usual from left to right is the same *dohā* or *kavī* with a heading (?) and a name of a person with its place of residence

ऐर्दणा ॥ व्यास बलदेव फुमरवामें
बालेशर रहिया
गाम कुमा मधे रहै
छे
मम न बुजै माहलो
नहि चित एक डेर
सुदर पण सोभे नही
षय षरी षरी छे डेर

Below this is evidently the signature and address of the writer of the above

पनसाल (साड) रतन स(सा)मच्छ गमा (गाम)
कडन (कडीन) रवसुद्ध (रडेवासी छे)

દદા મનસુખરમ (રામ)

ઠે બજારમા (બજારમા) ગામા (ગામ) વીસનગરન રવ સુ છ (રહેવાસી છે)

That this Gujarati writing is from the pen of Mansukh Rām of the Bazar (Market), Visnagar (in Mehsana district) is clear from the word દદા for દસ્તાખત i.e. signature preceding the name as also from the word મનસુખ erased in the second Devnāgarī quotation. This signature it may be noted is written in Bodi (બોડી) Gujarati characters, that is to say without vowel marks like in most cases.

The Devnāgarī-Gujarati writing is assignable to the century



THE MANGALA VERSE OF THE NYĀYASIDHĀNTAMUKTĀVALĪ OF
VIŚWANĀTHA :
MAHĀDEVA BHAṬṬA VERSUS RĀMARUDRA BHAṬṬĀCĀRYA

*Swera Prajapati**

In the field of Sanskrit Śāstras the most remarkable point is that all Śāstras are interdisciplinary in their nature and scope. They form an unitive whole even though there are intra-differences among themselves. Each Śāstra is enriched by the principles of the other. Here in this paper I have taken up an example to show how Alamkāraśāstra develops a concept of its poetic blemish on the strength of the principle of Nyāyaśāstra and later on how an expert of Nyāyaśāstra makes use of that principle while analysing a piece of poetry in a Nyāya work.

The Mangala verse of the *Nyāyasidhāntamuktāvalī*¹ of Viśwanātha Nyāyapañicānana reads :

चूडामणीकृतविधुर्वलयीकृतवासुकिः ।
भवो भवतु भव्याय लीलालाण्डवपण्डितः ॥१॥

(He by whom the moon is made to be crest-jewel, he by whom Vāsuki is made to be grant armlet, may that Bhava, who is an expert in the art of sportive dance Tāndava, be the cause of your well being)

This verse, according to Rāmarudra, is faulty for having a poetic blemish called *Samāptapunarātta*. In this verse 'Bhava' is a *viśesya* (substantive) *pada* and the last clause, *līlātāndavapaṇḍita* is an adjective added after the completion of the sentence.²

Mahādeva Bhatta, the author of the commentary *Dinakarī* does not agree with Rāmarudra on this point. The clause, *līlātāndavapaṇḍita*, according to him, is itself a *Viśesya*, it is not an adjective as said by Rāmarudra. So there is no fault. Explaining further the nature of the poetic defect, *Samāptapunarātta*, he argues that "Only in case of a sentence which is completed and the substantive again is added with some adjective then the above defect arises"³

Thus this argument, says Rāmarudra, is not convincing. Mahādeva himself is

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conscious of the weakness of this contention and hence has proposed another explanation which seems cogent enough Mahādeva asserts that the last clause "līlātāndavapandita" gives the reason of the entire make-up of the Lord Śiva The sentence is not complete without it The question, therefore, naturally arises Why Lord Śiva put the moon on his crest and made Vāsuki his armlet ? "Līlātāndavapandita is the answer to this question that the Lord Śiva is going to perform his favourite dance Tāndava and a dancer must make decoration which is necessary for his purpose So the sentence, inspite of the mention of the verb, does not give a complete and coherent meaning without the last clause, *līlātāndavapandita* ⁴

There is no ground, says Mahādeva, to change the concluded sentence just for the sake of construing an additional adjective (*viśesana*) with the substantive (*viśesya*) The defect under consideration arises only in the case where the sentence has already covered the logically self-sufficient meaning and the introduction of a fresh adjective giving rise to fresh expectancy, *utthāpyākāṅksā* is occasioned by force But in the case of the present verse, there is no such expectancy The last clause *līlātāndavapandita* does not create any fresh *ākāṅksā* The final clause though delivered as an adjective states the reason and the logical necessity without which the proposition becomes meaningless and this fact exempts the case from the blemish under review ⁵

Now, a look at the nature of this defect from the poetic works will be helpful to analyse the problem in hand *samāpta-punarātta* (resumption of the concluded) arises if a speaker employs a further qualification when the relation of the subject with the predicate has been fully understood Mammata does not give any definition of it The logic of this defect lies in the consideration that when a sentence is completed or when a proposition expressed by it is logically self-sufficient, the addition of a further adjectival clause is necessarily of the nature of an after-thought For example

क्रेङ्कार स्मरकर्मकस्य सुरतक्रीडापिकीना खो
 झङ्कारे रतिमञ्जरीमधुलिहा लीलाचकोरीध्वनिः ।
 तन्व्याः कञ्चुलिकापसारणधुजाक्षेपस्खलत्कङ्कणः
 क्वाणः प्रेम तनोतु वो नववयो लास्याय वेणुस्वन, ॥⁶

(Like unto the twang of Cupid's bow, the sweet singing of the cuckoo of dalliance, the humming of bees in the blossom of love, the sound of the partridge of graceful sportiveness,—may the jungling of the slender girl's bangles

dropped in the shaking of her arms at the time of the attempt to remove her bodice—expand your love ! the ginging resembling the ring of the flute played to the dancing of youthfulness !)

Here the sentence concludes at 'tanotu vah ! but the qualification 'navavayollāsyāya venusvanah' is thrown in, after the sentence has been completed, without materially adding to the beauty or intensity of the effect already produced

This *dosa* is based on logical relevance. The Naiyāyikas have devoted considerable attention to the problems of the logical conditions of the constituent words coming into relation with one another in a sentence. They affirm that there are three conditions viz, *ākāṅksā* (logical dependence of one word upon another word), *yogyatā* (mutual compatibility) and *sannidhi* (proximity). A sentence understood to be completed when the *ākāṅksā* is satisfied. It is of two kinds: 1 *utthita-ākāṅksā* (spontaneous) and 2 *utthāpya-ākāṅksā* (occasioned by after thought). In the given context the blemish of *samāptapunarātta* arises from having recourse to the second type of *ākāṅksā*. In the instance quoted above the addition of the last clause 'navavayollāsyāya venusvanah' only ends in repetition without satisfying any logical requirement. But if an additional meaning is conveyed by the adjectival clause, the defect does not arise. The defect in the present case would be avoided if it would be given in the form of a sentence which can be effected by the substitution of 'yah' for 'vah' which would give it a formal status of a separate clause. The verse then would give a meaning as: May the ringing sound of the moving bangles which plays the role of the music of the flute and which accompany the dancing of youth expand your love.

Mammata also asserts that *samāptapunarātta* is neither a defect nor an excellence in some cases where the resumption is not for the purpose of adding a further epithet but is introduced as a distinct statement.

Samāptapunarātta is a logical defect. If a sentence either in prose or in poetry is completed and a further addition does not give anything new and simply repeats the same idea, then, there is no logic in adding a word, sentence or a clause. If it is done, it leads to the fault of *samāptapunarātta* for the simple reason that it is an extra addition without any purpose.

Now to conclude: as in ordinary sentence so also in a piece of poetry logical completion is a necessary factor. From the point of Nyāyāśāstra a sentence is

said to be complete if it fulfils the expectancy If a piece of poetry or a verse does not give a coherent and complete meaning what is expected from the point of view of the listener, then expectancy arises Either for the expectancy or for the purpose of some other cause if an addition is made which does not fit into the structure of the verse after the formal completion usually denoted by the verb The poetic blemish *samāptapunarātta*, is rooted in the idea of logical completion of the sentence Poeticians have developed this concept on the logical foundation of the Nyāyāśāstra

It is interesting to see here that Rāmarudra argues against Mahādeva Bhattācārya on the issue of whether the given piece of poetry is defective or not ? As I understand in the above given verse—*cūdāmaniktavidhu*, the term *līlātāndavapandita* is added with a definite purpose It is a substantive, of *bhava* It explains the nature of him and also explains why he has made moon his *cūdāmanī* and why Vāsuki as his *valaya* The given clause therefore fulfils the desired expectancy Taking into consideration this point the argument of Mahādeva seems to be convincing But, as apparently clear the construction of verse is little awkward which perhaps urges Rāmarudra to find a fault with it However, his argument is not clear and convincing He shows excessive logical concern and argues that the word is given after the completion of the sentence and it does not add anything new to the content of meaning, But Mahādeva rightly argues and shows how the given *Mangalaśloka* is free from the defect of *Samāptapunarātta*

REFERENCES .

- 1 Nyāyapāñicānana Viśvanātha, *Karikāvalī-Muktāvalī*, with *Dinakarī* and *Rāmarudrī*, edited by Shukla Hariram, Pub by Chowkhamba Sanskrit Series, Benaras 1959
- 2 क्रियाऽन्वयेन शान्ताऽऽकाङ्क्षस्य भवो भव्याय भवत्वित्येतावताऽन्वयबोधेनैव भवपदस्य शान्ताऽऽकाङ्क्षतयोत्तर विद्यमानस्य "लीलाताण्डवपण्डित" इति विशेषणस्याऽन्वयार्थं स भवः पुनः कीदृश ? इत्याकाङ्क्षसम्पादनं भवपदेन भवस्मरणस्यावश्यकतया भवति समाप्तपुनरावृत्तत्वं दोष इति भावः । *Rāmarudrī*, P 1-2
- 3 लीलेति । इदं च विशेष्य, नातः समाप्तपुनरावृत्तत्वं दोषः । *Dinakarī*, P 1
- 4 विधोः किमिति चूडामणीकरणम् ? किमर्थं वा वासुकेर्वलयीकरणम् ? इत्याकाङ्क्षया निरुक्ताङ्क्षप्रतिपत्तिरिति सम्भवतीति लीलेत्यादिविशेषणाऽनुक्तौ विवक्षिताऽन्वयबोधाभावात्ताऽयमत्र दोषः । *Dinakarī*, P 2
- 5 उक्त्याऽऽकाङ्क्षया विशेषणाऽन्वय एव तन्त्रस्यपदिनि । लीलया ताण्डव नृत्यं, तत्र पण्डितोऽभिज्ञ इत्यर्थः ।
Dinakarī, P 2
- 6 Parekh Nagundas, *Mammata no Kāvyaśāstra*, Gujarati Sahitya Parishad, Ahmedabad, P 275

POPULAR SPORTS AND PASTIMES IN 12TH CENTURY GUJARAT AS DEPICTED IN THE CANDAPPAHACARIYA

Saloni N. Joshi

References to sports and means of entertainment are found in abundance in ancient Jain texts. The royal households included a variety of sportsmen such as acrobats (*nada*), dancers (*nattaga*), wrestlers (*malla*), boxers (*mutthiya*), jesters (*velambiya*), reciters (*kahaga*), storytellers (*akkhayaga*), ropedancers (*jalla*), jumpers (*pavaga*), *rāsa* singers (*lāsaka*), pole dancers (*lamkha*) etc. References to these are found in the *Rajaprasāngyasūtra*¹ *Aupapātkasūtra*²

Detailed description of these sports and means of entertaining are found in the *Candappahacariyam* composed in Prakrit by Haribhadra of (12th century A D). This work is yet unpublished and a palmleaf manuscript is available in Hemacandrācārya Jain Jnānabhandāra at Patan³. It describes the life of Candraprabhasvāmi—the ninth Tirthankara of the Jains along with his six previous births. In his fifth previous birth he was Ajitsenacakravartī in the narration of whose life story we find detailed and beautiful description of *Udyānakrīdā*.

It was the end of winter and the beginning of autumn. Here the author gives a detailed description of nature (V 2868-2881). Ajitsena pleads with his beloved to visit *nagaraudyāna* to observe and enjoy the beauty of autumn. He announced that the citizens may join him. His subjects happily join the king. Here the poet describes the beauty of *Vanaśrī* and of *Kandukakrīdā*, *Puspacayanakrīdā*, *Dolākrīdā*, music, dance, and drama (vs No 2917-2951) performed by the citizens for their own entertainment. The king was very happy to see his people enjoying themselves.

Then he occupies his seat on *Krīdāguri* made of crystal. Players commenced their performances to please the King. This description of entire performance of various sports is very lively and picturesque. Sometimes the author uses Apabhramśa language to make this picture more effective. It is very rare and elaborate description of different kind of sports at one place such as *nada*, *natta*, *jalla*, *malla*, *velambaga*, *kahaga*, *lamkha*, *indajāliya*. Let us see in detail how this work narrates the different kind of sports.

Laudarāsa (Lakutarāsa)

It is very popular in Gujarat and specially played in present times during *Navarātrī* festival. Here there is no detailed description, how this *lakutarāsa* played. It seems to be the same as what popularly known as *Dāndīyā-rāsa*. But the author describes the sound of playing sticks and musical instruments (*pataha, karadī, mrdanga*) played with *rāsa* which filled the entire atmosphere with sound very similar to thunder clouds⁴

Nādāya (Nāṭaka), Natta (Nṛtya)

Natās started showing their skills according to rules mentioned in *Bharata-Nāṭyaśāstra* with various *abhinaya*. Then the dancers began showing their performance with the help of various *Karana* and *nṛtyavidhī*. The pleasing sounds of their *Katimekhalās* gave joy and satisfaction to the audience⁵

Jallakrīda (Varatrakhela), Rope dance

According to *Abhayadevasūri* (in the commentary of *Rājaprasāmyasūtra*) *jalla* means rope dancer⁶, but he mentions that many commentators interpret *jalla* as 'one' who praises the King. Malayagiri takes *jalla* in this sense, in the commentary on *Aupapāṭikasūtra*. Here in '*Candappahacariya*' the word *jalla* is used for rope dancers. While standing on the rope these *jallas* were exhibiting different types of skills, such as throwing the disk (*cakra*) in the sky and catching it, and doing the same thing with a ball. They were moving the knives tied with thread which creates the impression of a circle of knives⁸. They were also dancing on the rope balancing themselves. Description of this kind of *Jallakrīdā* is very rarely found.

Mallakrīdā

References to *Mallakrīdā* are found in many places in Sanskrit and Prakrit literature. Here the poet mentions two types of Malla boxers (*mutthu malla*) and wrestlers (*nyuddhamalla*). They were showing their skills by fighting and deceiving each other⁹.

Velambaga-(Vidambaka Vidusaka)

Vidūsakas were performing special type of folk dance known as '*Perani*' wearing mask, artificial teeth, nails and hair. Through their various kinds of facial gestures they were entertaining the spectators¹⁰.

Kahaga=Kathaka, Story tellers

Among the entertainers storytellers were also included They were telling various kinds of stories with physical and facial gestures, so that people became wonderstruck¹¹

Lamkhakrīdā (Mahāvamsāgrakhela) = Bamboopole dance

References to *Lamkhas (Mahāvamsāgra khelakah)* are found abundantly in ancient Jaina texts, especially in the *Ilācīputrakathā* The oldest and detailed description can be read in the *Āvasyakacūṛṇi* (early 7th century A D)¹² This sport is called *langhan-padanakrīdā* (jumping up on pole and again jumping down) also A board is fitted on a long bamboo pole and two big nails are fixed on it Two hollow pipes are fitted on the sole of players shoes He jumps in the air and lands on the board in such a perfect manner that both standing nails exactly come under the two hollow pipes of his shoes He moves around himself speedily seven times in front and seven times in back, without losing his balance Then he jumps on the ground safely A little disbalance may lead the player in hundred pieces

Above mentioned description is not found in these *Udyānkrīdā* Here this *krīdā* is described in only one *Apabhrmkha'* verse '*Lamkha'* players were ascending the tall post of bamboos like an aeroplane in the sky and performed amazing feats They moved on the post like potter's wheel¹³

The description of this *krīdā* is also found in another place in the same text In the story of *Ilācīputra'* (4292-4294),¹⁴ the author narrates this *lamkhakrīdā* with the help of three verses which is similar to those in the *Āvasyakacūṛṇi*.

Indajālyā (Indrajāla)

After the description of *lamkha* poet describes the skill of magicians in three *Apabhrmsā* verses These magicians made people wonder-struck by producing precious stones, pearls and fire from mouth They were roasting the grains with the corner of their clothes They were showing the plants full of leaves, flowers, and fruits after immediately sowing the magic seeds The king enjoys the skill of magicians In reality, it was nothing but hypnotising the common people¹⁵

Thus this text gives valuable information about various kinds of sports and means of entertainment which were wellknown in ancient times

FOOT NOTES

- १ रायपसेणाइ सुत्त (उजप्रसनीसूत्र)-मलयगिरिवृत्ति सपा. प. बेचदास दोशी, प्रका. गूर्जर, अमदावाद, १९१४ पृ.
- २ औपपातिकसूत्रम् - अभयदेवसूरि टीका. प्रका. आगमोदय समिति, सुत्त १९१६, पृ. २
- ३ चदपहचरिय-कर्ता श्रीचद्रसूरिषिष्य आचार्य हरिभद्रसूरि, ताडपत्रीय हस्तप्रत, पत्र २६५, अथाग्र ८०३२, माप × २ इच, लेखन सवत १२२३
- ४ ता सविसेस खेलय-खेली-लोएण पाड-पहुएण ।
लडइएस खेळणय सपमोय काडमादत्तं ॥
पडिसह-रुड-नह-विवर पडह-करडी-मुइग-पमुइण ।
आठज्जाण सद्धे उच्छलिओ विविह-पाडेहि ॥
लडइएस-सरेण सचलिओ तह कह वि तमि खणे ।
जह गया सपरियणे सजाओ चित्त-लिहिओ व कि च ॥
पुववि-पडे रमणीय पवर वार्याहि आठज्जाइ ।
पाठस-जलहर-गहिर-सरेण जण-विइय-चोएणइ ॥
लडइएसु तयाणुसारि तिय केवइ खेळहि ।
जिव लोयह अनत्थ कर्हि वि मण-नयण न खेळहि ॥
- ५ सच्चविय-भइभावा चक्कीव तरुव उदिय-पत्त-सिरी ।
पयडेति नाडयाइ नडा अणेगाहिणय-सार ॥
धरुहिय-कडियडाबड-रुणर-धग्घरिय-जणिय-जय-तोसो ।
सच्चविय-विविह-करणा कुणति अणे ठ नट-विहि ॥
वाइत-गीय-संगय-नट-विहाणेण नट्टय-जणेण ।
रजवियो तह चक्की जह से दासिहमवणेइ ॥
- ६ जल्ल-वल्ल खेलका., राज-स्तोत्रपाठको इत्यन्ते- औपपातिकसूत्र - See (२)
- ७ See (१)
- ८ अनत्थ वरता-खेलियाड,
तर्हि चक्कइ उल्ललतियाड ।
दक्खत्त-गुणिण पुपु लेंतियाड,
गोलेहि तहेव रमतियाड ॥
छुरियाड विहु गुणवतियाड,
गोलय-छुरिया पयडेतियाड

तिग-जोगिण जणु रजतियाड
नच्चति वरता-सटियाड ॥

९ बाहूरुय-कर-चलण-पमुहगाइ अणेग-भगेहि ।
कुव्वता मल्ला निय-निय-विनाणाइ पयडेति ॥

निजुद्ध-जुद्ध-कुसला अने अनोन्नमगसधीओ ।
टलेति सठवति य पुणो वि कय-करणयाइ सया ॥

केवि पुण मुट्टिमल्ल परेप्पर मुट्टि-पहरण-पसता ।
वंचति मुट्टि-पहारे करण-विसेसेहि उल्लेलिठं ॥

१० केवि पुण विहिय-पडिमह-कारिम-बहुदत वाल-नह-नियय ।
दसति पेरणाइ बहुणि जणजणिय-चोञ्जाइ ॥

नच्चता गायता कुणाति तह विविह-वयण-चेट्टाओ ।
जेण हसावति जय पि ऊसुगतं पयसता ॥

११ कहगा कहेति बहुविह कहाओ तह विविह-छावभावहेहि ।
जह चित्तालिद्धिओ इव उवउत्त-मणोजणो सुणइ ॥

वज्जिस्मद्धलिया रणङ्गणत-कसालिया-रव-मिसेण ।
के वि हु दूर-गयाण वि जणाण कुव्वति आहवण ॥

तयणंतरमाढल तरतर-रुहर-वणय-पबधा ।
गायता गीयाइ कवति पुव्विह-चरिपाइ ॥

१२ श्रीमदावश्यक सूत्र, पूर्व विभाग, भद्रबाहुस्वामि निर्गुक्ति, हरिभद्रसूरि वृत्ति. प्रका. आगमोदय समिति, सूत १९१६,
पृ. ३४९

१३ लंखा ठण चट्टिवि महत्त-वसि

बहु-पव्वरमि गयणावर्यसि
अकिलेसिण किरिणा विचित्त देति
कुभार-चक्कु जिम्ब पुणु फिस्त ॥

१४ नरजुयल-पाणि-सपुद्ध-टट्टीकय गरुयवस सिहरमि ।
ठविकण कट्टफलय तत्थ दो कोलगे निसिड ॥

त मूलमि य दो पाठयाओ ठविकण गयणमुप्पइड ।
किरणप्यओगओ पाठयासुपाए पट्टिवइ ॥

जइ पुण कहमवि चुक्केइ पाठयाण तओ स सहसति
सयखंडी होइ पडेऊणं विस्सभरवीडे ॥

१५ दसर्हि नाणाविह इदियाल
 जण-जणिय-चोच्च अपभूय काल
 नाणाविह मणिमोत्तिय-पवाल
 कडुर्हि मुहाउ अग्गि-जाल ॥
 भुजर्हि वत्थचलि घाणियाओ
 तडयड-सहेण फुडतियाओ
 तवखण-आरेविय-भूय-गुलिय
 दसर्हि सुपत्त लहु फुल्ल फलिया ॥
 इच्चाइ-सयल-विन्नाण-नाण
 सच्चवइ निवई विस्सुय-नडाण
 परमत्थ-वियारि न ताइ किं चि
 पर जणर्हि मोहु जण-दिट्ठि वचि ॥

OUTSTANDING LINGUISTIC FEATURES OF THE SAṬṬAKAS

Chandramouli S. Naikar

From time immemorial, drama¹ is the most attractive of all the literary forms because it pleases and appeals to all tastes of mankind² It is indeed a reflection of all that man observes, thinks, feels, experiences and identifies himself with Sanskrit Drama being of divine, legendary origin, it has evolved through many centuries in the past by great poets like Bhāsa, Kālidāsa, Śūdraka and Bhavabhūti When compared to these literary luminaries, the Prakrit playwrights i e, *Sattakākaras* like Rājaśekhara and others though lesser poets, their dramatic compositions or *Sattakās* have a peculiar charm of their own and deserve to be studied for whatever they are worth

There are six *Sattakās* that have come down to us They are as follows .

- 1 The *Karpūramañjarī* of Rājaśekhara of the 10th century A. D
- 2 The *Rambhāmañjarī* of Nayacandra of the 15th century A. D
- 3 The *Candralekhā* of Rudradāsa of the 17th century A. D
- 4 The *Vilāsavatī* of Mārkaṇḍeya of the 17th century A. D (second half)
- 5 The *Śrngāramañjarī* of Viśveśvara of the 18th century A. D (first quarter)
- 6 The *Ānandasundarī* of Ghanaśyāma of the 18th century A. D (first half)

Karpūramañjarī composed by the great poet and rhetorician Rājaśekhara belongs to the 10th century A. D is the earliest And the *Vilāsavatī* of Mārkaṇḍeya is known to us only by reference

A thorough linguistic study of these *Sattakās* can be substantial enough for an exclusive dissertation But, it is impossible to give here an adequate idea within the limited space and restricted canvass at our disposal, of the infinite variety and beauty of these cameos of thought and feeling Therefore, only the outstanding linguistic peculiarities of features of the *Sattakas* have been noted here For this purpose we shall take up the first *Sattaka* i e the *Karpūramañjarī*

Karpūramañjarī :

Scholars have discussed at length and controversy over the language in general

and Prakrit dialects of the *Karpūramañjarī*. Some held that it is written in Śauraseni but others held that it is written in Māhārāstrī. Grammarians like Mārkaṇḍeya, it has been noted by scholars, remark that Rājaśekhara's Śauraseni has its own peculiarities, for, he uses 'd' for 't' in verses composed in Māhārāstrī. Even scholars like R. Pischel, charge that Rājaśekhara has committed dialectal errors in the *Karpūramañjarī* by using forms like 'ghettūna' often and 'genhūa' once only.³ He repeats this charge in his monumental work.⁴ Noting all such points and facing the problem of proper text of the *Karpūramañjarī* to be followed, we come to the conclusion that Rājaśekhara has composed his *Karpūramañjarī* in Prakrit which is an admixture of Māhārāstrī and Śauraseni dialectal characteristics.

Taking into account the date of Rājaśekhara (c. 10th century A. D.) we can say that he was surrounded by the living Prakrit tongue and was naturally much influenced by it. This living Prakrit language must have had not only the characteristics of both Śauraseni and Māhārāstrī dialects⁵ but also the currency of certain words some of which have crept into this *Sattaka*.

Sten Konow has collected such words and put them in a table⁶ under the caption 'Rare and provincial words' some of them have been called by him Māhārāstricisms. N. G. Suru observes⁷ that Rājaśekhara's home being the old Māhārāstra i.e., Vidarbha (which was also called Kuntala country), such Māhārāstricisms could naturally form part of Rājaśekhara's diction.

If we carefully look into Konow's table above, we come to know that most of these words are Deśī words.⁸ But several of these and a few others can be traced to Marāṭhī. The following words are interesting in the sense that they suit with the minor variations even to the phonology of the current Marāṭhī language, wherein their meanings also are almost intact.

<i>Kadilla</i> (A cloth girt round the lions)	I	27
<i>Kodda</i> (desire)	II	37
	III	3
<i>Khadakkā</i> (A side door)	III	20-21
<i>Camga</i> (Beautiful)	1	31,33
	II	24,25,26,28
<i>Nipatta</i> (Abundant)	I	17
<i>Tappara</i> (large)	I	20-21

<i>Tikkudā</i> (Adorned with a tilaka)	II	11-12
<i>Cakkala</i> (Round)	II	34
<i>(Gah) baulla</i> (A strong but lazy bull)	I	20-21
<i>Bāullā</i> (A doll)	IV	19-20

Besides the usages of Deśī and provincial words or vernacularisms, Rājasekhara here and there has put in his literary Prakrit of the *Karpūramāñjarī* the very breath of the living tongue words like 'dosolah' (pair of sixteen' (iv-10), abuses like 'bhamaratente' (having an unsteady character like a bee), and 'tentākāle (owner of the gambling place) (I 2021), popular proverbs like 'sise sappo' *desantare vejjo*' (the snake is dangling over the head while the physician is away in a distant land) (IV 18-19) and expressions like 'rūdhīā kā khandanā ?' (How can there be a break from customary usage ? (II 27) are some of the examples of such outstanding peculiarities

Rambhāmañjarī

Nayacandra composed his *Rambhāmañjarī* in the 15th century A D when Prakrit had ceased to be a living tongue His knowledge of Prakrit was acquired through Prakrit grammar and he was the earliest imitator of the *Karpūramāñjarī* Though he uses three languages i.e Prakrit, Sanskrit and Marāthī, in his work the main language is Prakrit which has both the characteristics of Śaurasenī and Māhārāstrī

The artificiality of Nayacandra's Prakrit in this *Sattaka* has been already pointed out by R P Poddar in the introduction of his edition⁹ To substantiate this view the learned editor has exemplified verse I 32 To strengthen this view, verses like I 48 and II 5 etc , can be pointed out as additional examples Moreover Prakrit forms like 'maccammu' (I 8), 'pūdo' (I 9) 'gambhīrādā' (I 50) etc , further confirm the artificial nature of the Prakrit language here

As the author's Prakrit knowledge is solely based on Prakrit grammar, it is not found fluent also Could it be the reason that the author resorted to the 'Promiscuous use'¹⁰ of Sanskrit and Prakrit, and even Marāthī ?

Moreover, Nayacandra's Prakrit here is conspicuous by the absence of provincialisms or vernacularisms But forms like 'Caccaribhau' (I 60), 'jau' (I 53) etc indicate some Apabhramśa influence that could prevail in his native tongue Deśī words are rarely found, yet words like 'chaula' (wise) (I 13), 'madappharo' (pride) (III 15) etc somehow reconcile us in this regard

Candralekhā

Scholars have noted that Rudradāsa has composed his *Candralekhā* in Prakrit which has assimilated Māhārāstrī and Śaurasenī characteristics almost on an equal footing. During his period Prakrit was not a living tongue at all.

Dr A N Upadhye has opined that his Prakrit is nearly the same as the one described in the grammar of Vararuci, current in South India.¹¹ Thus his knowledge of Prakrit is based entirely on Prakrit grammar.¹²

Therefore, there is no wonder if the Prakrit language of the *Candralekhā* sounds artificial. But unlike the Prakrit of Nayacandra, Rudradāsa's language is fluent and forceful. Possibly owing to his perfect mastering of it with grammar lexicons and early excellent Prakrit works of Pravarasena, Hāla etc.

The following five Deśī words used by the author in this work bear testimony to the above noted fact:

<i>Phulla</i>	(I 16 35)
<i>Chailla</i> (wise)	(I 26)
<i>Purilla</i> (excellent)	(III 4)
<i>Cukka</i> (A clenched hand)	(IV 15)
<i>Thora</i> (Gradually becoming large)	(IV 19)

Śrngāramañjarī

Scholars have noted already that Viśveśvara has composed his *Śrngāramañjarī* in Prakrit which has both Māhārāstrī and Śaurasenī dialectal characteristics. He belongs to the last stage of the decadent period of Prakrit literature i.e. the 18th century A.D., and he being a voluminous Sanskrit author, acquired the knowledge of Prakrit through grammatical works and composed his *Sattaka*. Hence its language naturally sounds artificial. It is possible as Dr A N Upadhye remarks,¹³ that he first mentally drafted in Sanskrit and then expressed it in Prakrit. A close scrutiny of verses like I 38 III 15 etc. would easily convince us of this view.

Moreover his formation of Prakrit words like 'Samatta' (Skt *Samasta*), *Pamma* (Skt *Padma*), *niccaa* (Skt *Niścaya*) etc., further more elucidate the artificiality of his language.¹⁴

Viśveśvara who flourished in Northern India has not been influenced by his native tongue or by the Apabhramśa elements rooted in it, for his Prakrit does

not contain either provincialisms or Apabhramśa forms

Another linguistic peculiarity of Viśveśvara's Prakrit is his rare use of Deśī words like *chaila* (wise) (I 6), *ckkhilla* (Mud) (III 10) etc But he is found to have been partial to the Dhātvaādeśas,¹⁵ the reason for which is very difficult to trace

Ānandasundarī

It has been noted by scholars that this *Sattaka* too has been composed in Prakrit in which Māhārāstri and Śaurasenī dialectal characteristics are found to a considerable extent Ghanaśyāma, the author of this *Sattaka*, who is mainly a voluminous Sanskrit writer,¹⁶ belongs to the last stage of the decadent period of Prakrit literature i e 1800 A D and whose knowledge of Prakrit is based primarily on the study of grammatical works He is the last available imitator of the *Karpūramañjarī* and he is said to have produced twenty Prakrit works, of which three were *Sattakas*, the *Ānandasundarī* being the sole extant *Sattaka* by his pen

The Prakrit language of this *Sattaka* displays considerable artificiality and lack of natural and lively expressions The artificial knack of mental drafting in Sanskrit and then converting it into Prakrit also applies to him Dr A N Upadhye, the editor of *Ānandasundarī* observes in this regard that the Prakrit verses II 6 and III 11 can be conveniently changed into Sanskrit even without disturbing their metre¹⁷ Similar artificiality is also conspicuous in the following Prakrit words¹⁸ arbitrarily changed from Sanskrit

<i>Cakira</i> (<i>cakra</i>)	p 14	<i>Sīrsa</i> (<i>śīrsa</i>)	P 23
<i>nuva</i> (<i>nrpa</i>)	P 29	<i>Usamga</i> (<i>utsanga</i>)	p 54

Ghanaśyāma, flourishing during 1800 A D is practically free from the influence of Apbhramśa forms in his Prakrit writings But as an accomplished scholar, he has at his command some Deśī words like 'masina' Masina (I 2), 'camga' (beautiful) (I 2), 'rūñcholi' (a line) (p 35) etc , which he could scatter in his writing

The most interesting feature of Ghanaśyāma's Prakrit is that his abundant use of Marāthī words and roots with Prakrit inflexions The following list of such forms would indicate that many of them are in currency in Marāthī even to this day

<i>kodana</i>	(l 2)	<i>porassa</i>	(p 2)
<i>ghodo</i>	(p 3)	<i>pottae</i>	(p 6)
<i>thevūna</i>	(p 6)	<i>basadu</i>	(p 9)
<i>gheūna</i>	(p 11)	<i>piūna</i>	(p 24)
<i>makkadacetha</i>	(p 14)	<i>badabada</i>	(p. 15)
<i>songa</i>	(p 18)	<i>dukkarī</i>	(p 39)
<i>kappuna</i>	(p 49)	<i>pāhūna</i>	(p 50)
<i>khāuna</i>	(p 52)	<i>khādao</i>	(p 12)

Even some of Ghanaśyāma's full Prakrit expressions sound quite close to Marāthī¹⁹

ettha basadu pingalo (p 9)

na dakkhavanti na tondam (p 24)

Thus these outstanding linguistic features indeed demand our special attention while taking a linguistic survey of the Sattakas and they do enhance the structure and the style of language of these Sattakas

FOOTNOTE ·

1 *Kāvyesu nātakam ramyam* A popular saying

2 *Nātyam bhūnaruceryanasya bahudhāpyekam samārādhanam*

Malavikāgnimitram I 4

Avasthānukrtirnātyam rūpam drśyatayocyate

Daśarūpaka, I 7

3 *Comparative Grammar of the Prakrit Languages*, Eng Tr by S Jha Varanasi 1957, s 22

4 *Ibid.* S 584

5 Scholars differ in this connection

6 *Karpūramañjarī* (Sattaka), Ed. by Sten Konow and Charles R Lanman, Harvard, 1901, p 201

7 *Karpūramañjarī*, Ed. by N G Suru, Ruparel College, Bombay 1960, pp LIV-LVII

8 *Op cit* p 201

- 9 *Rambhāmañjarī*, Research Institute of Prakrit, Jainology and Ahimsa, Vaishali (Bihar), 1976, p 2
 - 10 As termed by Dr A. N Upadhye, Introduction to his *Candralekhā*, Bharatiya Vidya Bhavan, Bombay 1945, p 42
 - 11 His edition of *Candralekhā*. Introduction, p 63
 - 12 Moreover, Rudradāsa's period is the decadent period of Prakrit literature, vide Dr A. N Upadhye, op cit , p 58
 - 13 In his edition of *Śrngārmañjarī*, introduction, p 41
 - 14 For details vide ibid , pp 41-42
 - 15 As remarked by Dr A. N Upadhye, Op cit , p 42
 - 16 Besides being a reputed Marathi writer also
 - 17 Ghanaśyāma's *Ānandasundarī*, Motilal Banarasidass, Banaras 1955, p 18
 - 18 Dr A. N Upadhye calls such words as abnormal forms op cit , p 19
 - 19 At such contexts we cannot forget that the author has called himself '*Mahārāstra Cūdāmanī*' through the words of Vidūsaka, *Ānandasundarī*, op cit , p 3
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**HISTORICITY OF TRIBHUVANA-PĀLA-DEVA AND
KUMĀRA-PĀLA-DEVA IN DŪTĀNGADA OF SUBHAṬA . A CRITICAL
REVIEW¹**

Sudarshan Kumar Sharma²

Dūtāngada of Subhata containing fiftysix verses commencing with two benedictory verses and a regular Prologue refers to the Parisad of Mahārājādhrāja-śrīmat-tribhuvanapāladeva as ordaining the poet to take up the task of initiating a play which has been called as "*chāyā-nātaka*" by the poet, not in the real sense of the term denoting its meaning. The play was to be enacted on the occasion of a procession in honour of Devaśrī-kumārapāla-deva in the spring season. The poet calls himself as Mahā-kavi though no other work of his is available extant. He calls himself as "*padavākya-pramāna-pārangatah*"³

The play in its present extant available form is a one act play, the shorter version, as illustrated by scholars like Dr Sushil Kumar De⁴, A B Keith,⁵ V Varadācārī,⁶ M Winternitz,⁷ Krishnamachariar,⁸ Baladeva Upādhyāya,⁹ G V Devasthali,¹⁰ and others, apart from a longer version forming a part of the *Mahānātaka* available in two recensions, Bengali, in fourteen Acts and the Devanāgarī recension having ten Acts, revised by some Madhusūdana at the command of Vikramāditya and also by Dāmodara at the command of Bhoja.

Dr Sushil Kumar De calls it as spectacular play of popular type, composed frankly for a festive occasion which fact will sufficiently explain (having regard to the expansive character of popular entertainments) its alleged laxity, as well as the existence of various recensions (pointed out by Pischel), but there is nothing to show that it was meant for shadow pictures, except its doubtful self-description as a *chāyā-nātaka*, which need not necessarily mean a shadow play.¹¹

Dr Sushil Kumar De,¹² A. B. Keith¹³, M Winternitz,¹⁴ D V Devasthali,¹⁵ M Krishnamachariar,¹⁶ Kṛṣṇa Caitanya,¹⁷ all are unanimous in placing Subhata as contemporary of Caulūkyā king Tribhuvanapāla of Ahnīlavāda in the thirteenth century A D. Both of them Sushil Kumar De¹⁸ and A B Keith¹⁹ call Kumarapāla as deceased and dead king, respectively. The date these scholars ascribe to the author and his work is 1242-1243 A D and the spring festival, they hold as having been held in commemoration of the restoration of the Śaiva

temple of *devapattana* (Somnath) in Kathuawāda M Winternitz and G V Devasthali go to the extent of giving a definite date as March 7, 1243 for the enactment of the play on the stage²⁰ Kumarapāla's date has been given by M Kṛṣṇnamachanar as A. D 1147-1172.²¹ Dr V. Varadācārī²², however, refers to author Subhata of Dūtāngada as having lived in 1200 A. D. But he strangely enough refers to its enactment on the stage in 1243 A. D. at the same spot Vācaspati Gairola²³ refers to the enactment of this play (*anātkā*) in 1142 A. D. in the court of Tribhuvanapāla-deva King of Anahilavāda.

Subhata is, however, very clear in his enumeration of Tribhuvanpāla-deva as majārājādhirāja and Kumārapāla-deva as Deva, the court of former having asked the poet to imitate the creation of the play and its enactment on a spring festival in the procession organised in honour of Kumarpāla-deva. Both of them appear to have been living persons, Tribhuvanapāla-deva as the supreme sovereign and Kumāra-pāla-deva as a prince.

Whether the two had a congenital or hereditary relation, it shall have to be determined by examination of the evidences available at hand both from the point of view of literary works, historical and inscriptional records belonging to the twelfth and thirteenth century A. D.

*“Udyoginam purusa-sṁham upaiti laksmīr
davam hi davam iti kāpurusāḥ vadanti
davam nihatya kuru paurusam ātma-śaktyā
yatne kṛte yad na sādhyati ko'tra dosah”*

verse no 5²⁴ occurring in *Pañcatantra*²⁵ (*Mitrabheda*) verse 365 and *Mitrasanprāptikam* verse 134 tales 15 and 5 respectively and in *Prastāvikā* verse 11 of the *Hitopadeśa*,²⁶ helps us construe the point that Subhata flourished between the age of Viṣṇu Śarmā and Nārāyaṇa Pandita.

The explicit allusion to Subhata²⁷ in the *Kīrti-Kaumudī* by Someśvara²⁸ (1179-1262 A. D.) as

*“Subhatena padanyāsah sah kopi samitau kṛtah
Yenā, dhunāpi dhīrānām romāñco nāpacīyate.”*

gives us a clue to the point that Subhata flourished as quite anterior to Someśvara i.e. in the twelfth century A. D. and earlier but not in the thirteenth century by any means as postulated by scholars quoted above.

Ananta-rāmaśāstrī Vetāla in his Introduction²⁹ to *Dūtāngada* says as under .

The Patrony of Tribhuvanapāla-deva in case of Subhata stands established but the suzerainty of Tribhuvanapāla-deva in the Gujara country is not patent Therefore, Subhata while taking recourse to the patrony of Śrī-kumārapāladeva, the over-lord of Gujara country deemed as hailing from Gujara country as held by many scholars deserves to be connived at Even if he enjoyed the patronage of Gujara king, his being a person of the Gujara clan, leaves doubts as such

According to Dr R S Tripāthī,³⁰ "The Caulūkyā (Solānki) house of Anahilavāda or Anhil-pātaka, identified with modern Patan in Gujarāt was founded by Mūlarāja son of Rāji He was a son of the Prince of Kalyāna-Kataka, in Kanauj and his mother belonged to the Cāvada or Cāpotkata line, which ruled over a portion of Gujarat prior to the rise of Caulūkyas Mūlarāja succeeded to the throne of Anahilavāda after having slain his maternal uncle in 941 A. D

Bhīma-I, nephew of his grandson Durlabharāja was the next important figure having reign period as 1021-1063 A. D Mūlarāja died in 996 or 997 A. D The intervening period of reign of some one is not given by Dr Tripāthī Karna, son of Bhīma-I succeeded and ruled between 1063-1093 A. D, followed by Jayasimha Siddharāja (A. D 1097-1143 A. D) Kumārapāla has been described as a distant relation of Jayasimha Siddharāja, who usurped the throne as the latter had no male issue Merutungācārya, however, refers to one Āhada as the adopted child of Jayasimha Siddharāja (*Cāhadanāmā kumārāh śrī-siddharāja-pratipanna-putrah*)³¹ who was probably slain or dethroned by Kumārapāla (before succeeding to the throne of Jayasimha Siddharāja *śrī-kumāras pāladevasyājñāma-vamanyamānah sapadalakṣiyabhūpateh pattibhāvam babhāra*)³² Kumārapāla died shortly before 1172 A. D His reign period has been determined as 1143-1172 by Dr Tripāthī Vācaspati Gairola³³ refers to Vāgbhata as the *mahāmātya* of Kumārapāla He also refers to Hemacandra Jaunācārya as the court scholar of Jayasimha Siddharāja whose life sketch has been given in the Kumārapāla-carita by him³⁴ Hemacandra in his *Abhidhāna-cintāmani*³⁵ has referred to *kumārapāla caulūkyā* as a *Rājarsih Paramārhatā* "Kumārapālas-caulūkyo rājarsih paramāhatah mrtasvamoktā dharmātmā mārtyvasana-vārakh rājavijī rājavamśyo vyjavamśyo tu vamśaje" Dr Nemiandra Śāstrī in his Introduction to *Abhidhāna-Cintāmani* of Hemacandra has referred to Hemacandra and Kumārapāla having the relation of teacher and a taught He also refers to Siddharāja as of same age as Hemacandra Siddharāja was senior to Hemacandra by only two years Dr Nemicandra Śāstrī also refers

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to the war of succession after Siddharāja and alludes to the succession of Kumārapāla in Vikram Samvat 1194, Mārgaśīrṣa-14. Professors Rasik Lal Pārīkh and V M Kulkarni in their Introduction to *Kāvyaṅuśāsana*³⁷ of Hemacandra refer to *Kumārapāla-pratibodha* of Somaprabha Sūri and discuss in details the works of Hemacandra detailing the personal life and faith of Kumārapāla and Jayasimha Siddharāja. They also refer to *Prabandhakośa* of Rājasekhara referring to Kumārapāla's consultations with Hemacandra and, on the basis of *Trisastī-śalākāpurusa-carita* verses 16-18, they refer to Kumārapāla as the conqueror of Lādī, Daśārṇa, Mālava, Kuru Sindhu and other inaccessible countries with the power of his own arms, a veritable lion, a descendant of Śrīmūlarāja and a great Arhata. They also refer to his relations with Great Udayana and his equally great son Bāhada, Ābhada Āmiga etc. They also refer to Jayasimha as the predecessor of Kumārapāla holding Hemacandra to respect. Bāhada was the minister of Jayasimha Siddharāja who followed Hemacandra. According to M Winterutz, Someśvara in his *Kīrti-kaumudī* brings to our knowledge the history of Caulūkyas of Anahīla-vāda.

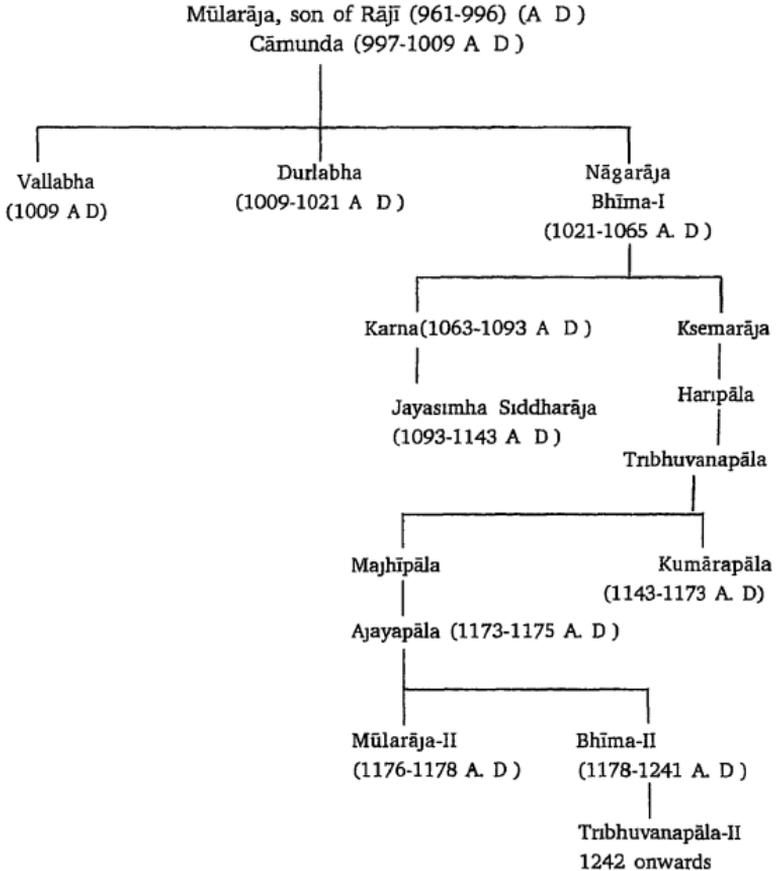
Dr. R S Tnpāthi³⁸ in his "*History of Kanauj*" on the evidence of *Kumārapāla-carita* Prākṛta Dvyāśraya-Mahākāvya of Hemacandra refers to the devastation of *Kānyakubja*. Kumārapāla's reign period he assigns as 1144-1172 A D.

H D Velankara⁴⁰ in the *Age of Imperial Kanauj* refers to Hemacandra of Gujārāta living at the court of Kumārapāla in the twelfth century A. D. R C Majumdar⁴¹ refers to *Kumārapālacarita* as a biography of Kumārapāla Caulūkyā, written by Hemacandra who was born in the year 1089⁴² A D, and died in 1173 A. D.⁴³ at the ripe old age of 84 years, a short time before Kumārapāla died. Dr Kailāsa Candra Jaina⁴⁴ in "*Malwa through the Ages*" refers to Kumārapāla as the successor of Jayasimha Siddharāja on the basis of *Dvyāśraya* canto XXX verse 13, as also to the Caulūkyā ruler Ajayapāla's reign period as 1172 A D to 1175 A. D on the basis of Indian Antiquary⁴⁵ A Review of all the facts enumerated above makes the following, points clear.

1. *Dvyāśraya-Mahākāvya* of Hemacandra also called *Kumārapāla-carita*, the *Kumārapālacarita* of Jayasimhasūri *Siddharāja* and *Prabandha-cintāmani* of Merutungācārya refer to Kumārapāla as the immediate successor of Jayasimha Siddharāja having the foster son of latter indulging in war of succession with him for a year or so, bearing the name as Āhada.
2. Merutungācārya refers to Ajayapāla as the immediate successor of

Kumārapāla-deva

Hence the question of Tribhuvana-pāla-deva succeeding or preceding Kumārapāla does not arise at all. He was neither a father nor a son of Kumārapāla.



M Krishnamachariar is the only critic who has brought two Tribhuvanapālas, one before Kumārāpāla and the other after him in his "*History of classical Sanskrit Literature*" para 116 pp 204-206, under the head-"Someśvara-Deva" where in while enumerating the descendants of Sola under the successors of Mūlarāja holding the office of Purohita viz Lalla, Muñja, Soma, Āma, Kumāra, Sarvadeva, Āmiga, Kumāra and Someśvara, he refers to the geneology of Mūlarāja as given by C V Vaidya in his *History of Mediaeval Hindu India* (III-209) as under -

Someśvara was the son of Kumāra and Laksmī His 8th ancestor Sola was enrolled as the state Purohita by king Mūlarāja, the founder of the Caulūkyā Dynasty Kumāra was in the court of Kumārāpāla, Ajayapāla and Mūlarāja II Kumāra had three brothers Sarvadeva, Muñja and Āhada Kumāra was made a generalissimo of the forces of Mūlarāja II and he vanquished King Vindhya-varman of Dhar Like M Winternitz, Dr M Krishnamachariar also takes Someśvara as the court poet of King Vīradhavaḷa (1219-1239) A. D. and Visaladeva (1343-1271 A. D.) as revealed by *Prabandha-kośa* of Rājāśekhara, having flourished between 1179 and 1262 A. D. His *Kīrti-Kaumudī* is a biography of Vastupāla minister of Vāghela kings Lavanaprasāda and Vīradhavaḷa⁴⁷ Someśvara calls himself as the chief priest of the king of Gujārat and is the author of many inscriptions dated between 1241 and 1255 A. D. One of these inscriptions contains a stanza from *Kīrti-Kaumudī* the panegyric of liberal minister Vastupāla⁴⁸ Dr M Krishnamachariar calls Someśvara as a friend of Vastupāla. He also calls Harihara, Subhata as Someśvara's friends who praised his poetry

This geneology refers to Cāmunda as the son of Mūlarāja I reigning between 997 and 1009 A. D. Vallabha son of Cāmunda having died or having been ignored, Durlabharāja (1009-1021 A. D.) succeeded Cāmunda Bhīma-I being the son of Nāgarāja who died during the reign period of Durlabharāja was the nephew of Durlabharāja, grand son of Mūlarāja-I as stated by Dr R. S. Tripathī⁵⁰ Bhīma-I was succeeded by Karna Ksemarāja brother of Karna, father of Hanpāla and grandfather of Tribhuvanapāla having expired during the reign period of Karna, and having Jayasīmha Siddharāja succeeding himself as his son, was succeeded by Kumārāpāla brother of Maipāla and father of Ajayapāla The point of this Tribhuvanapāla-I father of Kumārāpāla-deva (1143-1173 A. D.) stands precluded by a possibility being the Mahārājādhirāja referred to by Subhata as he never ascended the throne according to this geneology which

agrees with the geneologies given by other historians Ajayapāla was not the son of Kumārapāla He was the nephew of Kumārapāla, brother of Mahīpāla whose son Ajayapāla was Ajayapāla's two sons Mūlaraja-II and Bhīma-II reigned between 1170 and 1242 A. D Tribhuvanapāla-II succeeded Bhīma-II in 1242 A. D This Tribhuvanapāla has been recognised as the patron of Subhata by scholars like S K De, A B Keith, Winternitz, Krsnacaitanya, Baladeva Upādhyāya and others, a proposition irreconcilable with the factual representation of Subhta who clearly calls Tribhuvanapāla-deva as Mahārājādhirāja and Kumārapāladeva as Deva simply, a Māndalika or a vassal or a Crown Prince

Dr Kailāsa Candra Jaina⁵¹ refers to one Tribhuvanapāla-deva, son of Prthvīpāladeva and father of Vijayapāla-deva mentioned in the INGNO-DA Inscription of Vijayapāla-deva dated 1133-1134 A. D, inscribed in the neighbour-hood of Ujjain which records Mahārājādhirāja Paramēśvara Vijayapāladeva who after worshipping Śiva, granted the village of Agasiyaka, situated to the south of Inganapat (Modern Ringod now in Ratlam district), to the god Gohadeśvara Dr Jain judges from the titles held by the kings mentioned in this inscriptional record that Vijayapāladeva was an independent monarch and had established an independent Kingdom An undated inscription found at Bhopal of Laksmī Varman reveals that the rulers of this dynasty belonged to the dynasty of Adhū-Dronācāryānvaya

Subhata, therefore, appears to have been the court poet of this Tribhuvanapāla-deva having the title Mahārājādhirāja as Vijayapāladeva held this title as such when running reign as independent monarch Had Subhata been the court poet of Kumārapālacaulūkyā having Hemacandra, Bāhada, Ābhada, Āmiga as his court poets Kumārapālacarita of Hemacandra would never have omitted his name As Dr Miss Pratipāla Bhātia exclaims in her Thesis "Paramāras" "Vijayarāja is the last known ruler of the Vāgada line of the Paramāras No trace has been found of his successors It is known, however, that in Vikram Samvat 1212-1155 A. D, Vāgada was being ruled over by one Mahārāja-Surapāla, son of Vijayapāla, son of Tribhuvanapāla, who was the son of Prthvīpāla alias Bhartṛpatta, who issued his inscription from Thākardā in the Durgapur state One Mahārājādhirāja Amrtapāla, son of Mahārājādhirāja Vijayapāla alias Bhartṛpatta who according to the Virapura Copper plate, dated VS 1242-1185 A. D was a subordinate chief ruling over the Vāgada country under the suzeranty of Caulūkyā Bhīma-II, was probably the brother and

successor of surapāla This Vijayapāla the father of Surapāla has been identified with Vijayapāla of Ingnoda inscription, dated VS 1190=1133 A D the genealogy given for these rulers makes it clear that they were not connected with the Paramāra dynasty which was ruling in Vāgada only three decades earlier⁵⁴ This shows that by the time the Paramāras of Vāgada were dethroned by the members of a family whose name is not known to us It may be that when the Caulūkyā king Siddharāja Jaisimha invaded and occupied Malwa, he captured Vāgada as well This is proved by the Talwārā inscription of Jaisimha Siddharāja (Annual Report of Rājaputānā museum-1915-1916 p 2) It was perhaps during these circumstances that the princes of this family accepted the Caulūkyan suzerainty From another inscription dated VS 1236=1179 A D found at Solaj in Dungarpur state, we find that king Sāmantasimha Guhila was ruling over Vāgada Sāmantasimha, however, seems to have been dispossessed of his newly established kingdom by Mahārājādhirāja Amrtapāla of the Vīrapura copper plate grant dated A. D 1185 who may have established himself with the help of his Caulūkyan overlord The Caulūkyan paramountcy in this area is proved also by an inscription at Dīwārā, dated V S 1253=1196 A D in the Dungepur State”

Hence independence of Vijayapāla, Surapāla Amrtapala and prior to them of Tribhuvanapāla in the area contiguous to Ujjain goes beyond any scepticism and the reference to Tribhuvanapāla-deva as Mahārājādhirāja Tribhuvanapāla-deva of Subhata, definitely makes Subhata as the court poet of this Tribhuvanapāla-deva in the twelfth century A. D prior to the period of Someśvara who eulogises Subhata in his Kīrti Kaumudī⁵⁴ Kumārāpāla Caulūkyā being yet a prince or Māndalika being a son of Tribhuvanapāla father of Mahīpāla father of Ajayapāla, grandson of Haripāla and great grandson of Ksemarāja brother of Karna, father of Jaisimha Siddharāja was definitely a distant relative of Jaisimha Siddharāja whom he succeeded by a war of succession by dethroning or defeating Āhada, the foster son of Jaisimha Siddharāja He was a prince whose suzerainty was anticipated after Jaisimha Siddharāja by Subhata who in the reign period of Tribhuvanapāla-deva simply organised a procession (*yātrā*) in the spring season simply to offer a laudatory encomium to the future ruler of the Caulūkyā suzerains The question of two Tribhuvanapālas mentioned in the genealogy of Mūlarāja given by C V Vaidya in his *History of Medieval Hindu India* (III 209) stands ruled out as being considered patrons of Subhata because the past never became a king and the

second having occupied the throne in 1242 did not enjoy longer period of reign as Mahārājādhirāja as the king of Mālava as well as Yādava rulers of Devagiri and the Muslim invaders kept their roads into the territory of Gujarāt Anahilavāda and occupied it between A. D 1178 and 1297

FOOTNOTES

- 1 Paper presented to the 39th session of the all India Oriental conference, M S University Baroda October 13-15, 1998
- 2 Retired Principal, M R Govt College Fazilka HIG Bloc-61, B-3, Sector-VI, Parwanoo (Pin 173220)
- 3 Sūtradhārah—Viśva-viśvambharābhāra-samuddharanā divarāhasya nijabhujā-yugalavādalita-sakalavairi-vrnda-sundarī-netra-tilotpala-vigulita-bahala-vāspapūra-plavamāna-pratāpa rājahamsasya mahārājādhirāja śrīmat-tribhuvanapāla-devasya parisadāñjīyā prabandha-viśesam ahamupakramamāno 'smi Bho bho ! Sāmājukāh ! Śrūta sāvadhānāh yad adya vasantotsave deva-śrī kumārāpāladevasya yātrāyām pada-vākya-pramāna-pārangatena mahā-kavīnā śrīsbhatena vinirmitam dūtāngadam nāma chāyā-nātakam abhinetavyam Haridās Samkrta Granthamālā, 202, Mahā Kavi Subhat Pranitam *Dūtāngadam nāma Chāyā-natakam*, edited by Sāhityācārya Śrī mad-anantarāmaśāstrī Vetāla with Sanskrit and Hindi tīkā-dvayam and an Introduction in Sanskrit, Published by Chaukhambā Amarabhāratī Prakāśana post Box No 138 K-37/130, Gopāl Mandira Lane, Vārānasi, (221009) (India) Jayakrṣṇadāsa Haridās Gupta, 1950, printed at Vidyā Vilāsa Press Banaras
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- 8 *History of Classical Sanskrit Literature*, para-771, p 686 and para-116, pp 204-205 MLBD, Delhi-110007 First reprint 1970 Published by Sunder Lal Jain and printed by Shanti Lal Jain
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- 11 *HOSL*, p 503 op cit cff 4 above
- 12 *Ibid.* P 502
- 13 *S D*, p 269 op cit cff 5 above
- 14 *HOIL* Vol III, pt I, p 274, cff 7 above op cit
- 15 *AOIK*. p 182, op cit cff 10 above
- 16 *HOCSL*, p 686, op cit. cff 8 above
- 17 *SSKNI* p 375 op cit cff 10 above
- 18 *HOSL* p 503 op cit cff 11 above
- 19 *S D* p 269, op cit. cff 13 above
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- 23 (*Sanskrit Sāhitya Kā Itihāsa*) *SSKI* p 812 Vidyā Bhavana Rāstrabhāṣā grantha māla

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- 26 P 3 M R Kale ed MLBD Delhi, 110007 Sixth ed 1967
- 27 SSKI Baladeva Upādhyāya p 598, op cit cff, 9 above
- 28 HOIL. M Winternitz, p 103, op cit cff, 14 above
- 29 p 3, LL 9-13 op cit cff, 3 above, *Bhūmikā Subhata-kavestribhuvana-pāla-deva samāśrayanam tāvat tadājñāyā prastuta-nātakanirmāna-kartrtvena prasiddham Tribhuvanapāla-devasya gurjaradeśa-śāsanam tv aprasiddham At-aś cagurjaradeśādhipateh śrī-kumārapāla-devasyāśrayanam kurvānah Subhato gurjarajātīa eveti kesāmcin matam pramānābhāvād upeksaniyam gurjara-deśāśrayane' pi kaver gurjarajātīyavtam na vaktum śakyam, anyajātīyenapi tathā karttum śakyatvāt*
- 30 (HOAI) pp 385-391 History of Ancient India MLBD Delhi-6 (New- Delhi-110007) Second ed 1960
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- 32 Op cit cff 30 above p 389 Also sec Samskrta Sāhitya Kā Itihāsa (SSKI pp 593-94) Vācaspati Gairolā op cit cff 23 above
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- 35 III 376 pp 175-176 edited by Haragovinda śāstrī Caukhambā Vidyābhavana Vārānasi- I Vidyābhavana Granthamālā, No 109, 1964
- 36 Introduction p 17 *Ibid*
- 37 Published by Śrī Candulālā Vardhamāna Shah M G Kāpadia Jayantilal Ratna Canda Shah Gwalior Tank Road Bombay 26 WB Printed by V P Bhagwat Mouj, Printing Bureau, Wadi, Girgaon, Bombay-4 pp 50,51,52
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- 40 p 208 Prakṛta B-section under Language and Literature op cit cff 10 and 15 above
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- 42-43 *Kāvyañuśāsana* - Introduction pp 36 and 52 op cit cff 37, above
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- 46 Dr R S Tripāthi and others take his reign as 941-996 as already observed
- 47 *HOIL* p 103, op cit cff 14 above
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- 51 *Malwa through the Ages* p 360 MLBD Delhu-110007 First edition 1972, published by
Sunder Lal Jan and printed by Shantilal Jan at the Jainendra press a Bungalow Road
Jawahar Nagar, Delhu-110007
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Rani Jhansi Road, New Delhu-110055- published by Devendra Jain and printed at
Navchetan press private Limited (Lessess of Arjun Press, Naya Bazar Delhu-6) First
published August 1970
- 53 Vāgda comprsed the hilly tracts of Mewar and the former states of Bānswārā and
Dungarpur, extending along longitude 73-22 to 75-00 E and Latitude 23-20 to 23-55N
This is the land par excellence of Bhils who practusing shifting cultivation, like to
build their scattered huts upon hillocks and burn the shrubjungle for cultivation in the
rains (Proceedings of the Indian Science Congress, 1938, The Presidential address of
the Geography section, p 123)
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-

PHYSICAL DATING AND INDIAN ARCHAEOLOGY

D. P. Agrawal

INTRODUCTION

Today its possible to date a variety of events and phenomena not only pertaining to human history but even to the history of our planet earth and the universe Physics has provided us a large number of dating techniques which make it possible As a result, we know now that the universe is not infinitely old The universe today is estimated to be about 15 billion years old and the earliest hominid about 4 million years

In the mid-50's Libby employed a radioactive form of carbon for dating antiquities and artifacts of organic origin Prof Lal built up a lab in Bombay at the Tata Institute of Fundamental Research (TIFR) to use this new and sophisticated technique of measuring very weak radioactivity By 1962, Radiocarbon Lab of TIFR had become operational and a major national programme of dating Indian Archaeology was undertaken by the author The Radiocarbon (^{14}C) Laboratory of TIFR, later on shifted to Physical Research Laboratory, Ahmedabad It has produced thousands of ^{14}C dates by now Many of the sites in Pakistan have also been dated by foreign laboratories In more recent times, another method of dating was developed by measuring Thermoluminescence (TL) emitted by pottery, terracottas and bricks But most of the Stone Age was still out of the range of ^{14}C dating Therefore, some other techniques based on uranium-thorium, potassium-argon (K-Ar), fission track etc were also developed and used to a limited extent to date the early Stone Age

In India we are now having sophisticated technologies in a variety of fields which have a great potential for resolving outstanding archaeological problems With more younger archaeologists coming from a science background, there will be a lot of fruitful interaction between the scientific labs and archaeological institutions

THE TECHNIQUE

I briefly explain the principles and limitations of ^{14}C dating technique below For details of other dating techniques we would like to refer to our popular book, *Dating the Human Past* (Agrawal and Yadava, 1995)

Many chemical elements are stable, but some are unstable because of some extraneutrons in their nucleus or for some such reasons Radiocarbon (^{14}C or carbon-14) is similar to stable carbon (^{12}C) in all other respects except that it has two extra neutrons in its nucleus which make it unstable and liable to change with time Such unstable elements are called 'radioactive' because in course of time they decay or give out a part of themselves by way of some radiation (alpha, beta particles or gamma-rays) Carbon-14 gives out an electron and becomes stable nitrogen (^{14}N)

The rate of spontaneous decay for each radioactive species is unaffected by any other process Carbon-14, when isolated, decays by 1% every 83 years It means that in 5730 years a given amount will be reduced to half, after 11460 years to a quarter and so on In the modern plants and animals the ratio of radioactive to non-radioactive carbon atoms is approximately one to a million million (carbon-14/carbon-12 = $1/8 \times 10^{11}$) As time goes on, the concentration of radiocarbon keeps going down Plants get their food (and therefore carbon) by the assimilation of carbon dioxide through photosynthesis Plants are consumed by animals and humans and thus all life forms are labelled by ^{14}C As one knows the half life (5730 years) and one can measure the radiocarbon, one can easily calculate the Age

Calibration of carbon-14 dates

Normally the real and measured ages should be the same, but it is not so As one goes back beyond 500 B C, the carbon-14 ages tend to become consistently younger and, between 500 B C and 1300 A. D, the ages are overestimated Such discrepancy can be measured by dating tree-rings of a known Age One can use trees like bristlecone pine and sequoia which live for thousands of years, or one can use tree trunks from bogs which have been dendrochronologically dated and thus are related to each other

The main calibration curves of different labs agree among themselves This has made it possible to have an internationally accepted calibration curve which can now be used by all laboratories and users (see Appendix 5, Agrawal and Yadava 1995)

How to calculate error

If the Age is 4000 ± 100 BP, the probability that the true Age lies within the given ranges is as follows

One sigma error = 4100 to 3900 BP Probability = 68.3%

Two sigma error = 4200 to 3800 BP Probability = 95.5%

Three sigma error = 4300 to 3700 BP Probability = 99.7%

Besides these probabilistic errors, there are other systematic errors

Accelerator mass spectrometry (AMS) technique

In this technique, one measures the actual number of carbon-14 atoms present in the sample. The greatest advantage of AMS dating is the sample size: about 1 mg of carbon is sufficient for AMS techniques. It leads to a precision of ± 50 years. As little as 100 microgram of carbon has been dated recently.

Contamination

The soil (archaeological debris) over the sample works as a filter to prevent contamination by younger carbon. Bones from open sites are not useful for carbonate dating as there is no collagen left in tropical sites. Sampling from the periphery of a mound should be avoided. Caves and rock shelters minimise bone contamination.

ARCHAEOLOGICAL DATING

Let's now discuss the role of physical dating techniques in Indian archaeological studies through the conventional categories of Stone Age, Neolithic, Harappan, Chalcolithic, Megalithic periods. In addition, we have given ^{14}C dates for some Rock Art sites, PG ware sites, NBP and early iron sites, and also dates from various old workings of gold, copper, zinc etc. The calibrated dates are expressed in terms of "B C/A. D" in the text, to avoid any confusion, only B C/A D terms have been used, though the discussion and interpretations are based on calibrated dates.

Stone Age

The earliest Stone Age tools belonging to *Homo habilis* go back to 2.4 Myr (million years) and are expected to go further back (Semaw et al, 1997). *Homo erectus* has been dated to 1.6 Myr in Africa. The only early K-Ar date in India has been reported from Bori, near Pune and goes back to 1.4 Myr (million years). It is a volcanic material overlying an Acheulian assemblage. Bhaskaran et al (1989) have reported two groups of carbonate deposits from Saurashtra. Group I has a range of 50-70 Kyr (thousand years) and Group II, 75-115 Kyr. These dates have been used to define the chronology of the underlying Acheulian (early Stone Age) assemblage. There are only a few ^{14}C dates for the Middle Palaeolithic sites but they are generally too young for taking them into

account We had dated two wood samples from Mula dam (TF-217, 345) Both were beyond the limit of ^{14}C range One TL date for Didwana gives the range 144-350 Kyr Similarly TF-1002 from Dhom dam gives a date of greater than 35 Kyr and is thus beyond the range of ^{14}C dating method

In Kashmir (Kusumgar et al 1985) fission track dating technique has been used to date the Matuyama/Gauss magnetic reversal boundary to about 2.3 Myr This is close to the globally accepted value of 2.4 Myr for this event Its importance lies in the fact that this date marks the lower boundary of the Villafranchian (modern-like) fauna in South Asia

In India the Neolithic cultures are generally equated with the beginning of agriculture and polished Stone axes It may however be not true for all the sites There is circumstantial evidence from the lakes of Didwana, Sambhar and Lunkaransar in Rajasthan that agriculture may have started 7-8 Kyr in that region The evidence is in the form of *Cerealia* type pollen and finely comminuted pieces of charcoal indicative of large scale burning and clearance In Rajasthan, however, the archaeological assemblages of this period are not Neolithic Stone axes but a microlithic assemblage

In Kashmir the sites of Burzahom and Gufkral were excavated by the Archaeological Survey The earliest dates for Burzahom go back to 2600 B C Mehrgarh period IA goes back beyond 8000 B C Thus, in the Indian subcontinent the oldest dates for the Neolithic should go back to this period It must be noted that Mehrgarh shows a transition from late Stone Age to early agriculture Eventually it blossoms into the Harappa culture The Peninsular Neolithic goes back to 2200 B C at Terdal and Tekkalakota Chirand, a Neolithic site in Bihar, goes back to about 2000 B C Koldihawa and Mahagara in U P tend to show the Neolithic beginning around 6000 B C The Vindhyan Neolithic at Kunjhun river site goes back to 3300 B C In retrospect, the dates from the earliest levels of Mehrgarh, Koldihawa, Kunjhun river and the lakes of Rajasthan indicate a much earlier beginning of agriculture in South Asia going beyond 6000 B C

Bronze Age cultures

The calibrated dates from Harappa generally do not go beyond 2500 B C Only the pre-harappan/Kotdijan dates go beyond c. 2500 B C The dates for the Kulli culture also suggest a time spread between 2500-2200 B C The Indian site Kalibangan (Harappa Culture) also shows a spread between 2400-2000 B C Lothal, on the other hand, tends to suggest that it dates to 2200-2000 B C

Rojdi in Gujarat also gives a similar time spread, though a couple of radiocarbon dates go back to c 2500 B C At Surkotda most of the dates fall around 2000 B C

Chalcolithic cultures

The ¹⁴c dates for Chalcolithic sites in Pakistan, mainly from Pirak range from 1500 to 800 B C Jodhpura is associated with a typical copper artifact assemblage in Rajasthan It is dated to about 3000 B C The Lustrous Red Ware (LRW) dates from Ornyo-tumbo tend to go even beyond 3000 B C (PRL-1425, 1426) Prabhas Patan had earlier given ¹⁴c dates going back to c 3000 B C It appears that in Gujarat one is dealing with an indigenous culture which is pre-Harappan ¹⁴c dates now suggest that in the north-west Indo-Pak sub-continent there is a neolithic beginning of local cultures which in some areas developed into the Urban Harappa culture The dates for the Chalcolithic cultures of eastern India range from c 1800-900 B C The Central Indian Chalcolithic sites of Chandoli, Daimabad, Dangwada, Eran, Inamgaon, Kheda, Navdatoli, Nevasa, Sonagaon have also been dated Most of these sites have Jorwe and Malwa culture habitations Though some of the calibrated dates go back to c 3000 B C, the general time spread seems to be confined to 2000-1500 B C and for Jorwe culture it is 1500-1000 B C There are a few dates for Daimabad culture suggesting a time spread between 1800-1700 B C

Megalithic sites

It is interesting to note that the few consistent radiocarbon dates (TF-183, 173, 179) indicate that the beginning of Megalithic culture in the Doab goes back to c. 2000 B C In the south, c. 1000 B C probably marks the transition between Neolithic and megalithic phases

Ancient metal working sites

Some copper, gold, silver, zinc mines from different parts of India have also been radiocarbon dated Radiocarbon dates suggest that the exploitation of Kolar Gold Mine goes back to 600 A. D The earliest copper mine dates are from Rajpura Dariba (Rajasthan) giving a date of c 1300 B C The Zawar zinc mines have given some dates which go back c 400 B C As zinc is very volatile it was not smelted in the west till the Roman times When mixed with copper it produced brass The 400 B C dates from Zawar are the earliest recorded radiocarbon dates for zinc smelting in the whole world

Use of copper is indicated in the Harappa culture sites and even some pre-

Harappa culture sites like Mehrgarh but the old workings have not been studied in detail and therefore we do not have dates going back to 3000 B C or so P G Ware sites, NBP Ware and early iron sites

Now about 21 radiocarbon dates are available for PG sites and it is clear that their time spread is between 800-400 B C The solitary early date from Atranjikhhera site is aberrant The NBP Ware sites are covered between 600-300 B C though, some of the dates seem to go back a little bit earlier The dates from Pirak suggest the advent of iron in the beginning of first millennium B C The Sohgora Chalcolithic period dates go back c. 1400 B C but otherwise the black and red ware is confined between 800-300 B C Probably, it does not have a very diagnostic cultural value It is found with different types of assemblages

Hatukara presents some early first millennium dates for beginning of Iron

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DOCTRINE OF KARMA IN JAINISM

Yajñeshwar S. Shastri

The doctrine of *karma* is accepted by almost all philosophical systems of India barring Cārvāka. This doctrine of *karma* has special significance in Jainism. In fact, it is a driving force of this system. According to Jainism, annihilation of all kinds of *karma* is liberation¹ and three—Jewels² viz., right faith in the nine fundamental principles taught by Jina, right knowledge of these principles and right conduct are prescribed to annihilate these *karmanas*.

Jaina concept of *karma* is totally different from other schools of thought. According to Jainism *Karma* is neither a mystical force nor unseen power as some philosophical schools believe. *Karma* is something material in nature. The subtle particles of matter which flow into the soul and cause its bondage are called *Karma*. *Karma* is infra-atomic particles of matter. It is subtle matter, which cannot be seen by the ordinary sense organs. Jainas believe that these kind of subtle particles of matter pervade the entire cosmic-space. When we act, physically, mentally and vocally, these subtle particles are attracted towards the soul and stick to it and become cause of bondage of the soul.

The soul is perfect in its original state. It has infinite knowledge, insight, power and bliss. But the subtle particles of matter enter into the soul and make the mundane soul bound and put limitations to its capacity from beginningless past. It is association of Karmic matter which makes the soul impure and limited. It is Karmic matter that binds the soul to the body.

Passions (*kaṣāyas*) viz., anger, pride, infatuation and greed, wrong belief (*mithyātva*), want of control (*avīratī*), negligence (*pramāda*) and Psycho-physical activities (*yoga*) of mind, speech and body are the cause of bondage³. These factors attract fresh-material particles which get transformed automatically into Karmic particles and engender empirical bondage of the soul. Just as particles of dust cling to the oily body, similarly the karmic particles stick to the soul which has become sticky by attachment and aversion⁴.

Four passions are the main force in holding the soul in bondage, cause of suffering and cycle of births and deaths⁵. It is, these passions accompanied by

wrong belief, want of control, negligence and yoga are the main cause of eight kinds of *Karmabandha* Umāsvāti Vācaka, describes functions of these passions giving beautiful simile in his *Prasamaratiprakarna*. He states, passion is a king, wrong belief, non-control, negligence and psycho-physical activities are its army, assisted by this army, passions,—the King attacks the soul and becomes the cause of eight kinds of *Karma*⁶

These four passions are divided into sixteen kinds on account of their function. Each passion is of the following four kinds: *anantānubandhi*, *apratyākhyānāvarana*, *pratyākhyānāvarana* and *sañjvalana*. *anantānubandhi* passion is that which obstructs the spiritual right belief and right conduct and thereby prepares the ground for endless mundane career. *Apratyākhyānāvarana* obstructs the partial right conduct. *Pratyākhyānāvarana* obstructs aptitude for complete conduct and allows the existence of right belief and partial conduct. *Sañjvalana* passion obstructs the perfect type of conduct and thus stops us from attaining Arhathood. Besides these passions, there are nine kinds of semi-passions (*nokasāyas*), which are so called because of their less-obstructing nature. They accompany as well as excite passions. They are Laughter (*hāsyā*), Liking (*ratī*), disliking (*aratī*), grief (*śoka*), fear (*bhaya*), disgust (*jugupsā*), hankering after women (*purusaveda*), hankering after man (*strīveda*) and hankering after both the sexes (*napumsakaveda*)⁷

Right belief and Right conduct are the main means in attaining liberation. These passions obstruct the right belief and hamper the right conduct.

Leśyā is another important concept connected with theory of *Karma*. *Leśyā* is responsible for the duration of bondage of *Karma*. *Leśyā* is defined as that which associates the self with karmic particles (*liśyate, śliśyate, karmanā saha ātmā iti leśyā*). *Leśyā* is said to be that by means of which the soul is tainted with merit and demerit. It is also considered as colour of the soul or emotions colouring the soul. It works like a glue between the soul and karmic particles. Just as glue is responsible for making colour fast and fixing them on canvas, similarly this *Leśyā* is responsible for the length of time of *Karmabandha*⁸. *Leśyā* is dependent on the yoga i.e. psycho-physical activities of speech, mind and body. Sometimes, our activities, reflect different kinds of *Leśyās*, i.e. emotions. There are six kinds of *Leśyās*.

(1) Black (*Kṛsna*)

(2) Blue (*nīla*)

- (3) Gray (*kapota*)
- (4) Red (*tayasa*)
- (5) Yellow (*padma*)
- (6) White (*śukla*)

First three viz, black, blue, gray are inauspicious while remaining three i.e. red, yellow and white are auspicious in character and function. All *jīvas* are influenced by these *Leśyās* or emotions. Only the *Siddhas* (i.e. liberated souls) are free from the influence of the *Leśyās* and they are called *aleśtins* or *gataleśyās*.

Amongst these six *Leśyās* (emotions) the black, blue and gray are the lowest type of emotions. Such as cruelty, hostility, unkindness, hypocrisy, evil mindedness, thoughtlessness, wrathfulness, corruptibility, through which soul is brought to misery. The black *leśyā* is the worst of the three bad emotions colouring the soul. The blue is less evil than the first. The grey may lead men to do evil.

The red, yellow and white are the good *leśyās*, which bring happiness. The red removes all evil thoughts, yellow *leśyā* helps to control passions. Love and hatred disappear under the influence of white *leśyā*. Each following one is better than the preceding one and the last is the best. By observing the activities of man we can judge, by which *leśyā* he is influenced. Influence of each *leśyā* is beautifully illustrated through the behaviour of six persons.

Once upon a time, six persons were travelling together, in the forest. They became hungry. These hungry travellers saw ripe fruits on a jambu tree and thought of eating the fruits. The problem before them was how to get fruits from jambu tree. The first man suggested that the tree must be up-rooted, to eat fruits. The second man told others to cut off half of the tree, the third recommended to chop off the big branches, fourth told them to cut only small branches, fifth said, let us pluck the fruits only and sixth advised not to hurt the tree but gather the fallen fruits on the ground and eat⁹.

Here, we can see, all the six persons are under the influence of different kinds of *leśyā*. The first one is influenced by black *leśyā*, so his act is more cruel, uprooting the tree itself. The second has blue, the third grey, the fourth red, the fifth yellow and the sixth white. The white *leśyā* is the best and the Jaina religious efforts are directed towards the acquisition of this pure *leśyā*, which is

helpful for minimising the duration of bondage of *Karma*

The *Karmas* which bind the soul are classified into eight fundamental types on the basis of their nature viz

- (1) Knowledge obscuring *Karma* (*jñānāvaranīyakarma*)
- (2) Insight obscuring *Karma* (*darśanāvarnīyakarma*)
- (3) Feeling producing *Karma* (*vedanīyakarma*)
- (4) Deluding *Karma* (*Mohanīyakarma*)
- (5) Age determining *Karma* (*Ayuskarma*)
- (6) Body determining *Karma* (*nāmakarma*)
- (7) Heredity determining *Karma* (*gotrakarma*), and
- (8) Power hindering *Karma* (*antarāyakarma*)¹⁰

Knowledge obscuring *Karma* (*jñānāvarnīya*), insight obscuring *Karma* (*darśanāvarnīya*), deluding *Karma* (*mohanīya*) and power hindering *Karma* (*antarāya*) are called *ghātikarmas*, (deadly *Karmas*) as they tend to obscure the real nature of self, affect the attributes of the soul. These *Karmas* not only lead to worldly misery but also retard the moral progress of the aspirant. Remaining four *Karmas*, viz., feeling producing *Karma* (*vedanīya*), age determining *Karma* (*āyuskarma*), body determining *Karma* (*nāma*) and heredity determining *Karma* are called *aghāti Karmas*, because these are not directly concerned with obscuring the nature of the soul. In the absence of *ghātikarmas* they do not retard the moral progress of the aspirant.

These eight kinds of fundamental *Karmas* are subdivided into 97 kinds¹¹

- I The *Jñānāvaranīya Karma* which obscures the knowing faculty of the soul is divided into five kinds viz., the *Karma* which obscures the knowledge acquired through the senses and the mind, prevents our right conscience and intellect. It is known as *matyñānāvaranīya*. The *Karma* which prevents acquiring knowledge of scriptures is called *srutajñānāvaranīya*. That which hinders direct knowledge of material objects is *avadhyñānāvaranīya*, that which obscures direct knowledge of the thought of others is known as *māhah-paryāyajñānāvaranīya*, and lastly that which prevents us from knowing right way of attaining liberation (*kevalajñānāvaranīya*).
- II *Darśanāvaranīya* or insight obscuring *Karma* prevents us from having right

faith, right vision, right view It is of nine kinds |

- (1) Physical sight obscuring *Karma* (*caksurdarśanāvaranīya*)
 - (2) Perceptual power of the four sense organs and the mind obscuring *Karma* (*acaksurdarśanāvaranīya*)
 - (3) Faculty of direct insight obscuring *Karma* (*avadhudarśanāvaranīya*)
 - (4) The *Karma* which obscures the right intuition of obtaining perfect knowledge (*kevaldarśanāvaranīya*)
 - (5) Light or pleasant slumber generating *Karma* (*nudrā*)
 - (6) Heavy slumber generating *Karma* (*nudrānudrā*)
 - (7) The *Karma* which causes sound sleep which overtakes a person sitting or standing upright (*pracalakarma*)
 - (8) The *Karma* which causes an exceedingly intensive sleep that overtakes a person while walking (*pracalāpracala*).
 - (9) The *Karma* which generates worst type of slumber with terrific vigour through which man may commit horrible crime in the sleep
- III Feeling producing *Karma* (*vedanīya*) is cause of feeling pain and pleasure and is of two kinds, which helps us to get worldly pleasure (*sātā-vedanīya*) and which leads us to misery (*asātāvedanīya*)
- IV Deluding *Karma* (*mohanīya*) which obscures right faith and right conduct is divided into 28 kinds First of all it is divided into two kinds that which obscures right belief, infatuates the person, on account of this person loses his discriminative power of distinguishing right and wrong belief (*darśanamohanīya*) and the *Karma* which obscures the right conduct, which is the property of the soul (*cātrāmohanīya*) The first is divided into three kinds viz, that which obscures the right belief and generates complete wrong belief (*mithyātvamohanīya*), that which obstructs in getting complete right belief but produces correct partial belief (*samyaktvamohanīya*) and that which produces mixed belief having some degree of truth and same degree of falsity (*miśramohanīya*) The latter is divided into 25 kinds on the basis of obstruction produced by 10 passions (*kaśāyas*) and 9 semi-passions (*nokaśāyas*)
- V Age determining *Karma* which determines the length of life span of all It

is of four kinds viz, that which determines the age of celestial beings (*deva*), human (*mānusa*) animal or subhuman (*tryak*) and helish beings (*nāraka*)

- VI Body determining *Karma* determines the physical diversities, State of existence (*gati*), caste, body, etc
- VII Heredity determining *Karma* determines the heredity or family It is of two kinds, that which determines superior heredity (*uccargotra*) and inferior heredity (*nīcargotra*)
- VIII The power hindering *Karma* which obscures the power of the soul is of five kinds, (1) that which obstructs the charity (*dānāntarāya*) (2) That which obstructs profit of any kind (*lābhāntarāya*), (3) that which hinders enjoyment of a thing which can be enjoyed once, such as good food, good drink, etc (*bhogāntarāya*), (4) that which hinders the enjoyment of something which can be enjoyed again and again, such as good clothing, dwelling place, bed, etc (*upabhogāntarāya*), (5) that which obstructs the power of a person and makes a very strong person incapable of exercising his power

No other religion or philosophical school has made so minute or detailed study of doctrine of *Karma* Various *Karmas* determine every activity of man Birth in particular family, high or lower, particular kind of physical body, social status, even man's nature, all are determined by particular *Karma* Every being of this vast universe is guided by its own *Karma* The heavenly bodies and even gods are not exceptions Every event of life is due to the *Karma* of previous life Birth and death, pain and pleasure, suffering, disease, everything is dependent on *Karma* But Jainism believes that though the various *Karmas* of man constantly determining him in various ways, still he has infinite power within him to follow the right path, he has a freedom of will to act Man can overcome all *Karmas* by his own efforts and become finally liberated

Various kinds of ethical disciplines are prescribed to achieve freedom from clutches of bondage of *Karma* At first, the inflow of fresh *Karma* is to be stopped by observing five great vows (*pañcamahāvratā*), practicing cautious behaviour while walking, speaking, taking food, keeping and receiving things and evacuating bowels; (*samutts*), controlling psycho-physical activities of mind, speech and body (*guptis*), rigorously following ten kinds of religious virtues (*daśavidhadharma*), reflecting on 12 kinds of *anupreksās*, conquering hardships

(*parīśahajaya*) and controlling passions Then by austerities (or penance) already existing *Karmas* must be annihilated When this end is achieved, the age old partnership between the soul and matter is dissolved and the soul shines in its intrinsic nature of infinite faith, knowledge, power and bliss Freed of the dead weight of *Karma*, the soul flies up to the summit of *lokākāśa* and remains there ever after

FOOTNOTES

- 1 *Kṛtsnakarmaksayo moksah* - Tattvārthasūtra (TS)-X
 - 2 T S I 1
 - 3 *Prāśamaratiprakāraṇa* (P P) - Umāsvāu Verse-56
 - 4 P P - 55
 - 5 P P - 30
 - 6 P P - 33
 - 7 P P Intro P 35
 - 8 *Tāh kṛsna-nīla-kāpota-taijasi-padma-śukla-nāmānah.*
Ślesha iva vama-bandhasya Karmabandhasṭutivīdhātryah
P P 38
 - 9 *Ibid.* Introduction - p 36
 - 10 *Ibid.* Verse-34
 - 11 *Ibid.* 35
 - 12 *Ibid.* Introduction pp 34-38
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IMPACT OF JAINISTIC PERCEPTIONS ON SOCIETY

N L. Jain

Society and its Components

The term 'Human Society' is defined as everchanging complex and aware system consisting of individuals, communities and institutions mutually interesting and reciprocating a web of social relationship and organised on the basis of similarity of culture, ideology and behaviour etc for their overall welfare and stability Gupta and Sharma¹ have mentioned many examples like Kamla (1920), Anna (1938) and Ramu - the wolf-boy (1954) to indicate that an individual is only a biological species at birth but he develops as a social being in the society inheriting language, habits, cultural values and behaviours Thus, the individual and society are interdependent for their mutual growth The sociologists have counted more than a dozen impact factors for overall growth, central power and development of society involving family, mores, customs, political and legal system, education, morality and religion etc Among these, religious thoughts (and lives of torch bearers) are major factors influencing the individual and society in many ways leading them towards the sacred path of cultivation of good virtues, better economic, moral and equalitarian life, development of personality, personal security, psychological satisfaction, moral recreation and adjustment capacity

The society, in general, has two forms . (a) animal and (b) human We are concerned here with the human society only The biological difference between the two is not important However, the earlier seers have differentiated them on the basis of religion This term has been elaborated in terms of eighteen socio-cultural factors by sociologist They involve the way of life—thoughts and practices, physical and non-physical culture of arts, language, literature, philosophy, ideals and values and customs and traditions Thus, the term religion is taken as a sociological factor for human society specifying its various thoughts and activities The religion, thus, has high impact in society involving groups and individuals

The society consists of many groups based primarily on religion, class communities, professions, politics, economics and culture etc The religion, being defined as a way of life, has impact of all these for the aforesaid objects The

earlier history and current trends in world testify this statement

Religion and Jinistic Perceptions

The term 'Religion' could be defined as a system of a set of activities, behaviours, rituals, beliefs and practices for socialisation of individual for the ordered pleasure and upliftment of society² Formerly, the religion had a supernatural-based definition, but the scientific age has dethroned it by a sociological one to suggest that it is a symbol of collective consciousness about the above activities It is the explanatory form of the earlier one as the way of life.

The earlier Jain texts indicate that the Ford-makers and seers were definitely sociologists in their thoughts and sermons They preached the objectives of misery-removal, welfare and best of happiness for all beings through the words

"Savva-jaga-jiva-rakkana-dayathaye bhagvayā pavayanam kaḥiyam" "Dhamme hitayam Payanam" "Sattvān ye dharati uttame sukhe," where the specific terms indicate all types of living beings rather than human beings only where individuals form the unit³ However, the later periods turned the table towards the individual welfare etc as the objective of religion Nevertheless, as the individual forms the basic unit of society, their groups should also be effected by these objectives and methods to acquire them

It must be pointed out that a true religion is really humanism based on principle of 'live and let live' Thus religion is universal However, a good number of religious systems have developed independently during different periods of history and in different regions of the world Ellwood, Jr seems to be right to suggest that each system is only a partially altered version of cosmic religion under different names⁴ In fact, all religions are sister concerns Jainism is also a system of humanism-happiness of all beings with certain perceptions of codes and ideals Jaina⁵ suggests that it is a system of ascendants, independent, intelligent, rational and self-efforting people of the world This system has perceived (a) physical and psychical non-violence, (b) detailed mutational cause-effect law of *Karma* (c) work-based system of caste and status, (d) equal and respectable status and potency of women, (e) ethical and pluralistic realism, (f) septadic predication law, and (g) psychological spiritualism These are described in traditional language in Jaina texts which should be presented in current scientific language for their wider understanding and impact in the coming century The major Jaina perceptions are summarised here in this fashion

(1) Happiness, H and Satisfaction, S⁶

The happiness and satisfaction are the prime objectives of life and religion. The Jaina system postulates that human welfare, happiness, H or satisfaction, S is proportional to religiosity, R. If H or S is defined as the number of desires / acquisitions divided by their total numbers, we have, as the economists will say

$$R \cdot H = D/D_1 \text{ and } S = Aq/Aq_1$$

This leads to the result that if one wishes to maximise H or S, the number of desires or acquisitions must be made minimum, i.e. the denominator must be very small. This is what the theory of non-possession or *Aparigraha* postulates. One has to limit them for better life. This principle states limitation in consumeristic mentality and, therefore, better welfare and religiosity. It has a potency of increasing overall pleasure in the world.

(2) Perception of Three A's (or N's, Individual Triad)

The Jainistic perception of three A's (or N's) is very important for the welfare of individual and society. It aims at cultivation of one's own mind, speech and body. This triad of non-violence, non-one-sidedness and non-possession represents the process of highest welfare. If one follows this triad, it results in multiplicity of its effects, as shown below: N_1 (Non-violence) + N_2 (Non-one-sidedness) + N_3 (Non-possession) = $N_1 N_2 N_3$. This is the perception of welfare at individual level. This triad is the exposition of non-violence at every level. It is not a totally negative term. In positive way, it means love and reverence. In a practical way, it is minimising pain and passion to self and others. It is positivity-oriented negativity with optimistic bias.

(3) Perception of Three S's (Sociological Triad)

The Jaina system is a shramanic (Striver) system. It has the welfare of the society as an objective. This could be attained by the triad of Sweating, S_1 , Self-supporting, S_2 and Sameness, S_3 . It is known that as one works hard, one becomes self-supporting and all hard workers develop sameness among all. This triad belongs to the makers of own destiny. This triad has also the multiple effect like the earlier one. This triad exemplifies the development of the society through karmic processes.

$$S_1 * S_2 + S_3 = S_1 S_2 S_3$$

(4) Perception of three R's (Spiritual Triad)

The Jainistic system is basically spiritual. It aims at releasing the karmically embodied being from the karmic shackles through the triad of three R's of Right faith, Right knowledge and Right conduct. It is called Gem-trio or Triadic confluence in Jain system. It involves all the perceptions mentioned above which are specific forms of this triad. This is also multiply effective.

All these three triads are the condensed forms of many Jainistic vows and practices which emanate from the basic perception of non-violence for which the Jainas are noted.

(5) Cause-effect Law of Karma : Weber-Freshner-Equation

The *Karma* theory is one of the most developed theory of action-reaction of our daily life. It has more a basis of psychology rather than physical basis. The psychologists have developed an equation which could be applied for mental processes and their physical effects. This equation is known as Weber-Freshner equation. If S is the stimulant mental emotion / state and R is the resultant effect, we have,

$$S = K \ln R$$

This stimulant here is the karmic force and the R is the effect produced. This equation has been verified for medium range stimulents but it needs verification in case of finer karmic forces. Moreover, the *karma* theory is a mutational theory which makes effects proportional to forces which are always changing in their nature depending upon many environmental factors. This equation has ascertained the psychological nature of *karma* theory and that *karma* theory could be explained in that way. The *karmas* are also said to be inversely proportional to destinities, i.e. lighter or better the *karmas*, higher will be the destiny of the living beings. It requires that good *karmas* only will yield human life.

Impact of Jainistic Perceptions on Components of Human Society

We are living in an age of scientific and industrial development leading to more and more consumerism and comforts. It has created larger number of problems in comparison to Mahāvīran age—some carry—over of the past and some newly created ones. These problems start with individuals in terms of their ethical standards, family life including the status of women and upto many social, national or even global problems of ethnics, population growth, environmental

pollution, economic disparity and politics of government, war and peace etc It is seen that the above triads have had large impact on improving the mentality and actions of individuals in the society in the past Their impact is a tri-timal phenomena They have potency and pregnancy for better present and future if practised honestly The Jaina ascetics are the crest of the fourfold Jainistic order They command and control social and religious life of the community They have influenced royalties, army commanders and rich men in the past Their sermons for reverence of life and love have changed the course of life of many heretics and sinners as could be clear from the early Jaina texts They were instrumental in establishing non-violent royalties in many parts of India They promoted the concept of non-absolutism through academic debates Ācārya Bhadrabāhu, Ārya Suhasti, Samantabhadra, Akalanka, Bappabhatta, Simhanandi, Sudatta, Śīlagunasūri, Ācārya Tulasī and Vidyāsāgara, Hemcandra and Hīrvajyāi and others have moulded the public and royalties to the path of these triads The institutions of ascetics still continues to hold similar position even today The politicians and richmen still seek their blessings and advice on many national and social problems of modern life

The Jainistic perceptions have a large impact on common men to practice the triadic path for prosperity, progress and peace physically and spiritually It seems that most of the people of the world are Jainas without proclamation as they realise the truth of these triads and follow them as far as possible That is why, Tobias⁷ has pointed out that the practice of non-violent way of life has given a viable alternative towards these objectives Their non-violent businesses prove the fact that non-violence can be economically more fruitful Though he points out that nobody could be totally non-violent and a theory always breaks down in practice to a certain extent, but Jainistic perceptions are ethically realistic and practically workable under some restrictions The Jainas have had a large impact on their life style in this country and abroad in the past and present. A summary of such impact has been brought out by G P Jain recently⁸

Impact of Society : (a) Action-based Caste System

The general society of the east has been stricken with many traditional problems thwarting its overall physical and spiritual progress The birth-based caste system is one of them Though it seems to have been based on division of labour in the society but it lacked mutational progress and encouraged conservatism and self-pride The Jaina system has no place for it as all human beings—nay all living beings are equal and similar in potency of progress That is why the

Jainas have been originating from all traditional castes and ethnic groups without proselytisation. Of course, it agrees to work-based caste system which has the modern form of professional class system as in the west of today. There is no bar for anybody to modify or move for better and better class of professions. Even the Govt today is encouraging this process. It is due to homogenisation of heterogeneous groups that a society of highest morals and least crime rates and offences has developed. There have been virtually the class and religious conflicts of Jainas with others as are observed in current days. Per chance, these are due to their supremacy concepts or political ambitions which the Jainas do not have. They have been the neutral components of the society and adjustable with all because of their non-violent attitudes. This point has restricted their promotion far and wide but it now seems to be the torch bearer for a better society and human race of the future and twenty first century.

The Jainas go beyond the carnivore mentality of the west. They favour peace and love over war and hatred. This system has never deviated from the triadic concepts and that is why it remains as one of the best living religions of the world. The pacifist doctrine of non-violence was unknown in the west until about 12th century. Since then, it has been making high inroads and now it has become one of the major roads of their life and culture. The birth-based caste system, hence, does not find any place there.

The Jaina system points out that one's outlook should be four-foldly tuned substantively, regionally, temporally and modally. This is ascertained by the fact that Jainas have added, modified, redefined many theoretical and practical issues for necessary tunings with times indicating their attitude of scientificity. There has, thus, never been fundamentalist attitude in them which has been or is there in other systems and decried by the conscientious intelligentsia. The intellectually equalitarian and polyviewistic training gives accommodation capacity in the society for alleviating birth-based theories and sectarianism and promoting tolerance and harmony. This training is the need of the day. This training of the Jainas has a great impact on their continued preservation.

(b) *Equal Status and Potency of Women*

It is unfortunate that the patriarchal society has always been non-genuine towards women folk in general despite some better litanic or biographical references. The Mahāvīra age had the traditional society where they were taken even as a marketable commodity. They were taken as property. He

revolted against this attitude and promoted the concept of equality of sexes, status and potency of women along with regulated marriage and see through the minor vow of celibacy He placed them in two cadres of nuns and vetaresses in his four-fold order whose strengths were nearly double the cadres of men There have been many illustrious women in Jama order for promotion of Jaina culture and literature The Jaina nun-system has been and is very influential even today for preserving the Jinistic practices They are promoting Jaina ideology even abroad in different countries Mahāvīra was very far sighted on the issues of women and we are experiencing it in current times when they are holding positions of heads of Govt , administrators in civil, police and even in defence services along with other fields including politics The case of 33-50% reservation is also pending indicating the current state of thinking about the status of women

The concept and practice of equality of sexes has effected the women in more than one way While they have their duties of morality-based procreation, they hold their rights for equality in personal and social spheres This morality of sex has resulted in least sexual offences and lesser population growth among the Jainas This inbred concept is now felt necessary in the days of AIDS by modern women society with alleviated their major physical and psychological problems Besides marriage, there have been many associated problems in the past like remarriage, widow marriage and in the present the Satī tradition, divorce and abortion The west had no such problems as it did not give much value to the morality of sex, though it attaches sacredness to the marriage However, the conservative east did rule against these issues It is only during the last 150 years that the women folk has risen from their slumber and have started utilising Mahāvīran concept of equality of sexes Now, Satī burning is resisted tooth and nail and legally also The other issues are also moving in affirmative direction One remembers the days when advocates of such issues were insulted by the society However, the days have changed stealthily The tuning in women problems is being effected with respect to the changing times and conditions as per Mahāvīram dictums

It is not only the pre-creative issues which attracted the attention of Mahāvīra He also took up the case of education and leadership potency of women He had a large number of women disciples who were proficient in canons and conducts His chief nun was Candanabālā The women of today are being educated in different fields and they are taking leadership in many specialised

areas This is a pleasant sign of the impact of realistic Jaina perception on women equality This trend is going to be accelerated in the twenty first century

(c) *Politics and Peace*

Tobias has written that there are very few pure or even medium level non-violent people Nevertheless, their principle is very attractive It is the harbinger of peace It provides solutions not only for problems associated with individuals but it also guides to solve the national and international problems on round tables too Though the Juristic non-violence has not been able to stop wars and violence in the world, but it has done quite a lot in this direction in India It has been applied in terms of peace treaties and political war stoppage for long The institutions of ambassadors has been its other form

Many political and religious leaders have been impressed by this principle and have realised its dormant potencies That is why, they could make it an instrument of social equality and national independence Mahatma Gandhi, Nelson Mandela, De Vakra, Martin Luther King, Dalai Lama, Fuji Guruji and others are the shining stars of this age in getting the potency of non-violence manifested in different parts of the world They have let us believe that it is not only a principle for individuals, but it can function in wider areas of groups and nations Many royalties were impressed by the non-violent life, learnings and teachings of Jaina saints and gave them not only royal patronage but began practising it in part and encouraging the public to follow suit through royal decrees Many names of such saints have been cited earlier in this regard As a result, non-violence has become a global political, economic, social and environmental principle The institutions like UNO, G-77, SAARC, Non-alliance movement and others are practical forms of non-violence at global level The concept of armyless states, moral rearmament and nuclear and chemical war banning are its sheets Conflict resolution is its effects It is due to this potency that many institutes of peace and non-violent studies and training have been established in many parts of the world This subject has attracted the academic world too and international congresses are held by them off and on Many scholarships are also instituted for conflict resolution studies

The political powers have applied the concept of *Pañchaśīla* for mending the ways of the world through political morality They have started solving their problems through consensus, persuasions, intermediaries and round table

conferences to avoid wars and attendant destructions. The rays of non-violence are increasingly peeping through to usher in a new era of peace and progress in the war-torn world. This will give us a better world in twenty-first century.

The impact of this Jainistic principle has resulted in movements like 'Land Gift' of Vinobaji and 'Renunciation of meal once a week' of L. B. Shastri in India for reducing the rich-poor conflicts and increase the amount of happiness in general. The WHO, UNICEF, Red Cross Society, Lion and Rotary movements and many other philanthropic institutions throughout the world are the proponents for improving chances of peace and progress. They are working on Jainistic principle without any adjective.

(d) *Economic Problems Jainistic Socialism*

It is seen that the world is infested with disparities on economic fronts. There are pairs of classes like rich-poor, master-servant, landlord-peasant, mill-owner-worker and the like where the capitalistic trend has resulted in majority of them under deprivation and turmoil. The Jainistic perception of 'all men are religiously and morally equal' has been out of the way since long. The natural instinct of ambition in men has resulted in these classes and class wars. Formerly, the religion also seemed to support this status quoist view psychologically on the basis of *Karma* theory. However, this was neither desirable nor justified in view of the mutational character of *Karmas*.

The Jainistic perception of *Aparigraha* or equitable distribution and sharing of wealth, denational duty and limitation of wants and greedy nature have paved the way to eliminate the above disparities. Collectively, these perceptions are termed as 'Jainistic Socialism'. This has potency to equalise human beings at physical and social level too. They are already equal spiritually. This perception is again a humanitarian application of non-violence which develops an attitude of non-attachment towards wealth and encourages its proper distribution as indicated by Kempfort⁹. This attitude will have to be ingrained in human mind to cherish for an egalitarian society. The current systems of Gandhism, Communism etc are but newer varieties of this Jainistic socialism with different types of adjustments. The co-operative movement throughout the world is its another version.

(E) *Environmental Problems*

The most important aspects of Jainistic perceptions have been the cultivation of

an attitude of (i) livingness in all natural objects (ii) feeling of equality and compassion for them and (iii) observational interdependence among all the living beings Taking men at the center, all its inside (volitions, mind) and outside (earth, water, air, plants, minerals, animals etc.) surroundings form what we call environment There has been a natural balance between men and their environment so that his health, wealth and happiness were protected However, the population growth greedy nature, consumerism, industrialisation gases and wastes, mis-use of forests etc have broken this balance which is now effecting the warmth of the globe at large involving the depletion of protective ozone layer Man could not realise the gravity of this situation until about early half of this century but now he has got acutely worried about it The Janas were foresighted on this issue too Their first book of *Acārāṅga* tells us that violence or mis-use of the environment systems leads to delusion, bondage, hell and death How a man could be called religious if he injures his own class of lower life ? The indifference towards this perception and injunction has effected us heavily today However, these injunctions have advocated two points (i) Vegetarian food habits and (ii) upkeep of environmental balance These points now show a high impact on global front to maintain clean environment

For quite a long time, westerners were not in favour of vegetarianism and they counted many deficiencies in it Now, it is said to be scientifically nutritive, economically sound, aesthetically enriched and charming and spiritually noble In contrast, non-vegetarianism causes as many as 160 types of diseases That is why, it is getting global popularity and many national and international organisations have come up in its favour More and more people worldwide are adopting this food style It has a potency of making up food shortage of the world A large number of non-vegetarian chain stores is being wound up It gives health, longevity, saves wealth and serves humanity in producing secretions encouraging qualities of compassion and reducing the bad qualities of anger, conflict and aversion It also keeps the environment safe Currently, it holds high impact on society which is going to increase faster in twenty first century. The upkeep of environmental balance has become most important for the survival of our universe The Brazil and Kyoto type conferences are being held globally to devise ways and means in this direction Television and other media are propagating for savaging forests, check mis-use of water and other natural resources, use of depollution devices in transport systems, industrial gases and wastes are being developed globally. The afforestation festivals are

being organised Population growth faster is being tackled medically All these steps are being taken unconscious of Jainistic principles of (i) checking available use of natural resources (ii) limiting wants (iii) restricted celibacy and, of course, non-violence The principle of animism and reverence for life is coming to practice which is an indirect impact of these principles How best it could have been if these principles would have been taken into account while industrial progress was under development There are nearly seven vows and practices which are advocated by the Jainas in this direction

People can argue 'religion has nothing to do in these matters' However, if it is the way of life for socialisation and welfare of society, any issue interfering in this objective has to be tackled by its perceptions. The above Jain perceptions are specifically important for ecological balance One should try to take as much from mother earth as much it could regenerate The 'Jaina Declaration on Nature' (1990) is an effort to promote this objective worldwide This problem could not go critical if these perceptions are followed with resolve The man has been guilty of neglect of them specially in increasing population in geometrical proportion Though it seems that religious seers have not proved to be powerful enough to subdue the material scientists but one feels the man would have to turn back to seek refuge in religious injunctions like the physicists now turning towards metaphysics in their theonisation Tobias has rightly said that Jainistic injunctions are a little Switzerland in this turbulent environment

(f) *Philosophy*

The Jaina system is noted for its non-extremist middle course philosophical concepts because of its mental, vocal and physical triad of non-violence It prefers a naturalistic trend over any supernatural one That is why, it does not have creator God concept so that a man could become master of his own destiny by his own efforts The major Jaina philosophical concepts are based on the principle of non-absolutism It has proved to be more realistic than theoretical only It has relativistic approach It has devised its perceptions on the basis of physical and psychical, physical and modal real and ideal aspects of any issue The scientific theory of Relativity and its later developments have verified the correctness of this philosophical concept experimentally This concept has a heavy impact on the mould of the society, politicians and economists who have to look into the welfare of all The scholars have verified it statistically and superpositionally¹⁰ This inculcates the capacity to develop an attitude of liberalism, tolerance and harmony in thoughts and actions and creation of

casteless and creedless society which is the need of the day. This principle is a very important instrument in socialistic tempo of the Jaina system. It requires persons to think over any issue from many angles before taking any decision that is what the management people suggest. Thus, this principle asks us to manage our mind, speech and body to be in tune for maximum benefit to the individual and society.

The Jaina philosophy discusses many topics on physical and spiritual issues on logical and intellectual basis. This has influenced the world of philosophers in the east and west. It is highly impressive and is referred by many noted scholars. This has provoked the middle course way in real life. The western journals have a variety of comparative discussions on this concept in modern language. This philosophy is also an off-shoot of non-violence and other traits. However, this requires presentation of Jainistic philosophical works through English language for wider objective—a high need for twenty first century.

(g) Social vs Individual Aspects

It has been pointed out that the basically socialistic concepts of Jainism were later transformed into pre-dominantly individualistic bias. This is the case of all eastern religious systems. This might have happened at the start of devotional cult and in middle ages. This has led to catastrophe in general life. The man has become so much individualistic that one almost overlooks the society and we are facing the disorder in almost all spheres of life and the nation itself. The twentieth century end requires that the medieval age trend should be reversed to socialistic objectives as the individual is made through the society and one's own contribution is very small. The west could grow through socialistic base though it is also now moving towards the same catastrophic line. The saint and intelligentsia should try to modify their traditional views to get the idea of socialistic objectives of the religion into daily practice. The twenty first century requires this background from the twentieth century people.

It has been pointed out by many scholars that this trend has been responsible for non-popularisation of Jainistic perceptions. Of course, there were many other factors too like absence of impressive saints, lack of internal power and practices and concept of harsh and rigid vows etc.

All these factors have to be tuned with respect to regions and times. The past-orientation and traditional language are also such factors. The twenty first century requires that these drawbacks should be minimised as far as possible to

make our perceptions more amenable for better understanding and practice

Conclusion

The discussions above indicate the various types of impacts of Jainistic perceptions on different components of the society. The twentieth century trends suggest towards movement of practicing these perceptions. This will have to be intensified. This author has every hope that the next century will have widened these practices for better peaceful and progressive world. It is pleasing to learn that the Jainas are promoting these perceptions through national and international institutions like Western Order of Jainism, JAINA, JAFNA, Brahmī Society, Jaina Academy, Jaina International, Anubībha etc. Their efforts will lead to a highly powerful Jainistic world in twenty first century.

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SOME MODERN CONCEPTS OF MARRIAGE IN THE LIGHT OF THE SMṚTI LITERATURE

Sunanda Y Shastri

There are many sources like epics, classical Sanskrit literature, *sūtras*, *smṛtis* philosophical works, different commentaries on *smṛtis* and many other texts to understand, contemporary society Among these sources *smṛtis* are important sources to understand the social practices, laws and rules and politics *Smṛti*. are important because, they are treatises of rules about conduct, social customs and usages, legal matters and family life They also reflect the current practices in contemporary society There were, it is said, more than one hundred *smṛtis* out of which *Mānavadharmasāstra* (or *Manusmṛti*) is the oldest, most important and exhaustive source Some other important *smṛtis* are—*Viṣṇusmṛti*, *Yājñavalkyasmṛti*, *Nāradaśmṛti*, *Bṛhaspati* etc *Manusmṛti* is said to have been composed probably between 200 B C—200 A D *Smṛtis* seem to have formed the minutest rules and laws regarding individual's life, and hence marriage is an important subject discussed in the *smṛtis* at length

The institution of marriage must have come into existence in very remote past Even the extant Vedic texts show that the institution of marriage was fully developed, and that the Vedic society was not a promiscuous one Marriage was regarded as but highly necessary to qualify for the performance of religious rites and begetting children¹ Marriage was regarded as religious and social duty Marriage rituals were already developed and were regularly practiced Girls were married at quite a mature age² The very notion of marriage implies many other aspects such as, legality, children and their rights, extra marital relations, monogamy, polygamy, polyandry, levirate (*nyoga*), sonorate (husband of a barren woman marrying her sister for progeny and some of those children are counted as of the barren wife), social status, inheritance, divorce, nullification of marriage, remarriage and widow-marriage etc Since marriage was regarded as social institution, the various aspects naturally demanded consideration as they were intimately interconnected with marriage Marriage being the union of two persons of opposite sex coming from two different surroundings, it became social event of fargoing consequences

The ancient Indian law-makers looked upon marriage as more of a duty than

a means of pleasure. It was one of the major—acts of refinement (*samskāras*). One became a house-holder after marriage and was thus authorised to perform duties towards elders, children, society and religion.

Views about marriage were found transitory and more and more social aspects came to be discussed in connection with marriage. One view from Manu's famous text is, 'external laws for husband and wife are to keep them on the path of duty, whether they are separated or united'³. Another famous text that of Nārada (3rd c A D), says that the legal rules are laid down regarding marriage and other mutual relations between husband and wife⁴.

The marriage is discussed here regarding following topics -

- [1] Choice of bridegroom and bride,
- [2] man's virility test,
- [3] forms of marriage,
- [4] *Anuloma* and *Pratiloma* marriage (marriage in direct order of *Varnas* and in inverse order of *Varnas*) and social arrangement for their progeny
- [5] Monogamy, polygamy and polyandry,
- [6] Divorce and separation,
- [7] Remarriage,
- [8] Levitate and sonorate, and
- [9] Arrangement for the children born without wedlock

(1) *Choice of bridegroom and bride*

Manusmṛti gives stress on the choice of bride-groom. Manu has given in detail the qualities of maiden one should choose as a bride. He prescribes the right colour of her eyes and hair, her health, family background and he even wants to consider her name⁵. Woman's choice about her life partner is not considered at all. A later work, like Nārada-smṛti, stresses completely on the choice of maiden. It is considered important and consent given by the girl is an essential part of marriage. Her acceptance of marriage proposal and her consent in clear words is considered as betrothal⁶.

(2) *Man's virility test*

Here a very unique view comes up, which probably is the first of its kind in the smṛti literature. Young man seeking hand of the maiden had to undergo

physical fitness test including the virility test, after he proposes to the parents of the girl. It is said that, "when the fact of his virility is placed beyond doubt, he shall obtain the maiden?" Marriage would not take place unless he passed the test. The part of maiden's choice and man's virility test bears likeness to the tradition of *Swayamvara*. It is more or less a cross between *Swayamvara* and an arranged marriage.

This betrothal is not indissoluble and could be broken if some fault is found in either of the party. It could be even broken if a better suitor approaches for the maiden.⁸ Marriage takes place only with the chanting of *mantras* with the ritual of joining hands.⁹

(3) *Forms of Marriage*

In the *sutra* and *smṛti* literature, eight different forms of marriage are described. They are (1) *Brāhma Vivāha*—It is the one in which a maiden properly decked with ornaments is given to the bridegroom with religious ceremony.¹⁰

(2) *Prājāpatya Vivāha*—Daughter is given to a virtuous bridegroom with the words, 'fulfil your sacred duties together'¹¹ "

(3) *Āśva Vivāha*—Father of the bride receives a dress, a bull and a cow, by way of a token gift, from the bridegroom and gives his daughter with proper rituals and ceremony.¹²

(4) *Daiva Vivāha*—*Daiva* means fate. During a sacrifice, when the host gives his daughter to the officiating priest in the front of the altar it is called *Daiva* marriage.¹³

(5) *Gāndharva Vivāha*—when a maiden and a young man unite through love and mutual desire, it is called *Gāndharva* marriage.¹⁴

(6) *Āsura Vivāha*—when the price is paid for the bride by the bridegroom, then the bride is given ceremoniously to him, it is *Āsura* marriage.¹⁵

(7) *Rākṣasa Vivāha*—*Rākṣasa* means a demon. When a girl who is unwilling and resisting is abducted and forcibly married it is called *Rākṣasa* marriage.

(8) *Paiśāca Vivāha*—*Paiśāca* means a ghost, or a basest or foulest thing. When a girl is approached while she is asleep or intoxicated or mad or unconscious and raped, and consequently married to the person it is called *Paiśāca* form of marriage.

First four forms of marriage are legal, socially acceptable and praiseworthy, according to most lawmakers. There are certain and definite opinions about the legality and morality of all marriage forms. Manu recognizes first six forms of marriage as legal for *Brāhmanas*. *Ksatryas* and *Vaiśyas* can get married as per the last four forms. But *Paiśāca* and *Āsura* forms are criticised. Last three forms of marriage gave more or less a free hand to *Ksatryas*—the military and ruling class of the society. They always did not follow the moral code of conduct laid down by *Brāhmanas*. The acceptance of *Rākṣasa* form is proof of this licence.

Another peculiar thing about the *Paiśāca* form is that it is legally recognized which is the most condemnable and noteworthy of all. That may be probably to give social status and protection to the victimised woman or girl.

One more facet regarding the legality is found in *Nārada's* treatise. Only first four forms are recognised as legal and are prescribed for all orders of men. In the law of inheritance of property, only first four lawful forms of marriage are considered. Property of a childless woman goes to her husband only, if she is married to him according to any one of the four praiseworthy forms beginning with the *Brāhma* form¹⁶.

Common feature in *Āśra* and *Āsura* form of marriage is bride's price which seems to be paid in both cases. Only a token gift of clothes, a cow and a bull is given to the bride's father in *Āśra* form. This practice came into being, probably because, parents of the girl would lose her services once she is gone with her husband and to compensate such losses, the token price was given.

Price is paid for the bride in the *Āsura* marriage and if higher bid is there from another suitor, then bride is given to him. This is actually the sale of the bride and cannot be compared with *Āśra* marriage.

In the first four forms there is not much difference. Only the selection of bridegroom differs, but marriage ritual is same. Regarding *Gāndharva* and other marriages, *Devala* has very clearly stated: "In marriages under *Gāndharva* and other forms, the nuptial rite is intended to be performed by the members of the three *Varnas* by an agreement in the presence of the fire" (गांधर्वादिविवाहेषु विधिवैवाहिकं, स्मृतः । देवल) This implies that in whatever form a maiden is obtained, the legalization and solemnization of the marriage is to be done only after the performance of the rituals with mantras in the presence of the fire.

(4) *Anuloma and Pratiloma marriages and social arrangement for their progeny*

The Aryan society was divided into four varnas or classes according to the division of labour, intellectual and physical capacity, likings and inclinations etc. The one whose profession is learning and teaching was *Brāhmana*. *Brāhmanas* were supposed to learn, teach and preserve Vedic tradition by handing it to worthy students. The second *varna* is *Ksatriya*—the warrior class or ruling class—who would take the responsibility of protection of people, fight enemies etc. The *Vaiśyas* were mainly involved in trading—inland and overseas and agriculture. The fourth *varna*—*śūdras* probably were the labour class people, at times those conquered in the battles and kept to serve three varnas. This system was flexible in its early days. Later, especially in the *smṛti* period it became as rigid as could be. This flexibility gave birth to the concept of *Anuloma* and *Pratiloma*.

Anuloma marriage is marriage in direct order of the *varnas* and *Pratiloma* is marriage in inverse order of *varnas*. Among the *varnas*, *Brāhmanas* are superior, next comes *Ksatriya* and then *Vaiśya* and lastly the *śūdras*.

Theoretically, all the lawmakers insist on marrying a boy or girl of the same *varna*¹⁷. And if the marriage is to be inter-*varna* then, men are allowed to marry with the women of inferior *varna*, but women are not allowed to marry men of inferior *varna*. When man marries with the woman of inferior *varna*, the marriage is called *Anuloma* marriage—marriage in direct order of classes; and if a woman of higher *varna* marries with the man of inferior *varna*—then it is *pratiloma* marriage—marriage in inverse order of *varnas*.

Despite of strict rules and social prohibition, human elements like love and passion always played its role and the rules were not strictly followed. Inter-*varna* marriages were disliked by the *Smṛtikaras*¹⁸. Sometimes it is interpreted that the rule about marrying a man or woman of the same *varna* may be for the first marriage only. In case, one has to marry again, for the some or the other reason, then man can take wife from other *varna* (lower) than his own. The mixing of *varnas* is criticised even in *Bhagvadgītā*¹⁹.

This rigidity of the *varna* system gave rise to many social problems. The children born of inter-*varna* marriages were never really accepted in either father's *varna*, nor the mother's *varna*. These children were supposed to be of different caste than mother and father's. The children born through *Anuloma*

marrages are called 'Apsada' children

Manu has declared nine sons born through Anuloma and Pratiloma marriages The name given below is of that caste by which they are recognized in the society -

- (1) *Ambastha*—son born through the union of *Brāhmana* father and *Vaiśya* mother²⁰
- (2) *Nisāda*—son of *Brāhmana* father and *Śūdra* mother²¹
- (3) *Ugra*—son of *Ksatriya* father and *Śūdra* mother²²
- (4) *Sūta*—son of *Brāhmana* mother and *Ksatriya* father²³
- (5) *Māgadha*—son of *Ksatriya* mother and *Vaiśya* father²⁴
- (6) *Vaudehaka*—son of *Brāhmana* mother and *Vaiśya* father²⁵
- (7) *Ayogava*—son of *Śūdra* father and *Vaiśya* mother²⁶
- (8) *Ksattri*—son of *Śūdra* father and *Ksatriya* mother²⁷
- (9) *Cāndāla*—basest of the sons declared by the ancient lawmakers He is born of *Brāhmana* mother and *Śūdra* father²⁸

Again when these castes mix within or with main *varnas*, then other subcastes are created Detail description of such sub-castes is found in *Manusmṛti*²⁹ It seems that those lawmakers or the intellectual leaders of the contemporary society were anxious to protect pure varna system from defilement They never wanted to give the status of mother's or father's *varna* to the children born of inter-varna In other words it can be said that the system itself became rigid and overpowering for them and the whole society, that they could not penetrate into it to accommodate the new extensions of the society or failed to carve a niche for them Thus many new castes were created and it gave rise to the utter confusion in the society

(5) *Monogamy, Polygamy and Polyandry*

As a general rule monogamy seems to be in the practice in the contemporary society Since the wife is called '*Sahadharmā-cārini*' i e who performs duties of family life, religion and rituals with her husband Another thing is, laws about the marriage in all the *smṛti* literature does not indicate that man can have more than one wives Rules about remarriage, i e., when the spouse is deceased or divorced are there, but not one single rule is found about marrying

again, while the first wife is there alive, hale and hearty. Another very important thing is, man has to take an oath at the time of marriage ritual that, 'he would never transgress his wife's privileges in the matters of religion and duties, financial matters and worldly pleasures'³⁰

Still, the instances of polygamy are found. For instance, King Dasaratha had three wives. Famous philosopher Yājñavalkya had two wives—Maitreyī and Kātyāyanī. Lord Kṛṣṇa also had many wives. Probably wealthy people and kings might be exceptional cases, but it definitely was not a rule, nor was the practice of polygamy encouraged.

There are not many instances regarding polyandry. There is neither any rule, nor the custom. Draupadi's episode is there in the *Mahābhārata* more as an exception than a rule. Even at that time it raised a lot of controversy. Except in few uncivilized tribes, polyandry did not exist at all in the cultured sections of the Indian society at all times.

(6) *Divorce and Separation*

Peculiarity of the rule of divorce lies in the prohibition to lodge the complaint, i.e. husband and wife must not lodge complaints against each other³¹. It is considered a sin, if husband and wife leave each other through mutual dislike³². In a case, where wife commits adultery, then it is not an offence on the husband's part, if he leaves her³³. He can drive her out of house, or treat her like a slave and her head is shaven³⁴. There are also punishments for men which are prescribed for the higher degree criminals³⁵.

A man can abandon his wife if she is wasting husband's property on pretext that it is her '*Strīdhana*', or when she is procuring abortions, or when she is barren, or when she hates her husband, or when she attempts to kill her husband³⁶. It is advised that a woman who always shows malice towards her husband, or who always quarrels, or who gives birth to female progeny³⁷, or who drinks spirituous liquor, or who is suffering from disease should be abandoned³⁸. It is obvious that it was a male dominant society where interests of men came before lives of women.

Regarding women, divorce is allowed to a girl who is faultless, but is unknowingly married to a man having some blemish or fault. Then, she can approach the royal court and get her marriage dissolved. Her relatives should restore her to a better suitor³⁹. This procedure is more like a nullification of

marriage

The other cause of nullification of marriage is,—when husband has gone abroad immediately after marriage and does not return within the three months. In such a situation she can marry to another suitor⁴⁰. Nullification of marriage and instance of remarriage is very clear in these cases.

If a maiden is abandoned by her husband immediately after marriage ceremony for whatsoever reason, then she should be remarried with another suitor with proper Vedic rituals again⁴¹. The social justice in this rule is obvious.

(7) Remarriage

Remarriage is advocated for women in the following five classic situations —, viz., (1) If husband is lost and not heard of for a specific period of time, (2) if dead, (3) if he becomes a religious ascetic, (4) if he is impotent and (5) if he is expelled from the caste for heinous crime or sinful actions⁴².

Among them, apart from death, the other four are genuine reasons for divorce and remarriage. In all these five cases, a woman's future becomes bleak. In fact, according to (levirate) *Niyoga* such women can beget sons to support herself in their old age. It is sheer irresponsibility on the men's part in the other cases, except death. Begetting a son for a husband who has done no justice to his wife, nor cared for her, is not proper. The best thing is that she should live her life happily and normally with another man. If a man starts leading ascetic life ignoring worldly responsibilities or does something which makes him outcaste or one who is impotent and knowingly deceives the maiden, do not need any consideration or justice by creating a *ksetraja* son for him.

In case husband is lost, i.e. he goes abroad and is not heard of for a considerable length of time, then his wife is supposed to remarry after stipulated period of waiting. This waiting period is different for the women of different *varnas*. Waiting period for the women having sons is longer than those not having sons.

- Brāhmaṇa* woman should wait for eight years if she is having son, and four years, if she does not have son.
- Kṣātrīya* woman having son should wait for six years and three years if she has no son.
- Vaiśya* woman with son should wait four for years and two years if she is

not having son

—For a Śūdra woman the period is one year, if she has son and if one without son marries before the stipulated waiting period is over, then no rule is violated in her case⁴³

(8) *Levirate and Sonorate*

By levirate (*nyoga*) is meant the situation when after the death of a man without progeny, his brother is duty-bound to marry the widow and any children born out of their union are counted as the progeny of the deceased man. Levirate was performed not only in the occasion of husband's death, but also in the case of an impotent man who is unable to procreate progeny. He allows his wife to beget children through another man, with the permission of elders. In the patriarchal society of India, it was always more than a need to continue father's lineage through a male issue. A son only can perform rituals for father after father's death. Son—biological or legal—offers funeral ball-of-*rice (pinda)* to the dead father. It is believed that, after the funeral ball-of-*rice* is offered, then father would not have to starve in the world of the Manes, thereafter. Another thing is that the property remains in the family when there is male issue to continue the lineage.

Woman was free to decide whether to perform the levirate or not. Usually elders of the family and clan would decide in this matter. They would order her to perform the levirate and go to her brother-in-law, and have relation with him until a son is born⁴⁴. The rule was,—'one should resort to *Nyoga*, when there is threat of family's extinction.' Children born without the authorisation of elders are deemed illegal⁴⁵.

Sonorate—Husband of a barren woman marries to her sister, and some of the children born to the union are counted as those of the childless wife⁴⁶.

(9) *Social arrangement for the children born without wedlock*

Thought is given to the children born through extramarital relations for the sake of inheritance. This category consists of the sons, who may not be biological sons of their fathers. They are as follows -

- (1) *Ksetraja*—A son begotten according to the law of *Nyoga* on the appointed wife of dead man, or of impotent man, is called *ksetraja*—one begotten on the field-wife⁴⁷.

- (2) *Datṛiṃa*—A son who is given by his parents to a man, of the same caste and having no issue, with a libation of water is considered as adopted son⁴⁸
- (3) *Kṛtriṃa*—A son whom a man adopts as his own son and who is of the same caste⁴⁹
- (4) *Gudhotpama*—When a male child is born in a household and his father's identity is not known, then that child belongs to the husband of his mother⁵⁰
- (5) *Apaviddha*—A male child who is deserted by his parents and is taken by another man as his son, he is called 'a cast off son'
- (6) *Kānīna*—A son born to an unmarried damsel while she is in her father's house This son belongs to him, whom she weds⁵¹
- (7) *Sahodha*—Knowingly or unknowingly, when one marries a pregnant bride, the child of hers belongs to him whom she marries⁵²
- (8) *Kṛtaka*—When one buys male child from his father and mother for the sake of a having son, he is called Kṛtaka son⁵³
- (9) *Paunarbhava*—A son of a remarried woman by her second husband is classed under this category

Lawmakers have given a subtle thought for the placement of such children in the social set up. It could be psychologically difficult for any man to accept a pregnant bride or he may abandon her after knowing the fact. In the case of 'Gudhotpama' son, if there were not any law to protect such a child, then he would have had to live as an orphan. All these children were not disowned. Apaviddha son was adopted out of sheer pity and compassion. A maiden's son also was looked after in her father's house and law authorised him to officiate as the child's father who marries the maiden. Ancient law thus seems to have made provision for such children and made some corrections for some of the human failures.

FOOTNOTES

- 1 Rgveda - X. 85.36
- 2 Rg. X. 22-46
- 3 Manu smṛti, IX, 1

- 4 Naradasmṛti, XII, 1 (Abbreviation - Nr)
- 5 Manuśmṛti - III-1
- 6 स्त्रीपुंसयोस्तु संबन्धे वरणं प्राग् विधीयते ।
वरणाद् ग्रहणं पाणेः सस्कारोऽथ द्विलक्षणः ॥ - Nr XII-2
- 7 परीक्ष्य पुरुषः पुस्त्ये निजैर्वाङ्गलक्षणैः ।
पुमाश्लेदविकल्पेन स कन्या लब्धुमर्हति ॥ Nr XII-8
- 8 Nr XII - 30
- 9 Nr XII - 3
- 10 Nr XII - 40
- 11 Nr XII - 40
- 12 Nr XII - 41
- 13 Nr XII - 41
- 14 Nr XII - 42
- 15 Nr XII - 42
16. स्त्रीघन तदपत्याना भर्तृगाम्यग्रजासु तु ।
ब्राह्मादिषु चतुष्पातुः पितृगामीतरेषु च ॥ Nr XIII-9
- 17 सजाति- श्रेयसी भार्या सजातिश्च पतिः स्त्रियाः । Nr XII-4
- 18 नैतन्मम मतम् । Yājñavalkyaśmṛti - I-56
- 19 Bhagevadgītā - I-41
- 20 Manuśmṛti - X-8
- 21 Manuśmṛti - X-8
- 22 Manuśmṛti - X-9
- 23 Manuśmṛti - X-11
- 24 Manuśmṛti - X-11
- 25 Manuśmṛti - X-11
- 26 Manuśmṛti - X-12
- 27 Manuśmṛti - X-12
- 28 Manuśmṛti - X-12
- 29 Manuśmṛti - X-15, 18
- 30 धर्मे च अर्थे च कामे च नातिचयमि ।

- 31 ईर्ष्यासूयसमुत्त्वे तु सम्बन्धे रागहेतुके ।
दम्पती विवदीयाता न ज्ञातिषु न रजनि न रजनि ॥ Nr XII-90
- 32 Nr XII-90
- 33 Nr XII-90
- 34 Nr XII-90-91
- 35 Nr XII-70
- 36 Nr XII-92
- 37 Nr XII-93-94
- 38 Nr XII-80
- 39 अज्ञातदोषेणोढा वा निर्दोषा नान्यमाश्रिता ।
बन्धुभिः साधियोक्तव्या निर्बन्धुः स्वयमाश्रयेत् ॥ Nr XII-96
- 40 प्रतिगृह्य च यः कन्या वरो देशान्तरं व्रजेत् ।
समतिक्रम्य कन्यान्य वस्येद्गाम् ॥ Nr XII-24
- 41 Nr XII-46
- 42 नष्टे मृते प्रव्रजिते क्लीबे यः पतिते पतौ ।
पञ्चस्थापत्सु नारीणां पतितस्यो विधीयते ॥Nr XII-97
- 43 Nr XII-98-99
- 44 Nr XII-82
- 45 Nr XII-85
- 46 Encyclopaedia of Social Sciences, vol 10 p 14
- 47 Manu IX-167
- 48 Manu IX-168
- 49 Manu IX-169
- 50 Manu IX-170
- 51 Manu IX-172
- 52 Manu IX-173
- 53 Manu IX-174
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THE VĀSTU-VIDYĀ OF VARĀHAMIHIRA

N. M. Kansara

Varāhamihira (505 A. D.) was a scientist of rare merits, who in spite of his regard for ancient traditions and sages, followed always the scientific method. In view of his extraordinary and masterly treatment of the subject of astronomy and astrology in all their ramifications, he was held in high esteem by scholars of ancient and medieval India. About his greatness Alberuni (11th cent. A. D.), the Arab scholar and traveller, testified that he had already revealed himself as a man who accurately knew the shape of the world, and on the whole his foot stood firmly on the basis of the truth, and that he clearly spoke out the truth¹.

Varāhamihira is supposed to have been one of the nine traditional gems in the court of a mythical Vikramāditya², and is thus stated to be a contemporary of Kālidāsa, a poet of unrivalled fame³.

The *Bṛhatsamhitā*, usually classed under the astronomical and astrological treatises, is but a semi-*Purāna*, dealing, as it does, with heterogeneous subjects like the *Purānas* themselves. In this treatise there are but five chapters devoted to both architecture and sculpture. But the subjects have been treated with a master hand. The chapters open with a definition of the science of architecture, and the author goes on to describe, briefly but succinctly and to the point, the suitable building sites, testing of soil, general plan, comparative measures of storeys and doors, and carvings thereon, and other important parts of the buildings.

The preliminary subjects are described in the opening chapter No. 53, entitled "*Vāstuvidyā*". Then follows a description of the buildings proper, in chapter No. 56, entitled *Prāsāda-laksanam*, under the same twenty types as in the *Matsyapurāna* and the *Bhavisyapurāna*, the names and details being identical.

The preparation of cement is discussed in a separate chapter No. 57, entitled '*Vajralepa-laksanam*'. One whole chapter No. 79, entitled '*Śayyā-laksanam*', is devoted to the construction of the necessary articles of house-furniture, such as bedsteads, couches, and seats. Quite consistently with a sense of proportion Varāhamihira devotes only one chapter No. 58, entitled '*Pratimā-laksanam*' to sculpture, where, too, the details of images are described in a scientific manner.

which is missing in other ancient literature Although he is accused of being in the habit of copying his authorities and appropriating their materials he has mentioned distinctly in his treatise seven architectural authorities, viz, Garga, Manu, Vasistha, Bhāskara, Viśvakarman, Nagnajit, and Maya ⁴

The word 'vāstu' literally means "a place of residence", or a house-site and a house proper Varāhamihira uses 'Vāstu' in the strictly limited sense of a residential building ⁵ Varāhamihira first gives overall measurements for five kinds of houses meant for a king, army-chief (*senāpati*), ministers (*saciva*), queens (*mahisi*), crown-prince (*yuvārāja*) and his younger brothers, feudatory chiefs (*sāmanta*) state officials (*rāja-purusa*), chamberlain (*kañcukin*), royal courtesans (*vesyā*) and artistes (*kalājñā*), envoys (*dūta*), astrologers, priests and physicians, persons belonging to the four primary classes and sub-classes, treasury and pleasure-house (*ratī-bhavana*) ⁶ The houses of a king may measure 108, 100, 92, 84, or 76 cubits in breadth, the length being greater than the breadth by a quarter ⁷ The houses of an army-chief may measure 64, 58, 52, 46, or 40 cubits broad, their length being one-sixth more than the breadth ⁸ The house of a minister may measure 60, 56, 52, 48, or 44 cubits broad, the length exceeding the breadth by one-eighth For a crown prince the houses may measure 80, 74, 62 or 56 cubits broad, the length being one-third more than their width The dimensions of the houses of his younger brothers may be half of those of the crown-prince The houses of feudatory chiefs and high state officials are equal to the difference between the houses meant for the king and his minister The best house of this class may measure 48 *hastas* x 67 *hastas* and 12 *angulas* The difference between the houses of a king and his crown-prince gives the dimensions for the houses of chamberlains, royal courtesans and artistes, the largest house of this group would thus be 28 *h* x 28 *h* 8 *a* ⁹ Of the houses meant for the royal astrologer, priest and physician, the largest one measured 40 cubits in breadth, the width of the remaining four types for this class decreasing by 4 cubits each in a descending order and their length being greater than the breadth by one-sixth The residences of the officer-in-charge of workshops (*karmādhyakṣa*) and of the envoys corresponded to the difference between those prescribed for the crown-prince and the minister The difference between the measures of the residences of a king and his commander gives us the dimensions of treasure-house and pleasure-house as also for the houses meant for superintendents of state departments ¹⁰ The best structure of this class is thus 44 *h* x 60 *h* *a* ¹¹

The houses meant for the members of the four classes (*varnas*) measured 32, 28 24, 20, 16 cubits in width, with the provision that a Brahmin could have all the five types of houses, a Ksatrya, the last four; a Vaiśya, the last three; and a śūdra, the last two. The length of these houses of the four *varnas* exceeded the breadth by one-tenth, one-eighth, one-sixth and one-fourth in a descending order. People from the lowest sections of society were to have houses with smaller dimensions. Houses with various measures are prescribed for state officials in accordance with their caste. According to a general rule laid down for the purpose, a royal officer was to have houses with dimensions equal to the difference between those of the houses of the army-chief and those prescribed for the caste to which he belonged. Persons of mixed castes like Pāraśava could have houses with dimensions equal to a half of those prescribed for both of his parents put together. Thus the biggest house of a Pāraśava would be 26 h wide.¹²

There was no fixed rule as to the size of the cattle-sheds, residences of ascetics, granary, armoury, a structure for keeping sacrificial fire ablaze and pleasure-house.¹³ Besides the proportionate length of individual houses noticed above, it is laid down that the length of a structure consisting of a single room (*śālā*) should be twice its breadth. Normally, the height of a building was required to be equal to its width.¹⁴

Proportionate measurements for different parts of a structure are laid down in detail. A peculiar method of obtaining measures for the hall (*śālā*) and the balcony (*alinda*) in all the houses, except those of the four castes, was to add 70 to their width and place the sum total separately at two places and then to divide one by 35 and the other by 14, the two quotients thus give measures for the *śālā* and the *alinda*, respectively. As for the houses of the four castes, the *śālā* and the *alinda* measured 4 h 17 a x 3 h. 19 a for a Brahmin, 4 h 3 a x 3 h 8 a for a Ksatrya, 3 h 15 a x 2 h 20 a for a Vaiśya, and 3 h 13 a x 2 h 18 a. or 2 h. 3 a. for a Sudra.¹⁵

Outside the house a pathway (*vīthukā*) was to be made, its width being one-third of the *śālā*.¹⁶ The location of the pathway formed a basis of the classification of dwellings. Thus, a structure was called Sosnisa, Śayāśraya, Sāvastambha and Susthita according as there was a pathway to its east, west, south or north, and on all sides, respectively.¹⁷

In a house consisting of more than one storey, the height of the ground-floor

should be one-sixteenth of the width with an addition of four cubits, and the height of each of the following storeys (*bhūmi*) should be diminished by one-twelfth of the preceding one¹⁸

Thickness of the walls was laid down to be equal to a 1/16th of the total breadth in view of much stress laid on the strength and stability of a house¹⁹ Thus, for instance, the walls of the first type of the royal house would be 6 *h* or 18 *a*. thick

As regards the door-way, the breadth of the houses of the king, the army-chief and others (except) those of the four castes) increased by an eleventh and with an addition of 70, when turned into *angulas* gives the height of the door-way, and a half of that its width²⁰ For the four-caste houses, the width of the door-way could be obtained by adding 18 digits to a 5th of their breadth taken as *angulas* and then again adding to it one-eighth of itself, three times this would be its height²¹ The thickness of the two side-frames (*śākhā*) of a door is as many *angulas* as its altitude numbers in cubits, one and half that measures gives the thickness of the threshold and the upper block (*udumbara*), and one-eighth of seven times the height gives the breadth of all the four pieces²²

Normally, the door was placed in the middle of the front wall and faced a cardinal point and never an intermediate direction. With a view to prevent obstructions (*vedha*) to light and air and to provide hygienic conditions it is laid down that the door should not face a road, tree, corner, well, pillar, mud, god temple), a Brahmin's house and a water sluice²³ In densely populated towns and villages, it is recommended, in order to avoid difficulties, that the minimum distance between the door and the obstructing object should be twice the height of the door²⁴ Further the door should not be such as opens or closes by itself, is larger or smaller than the prescribed dimensions, one above another, too narrow or broad, bent, pressed hard by the upper block, bent inward or outward, and stands in a haphazard direction. All these defects were believed to augur evil to the landlord or family members²⁵ The main door (*mūladvāra*) was embellished by auspicious decorative designs like a pitcher, a *bilva* fruit, foliage and boughs and the Pramathas²⁶

As to the columns, Varāhamihira has given proportionate dimensions and their mouldings. Thus, its width at the bottom should be equal to 1/80th part of nine times its height, and the same decreased by 1/10th its width at the top²⁷ These measures are meant for the columns supporting the upper storey or roof

and not for free-standing columns to which also they can be applied with some minor changes. We are asked to divide the entire height of a pillar into nine parts, the pedestal (*vāhana*) being the lowest. The second part immediately above it was the one shaped like a pitcher (*ghata*). The eighth part at the top resembled a lotus flower and was consequently known as *Padma* or *Kamala*, the ninth part immediately above it being called the Upper Lip (*uttarostha*). Between the two lower and the two upper parts was the shaft which occupied five of the nine divisions.²⁸ The pillars were given various names, such as *Rucaka*, *Vajra*, *Dvivastraka*, *Prālinaka*, and *Vrta*, in accordance with the shape of the shaft.²⁹

The architraves (*bhāratulas*) were horizontally placed above these columns and their number depended on that of the columns, but their thickness was the same as that of the pillars. Cross-beams (*tulopatulā*) were placed above the architraves, and their thickness was lessened by a quarter.³⁰

These details are of unusual interest for us inasmuch as they throw welcome light on the evolution of the 'Gupta order'.³¹ The Gupta pedestals are mainly square. In spite of this change, names like *Ghata*, *Kamala* and *Uttarostha* were allowed to continue, presumably because they had a history and tradition behind them. That the names of the mouldings of pillars are older than Varāhamihira is evident from their mention in the *Kīranākhyatantra*. The circular Aśokan shaft was replaced by many-sided ones of which the octagonal one seems to have been the most popular. It is this evolved form of the shaft that is referred to by Varāhamihira.³²

The general plan of a residential house in the days of Varāhamihira seems to have been based on a courtyard surrounded by chambers (*śālā*) on one, two, three or four sides. He has mentioned five kinds of four-chambered (*catuḥśālā*) houses, viz., *Sarvatobhadra*, an edifice with uninterrupted terraces (*alunda*) on all the four sides and broken by four doorways, especially recommended for a royal residence and temples,³³ *Nandyāvarta*, a structure with verandahs starting from the wall of the hall and going to its extremity from left to right and with a door on each side except in the west,³⁴ *Vardhamāna* having the front terrace of the main building extending from the left hall to the right hall, thence another terrace from left to right and thereon again another, and having a door on each side except in the south,³⁵ *Svastika*, having an entrance in the east, and a continual western verandah at the ends whereof begin two other verandahs (southern and northern) going from west to east and between the

extremities of the latter having the fourth terrace (eastern),³⁶ *Rucaka*, having two terraces touching the ends in the west and east, and touching these two internally two more and one door on each side except in the north. Of these *Sarvatobhadra* was suitable for kings and other persons of eminence, while *Nandyāvarta* and *Vardhamāna* are said to be best for all the *Svastika* moderate.³⁷

Of the three-chambered (*triśālaka*) houses, *Varāhamihira* has referred to four types, viz., *Hiranyagarbha*, a three-halled house without a northern hall, *Suksetra*, a house without an eastern hall, *Culli*, lacking a southern hall, and *Paksaghna*, without a hall in the west. Out of these the first two are spoken of with approval, while the last two are regarded as inauspicious.³⁸

As for the two-chambered (*dvīśālaka*) houses, *Varāhamihira* has mentioned six types, viz., *Siddhārtha*, *Yamasūrya*, *Danda Vata*, *Grhaculli* and *Kaca*, according as they had chambers in the west and south, west and north, north and east, east and south, east and west, and south and north. Of these only the first type was considered to be auspicious and the rest inauspicious.³⁹

Varāhamihira is very particular in his recommendations about the selection of a site for building a house. Thus, he recommends that the soil that is soft, even and of sweet odour and taste, that is not hollow from inside, and that abounds in commendable herbs, trees and creepers is highly suitable for the purpose.⁴⁰ He advises that a house should not be constructed close to the residence of a minister or a rogue, a temple, a *cātya* tree and a cremation ground, or facing a cross-road, and on a site shaped like a tortoise and abounding in anthills and holes.⁴¹ Here, he seems to be prompted by the desire to provide an hygienic and peaceful environment and to ensure the durability of the structure. Further, he disapproves the presence of water to the east, south-east, south, south-west, west and north-west of a house, while he approves of that to the north and north-east.⁴²

He gives us three modes of testing the soil. As per the first mode, a circular pit, one cubit in diameter and depth, should be dug in the centre of the site, it should be filled again with the same earth; according as the pit is insufficiently filled, just filled and overfilled, the site in question should be regarded the worst, the moderate and the best respectively. As per second mode, the pit should be filled with water which was allowed to remain for the time required for a hundred steps, if the water is not diminished, the site is

best suited for erecting a structure. And, as per the third mode, if an *ādhaka*-full of the earth dug out of the pit weighs 64 *palas*, the site is fit for construction. These instructions too aim at avoiding a porous and loose soil for building a house and are inspired by practical considerations of ensuring the stability of the structure as also that of ascertaining the quantity of water available.⁴³

In modern times, one would be surprised to find Varāhamihura prescribing the houses of the four classes in their descending order to be located in the north, east, south and west.⁴⁴ The reason lies in the then prevalent astrological beliefs. Thus, the intermediate directions, were supposed to be presided by the demonesses called *Carakī* in north-east, *Vidārī* in the north-west, *Putanā* in the south-east and *Rākṣasī* in the south-west they were relegated to the out-classes such as *Svapacas*.⁴⁵ A piece of land possessing certain properties was thought to be specially suited to a particular class. In this connection, declivity of a site towards a particular direction, colour, odour and taste of the soil, and the variety of the grass growing over it were taken into consideration. Thus, a plot declining towards the north, east, south and west, white, red, yellow and black in colour, smelling like clarified butter, blood, food and wine, sweet, astringent, sour and pungent in taste, and covered by *Kuśa*, *śara*, *dūrva* and *kāsa* grass is recommended for the four classes in a descending order.⁴⁶ Thus, and a few other, methods of testing the soil and the practice of relegating it to a particular class on the basis of its declivity, colour, odour and taste were prevalent from very early times as is evident from their mention in the *Gṛhyasūtras*.⁴⁷ They are also mentioned in almost all the works of both the northern and southern architectural traditions, indicating their wide-spread popularity and universal operation throughout India.⁴⁸

After the examination of the soil, the site was ploughed and seeds were sown, evidently to test its fertility. Then followed purificatory rites consisting of the stay of the Brahmins and cows there for a night. Next, the landlord went to the site at an auspicious moment prescribed by an astrologer, worshipped deities and honoured the architect and the Brahmins. Lastly, touching his head, breast, thighs and feet according as he was a Brāhmana, Kṣatriya, Vaiśya or Śūdra, he drew a demarcating line which marked the commencement of construction.⁴⁹

Varāhamihura mentions two types of site-plans (*pāda-viryāsa*), viz., the one consisting of eighty-one squares, and the other of sixty-four squares. These squares

were believed to be presided over by forty-five deities, thirty-two of them external and thirteen internal⁵⁰ Of these two the second one was specially meant for temples As for the first one, Brahma occupies nine squares in the centre Of the remaining deities twenty others, known as *dvipāda*, preside over two compartments each, and four deities, called *tripāda*, occupied three squares each This plan was applicable to all kinds of secular structures, towns and villages⁵¹ Though Varāhamihira refers to only square plans, they could as well be applied to circular, hexangular and sixteen sided structures which are mentioned by him His commentator Utpala is aware of this omission on the part of our author and supplies necessary information about circular and triangular plans from a work of one Bharatamuni⁵² The nine meeting points of the diagonals and the exact middle points of the squares (1/8th of a square) were considered to be the most vulnerable points and these together with Brahma-sthāna, when hurt by impure articles, nails, pegs, pillars, etc., were believed to bring trouble to the landlord in the corresponding limbs of his body⁵³

The building site was believed to constitute the body of the House-God (*Vāstunara*) He is a male figure and his image should be carved in the likeness of man He should be represented in such a way as to cover the entire site His head is turned to the north-east and face hung down Different parts of his body are occupied by several gods⁵⁴

After the selection of the site and the preparation of the ground plan, the next operation, known as the stone-laying ceremony, consisting of laying blocks of stones first in the south-east and then in the south, south-west, west, north-east, north, north-east and east in order followed, and it marked the commencement of building Columns and doors were also erected in a similar manner⁵⁵

Besides mentioning burnt bricks, wood and stone as building materials, Varāhamihira describes, in Ch 56 of the *Brhatsamhitā*, four kinds of plaster, viz., two *vajralepas*, *vajratāla* and *vajrasanghāta*. Of these *vajralepa* was composed of the precipitate of unripe *tinduka* and *kapittha* fruits, blossoms of silk-cotton tree, seeds of *sallakī*, skin of *dhavana* and *vaca* boiled in a *drona* of water and reduced to 1/8th of its original volume and finally mixed with resin of a tree (*srivatsaka*), *asa*, *guggulu*, *bhallātaka*, resin of *devadāru*, resin of *śarja*, linseed and *bilva* fruit.⁵⁶ Another plaster of the same name was prepared in the above manner from lac, resin of *devadāru*, *guggulu*, *grhadhūma*, kernel of the *kapittha* and *bilva* fruits, fruits of *nāga*, *numba*, *tinduka* and *mādana*, resin of *śarja* and myrobalan fruit⁵⁷

The *vajratala* paste was prepared in the above manner from the horns of cows, buffaloes and goats, hair of donkeys, skins of buffaloes and cows, numba and *kaputtha* fruits and *rasa*⁵⁸ The plaster known as *vajrasanghāta* was composed of eight parts of lead, two parts of bell-metal, and one part of iron rust These pastes were applied hot to temples, mansions, windows, *linga* images, walls and wells, and are said to adhere for an unusually very long time⁵⁹

Since the site-plan is inspired to a great extent by religious considerations, oblations were offered to *Vāstunara* and deities of squares, omens interpreted from the appearance of fire, and worship was offered to deities while demarcating a building site⁶⁰ Every constituent of a structure was looked upon with a feeling of sanctity, and columns and doors were erected after they were decked with parasols, wreaths, cloths, incenses and ornaments⁶¹

After building was ready, the entrance ceremony was performed as now with great pomp and show, the house was decorated with abundance of flowers, leafed arches and pitchers filled with water, Brahmuns recited Vedic hymns and gods were worshipped with incenses, perfumes and oblations⁶²

Varāhamihira has recorded certain beliefs pertaining to the time when the landlord entered a finished or unfinished house, they are prevalent even in modern times, since there is a revival of the *Vāstuvidyā* recently These beliefs are associated with the birds and animals crying harshly or warbling sweet supposed to indicate the presence of a bone or wealth, respectively, inside the earth Similarly, braying of an ass at the time of measuring the sight, a dog or jackal crossing the measuring string, snapping of the measuring string, a peg driven upside down, the architect and the landlord forgetting something, the falling from shoulder, draining away or breaking of a water-jar, birds sticking to columns and doors, and the shaking, fall or misplacement of pillars or doors were believed to indicate some bad omens⁶³

Varāhamihira refers to the architect by the common name *sthapati* who combined in himself the function of both the engineer and the mason, enjoying a high status, since he was responsible for preparing the ground-plan and for the successful completion of the undertaking⁶⁴

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62 *Ibid.*, 52 103-105, 107
63 *Ibid.*, 52 103, 105-109, 112
64 ISBV , p 392 This to acknowledge, with highly due thanks, that I have practically sought to rather abndge the material presented by Dr Ajay Mitra Shastri, Chapter VII of his learned work ISBV
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MEETINGS WITH SHRI KARTIK TRIVEDI

N. M. KANSARA

The following members of the Non-teaching Staff of the L D Institute of Indology, Ahmedabad, visited Shri Kartik Trivedi, in the underground gallery of the L D museum, Ahmedabad, on the dates mentioned herein this report

- 1 On 21st February, 1998 Dilip Y Vyas (Accounts Clerk) 17 P.M. to 18 P.M.**
He gave Kartik a small photograph of his dead sister and asked him to summon the presence of her spirit and get the answers to his questions about the cause of her death. The reply was that she was very sensitive and had drunk a poisonous medicine and thereby died. She was visiting her house and knocking at the backside door and has given an indication of the glimpse of her presence to Jayantibhai. Vyas confirmed that this was true. He also confirmed the fact that she liked the day of Sarad Punam and some members of his family have felt her presence on that day.
- 2. Same date and time . Harshad Kantilal Shah (Head Clerk)**
He gave Kartik a photograph of his diseased father. Immediately Kartik began to speak and told about Shri Kantilal's relation with Jayantibhai, and with Manguben, with whom Kantilal lives on the spirit plane. Manguben was Harshad's grandmother. Kantilal was doing a job under Natvarbhai Patel. There was no question of Manguben ever troubling Harshad or his family; she was a pious soul. This was confirmed by Harshad.
- 3. Same date and time . Dalpatsimha P. Chauhan (Clerk)**
He gave Kartik a photograph of Dungarsimha, the husband of Dalpatsimha's wife's sister, who had died some time back. Kartik got the reply from the spirit of the deceased that he was not murdered, but had died a natural death. As regards the spirit's wish, he told that since he was devoted to a goddess they should offer five sweetballs to her. He lives in the spirit world.
- 4. Same date, 19 P.M. : Urmila Brahmhatt**
She gave Kartik a photograph of her father-in-law, Vitthaladas C Brahmhatt, and asked about the last wishes of the deceased. In the course of his clairaudience with the deceased, Kartik mentioned the names of Padmaben, at present in U.K., and of Rameshbhai, at present in U.S.A., both of which were closely related with the deceased, but Kartik uttered them as having heard from her father-in-law. Kartik was not expected to know the names of these persons, unless he heard their names from the deceased father-in-law.
- 5. On 20th February, 1998 : Mangaji Jugalji Parmar (Head Peon) : 17 P.M.**
He handed over a photograph of his deceased brother Natvarlal Jesingbhai Parmar (cousin brother) to Kartik, and the latter began to mention the names like Jashvantbhai (a fast friend of Natvarlal), Dalap at Dayaram (an affectionate gardener), Vasant (the

- driver of his boss in Bombay who used to knock him with his palm thrice or four times in the morning and evening, Kartik further revealed that Natvarial (who lived in Bombay for about 35 to 40 years and served as cook of actors and actresses) is happy in the above world of spirits and still wishes to help people as much as possible All this tallied with the information which Mangaj had about his brother
- 6 Some time in the first week of March, 1998 · Dr D. G Vedia, Professor of Sanskrit, Uttar Gujarat University, Patan · about 3 P.M.
Dr Vedia gave Kartik a photograph of Kusum, the deceased wife of his son Nikhil Kartik revealed that she was living in spirit world with some lady relatives whose name began with R, and was happy that they should not worry about her, and that Kusum had no objection if Nikhil married again
- 7 On 10th March, 1998 . Premila Mukundbhai Kansara, 9.45. A M.
All the three of us, i e., Premila (my wife's sister), Nuranjana (my wife) and myself (N M Kansara) went to see Kartik. We handed over to him a photograph of Jyana, the deceased young daughter of Premila Kartik attuned himself with her spirit and revealed that she mentioned the names of Pareshbhai, Jyotuben, Lataben, Vidyaben, whom Premila did not know But when the names of Babulal (Premila's brother), Pravinbhai (their neighbour), Ronak (the brother of Jyana's husband's elder brother's wife), Pradyumnabhai (another neighbour or acquaintance at whose house Jyana used to go for seeing or enjoying TV programmes), Zarina, Mayaben, Rama, Rashmi etc , these tallied with the living or dead friends of Jyana
- 8 On 13th March, 1998 · Prof. Kapadia, Prof. Kanjibhai Patel, Dr Jitubhai Shah and Prof. Kansara about 17 P. M.
All the four of us went to meet Kartika, and we found him sitting in the chamber of the museum curator Shri Lalitkumar in the L D Museum We presented to Kartika a typed and bound volume of the doctoral dissertation of Prof Vasantbhai Parikh of Amreli About hundred and eleven pages in the beginning and about ten pages at the end were torn out and removed from it We requested Kartik to identify and locate the person with whom this disjoined material of about 21 pages was lying He said the material was in Patan and some scholar, whose name began with M had taken it, it was likely to be sold to some Germans When we further requested him to try to locate if there was a copy of the thesis in Ahmedabad, after some effort he located it in the Gujarat University And, both Dr Jitubhai and myself (Kansara) had actually gone to the Gujarat University Library and located and seen a copy of it on the previous day to verify as to how many pages and containing what matter were missing ! This was our attempt to test Kartika in slightly different field of retrieving lost things !! (Prof Ujamshi Kapadia is co-ordinator, Prof Kanjibhai is the Administrator and Dr Jitendra B Shah is the Director of the L D Institute of Indology, Ahmedabad)

सर्वानन्दसूरिकृत श्रीजगद्भूचरित महाकाव्य - समीक्षा

गोविन्दलाल शं. शाह

मध्यकालीन गुजरात में जिन जैन कविओं ने संस्कृत में साहित्य सर्जन किया इन में धनप्रभसूरि के शिष्य सर्वानन्दसूरि भी एक हैं। जगद्भूशाह या जगद्भूशा या सिर्फ जगद्भू नाम से सुविदित श्रीमाली श्रावक वणिग व्यापारी वि. सं. १४वीं शताब्दी में हो गये, जिन्होंने ने साहस एव देश-विदेश के व्यापार से-खासतौर से कहा जाय तो समुद्र पार के जहाजी व्यापार से-धनसंपत्ति अर्जित की थी। इस जैन श्रेष्ठी ने तत्कालीन कच्छ, काठियावाड, सिंध, गुजरात आदि प्रदेश में अकाल-दुर्मिक्ष के तीन-चार साल तक अपने निजी कोठारों में से अन्नदान देकर तथा द्रव्य, वस्त्र और पात्र का दान करके जनता की सेवा की थी। मरणासन्न मनुष्यों और पशुओं को जीवनधारण करने में सहायता की थी। जगद्भू ने कच्छ के भद्रेश्वर में जिनमन्दिरों का निर्माण करवाया था।

जगद्भू के बारे में अनेक किंवदन्तियाँ प्रचलित हैं।^१ इससे जगद्भू दन्तकथाप्रथित व्यक्ति (legendary figure) लगता है।

बॉटसन 'काठियावाड गेज़ेटियर' में लिखते हैं कि इ. स. १५५९ (सं. १६१५) में जो अकाल पड़ा था वह 'जगद्भूशा का अकाल' कहा जाता है। रजकोट में आजी नदी के पूर्व तट पर जो मिनारे हैं वे 'जगद्भूशा के मिनारे' कहे जाते हैं।^२ सर्वानन्दसूरि ने इस महाकाव्य में अकाल के जिन वर्षों का उल्लेख किया है इसके साथ यह समय का मेल नहीं है।

जामनगर जिला में समुद्र तट पर हर्षदमाता याने हरसिद्धमाता का मन्दिर है इसके साथ जगद्भूशा की बलिदान की कथाएं जुडी हुई हैं इनका कोई निर्देश इस महाकाव्य में नहीं है।

एक परम्परा अनुसार जगद्भूशा कच्छ के वागड प्रदेश में कंधकोट गाँव के थे और भद्रेश्वर नगर में आकर बसे थे। अन्य परम्परा जूनागढ के गीर प्रदेश को जगद्भूशा का जन्मस्थान मानती है।

महान धर्मात्मा, शूवीर, दीर्घदृष्टि सपन्न, उदार दाता, अहिंसा के आराधक, भाग्यवान सेठ जगद्भू को नायक बनाकर सर्वानन्दसूरि ने 'श्रीजगद्भूचरित' नामक ऐतिहासिक महाकाव्य लिखा है जिस में सात सर्ग और ३८८ श्लोक हैं।

ब्यूलेर के हस्तप्रत विषयक रिपोर्ट २/२८४ में इस ग्रंथका निर्देश है। ब्यूलेर ने इस चरित काव्य के ऐतिहासिक अंश, अपनी टिप्पणी के साथ प्रकाशित किये हैं।^३ मोहनलाल डी देसाई के अनुसार विसलदेव के समय सवत् १३१२ से १३१५ में जबर दुष्काल पड़ा, उस वक्त कच्छ के भद्रेश्वर के श्रीमाली जैन जगद्भूशाह ने सिंध, काशी, गुजरात आदि देशों में बहुत अन्न देकर दानशालाएँ शुरू की थी और तीन साल तक दुष्काल का सकट का निवारण किया था।^४

'श्रीजगद्भूचरित' पर एक लेख में कृष्णलाल मो. झवेरी ने लिखा है कि लोककी रहनसहन, दे की स्थिति, एव नायक का वृत्तान्त का वर्णन, वाचक को इस समयका यथार्थ दर्शन कराता है कथकोट, भद्रेक्षर आदि नगरों के वर्णन के आधार पर वे स्थायी विभूति से उस समय कित समृद्धिमान थे यह स्पष्ट होता है ।¹

'श्रीजगद्भूचरित' का कथानक संक्षेप में इस प्रकार है ।

सर्ग १ :- सर्ग का नाम 'वीयदुपमृति-पूर्वपुरुष-व्यावर्णन' है । इसमें ४५ श्लोक हैं । "श्रेयसे भवतु पार्श्वजिनाधिनाथः" इन शब्दों से यह महाकाव्य का आरम्भ आशीर्वाद से होता है । प्रथ सात श्लोकों में पार्श्वनाथ, सस्वती, गुरु धन प्रभसूरि तथा ऋषभदेव को नमस्कार किये गये हैं अ सत्पुरुषों के बारे में कहा गया है । कथावस्तु का आरम्भ करते समय ही कवि ने अपनी काव्यप्रति का परिचय इस श्लोक में दिया है ।

"लक्ष्मीस्तरङ्गतरलापवनप्रकम्पश्रीवृक्षपत्रनिभमायुरिहाङ्गभाजागम् ।

तारुण्यमेव नवशारदसांध्यरागप्रायं स्थिर सुकृतजा किल कीर्तिरिषा ॥¹

श्लोक २४ तक अपने चरित्र नायक जगद्भू के गुणों की प्रशंसा चलती है । श्लोक २ से जगद्भू के पूर्वजों का वर्णन है । "श्रीमालवंश इह मेरुवोन्नतोऽस्ति ..." । इस वंश में वीय-वरणाग, वास नामक पुत्रपरंपरा चली । वास के पाँच पुत्र श्री वीसल आदि थे । श्री वीसल चार पुत्र थे जिन में से एक सोल नामक पुत्र था । कवि सर्वानन्द ने पूर्वजों के सद्गुणों का वर्णन किया है । अन्त में पुष्पिका में 'श्रीजगद्भूचरित' को महाकाव्य कहा है ।¹

सर्ग २ :- सर्ग का नाम 'भद्रेक्षरपुर-व्यावर्णन' है । इसमें २४ श्लोक हैं । श्लोक १ २४ तक भद्रेक्षर नगरी का सुन्दर वर्णन है । उदा.

महापुनःश्रीकन्दर्पणामं महेश्यलोकैः परिभासमानम् ।

अस्तीह भद्रेक्षरनामधेयं पुरं वरं कच्छकृतैकशोभम् ॥ (४)

इस नगरी की रक्षा के लिये शेषनाग, देवमन्दिरों में घण्टनाद, समुद्रतट, वणिकों की ह में सुवर्ण और रत्न के ढेर, नगरी के शौकीन तरुणों, मृगनयनी स्त्रीओं के मधुरागान आदि का वर्णन है । नगरी भोगवती, अमरावती, अलका से उत्कृष्ट थी । अगुरुचन्दन के धूप, मधुरपूदङ्ग, क्रीडाशुव की मानिनी को मान छोडकर भोग करने की सलाह आदि का भी वर्णन है । यहाँ कुछ शृंगारि श्लोक भी हैं । उदा. "प्रासाद पर बैठे कबूतरों के पास से नववधुओं अपने रतिसमय के सुन्दर हुंकार सीखती थी" ।¹ जब पतिने कटिबल्ल को हाथ से खींच लिया है तबभी सब्बे पद्मरागमा जडित गृह की कान्ति से शरीर आच्छादित होने के कारण कमलाक्षी लज्जित नहीं होती थी ।

इस नगर में मनुष्यों पुण्यबुद्धिवाले थे, देव और गुरु मत्सररहित दिखाई देते थे । वहाँ मनुष्य पर्वत की तरह उन्नत एवं स्थिरता से शोभित थे ।¹

बदरगाहवाले इस नगर में जगडू के पिता सोल ने 'कथकोट' छोड़कर, ज्यादा संपत्ति प्राप्त करने के लिये सकुटुम्ब निवास किया ।

सर्ग ३ :- इस सर्ग का नाम 'रत्नाकर-वरदान-व्यावर्णन' है । सर्ग में ६१ श्लोक हैं । आरम्भ में सोल के तीन पुत्र, जगडू, राज और पद्म का और उनकी पत्नीओं क्रमशः यशोमती, गजछन्देवी और पद्मा का काव्यात्मक वर्णन है । बाद में जगडू को, बकरा के कठ में बाँधा हुआ माँगा की पूजा करने से, लक्ष्मी की वृद्धि का वर्णन है ।

जगडू की पुत्री प्रीतिमती का यशोदेव के साथ लगन तथा दुर्भाग्य से उसकी युवावय में मृत्यु का निरूपण है ।

जगडू प्रगतिशील एवं क्रान्तिकारी विचार के थे । १४ वीं शताब्दी में विषया का पुनर्विवाह का विचार-क्रान्तिकारी लगता है । पुत्री का पुनर्लगन के लिये जगडू ने अपनी ज्ञाति से संमति प्राप्त की लेकिन अपने कुटुम्ब की दो वृद्ध महिलाओं का विरोध होने के कारण विचार को कार्यान्वित नहीं किया ।

तीनों भाईओं की यहाँ पुत्र संतति नहीं थी । जगडू चिन्तित रहता था । सात दिन उपवास करके नैवेद्य धरकर समुद्र के देव वरुणदेव की । आराधना की जगडू ने प्रसन्न वरुण से वशवृद्धि कर पुत्र तथा धनवृद्धिकर धन माँगा । वरुण ने कहा 'तेरे भाग्य में पुत्र नहीं है, लक्ष्मी तेरे यहाँ स्थिर रहेगी, तेरे जहाजों को समुद्र में कभी नुकसान नहीं होगा । तथा भाई राज के यहाँ दो पुत्र और एक पुत्री होंगे ।' इस प्रकार का वरदान तथा रत्न देकर देव अंतर्धान हो गये । जगडू सुबह घर को लौटा ।

इस सर्ग में पुत्र संतति के बारे में अच्छे श्लोक हैं ।^{१९} निशान्त और सूर्योदय का कवि ने सुन्दर प्रकृतिवर्णन किया है ।

सर्ग ४ :- सर्ग का नाम 'भद्रासुरदर्शन' है । इसमें ३६ श्लोक हैं । जगडू सेठ का एकसेवक जयंतसिंह याने जेतसी जगडू के लिये धन कमाने के लिये समुद्र पार करके आर्द्रपुर (एडन) पहुँचा । वहाँ राजा को नज्राना देकर प्रसन्न करके किराया पर विशाल मकान लेकर रहता था । एक बार समुद्र तट पर एक बड़ा पथर खरीद ने के बारे में स्तम्भपुरी-खभात के तुर्क के सेवक काराणी के साथ टक्कर हो गई । दोनों कीमत बढते चले । तेल लाख दीनार तुल्य देकर जेतसी ने तुर्क का परजय किया । जेतसी अन्य कोई सामान लिये बिना जहाज में केवल पथर लेकर भद्रपुर वापस आया । विदेश में प्रतिष्ठा बनाई अतः जगडू ने वीटी तथा रेशमीवस्त्र देकर जेतसी का सम्मान किया । उसकी मासिक आय बढाई । तीन लाख दीनार का पथर घर के आगन में हि रखा ।

नगरदेवता भद्रदेव योगीन्द्र का रूप लेकर जगडू के घर आये । यौगिक शक्ति से देखनेवाले भद्रदेव ने पथर घर में मौवाकर तीक्ष्ण शस्त्र से तोड़ने के कहा । ऐसा करने पर शिला के दो

भाग हो गये । अनेक दिव्य रत्नों की पक्कि हृष्टिगोचर हुई । राजा दिलीप ने रत्न अन्दर रखे थे ऐसा ताम्रलेख भी मिला । भद्रदेव अन्तर्धान हो गये । दिनप्रतिदिन जगडू की समृद्धि बढती रही । उनके यश का काव्यात्मक वर्णन है ।

सर्ग-५ .- इस सर्ग का नाम 'पीठदेव नरपति दर्पदलन' है । इसमें ४२ श्लोक हैं । मर्यादा छोडकर आगे बढनेवाली प्रलयकालीन समुद्र जैसा, पारकर देश का राजा पीठदेव, सैन्य की उठती धूलि से सूर्य को आच्छादित करता हुआ कच्छदेश को खदेडता हुआ भद्रेश्वर पर आक्रमण ले आया । सोलकी वश के राजा भीमदेव ने दुर्ग बनवाया था । पीठदेव उसको तोडकर, लूट चलाकर वापस चला गया । जगडू ने नगरदुर्ग का पुनर्निर्माण शुरू किया । यह जानकर पीठदेव ने दूत भेजकर जगडू को मना करते हुए कहा, "शृङ्गद्वय चेत् खरमूर्ध्निभावि, तदा विधातासि च वप्रमत्र ॥"^{१३} जगडू ने प्रत्युत्तर भेजा "खरस्य शृङ्गे विरचय्य मूर्ध्नि दुर्गं करिष्ये विहितप्रयत्नः ॥"^{१४} दूत ने समझाया कि बलवान पीठदेव के साथ स्पर्धा करके, द्रव्य के अभिमान में आपको कुल का विनाश नहीं करना चाहिए । "पश्य प्रदीपस्य विधा विलोक्य पतन् पतङ्गो लभते विनाशम् ॥"^{१५}

प्रतिज्ञा पूर्ण करने के लिये जगडू ने उमदा नज्जना लेकर अणहिलपुर के राजा लवणप्रसाद से भेट की । राजा को स्तुति और धनसे सतुष्ट करके कहा, "जिस तरह जल का प्रवाह सरिता तट को तोडता है । उसी तरह आपके पूर्वज भीम ने जो बनवाया था वह दुर्ग पीठदेव ने तोडा है । मुझे क्षत्रियों के बडे ३६ कुल में उत्पन्न योद्धाओं का सैन्य वहाँ रखने के लिये दीजिये ।

भद्रेश्वर में लवणप्रसाद का सैन्य जगडू की साथ है ऐसा जानकर पीठदेव भाग चला । छ मास में दुर्ग बन गया । जगडू ने नया सैन्य गठित किया तथा लवणप्रसाद का सैन्य वापस भेजा । दुर्ग में दो सींग वाला गधा का पथ्थर का शिल्प बनवाया । पीठदेव के साथ संधि करके जगडू ने पीठदेव को निमंत्रित करके सत्कार किया । मान खडित होने के कारण आघात से पीडित पीठदेव के मुख में से रुधिर निकल आया और वह मर गया । इस तरह जगडू ने पीठदेव का अभिमान तोडा ।

सर्ग ६ :- इस सर्ग का नाम 'सकलजनसजीवन' है । इसमें १३२ श्लोक हैं । आरम्भ में जैन आचार्य परमदेव के तप एवं चमत्कार का वर्णन है । परमदेव जब भद्रेश्वर आये तब जगडू ने उनका पूजा-सत्कार किया । परमदेव से नित्य उपदेश श्रावण करने से जगडू को धर्म के प्रति प्रीति हुई । जगडू परमदेव के साथ सघ लेकर गिरनार तथा शेरुंजय की यात्रा के लिये निकला । साथ में चतुराग सेना भी थी । कवि ने सघप्रयाण का याचकों को अन्न, वस्त्र, पात्र के दान का बीच में आनेवाले जैन दहेरारसों का जीर्णोद्धार तथा घ्वजारोहण का सरस वर्णन किया है ।

जगडू ने भद्रेश्वर वापस आकर वीरनाथ के मंदिर पर सुवर्णकलश तथा सुवर्णदण्ड की स्थापना की । सुन्दर अष्टपद जिनमंदिर अपने परिवार के लोगों का कल्याण के लिये बनवाया । जगडू ने तालाबों और वाटिकाओं की नवरचना करवाई । पूजा के पुष्पों के लिये उद्यान बनवाया । कपिलकोट

में नेमिमाधव मंदिर, कुन्नड में हरिशंकर मंदिर, ढाँक(सौराष्ट्र) में आदिनाथ मंदिर तथा वर्धमान (वढवाण) में अष्टपद दहेरसर बनवाया। शतवाटी नगरी में ऋषभदेव का दहेरसर बनवाया। शत्रुजय पर सात दहेरी, पौषध शाला, शंखेश्वर पार्श्वनाथ के दो रजतपाद, पित्तल का देवालय, गुरु के शयन के लिये ताम्रप्रलंग बनवाये। खीमली में मस्जिद बनवायी। परमदेव का श्रीषेण नामक शिष्य को उत्सव के साथ आचार्यपदवी दी। राजा के सैन्य द्वारा मुघल लोगों को जीतकर शांति स्थापित की।

एकदा परमदेव गुरु ने जगद्गुरु को एकांत में कहा-

द्विन्द्वग्नि चन्द्रवर्षेषु व्यतीतेष्वथ विक्रमात् ।
दुर्भिक्षं सर्वदेशेषु भावि वर्षत्रयावधि ॥

अपने प्रवीण अनुचर भेजकर सभ देशों में सभी तरहके धान्य का संग्रह करने को गुरु ने कहा। जगत के लोगों को जीवनदान देकर यश प्राप्त करना चाहिये। जगद्गुरु ने गुरुवचन को सर पर रखा। पूरा आयोजन करके अनेक देशों में धान्य का संग्रह किया। सचमुच अकाल पडा। दुष्काल के दो वर्ष कष्ट से पसार हुए। राजाओं के कोठरों में भी धान्य नहीं बचा था। एक द्रम्म(चवन्नी) से चना के तेरह दानें मिलते थे।

दान, दया और युद्ध ये तीन प्रकार की वीरता प्राप्त श्रीमालवश के रत्न जगद्गुरु ने लावणप्रसाद के पुत्र वीसलदेव को अन्न के आठ हजार कोथले दिये।¹⁰

सोमेश्वर आदि कवियों ने जगद्गुरु की प्रशंसा की। सर्वाङ्गन्दसूरिने भी "श्री श्रीमालकुलोदयक्षितिधर" श्लोक में प्रशंसा काव्यात्मक शैली में की है। अन्य काव्यात्मक और प्रशंसात्मक श्लोकों में बलि, शिव, विष्णु गोवर्धनधर कृष्ण, दिग्गजों, पश्चिम की गंगा, धन्वन्तरि आदि के सन्दर्भ में उपमा, व्यतिरेक, रूपक आदि अलंकारों से जगद्गुरु का वर्णन हुआ है।

जगद्गुरु ने कौनसे राजा को कितनी सहाय की थी इसके बारे में ऐतिहासिक माहिती इस काव्य में दी गई है। "सिंध के राजा हमीर को धान्य के १२००० कोथले, उज्जैन के राजा मदनवर्मन को धान्य के १८००० कोथले, दिल्ली(गर्जनेश) के सुलतान मोजउद्दीन को धान्य के २१००० कोथले, काशी के राजा प्रतापसिंह को धान्य के ३२००० कोथले, कंधार देश के सधिल राजा को धान्य के १२००० कोथले दान में दिये थे।¹¹ जगद्गुरु ने धान्य को वितरण हो सके इसलिये ११२ दानशालाएँ बनवाई थी।¹² जगद्गुरु ने ९,९९,००० धान्य के कोथले तथा अठारह करोड दाम याचकों को दुष्काल के समय दिये थे।¹³

सर्ग-७ :- सर्ग का नाम 'त्रिविष्टप प्रापणः' है। इस सर्ग में ३९ श्लोक हैं। तीन वर्ष बाद अच्छी वृष्टि हुई। कवि वर्णन करते हैं -

"अभ्योघरानर्तितनीलकण्ठः
स्वगर्जनच्छब्दमृदङ्गनादाः ।

सच्चातकद्रातरवच्छलेन
जगुस्तां श्रीजगद्धृशंसि ॥^{१९}

वीसलदेव राजा का मंत्री नागड ने जगडू से अपना अश्व देने की माँग की, जो जगडू अमान्य की ।

जब श्रीषेणसूरि नाग के बारे में चर्चा कर रहे थे तब आपका कंथकोट के एक योगी व साथ विवाद, श्रीषेणसूरि का अपने योगबल से अपने देह में नागदंश का विषप्रसार रोकना, सुंदरस्तोत्र गान, सात दिनों बाद योगी का उसी नाग के दंश से मृत्यु आदि चमत्कारिक प्रसंग का वर्णन है

जगडू की श्रीषेणसूरि पर श्रद्धा बढ़ती रही । श्रीषेणसूरि के पास से धर्मतत्त्व सुनकर जगज्ज का उद्धार करने वाला जगडू अपनी आयु पूरी करके हरि के लोचन को पावन करने के लिए स्वर्ग में गये ।

तब लोगों को लगा की आज ही बलि, शिवि, विक्रम, जीमूतवाहन, भोज स्वर्ग में गये शोक के कारण दिलीपति ने मस्तक पर से मुकुट नीचे उतारा, वीसलदेव के पुत्र अर्जुन ने अतिशय रुदन किया । सिधपति हमीर ने दो दिन तक अन्न नहीं खाया । सभी राजाओं ने शोक मनाया

जगडू के राज और पद्म नामक दो भाई गुरु वचन से भारी शोक का त्याग करके धर्मकार्य में अग्रेसर रहे और राजा से सन्मानित रहते थे ।

शरदपूर्णिमा के चन्द्र के कम्पित किरण जैसी उज्ज्वल और जाज्वल्यमान कीर्ति के प्रकाश से पृथ्वी को निर्मल करने वाले और श्रीषेणसूरिन्द्र के चरण द्वन्द्व की सेवा में तत्पर ऐसे श्रीसंघ के उन दोनों अग्रणीओं ने श्रीमान विसल का समग्र कुल को बहुत समय तक सुशोभित किया ।

समीक्षा :- (१) महाकाव्यत्व

आचार्य दण्डी ने काव्यादर्श^{१०} तथा विश्वनाथ ने 'साहित्यदर्पण' में^{११} तथा अन्य आलंकारिकों ने संस्कृत महाकाव्य के लक्षण दिये हैं । 'श्रीजगद्धृचरित' की परीक्षा इन लक्षणों के परिष्कृत में हम कर सकते हैं ।

कवि सर्वानन्दसूरि ने 'श्रीजगद्धृचरित' को, प्रत्येक सर्ग की पुष्पिका में महाकाव्य कहा है । यह महाकाव्य सर्गबद्ध है । सात सर्ग होने के कारण विश्वनाथ का 'अष्टाधिकाः सर्गाः' तथा 'ईशानसंहिता' का 'अष्टसर्गात् न न्यूनम्' लक्षण 'श्रीजगद्धृचरित' में नहीं दिखाई देता । द्वितीय सर्ग में तीस से कम श्लोकसंख्या है । अन्य सर्ग में इससे ज्यादा है । इस महाकाव्य का आरम्भ आशीर्वादात्मक है । कथावस्तु के बारे में 'अन्यद् वापि सदाश्रयम्, 'अन्यद् वा सज्जनाश्रयम्' लक्षण लागू होता है । नायक जगडू है जिसका जन्म सद्वंश में हुआ है और जो 'धीरोदात्तगुणान्वितः' है । नायक चतुर और उदात्त भी है ।

इस महाकाव्य का प्रधान रस दयावीर प्रकार का वीररस है । शृंगार तथा शान्तरस गौण हैं । चमत्कारिक प्रसंग निरूपण में अद्भुत रस है । जगद्भू के जन्म से लेकर मृत्यु तक की कथा समग्र काव्य में वर्णित होने के कारण मुख्य, प्रतिमुख, गर्भ, विमर्श, निर्वहण नामक नाटकसन्धि हैं । प्रत्येक सर्ग एक वृत्त में और अन्त में वृत्तपरिवर्तन हुआ है, कहीं बीच में भी भिन्नवृत्त पाया जाता है ।

तुर्क का सेवक काराणी, पारकर का पीठदेव, कथकोट का योगी आदि दुर्जनों की निन्दा की गई है । परमदेव, श्रीषेणसुरि आदि सज्जनों की प्रशंसा है ।

भद्रेश्वरनगरी का वर्णन, समुद्र की आराधना प्रसंग पर रात्रि एव प्रभात का वर्णन, दुष्काल के बाद मेघवर्षा होनेपर प्रकृति का वर्णन है । निशान्त और सूर्योदय का कवि ने सुंदर प्रकृति वर्णन इस श्लोक में किया है । उदा.

प्रख्येद्विन्दुनिभनिर्गलदच्छतारा विश्वस्तमेचकतमो वसना निकामम् ।

कौकाम्बुजन्मनिवहे विहितपरथा शीघ्रं ययौ रविभियेव निशा पिशाची ॥

लोकसज्जक बननेकी क्षमता, काव्यानन्द देने की क्षमता इस महाकाव्य के पास है । उपमा, रूपक, अतिशयोक्ति, अर्थान्तरन्यास, अपह्नुति आदि अलंकार इस काव्य में पाये जाते हैं । नायक के नाम से महाकाव्य का शीर्षक रखा गया है । सर्ग की कथा अनुसार सर्ग के नाम दिये गये हैं । इस महाकाव्य चतुर्वर्ग फल से युक्त है । नायक जगद्भू का जीवन धर्म, अर्थ, काम और मोक्ष चतुर्वर्ग पुरुषार्थ का दृष्टान्त है । काव्य में जैनधर्म का वातावरण है । किसी एक लक्षण की कमी होने पर भी 'श्रीजगद्भूचरित' सरल शैली में लिखा हुआ महाकाव्य है ।

जैन धर्म का वातावरण :- इस महाकाव्य में जैन परिवार की कथा है । जगद्भू सेठ के पूर्वज वीयद्भू, वरणाग, वास, श्रीवीसल, वीरदेव, नेमि, चांदू, श्रीवत्स, लक्ष, सुलक्षण, सोल, सोही धर्मपरायण जैन थे । शेत्रुच्य और गिरनार की यात्राएँ, ऋषभदेव की सेवा, परोपकार और व्यापार के साथ इनका सम्बन्ध रहा था । जगद्भू के पिताजी सोल सात तत्त्वों को जाननेवाले, सात पवित्र क्षेत्रों में द्रव्य का व्यव करनेवाले, सात नर्क के भय से रहित थे ।¹⁴ परमदेव नामक जैन गुरु का आचाम्लवर्धमान व्रत का निर्देश है ।¹⁵ इस को आम्बील व्रत भी कहा जाता है । इस व्रत में तेल, घृत, दुग्ध, दधि रहित, रसवर्जित भोजन लिया जाता है । माष(उड़द) को पानी में भीगोये रखकर इसका भोजन किया जाता है । परमदेव आचार्य ने सभ में विद्या करनेवाले सात यक्षों को शखेश्वर पार्श्वनाथ में उपदेश दिया तथा दुर्जनशल्य राजा का कुष्ठरोग मिटया था । आचार्य परमदेव, इर्या, भाषा, एषणा, आदान निक्षेपण, आलोकित पानभोजन-ये पाँच समीति तथा मन, वचन, काय ये तीन गुप्ति का आश्रयभूत होनेवाले, १७ प्रकार को संयम का पालन करनेवाले, सर्व भव्य पुरुषों को उपदेश देनेवाले थे । परमदेव के कारण जगद्भू को धर्म में प्रीति हुई । परमदेव जीव,, अजीव, आश्रव, बन्ध, सवद, निर्जरा और मोक्ष-ये सप्ततत्त्वी विद्या का प्रकाश करने वाले थे । जगद्भू ने संघयात्रा की । परमदेव ने संघयात्रा में जगद्भू का संघ के अधिपति के रूप में तिलक किया ।

जैन मंदिरों पर ध्वज आरोपण, शत्रुजय, गिरनार के जैन मंदिरों की यात्रा, २४ तीर्थकरों की मूर्तिवाले अष्टपद दहेरासर बंधवाना, ऋषभदेव का दहेरासर बंधवाना, जिस में अन्न, वस्त्र, पुस्तकों के साथ पढने का इतेजाम होता है ऐसी पौषधशाला का निर्माण करवाना, परमदेव का शिष्य श्रीषेण को आचार्यपदवी का उत्सव, आनेवाले तील साल में दुर्भिक्ष होनेवाला है ऐसा जाननेवाली परमदेव की ज्योतिष विद्या या यौगिक विद्या, श्रीषेणसूरि का योगी के साथ सर्पविद्या के बारे में विवाद, नागदश का वियप्रसार धामना, रज और पद्म की गुरुपदेश तथा धर्मकार्य में श्रद्धा इस महाकाव्य का जैन वातावरण पर—परिवेश पर—प्रकाश डालते हैं ।

पात्रालेखन .- कवि सर्वानन्द ने नायक जगडू का चरित्रचित्रण विस्तार से किया है । यह ऐतिहासिक महाकाव्य होने के कारण इसमें अतिशयोक्ति होना संभव है । जगडू के धर्मनिष्ठ पूर्वज, धायवशात् मणिप्राप्ति से वृद्धि, समुद्रदेव के वरदान से लक्ष्मी की वृद्धि, भद्रदेव की कृपा से पत्थर में छिपे हुए स्तंभों की प्राप्ति, अन्य देश के राजाओं के यहाँ भी जगडू सेठ का आदरणीय स्थान, गुजरात की महाजन परपर का प्रतिनिधि जगडू ने युक्ति से किया हुआ पीठदेव का पराभव, जैन आचार्यों और धर्म प्रति संपूर्ण श्रद्धा, सधयात्रा तथा दहेरासर आदि के निर्माण के लिये द्रव्य का दान, दुष्काल में अनेक देशों के राजाओं को तथा जनता को अन्नदान में व्यक्त दानवीर जगडू की करुणा इत्यादि गुणों को प्रकाशित करने में कवि सफल रहे हैं । इस महाकाव्य में जेतसी, तुर्क का अनुचर कारणी, पीठदेव, परम-देवसूरि, योगी, लवणप्रसाद, हमीर, विशलदेव वाघेला श्रीषेणसूरि, मंत्री जागड, जगडू की पत्नी यशोमती, पुत्री प्रीतिमती, राजल्लदेवी आदि गौण पात्र हैं ।

भाषा-शैली-व्याकरण :- 'श्रीजगडूचरित' की संस्कृत भाषा महदंश सरल है । वर्णात्मक श्लोकों में भाषा समासयुक्त है । कथनात्मक श्लोकों में पुराणों जैसी भाषा है । काव्य में यथावसर वैदर्भी तथा गौडी शैली पायी जाती है । सर्वानन्द की भाषा व्याकरण शुद्ध है । दलयोंबभ्रुण (I-20), शुशुभिरे (I-29), व्यघायि (I-41), चर्यों बभ्रुव (II-8), रचयोंञ्जकार (II-9), कलयौ बभ्रुवुः (II-12), ठेकयित्वा (III-46), कारयामासिवान् (VI-72), जैसे रूप मिलते हैं ।

छन्द :- अलंकार .- सर्वानन्द विविध समवृत्तों में काव्यरचना करने में निपुण है । प्रथम दो सर्ग का हि छन्दोवैविध्य देखा जाय तो प्रथम सर्ग में १ से ३१ श्लोक वसततिलका में, ३२ मालिनी में, ३३-३४ उपजाति में, ३५ दोषक में, ३६-३७ शार्दूल-विक्रीडित में, ३४-४५, वंशस्थ में, ४४ द्रुतविलंबित में हैं । द्वितीय सर्ग में १ से १६ श्लोक उपजाति में, १७ शार्दूलविक्रीडित में, २४-२५ रथोद्धता में, श्लोक २६ स्वागता में हैं ।

अमुक श्लोकों में क्लेशदायक यति है । उदा.

(1) शिक्षाकृते श्रीजगडूनिवासाङ्गणेऽऽगमत्तद् गुणहृष्टचित्तः ।

यहाँ 'सा' के पास पादसमाप्ति है और 'ङ्ग' से

नया पाद शुरू होता है जो दोषपूर्ण है ।

(11) चकार सत्त्वैकनिधिः स धीरः ॥¹⁵ किलेति योगीन्द्र वर्यः प्रमाणी-

यहाँ एक पाद के अन्त पर 'प्रमाणी' है। नया पाद चकार से आरम्भ होता है। 'प्रमाणी चकार' को इस तरह तोड़ना सही नहीं लगता।

सर्वाणन्द ने उपमा, रूपक, अर्थान्तरन्यास, अतिशयोक्ति आदि अर्थालंकारों का प्रयोग किया है। उदा. (१) 'जिस तरह पाँच कल्पवृक्षों से मेरु, पाँच व्रतों से साधु, पाँच मुख से शिव, पाँच नीति के अङ्गों से राजा, इस तरह (जगद्वृक्ष का पूर्वज) वास पाँच पुत्रों से सुशोभित था।'¹⁶ इस श्लोक में उपमा है। (२) मयूर को जैसे मेघ को देखकर, चक्रवाक को सूर्य को देखकर, चक्रोर को चन्द्र को देखकर आनन्द होता है वैसे गुरु को देखकर जगद्वृक्ष को प्रसन्नता हुई।¹⁷ इन श्लोकों में अर्थान्तरन्यास अलंकार है।

(३) साधोर्मतिः स्फुरति भूरितरोदयाय ।¹⁸

(४) क्व धियः स्खलन्ति विवेकतो निर्मलमानसानाम् ।¹⁹

(५) पश्य प्रदीपस्य विभां विलोक्य, पतन् पतङ्गो लभते विनाशम् ।²⁰

(६) निजप्रतिज्ञापरिपूर्णाय कुर्वीत मानी हि गुरुप्रयत्नम् ॥²¹

अतिशयोक्ति का एक उदाहरण इस प्रकार है।

"सघ चलने से ऊड़ी हुई धूलि-रजः आकाशगंगा के किनारे ऐसी एकत्रित होकर कीचड़ हो गया कि जहाँ सूर्य के अश्व फसा हुआ रथ को महाकष्ट से चलाते थे।"²²

इस श्लोक में रूपक तथा अपह्नुति अलंकार है।

धन्वन्तरिर्भूवलये ऽवतीर्णो भूयोऽपि सोलात्मभूवच्छलेन ।
धान्यौषधीं सङ्ग्रहवाग्निहन्तुं दुर्भिक्षरो गंजनताति हेतुम् ॥²³

यहाँ निर्देशित एक श्लोक में 'भूपृत्' शब्द पर श्लेष और व्यतिरेक अलंकार हैं।

"चार हाथवाले श्रीकृष्ण ने एक गोवर्धन पर्वत को ऊठवाया (भूपृत्), मगर दो हाथवाला जगद्वृक्ष ने सर्व भूपृत् (राजाओं) का, अन्नदान देकर उद्धार किया, यह आश्चर्य है।"²⁴

ऐतिहासिक अंश :- 'श्रीजगद्वचरित' महाकाव्य में अणहिलवाड पाटण के लवणप्रसाद, वीरषवल, विशालदेव, राजाओं के, (थर) पारकर का पीठदेव, सिधका हमीर, स्तम्भतीर्थ खभात का तुर्क, दिल्ली के मोजउद्दीन, राजा दुर्जनशल्य, उज्जैन के मदनवर्मन, काशी के प्रतापसिंह आदि राजाओं के निर्देश हुए हैं। तत्कालीन सामाजिक, धार्मिक, आर्थिक एवं राजकीय स्थिति का भी परिचय इस काव्य से मिलता है।

उपसंहार- सर्वानन्दसूरि के 'श्रीजगद्चरित' में सहृदय भावक को काव्यानन्द दे सके ऐसे बहुत श्लोक हैं ।

पद्यमहाकाव्य और अन्य प्रचलित सस्कृत महाकाव्यों की पंक्ति में हम न भी रखें तो भी कवि ने जगद् के करुणा, दानवृत्ति, मानवसेवा, जैनधर्मसेवा, वणिक् व्यापारी की आत्मसूत्र, दीर्घदृष्टि, शत्रु का कटक युक्तिपूर्वक दूर करके अपना सर ऊँचा रखनेकी जातिगत विशेषता, इस महाकाव्य में कहीं अभिधा से कहीं व्यंजना से दिखाई है ये बात सरहनीय है ।

कवि दीक्षाग्रहण किये सूरि महाराज थे । अतः यह सर्जन, कोई आर्थिक लाभ लेने के लिये नहीं किन्तु निःस्वार्थभाव से कवि ने किया है । आपको जगद्श्रेष्ठी की गुणराशि ने आकर्षित किया होगा । तथा कवित्वशक्ति होने के कारण आपने इस महाकाव्य लिखा होगा । जैन धर्मप्रसा भी इस महाकाव्य का उद्देश नहीं लगता । जैन तत्त्वज्ञान का उपदेश भी इस महाकाव्य द्वारा अपेक्षित नहीं है । इस साहित्य कृति में—महाकाव्य में एक महान परोपकारी दानवीर श्रेष्ठी का चरित्र सभी धर्मों के लोगों के सामने प्रस्तुत करने की कवि की मनीषा दिखाई देती है । जगद् की सर्वानन्दने की हुई यह प्रशसा हृदय की गहराई से है यह कहकर श्लोक देकर मैं विराम करता हूँ ।

श्रीश्रीमालकुलोदयक्षितिधरालङ्काररतिगमद्युतिः प्रस्कृजत् कलिकालकालियमदप्रध्वंसदामोदरः ।
रोहः कन्दरवृत्तिकीर्तिनिकरः सद्भर्मवल्ली दृढत्वक्रसरो जगद्भ्रंशिरं विजयतां सर्वप्रजापोषणः ॥^१

पादटीप .

- १ श्रीजगद्चरित-सपादक मगनलाल दलपतराम खखर, प्रकाशक 'मेसर्स एन एम, नी कपनी, मुम्बई, मुद्रक - गोवर्धन मुद्रणालय, मुम्बई (१८९६ A. D) उपोद्घात में छ क्यारै दी गई है (पृष्ठ ५ से ९)
- २ वहाँ उपोद्घात पृ. ४
- ३ "जैन साहित्यनो इतिहास"(गुज.) मोहनलाल दलीचन्द देसाई । १९३३ पृ. ४०१
- ४ वहाँ पृ. ४०१
- ५ वहाँ पृ. ४०२ पर 'वसत' सामयिक से उद्धृत
- ६ कवि सर्वानन्दसूरिकृत 'श्रीजगद्चरित' सर्ग-१ श्लोक-४
- ७ "इति आचार्य धनप्रथ गुरुचरणराजोव चंचरीकशिश्या श्री सवाणन्दसूरि विरचित श्रीजगद्चरित महाकाव्ये वीवदुप्रभृति पूर्व पुरुषव्यावर्णनो नाम प्रथम. सर्गः ।
- ८ श्रीजगद्चरित II-1,
- ९ वहाँ II-12,
- १० II-22
- ११ सुपात्रदत्तोष्णवलवित्तराशिर्विमुक्तदोषः कृतधर्मपोषः । जनः समग्रोऽपि च यत्र रेजे सौजन्यधन्य. कलितोरुकीर्ति ॥ वहाँ II-27
- १२ स्तम्भेनेव गृह नागाधीरोनेव महीतलम् ।

नङ्गरेणैव वोहित्य कुल पुत्रेण धार्यते ॥ श्रीजगद्चरित III-32

धूलिधूसर पुत्राङ्गपरिष्वङ्गसुखामृतैः ।

धन्याना हृदये ताप सकलोऽपि विलीयते ॥ III-33

- १३ श्रीजगद्चरित V-8,
 १४ वहीं V-9,
 १५ वहीं V-11,
 १६ वहीं VI-64, द्वी=२, इन्दु-१, अग्नि=३, चन्द्र=१ १३१२(वि. स.) (अङ्कना वामतो गतिः ।)
 १७ वहीं VI-90,
 १८ वहीं VI-92,
 १९ वहीं VI-125, 126, 127, 124, 129 (क्रमानुसारं)
 २० वहीं VI-130
 २१ वहीं-नवनवतिहस्रयुतानवलक्षधान्यमूटकाना सः । अष्टदशैकोटीर्यथैभ्योऽदत्त दु समये ॥ VI-132
 २२ वहीं-VII-2,
 २३ दण्डि-काव्यादर्श (I-14 से 22 तक)
 २४ विश्वनाथ-साहित्यदर्पण (VI -315-325)
 २५ श्रीजगद्चरित V-8,
 २६ वहीं II-1,
 २७ वहीं-सर्ग- VI-
 २८ वहीं IV-27,
 २९ वहीं IV-30,
 ३० वहीं I-30,
 ३१ श्रीजगद्चरित- VI-11,
 ३२ वहीं II-28,
 ३३ वहीं IV-24,
 ३४ वहीं V-11,
 ३५ वहीं V-36,
 ३६ वहीं VI-38,
 ३७ वहीं VI-119,
 ३८ वहीं VI-95,
 ३९ वहीं VI-92
-

'रसगंगाधर' के काव्यलक्षण की समीक्षा*

जागृति पण्ड्या

काव्यशास्त्रीय आलोचना में काव्य के स्वरूप के विषय में सर्वप्रथम विचार किया जाता है। भामह से लेकर जगन्नाथ तक सभी आचार्यों ने काव्य का स्वरूप दर्शाते हुए काव्यलक्षण देने का प्रयास किया है। उन सबका परिशीलन करने से ज्ञात होता है कि भामह रुद्रट आदि आचार्यों ने शब्द और अर्थ दोनों को काव्य माना है जब कि दण्डी, वामन आदि आचार्यों ने केवल शब्द को। जगन्नाथ भी 'शब्दः काव्यम्' का स्वीकार करते हैं।

'रसगंगाधर' में दिया गया काव्यलक्षण इस प्रकार है—रमणीयार्थप्रतिपादकः शब्दः काव्यम्।¹

इस काव्यलक्षण को देने से पूर्व जगन्नाथ बताते हैं कि, कीर्ति, परम आह्लाद जैसे कई प्रयोजनों की सिद्धि काव्य के द्वारा होती है अतः कवि और सहृदय दोनों के लिए काव्य का ज्ञान होना आवश्यक है। वैसे तो काव्य का ज्ञान उस में प्राप्त या निरूपित गुण, अलङ्कार आदि के द्वारा होता है फिर भी विशेषरूप काव्य विशेष्यता का प्रतिपादन करने के लिए तथा उनसे भिन्न अन्य बातों से काव्य को अलग दर्शाने के लिए काव्यलक्षण दिया जाता है।²

जगन्नाथ ने अपने काव्यलक्षण में रमणीय अर्थ प्रदान करनेवाले शब्द को काव्य कहा है। इस के द्वारा शब्द पर आधारित किन्तु रमणीय अर्थरहित रचनाओं से काव्य का पृथक्त्व और साथ ही शब्द पर आधारित नहीं किन्तु रमणीय अर्थ देनेवाले कटाक्ष आदि से भी काव्य का पृथक्त्व अभिप्रेत है।

काव्यलक्षण देने में जगन्नाथ ने बड़ी सूझ-बूझ का परिचय दिया है। उसमें उल्लिखित हेरेक पद स्वारस्यपूर्ण है। जगन्नाथ ने शब्द को ही काव्य माना है, पर यह शब्द रमणीय अर्थ का प्रतिपादन करता हो यह जरूरी है। यहाँ लक्षण में 'रमणीय' पद के होने से सामान्य अर्थवाची शब्द—जैसे कि, 'घटमानय', काव्य के प्रान्त में नहीं आ सकते। 'अर्थ' पद के होने से व्याकरणशास्त्र, कि जिससे रमणीय शब्द की सिद्धि होती है, उसका समावेश काव्य में नहीं हो सकता। तथा च, रमणीय अर्थ की अभिव्यक्ति करते हुए कटाक्षादि भी शब्दरूप नहीं होने से काव्य के क्षेत्र से बाहर रहते हैं। एक बात यह भी उल्लेखनीय है कि, यहाँ 'अर्थ का प्रतिपादक' ऐसा प्रयोग किया है, इस से केवल वाच्यार्थ ही नहीं, अपि तु लक्ष्यार्थ, व्यङ्ग्यार्थ आदि हर कोई अर्थ को देनेवाला शब्द काव्य माना गया है। जगन्नाथ के काव्यलक्षण में रखी गई रमणीयता की शर्त इतनी बुलंद ही कि सामान्य शब्द और शास्त्र में निबद्ध शब्द से काव्य का प्रान्त सुरक्षित रहता है। इस रमणीयता के द्वारा जगन्नाथ का अभिप्रेत काव्य के लोकोत्तर आह्लाद का अनुभव करने की योग्यता है।³ यह लोकोत्तरता या अलौकिकता जो कि चमत्कार का ही दूसरा नाम है, वह आनन्द का एक ऐसा विशिष्ट

धर्म है जो केवल अनुभव से ही प्रमाणित किया जाता है।¹⁴

काव्यलक्षण देने के बाद जगन्नाथ ने स्पष्टतापूर्वक समापन करते हुए काव्य की तीन व्याख्याएँ दी हैं और तत्पश्चात् प्राचीनों के काव्यलक्षण का खंडन किया है।

यहाँ इन तीनों व्याख्याओं का विशद विवरण न करके उसका निर्देशमात्र ही पर्याप्त समझा जायेगा, क्योंकि, यह समग्र निरूपण पूर्णतया शास्त्रीय और तर्कसंगत प्रतीत होता है। उसके स्वीकार में हमें कोई आपत्ति नहीं।

जगन्नाथ कहते हैं कि—

इत्थ च चमत्कारजनकभावनाविषयार्थप्रतिपादकशब्दत्वम्, यत्प्रतिपादितार्थविषयकभावनात्व चमत्कारजनकताऽवच्छेदक तत्त्वम्, स्वविशिष्टजनकताऽवच्छेदकार्थप्रतिपादकतासंसर्गं चमत्कारत्वमेव वा काव्यत्वमिति फलितम्।¹⁵

प्रथम व्याख्या के अनुसार चमत्कृति उत्पन्न करनेवाली भावना के विषयरूप अर्थ का प्रतिपादक शब्द काव्य है। दूसरे में, शब्द से प्रतिपादित अर्थविषयक भावना कि जिसमें चमत्कृति उत्पन्न करने का वैशिष्ट्य है, उसे काव्य कहा गया है। जब कि, तीसरी व्याख्या के द्वारा बताया गया है कि चमत्कारकतायुक्त होना ही काव्यत्व है, जो चमत्कृति से विशिष्ट आनन्द उत्पन्न करनेवाली भावना को आनन्दजनकता के द्वारा विशिष्ट करते हुए अर्थ के प्रतिपादक शब्द के संसर्ग से सिद्ध होता है।

यहाँ तक हमने जगन्नाथ के काव्यलक्षण को यथाकथित रूप में प्रस्तुत किया है। काव्यलक्षण के विषय में यह समग्र चर्चा, जो जगन्नाथ ने की है वह नितान्त नावीन्यपूर्ण है। किसी भी आलंकारिक ने इस तरह काव्य का स्वरूप निश्चित करने का प्रयास नहीं किया। भामहृदि आचार्यों ने जो काव्यलक्षण दिये हैं उन सब में जगन्नाथ का यह प्रयास अत्यधिक सफल समझा जाता है, फिर भी 'शब्दः काव्यम्' की जो परम्परा है उस का स्वीकार युक्तिपूर्ण नहीं है। इस परम्परा का स्वीकार करके जगन्नाथ ने जिस अंदाज से प्राचीनों के काव्यलक्षण का खंडन किया है, उस विषय में पुनः विचार करना आवश्यक है।

सर्व प्रथम मम्मटाचार्य के काव्यलक्षण का खंडन करते हुए जगन्नाथ ने कहा है कि, शब्द और अर्थ दोनों का एक साथ बोध होता है, यह कहना ठीक नहीं है, क्योंकि, उसके लिए कोई प्रमाण प्राप्त नहीं होता है। इससे उलट काव्य जोरों से पढा जाता है। 'काव्य में से अर्थ समझ में आता है'। मैंने काव्य सुना किन्तु 'उसका अर्थ नहीं पाया।' ऐसे ऐसे लोकप्रसिद्ध व्यवहार से फलित होता है कि, विशिष्ट शब्द ही काव्य है।¹⁶

यह जो तर्क जगन्नाथ ने दिया है वह हमें मान्य नहीं, क्योंकि, जो प्रमाण उपर दिये गये हैं, उसी से यह सिद्ध होता है कि, काव्य से अर्थ को अलग नहीं किया जा सकता। काव्य में

अगर अर्थ है तभी उसे पाने या न पानेकी बात सोच सकते हैं। अतः लोकव्यवहार को जगन्नाथ ने प्रमाणरूप माना है वह गलत है।

दूसरा यह कि, जगन्नाथ ने रमणीयार्थ का प्रतिपादन करते हुए शब्द को काव्य कहा है तो संगीत के शुद्धस्वर या आलाप में सुनाई देनेवाली ध्वनि को भी, उसकी रस-व्यंजकता के कारण काव्य कहना होगा। भिन्न-भिन्न रागों के आलाप में से कोई न कोई भाव की अनुभूति होती ही है यह तो प्रसिद्ध बात है। इस तरह जगन्नाथ के काव्यलक्षण में अतिव्याप्ति दोष आ गया है।

इस विषय में अगर यह कहा जाय कि, संगीत के स्वरों में वाच्यार्थ या लक्ष्यार्थ तो होता नहीं है अतः उस शब्द को काव्य कैसे कहेंगे ? तो उत्तर यह है कि, इस तर्क का स्वीकार करने से तो यह सुतराम सिद्ध होता है कि काव्य में प्रतिपादित शब्द में वाच्यार्थ या लक्ष्यार्थ अतिनिहित होते ही हैं और काव्य की व्यंजना इस अभिधा या लक्षणा का अवलम्बन करके ही प्रवृत्त होती है, जब की, संगीत की व्यंजना केवल ध्वनि के स्वरूप से आवाज के द्वारा ही साकार होती है। इस तरह काव्य का शब्द अर्थयुक्त-अर्थसहित-सार्थ हो, यह सिद्ध होने से, केवल शब्द को नहीं किन्तु शब्द और अर्थ दोनों को ही काव्य कहना समुचित होगा और तर्कशुद्ध भी। जगन्नाथ ने खुद भी रमणीय अर्थ द्वारा, वाच्यार्थ, लक्ष्यार्थ और व्यङ्ग्यार्थ से युक्त ऐसा अर्थ लिया है।

अतः जगन्नाथ के काव्यलक्षण में अतिव्याप्ति दोष और व्यवहारविरोध दोनों प्रतीत होते हैं। उस की अपेक्षा मम्मट का काव्यलक्षण सविशेष ग्राह्य लगता है, जिसमें भामह-आनन्दवर्धन आदि का अनुसरण है और जिसे हेमचन्द्र भी पुरस्कृत करते हैं।

प्राचीनों के काव्यलक्षण का खंडन प्रस्तुत करते हुए जगन्नाथ ने जो उद्धरण दिया है, वह- 'अदोषी सगुणौ सालङ्कारौ शब्दार्थौ काव्यम्' मम्मट के काव्यलक्षण से भिन्न है और हेमचन्द्र के काव्यलक्षण से काफी हद तक मिलताजुलता है (उसमें से केवल 'च'कार ही छूट गया है। अतः श्री आर. बी. आठवलेजी ने कहा है कि जो शब्द मम्मट के काव्यलक्षण में नहीं है, उन्हें उसमें थोपकर जगन्नाथ ने उनकी नाहक टीका की है। लेकिन हम कहेंगे कि हेमचन्द्र ने मम्मट के काव्यलक्षण में प्राप्त बातें ही अपने शब्दों में दोहराई हैं। हेमचन्द्र के काव्यलक्षण में प्राप्त 'सालङ्कारौ च' शब्दों द्वारा मम्मट के 'अनलङ्कृती पुनः क्वापि' का स्वीकार अभिप्रेत है ही। अतः यह मानना होगा कि जगन्नाथ ने जिस लक्षण का खंडन किया है वह मम्मट के काव्यलक्षण का सारसक्षेपरूप है, या तो फिर 'प्राञ्चः' के द्वारा मम्मट और हेमचन्द्र दोनों अभिप्रेत हो ऐसा भी हो सकता है। इसी वजहसे शायद जगन्नाथ ने ऐसे शब्द उद्धृत किये, जो दोनों को लागू होते हो।

जो भी हो—पर प्राचीनों के इस प्रथम मत का खंडन करते समय जगन्नाथ का सर्वप्रथम निशान 'शब्दार्थौ' पद बनता है। काव्य का प्रवृत्तिनिमित्त उस में निहित काव्यत्व है इस बात का स्वीकार करके जगन्नाथ कहते हैं कि यह काव्यत्व क्या है। 'एको न द्वौ'—एक वस्तु दो तो नहीं सकती, इस न्याय से काव्य भी शब्द और अर्थ दोनों रूप नहीं हो सकता। अगर दोनों को भिन्न-

भिन्न स्वीकार करें तो एक ही रचना में दो काव्य प्रवृत्त होंगे ।¹⁰

जगन्नाथ की यह दलील तर्क पूर्ण अवश्य है, फिर भी इसे हम स्वीकार नहीं सकते, क्यों कि, शब्द और अर्थ के 'सम्यक् योग' से ही साहित्य निष्पन्न होता है अतः काव्य में प्रवृत्त होते शब्दार्थयुगल में से किसी एक का दूसरे से अलग होना संभव नहीं। अतः काव्य तो एक अविभाष्य इकाईरूप ही है। कालिदास ने 'रघुवश' में, 'वागर्थाविव सम्पूर्वकौ जगतः पितरौ' की स्तुति द्वारा इसी बात को पुरस्कृत किया है। आनन्दवर्धन ने भी 'शब्दार्थौ तावत् काव्यम्' ऐसा कहकर, इस विषय में किसीको कोई आपत्ति नहीं है यह सूचित किया है। 'तावत्' द्वारा सर्वसम्पत्ति का सूचन होता है इसे 'लोचन' कार ने नोट किया है ।¹¹

इस तरह जगन्नाथ ने 'शब्दार्थौ के प्रति जो आक्षेप किये हैं, वह स्वीकार्य नहीं हो सकते। उन्होंने 'अदोषौ' और 'सगुणौ' की जो टीका की है, उसमें विश्वनाथ का प्रभाव स्पष्ट है। यहाँ यह कहना होगा कि विश्वनाथ ने मम्मट का जो खंडन किया है वह रस को आत्मा मानकर तथा शब्दार्थ को शरीर मानकर किया गया है, लेकिन विश्वनाथ और जगन्नाथ भी यह भूल जाते हैं कि, शरीर, आत्मा—जैसा प्रयोग रूपकात्मक ही हो सकता है। विश्वनाथ खुद भी समझते ही हैं कि गुण रस के धर्म होते हुए भी उनकी साक्षात् अभिव्यक्ति तो शब्दार्थ के माध्यम से ही होती है, अतः प्रत्यक्ष या परेक्ष रूप से गुणों का सम्बन्ध शब्दार्थ से है ही। यह बात आनन्दवर्धन में भी प्राप्त होती ही है। आनन्दवर्धन ने ध्वनि को काव्यात्मा के रूप में जो वर्णित किया है वह तो परम्परा के अनुसार ही समानातपूर्वः—यह स्पष्ट है। वास्तव में शरीर, आत्मा इत्यादि प्रयोग तो केवल अर्थवाद है। दण्डी, वामन जैसे आचार्यों ने इस रूपकात्मक शैली का प्रयोग किया है, जिसे परवर्ती आचार्यों ने भी अपनाया है। किन्तु भामह कि जो शुद्धरूप से तार्किक थे, उन्होंने स्पष्टरूप से 'शब्दार्थौ' को ही काव्य कहा है तथा उसीका स्वीकार मम्मट, हेमचन्द आदिने किया है, जो समुचित लगता है। अतः काव्यलक्षण के विषय में जो 'शब्दः काव्यम्' की परिपाटी का स्वीकार हुआ है वह तार्किकरूप से समीचीन नहीं ठहरता, जब कि 'शब्दार्थौ काव्यम्' की, भामह द्वारा पुरस्कृत, आनन्दवर्धन आदिको अभिप्रेत तथा मम्मटदि के द्वारा समर्थित परम्परा ही सर्वस्वीकार्य है।

पादटीप

★ अखिल भारतीय प्राच्यविद्या सम्मेलन -३९-१९९८ में प्रस्तुत किया हुआ शोधपत्र।

१ रसगाधर (८ ग.) १ १

२ तत्र कीर्ति-परमाह्लाद-गुरुराजदेवताप्रसादाद्यनेकप्रयोजनकस्य काव्यस्य व्युत्पत्तेः कविसहृदययोरवश्यकतया गुणालङ्कारादिभिर्निरूपणीये तस्मिन् विशेष्यताऽवच्छेदक तदितरभेदबुद्धौ साधनं च तल्लक्षणं तावन्निरूप्यते ।

८ गं. १० वृत्ति, पृ. ८

३ रमणीयता च लोकोत्तरह्लादजनकज्ञानगोचरता ।

८ गं. १-१ पर वृत्ति, पृ. १०

- ४ लोकोत्तरत्वं चाह्लादगतक्षमत्कारत्वापरपर्यायोऽनुभव साक्षिको जातिविशेष ।
रु ग० १-१ पर वृत्ति, पृ० १०
- ५ रु ग० १-१ पर वृत्ति, पृ० ११
- ६ यत्तु प्राञ्च-- 'अदोषौ सगुणौ सालङ्कारौ शब्दार्थौ काव्यम्' इत्याहु । तत्र विचार्य ते शब्दार्थयुगल न काव्यशब्दवद्वाच्यम्, मानाभावात् 'काव्यमुज्ज्वैः पठ्यते' काव्यादर्थोऽवगम्यते 'काव्यं श्रुतम्, अतो न ज्ञातः' इत्यादिविश्वजनीनव्यवहारतः प्रत्युतशब्दविशेषस्यैव काव्यपदार्थत्वप्रतिपत्तेः ।
रु ग० १-१ पर वृत्ति, पृ० १४
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काव्यप्रकाश-१-४ A
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- १० अपि च काव्यपदप्रवृत्तिनिमित्त शब्दार्थयोर्व्यासक्तम् ? प्रत्येकपर्याप्त वा ? नाद्यः 'एको न द्वौ' इति व्यवहारास्सैव श्लोकवाक्यं न काव्यम्' इति व्यवहारास्यापत्तेः । न द्वितीयः, एकस्मिन् काव्ये काव्यद्वयव्यवहारपत्तेः ।
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“शाकुन्तल” के विदूषक की उक्तियाँ में पाठान्तरों का एक समीक्षात्मक अध्ययन

वसंतकुमार म. भट्ट

०१ 'अभिज्ञानशाकुन्तल' की अद्यावधि अनेक आवृत्तियाँ प्रकाशित हुई हैं। जिस में से कतिपय आवृत्तियाँ तो राघवभट्टादि की टीका-टिप्पण के साथ प्रकाशित हुई हैं। अभी अभी गुजरात विश्वविद्यालय में श्रीमती पूनम पट्टनज रावठ के द्वारा “घनश्यामकृत अभिज्ञानशाकुन्तल-सञ्जीवन-टिप्पण का समीक्षित पाठसम्पादन” (A. D. 1991) शीर्षकवाला एक महानिबंध प्रस्तुत हुआ है और Ph.D की उपाधि के लिए स्वीकृत भी हुआ है। प्रोफे. डॉ. श्रीरवाप्रसाद द्विवेदीजी के द्वारा भी “कालिदासग्रन्थावली” में अभिज्ञानशाकुन्तलम् की एक समीक्षित आवृत्ति (?) प्रस्तुत हुई है। शाकुन्तल की जो प्रमुख आवृत्तियाँ हैं और जो प्रकाशित टीकाटिप्पणादि हैं वह निम्नोक्त है:-

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- (क) अभिज्ञानशाकुन्तलम् । (मैथिलपाठानुगम)
(शंकर-नरहरिकृत-व्याख्याद्वय-समेतम्)
सम्पा. उपाध्याय श्रीरमानाथ शर्मा
मिथिलाविद्यापीठ प्रकाशन, दरभंगा, १९५७

(ख) अभिज्ञानशाकुन्तलम् (काट्यवेमविरचितया वसंतराजीया व्याख्यया समेतम्) सम्पा. रंगाचार्य श्री चेलमचेर्ल आन्ध्रप्रदेश साहित्य अकाडमी, हैदराबाद, १९८२

(ग) अभिज्ञानशाकुन्तल-चर्चा (अज्ञातकर्तृका) (१९६१ तमे क्रैस्ताब्दे अनतशयन सस्कृत ग्रन्थावल्यां १९५ तर्माकेन प्रकाशितस्य ग्रन्थस्य पुनर्मुद्रणम्) Published by University of Kerala, Trivandrum, Reprinted-1977

(घ) अभिज्ञानशाकुन्तलम्

(अभिरामकृतया दिङ्मात्रदर्शाख्यया टीकया संभूषितम्) श्रीवाणीविलास-मुद्रा-यन्त्रालय, श्रीरङ्गम् । (समय अनुश्लिखित)

(ङ) अभिज्ञानशाकुन्तलम्

(टीकाद्वयोपेतम्-राघवभट्ट एवं श्रीनिवासाचार्य तिरुमलाचार्य) मद्रास, १९५०

(च) घनश्यामकृत अभिज्ञानशाकुन्तल-सञ्जीवनटिप्पण का समीक्षित सम्पादन

सम्पादिका : श्रीमती पूनम पंकज रावळ,

A Ph D thesis, submitted in the Gujarat University, Ahmedabad-1991 (unpublished) ¹

इन में मोनीयर वीलीयम्स की जो आवृत्ति है उसमें देवनागरी-वाचना का पाठ है¹। रिचार्ड पिशेल ने बंगाली वाचना का पाठ सम्पादित किया है। डॉ. एस. के. बेलवेलकरजी ने काश्मीरी वाचनानुसार पाठसम्पादन किया है² और प्रोफे. रेवाप्रसाद द्विवेदी ने देवनागरी वाचना का ही अपनी मनीषा के अनुसार पुनः सम्पादन किया है। [यहाँ पर यह उल्लेखनीय है कि अद्यावधि दाक्षिणात्य हस्तलिखित प्रतियाँ के आधार पर कोई दाक्षिणात्यवाचना का स्वतंत्र समीक्षित पाठसम्पादन करने का प्रयत्न नहीं हुआ है।]

'अभिज्ञानशाकुन्तल' पर जो टीकाटिप्पणादि साहित्य लिखा गया है, वह कौन सी वाचना का अनुसरण करनेवाला है यह भी द्रष्टव्य है :- (१) शंकर और नहरि की टीकाएँ मैथिली पाठ परम्पर का अनुसरण करनेवाली है, (यह दोनों टीकाएँ प्रायः बंगाली-गौडी-वाचना के साथ अधिक साम्य रखती हैं)। और शुद्ध बंगाली वाचना में संक्रमित होनेवाले शाकुन्तल पर जो चन्द्रशेखर की 'सन्दर्भदीपिका' टीका है, वह अद्यावधि अप्रकाशित ही है³। (२) राघवभट्ट की व्याख्या देवनागरी वाचना का प्रतिनिधित्व करती है। और (३) अभिराम, चर्चा, काट्यवेम, घनश्याम एवं श्रीनिवास की टीकाएँ यद्यपि दाक्षिणात्य ही कही जाती हैं फिर भी वह नागरीपाठ परम्पर के साथ अधिक साम्य रखती हैं, (अतः श्री रेवाप्रसाद द्विवेदी ने तो उसको पृथक् वाचना मानी ही नहीं है।)

[[(४) शारदा अर्थात् काश्मीरी वाचना के शाकुन्तल पर लिखी गई कोई भी टीका ज्ञात नहीं है।]]

साराश यह है कि अभिज्ञानशाकुन्तल की प्रायः पाँच वाचनाएँ उपलब्ध होती हैं। (क) बंगाली वाचना (पिशेल द्वारा सम्पादित (ख) मैथिली वाचना, (ग) काश्मीरी वाचना (डॉ. बेलवेलकरजी द्वारा सम्पादित), (घ) देवनागरी वाचना और (ङ) दाक्षिणात्य वाचना ॥

२. इन में से कौन सी वाचना में संक्रमित हुआ या सुरक्षित रहा पाठ अधिक श्रद्धेय है, और कौन सी पाठपरम्परा प्राचीनतम है ? इस प्रश्न का कोई निर्विवाद समाधान मिलना सरल नहीं है। साथ में यह भी सत्य है कि जब तक संस्कृत वाङ्मय की 'अभिज्ञानशाकुन्तल' आदि जैसी श्रेष्ठ काव्यकृतियों का समीक्षित पाठसम्पादन हमारे सामने नहीं आयेगा तब तक किसी भी काव्यकृति का समीचीन मूल्यांकन नहीं हो सकेगा ॥ प्रस्तुत लेख में, शाकुन्तल के टीकाटिप्पण साहित्य को आधार बनाकर^१ और प्रायः विदूषक की उक्तियाँ लेकर^२ हम-(क) कतिपय पाठान्तरों के उद्भव हेतु ढूँढने का आयास करेंगे। तथा विभिन्न वाचनाओं में पाठान्तरों का सङ्क्रमण कहाँ से शुरु हुआ होगा इस सदर्थ में कुछ अनुमान प्रस्तुत करेंगे ॥

१ विदूषक की उक्तियाँ में प्राप्त होते हुए कतिपय पाठान्तर और उनका विश्लेषण अब प्रस्तुत है :—

१ 'शाकुन्तल'के द्वितीय अङ्क के प्रारम्भ में एकाकी विदूषक की एक लम्बी उक्ति है। उसमें वह कहता है कि—

A अअं मिओ अअं वरहो ति मण्डीदिणे वि गिण्ढे ।

(अय मृगः अय वरह इति मध्यदिनेऽपि ग्रीष्मे.)

(-पिशेल, पृ. १७)

B अयं मृगोऽय वरह इति । (-शंकर, पृ. १९३)

C अय मृगोऽयं वरह इति. । (नरहरि, पृ. ३११)

D. अय मृगोऽयं वरह इति. । काश्मीरी, पृ. २६

E अय मृगोऽयं वरहोऽयं शार्दूल इति. । काट्यवेम, पृ. ३४

F. अयं मृगः, अय वरहः, अयं शार्दूल इत्यत्र. । चर्चा, पृ. ७९

G अयं मृगोऽयं वरहोऽय शार्दूल इति । अभिराम, पृ. ६९

H अय मृगोऽयं वरहोऽयं शार्दूल इति । घनश्याम, पृ. १०२

I. अयं मओ मृगः । अयं वरहोऽयं शार्दूल इति

-राघवभट्ट, पृ. १२४

J अअ मिओ इत्यादिना अयं मृग पुनरय वरह इति तदलाभे अय शार्दूल इति ।-
श्रीनिवास, पृ. १२४

यहाँ पर बगाली वाचना एव मैथिलीवाचना में केवल ‘मृग’ तथा ‘वरह’ का उल्लेख है, लेकिन देवनागरी वाचना के टीकाकार रघवभट्ट एवं दाक्षिणात्य वाचना के अन्य टीकाकारों ने ‘मृग’, ‘वरह’ के साथ ‘शार्दूल’ का भी निर्देश किया है। अतः हम ऐसी कल्पना कर सकते हैं कि विदूषक जब रगभूमि पर प्रवेश करता होगा, तब व्याधलोगों की अनुकृति करता हुआ साभिनय यह वाक्य बोलता होगा। उस में कुछ और नया अभिनय जोड़ने के लिए दाक्षिणात्य नटमण्डलियों ने यह “अय शार्दूलः” वाला नया पाठ्याश प्रक्षिप्त कर दिया होगा।

२. उपर्युक्त सन्दर्भ में उसका एक वाक्य इस प्रकार है :-

A मम अधघण्यदाए सउन्तला णाम का वि तावसकण्णआ दिट्ठ। पिशेल, पृ. १७

(मम अधन्यतया शकुन्तला नाम कापि)

B .ममाधन्यतयाऽभागेन शकुन्तला नाम । शकर, पृ. ११४

C प्रविष्टेनाधन्यतया शकुन्तला नाम.। नरहरि, पृ. ३१२

D तावसकन्यका शकुन्तला ममाधन्यतया दर्शिता ।-काश्मीरी, पृ. २७

E तापसकन्यका शकुन्तला नाम ममाधन्यतया दर्शिता ।-काट्यवेम, पृ. ३४

F. उदरस्याधन्यतया दर्शितेत्येन..। चर्चा, पृ. ८१

G अत्र रजकर्तुके शकुन्तलादर्शनि निजोदरनिर्भाग्यतायाः प्रयोजक । अभिराम, पृ. ७१.

H . शकुन्तला नाम ममाधन्यतया दर्शिता । घनश्याम, पृ. १०४

I शकुन्तला ममाधन्यतया दर्शिता । रघवभट्ट, पृ. १२६

J अधन्यतयेति । असभाव्यस्थले रज्ञो युवतिदर्शनि स्वस्याधन्यतयैव हेतुरिति ।-श्रीनिवास,

१२६

यहाँ पर भी बगाली वाचना, मैथिलीवाचना और काश्मीरीवाचना में केवल ‘ममाधन्यतया’ ऐसा पाठ है, लेकिन दाक्षिणात्य वाचना के दो टीकाकार—एक चर्चाकार और दूसरे अभिराम “मम उदरस्य अधन्यतया” या “निजोदरनिर्भाग्यतायाः” ऐसा पाठान्तर प्रस्तुत करते हैं। दूसरी और देवनागरी वाचना के टीकाकार रघवभट्ट, एव दाक्षिणात्य वाचना के अन्य टीकाकार—काट्यवेम, घनश्याम तथा श्रीनिवास भी केवल ‘ममाधन्यतया’ ऐसा पाठ ही देते हैं। इस से यह प्रतीत होता है कि नाट्यप्रयोग के समय कोई अज्ञात नटमण्डली के द्वारा सामाजिकों को हसाने के लिए ही ‘ममाधन्यतया’ में ‘ममोदरस्य अधन्यतया’ ऐसा शब्दविशेष प्रक्षिप्त कर दिया होगा। क्योंकि संस्कृत नाटकों में विदूषक

का ही आम जनता के साथ संबन्ध होता है, और लोकानुरक्षण करने के लिए सूत्रधार के पास उसकी उक्तियाँ में प्रक्षेप या परिवर्तन की अधिकतर सम्भावना रहती है ।

३ द्वितीय अङ्क की इसी लंबी उक्ति में विदूषक और भी एक वाक्य बोलता है, जिसमें राक्षमता बढ़ाने के लिए कुछ पाठपरिवर्तन हुआ है ऐसा स्पष्टरूप से दिखाई पड़ता है । जैसे कि—

A एसो बाणासनहत्थ्यो हिअअणिहिदपिअअणो वणपुष्ममालाधारी इदो ज्जेव आअच्छदि पिअवअस्सो । (एषः बाणासनहस्तो हृदयनिहितप्रियजनः वनपुष्पमालाधारी इतः एव आगच्छति । - पिशेल, पृ. ११७.

B एष बाणासनहस्तः हृदयनिहितप्रियजनः पुष्पमालाधारी इत एवागच्छति प्रियवयस्यः । - शंकर, १९४

C. एष बाणासनहस्तो हृदयनिहितप्रियतमो वनपुष्पमालाधारी इत एवागच्छति प्रियवयस्यः । नरहरि, पृ. ३१२

D एष राजा बाणासनहस्ताभिर्यवनीभिः परिवृतो वनपुष्पमालाधारी इत एवागच्छति । - काश्मीरी, २७

E एष बाणासनहस्ताभिः वनपुष्पमालाधारिणीभिः यवनीभिः परिवृत इत एवागच्छति..। काट्यवेम, ३४

F यवनिकाभिः परिवृतः इत्यनेन । चर्चा, पृ. ८२

G यवनिकाभिः आसनपरिचारिकाभिः । वनपुष्पमालाधारिणीभिरिति देशौचित्यात् । अभिराम, पृ. ७२.

H एष बाणासनहस्ताभिर्यवनीभिर् वनपुष्पमालाधारिणीभिः परिवृतः इत.।- घनश्याम, पृ. १०४

I एष बाणासन धनुर्हस्ते यासा ताभिर्वनपुष्पमालाधारिणीभिरिति यवनीभिः परिवृतः इत एवागच्छति । रघवभट्ट, पृ. १२७

J यवनीशब्देन राज्ञः शस्त्रधारिण्य उच्यन्ते । श्रीनिवास, पृ. १२७.

यहाँ पर बगाली एव मैथिलीवाचना में जो पाठ है वह प्रायः एकरूप है, लेकिन काश्मीरीवाचना से शुरु करके देवनागरी एव दाक्षिणात्य वाचना में एक नया ही पाठपरिवर्तन दिखाई रहा है । प्रथम प्रकार के पाठानुसार रंगभूमि पर केवल पुष्पमाला को धारण करके हाथ में धनुषबाण लिया हुआ राजा दुष्यन्त प्रविष्ट होगा । परन्तु दूसरे प्रकार के पाठानुसार तो शस्त्रधारिणी और पुष्पमाला पहनी हुई यवनीस्त्रियाँ से परिवृत्त हुआ राजा दुष्यन्त रंग पर प्रविष्ट होगा । तो यह दूसरे पाठ में राक्षमता बढ़ाने का आयास है । [अथवा यह भी संभव है कि अल्पसंख्यक पात्रसृष्टि के द्वारा यदि कोई सूत्रधार ने इस नाटक का प्रयोग करने का उपक्रम लिया होगा तो उसने “यवनीभिः परिवृत्तः”

वाला पाठ बदल दिया होगा । जो बंगाली वाचना में प्रतिबिम्बित हुआ है ।]

४ मृगया के लिए प्रोत्साहन देनेवाले सेनापति पर क्रुद्ध होता हुआ विदूषक बोलता है कि

A जाव सिआलमिअलोलुबस्य कस्स वि जुण्णरिच्छस्स मुहे णिवडिदो होसि । पिशेल, पृ. २०

(यावत् शृगालमृगोलुपस्य कस्यापि जीर्णक्षस्य मुखे निपतितः भवसि)

B यावत् शृगाललोलुपस्य कस्यापि जीर्णभल्लूकस्य मुखे निपतितोऽसीति । शंकर, पृ. १९७

C यावन्नासिकाया लोलुपस्य कस्यापि जीर्णक्षस्य मुखे न निपतितो भवसीति । नरहरि, पृ. ३१३.

D यावत्सीमाशृगाल इव जीर्णक्षस्य मुखे । काशमीरी, पृ. ३१

E नरमासलोलुपस्य कस्यापि जीर्णऋक्षस्य मुखे निपतिष्यसि । - काट्यवेम, पृ. ४०.

F आहिण्ड्य गत्वा, तीक्ष्णक्षस्य क्रूरभल्लूकस्य । पतितो भवेति शपनम् । - चर्चा, पृ. ९१.

G. मुखे पतितोऽसि, जीर्णऋक्षस्ते नासा भक्षयति इति भावः । - अभिराम, पृ. ८४

H ...इदानीं नासिकामांसलोलुपस्य कस्यापि जीर्णऋक्षस्य मुखे पतितो भवसि । - घनश्याम, ११०

I नरनासिकालोलुपस्येति स्वभावोक्तिः । जीर्णऋक्षस्य वृद्धभल्लूकस्य कस्यापि मुखे पतसि पतिष्यसि । - राघवभट्ट, पृ. १४२.

J. जीर्णऋक्षस्य वृद्धभल्लूकस्य । - श्रीनिवास पृ. १४२

यहाँ पर बंगाली इत्यादि सभी वाचनाओं में 'जीर्णक्षस्य' ऐसा पाठ है । परंतु मैथिलीवाचना का अनुसरण करनेवाला टीकाकार शङ्कर ने 'जीर्णभल्लूकस्य' ऐसा पाठान्तर दिया है; जिसमें 'ऋक्ष्य' के लिए मिथिलाप्रान्त - बिहार - में प्रयुक्त होनेवाला 'भल्लूक' शब्द स्वीकार है । संभव है कि विदूषक की उक्तियाँ प्राकृत में उच्चरित होती थी, तो जहाँ पर यह शाकुन्तल खेला गया होगा, वहाँ की प्रादेशिक बोली के अनुसार यह शब्द रखा गया होगा ।

दूसरा यहाँ जो बंगाली वाचना में 'शृगालमृगोलुपस्य' ऐसा पाठ है, उसके स्थान पर अंशतः परिवर्तनवाले अनेक पाठान्तर मिलते हैं । लेकिन यहाँ पर जो 'नरमांसलोलुपस्य' या 'नरनासिकामांसलोलुपस्य' ऐसा पाठान्तर दिखाई देते हैं, वह प्रसङ्गोचित लगते हैं । क्रुद्ध होकर ब्राह्मण विदूषक आखेट की स्तुति करनेवाले सेनापति को यही शाप दे वह अधिक उचित है । एवमेव यह दूसरा पाठान्तर देवनागरी एवं दाक्षिणात्य दोनों वाचनाओं में प्रचलित है, अधिक व्याख्याकारों के द्वारा स्वीकृत है ।

५ विदूषक को जब ज्ञात होता है कि राजा दुष्यन्त कोई आश्रमनिवासिनी तापसकन्या में अनुरक्त हुआ है तो वह कहता है कि—

A भो । जघा कस्स वि पिण्डखज्जूरेहि उव्वेइदस्स तिन्तिडिआए सद्धा भोदि तथा अनेउद्धत्थीरदणपरिभोइणो भवदो इअ पत्थणा । - पिशेल, २२

(भो: यथा कस्यापि पिण्डखज्जूरेः उद्धेजितस्य तित्तिडिकायाम् श्रद्धा भवति, तथा अन्तःपुरस्त्रीरत्नपरिभोगिनः भवतः इय प्रार्थना ।)

B तित्तिडाभिलाषो भवति तथा स्त्रीरत्नपरिभोगिनो भवत इयमभ्यर्थना । - शंकर, १९९

C तित्तिलिकाभिलाषो भवति तथा स्त्रीरत्नहारिणो भवत इयमभ्यर्थना ।

-नरहरि, पृ. ३१४

D तित्तिडिक्यामभिलाषो भवति तथा स्त्रीरत्नपरिभोगिनो भवत इय प्रार्थना । काश्मीरी, ३३

E तिन्निणीफले अभिलाषो भवेत्, तथा स्त्रीरत्नपरिभाविनो भवत इयम् अभ्यर्थना । - काट्यवेम - पृ. ४४

F अत्र बहुत्व तिन्निण्यामेकत्व च विवक्षितम् । स्त्रीरत्नपरिभाविन इति । - चर्चा, पृ. ९४

G तिन्निणीफलेऽभिलाषः - स्त्रीरत्नानि परिभवितुमतिपरिचयादवज्ञातु शीलवतः ।

- अभिराम, पृ. ९०

H तिन्निण्याम् अभिलाषो भवेत्तथा स्त्रीरत्नपरिभाविनो भवत इयमभ्यर्थना । - घनश्याम, ११३.

I तिन्निण्यां चिञ्चायामभिलाषो भवेत्तथा स्त्रीरत्नानि परिभवितुं तिरस्कृतुं शील यस्य तस्य भवत इयमभ्यर्थना । - राघवभट्ट, पृ. १५०

J तिन्निण्याम् । - श्रीनिवास, पृ. १५०

यहाँ पर दो शब्दों के पाठान्तर समीक्ष्य है : (क) 'तित्तिडिकायाम्' (tamarind) शब्द बंगाली, मैथिली एवं काश्मीरी वाचनाओं में प्रचलित है, दूसरी और देवनागरी एवं दाक्षिणात्य वाचनाओं में 'तिन्निणीफले' ऐसा पाठान्तर दिखाई पड़ता है । संभव है कि सूत्रधारों ने अपने प्रदेश का जो प्रचलित शब्द होगा वही परिवर्तित करके रखा होगा । (ख) दूसरा जो शब्द है वह 'स्त्रीरत्नपरिभोगिनः' है, वह उपमानभूत 'पिण्डखज्जूरे के भोक्ता' के साथ अन्वय रखता है । लेकिन देवनागरी एवं दाक्षिणात्य वाचनाओं में 'स्त्रीरत्नपरिभाविनो' ऐसा पाठ मिलता है; जिसका 'उद्धेजितस्य' शब्द के साथ वचन जोड़ना है । अब यहाँ पर विदूषक की जो मजाक उठाने की आदत है उसको देखते हुए तो वह 'स्त्रीरत्नपरिभाविनः' वाला (दूसरा पाठान्तरवाला) शब्दप्रयोग ही करेगा ऐसा प्रतीत होता है । और वही पाठ अधिक क्षेत्रों में प्रचलित लगता है । अथवा जिन सूत्रधारों ने 'स्त्रीरत्नपरिभोगिनः'

का 'तिन्त्रिण्याम् अभिलाषः' कैसे हो सकता है ? ऐसा सोचा होगा उन्होंने, उसे बदल कर 'स्त्रीरत्नपरिभाविनः' बनाया होगा। ऐसा करने पर भी 'पिण्डखर्जूर के भोक्त' के साथ अन्यत्र बन जाता है। और, यह भी ध्यानास्पद है कि 'स्त्रीरत्नपरिभाविन' वाला पाठ ही दुष्यन्त की भ्रमरवृत्ति को ध्वनित करने में समर्थ है। अतः यही पाठ आन्तरसम्भावनायुक्त कहा जायेगा ॥

६ द्वितीय अङ्क में दुष्यन्त का प्रेमप्रकरण सुनने के बाद विदूषक बताता है कि -

A गृहीतपाथेओ किदो सि ताए । ता अणुत्त तवोवणेत्तुम तक्केमि । (पिशेल, पृ. २३)

(गृहीतपाथेयः कृतोऽसि तथा । तत् अनुरक्त तपोवने त्वा तर्क्यामि ।)

B गृहीतपाथेयो भवान् कृतस्तयेति । अनुरक्त तपोवनमिति तर्क्यामि । - शंकर, पृ. २०३

C गृहीतपाथेयो भवान् कृतस्तया । अनुपञ्जित त्वया तपोवनमिति तर्क्यामि । - नरहरि, पृ.

३१६

D भो गृहीतपाथेयो भव । कृतं त्वयानुरूप तपोवनमिति तर्क्यामि । - काश्मीरी, पृ. ३५

E यद्येव गृहीतपाथेयो भव । कृत त्वयोपवन तपोवनमिति पश्यामि । - काट्यवेम, पृ. ४७

F तर्हि गृहीतपाथेयो भवसीति । अनुपसर्गं निरूपद्रवम् । - चर्चा, पृ. १००

G यद्येव गृहीतपाथेयो भवसि कृत त्वयानुपसर्गं तपोवनमिति पश्यामि । - अभिराम, पृ. ९७

H यद्येव गृहीतपाथेयो भव । कृत त्वयोपवन तपोवनमिव पश्यामि । - घनश्याम, पृ. ११६

I तेन हि गृहीतपाथेयो भव । कृत त्वयोपवन तपोवनमिति पश्यामि । - राघवभट्ट, पृ. १६०

J गृहीतपाथेयो भवेत्यनेन तपोवनमुपवनमिति अनेन शातिप्रधाने । - श्रीनिवास, पृ. १६०

उपर दाक्षिणात्य वाचना के चार व्याख्याकारों ने "गृहीतपाथेयो भव, कृत त्वया उपवनं तपोवनमिति पश्यामि ।" वाला पाठ स्वीकार है। यहाँ पर विदूषक दुष्यन्त को एक सलाह देता है कि - यदि शाकुन्तला में तुम अनुरक्त हुए हो तो तुम्हारी यह आखेटयात्रा लम्बे दिन चलेगी, और मार्ग में पाथेय की जरूरत होगी, सो उसे इकट्ठा कर लो। एव वह दुष्यन्त को अभिनन्दन भी देता है कि तुमने तपोवन को उपवन बना दिया है। यद्यपि राघव भट्ट के मतानुसार 'कृत त्वयोपवन तपोवनम् इति' इस वाक्य में "उद्देश्यविधेयभावे व्यत्ययो ज्ञेयः" (पृ. १६०) अर्थात् उद्देश्य रूप 'तपोवन' का और विधेय रूप 'उपवन' का पदक्रम विपरीत हो गया है। तथापि वह विशेष वाक्यंभी से बोलने पर अभीष्टार्थ की प्रतीति करेगा। इस सन्दर्भ में दाक्षिणात्य पाठपरम्परा का अनुसरण करनेवाले अभिराम एव चर्चा टीकाकार ने जो पाठान्तर स्वीकार है, वह प्रसंगानुरूप नहीं दिखाई पड़ता। दूसरी और बंगाली वाचना का पाठान्तर सन्दर्भानुसारी होते हुए भी सरल है। उसमें विदूषक के व्यक्तित्व की कोई आभा प्रतिबिम्बित नहीं होती है। शंकर के द्वारा प्रदर्शित उत्तरार्ध का वाक्य किसी भी तरह से चारु अर्थवाला नहीं है। नरहरि ने तथा के उपरान्त 'त्वया' शब्द को भी उत्तरार्ध में रखकर परिशुद्धवाक्य बनाया है। काश्मीरी वाचना का पाठ भी विदूषक के व्यक्तित्व के अनुरूप

है। लेकिन बंगाली एवं काश्मीरी इन दोनों वाचनाओं में गधवभट्ट द्वारा प्रदर्शित उद्देश्यविधेय भाव का भंग परिहृत करने का प्रयास हो सकता है।

७ द्वितीय अङ्क के अंत में विदूषक के मन में शकुन्तला के रूपातिशय को देखने की इच्छा-कौतुक-है या नहीं ? इस प्रश्न का उत्तर देते हुए विदूषक कहता है कि -

A पद्म अपरिबाध आसि । सपद रक्खसवुत्तनेण सपरिबाध । - पिशेल, पृ. २५
(प्रथमपरिबाधमासीत् । साप्रत गक्षसवृत्तान्तेन सपरिबाधम् ।)

B प्रथमपरिबाधमप्रत्यूहमासीत् साम्प्रत गक्षसवृत्तान्तेन सप्रत्यूहं सविघ्न कुतूहलमिति । - शकर, पृ. २०५

C प्रथममनपबाधमासीत् साम्प्रतं गक्षसवृत्तान्तेन सापबाध कौतूहलम् । - नरहरि, पृ. ३१६

D प्रथम सपरिबाहमासीत् । गक्षसवृत्तान्तेन पुनः साप्रत बिन्दुरपि नावशेषितः । - काश्मीरी, पृ. ३८

E प्रथम सपरिबाहमासीत् । इदानीं गक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः । - काट्यवेम, पृ. ५०

F प्रथम सपरिबाहमासीत् । गक्षसवृत्तान्तेन पुनरस्य बिन्दुरपि नावशिष्टः । - चर्चा, पृ. १०४

G सपरिबाहमासीत् बिन्दुः तस्य लेशः ।

-अभियम, पृ. १०३

H प्रथम सपरिबाहम् आसीदिदानीं गक्षसवृत्तान्तेन पुनरस्य बिन्दुरपि नावशेषितः । - घनश्याम, पृ. ११९

I प्रथम सपरिबाहमासीत् । इदानीं गक्षसवृत्तान्तेन बिन्दुरपि नावशेषितः । - गधवभट्ट, पृ. १६८

J प्रथम. सपरिबाह बिन्दुरपि बिन्दुमात्रमपि । - श्रीनिवास, पृ. १६८

यहाँ पर बंगाली एवं मैथिलीवाचना में विदूषक कहता है कि पहले तो शकुन्तला को बिना कोई विघ्न देखना था, लेकिन अब गक्षसों का वहाँ होना सून कर लगता है कि कोई विघ्न के साथ ही शकुन्तला को देखनी होगी। दूसरी और काश्मीरी, देवनागरी एवं दाक्षिणात्य वाचनाओं में विदूषक की उक्ति है कि पहले तो शकुन्तला को देखने का कुतूहल (नदी के) परिवाह की तरह था। लेकिन गक्षसवृत्तान्त को सून कर मेरे मन में अब कौतुक का एक बिन्दु भी अवशिष्ट नहीं रहा है। इस उक्ति में से विदूषक का भीरु स्वभाव भी उभर कर बहार आता है और सामाजिकों को हास्य मिलता है।

सभ्य है कि यहाँ विदूषक की उक्ति में जो शब्द 'सपरिबाहम्' है, उसमें 'व' कार का 'ब' कार, और 'ह' कार का 'घ' कार करने के बाद - अर्थात् 'सपरिबाहम्' का 'सपरिबाधम्' ऐसा अनुवाद होने के बाद - बंगाली वाचना का अनुसरण करनेवाले पाण्डुलिपियों के लेखकों ने

उनमें से 'बिन्दु' शब्द को भी हटा दिया होगा ॥

८ पञ्चम अङ्क के आरम्भ में जब दूष्यन्त विदूषक को हंसवती / हसपदिका के पास भेजता है तब वह बोलता है कि -

A गहिदो तए परकेरएहि हत्येहि सिहण्डए अच्छभल्लो । ता अवीतरगस्येव विअ समणस्स पत्थि दाणि मे मोक्खो ।
- पिशेल, पृ. ५९

(गृहीतस्त्वया परकीयैः हस्तैः शिखण्डके अच्छभल्लः ॥ तत् अवीतरगस्येव इव श्रमणस्य नास्तीदानीं मे मोक्षः ।)

B गृहीतस्तया परकीयैर्हस्तैः शिखण्डके अच्छभल्लः । विगतगस्येव अप्सरसा गृहीतस्य नास्ति मे मोक्षः ।
- शकर, पृ. २५४-२५५

C गृहीतस्तया परकीयैर्हस्तैः शिखण्डके अच्छभल्लः । अविगतगस्यापि सुजनस्य नास्ति मे मोक्षः ।
(नरहरि, पृ. ३४०)

D गृहीतस्य तथा परकीयैर्हस्तैः शिखण्डके अप्सरसा वीतरगस्येव नास्ति मे मोक्षः ।

-काश्मीरी, पृ. ७७

E गृहीतस्य तथा परकीयैर्हस्तैः शिखण्डके अप्सरसेव वीतरगस्येव नास्ति मे मोक्षः । काठ्यवेम,
९८

F गृहीतस्य तथा परकेरकाभ्या हस्ताभ्या शिखण्डाञ्जले अप्सरसा वीतरगस्येव नास्तीदानीं मे मोक्षः ।
- चर्चा, पृ. १६४

G परकेरकैः परकीयैः । शिखण्डाञ्जले शिखण्डाग्रे । वीतरगस्येव तपस्विनः । मोक्षः मोचनम् ।

- अभिराम, १९०.

H गृहीतस्य तथा परकीयाभ्या हस्ताभ्या शिखण्डेऽप्सरसेवावीतरगस्येव नास्ति मे मोक्षः । -

घनश्याम, १६९.

I. गृहीतस्य तथा परकीयैर्हस्तैः शिखण्डके अप्सरसा वीतरगस्येव नास्तीदानीं मोक्षो मोचनं कैवल्यं च ।
- शघवभट्ट, पृ. २८७

J मौनम् ।

- श्रीनिवास, पृ. २८७

यहाँ पर काश्मीरी, देवनागरी एवं दाक्षिणात्य वाचनाओं में 'वीतरगस्येव अप्सरसा'वाला पाठ प्रसिद्ध है और जो सन्दर्भानुसारी ही है । विदूषक अपने को 'वीतरग' जैसा कहता है । क्योंकि उसके मन में अंशमात्र भी स्त्री-आसक्ति नहीं है और सामने जो हसपदिका है वह अप्सर जैसी है, जो वीतरग ऋषि को पकड़नेवाली-अनुरक्त करनेवाली-होती है ! तो यह उपमा कालिदासीय ही है । परंतु बंगाली वाचना का पाठ कुछ अपपाठ जैसा लगता है । क्योंकि 'अवीतरगस्येव इव श्रमणस्य' में श्रमणसम्प्रदाय के यति की और जरूर आक्षेप है, लेकिन वह प्रहसन या भाण प्रकार के रूपक

में हो तो सुसगत लगेगा। यहाँ पर नाटक में, और वह भी कालिदास के नाटक में अस्वाभाविक लगता है। एवं यह भी ध्यानास्पद है कि मैथिली वाचना का अनुसरण करनेवाला टीकाकार शंकर भी 'अप्सस्ता' वाला पाठ ही स्वीकारता है ॥ एवमेव बंगालीवाचना में आया हुआ 'अच्छभल्ल' शब्द भी प्रशिक्ष लगता है, कालिदासने तो द्वितीय अङ्क में 'जीर्ण-ऋक्ष' शब्द रखा था। और नरहरि को छोड़कर और कोई व्याख्याकार ने उसको स्वीकार नहीं है।

'वीतरगस्येव' के स्थान पर आया हुआ 'अवीतरगस्येव' पाठान्तर भी पश्चाद्द्विती काल का हो सकता है। जिस में श्रमणों की और से आक्षेप को हटया गया है। अतः यह भी प्रादेशिक पाठपरिवर्तन की चेष्टा हो सकती है।

९ षष्ठ-अङ्क में मातलि के द्वारा पकड़ा गया, विदूषक अपने को 'बिडालगृहीत मूषक' की उपमा देता है :-

A मञ्जारागृहीतो विअ उन्दुरो गिरासो म्हि जीविदे ।

(मार्जारगृहीतः इव उन्दुरः निरशोऽस्मि जीविते) - पिशेल, ११

B मार्जारगृहीत इवोन्दुरनिरशोऽस्मि जीविते । - शंकर, २८०

C मार्जारगृहीत उन्दुर इवानीशोऽस्मि जीविते । - नरहरि, ३५९

D मार्जारगृहीत इव उन्दुरो निरशोऽस्मि जीविते सवृत्तः ।

-काश्मीरी, पृ. ११९

E बिडाल गृहीतो मूषिक इव निरशोऽस्मि जीविते संवृत्तः । - काट्यवेम, पृ. १५१

F पाठ्याशः अनुपलब्धः । - चर्चा, पृ. २०५.

G वाक्यमिद नैव व्याख्यातम् । - अभिराम, पृ. २७९

H बिडालगृहीतो मूषक इव निरशोऽस्मि जीविते सवृत्तः । - घनश्याम, पृ. २३७

I बिडालगृहीतो मार्जारगृहीतो मूषिक इव निरशोऽस्मि जीविते संवृत्तः । - रघवभट्ट, पृ. ३९४

J मौनम् । - श्रीनिवास, पृ. ३९४

यहाँ पर पूर्वोत्तर भारत में प्रचलित बंगाली, मैथिली एवं काश्मीरी वाचनाओं में जो 'उन्दुर/उन्दुरु' शब्द मिलता है, वह ध्यानास्पद है। यहाँ पर 'मार्जार' शब्द तो संस्कृत है, और उसे बिना कोई परिवर्तन अपनाया गया है। परंतु यह जो 'उन्दुर' या 'उन्दुरु' शब्द है वह देश्य शब्द है और उन प्रान्तों में प्रचलित मूषक-जन्तु का जो प्रादेशिक 'उन्दुर' ऐसा नाम प्रसिद्ध होगा उसका प्रयोग किया गया है।

देवनागरी और दाक्षिणात्य वाचनाओं में एव टीकाकारों ने 'मूषक' या 'मूषिक' ऐसा संस्कृत शब्द अपरिवर्त्य रखा गया है, और 'मार्जार' शब्द का त्याग करके, उनके स्थान पर 'बिडाल' जैसा देश्य-प्रादेशिक-शब्द रख लिया है। इस उदाहरण से यह सिद्ध होता है कि जो विदूषकादि की

हत उक्तियाँ होती हैं, उसमें प्रादेशिक बोली के प्रचलित शब्दों को लेकर अनेकस्थान पर परिवर्तन ये गये हैं । [इस सन्दर्भ में स्मर्तव्य है डॉ. ए. बी. कीथ का यह विधान :- we must hold at neither recension of Kalidasa's Śakuntala is of conclusive value]

विदूषक की उक्तियाँ में से लेकर यहाँ पर जिन पाठान्तरों की चर्चा की गई है उससे यह ह्र रूप से प्रतीत होता है कि - (क) कदाचित् रङ्गक्षमता बढ़ाने के लिए, (ख) एव हास्यनिष्पत्ति ले के लिए, तथा (ग) कुत्रचित् प्रादेशिक बोली भाषा में जो शब्द प्रचलित रहा होगा उसका स्वीकार करके विदूषक की उक्तियाँ में पाठ-परिवर्तन किया गया है । पाठान्तरों के उद्भवहेतु से अन्य / अधिक भी हो सकते हैं । (लेकिन विस्तरभय से हम प्रस्तुत विषय का उपसंहार लेते हैं ।)

२० उपर्युक्त पाठान्तरों का तुलनात्मक अभ्यास करके, टीकाकारों के पास जो पाठपरम्परा क्रमिit हुई दिखाई पड़ती है उसका वंशानुक्रम अब समीक्ष्य है :-

२१ (क) काश्मीरीवाचना, मैथिली वाचना और बंगाली वाचना जहाँ पर एकरूप है-समान-ऐसे वाक्यों (अय वरहो) १.१ एव (स्त्रीरत्नपरिभोगिनः) १५ है ।

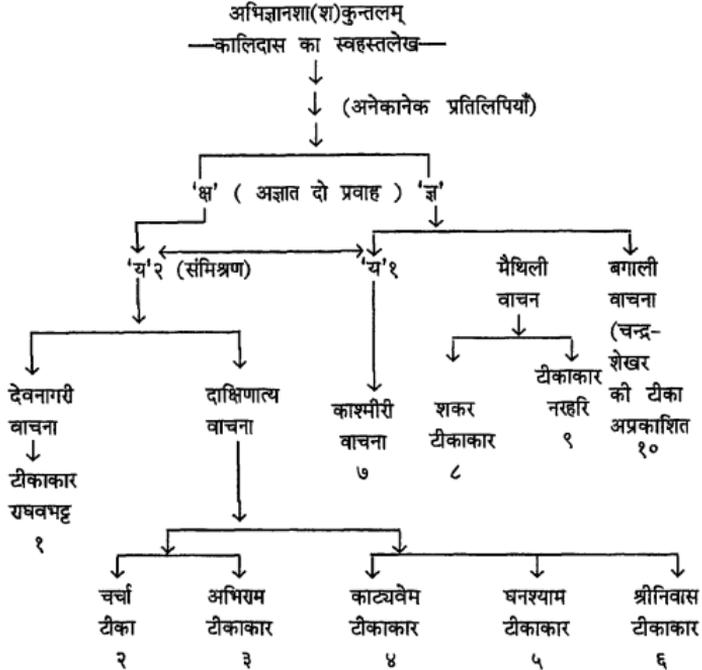
(ख) उपर्युक्त दोनों सन्दर्भों में देवनागरी और दाक्षिणात्य वाचना का पाठ एक समान है : य शार्दूलः' इतना अधिक पाठ १.१ में है, और १५ में 'स्त्रीरत्नपरिभाविनः' ऐसा पाठान्तर है ।

(ग) कुत्रचित् ऐसा भी प्रमाण मिलता है कि काश्मीर की वाचना और दाक्षिणात्य वाचना पाठ में समानता है । जैसे कि १३ में 'बाणासनहस्ताभिः यवनीभिः' वाला पाठ सभी दाक्षिणात्य काकाओं ने, और देवनागरी वाचना के टीकाकार रघव भट्टने भी स्वीकार है । तथा १७ में दिखाई ग हुआ 'बिन्दुरपि नावशेषितः' वाला पाठ्यांश काश्मीरी वाचना और दाक्षिणात्य वाचनाओं में, तथा षवभट्ट में भी एक समान है ।

इस का सम्भवतः ऐसा कारण हो सकता है कि - वह पाठ या तो दाक्षिणात्य / देवनागरी वना से काश्मीरी वाचना में गया होगा अथवा तो काश्मीरी वाचना से शुरू हुआ यह पाठान्तर क्षिणात्य पाठ परम्परा में और देवनागरी वाचना में भी सक्रान्त हुआ होगा । इतने अंश में इन तीनों वनाएँ संमिश्रित पाठपरम्परावाली दिखाई पड़ती हैं ॥ तथा पाठान्तरों के आदान-प्रदान का केन्द्र ञ्मीरी वाचना हो सकती है ॥

(घ) दाक्षिणात्य वाचना के अभिराम और चर्चाकार जैसे दो टीकाकार कुत्रचित् स्वतंत्र पाठ ि देते हैं । उदाहरण के रूप में १२ में 'उदरस्य अधन्यतया', तथा १६ में 'अनुपसर्गा पोवनमिति'वाला पाठान्तर ॥

इस समीक्षण को एक चित्र से स्पष्ट किया जाय तो 'अभिज्ञानशाकुन्तल' की विभिन्न ाचनाओं और उनके टीका-टिप्पणकारों द्वारा स्वीकृत पाठपरम्परा का वंशवृक्ष निम्नोक्त रूप का हो सकता है :-



यहाँ पर यह भी उल्लेखनीय है कि १, २, ३, ४, ५, ६ - में 'अभिज्ञानशाकुन्तल' का (कुल मिला के प्रायः १९४ श्लोकवाला) लघुसंस्करण स्वीकृत है; और ७, ८, ९, एवं १० में 'अभिज्ञान-शाकुन्तल' का (कुल मिलाके प्रायः २२१ श्लोकों वाला) बृहत्संस्करण स्वीकृत है ॥

३. डॉ. एस. के. बेलवेलकरजी की उक्ति "The final text naturally belongs to no particular recension" का स्मरण करके उपर्युक्त पाठान्तरों का सिंहावलोकन करेंगे, तो सूत्र रूप से यह कहना होगा कि - १.१ का 'अयं शार्दूलः', १.२ का 'ममोदरस्य', १.५ का 'स्त्रीरत्नपरिभाविनः', १.६ का 'कृतं त्वयोपवनं', १.७ का 'बिन्दुरपि' एवं १.८ का 'वीतगगस्येव' वाले पाठान्तरों जो देवनागरी एवं दाक्षिणात्य वाचनाओं का है (जिसको कुत्रचित् काश्मीरी वाचना का भी समर्थन है) उन्हें बंगाली वाचना के 'शकुन्तल' में कटाक्ष, हास्य इत्यादि से रहित बनाया गया है ॥ अथवा, मूलतः बंगाली वाचना के यह सरल, कटाक्ष एवं हास्य निरपेक्ष वाक्यों / शब्दों को देवनागरी एवं दाक्षिणात्य वाचनाओं में ले जाकर कटाक्ष इत्यादि से परिवर्तित या प्रक्षिप्त करके बड़े चोटदार बनाये गये हैं* ॥

टिप्पणो

- * The paper was awarded the "DR. V Raghavan Prize", in the classical Sanskrit section of the 36th Session of the All India Oriental Conference, May 28-30, 1993, Poona
- १ प्रस्तुत लेख में इन्हीं आवृत्तियों का पृष्ठक दिया है ।
- २ मोनीयर वीलीयम्स ने जो सामग्री का उपयोग किया है (द्रष्टव्य . प्रस्तावना, पृ. IX) उसमें बंगाली पाण्डुलिपि भी है, और राघवभट्ट की व्याख्या का समावेश नहीं है ।
- ३ डॉ. बेलवेलकरजीने कौन सी पाण्डुलिपियाँ का उपयोग किया था ? वह इस सम्पादन के प्रकाशक डॉ. वी. राघवन के द्वारा भी अज्ञेय रहा है । (द्रष्टव्य : Preface, p III)
- ४ द्रष्टव्य . New Catalogus Catalogorum, Vol ONE, (Revised Edition, University of Madras, 1969, (pp 281-287)
- ५ कतिपय विद्वान उसे पृथक्वाचना नहीं मानते हैं । परन्तु उसका बंगाली वाचना में ही समावेश होता है ऐसा कहना है ।
- ६ यह सुविदित है कि संस्कृत नाट्यसाहित्य के टीकाकारों ने श्लोकों के शब्दार्थ, अन्वय और सन्धिसन्ध्यङ्गादि का विवरण करने के साथ साथ विदूषकादि नीच पात्रों की प्रत्येक प्राकृत ठकियाँ का संस्कृत छायानुवाद भी दिया है । अतः वह ठकियाँ हमारे लिए पाण्डुलिपि की तरह उपादेय है ।
- ७ केवल विदूषक की ठकियाँ इसलिए ली जाती हैं कि प्रस्तुत अभ्यासलेख अनतिविस्तृत बना रहे ।
- ८ A SANSKRIT-ENGLISH DICTIONARY - By Monier Williams (Berkeley, 1976) में (page 193) बताया है कि यह उन्दुर / उन्दुरु शब्द केवल केशग्रन्थों में मिलता है, अन्य कोई संस्कृत ग्रन्थ में उसका प्रयोग नहीं हुआ है ।
- ९ See "The Original Śākuntala", in the Sir Ashutosh Mookerjee Silver Jubilee Volumes III, Orentalia, part-2, (pp 344-59,) Calcutta, 1925
- १० यह दूसरे पक्ष को स्वीकार किया जाय तो "The Vidūsaka" by G K Bhat (New Order Book Co , Ahmedabad, 1959) में शाकुन्तल के विदूषक का जो पात्रचित्रण किया गया है वह भी विपरीत हो जायेगा । इति दिक् ॥

आचार्य विश्वेश्वर के 'अलंकार-प्रदीप' में सादृश्यमूलक अलंकारों का निरूपण

पारुल मांकड

आचार्य विश्वेश्वर ने अलंकार-निरूपण के लिए तीन ग्रन्थों की रचना की है। उनमें 'अलंकार-मुक्तावली' और 'अलंकार-प्रदीप' कुवलयानन्द की तरह सुबोध शैली में रचें गए हैं। उनकी यशोदा कृति 'अलंकार-कौस्तुभ' ही है, जिस में पंडितरज जगन्नाथ की तरह नव्यन्याय शैली में खण्डन-मण्डन-सह अलंकारों का विमर्श निरूपित है। प्रस्तुत शोधपत्र में 'अलंकार-प्रदीप' में निरूपित सादृश्यमूलक अलंकारों का संक्षिप्त विवेचन किया गया है।

'अलंकार-प्रदीप' में केवल अर्थालंकारों का ही निरूपण है। आचार्य विश्वेश्वर ने अपने पूर्वाचार्य रुय्यक और शोभाकर मित्र के समान सूत्रात्मक निरूपणपद्धति स्वीकार की है। प्रत्येक सूत्र में तद् तद् अलंकार-लक्षण निबधित है तथा छोटी-सी वृत्ति में उसका विवरण दिया गया है।

आचार्य विश्वेश्वर ने स्वयं कोई वर्गीकरण नहीं दिया, फिर भी अध्ययन की सुविधा के लिए अलंकार को सुप्रसिद्ध ७ वर्गों में हुए विभाजन को ध्यान में रखते हुए प्रथम वर्ग सादृश्यमूलक वर्ग के अर्थालंकारों की समीक्षा यहाँ प्रस्तुत है।

सादृश्यमूलक अलंकारों में विश्वेश्वर ने भी प्रथम क्रम उपमा को ही सादर दिया है। उनका उपमा-लक्षण जगन्नाथ के उपमा-लक्षण से प्रभावित है। 'चमत्कार-प्रयोजकं सादृश्यवर्णनमुपमा'। 1-१ (पृ.-२) तुलना करें—सादृश्य सुन्दरं वाक्यार्थापस्काकर उपमालकृति। (र. ग. २/१)

विश्वेश्वर ने 'चमत्कार' शब्द पर बल दिया है। उपमा का भेदोपभेद निरूपण विशेषतः मम्मटनुसारी है। परंतु धर्माभिधान के आचार्य ने षट् प्रकार प्रदर्शित किये हैं। साधारणधर्म षड्विध होता है, जैसे (१) उपचारमूलक (२) अनुगामी, (३) समासभेदयुक्त (४) श्लेषयुक्त (५) बिम्बप्रतिबिम्बभावयुक्त और (६) वस्तुप्रतिवस्तुभावयुक्त।¹ इस तरह विश्वेश्वर ने उपचारमूलक, समासभेदयुक्त और श्लेषयुक्त ये तीन नूतन प्रकार अपनी ओर से जुड़े हैं।

लुतादि का निरूपण पूर्वाचार्यों के ही आधार पर किया गया है। (पृ. २,३)

परिणाम अलंकार में आरेष्य का प्रकृतोपयोगित्व उन्होंने रुय्यक और विश्वनाथ की ही तरह स्वीकार किया है। (सूत्र-२)

शोभाकर मित्र का अनुसरण करते हुए उन्होंने उदाहरण अलंकार स्वीकार किया है। (पृ. ७) जो जगन्नाथ ने भी निरूपित किया है।

अनन्वय का लक्षण कुछ विलाष्ट सा हो गया है। उपमान और उपमेय में ज्ञायमान की (= उपमेय और उपमान की) एकता अनन्वय अलंकार है।¹ ज्ञायमान का अर्थ वृत्ति में स्पष्ट करना

चाहिये था। लेकिन इस सूत्र की वृत्ति ही नहीं है। ज्ञायमान ऐक्य का अर्थ उपमेय/उपमान की एकरूपता हो सकता है। यहाँ उदाहरण में इव शब्द का प्रयोग उपमान और उपमेय का ऐक्य स्पष्ट करता है। (द्रष्टव्य, अंतिम पद्यांश—लोकैऽस्मिन्वरवर्णिनि। त्वमिव मे सत्य त्वमाभाससे ॥ (पृ. ५)

शोभाकर और जगन्नाथ का अनुसरण करते हुए उन्होंने सर्वथा उपमान के निषेध को असम माना है। परस्पर के सादृश्य को उपमेयोपमा स्वीकार किया है।

अनन्वय, असम और उपमेयोपमा का आपस में सूक्ष्म भेद विश्वेश्वर ने निश्चित किया है, वह सचमुच सराहनीय है।¹⁴

विश्वेश्वर ने मम्मट की तरह उत्प्रेक्षा में सम्भावनापक्ष पर ही बल दिया है, रुच्यक के अध्यक्षान पक्ष पर नहीं। स्वरूप हेतु और फल मुख्य तीन ही प्रकार गिनाये हैं।

सादृश्य-निबन्धन में प्रकृत अर्थात् उपमेय में जो सशय है उसे सन्देह कहते हैं। यहाँ विश्वेश्वर ने मम्मट का अनुसरण किया है और वितर्क-विकल्प का आरोप-स्वरूप निरूपण सन्देह है, ऐसा वृत्ति में स्पष्ट किया है, वृत्ति में अधूरापन है। कदाचित् विश्वेश्वर सन्देह में वितर्क और विकल्प दोनों का स्वीकार करते हैं। वे केवल विषय को ही सन्देहास्पद मानते हैं, अल. स. कारने विषयी अर्थात् उपमान को भी सन्देहास्पद स्वीकार किया था।¹⁵ (अल. प्र. सू. ८ की वृत्ति अल. स. सूत्र १८)

रुच्यकादि के जो निश्चयगर्भ अथवा निश्चयमध्य संदेहालंकार हैं, वह अलंकार-प्रदीप में वितर्कालंकार नामक स्वतंत्र अलंकार स्वीकार किया गया है। लक्षण में स्पष्टरूप से निर्देश दिया है कि 'सशयोत्तरमनिर्णये ऊहो वितर्कः ॥ (सू.-९ पृ. १०) शोभाकर ने भी वितर्क को अलग अलंकार स्वीकार किया है परंतु उन्होंने 'अपोह' पर बल दिया है, विश्वेश्वर ने ऊह-तर्क पर। (द्रष्टव्य, अल. २, पृ. ४५, अल. प्र. पृ. ११)

विकल्प अलंकार में विश्वेश्वर को रुच्यक-जयरथ की तरह पांक्षिकी प्राप्ति स्वीकार्य है, (सू. १) किन्तु उन्होंने औपम्यगर्भ चारुत्व का कोई उल्लेख नहीं किया जो विकल्प के लिए पूर्वाचार्यों ने अनिवार्य समझा है। एक बात और भी है कि विकल्प वाक्यन्यायमूलक अलंकार है, विश्वेश्वर ने सादृश्यमूलक अलंकारों के अतर्गत उसको सूत्रित किया है।

रूपक-निरूपण पूर्वाचार्यों के अनुसार ही है, (सू. ११) आरोप का स्वीकार भी है, और सावयव और निरवयव दो भेदों का स्वीकार है।

रत्नावली अलंकार दीक्षितजी के आधार पर सूचित किया है। अपहृत्ति में विश्वेश्वर ने प्रकृत के निषेध पर बल दिया है। अतः लक्षण सपूर्णरूप से मम्मटनुसारी है। (सूत्र १३)

शोभाकर और जयरथ की तरह विश्वेश्वर ने 'निश्चय' अलंकार को स्वतंत्र अलंकार स्वीकार किया है परंतु उदाहरण में अपहृत्ति की स्पष्ट छाया है। (पृ. १७)

अर्थश्लेष के प्रकारों के अन्तर्गत भाषाश्लेष को स्वीकृति दी गई है ।

समासोक्ति में रुच्यक-जगन्नाथ के विचारों का समुचित सक्षेप प्रशंसनीय है ।

अत्र प्रकृतेऽप्रकृतनायिकादिव्यवहार एवारोप्यते इति सर्वस्वकारादयः । नायिकात्वादि-कमप्यारोप्यते इति रसगङ्गाधरादयः । (सू. १६ की वृत्ति-पृ.-२०)

निदर्शना में रुच्यक ने वृत्ति में अन्वयबाध शब्द प्रयोग दिया है, विश्वेश्वर ने वही से प्रेरणा लेकर 'अन्वयानुपपत्त्या सादृश्यपर्यवसान निदर्शना ।' सूत्र रचा है । (सू. ३७) द्वितीय निदर्शना भी सर्वस्व के निरूपण पर आधारित है ।

दीक्षितजी का नूतन अलंकार 'ललित' (जो जगन्नाथ में भी है) विश्वेश्वर ने स्वीकार किया है, लक्षण में शब्दान्तर है, किन्तु भावार्थ समान है (सूत्र १८, कुक्. १२) ।

अप्रस्तुतप्रशंसा, प्रस्तुताकुर के सूत्र क्रमशः रुच्यक और दीक्षितजी के आधार पर रचे गये हैं । (सूत्र, १९, २०) विश्वेश्वर ने अतिशयोक्ति के छ प्रकार दिये हैं, जो दीक्षितजी के कुवलयानन्द पर निर्भर है । (सू. २१)

इस तरह सम्भावनम् और भव्याध्यवसिति भी दीक्षितजी के आधार पर सूत्रित किये गये हैं (सूत्र २२, २३) विश्वेश्वर में कोई खास विशेषता दृष्टिगोचर नहीं होती ।

हेतु अलंकार में आचार्य विश्वेश्वर ने कार्य और कारण का अभेद-कथन माना है । द्वितीय हेतु अलंकार रुच्यक का काव्यलिंग ही है । (द्र. सू. २५ की वृत्ति. अलं. सं. सू. ५८)

अलंकारप्रदीप का उल्लेख-निरूपण सर्वथा रुच्यक के अलं. स. पर आधारित है । किन्तु रुच्यक ने उल्लेख के कारणों में रुचि, अर्थित्व और व्युत्पत्ति दिये हैं तो विश्वेश्वर ने मात्र प्रमात्मक ज्ञान ही स्पष्ट किया है । (सू. २६, अलं. स. सू. २०)

प्रतिवस्तुपमा, दृष्टान्त, दीपक, मम्मट, रुच्यक और जगन्नाथ पर आधारित है । आवृत्ति दीपक को उन्होंने दीपक के अन्तर्गत ही माना है ।

तुल्ययोगिता रुच्यकानुसारी है । व्यतिरेक मम्मटानुसारी है । (सूत्र ३१, ३२)

विश्वेश्वर का आक्षेपनिरूपण सर्वस्वकार अनुसार निरूपित है । (सूत्र, ३३) व्याजस्तुति (सूत्र-४१), सहोक्ति पूर्वाचार्यों पर आधारित है । सहोक्ति में चमत्कार धर्म को उन्होंने अनिवार्य माना है । (४२) विनोक्ति की दूसरी व्याख्या अलंकारभाष्यकार अनुसार है ।

पर्यायोक्त रुच्यक पर आधारित है । दूसरा पर्यायोक्त उनकी नवीन उद्भावना है । प्रान्तिमान भी पूर्वाचार्यों के आधार पर रचा गया है । (सूत्र १७) (रम्यभ्रमो प्रान्तिमान् ।) रम्य विशेषण विश्वेश्वर का योगदान है ।

इन अलकारों का वर्गीकरण और क्रम नियत न होने से हमने जो अलकार सादृश्यमूलक है और विरोध जैसे सादृश्येतर संबन्धमूलक अलकारों के अन्तर्गत रखे गये हैं उन सभी को सादृश्यमूलक समझ कर ही हमने विवेचित किये हैं ।

‘अलकार प्रदीप’ का आचार्य विश्वेश्वर उस समय में हुए हैं, जब उनके सामने दीक्षितजी का सुगम शैली में रचा गया कुवलयानन्द और प्रौढ शैली में रची गई चित्रमीमांसा भी थी तथा नव्यन्यायशैली में रचा गया आलंकारिक धुरधर पंडितराज जगन्नाथ का ग्रंथराज ‘रसगाधर’ भी था । उन्होंने मम्मट के का. प्र. में स्वीकृत ६१ अलकारों को ही स्वीकार कर पंडितराज की ही नव्यन्याय शैली में मम्मट, रुय्यक और स्वयं जगन्नाथ के मतों के खण्डन से भरपूर काव्यशास्त्र की अलंकारपरंपरा के हृदय पर सुशोभित ‘अलंकार कौस्तुभ’ की रचना की । यह ग्रंथ ‘विद्वद्भजनद्वयराजनाय’ है । परंतु यहाँ इस शोधपत्र में हमने जिस ग्रंथांश की समीक्षा की है वह ग्रंथ जो सूत्रात्मक पद्धति का है और कारिकापद्धति का ग्रंथ है अलंकारमुक्तावली’ । ये दोनों ग्रंथ जो अलंकारों के अभ्यास की साधना आरंभ कर चूके हैं उनके लिए हैं । हम इन्हें ‘बालाना’ तो नहीं परंतु ‘किशोरगणामवगाहनाय’ अवश्य समझेंगे ।

अलं. प्र. के सूत्र सक्षिप्त और सरल हैं । यहाँ रुय्यक के अलंकार सूत्रों की तरह अपने आप में परिपूर्ण नहीं हैं । कभी कभी वृत्ति भी अधूरी-सी प्रतीत होती है । यहाँ सादृश्यमूलक अलंकारों को ले कर हमने जो ग्रंथांश का अध्ययन किया है उनसे आचार्य विश्वेश्वर की एक प्रौढ आलंकारिक के रूप में प्रतिभा निखरती है । विश्वेश्वर ने अपने पूर्वाचार्यों के अलंकार मत का सग्रह-संचय और विश्लेषण अनुपम रूप से किया है । अलंकारों के परस्पर के संबन्ध और उनके विषय में पूर्वाचार्यों का योगदान उन्होंने सारांश रूप में प्रस्तुत किया है । उपमा के तीन नये भेद, पर्यायोक्त का द्वितीय प्रकार उनकी प्रतिभा की देन है । परंतु विकल्प, निश्चय इत्यादि अलंकारों के स्वरूपनिरूपण में अस्पष्टता रह गई है । दीक्षितजी को समर्थित करते हुए उन्होंने प्रस्तुताकुर, ललित आदि अलंकारों का स्वीकार किया है, किन्तु लक्षण में किञ्चित् परिष्कार भी किया है । इस तरह अलं. प्र. का अर्थालंकार की विकासयात्रा में निःसन्देह अपना अमिटस्थान तो है ही ।

पादटिपण्ण

१ विकसितमभिरामतम रदनद्युतिकेसर रुचिरपत्रम् । अलंकश्यामलमाननमलमालिनं नलिनमिय तस्या ॥

-धर्माभिधाने च बहवः प्रकाराः । अत्रोक्ता षट् । विकसितमित्युपचाट् । (२) पत्रे पत्रविभात्मकमुख्यविकाशः, मुखे तूपचाट्दुष्प्रस-विशेषः अभिरामेत्यनुगामित्वम् । (३) रदनद्युतिवल्केसरणि यत्रेति पत्रपक्षे, रदनद्युतय एव केसरणि यत्रेति मुखपक्षे इति समासभेदः । पत्रपदस्य दलपत्रत्वं कस्तूर्यादिपत्रलेखापत्रत्वं चेति श्लेषः । कुन्तलभ्रमरयोर्बिम्बप्रतिबिम्बभावः । (१) स च वस्तुतो भिन्नयोरन्योऽसादृश्यादभिन्नतयाध्यवसितयोः प्रयोगः । श्यामलत्व मालिन्य चाभिन्नतया तद्विशेष्यतयोपात्तमिति वस्तुप्रतिवस्तुपाथः । (२) (अलं. प्र. पृ., १, २)

२ उपमानोपमेयपोद्गायमानमैक्यमनन्वयः ॥ (अलंकार पृ. ५)

- ३ अनन्वये उपमानान्तरव्यवच्छेदो व्यङ्ग्य , उपमेयोपमाया तुतीयोपमानव्यवच्छेदो व्यङ्ग्य इति विश्वे पृ -६)
- ४ माहर्षान्वन्धन पकृतसशय सन्देश । (अल प्र-८) और (अल. स. सू. १८ की वृत्ति)

मदर्भग्रन्थ.-

- १ सपा नपालप्रदेशीय-श्री विष्णुप्रसाद भण्डारी 'अलकारप्रदीप' (आचार्य विश्वेश्वरकृत) हति सस्कृतग्रन्थमाला, ई. स. १९२३
- २ सपा मी. आर. देवधर, अलकाररत्नाकर (शोभाकरमित्र कृत) औरियन्टल बुक एजन्सी पूणे, ई. स. १९
- ३ मपा. डॉ. रेवाप्रसाद द्विवेदी, अलकारसर्वस्व (रुच्यककृत) चौखम्बा सस्कृत सीरीज आफिस, वारा ई. स. १९७१
- ४ पारुल माकड, अर्थालकारों की विकासयात्रा के सदर्थ में अलकारसर्वस्वकार रुच्यक एक अध्ययन अप्रकाशित शोधप्रबन्ध, गुजरात युनिवर्सिटी, ई. स. १९८०

संक्षिप्ताक्षर

- १ अलकारप्रदीप - अल. प्र.
- २ अलकाररत्नाकर अल. र.
- ३ अलकारसर्वस्व अल. स.
- ४ काव्यप्रकाश -का. प्र.
- ५ कुवलयानन्द -कुव.
- ६ द्रष्टव्य -द्र.
- ७ रसगगाधर र. ग

મૂલદેવની ગૂઢ લિપિ

લક્ષ્મણભાઈ ભોજક

“સુવર્ણ-રૌપ્ય-સિદ્ધિ-શાસ્ત્ર” નામના આ પ્રથમા કેટલાક ગૂઢ-લિપિના પ્રથોગો જોવામા આવ્યા છે આવા કેટલાક શબ્દો તેના પેજ-નંબર પેરેઝાફ-નંબર અને પક્તિ-નંબર સાથે નીચે બતાવ્યા છે

અમુક વસ્તુને ગુપ્ત રાખવા ખાતર વૈદ્ય, જોષી, ધાતુવિદ્યાવાદી, મત્રવાદી વગેરે લેખકોએ કરેલા એક જ લિપિના વર્ણ-પરિવર્તનરૂપ ફેરફારોથી આવી ગૂઢ-લિપિઓ ઉત્પન્ન થઈ છે

આ ગૂઢ-લિપિનું નામ “મૂલદેવી-લિપિ” છે મૂલદેવ ઈ. સ. પૂર્વે થઈ ગયેલ વિદ્વાનું રાજમાન્ય પુરુષ છે

મૂલદેવી-લિપિનું કોષક નીચે પ્રમાણે છે

આદયઃ કાદયો જ્ઞેયા, ચ્ચ-ગૌ ષ-ઙ્ઞૈ પરસ્પરમ્ ।

શેષ વર્ગેષુ વર્ગેષુ, મૂલદેવેન ભાષિતમ્ ॥૧॥

સ્વર સ ઇવ કથ્યતે ॥ ઇતિ મૂલદેવીલિપિઃ ॥

ષિરિલોનઙ્ઞીમ સિરિયં ॥ શ્રીસ્તુ ॥

(રિષિસોમજીકેન લિખિત)

અ	ખ	ઘ	ચ	છ	જ	ઙ	ઞ	ત	થ	દ	ધ	ન	ય	ર	લ	વ
ક	ગ	ઙ	ટ	ઠ	ડ	ઢ	ણ	પ	ફ	બ	ભ	મ	શ	ષ	સ	હ

કોષકમા લખેલા અક્ષરો ઉપરના બદલે નીચેના વાયવા અને નીચેના અક્ષરને બદલે ઉપરના વાયવા સ્વરો જેમ હોય તેમ જ રાખવા

જેન-આગમ વિશેષાવશ્યકની ટીકામા અઢાર લિપિઓના નામ આવે છે તેમા એક “મૂલદેવી”નામ છે

આ સુવર્ણરૌપ્યસિદ્ધિશાસ્ત્રના પુસ્તકના વિદ્વાનું સપાદક મહોદય ડૉ. જે. સી. સીકદારે આ પ્રથમા આવતા ગૂઢ-લિપિના શબ્દો યથારૂપે સાચવ્યા છે અને આ શબ્દો નથી સમજાયા તેવી પ્રમાણિકપણે ટિપ્પણી પણ કરી છે આ ટિપ્પણીના આધારે આ શબ્દોની સમજ લખવા પ્રેરાયો છું હજુ કેટલાક શબ્દો સમજાયા વગરના રહી ગયા છે

મૂલદેવી-લિપિમા “ષ” નો “ર” વાયવાનો છે મધ્યકાલીન ગુજરાતીમા “ષ”નો “ચ્ચ” કેટલાક લખે છે તેવું આમા પણ થયું છે—જેમ કે “ષુત્-રુપુ” પણ “ચુત્-ગુપુ”થાય એટલે મૂર્ધન્ય ષ જ લખવો જોઈએ

भूलदेवी-विधिना प्रयोगे

पेज नं	पेरेआक नं	पंक्ति	भूलदेवीविधि	देवनागरी-विधि
७४	३१	३	पोसेदास	तोले वाल
७४	३१	३	ती(ता)षो	पारे
७४	३२/२	१	पादे पो ?	ताबे तो ?
७४	३२/२	१	ना १ $\frac{१}{२}$	मा(सा) १ $\frac{१}{२}$
७४	३२/३	१	पादु	ताबु
७४	३२/३	१	नाला	माझा
७४	३२/३	४	प्रादेपो(ष)	त्राबेर[ति]
७४	३३	१	ताखो(षो)	पारे
७५	३३	३	प्रादेपो १	त्राबे तो[लो] १
७५	३३	४	प्रादेपो २	त्राबे तो[लो] २
७५	३४/१	४	षुतु तोला १	रुपु तोला १
७५	३४/१	५	षुतु	रुपु
७५	३४/१	११	प्रादेपो १	त्राबे तो० १
७५	३४/१	११	हा ?	बा[ल] १
७५	३४/१	१३	पांदु तो १	तांबु तो० १
७५	३४/२	४	हख तो.	वंग तो०१
७५	३४/२	४	सु (षु.)१	रु(पु) २
७५	३४/२	४	खा(षा)झ	रजा
७५	४३/३	४	पो. १	तो. १
७७	२	१	खचिको	ग(गु)टिको
७९	१०	१	असंअवीके	कलंक होए
८०	२०/२	२	प्रादे प्रहर १ हा १	त्राबे प्रहर १वा[ल]१
८४	३९	१	ताषो	पारे
८५	३९	३	प्रादेपा	त्राबे ता

८६	४१/१	१	ख(ष)पी	इती
८६	४१/१	५	ताखो(षो)	पागे
८६	४१/१	१०	प्रादानो संपुट	त्राबानो सपुट
८७	४५	६	हास १	वाल १
८८	४६	५	प्रादेख	त्राबे ग
९२	१	४	हंखे	वंगे
९३	६	१	अ(ड)ल्प १ सेर	जस्त १ सेर
९३	६	३	अ(ड)ल्प ८	जस्त पै ८
९३	७	४	नाल(ला) २०	मासा २०
९४	७	१	प्रादु	त्राबु
९४	७	१	नाला २८	मासा २८
९४	७	१	घुतु	रुपु
९४	७	१	अ(ड)ल्प नाला ८	जस्त मासा ८
९४	७	१	पाख(ष)	तार
९४	७	१	खासीने	गालीने
९४	८	१	पादामोखेय(ष)	ताबानो मेर
९४	१०	१	नालो १	मासो १
९४	१०	१	डोचए	जोटके
९५	१३	६	घल्म(ल्ल)	भस्म
९५	२१	१	अ(ड)ल्प	जस्त
९६	२१	२	अ(ड)ल्प	जस्त
९६	२१	५	प्रादे	त्राबे
९६	२४	१	आर्श आसे	कार्यकाले



મહિમભટ્ટ અને વ્યંજનાવ્યાપાર

અરુણા કે પટેલ

આનંદવર્ધનના મતે કાવ્યનો આત્મા પ્રતીયમાન ધ્વનિ છે તેને અભિવ્યક્ત કરતી મહાકવિઓની વાણી પોતાના પ્રતિભાવિશેષને પણ વ્યક્ત કરે છે કેવળ શબ્દાર્થના જ્ઞાનથી વ્યગ્યાર્થનું જ્ઞાન થતુ નથી વ્યગ્યાર્થને વ્યક્ત કરતી શબ્દની અલગ શક્તિ છે વાક્યાર્થને પ્રકાશિત કરતો શબ્દનો અભિધાવ્યાપાર પૂર્ણ થઈ જાય, પછી શબ્દનો વ્યજનાવ્યાપાર કાર્યરત બને છે અને વ્યગ્યાર્થને અભિવ્યક્ત કરે છે વ્યગ્યાર્થની અભિવ્યક્તિમા વાચક શબ્દ તેમજ વાચ્ય અર્થ વૈકલ્પિક સ્વરૂપે સ્વને ગુણીભૂત બનાવી દઈને વ્યગ્યાર્થને વ્યક્ત કરે છે^૧ અનુમાનવાદી મહિમભટ્ટ વ્યજનાવ્યાપારનો સર્વથા અસ્વીકાર કરે છે તેમના 'વ્યક્તિવિવેક' ગ્રંથનો ઉદ્દેશ ધ્વનિના સર્વ ભેદ-પ્રભેદોનો અનુમાનમા અતભાવ દર્શાવવાનો^૨ તેમજ ધ્વનિની પ્રાણભૂતા અભિવ્યજનાનુ ખડન કરવાનો રહ્યો છે^૩, તેવુ સ્વયં ગ્રંથકારે જણાવ્યુ છે આથી તેમના 'વ્યક્તિવિવેક'મા રજૂ થયેલા તેમના વ્યજનાવિરોધી વિચારોનુ પરીક્ષણ કરીશુ

(અ) શબ્દમાં અભિધા સિવાય, કોઈ અન્ય વ્યાપારની સત્તા નથી :—

મહિમભટ્ટ જણાવે છે કે—'શબ્દને અનેકાર્થબોધક શક્તિના આશ્રયરૂપ માનીને, તેના પર આધારિત વ્યજના નામની, અભિધા સિવાયની અન્ય શક્તિની જે કલ્પના કરવામા આવી છે, તે શબ્દના સદર્ભમા નહિ, અર્થના સદર્ભમા સુયોગ્ય જણાય છે કારણ કે શબ્દ અનેક શક્તિઓના આશ્રયરૂપે સિદ્ધ થતો નથી અને વળી, જે કોઈ એકથી વધારે શક્તિઓ એક જ આશ્રયે રહેલી હોય, તેમની પ્રવૃત્તિ પરસ્પરથી નિરપેક્ષ કે સ્વતત્ર હોય છે તેમા પૂર્વ અને અપર ક્રમ હોતો નથી જેમકે અગ્નિની દાહકતા, પ્રકાશકતા આદિ પરતુ જે શક્તિઓને શબ્દની આશ્રિત માનવામા આવી છે, તેમા આવુ જોવા મળતુ નથી કારણ કે અન્ય શક્તિઓની પ્રવૃત્તિ અભિધાપૂર્વકની હોય છે તે શક્તિઓને ભિન્નાશ્રયા માનવી જોઈએ, કેવળ શબ્દ પર આધારિત માનવી જોઈએ નહિ^૪

ગ્રંથકારના વક્તવ્યનુ તાત્પર્ય એવુ છે કે શબ્દમા એકસાથે અનેક અર્થોને વ્યક્ત કરવાનુ સામર્થ્ય નથી તેથી અન્ય અર્થોની પ્રાપ્તિ માટે શબ્દમા લક્ષણા, વ્યજના વગેરે વ્યાપારોની કલ્પના કરવામા આવી છે, તે યુક્તિસગત નથી લક્ષણ અને વ્યજનાને શબ્દની શક્તિરૂપે ઓળખાવવા, તે ભૂલભરેલુ છે કારણ કે વાચ્યાર્થ સિવાયના જે અર્થો પ્રાપ્ત થાય છે, તે અર્થના વ્યાપારો છે, શબ્દના નથી શબ્દને તો કેવળ અભિધાવ્યાપાર જ સભવિત છે શબ્દના સમાશ્રયે અનેકવિધ અર્થોની પ્રત્યાયિકા શક્તિઓ રહેલી છે તે બાબતનુ કોઈ પ્રમાણ નથી શબ્દ અનેક શક્તિઓનો આશ્રય છે તે માન્યતાનુ ખડન કરવા મહિમાએ ઉપરના ગદ્યખંડમા ત્રણ યુક્તિઓ દર્શાવી છે

જ્યા એક જ પદાર્થ પર અનેક શક્તિઓ આશ્રયરૂપ હોય, ત્યા—

૧ તે શક્તિઓ પરસ્પરથી નિરપેક્ષ હોય છે

- ૨ તેમા પૂર્વ અને અપર ક્રમ હોતો નથી
૩ તે શક્તિઓ એકસાથે પોતાનુ કામ કરે છે

ઉદાહરણ તરીકે, અગ્નિમા દાહકત્વ અને પ્રકાશત્વરૂપ બે શક્તિઓ છે. અગ્નિનુ દાહકત્વ અગ્નિના પ્રકાશત્વને રોકી શકતુ નથી, તે જ રીતે અગ્નિની પ્રકાશિકા શક્તિ અગ્નિની દાહિકાશક્તિને રોકી શકતી નથી વળી, અહી એવો ક્રમ પણ જણાતો નથી કે પહેલા અગ્નિની દાહિકાશક્તિ પ્રવૃત્ત થાય, ત્યારબાદ તેની પ્રકાશિકાશક્તિ પ્રવૃત્ત થાય અથવા તો, આનાથી વિપરીત, પ્રથમ પ્રકાશિકાશક્તિ પ્રતીત થાય, ત્યારબાદ દાહિકાશક્તિની પ્રતીતિ થાય આમ બનતુ નથી પ્રાય અગ્નિનુ દાહકત્વ અને પ્રકાશકત્વ—બને એકીસાથે પ્રવૃત્ત થતા દૃશ્યમાન થાય છે એટલે કે અગ્નિ પ્રકાશ આપે છે, સાથોસાથ આપણને દગરે પણ છે આમ, અગ્નિની બને શક્તિઓ યુગપત્ પોતપોતાનુ કાર્ય કરતી જોવા મળે છે શબ્દ પર આશ્રિત અભિધા, લક્ષણા અને વ્યજના વિશે વિચારીએ, તો એમ જણાય છે કે આ ત્રણેય શક્તિઓ અગ્નિની શક્તિઓની માફક અન્યોન્ય નિરપેક્ષરૂપે, પૂર્વાપર ક્રમભાવરહિત અને યુગપત્ કાર્ય કરતી જોવા મળતી નથી કોઈ પણ આચાર્ય એવો ઉલ્લેખ સરખો કર્યો નથી કે અભિધા, લક્ષણા અને વ્યજના યુગપત્ કાર્ય કરે છે એટલુ જ નહિ, વસ્તુસ્થિતિ આનાથી વિપરીત છે ૧ અભિધાશક્તિ કોઈ એક જ નિશ્ચિત અર્થ આપે છે, તેથી અન્ય અર્થ માટે અન્ય શક્તિની કલ્પના કરવી પડે છે ૨ આ શક્તિઓના વ્યાપાર પરસ્પર સાપેક્ષ જોવા મળે છે જેમકે તાત્પર્યા અને લક્ષણા અભિધાની અપેક્ષા રાખે છે વ્યજના પણ અભિધામૂલક અને લક્ષણામૂલક હોય છે ૩ વ્યગ્યાર્થની પ્રતીતિમા પૂર્વ અને અપરક્રમ જણાય છે તેથી ત્રણેય શક્તિઓનુ યુગપત્ કાર્યકારિત્વ સભવી શકતુ નથી અર્થપ્રતીતિમા કોઈ એક વૃત્તિ કે શક્તિ એક વાર પોતાનુ કાર્ય કરી લઈ, વિરત થઈ જાય છે, ત્યારે જ અન્ય શક્તિનો વ્યાપાર સભવી શકે છે આવો અનુભવ સાક્ષાત્ થાય છે તેથી શક્તિઓને શબ્દ પર આશ્રિત ન માનતા, ત્રિપ્રાશ્રયા માનવી જોઈએ કેવળ અભિધાને જ શબ્દનિષ્ઠ માનવી જોઈએ અન્ય શક્તિઓ તો અર્થાશ્રયા છે તેથી લક્ષણા, વ્યજના આદિ વ્યાપારો અર્થના છે, શબ્દના નહિ

(બ) વાચક શબ્દ અને વ્યજનાવ્યાપાર વચ્ચે સ્વાભાવિક સંબંધ નથી.

જો એમ દલીલ કરવામા આવે કે, શબ્દાર્થના નિત્ય સબધના સિદ્ધાંત અનુસાર, સ્વભાવ-પ્રાપ્ત કાર્યકારણભાવ તો સામાન્યરૂપે સિદ્ધ છે જ તેથી વ્યજનાશક્તિનો સ્વીકાર કર્યા વિના વ્યગ્યાર્થની પ્રતીતિ થાય છે, તેમ માનવામા શો વાધો છે ? આના ઉત્તરરૂપે પ્રથકાર જણાવે છે કે ગેય વસ્તુનો તેના રાગ, લય આદિનો વિભાવાદિ સાથે સ્વાભાવિક સબધ છે જેમકે વિયોગિની કે વૈતાલીય છદોમા ગાવામા આવતી કરુણપ્રશસ્તિ તેના અર્થના જ્ઞાતાને તેમજ અર્થ નહિ જાણનારા ભાવકને સમાન રીતે ભાવવિભોર બનાવી દે છે ભાવ (=શબ્દો) અને તેની અભિવ્યક્તિ (=રાગ, લય આદિ) વચ્ચે સ્વાભાવિક સબધ રહેલો છે, તેવો સ્વાભાવિક સબધ શબ્દ અને વ્યગ્યાર્થ વચ્ચે નથી આથી વ્યગ્યાર્થની પ્રતીતિ પ્રજ્ઞાવાન સહૃદય ભાવકને જ થાય છે, મૂર્ખ આદિને વ્યગ્યાર્થની પ્રતીતિ થતી નથી તેથી શબ્દનો વ્યગ્યાર્થ વચ્ચે સ્વાભાવિક સબધ સ્વીકારી શકાય નહિ મહિમાના શબ્દોમા

“નાપિ શબ્દસ્યાભિધાવ્યતિરેકેણ વ્યજ્ઞકત્વં વ્યાપારાન્તરમુપપદ્ધતે, યેનાર્થાન્તરં પ્રત્યાયવેદ વ્યક્તેરનુપપત્તેઃ સમ્બન્ધાન્તરસ્ય ચાસિદ્ધેઃ । તદભાવેઽપિ તદવ્યુપગમૈ તસ્યાર્થનિયમો ન સ્યાદ નિબન્ધનાભાવાત્, ન હ્યસ્ય ગેયસ્યેવ રત્યાદિર્ભાવૈઃ સ્વાભાવિક એવ સમ્બન્ધઃ, સર્વસ્યૈવ તત્પ્રતીતિપ્રસન્નાત્ ।”

અર્થાત્

‘અને વળી, શબ્દનો અભિધાથી અતિરિક્ત વ્યજ્ઞકત્વરૂપ વ્યાપાર બની શકે નહિ, કે જેથી કરીને તે અન્ય અર્થનું જ્ઞાન કરાવી શકે કારણ કે વ્યજ્ઞના શબ્દમા બનતી જ નથી અને વ્યજ્ઞના સિવાય શબ્દનો અન્ય સબધ સિદ્ધ થતો નથી અને તેના અભાવમા (=વ્યક્તિ, અન્ય પ્રકારનો સબધ કે અભિધા સિવાયના અન્ય વ્યાપારના અભાવમા) પણ તેનો (=શબ્દમા વ્યજ્ઞકત્વનો) સ્વીકાર કરી લેવામા આવે, તોપણ તેમા અર્થનો નિયમ (=નિયત અર્થની પ્રતીતિ કરાવવી) રહેશે નહિ કારણ કે નિશ્ચિત અર્થપ્રતીતિના નિબધનનો અભાવ હશે. (=અભિધામા રહેલા સકેતગ્રહની માફક કલ્પિત વ્યજ્ઞનામા નિયત અર્થની પ્રતીતિ કરાવનાર સંકોચક કારણ નથી.) આનો ગેયની માફક ઇત્યાદિ સાથે કોઈ સ્વાભાવિક સબધ પણ નથી કારણ કે બધા જ પ્રકારના (વ્યજ્ઞ કે વાચક) શબ્દોથી તે અન્ય અર્થની પ્રતીતિ માની લેવામા આવશે.’

(ક) વ્યંગ્યાર્થની પ્રતીતિ ઔપાધિક છે તેથી અભિધાવ્યાપાર તેના ઘોતનમાં નિષ્ફળ નીવડે છે :

વ્યગ્યાર્થની પ્રતીતિમા મુખ્યાર્થબાધ આદિ હેતુપાચકનો અભાવ જણાય છે, તેથી ત્યા લક્ષણાવ્યાપારની શક્યતા નથી, તેમ માની કોઈ એવી દલીલ કરે, કે ત્યા અભિધાવ્યાપાર કારણરૂપ હોવો જોઈએ તેના પ્રત્યુત્તરરૂપે ગ્રથકાર જણાવે છે કે—

“નાપિ સમયકૃતઃ વ્યજ્ઞકત્વસ્યૌપાધિકત્વાદ્ ઉપાધીનાં ચાર્થપ્રકરણાદિસામગ્રીરૂપાણા- માનન્યાદિનિયતત્વાશ્ચ પ્રતિપદમિવશબ્દાનુશાસનસ્ય સમયસ્ય કર્તુમશક્યત્વાત્ ।”

અર્થાત્

‘અને તે નિયત અર્થનો પ્રત્યાયક નિયમ (=સકેતગ્રહ)થી પણ થતુ નથી, કારણ કે વ્યજ્ઞકત્વ ઉપાધિજનિત (conditional) હોય છે અને અર્થ, પ્રકરણ આદિ સામગ્રીરૂપે અનત હોવાથી અનિયત હોય છે. તેથી પ્રત્યેક પદે શબ્દાનુશાસનની માફક સકેતગ્રહનો નિર્દેશ અશક્ય છે ’ ગ્રથકારની દલીલ એવી છે કે અભિધા તો સકેતગ્રહ પર આધારિત છે વ્યજ્ઞનાનો શબ્દ સાથેનો સંબધ ઉપાધિયુક્ત છે તે અર્થ, પ્રકરણ આદિ પર આધાર રાખીને અર્થાન્તરનુ ઘોતન કરે છે. ધ્વનિવાદીઓએ તો સ્વીકારેલુ જ છે કે વક્તા, બોદ્ધા, કાકુ, વાચ્યવૈશિષ્ટ્ય, ચેષ્ટાવૈશિષ્ટ્ય આદિ પર વ્યગ્ય અર્થ આધારિત હોય છે એનો અર્થ એ કે વ્યગ્યાર્થ આ બધા તત્ત્વો સાથે સાપેક્ષ (Relative) હોય છે અને તે બદલાતો રહે છે. અને આમ હોવાથી, વ્યગ્યાર્થ અનતરૂપે બની જવાનો સંભવ રહે છે. આથી વાચ્યાર્થ અને વ્યગ્યાર્થ વચ્ચે નિયત સબધ સ્વીકારવો જોઈએ. આનંદવર્ધનના મત અનુસાર, વક્તા, બોદ્ધા, કાકુ આદિ પર આધારિત વ્યગ્યાર્થ અનિયત થઈ જશે. વ્યગ્યાર્થની અનિયતતાને કારણે અને સાપેક્ષતાને કારણે કેવળ સકેતગ્રહ પર આધારિત અભિધાવ્યાપારથી તેની

પ્રતીતિ થશે નહિ વ્યગ્યાર્થની ઔપાધિકતાને ગ્રથકાર ઉદાહરણો આપીને સમજાવે છે તેણે એક જ 'રામ' શબ્દ ભિન્ન-ભિન્ન સદર્ભવશાત્ કેવા ભિન્ન-ભિન્ન વ્યગ્યાર્થોને પ્રગટ કરે છે, તે નીચેના ઉદાહરણોમા સમજાવ્યું છે

'एक एव हि शब्दः सामग्रीवैचित्र्याद् विभिन्नार्थानवगमयति, यथा 'रमोऽस्मि सर्व' सहे' इति, 'रमेण प्रियजीवितेन तु कृत प्रेम्णः प्रिये ! नोचितम्' इति, 'रमस्य पाणिरसि निर्भरगर्भस्त्रिन्न-सीताविवાસનપટે: करुणा कुतस्ते' इति, 'रमे तयन्तवसतौ कुशतल्पशागिन्यघ्रापि नास्ति भगवन् ! भवतो व्यपेक्षा' इत्यादावेक एव रमशब्दः ।'

અર્થાત્

'એકનો એક શબ્દ સામગ્રીના ભેદને કારણે ભિન્ન-ભિન્ન પ્રકારના અર્થોનું જ્ઞાન કરાવે છે જેમકે-

(૧) હું રામ છું, બધું જ સહન કરી લઈશ

(૨) હે પ્રિયે ! જિંદગીનો મોહ રાખનાર આ રામે પ્રેમને (રચિત વ્યવહાર કર્યો નથી

(૩) તું રામનો હાથ છે કે જે કઠોરગર્ભા જાનકીને ત્યજી દેવામા કુશળ છે તને દયા ક્ષાથી હોય ? (૪) ભગવાન સમુદ્ર ! કિનારે તંબુ તાણીને કુશની ચકાઈ પર સુઈ રહેલા રામ પર હજુ સુધી આપ ધ્યાન આપતા નથી ? ઈત્યાદિમા એક જ રામ શબ્દ (ભિન્ન-ભિન્ન અર્થોનો બોધ કરાવે છે.)

અહીં પ્રથમ વાક્યમા રામનું સકલદુ:ખભાજનત્વ^૬ બીજા વાક્યમા રામની સાહચર્યસિકતા^૭ ત્રીજા વાક્યમા રામનીકૂરતા, ચોથા વાક્યમા 'રામ' શબ્દનો સર્વશક્તિમાન તથા સહિષ્ણુ રામ, તેવો અર્થ સાહિત્યાગ્યાર્થોએ કર્યો છે. આમ, એક જ રામ શબ્દના ભિન્ન-ભિન્ન અર્થો પ્રાપ્ત થયા તેનું કારણ શું છે ? અભિધાવ્યાપારમા શબ્દ તો કોઈ એક ચોક્કસ નિયત અર્થ આપે છે, કારણ કે શબ્દમા રહેલો સકેત અર્થબોધમા કારણરૂપ હોય છે વ્યજનાવ્યાપારમા સકેતગ્રહ હોતો નથી તેથી વ્યજનાવ્યાપારમા શબ્દ વડે નિયત અર્થની પ્રાપ્તિ થઈ શકે નહિ. ઉપર આપેલાં ઉદાહરણોમા એક જ રામ શબ્દના ભિન્ન-ભિન્ન અર્થો ધ્વનિવાદીઓએ દર્શાવ્યા છે આ ભિન્ન-ભિન્ન અર્થો તે તે પ્રકરણ, સદર્ભ આદિના આધારે પ્રાપ્ત થયા છે આમ, વ્યજનાવ્યાપારમા સકેતગ્રહ ન હોવાથી એક જ શબ્દના અનેક અર્થો પ્રાપ્ત થતા હોઈને વ્યગ્યાર્થ અનત થઈ જવાનો ભય રહે છે. વળી, ધ્વનિવાદીઓએ વ્યગ્યાર્થની પ્રાપ્તિ ઉપાધિથી યુક્ત (conditional) છે, તે બાબતનો સ્વીકાર પણ કર્યો છે જ ઉપરના ઉદાહરણોમા તે સિદ્ધ થયું છે શબ્દની અભિધાશક્તિ તો કેવળ સકેતિત અર્થોમા જ રહેલી છે. ઔપાધિક અર્થપ્રતીતિમા શબ્દની એવી કોઈ શક્તિ નથી તેથી ઔપાધિક અર્થપ્રતીતિથી યુક્ત વ્યજનાશક્તિ શબ્દના આશ્રયે હોતી નથી. તેથી શબ્દ અને પ્રતીયમાન અર્થ વચ્ચે કોઈ અન્ય સબધ રહેલો છે, તેવું સ્વીકારી શકાય નહીં. અર્થ, પ્રકરણ આદિ પરિસ્થિતિજન્ય ઉપાયો વડે પ્રતીયમાન અર્થની ગમકતા સિદ્ધ થાય છે, શબ્દ વડે પ્રતીયમાન અર્થની ગમકતા સિદ્ધ થતી નથી તેથી આ ચર્ચા ઉપાડવી જ વ્યર્થ છે^{૧૦} તેવું મહિમભદ્રે જણાવ્યું છે

‘વ્યક્તિવિવેક’કારનુ કહેવાનુ તાત્પર્ય એવુ છે કે જ્યા અર્થપ્રાપ્તિ સામગ્રી પર આધારિત હોય, ત્યા અર્થોની અનિશ્ચિતતા પ્રવર્તે છે તેથી ત્યા શબ્દ અને અર્થ વચ્ચે કોઈ નિશ્ચિત સબધ શક્ય બનતો નથી ગહી આપવામા આવેલા ઉદાહરણોમા અર્થની અનેકાર્થતા સામગ્રી પર નિર્ભર છે તેથી અર્થપ્રતીતિમા સામગ્રી હેતુરૂપ છે, શબ્દ નહિ શબ્દ વ્યજક બનતો જ નથી, એવુ જણાવીન ગ્રથકારે શાબ્દી વ્યજનાનો છેદ ઉડાડી દીધો છે એટલુ જ નહિ, વ્યજનાવ્યાપાર તે શબ્દનો વ્યાપાર જ નથી, તવુ સિદ્ધ કર્યુ છે તેમના મત અનુસાર, ભિન્ન-ભિન્ન સદર્ભો દ્વારા જે અર્થાન્તરની પ્રતીતિ થાય છે, તે અનુમેયાર્થ છે કારણ કે શબ્દની કેવળ અભિધાશક્તિ છે અર્થની કેવળ લિંગતા (-સાધ્યની અનુમાપિકા શક્તિ) છે તેથી વ્યજના નામનો અન્ય વ્યાપાર શબ્દમા સિદ્ધ થતો નથી તેમજ અર્થમા પણ સિદ્ધ થતો નથી ગ્રથકારના શબ્દોમા -

શબ્દસ્યૈકાભિધા શક્તિર્થસ્યૈકૈવ લિન્ગતા ।

ન વ્યજ્જકાત્વમનયોઃ સમસ્તીત્યુપપાદિતમ્ ॥^{૧૧}

ઉપસંહાર • (૧) શબ્દમા અભિધા સિવાયનો કોઈ અન્ય વ્યાપાર નથી (૨) વાચક શબ્દ અને વ્યજનાવ્યાપાર વચ્ચે સ્વાભાવિક સબધ નથી (૩) વ્યગ્યાર્થની પ્રતીતિ ઔપાધિક હોવાથી, અભિધાવ્યાપાર તેના ઘોતનમા નિષ્ફળ નીવડે છે, તેવુ જણાવીને મહિમભટ્ટે શાબ્દીવ્યજનાનુ ખડન કર્યુ છે એટલુ જ નહિ, અર્થના વ્યાપારને તો અનુમાન કહેવાય, તેમ કહી આર્થીવ્યજનાનુ પણ ખડન કર્યુ છે અને આ રીતે, ધ્વનિના હાર્દરૂપ અભિવ્યજનાવ્યાપારનો છેદ ઉડાડી દીધો છે તેમની આ ચર્ચામા અદ્ભુત તર્કશક્તિના દર્શન થાય છે

પાદટીપ

- ૧ આનદવર્ષન ધ્વન્યાલોક—સઃ ત્રિપાઠી રામસાગર, મોતીલાલ બનારસીદાસ, દિલ્હી-૧૯૬૩, ૧-૧, ૧-૭, ૧-૮, ૧-૧૦
- ૨ 'અનુમાનેડન્તર્ણાવ સર્વસ્યૈવ ધ્વને. પ્રકાશયિતુમ્ ।
વ્યક્તિવિવેક કુલ્લે પ્રણમ્ય મહિમા પર વાચમ્ ॥'
—ભટ્ટમહિમ-વ્યક્તિવિવેક-(વ્યઃ વિઃ)સઃ દ્વિવેદી રેવાપ્રસાદ ચૌખમ્બા સચ્ચુત સીરીઝ ઓફિસ, વારાણસી ૧૯૬૪, ૧-૧
- ૩ પ્રાણમૂતા ધ્વનેવ્યક્તિરિતિ સૈવ વિવેચિતા ॥ ભટ્ટ મહિમ-વ્યઃ વિઃ ૩-૩૩
- ૪ ભટ્ટ મહિમ-વ્યઃ વિઃ પૂઃ ૧૧૩-૧૧૪
- ૫ ભટ્ટ મહિમ-વ્યઃ વિઃ પૂઃ ૧૪૬
- ૬ ભટ્ટ મહિમ-વ્યઃ વિઃ પૂઃ ૧૪૬
- ૭ ભટ્ટ મહિમ-વ્યઃ વિઃ પૂઃ ૧૪૭
- ૮ Vānanāc'ārya Jhalkar—Kāvyaaprakāś'a with Bālbodhuni-B O R I, Poona 1965 P 188
- ૯ આનદવર્ષન-ધ્વન્યાલોક-ઉત્તરાર્થ પૂઃ ૬૬૫
- ૧૦ ભટ્ટમહિમ-વ્યઃ વિઃ પૂઃ ૧૪૯
- ૧૧ ભટ્ટ મહિમ-વ્યઃ વિઃ ૧-૨૭

અભિલેખોના સંપાદન અને વિવેચનના મારા અનુભવો

હરિપ્રસાદ શાસ્ત્રી

અભિલેખ એટલે કોતરેલુ લખાણ કોઈ પણ પદાર્થ પર કોતરેલુ લખાણ એના અનેક પ્રકાર છે, જેમકે શિલાલેખ, તકતીલેખ પ્રતિમાલેખ, પાળિયાલેખ, કબરલેખ, સિક્કાલેખ, તામ્રપત્રલેખ ઇત્યાદિ ભારતમા અભિલેખ કોતરવાની પ્રથા છેક આઘ-ઐતિહાસિક કાલથી પ્રચલિત છે અભિલેખો એ ઇતિહાસ માટે માહિતીનો એક મહત્વનો સ્રોત છે અભિલેખોમાથી રાજકીય ઇતિહાસ ઉપરાત સાસ્કૃતિક ઇતિહાસના વિવિધ પાસા વિશે તે તે સમયની માહિતી સાપડે છે અનેક અભિલેખ વિભિન્ન સામયિકોમા પ્રકાશિત થતા રહે છે ને એના કેટલાક સગ્રહ પણ ગ્રંથરૂપે પ્રકટ કરાય છે હજી અનેક જ્ઞાત અભિલેખ અપ્રકાશિત રહ્યા છે ને કેટલાય અભિલેખ ધરતીના કે મકાનના પેટાળમા છુપાઈ રહ્યા છે

પુસ્તકોના સપાદનની જેમ અભિલેખોના સપાદનની પણ નિયત પદ્ધતિ વિકસી છે એમા પ્રાસ્તાવિક વિભાગમા અભિલેખનુ પ્રાપ્તિસ્થાન, પદાર્થ, માપ, પકિત સખ્યા, લિપિ, ભાષા, લેખન-પદ્ધતિ ઇત્યાદિ દર્શાવીને આખા લેખનો સાર આપવામા આવે છે પછી લેખમા જણાવેલ રાજા, અધિકારીઓ અને સ્થળોનુ અભિજ્ઞાન દર્શાવવામા આવે છે તેમજ લેખમા આપેલી મિતિની બરાબર આવતી ઈસ્વી સનની તારીખ પણ આપવામા આવે છે રાજાઓ, અધિકારીઓ, અન્ય મનુષ્યો, વહીવટી વિભાગો, નગરો અને ગામો, ઐતિહાસિક ઘટનાઓ વગેરે વિશે કઈ નવી માહિતી ઉપલબ્ધ થતી હોય, તો તેના પર પણ પ્રકાશ પાડવામા આવે છે

પ્રાસ્તાવિક તથા વિવેચનાત્મક લખાણ પછી મૂળ અભિલેખનો પાઠ પકિતવાર આપવામા આવે છે આ પાઠ લિપ્યતર કરીને વર્તમાન લિપિમા આપવામા આવે છે પાઠશુદ્ધિ, છદ વગેરેની જરૂરી વિગત નીચે પાદટીપમા અપાય છે પછી જરૂર જણાય, તો પ્રાચીન અભિલેખનો અનુવાદ અંગ્રેજીમા કે વર્તમાન પ્રાદેશિક ભાષામા આપવામા આવે છે

વળી અભિલેખના પાઠની સાથે એના લખાણનો ફોટોગ્રાફ પણ આપવામા આવે છે, જેથી જિજ્ઞાસુ અભ્યાસીઓ એના મૂળ પાઠની ખાતરી કરી શકે.

અભિલેખોનુ સપાદન અને વિવેચન કરી એનુ પ્રકાશન કરવાનુ મને કેવી રીતે પ્રાપ્ત થયુ ને એમા મને નીધપાત્ર અનુભવ કેવા થયા એના કેટલીક અગત વાત કહુ

એમ. એમ. મુખ્ય ભાષા સસ્કૃત અને ગૌણ ભાષા અર્ધમાગધી તેમજ સસ્કૃતની અદર વૈકલ્પિક જૂથમા 'એપિગ્રાફી' લઈ હુ ૧૯૪૨મા એમ. એ. થયો ત્યારે મને ભારતીય અભિલેખો- (જેને અંગ્રેજીમા Inscriptions અને એ સમયે ગુજરાતમા 'ઉત્કીર્ણ લેખો કહેતા)નો ઠીકઠીક અભ્યાસ થયેલો વળી ડૉ. બ્યૂલર અને ડૉ. ગૌરીશકર ઓઝાના પુસ્તકો દ્વારા ભારતીય પ્રાચીન

લિપિવિદ્યાઓ પણ ગાઠ પરિચય થયેલો, પછી હુ પીએચ ડી માટે વલભીના મૈત્રક રાજ્યના અભિલેખોનો તલસ્પર્શી અભ્યાસ કરતો હતો.

એ દરમ્યાન ૧૯૪૫મા મારી સરથામા બહારગામથી એક નામાકિત સાહિત્યકારનો પત્ર આવ્યો કે અમારા ગામમા એક પ્રાચીન તામ્રપત્ર-લેખ મળ્યો છે તે બરાબર વચાતો નથી, તમારે ત્યા કોઈ એ વાચી આપી શકે એમ હોય, તો એમને અહીં મોકલશો. સરથાના અધ્યક્ષશ્રીની સૂચનાથી હુ ત્યા ગયો બે તામ્રપત્રો પર કોતરેલો એ લેખ ત્યા એક વણિક વિધવાને ત્યાં હતો તેમણે એ તામ્રપત્ર વાચવા માટે મારા યજમાનને ઘેર લઈ જવા આપ્યા. રાતે મે એનો આખો પાઠ ઉકેલી લખી લીધો યજમાન સાહિત્યકારની વિનતીથી એનો ટૂંક સાર એમને ગુજરાતમા, લખી આપ્યો. બીજે દિવસે સવારે હુ અમદાવાદ પાછો ફર્યો

મારે હવે અભિલેખના પાઠની પાકી નકલ તૈયાર કરવાની હતી તેમજ એ લેખમા જણાવેલ રાજા, સામત, સ્થળી તથા લિપિ વિશે કેટલુક અન્વેષણ-સશોધન કરી એનો પ્રાસ્તાવિક તથા વિવેચનાત્મક લેખ તૈયાર કરવાનો હતો મે આ બધુ ત્રણચાર દિવસમા નિરાતે કરવા ધારેલુ ત્યા મુબઈના 'જન્મભૂમિ'મા સમાચાર પ્રગટ થયા કે અમુક ગામના અમુક સાહિત્યકારને એક પ્રાચીન તામ્રપત્ર-લેખ મળ્યો છે ને તેમા અમુક રાજાએ અમુક બ્રાહ્મણને અમુક વર્ષમા ભૂમિદાન કર્યું હોવાનુ જણાવ્યુ છે સમાચારમા એ અભિલેખ વાચી આપનારનો કોઈ નામનિર્દેશ ન મળે ને એનો બધો જશ એ સાહિત્યકારને જ આપવામા આવેલો ! આ મારો પહેલો અનુભવ ! મને બોધપાઠ મળ્યો. મે હવે એ અભિલેખના સપાદન તથા વિવેચનને લગતો મારો લેખ તાકીદે તૈયાર કરી દીધો ને ભારતીય વિદ્યાને લગતા એક સશોધન-સામયિકના પરિચિત સંપાદકને મોકલી આપ્યો તેમા મે પેલા સાહિત્યકાર જેમની મારફત મને આ અભિલેખ વાચવા મળેલો તેમનો ય નિર્દેશ કરેલો મેં સપાદિત કરેલો અભિલેખ ટૂંક સમયમા વિગતવાર પ્રકાશિત થયો લેખ સોલકી કાલના આરભનો હતો ને એમાથી કેટલીક નવી માહિતી મળી હતી.

બીજે વર્ષે મને એક અન્ય પ્રાચીન અભિલેખ વાચવાનુ પ્રાપ્ત થયુ એક નામાકિત પ્રકાશક એક દિવસ મારી સરથામા મારી પાસે આવ્યા, તાબાનુ એક પતરુ લઈને. મને કહે, આ વાચી આપો, એમા શુ લખ્યુ છે ? મે પૂછ્યુ તમે એ જાણીને શુ કરવા માગો છો ? એ કહે, મારો એક લેખસંગ્રહ છપાવાનો છે. એમાં આને લગતા લેખનોય સમાવેશ કરી લઉં આ જાણી હુ ચેતી ગયો. મે જોયુ તો આ પતરુ કોઈ મૈત્રક રાજાના દાનશાસનનુ પહેલુ પતરુ હતુ, તેમા દાનના દાતા તથા એના પૂર્વજોની પ્રશસ્તિ આપવામાં આવેલી. મે એ લખાણના જરૂરી અંશ ઉતારી લીધા, ખૂટતા અશ અન્ય દાનશાસનોમાના પાઠ પરથી પૂરી શકાય એમ હતા. મે કહ્યુ, આ પતરામા તો માત્ર દાતા અને એના પૂર્વજોની જ્ઞાત માહિતી આપી છે, ખરી બાબત તો બીજા પતરામા આવે, તમે એ પતરુ લઈ આવજો બીજે દિવસે એ ભાઈ બીજુ પતરુ લઈને આવ્યા. વાચતા વાર લાગે એમ હતુ મે કહ્યુ, તમે મૂકી જાવ, નિરાતે વાચી રાખુ, પછી કાલે લઈ જશો તે કહે, ના, હુ મૂકી ન જઉં, આ તો મારે બાજુમા કોર્ટમા જવાનુ છે, હજુ થોડી વાર છે, ત્યા સુધીમા વચાય તે વાચી આપો હુ મૂકી

ન જઈ, હુ મારા બાપનોય વિશ્વાસ રાખતો નથી. એ મારી સામે બેઠા રહ્યા એટલી વારમા વચાય તેટલુ બધુ મે વાચીને ઉતારી લીધુ એટલામાથી મને એનો પૂરો પાઠ મળે તેમ હતુ એમની વિનતીથી મે એમને અભિલેખનો ટૂક સાર ગુજરાતીમા લખી આપ્યો ને એ પતરુ લઈને ગયા મે પેલા પરિચિત સપાદકશ્રીને બધી હકીકત જણાવી પ્રકાશન માટે એમનુ માર્ગદર્શન માગ્યુ એમણે સલાહ આપી કે હાલ તમે એ અભિલેખનો સાર આપશો ને એનુ વિવેચન કરશો, પણ મૂળ લેખનો પાઠ પ્રકટ કરશો નહિ ને એ રીતે આ મૈત્રક અભિલેખનો સાર વિવેચન સાથે પ્રગટ થયો આ મારો બીજો અનુભવ એ વાતને પંદરેક વર્ષના વહાણા વાયા એક પરિચિત મુનિશ્રીએ મને જણાવ્યુ કે પેલુ તામ્રપત્ર મને ભેટ મળ્યુ છે. તમારે એનો પાઠ સપાદિત કરવો હોય તો લઈ જશો મે મૂળ તામ્રપત્ર નિરાતે વાચી વર્ષો પર મે લખેલા પાઠમા જરૂરી સુધારાવધારા કર્યા ને એ અભિલેખનો પાઠ સપાદિત કરી પુનઃ પ્રકાશિત કર્યો, જરૂરી ઋણસ્વીકાર સાથે

અમદાવાદ જિલ્લામા દસકોઈ તાલુકામા કાસન્દ્રા નામે ગામ છે. ત્યા એક મહાનનો પાયો ખોદતા મૈત્રક રાજા ધરસેન ડ જાનુ એક દાનશાસન પ્રાપ્ત થયેલુ એ વલભી સવત ૩૦૫ (ઈ.સ. ૬૨૪)નું છે રાજાએ આનદપુરના એક બ્રાહ્મણને એક ગામનુ દાન દીધેલુ. એ ગામ કાથહુદ વિષયમા આવેલુ હતુ આનદપુર એટલે મહેસાણા જિલ્લાનુ વડનગર કાથહુદ એટલે કાસન્દ્રા. એ સમયે એ વિષય એટલે કે જિલ્લા જેવા મોટા વહીવટી વિભાગનુ વડુ મથક હતુ આદ્રોટક એ ધોળકા તાલુકામા આવેલુ આદ્રોડા ગામ છે આનદપુર અને કાથહુદ અગાઉ મોટા નગર હતાં તે હાલ નાના ગામ બની ગયા છે દેશો અને માણસોની જેમ નગરોનીય ચડતીપડતી થાય છે ! રાજાની છાવણી ત્યારે ખેટક(ખેડા)માં હતી. ગુજરાતમા ખેટક (ખેડા) અને ભરૂચકચ્છ(ભરૂચ) ત્યારેય જિલ્લાના વડા મથક હતા ને હાલ પણ છે

આબુ પાસે પણ કાસન્દ્રા નામે ગામ આવેલુ છે એ એક ગચ્છનુ મૂળસ્થાન હતું પરતુ અહીં આ કાસન્દ્રા જ અભિપ્રેત છે જ્યારે વલભીનો ભંગ (નાશ) થવાનો હતો ત્યારે જૈનોએ ત્યાની કેટલીક મહત્વની પ્રતિમાઓ અન્યત્ર ખસેડી દીધેલી. તેમા આદિદેવની પ્રતિમા કાથહુદ મોકલેલી કાસન્દ્રામા આવી કોઈ પ્રતિમા હાલ છે કે કેમ તેની તપાસ કરવા હુ ત્યા ગયેલો. ત્યાના દેરાસરમા આદિદેવની પ્રતિમા નથી, પરતુ એની બાજુમા આવેલા ભાત ગામમા ઋષભદેવનુ જુનુ દેરાસર છે. હુ કાસન્દ્રાથી પાછો આવવા ત્યાના બસ-સ્ટેન્ડે ઊભો હતો ત્યારે ત્યા ત્યાંના એક ભાઈ ઊભા હતા. એમણે હુ ક્યાથી અને શા માટે આવેલો એની પૂછપરછ કરી મે એમને પૂછ્યુ, અહીં કોઈને ત્યા તામ્રપત્ર હશે ? એ કહે, હા, અહીં એક જણને ત્યા છે એ ભાઈને પણ અમદાવાદ આવવાનુ હતું મે કહ્યુ, તો આપણે એમને મળીને પછીની બસમા જઈએ. એ કહે, આજે તો એ બહાર ગામ ગયા છે મે પૂછ્યું એમનુ નામ શુ ? તો એ કહે, એ તમને અડવા નહિ દે મે કહ્યુ, તો મને તમારુ નામ-ઠામ આપશો ? એમણે મને નામ-ઠામ લખી આપ્યુ. બસ આવી અમે અમદાવાદ પહોચ્યા બસમાથી ઊતરતા એ ભાઈએ સ્પષ્ટતા કરી, મે તમને જે નામ-નામ લખી આપ્યા તે બનાવટી છે; હુ કોઈ અજનવીને મારા ખરાં નામ-ઠામ આપતો નથી મને ખાતરી થઈ, એમણે કરેલી તામ્રપત્રની

વાત પણ પોકળ હતી ! કોઈ વાર આવાય અનુભવ થાય

એક દિવસ એક ભાઈ સસ્થામા મારી પાસે આવ્યા એમની પાસે એક શિલાલેખની શાહી-છાપ હતી મને કહે, જુઓ તો, આ વચાય છે ? એમણે પોતાનો પરિચય અહીંના ટેક્સટાઈલ મ્યુઝિયમના ક્યુરેટર તરીકે આપેલો મે લેખ વાચવા કોશિશ કરી કોઈ અક્ષર મૌર્યકાલીન બ્રાહ્મી લિપિય અક્ષર જેવા લાગે, પણ બીજા કોઈ અક્ષર બધ બેસે નહિ મે એ છાપ વારવાર ઉથલાવી જોઈ મને ખાતરી થઈ કે એ લેખ કોઈ વિદેશી લિપિમા કોતરાયો છે, ભારતની કોઈ લિપિમા નહિ મારી વિનતીથી એ ભાઈ એ છાપ મને આપતા ગયા મે પરદેશમા તપાસ કરાવી, તો એ લેખ આરમેનિયન નામે વિદેશી લિપિમા નીકળ્યો અમદાવાદની એક વલદા કબર પર કોતરેલો આ લેખ ટોચ ઉપર ખિસ્તી ધર્મના પ્રતીક કૉસનુ ચિહ્ન પણ ધરાવે છે મારી વિનતીથી આ શિલાલેખ જર્મનીના પ્રો. રાયે સપાદિત કરી પ્રકાશિત કર્યો છે આ લેખની છાપ મને આપનાર હતા શ્રી રમણલાલ ના મહેતા, જે આગળ જતા વડોદરામા સ્થાયી થયા ને મારા પરમ મિત્ર બન્યા

અભિલેખોમાથી ક્યારેક નવી માહિતી મળે છે દા. ત. આબળાસમાથી મળેલા એક દાનશાસન પરથી સૈમ્ય વશના રાજા પુષ્યેણના પુત્ર અહિવર્મા ર જાની માહિતી મળે છે મહાસામન્ત ચદ્રાદિત્યના હિળોલ દાનશાસન પરથી વલભીભગની મિતિ પર બધુ પ્રકાશ પડે છે ૧૧મી સદીમા મોડાસા વિષય(જિલ્લા)નુ વડ મથક હતુ ને ત્યા પરમાર રાજા ભોજદેવના સામત વત્સરાજ શાસન કરતો હતો વડનગરમાથી મળેલા વિ. સ. ૧૦૬૮ના દાનશાસન પરથી સોલકી રાજા દુર્લભરાજના મહા સામત કૃષ્ણરાજ વિશે તેમજ નાગકક્ક(નાયકા) મડલ નામે વહીવટી વિભાગ વિશે જાણવા મળે છે લાડોલના બે દાનશાસન સોલકી રાજા કર્ણદેવ ૧લાએ અને એમના પુત્ર (સિદ્ધારાજ) જયસિહદેવે સુમતિનાથની વસતિકાને ભૂમિદાન દીધાનુ જણાવે છે કુમારપાલના આ બંને પુરોગામીઓ પોતે પરમ માહેશ્વર હતા એ સદર્ભમા આ હકીકત રસપ્રદ ગણાય સોલકી રાજા જયતસિંહ (જયસિહ) જેનુ વિ. સ. ૧૨૮૦નુ તામ્રપત્ર મળેલુ તેનુ વિ. સ. ૧૨૭૪નુ તામ્રપત્ર મળતા આ રાજા જયસિહ રજાએ ભીમદેવ રજાના રાજ્યકાલ દરમ્યાન પાટણ વિસ્તારમા ૧૫ વર્ષ રાજ્ય કર્યાના મુદ્દાને સબળ સમર્થન મળે છે મુગલ કાલ દરમ્યાન અમદાવાદમા રઘુનાથદાસ સ. ૧૭૭૮મા અમૃતવાર્ષિણી વાવ બધાવી આ વાવ સારંગપુર દરવાજા અને કાલુપુર દરવાજાની વચ્ચે આવી હતી એ બે દરવાજાઓની વચ્ચે પાચકુવા દરવાજો તો રેલવે થયા પછી સગવડ ખાતર આગળ જતા બધામો અમદાવાદની મ્યુનિસિપાલિટીએ આ વાવ પુરાવી ત્યા સડક કરવાનુ વિચારેલુ, ત્યારે ઈતિહાસ-પુરાતત્ત્વના જાણકારોએ એને પાચકુવા દરવાજા કરતા વધુ પ્રાચીન વાવનુ મહત્ત્વ દર્શાવી એ વાવને સુરક્ષિત રાખવા સમજાવેલુ મ્યુનિસિપાલિટીએ શાણપણ દાખવી મરાઠાકાલીન વાવ અને બ્રિટીશકાલીન દરવાજો બંને રહેવા દીધા

અમદાવાદમા રહેતા સહુને ત્રણ દરવાજા સુપરિચિત છે એમા એક ગોખલામા એક મહત્ત્વનો શિલાલેખ છે એ તરફ ભાગ્યે જ કોઈ ધ્યાન આપે છે વિ. સ. ૧૮૬૮મા વડોદરાથી ફોતેસિહરાવ ગાયકવાડની સવારી અમદાવાદ આવી, ત્યારે આ નગરના આગેવાનોએ પિતાની

મિલકતના વારસામા સરકાર તરફથી થતી હરકત વિશે ફરિયાદ કરી ત્યારે ગાયકવાડ સરકારે ફરમાવ્યુ કે દીકરો, અપુત્ર દીકરી અને દૌહિત્ર વારસદાર ગણાય

હઠીસિહના દેરાસરમા એ દેરાસર કોણે અને ક્યારે બધાવ્યુ એને લગતા બે શિલાલેખ કડારેલા છે—એક સસ્કૃતમા અને બીજો ગુજરાતીમા આ દેરાસર બધાયે ૧૫૦ વર્ષ થયા

અમદાવામા યહુદી સેનેગોગ, પારસી અગિયારીઓ અને શીખ ગુરુદ્વારાઓના તક્તીલેખ પણ મહત્વના છે

અભિલેખોમા જણાવેલ મનુષ્યો, સ્થળો અને મિતિના અભિજ્ઞાન માટે અગાઉ સાધનસામગ્રી મર્યાદિત હતી હવે 'ગુજરાતનો રાજકીય અને સાંસ્કૃતિક ઇતિહાસની પ્રથમાળા, ગુજરાતના જિલ્લાઓના તાલુકાઓના સર્વ ગામોની અકારાદિ યાદીઓ તેમજ ઈ. સ. ૧થી ૨૦૦૦ સુધીના તિથિ-તારીખોને લગતા કોષકોની સામગ્રી ઉપલબ્ધ છે આથી અભિલેખોના સપાદન-વિવેચનમા સરળતા રહે છે

અભિલેખોના સપાદનમા એક સમસ્યા છે સહ-સપાદનની કેટલીક વાર કોઈ ને કોઈ અપ્રકાશિત અભિલેખ પ્રાપ્ત થયો હોય તો એ એનુ સપાદન એના જાણકાર પાસે કરાવે, ત્યારે પોતે એ અગે કઈ શાસ્ત્રીય જ્ઞાન ન ધરાવતો હોવા છતા એ અભિલેખના પ્રથમ કે દ્વિતીય સપાદક તરીકે પોતાનુ નામ સામેલ કરવાની શરત મૂકે છે ! કેટલીક વાર પુરાતત્ત્વ વિભાગ કે મ્યુઝિયમના કોઈ અધિકારી, પોતે અભિલેખનુ સપાદન કરવામા કઈ મદદ કરી શકે તેમ ન હોવા છતા, પોતાની મારફત મળેલા અભિલેખના સપાદક તરીકે પહેલુ કે બીજુ નામ પોતાનુ મૂકવાનો આગ્રહ ધરાવે છે અપ્રકાશિત અભિલેખમા આપેલી હકીકત પ્રકાશમા આવે એ હેતુથી એના ખરા સપાદકે ઘણી વાર આવા સહ-સપાદકનુ નામ સામેલ કરવા સમત થવુ પડે છે ! મને પણ આવા અનેક અનુભવ થયા છે મારે આ સદર્ભમા નોંધવુ જોઈએ કે જ્યારે અભિલેખ-વિદ્યાના બે કે ત્રણ જાણકારો સાથે મળીને સપાદન કરે, ત્યારે તેઓનુ સહ-સપાદન ખરેખર સાર્થક હોય છે મને ડૉ. પ્ર. ચિં. પરિખ તથા ડૉ. ભારતીબહેન શેલત જેવા સહ-સપાદકોના સક્રિય સહકારથી અભિલેખોનુ સપાદન કરવામા હમેશા મજા આવી છે

અભિલેખો એ આપણી અજ્ઞાનમોલ સાંસ્કૃતિક સપત્તિ છે પૂર્વજો પાસેથી મળેલા આ વારસાને સુરક્ષિત રાખવો ને આવતી પેઢીઓ માટે એવો વારસો મૂકતા જવો એ આપણુ પરમ કર્તવ્ય છે એક દાખલો આપુ શિહોરના ધનજીભાઈ નામે કસારાએ એક વાર ગુ. વ. સોસાયટીના પ્રમુખ શ્રી રમણભાઈ મહીપતરામ નીલકઠના નામે પત્ર લખી, તેમને મળેલ એક પ્રાચીન તામ્રપત્ર વાચી આપવા વિનતી કરેલી સરથા તરફથી હુ શિહોર ગયો પહેલા મેં એમને આ તામ્રપત્ર ક્વાથી મળેલુ મને પૂછ્યુ, તો તેમણે જણાવ્યુ કે અહીંના બજારમા હુ એક કસારાની દુકાન પાસેથી પસાર થતો હતો, ત્યારે મેં જોયુ તો એ ભાઈ એક તાબાના પતરાને કાપી ઓગાળી રહ્યા હતા મેં જોયુ તો એ પતરા પર લખાણ કોતરેલુ હતુ આથી મેં એમને એમ કરતા રોક્યા તો એ કહે, એ લખાણ શા

કામનુ ? એનુ તાહુ કેટલુ સરસ છે ! મે એમને થોડી રકમ વધુ આપી એમની પાસેથી એ પત્રુ ખરીદી લીધુ ને એમા કોતરેલા લખાણ અગે કેટલેક સ્થળે પત્ર લખ્યા મે આ તામ્રપત્ર પરનો લેખ વાચ્યો, એનો ફોટો લીધો, એનુ સપાદન અને વિવેચન કર્યુ ને એનો લેખ પ્રકાશિત કર્યો વધોવૃદ્ધ ધનજીભાઈને તામ્રપત્ર-લેખના ઐતિહાસિક મૂલ્યની સૂઝ હતી, જ્યારે પેલા યુવાન કસારાને માત્ર એ તામ્રપત્રની ધાતુમા જ રસ હતો !

તામ્રપત્ર લેખ હોય કે પ્રતિમાલેખ હોય, સિક્કાલેખ હોય કે તકતીલેખ હોય, પાળિયાલેખ હોય કે કબરલેખ હોય, સ્મારકલેખ હોય કે શહીદલેખ હોય—એને જાળવવો એ આપણી સહુની ફરજ છે આપણે ત્યા રહેલા એવા અભિલેખને અગત માલિકીની ન રાખતા કોઈ મ્યુઝિયમને આપવો જોઈએ, જેથી એ બરાબર જાળવાઈ રહે બને તો ભેટ આપવો અથવા વેચાતો આપવો

જાહેર સ્થળે કે મ્યુઝિયમમા કે અન્ય જાળવાયેલા અભિલેખનો પાઠ સપાદિત થઈ વિવેચન સાથે પ્રકાશિત થાય, તો જ એનો મુખ્ય હેતુ સાર્થક થાય છે, સસ્કૃત, ફારસી વગેરે ભાષામા લખેલા બધા વાચી ન શકે અરે સસ્કૃત કે પ્રાકૃત લેખ અતિપ્રાચીન હોય, તો એને સસ્કૃતના શિક્ષક કે અધ્યાપક કે પડિત પણ ન વાચી શકે, કેમ કે એના લિપિસ્વરૂપમા સમય જતા ભારે પરિવર્તન થયુ હોય છે આથી અભિલેખ વાચવામા પહેલી જરૂર રહે છે તેની લિપિ જાણવાની ને પછી એની ભાષા જાણવાની અભિલેખની લિપિ તથા ભાષા જાણતા હોઈએ, તો જ એનો પાઠ સપાદિત કરી શકીએ ને એનુ લિપ્યંતર તથા ભાષાંતર કરી શકીએ પછી જરૂર રહે છે તે તે દેશકાલના ઇતિહાસની જાણકારીની ઐતિહાસિક ભૂગોળ તથા કાલગણના-પદ્ધતિઓની જાણકારી પણ જરૂરી બની રહે છે આ સર્વ માટે અભિલેખ વિદ્યાનો અભ્યાસ જરૂરી છે એ જાણનાર વિદ્વાનો અપ્રકાશિત અભિલેખોનુ સપાદન અને વિવેચન પ્રકાશિત કરે, તો જ તે ઇતિહાસમા ઉપયોગી નીવડે છે

મને પરિચિત તથા અપરિચિત વ્યક્તિઓ પાસેથી અવારનવાર અનેક અપ્રકાશિત અભિલેખો પ્રાપ્ત થયા છે અત્યાર સુધીમા ૭૦ જેટલા અપ્રકાશિત અભિલેખોનુ સપાદન-વિવેચન કરી એને જુદા-જુદા સામયિકોમા પ્રકાશિત કરવાનુ પ્રાપ્ત થયુ છે. એમાના દૃષ્ટ અભિલેખોને લગતા પ્રાસ્તાવિક-વિવેચનાત્મક લેખોનો એક નાનો સમ્રહ મે ‘સ્વ-સપાદિત શિલાલેખો અને તામ્રપત્રો’ નામે પુસ્તકરૂપે તૈયાર કરી એને કાલવાર ને સમયવાર વર્ગીકૃત કર્યાં એ કાત્રપકાલ મૈત્રકકાલ, અનુ-મૈત્રક કાલ, સોલકી કાલ, સલ્તનકાલ, મુગલ કાલ, મરાઠાકાલ, બ્રિટિશકાલ અને અનુ-સ્વાતંત્ર્ય કાલને આવરી લે છે ગુજરાત ઇતિહાસ પરિષદે આ પુસ્તક ૧૯૮૧મા પ્રકાશિત કર્યુ છે.

અભિલેખોનો અભ્યાસ એ મારો પ્રિય વિષય છે ને મને આટલા અપ્રકાશિત અભિલેખો સપાદિત કરી પ્રકાશિત કરવાનુ પ્રાપ્ત થયુ છે અભિલેખોના સપાદન અને વિવેચનને લગતા મારા વિવિધ અનુભવો અને એને લગતા અન્ય આનુષંગિક મુદ્દાઓ વિશે આપની આ સરથાના સંશોધન-વાર્તાલાપ શ્રેણીના સયોજકોનો તેમજ આપ સહુનો આભાર માનુ છુ *

* લા ૯૦ ભારતીય સસ્કૃતિ વિદ્યામંદિરની સંશોધન વાર્તાલાપ શ્રેણીમા તા ૧૩-૦૨-૧૯૮૧ના રોજ અપાયેલુ ચોથુ વ્યાખ્યાન (કેટલાક સુધારા-વધારા સાથે)

તામ્રપત્ર અંગે સ્પષ્ટતા-૨

આ તામ્રપત્રના સપાદક શ્રી અર શાહે પતરાની દુરસ્તી તથા પતરાનુ માપ, તોલ વગેરે વિશે વિગતે માહિતી આપી છે પરંતુ દાનશાસનના વાચન તથા સપાદનમા ઠેકઠેકાણે ભૂલો કરી છે આ તામ્રપત્ર વલભી સવત ૨૦૬નુ છે, છતા લેખના શીર્ષકમા એનુ વર્ષ “વિ. સ. ૨૦૬” જણાવ્યુ છે*, એમા તો ૩૭૫ વર્ષનો ફેર પડી જાય છે સપાદકે આ તામ્રપત્ર ક્યારે સાફ થયુ ને આ લેખ ક્યારે લખ્યો તે વિગત જણાવી નથી પરંતુ આ લેખ ‘સભોધિ’ના ૧૯૯૭-૯૮ના અકમા ૧૯૯૯મા પ્રકાશિત થયો તે પહેલા ‘સામીખ્ય’ના પુ. પના અક ૧-૨મા ૧૯૮૮મા પ્રકાશિત થયો હતો એમા એનુ સપાદન ડૉ. પ્ર. ચિ. પરીખ અને ડૉ. ભારતી શેલતે કાળજીપૂર્વક શુદ્ધ રીતે કર્યુ હતુ ને એ લેખ તેઓએ ૧૯૯૧મા પ્રસિદ્ધ કરેલા “ગુજરાતના અભિલેખો . સ્વાધ્યાય અને સમીક્ષા” નામે ગ્રંથસ્થ અભિલેખ-સંગ્રહમા પણ પ્રકાશિત થયો છે છતા આ તામ્રપત્ર એ પછી ૧૯૯૯મા ‘સભોધિ’મા પ્રકાશિત થયુ ! એના સપાદક તથા ‘સભોધિ’ના સપાદકોના ખ્યાલમા નહિ આવ્યુ હોય ! આ સપાદકે તો પ્રાચીનલિપિવિદ સપાદકોએ સપાદિત કરેલો પાઠ જોયો હોત તો આ સપાદનમા આટલી બધી ભૂલો આવત નહિ વળી આ તામ્રપત્રમા ધ્રુવસેનનુ નામ બે વાર કેમ આવે છે તે સમજાયુ હોત, તેમજ આ તામ્રપત્ર પરથી કુસ્કુટ ગામના સૂર્યમંદિર પર નવો પ્રકાશ પડે છે તે પણ ખ્યાલ આવ્યો હોત

બીજુ, ‘સભોધિ’ના આ અકમા એ પછી ‘પાશુપતાચાર્ય મેઘરાશિનુ તામ્રપત્ર’ પ્રકાશિત થયુ છે, તેમા એના બે પતરાના શીર્ષકની ઉપર જે બે કોટા છપાયા છે તે ખરી રીતે શ્રી વિજયરાજદેવના વિ. સ. ૧૧૬૦ના દાનશાસનના પતરાના છે, નહિ કે પાશુપતાચાર્ય મેઘરાશિના વિ. સ. ૧૧૩૧ના દાનશાસનના પતરાના ઉતાવળમા કઈ સરતચૂક થઈ લાગે છે

હરિપ્રસાદ ગં. શાસ્ત્રી

નિવૃત્ત અધ્યક્ષ, ભો. જે. વિદ્યાભવન, અમદાવાદ

* આ ભૂલ અમારી અર્થાત્ ‘સભોધિ’ના સપાદકની છે, લેખકની નથી લેખકે તો વલભી સવતનો જ ઉલ્લેખ “વ. સ.” એ રીતે કરેલો N.M.K.

સદર સંબોધિમા સજ્જોગવશાત્ છપામણી અને ચકાસણી દરમ્યાન ભૂલ રહી ગઈ છે અમારા લેખના શીર્ષકથી જ ભૂલની શરૂઆત થાય છે જે બાબત યોગ્ય નથી, લેખનુ શીર્ષક વિષયમા જણાવ્યા મુજબ “ધ્રુવસેન પહેલાનુ તામ્રપત્ર (વ૦ સં ૨૦૬)” છે જ્યારે પ્રસિદ્ધ થયેલ સંબોધિમા છપાયેલ છે “ધ્રુવસેન પહેલાનુ તામ્રપત્ર(વિ૦ સં ૨૦૬) ” વ૦ સં અને વિ૦ સં ને કારણે સમય ગણતરી ખોટી પડે તે સ્વાભાવિક છે ઉપરાત અન્ય ભૂલો પણ છે જે પાછળ દર્શાવેલી છે

વળી અમારા લેખ સાથે ચાર-ફોટા હતા જે છાપવામા આવ્યા નથી ફોટા દ્વારા લેખમાની વિગત અને તામ્રપત્રની માહિતી સરખાવી શકાય લેખમા ચિત્ર - ૧, ૨, ૩, ૪ છે પરતુ છપાવવાનુ રહી ગયેલ હોવાથી લેખની માહિતી તામ્રપત્ર પ્રમાણે ચકાસવી મુશ્કેલ બને છે

લેખમા છપાયેલ ભૂલોની વિગત નીચે મુજબ છે સદર ભૂલો અને ચિત્ર ૧ થી ૪ બાબતે ઘટિત થાય તેવુ આયોજન કરી આભારી કરશોજી

અનં.	પાન નં.	લીટી નં.	છપાયેલ ભૂલ	સુધારેલ ભૂલ
(૧)	૧૧	૧૮	વિ૦ સં ૨૦૬	વ૦ સં ૨૦૬
(૨)	૮૬	શીર્ષક	વિ૦ સં ૨૦૬	વ૦ સં ૨૦૬
(૩)	૮૬	૨૪	ચિત્ર-૧	
(૪)	૮૭	૨૪	ચિત્ર-૨	
(૫)	૮૮	૧૮	૧૭૦૧૭ ગ્રામ	૧૭૧૭૩
(૬)	૮૮	૫	દ્રોણસિદ્ધ	દ્રોણસિજહ
(૭)	૮૮	૬	ચિત્ર ૩ અને ૪	
(૮)	૮૮	૨૮ (છેલ્લી)	પ્રતિહ્યાપિત	પ્રતિસ્થાપિત
(૯)	૧૦૦	૧૮	વિધારણા	વિચારણા
(૧૦)	૧૦૦	૨૮	ફલમિતિ-	ફલમિતિ-" (અવતરણ ચિહ્ન)
(૧૧)	૧૦૦	૨૮	સુ પૂ	સુ ૫
(૧૨)	૧૦૧	૧૧	(૩)ભ્યો	(૩)મો
(૧૩)	૧૦૨	૧૫	સદર્ભ(૨)	
			કોન્વેન્શન ઓફ એન્ટીકવીરીઝ	કોન્વેન્શન ઓફ એન્ટીકવીરીઝ

પાટણની બે અપ્રગટ ચૈત્યપરિપાટીઓ

રસીલા કડીઆ, શીતલ શાહ

પાટણની ચૈત્યપરિપાટીઓ કે પાટણમાના દેરાસરોની યાદી સોળમા સૈકાથી છેક વીસમા સૈકા સુધી એક કે તેથી વધુ સખ્યામા મળી આવે છે

૧ સં. ૧૫૭૬મા રચાયેલ શ્રી સિદ્ધિસૂરિ કૃત પાટણની ચૈત્યપરિપાટીનુ શ્રી ભોગીલાલ સાહેસરાએ સપાદન કર્યું છે અને તે “સબોધિ” (વો. ૪, અક ૩-૪, પૃ. ૩૮) મા પ્રકાશિત થઈ છે

૨ સં. ૧૬૪૮મા રચાયેલ શ્રી લલિતપ્રભસૂરિની પાટણની ચૈત્યપરિપાટીનુ સપાદન શ્રી કલ્યાણવિજયે કર્યું છે અને સં. ૧૯૮૨મા ‘શ્રી હસવિજયજી ફી લાયબ્રેરી, અમદાવાદ’ દ્વારા પ્રકાશિત થઈ છે

૩ સં. ૧૭૨૯ની પડિત હર્ષવિજયની પાટણ ચૈત્યપરિપાટી

૪ ‘તીર્થમાલા સ્તવન’ ઉપાધ્યાય જ્ઞાનસાગરજીએ સં. ૧૮૨૧મા રચેલ છે અને તેમા જ પાટણની ચૈત્યપરિપાટી વર્ણવી છે. ઈ. સં. ૧૯૪૩મા ‘જૈન સત્ય પ્રકાશ’ (વર્ષ. ૮, અક. ૧૨)મા તે પ્રકાશિત થઈ છે

૫ સં. ૧૯૫૯મા રચાયેલી, શ્રી પત્તન જિનાલય સ્તુતિ પં. હીરાલાલે સસ્કૃત ભાષામા લખી છે

૬ સં. ૧૯૬૭મા શ્રી પાટણ જૈન ચેતાબર સઘાલુની સરભરા કરનારી કમિટી તરફથી પાટણનાં જિનમંદિરોની મંદિરાવલી પ્રકટ થઈ છે

૭ વર્તમાન જિનમંદિરો શીર્ષક હેઠળ સં. ૧૯૮૨મા પાટણમા કેટલા દેરાસર હતા તેનો કોઠો

૮ આ ઉપરાત શ્રી ભોગીલાલ સાહેસરાએ ‘સબોધિ’મા છપાયેલા પોતાના લેખમા જણાવ્યું છે કે - સં. ૧૬૧૩મા ૧૯૩ કડીમા રચાયેલી સંઘરાજ કૃત પાટણ ચૈત્યપરિપાટીની હસ્તપ્રત અમદાવાદના પગથિયાના ઉપાશ્રયના ભડારમા છે જો કે ડહેલાના ઉપાશ્રયના ભડારના સ્થાને પગથિયાના ઉપાશ્રયના ભડારના નામનો સરતચૂકથી ઉલ્લેખ થયો હોવાનો સભવ છે

મુનિ કલ્યાણવિજય સપાદિત ‘પાટણની ચૈત્યપરિપાટી’મા આમાંની મોટા ભાગની ચૈત્યપરિપાટીઓ એક સાથે સમાવિષ્ટ થવા પામી છે જેમ કે, પડિતે હર્ષવિજયજીની ‘પાટણ ચૈત્યપરિપાટી’ પરિશિષ્ટ રૂપે (પૃ. ૯૩ થી ૧૫૫), પડિત હીરાલાલે સસ્કૃત ભાષામા લખેલી શ્રી પત્તન જિનાલય સ્તુતિ પછા પરિશિષ્ટ રૂપે (પૃ. ૧૦૬થી ૧૧૨), સં. ૧૯૬૭ની મંદિરાવલી મુનિ કલ્યાણવિજયજીના પ્રસ્તુત પુસ્તકના પૃ. ૩૪-૩૫ પર તથા સં. ૧૯૮૨ના વર્તમાન જિનમંદિરો આ

જ પુસ્તકના પૃ. ૧૧૯ પર પ્રાપ્ત થાય છે

ભોગીલાલ સાહેસરા નિર્દેશિત સઘરાજની કૃતિની પગથિયાના ઉપાશ્રયમા તપાસ કરી પણ ત્યાથી એ પ્રાપ્ત થઈ નહીં અન્ય ભડારોમા તપાસ કરતા એક નવી જ કૃતિ પ્રાપ્ત થઈ અને તે હતી કવિ લાધા શાહ કૃત પાટણ ચૈત્યપરિપાટી (સં. ૧૭૭૭). એલ ડી ઈન્સ્ટિટ્યૂટ ઓફ ઈન્ડોલોજીમા સુચિપત્ર જોતા આ કૃતિની જાણ થઈ અને હસ્તપ્રત મેળવી (લા. દં. સૂ. ૮૬૪૩ પાટણ ચૈત્યપરિપાટી, પત્ર-૧૩) આ ચૈત્યપરિપાટીનો ઉલ્લેખ અગાઉ ક્યાય થયેલો જાણવામા આવ્યો નથી 'જૈન ગુર્જર કવિઓ'મા લાધા શાહની બીજી કેટલીક કૃતિઓનો ઉલ્લેખ થયેલો છે (ભા. પ, પૃ. ૧૯૮-૨૦૧) એમા એમણે જ લખેલી 'સુરત ચૈત્યપરિપાટી' (સં. ૧૭૯૩)નો ઉલ્લેખ છે પરતુ, એના પહેલા લખાયેલી પાટણની આ ચૈત્યપરિપાટી વિશે એમા કોઈ નોંધ નથી આમ બન્ને ચૈત્યપરિપાટીઓ ઉપલબ્ધ થતા હવે આપણને પાટણના જૈન દેરાસરોની કડીબદ્ધ ઈતિહાસ પ્રાપ્ત થાય છે

કવિ સઘરાજની પાટણની ચૈત્યપરિપાટીની ખોજ આ દરમ્યાન ચાલુ જ હતી અને સદ્ભાગ્યે તે અમને ડહેલાના ઉપાશ્રયમાથી મળી આવી (ડા. નં. ૧૦૮, પ્રત નં. ૫૩૩૧, પત્ર - ૭) પ્રસ્તુત કૃતિ સં. ૧૬૧૩મા લખાઈ છે કૃતિને અતે કર્તાનું નામ સઘરાજ વચાય છે

૧. શ્રી લાધાશાહ કૃત પાટણ ચૈત્યપરિપાટી (સં. ૧૭૭૭)

ભલે મીડુ ॥ શ્રી ગુરુત્યો નમ ॥

દુહા

પ્રજામી પાસ જિનેશરુ, સદગુરુ સારદમાય	
રચના ચૈત્ય પ્રવાડની, રચિસુ જન સુષદાય	૧
પોલિ પોલિ જે અઈ, પાટણમે પ્રાસાદ	
નામ ઠામ કહી વરણવુ, સુશિયો ચિત્ત આઢાદ	૨

ઢાલ - લલાનાની પહેલી

પાટણમે પ્રભુ પ્રજામીઈ, શ્રી પંચાસરો પાસ લલાના	
પોલે પ્રેમા દોસી તણે, પ્રતપે તેજ પ્રકાસ.	૩ લ. પાટણ
પ્રાસાદ અજિત જિણદનો, ચોમુખ પ્રતિમા ચ્યાર લલાના	
સુદર વૃક્ષ સણી તલે, બહુ જિન પ્રતિમા સાર લલાના	૪ પા.
લણુ પ્રાસાદ શ્રી શાંતજી ભેટતા ભાવઠ જાય લ.	
ચંદ્રપ્રભુ શ્રી પાસજી પ્રાસાદ દોય સુહાય. લ.	૫ પા.
ચિંતામણિ પાડા માણિ, ભેટ્યા ચિતામણિ પાસ. લ.	
રગમડપ ભલી કોરણી, અતિ ઉચો જિન આવાસ લ.	૬ પા.

કંસારવાડે ભેટીયા, પ્રાસાદ પ્રથમ જિણ્ઠાંદ	૯૦	
પ્રાસાદ બીજે સોભતા, સીતલ જિન સુખકદ	૯૦	૭ પા.
સાહને પાડે સોભતા, પ્રણમીઈ આદિ જિણ્ઠાંદ, ૯૦		
સુદર મૂરતિ નિરખતા, દુર ટલ્યા દુખ દંદ	૯૦	૮ પા.
પોલે વડી પોસાલનઈ, પ્રાસાદ દોય ઊતગ	૯૦	
ચઉમુખ વાડીપાસજી, જિહાં નિતનિત ઓછરગ.	૯૦	૯ પા.
બીજે જિનમંદિર જઈ, રીષભ જિણ્ઠાંદ જોહાર	૯૦	
પાસ નારંગો નિરખતા, ઉપનો હરખ અપાર.	૯૦	૧૦ પા.
સાહાવાડે જિનમદિરે, ભેટીયા સાંભવપાસ	૯૦	
પ્રાસાદ સાતમા જિન તણો, ભેટીયા સ્વામી સુપાસ	૯૦	૧૧ પા.
લઘુસાવાડે ભેટીયા, શાંતિ જિણ્ઠાંદ અભિરામ	૯૦	
ભેસાતવાડે શાંતિજી, પાસિ ગૌતમસ્વામી	૯૦	૧૨ પા.
તરભાણેવાડે ભલો, પ્રાસાદ એક વિસાલ,	૯૦	
સોલસમા જિન શાંતિજી, ભેટીયા દેવ દયાલ	૯૦	૧૩ પા.
તંબોલી પાડા માહિ, જગગુરુ શ્રી મહાવીર,	૯૦	
પૂજ્યે પ્રણમીયે ભાવસુ મુખસોધન ગણે ધીર	૯૦	૧૪ પા.
પ્રાસાદ સામી સુપાસનો, શિષરબદ્ધ શ્રીકાર,	૯૦	
પરતો પરગટ ટીપતો, ભવિજનને સુખકાર	૯૦	૧૫ પા.
કુંભારિયા પાડા માહિ, આદિ જિનેસ્વર દેવ	૯૦	
મહતાની પોલિ શાંતિજી, જસ કરે સુરનર સેવ.	૯૦	૧૬ પા.
મણીયાટી પાડા માહિ ભેટીયા વીર જિણ્ઠાંદ	૯૦	
પ્રાસાદ બીજે નીરખીયે, આદિનાથ મુખચદ	૯૦	૧૭ પા.

દુહા

ચંદ્રભાણ દોસી ગૃહે, સહસકોટ* અતિસાર,	
ચોમુખ પ્રતિમા ધાતુમય, પ્રણમુ એક હજાર	૧

★ સહસકોટને પ્રસ્તુત પ્રતના હાસિયામા નીચે મુજબ સમજાવવામા આવેલ છે

૩૦ ચોવીસ જિન ૭૨૦ જિન ૧૬૦ બત્રીસ વિજય ૧૨૦ જિન કલ્યાણકના ૨૦ વિહરમાન ૪ શાશ્વત સર્વે થઈ ૧૦૨૪ જિન પ્રતિમા

ત્રાગડીયાવાડે નમુ, આદિ જિનેસર દેવ, પાસે પદ્મપ્રભુ તણા, પાંચ પ્રણમુ નિત્યમેવ ઢાલ બીજી	૨
સીયલ કહઈ જગ હુ વડો - એ દેસી પોલે ધરાખોટડી તણે ષટ જિનભુવન વિચારી રે નામ ઠામ કહી દાષવુ તે સુણયો નરનારી રે	૧
પાટણમે પ્રભુ પ્રણમીયે આદિનાથ શાંતિનાથના ભુવન યુગલ મનમોહઈ રે, પાસ ભુવન જઈ ભેટીયા સુપાસ મૂરતિ અતિ સોહઈ રે	૨ પાટો
અષ્ટાપદ જિનમદરે, ચંદ્રપ્રભુ સુખકારી રે, પાસ નગીનો પ્રણમીઈ, ભુવન બિંબ બલિહારી રે	૩ પાટો
મૂરતિ ચંદ્રપ્રભુ તણી, નિજ સ્વરુપ સુ નિરખો રે, જિન પ્રતિમા જિન સારીખી, આતમ રતિ થઈ પરખો રે	૪ પાટો
પોલિ સુગાલકોટડી તણે શ્રી ધંભજી પાસ વિરાજે રે, કલી કાલે મહિમા ઘણો ધભનયર માહે છાજે રે	૫ પાટો
પીપલીયા પાડા માહિ, શ્રી શાંતિ જિનેશ્વર ભેટયા રે, મોહન મૂરતિ નિરખતા, દુખ દાલિદ્ર સવિ મેટયા રે	૬ પાટો
ઉચી સેરીયે નિરખીયે, શ્રી શાંતિનાથ આવાસો રે, પાટણ નગર તણો ધણી, વનરાજ ચાઉડો પાસે રે	૭ પાટો
ભુંયરે શ્રી ભગવતજી શાંતિનાથ અતિ દીપઈ રે, બિંબ અનોપમ નિરખીયે, જુ મુગતા ફલ સીપે રે	૮ પાટો
સોભાગ જેચંદને ઘરે, દેહરાસર માહે દીઠા રે, ચંદ્રપ્રભુ જિન પાસને, પ્રણમતા પાતક નીઠા રે	૯ પાટો
પાંચ પ્રાસાદ સોહામણા, સુદર સાલવીવાડે રે, વિગતેસુ હવે સાભલો નામઠામ જેણે પાડે રે	૧૦ પાટો
ગોલવાડે પાસજી ત્રેવીસમા જિન વદો રે, પોલે ધાંધુલનીયે ભેટીયા, સંભવનાથ જિજ્ઞાદો રે	૧૧ પાટો
પોલે નારાયણ તણે, રીધભ દેવ જુહારો રે, ભવસાયર માહિ બૂડતા ઉતારે ભવ પારો રે	૧૨ પાટો

પોલે જઈ તરસેરીયે નેમનાથ નિત્ય વદો રે, પાસે આદિ જિનેસરુ મલ્લિનાથ સુખકદો રે	૧૩ પાં
દેહરે ધરતરગણ તણે, સાંતિનાથ ભગવતો રે, શુભ યોગઈ કરી વદના, અશુભ કરમ ક્રીયા અતો રે	૧૪ પાં
ઢાલ બીજી પૂરી થઈ, થયા પ્રાસાદ ચાલીસો રે, સાહ લાધો કહે ભાવસુ, ભેટ્યા શ્રી જગદીસો રે	૧૫ પાં

કુહા

ટાંકલવાડે ભેટીયા, જગજીવન જિનરાજ, ટાંકલ પાસ જોહારતા, સફલ દિવસ થયો આજ	૧
પોલે પડીગુંદી તણે, સમરુ સીતલનાથ, ભવ ભમ ભૂલા જતુને, આપે સિવપુરી સાથ	૨
ઢાલ - ત્રીજી	

દેસી - નણદલની હો ભવિયણ

પોલે જઈ કોત્રપાલનઈ પ્રણમુ સીતલદેવ હો ભવિ પાસે રહી પદમાવતી દેવી કરે જિનસેવ.	૧ હો ભવિ
પાટણમે પ્રભુ પ્રણમીઈ, ઠામ ઠામ જિનરાજ, બિબ અનોપમ નિરખતા, અજબ કરણ લહુ આજ	ભ૦ ૨ ભ૦ પાં
પોલે કોકાનઈ ભલા, પ્રાસાદ દોય જિજાદ, કોકો પાસ જોહારીઈ, જેમ ટલે દુખદદ	ભ૦ ૩ ભ૦ પાં
પ્રાસાદ બીજે નીરખીયે, અભિનંદન જિનરાય, મૂરતિ સૂરતિ નિરખતા નયણે તૃપતિ ન થાય	ભ૦ ૪ ભ૦ પાં હો ભવિ
ઢંઢેરવાડે ઢલકતો ઉયો જિન આવાસ, મોટુ બિબ વિરાજતુ, ભેટ્યા સાંમલ પાસ	ભ૦ ભ૦૫ પાં હો ભ૦
પ્રાસાદ બીજે વીરજી, ચરણ નમુ નિસ દીસ, સાસન જેહનુ વર્તસઈ, વરસ સહસ એકવીસ	ભ૦ ભવિ ૬ પાં
પ્રાસદ ત્રીજઈ પાસજી, કલિકુંડ જિનરાય, અહિ વૃશ્ચકના ભય ટલે, સમરતા સુખ થાઈ	ભ૦ ભ૦ ૭ પાં
પ્રણમુ મહતાની પોલિ, મુનીસુવત જગનાથ, અથ તણી પરઈ ઓધરઈ, આપઈ સિવપુરી સાથ	ભ૦ ભ૦ ૮ પાં

તિહા થકી જમણી દિસઈ, ચાલો ચતુર મન લાય,	ભ૦
વારુ વધાર તણે પાડે, સોલસમો જિનરાય	ભ૦ ૮ પા૦
પાડે ગોદડને નમુ, આદીશ્વર જિન ગેહ,	હ૦ ભ૦
વિચમિ ચોમુખ નિરખીયે, મોટી યાત્રા એહ	ભ૦ ૧૦
પોલે શ્રી અંબાવિનઈ, દીઠો સાંતિ દીદાર,	
સાંતિ સુધારસ વરસતો, ભવિ જન ઠારણાહાર	ભ૦ ૧૧ પા૦
મુનિસુવત જિન ભેટીયા, મહાલખમીને ષેત્ર,	હ૦ ભ૦
પ્રાસાદ ચિત્ર નિહાલતા, હરખીત થયા દોય નેત્ર	ભ૦ ૧૨ પા૦
પોલે કરણાસાહને, સીતલ જિન સુખકાર,	
બીજે સાંતિ સોહામણા, બિબ રતનમય સાર.	ભવિ૦ ૧૩ પા૦
પ્રાસાદ લીબડીની પોલે, સાંતિ જિનેશ્વર દેવ,	ભ૦
કવિ કહિએ મુઝ સાહબો, દરિસણની નિત્ય ટેવ	ભ૦ ૧૪ પા૦
ત્રણ્ય ઢાલ, આઠે દુહે, અઠાવન પ્રાસાદ,	
સાહ લાધો કહિ નિત્ય, પ્રતઈ રણાણે ઘટાનાદ	૧૫ પા૦

દુહા

ભાભાની પોલે જઈ, ભેટવા ભાભો પાસ,	
નામે નવનિધ સપજઈ, પ્રગટે લીલ વિલાસ	૧
ષજૂરીપાડે અછે, મોહન પારસનાથ,	
ભવ ભય ભાવઠ ભજણો, પ્રણમુ જોડી હાથ	૨

ઢાલ - ચોથી

કપુર હોઈ અતિ ઉજલુ રે - એ દેશી

પ્રથમ જિણંદ પ્રણમી કરી રે, ચૈત્ય જોહારુ એક,	
કુતકીયાવાડે જઈ રે, આણી દદય વિવેક.	૧
સોભાગી પ્રાણી વદો શ્રી જિનરાય પાટણમે મન લાય,	
પ્રભુ પૂજે પાતિક જાય, પ્રભુ નામે નવનિધ થાય.	સો૦

આકણી

પોલે ઘીયાનીયે ભેટીયા રે, સાંતિનાથ સુકુમાલ,	
પ્રાસાદ બીજે દીપતા રે, પાર્શ્વનાથ દયાલ	૨ સોભા૦

પોલે વાગોલને ભેટીયા રે, નાભિનરિદ મલ્હાર, પોલે કાંન રેવા તણે રે, મુનીસુવ્રત સુવિચાર	૩ સોભા
પંચોતરી પોલે જઈ રે, પ્રથમ નમુ આદિનાથ, વસાવાડે ભેટીયા રે, સોલસમા શાંતિનાથ	૪ સો
પોલે અષઈ ગણીયા તણે રે, આદિશ્વર અરિહત, પોલે અજુવસા તણે રે, સાંતિનાથ ભગવત	૫ સો
ષેતલ વસહી ભેટીયા રે, ષેતલો પાર્શ્વનાથ, બીજે શ્રી મહાવીરજી રે, ત્રીજે શ્રી સાંતિનાથ	૬ સો
પોલે સંઘવીનીયે ભેટીયા રે, મૂરતિ મોહન પાસ, પ્રાસાદમે પ્રભુ ભેટીયા રે, આણી મન ઓલાસ	૭ સો
દેહરે શ્રી આદિનાથ રે, નણિ બેઠા જિનરાજ, દેહરાસરમે ભેટીયા રે, જિનજી ગરીબનિવાજ	૮ સો
ધાતુમય જિનરાજના રે, બિભ અનોપમ દોય, પાસ સુપાસ વિરાજતા રે, દેહરાસર માહિં જોય	૯ સો
પોલે સૂરજી માધવ તણે રે, ધોષલીઓ પ્રભુ પાસ, પ્રાસાદમે પ્રભુ દીપતા રે, જુ રવિ કિરણ પ્રકાસ	૧૦ સો
ચાચરીયા વાડે ભલા રે, પ્રાસાદ દોષ જિજ્ઞાદ, વિજયચિતામણિ પાસજી રે, શાંતિ જિન સુખકદ	૧૧ સો
પોલ ભલી લાલબાઈની રે, પ્રાસાદ એક ઓદાર, ધર્મ જિજ્ઞોસર ભેટીયા રે, ધર્મ તણો દાતાર	૧૨ સો
કસુંબીયા વાડે નમુ રે, સાહિબ સીતલનાથ, ભુંપરા માહે પ્રભુ ભેટીયા રે, પરગટ પાર્શ્વનાથ.	૧૩ સો
ઢાલ ચોથી પૂરી થઈ રે, ઉગણાસી પ્રાસાદ, સાહ લાધો કહે પ્રણમતા રે, દુર ટલે વિષવાદ	૧૪ સોભાગી

દુહા

હવે વાહુ મન મોદસુ, શ્રી જિન ભુવન મુઝાર, રાતિકાવાડે જે અછે, તે સુણયો નરનારિ(ર).	૧
અબજી મહતાને જઈ પાડા માહે જિનરાજ, સીતલનાથ જોહારીયે, તારણતરણ જિહાજ	૨

ઢાલ - [પાયમી]

આશ્રવ ભાવન સાતમી રે - એ દેસી

- દોસી વછા મૂલજી તણી રે, પાડા માહે જિનરાજ,
સંભવનાથ નિહાલતા રે, સિદ્ધા વછીત કાજો રે ૧
- ચૈત્ય જુહારીયે, શ્રી પાટણ નગર મુઝારો રે, અશુભ નિવારીયે - આ૦
- ચોધાવટી પોલે જઈ રે, ભેટા શ્રી સાંતિનાથ,
બલીયાની પોલે ભલા રે, ભેટયા શ્રી આદિનાથો રે ૨ ચૈત્ય૦
- ધીમજી ફડીયાનઈ અછે રે, પાડા માહે જિનગેહ,
ચારુ પાસ જુહારીયે, દરસન દુર્લભ જેહો રે ૩ ચૈ૦
- લખીયાર વાડે વાદીયે, સાહિબ મોહન પાસ,
બીજે સ્વામિ શ્રીમંદરુ રે, વિદેહ ક્ષેત્ર જસ વાસો રે ૪ ચૈ૦
- પોલિ શ્રી મલ્લિનાથની રે, ભેટા શ્રી મલ્લિનાથ,
સામ વરણ પ્રભુ સોભતા રે, પરીકરસુ જગનાથો રે ૫ ચૈ૦
- યોગીવાડે યુગતસુ પ્રણમુ સાંમલો પાસ,
ભુંયરામાંહિં શ્રી સાંતિજી રે, નિરખતા અધિક ઓલાસો રે ૬ ચૈ૦
- ફોફલીયા વાડે નમુ રે, સાહિબ સાંતિ જિજ્ઞાદ,
ચિત્રભુવન અતિ કોરણી રે, નિરખીત નયણાણદો રે ૭ ચૈ૦
- બીજે ભુવન જોહારીયઈ રે, શ્રી સંભવ જિનરાય,
ત્રીજે ભુવને પાસજી, ભેટા ભગવત પાયો રે ૮ ચૈ૦
- વેલજી સાહાનઈ મંદરઈ રે, દેહરાસર માહિ જેહ,
શ્રી મુનીસુવ્રત ભેટીયા, સુદર મૂરત એહો રે ૯ ચૈ૦
- સોનારવાડે નિરખીયે રે, ભુવન યુગલ અતિસાર,
પ્રથમ નમુ શ્રી વીરજી રે, સૂરતિ કી બલિહારી રે. ૧૦ ચૈ૦
- બીજે ભુવને સાંતિજી રે, મુઝ સાહબ સુખકાર,
પ્રભુ પદકજ નિત્ય પ્રણમતા, દિન દિન જય જયકારો રે ૧૧ ચૈત્ય૦
- પાટણમે ત્રણ્ય ભુંયરાં, સપ્ત દેહરા દેવ,
પંચ્યાસી જિન દેહરા, પ્રણમીજે નિત્ય મેવો રે ૧૨ ચૈ૦
- પંચ્યાણું સર્વે થઈ રે, પાટણ નગર મઝાર,
ભુવન બિબ જોહારતા, ઉપનો હર્ષ અપારો રે ૧૩ ચૈ૦

પ્રાસાદે જિનવર તણા, બિભ સખ્યા નવિ થાય,
તિણ કારણ મૂલનાયકો રે, વાદુ શ્રી જિનરાય રે ૧૪ ચૈ.
ઘર ઘર દેરાસર ઘણા, પાટણમે સુવિસાલ,
ભાવ થકી માહરી હોજયો, વદન કરુ ત્રિણય કાલ રે ૧૫ ચૈ.

ઢાલ - ધન્યાસી [છઠ્ઠી]

દીઠો દીઠો રે વામા કો નદન દીઠો - એ દેસી

વદો વાદો રે, ભવિ પાટણમે જિન વાદો,
ચૈત્યપ્રવાહ કરી, મન મોદઈ, દાલિદ્ર દુષ નિકદો રે ૧ ભવિ પાટણમે
જિન પ્રતિમા જિનવર સારીધી, ભાધી વીર જિણદો,
જૈન ભાવઈ ધરી જે જિન પૂજે, તે ન લહે ભવકંદો રે ૨ ભવિ
જિન દરસનથી લહે ભવિ પ્રાણી સમકિત સિવસુખકદો,
જે જન ભાવ ધરી જિન સમરે તે પ્રાણી ચિરનદો રે ૩ ભવિ
સંવત સતર છીઉતરા વર્ષે, રહી ચોમાસ આણદો,
શ્રી જિનવરની યાત્ર કરી તિહા, નાટિક નવનવ છદો રે ૪ ભવિ
કટૂક ગછ માહે અધિકારી સાહ કલ્યાણ કવિ ઈદો,
તાસ પાટિ લહુજી અતિ સોભીત સાહ થોભણ ગુણ ચદો રે ૫ ભવિ
તાસ શિષ્ય શ્રી જિનગુણ રાગી પાટિ પ્રભાવિક ચદો,
સાહજી લાધો કહે, શ્રી જિનના ગુણ, સમરે ઈદ નરિદો રે ૬ ભવિ
સતર સિત્યોતરા, માગસર માસે વદિ સાતમ વાર મંદો,
વોહોરા તિલક તણે, આગ્રહથી રચીઓ, સ્તવન જિણદો રે ૭ ભ.

॥ ઈતિ શ્રી ચૈત્યપ્રવાહિ સ્તવન ॥

નોંધ :

૧ પ્રતનુ લિપ્યતર કરતી વખતે 'ખ'ના અર્થમા પ્રાચીન પરપરા પ્રમાણે 'ષ' લખેલ હોય તો તેને મૂળ અક્ષર 'ષ' જ રાખ્યો છે

૨ પ્રતમા જ્યા અશુદ્ધ પાઠ છે ત્યા લિપ્યતરમા શુદ્ધ કરીને મૂકવામા આવ્યો છે

૩ જ્યા શબ્દ ઉમેરવા જેવો લાગ્યો છે તેને લિપ્યતરમા ઉમેરી દીધો છે અને તેને પણ અશુદ્ધ-શુદ્ધ પાઠ તરીકે નિર્દેશવામા આવેલ છે

કઠિન શબ્દો

પ્રતપે	- પ્રકાશે
કોરણી	- કોતરણી
ક્રૂરગ	- આનદ
પરતો	- પરિચય, પરચો
જુ	- જેમ
સીપે	- છીપમા
નીકા	- ખલાસ થવા
સૂરતિ	- મુખ
વર્તસઈ	- પ્રવર્તશે
પરઈ	- જેમ
ઊધરઈ	- ઉપાડીને, ઊચકીને
પ્રતઈ	- પ્રત્યેક
જિન ગેહ	- જિન ગૃહ, દેરાસર
વિચમિં	- વચમા, વચ્ચે
ભાવઠ	- મુશ્કેલી, ભીડ
ભલી	- સારી
નબિ	- નવી
ઊદાર	- ઉત્કૃષ્ટ
જિહાજ	- જહાજ, વહાણ
યુગલ	- બે
પરીકર સુ-	પરિકર સહિત
મુઝાર	- મા, મધ્યે
શ્રીમદરુ રે	- સીમધર
ચારુ	- સુંદર
ચિત્રભુવન-	ચિત્રોવાળો, સુંદર
યુગતસુ	- જુગતી, યુક્તિ, જોડી
સામવરણ	- શ્યામ રંગના
સારીખી	- સરખી, જેવી, એકસરખી
પદકજ	- ચરણકમળ
રખાઓ	- રખોપુ કરનાર
છીઉતરા	- છોતેર
મદો	- શન્નિ

	અશુદ્ધ પાઠ	શુદ્ધ પાઠ
પ્રારભે	ગુભ્યો	ગુરુભ્યો
દુહો - ૨	પ્રાસારસાદ	પ્રાસાદ
ઢાલ-પહેલી ગાઠ ૧	લલાના	લલના
ઢાલ-પહેલી ગાઠ ૮	પ્રભુ પ્રભુ	પ્રભુ
ઢાલ-પહેલી ગાઠ ૧૩	સોલસલમા	સોલસમા
ઢાલ-બીજી ગાઠ ૫	કુલીકાલે	કલીકાલે
ઢાલ-બીજી ગાઠ ૧૨	જહારો	જુહારો
ઢાલ-બીજી ગાઠ ૪	સોલસલમા	સોલસમા
ઢાલ-ચાર ગાઠ ૩	નીરદ	નરિદ

પ્રતના આધારે કરેલી જિનાલયોની યાદી

વિસ્તાર	મૂળનાયક	વિશેષતા
પ્રેમા દોસીની પોળ	પચાસરા પાર્શ્વનાથ અજિતનાથ શાંતિનાથ ચદ્રપ્રભ સ્વામી પાર્શ્વનાથ	ચૌમુખજી નાનુ દેરાસર
ચિતામણિ પાડો કસારવાડો	ચિતામણિ પાર્શ્વનાથ આદેશ્વર શીતલનાથ	૨ગમડપની સુદર કોતરણી
સાહનો પાડો	આદેશ્વર	
વડી પોસાલની પોળ	વાડી પાર્શ્વનાથ ચૌમુખજી આદેશ્વર	નારગા પાર્શ્વનાથ
સાહાવાડો	સામલ પાર્શ્વનાથ સુપાર્શ્વનાથ	
લઘુસા વાડો	શાંતિનાથ	
ભેંસાત વાડો	શાંતિનાથ	પાસે ગૌતમ સ્વામી

તરભાણ વાડો	શાતિનાથ	વિશાલ પ્રાસાદ
તબોલી પાડો	મહાવીર સ્વામી સુપાર્શ્વનાથ	શિખરબંધ દેરાસર
કુભારીયા પાડો	આદેશ્વર	
મહેતાની પોળ	શાતિનાથ	
મણીયાટી પાડો	મહાવીર સ્વામી આદેશ્વર સહસ્રકુટ	ચદ્રભાણ દોસીનુ ઘર દેરાસર
ત્રાગડીયા વાડો	આદેશ્વર પદ્મપ્રભ સ્વામી	
પરાષોટડી	આદેશ્વર શાતિનાથ પાર્શ્વનાથ ચદ્રપ્રભ સ્વામી નગીના પાર્શ્વનાથ ચદ્રપ્રભ સ્વામી	યુગલ ભુવન સુપાર્શ્વનાથની મૂર્તિ અષ્ટાપદ
સુગાલ કોટડીની પોળ	સ્થભણ પાર્શ્વનાથ	
પીપલીયા પાડો	શાતિનાથ	
ઊચી શેરી	શાતિનાથ ચંદ્રપ્રભ સ્વામી	પાસે વનરાજ ચાવડાની મૂરતિ છે ભોયરામા શ્રી શાતિનાથ સોભાગ જેચદનુ ઘર દેરાસર
સાલવી વાડો		
ગોલવાડો	પાર્શ્વનાથ	
ધાધુલની પોળ	સભવનાથ	
નારાયણની પોળ	આદેશ્વર	
તરશેરીયાની પોળ	નેમનાથ આદેશ્વર-મલ્લિકનાથ શાતિનાથ	ખરતર ગચ્છનુ દેરાસર
ટાકલ વાડો	ટાકલા પાર્શ્વનાથ	

પડીગૃહીની પોળ	શીતલનાથ	
ક્ષેત્રપાલની પોળ	શીતલનાથ	પાસે પચાવતી દેવી
કોકાનો પાડો	કોકા પાર્શ્વનાથ અભિનદન સ્વામી	
ઢંઢેરવાડો	સામલ પાર્શ્વનાથ મહાવીર સ્વામી કલિકુંડ પાર્શ્વનાથ	ઝિયુ દેરાસર સાપ તથા વીંછીનો ભય જાય
મહેતાની પોળ	મુનિસુપ્રત સ્વામી	
વખારનો પાડો	શાતિનાથ	
ગોદડનો પાડો	આદેશ્વર	વચમા ચૌમુખજી
અબાવિની પોળ	શાતિનાથ	
મહાલક્ષ્મીની પોળ	મુનિસુપ્રત સ્વામી	દેરાસરમા સુદર ચિત્રો
કરણા સાહની પોળ	શીતલનાથ શાતિનાથ	સ્ફટિકની પ્રતિમા
લીબડીની પોળ	શાતિનાથ	કવિને નિત્ય દર્શનની ટેવ
ભાભા પોળ	ભાભા પાર્શ્વનાથ	
ખજૂડીનો પાડો	મોહન પાર્શ્વનાથ	
કુતકીયા વાડો	આદેશ્વર	
ધીયા પોળ	શાતિનાથ પાર્શ્વનાથ	
વાગોળની પોળ	આદેશ્વર	
કાન રેવાની પોળ	મુનિસુપ્રત સ્વામી	
પચોતરી પોળ	આદેશ્વર	
વસાવાડો	શાતિનાથ	
અખઈ ગણીયાની પોળ	આદેશ્વર	
અજુ વસાની પોળ	શાતિનાથ	
ખેતલવસહી	ખેતલો પાર્શ્વનાથ	

	મહાવીર સ્વામી શાંતિનાથ	
સઘવીની પોળ	મોહન પાર્શ્વનાથ આદેશ્વર પાર્શ્વનાથ સુપાર્શ્વનાથ	ધાતુ ભિભ-ઘર દેરાસર ધાતુ ભિભ-ઘર દેરાસર
સૂરજી માધવની પોળ	પાર્શ્વનાથ	
ચાચરીયા વાડો	વિજયચિંતામણિ પાર્શ્વનાથ શાંતિનાથ	
લાલબાઈની પોળ	ધર્મનાથ	ઉત્કૃષ્ટ પ્રાસાદ
કસુબીયા વાડો	શીતલનાથ	ભોયરામાં પરગટ પાર્શ્વનાથ
રાતિકા વાડો		
અબજી મહેતાનો પાડો	શીતલનાથ	
દોશી વણા મૂલજીનો પાડો	સંભવનાથ	
ચોખાવટીની પોળ	શાંતિનાથ	
બલીયાની પોળ	આદેશ્વર	
ખીમજી ફરિયાની પોળ	ચારુપ પાર્શ્વનાથ	ઘર દેરાસર
લખીયાર વાડો	મોહન પાર્શ્વનાથ સીમધર સ્વામી	
મલ્લિનાથની પોળ	મલ્લિનાથ	
યોગીવાડો	સામલો પાર્શ્વનાથ	ભોયરામાં શાંતિનાથ
ફોફલીયા વાડો	શાંતિનાથ સંભવનાથ પાર્શ્વનાથ મુનિસુપ્રત સ્વામી	સરસ કોતરજી વેલજી સાહાનુ ઘર દેરાસર
સોનાર વાડો	મહાવીર સ્વામી શાંતિનાથ	
	ભોયરા - ૩	
	ઘરદેરાસર - ૭	
	દેરાસર - ૮૫	
	<u>કુલ દેરાસરો : ૯૫</u>	

લાધા શાહો કૃતિને અતે પોતાનો ટૂકો પરિચય આપ્યો છે તેને આધારે જાણવા મળે છે કે તેઓ કડવાગચ્છના છે. આ પાટપરપરામાં આવતા શાહ કલ્યાણ - લલુજી - શાહ થોભણ - શાહ લાધો-ના નામ જણાવ્યા છે. જયત કોઠારી સંપાદિત જૈં ગૂં કો (ભા. ૫, પૃ. ૧૯૮ થી ૨૦૧ માં આ કવિ અને તેમની અન્ય કૃતિઓ વિશેની મળતી વિશેષ માહિતીને આધારે તેઓશ્રીની 'પાટણની ચૈત્યપરિપાટી' સિવાયની અન્ય કૃતિઓ નીચે મુજબ છે

૧ ચોવીશી	સં ૧૭૬૦
૨ જબુકુમાર રાસ	સં ૧૭૬૪
૩ સુરત ચૈત્યપરિપાટી	સં ૧૭૮૩
૪ શિવચંદ્રજીનો રાસ	સં ૧૭૮૫
૫ પૃથ્વીચંદ્ર ગુણસાગર ચરિત્ર બાલા.	સં ૧૮૦૭

'જબુકુમાર રાસ' માં તેમણે પૂર્ણ પઢાવલિ આપી છે અને તે આ પાટપરપરામાં કડવા ગચ્છ (કટુકગછ)ના નાયક સાહ કડુયો (શાહ કડુવો) છે. તેમની પાટે અનુક્રમે ખીમ - વીરુ - જીવરાજ - તેજપાલ - રતનપાલ - જિજ્ઞાદાસ - તેજ - કલ્યાણ - લલુજી - થોભણ - સાહ લાધો આવે છે. વળી, સસ્કૃતમાં લખાયેલ પૃથ્વીચંદ્ર ગુણસાગર ચરિત્ર બાલાવબોધમાં તેઓશ્રીએ પોતાનું નામ લાધાનું સસ્કૃત 'લબ્યક' કર્યું છે

આ પ્રતનું માપ ૧૩ સે.મી. × ૧૧ સે.મી. છે બે બાજુ ૧ ૭૫ સે.મી. માપની માર્જન છે માર્જનની બે ઊભી લીટીઓ લાલ રંગની શાહીથી કરેલ છે. આ પ્રત લેખનમાં શિરોરેખાનું અલકરણ છે પ્રતના પાના ૧૩ છે ચૈત્યપરિપાટી ૧૨મે પાને પૂરી થાય છે. તે સપૂર્ણ થયે પ્રતમાં ૧૩મે પાને અજિતનાથનું અપૂર્ણ રહેલું સ્તવન આપેલું છે આ પ્રતના અક્ષરો મોટા છે પ્રત્યેક પૃષ્ઠમાં પક્તિઓ ૧૩ છે પ્રત્યેક પક્તિમાં અક્ષરો સરેરાશ ૧૩ છે. કડી ૯૧ છે પ્રતની સ્થિતિ સારી છે

૬ ઢાળ અને ૧૦ દુહા સાથે ૯૧ કડીની આ ચૈત્યપરિપાટીમાં કવિએ પ્રથમ ગુરુવદના કરી છે અને ત્યારબાદ શ્રી પાર્શ્વનાથ, સદ્ગુરુ અને સરસ્વતી દેવીને પ્રણામ કરી પાટણની પોળે પોળે આવેલા દેરાસરોને નામ ઠામ સાથે વર્ણવ્યા છે વિસ્તાર મોટો હોય તો વિસ્તારનું નામ દર્શાવી, તેમાં આવેલ નાની પોળોના નામ સાથે દેરાસરોના નામ આપ્યા છે. વચ્ચે વચ્ચે કવિ દેરાસરોની ગણના જણાવતા રહ્યા છે જો કોઈ દેરાસરમાં વિશેષતા હોય તો તેને નોંધવાનું તે ચૂકતા નથી આ જ કારણે તે સમયે ઊંચી શેરીના શાતિનાથના દેરાસરમાં શ્રી શાતિનાથ ભગવાન પાસે વનરાજ ચાવડાની મૂર્તિ હોવાની વિગત ઉપલબ્ધ થાય છે લીંબડીની પોળમાં શાતિનાથના દેરાસરની વિગત આપતી વખતે કવિએ તે દેરાસરના નિત્ય દર્શનની પોતાની ટેવ હોવાનું જણાવ્યું છે તેને આધારે કવિ ચોમાસા દરમ્યાન લીંબડીની પોળમાં રહ્યા હોય તેવું અનુમાન થઈ શકે છે અહીં દેરાસરમાંની ઊંબ સખ્યા જણાવવામાં આવી નથી. કૃતિમાં કવિએ (ઢાળ ૫, ગા. ૧૪) જણાવ્યું છે કે એટલી બધી સખ્યામાં ઊંબ છે કે જેથી ગણી શકાય તેમ નથી અને તે કારણે જ માત્ર

મૂળનાયકોને વાઘા છે (નિર્દેશિત કર્યા છે) તથા ભોયરાને અલગ દેરાસર ગણવામા આવ્યુ નથી અતે કવિએ ભોયરા, ઘર દેહરાસર અને દેરાસર એમ વર્ગીકરણ કરી દરેકની અલગ અલગ સખ્યા જણાવી છે આ સીનો સરવાળો કરતા તે સમયે પાટણમા કુલ ૮૫ દેરાસરો હતા કૃતિને અતે તેમણે પોતાના ગચ્છ, ગુરુઓના અને પોતાના નામનો પરિચય આપ્યો છે સં. ૧૭૭૬મા તેઓએ પાટણમા ચોમાસુ કર્યું હતુ અને પ્રસ્તુત કૃતિ સં. ૧૭૭૭ માગશર વદ સાતમના રોજ શનિવારે વોરા તિલકના આગ્રહને લઈને રચાઈ હોવાનુ જણાવ્યુ છે

અઢારમા સૈકાની સં. ૧૭૨૮ની પાટણની ચૈત્યપરિપાટી અગાઉ પ્રસિદ્ધ થઈ હતી તેમા સં. ૧૭૭૭ની પ્રસ્તુત કૃતિથી અઢારમા સૈકાના પાટણના દેરાસરોના ઈતિહાસ પર વધુ પ્રકાશ પડે છે

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સં. ૧૫૭૬(ઈ. સં. ૧૫૨૦)મા મુનિ સિદ્ધિસૂરિએ પાટણની જે ચૈત્યપરિપાટી લખી હતી તેમા માત્ર સ્થળ નામ તથા મૂળનાયકના નામ સાથેના જિનાલયો અને કચ્ચાક કેટલાક દેરાસરની વિશેષતા જણાવવામા આવી છે બિંબ સખ્યા કે દેરાસરની સખ્યા ક્વાચ જણાવી નથી

એ પછી માત્ર ચાલીસ વર્ષો બાદ સઘરાજની પાટણની ચૈત્યપરિપાટી મળે છે જે એની ઝીણી ઝીણી વિગતોને કારણે અતિ મૂલ્યવાન બની રહે છે

પ્રસ્તુત કૃતિમા પ્રાય મૂળ હસ્તપ્રતનો પાઠ યથાવત્ રાખ્યો છે શબ્દાન્તે 'ઉ' અને 'ઓ' છે ત્યા પ્રાસને ધ્યાનમા લઈ 'ઉ' નુ 'ઓ' કે 'ઓ' નુ 'ઉ' કરીને સુધાર્યું છે. ઘરદેરાસર માટે તે સમયે દહેરાસર શબ્દ પ્રચલિત હતો પરંતુ અહી દરેક ઠેકાણે દહેરાસુર શબ્દ આપ્યો છે આથી અમે દહેરાસુર શબ્દ જ કાયમ રાખ્યો છે જ્યા પાઠ અશુદ્ધ લાગ્યો છે ત્યા કૃતિને અતે ઢાળ તથા કડી દર્શાવી અશુદ્ધ પાઠ સાથે શુદ્ધ પાઠ આપ્યો છે વળી, કૃતિને અતે કઠિન શબ્દોના અર્થ આપવામા આવ્યા છે, તેમા શબ્દના અર્થ બાબતે જ્યા સંદિગ્ધતા છે ત્યા અમારી ધારણા મુજબનો અર્થ મૂકી પછી ત્યા પ્રશ્નાર્થ મૂકવામા આવ્યો છે શબ્દનો અર્થ મળ્યો નથી ત્યા માત્ર પ્રશ્નાર્થ મૂક્યો છે

પ્રતને આધારે તૈયાર કરેલી જિનાલયોની યાદીમા દેહરા અને દહેરાસર અલગ તરી આવે તે માટે ઢાળ નબર દર્શાવીને દેહરાસરને ક્રમ આપ્યો છે પ્રતના લિપ્યતરમા સ્થળનામ તથા મૂળનાયકના નામને કાળા બીબામા છાપવામા આવ્યા છે

ઢાળ પ્રમાણે કવિ નિર્દેશિત દેહરા, દહેરાસર તથા બિંબ સખ્યાનો સરવાળો આપવાની સાથે આપણી ગણતરી પ્રમાણે કેવો તફાવત નજરે પડે છે તે જણાવતો કૃતિમા નિર્દેશિત સખ્યા મુજબની ગણતરી કોઠો પજા આપવામા આવ્યો છે ઢાળ - ૨મા આકૃષ્ટી પ્રમાણે શબ્દની એકરુપતા જળવાઈ રહે તે માટે અર્ધો લખાયેલ કે પદવ્યત્યય પામેલ શબ્દને સુધારીને બધે સ્થળે 'જિન તુ' કર્યું છે અને તે ઢાળ નીચે તેની નોંધ મૂકવામા આવી છે

પ્રત પરિચય .

પ્રસ્તુત પ્રત અગાઉ જણાવ્યું છે તેમ પગથિયાના ઉપાશ્રયેથી મળી છે (પ્રત નં ૫૩૩૧, ૬૦ નં ૧૦૪) આ પ્રતની સ્થિતિ સારી છે પૃષ્ઠ પ્રમાણ ૨૫.૫ સે. મી. × ૧૧.૫ સે. મી. છે તે ૭ પૃષ્ઠોમા છે અને સપૂર્ણ છે ૭મા પૃષ્ઠ પર માત્ર પાચ પક્તિઓ છે પ્રત્યેક પૃષ્ઠમા એકદરે ૧૩ થી ૧૬ પક્તિઓ સળગ લખાયેલ છે પ્રત્યેક પક્તિમા સરેરાશ ૪૫ થી ૪૯ અક્ષરો છે કાળી શાહી દ્વારા ૨ સે. મી.ની માર્જન રાખવામા આવી છે અહીં હરતાલથી પીળા રંગના દડ કરવામા આવેલ છે ૭ ઢાળોમા વિભાજિત આ કૃતિ ૧૯૩ કડીઓની બનેલી છે

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॥ ભલે મીડુ ॥

॥ શ્રી ગુરુભ્યો નમ ॥

સરસતિ સામિણિ સમરી માય, નિરમલ મતિ પામી સહિગુરુ પસાય
ચૈત્ય પ્રવાડિ શ્રી પાટણ તણી, કરવા ષતિ ભવનની ઘણી ૧

પહિલુ શ્રી ચંડવીસ જિણદ, પૂજી પ્રણમી તે જિનચદ
સુગુરુ વચન મન માહિ ધરી, ચરણ સદા તેહના અણસરી ૨

તે ગુરુજનઈ ચલણ પ્રસાદ, ગુણ ગાઉ હુ મન ઉલ્હાદિ
વલી વિશેષઈ ઋષભ જિણેસ, પહિલુ પૂજ કરી વદેસ ૩

પાસ જિણદ વિઘન ઉપસમિઈ, આણંદઈ ભવીયણ જે નમઈ
સવત સોલ તેરોતરઈ વરચ્ચે, પ્રથમ જયેષ્ઠ શુદ્ધિ પુનમ પુષ્ય ૪

ગુરુવાસરિ ગાઉ જિન ધણી, આરભી પૂજ જિન તણી
સાવધાન થઈ સહુ સભલુ, જિમ સુખ સપતિ હેલા મિલઓ પ

શાતિ કરણ સોલસમા રાઈ, નિશિ દિન પ્રણમૂઉ તેહના પાય
શાંતિનાથ પ્રમુખ જગદીસ, ત્રઈસદિ પ્રતિમા નામૂ સીસ ૬

વર્ધમાન ધરિ વદુ દેવ, દશમા જિનની કીજઈ સેવ
નવૂ દેહરાસુર પ્રતિમા ચ્યારિ, ગુણ ગાતા મનિ હરખ અપાર ૭

સાહા રતના સુત ધરિ ઉદાર, ત્રણિ પ્રતિમા વદુ સુખકાર
વસુપુજ પાસ ચંદપ્રભ વદ, પૂજઈ ભવીયા મનિ આણદ ૮

શ્રી કંબોઈઈ કરઈ કલ્યાણ, નવ પ્રતિમા વદુ નિત જણ
કટકીઆ વાડઈ આણદ, છ પ્રતિમાસુ ઋષભ જિણંદ ૯

- સેઠ મેઘરાજ તણઈ ઘરિ જોય, વિમલ સહિત ત્રણિ પ્રતિમા હોઈ
સેઠ વણાયગ સહરીઆ તણઈ, જોઈ શ્રી જિન ઊલટ ઘણિ ૧૦
- તિહા પ્રણમી જઈ શ્રી જિન વિમલ, ચપક કેતકી લીજઈ કમલ
ત્રણિ પ્રતિમા પૂજજઈ સહી, વધિ સહિત જિમ સુત્રિ કહી ૧૧
- ધુલી પરવિ મુનિસુવત સ્વામિ, દરીય પણસઈ જેહનઈ નામિ
તિહા પ્રતિમા પ્રણમૂઈ છત્રીસ, ધ્યાન કરુ તેહનુ નિસ દીસ ૧૨
- સંઘવી અઢાઘરિ અણસરુ, વાસપુજ્ય જિન પૂજ કરુ
ત્રણિ પ્રતિમા તિહાં કણિ ભાવીઈ, ગોદડનઈ પાડઈ આવીઈ ૧૩
- દોસી ગુણરાજ દેહરઈ સાર, મૂલનાયક શ્રી નાભિ મહાર
પ્રતિમા આઠ તિહા જે કહી, વિસા નાથા ઘરિ આવ્યા સહી ૧૪
- તિહા પ્રણમુ શ્રી ઋષભ જિજ્ઞદ, સિખરબધ દેહરાસુર ચદ
બિબ અ્યાર જિન મૂરતિ સાર, નાથાસાહા પાડઈ ઊદાર ૧૫
- મૂલનાયક પ્રણમુ શ્રી શાંતિ, ભાજઈ ભવીક તણી ભય ભાતિ
તિહા પ્રતિમા છઈ બઈતાલીસ, ચુવીસવઢા સહિત કહીસ ૧૬
- દોસી દમા રામા ઘરિ ધિન, ચંદપ્રભ દેહરાસુર જિન
પ્રતિમા પાય અછઈ તિહા સહી, વદન કીજઈ વધિસૂ રહી ૧૭
- સેઠ ભોજા દેહરાસુર જોઈ, ચંદપ્રભ જિનવર તિહા હોઈ
બિબ અ્યારિ નિતુ વદન કરી, પ્રણમતા પામઈ શિવપુરી ૧૮
- મહિતાનઈ પાડઈ જોઈઈ, સાહા વછરાજ ઘરિ જિન ચાહીઈ
બિબ પાયસૂ પાસ જિજ્ઞદ, કાસગીયા દીઠઈ આણદ ૧૯
- સુંદર ઘર મહિતા સારગ વિવહાર સિદ્ધ મનિ જાણઈ રગિ
મહાવીરસૂ બિ જિનસાર, આગી કઠિ અનોપમહાર ૨૦
- ઢંઢેરવાડઈ પહુતા જામ, પ્રથમ દેહરઈ શ્રી સામલનામ
ચાલીસ પ્રતિમા તિહા વાદીઈ, દરસણ દીઠઈ આણદીઈ ૨૧
- મહાવીર બીજઈ સુકમ કરઈ, પ્રતિમા દેખી હીયડૂ ઠરઈ
બિ પ્રતિમા નિત કીજઈ સેવ, ત્રીજઈ દેહરઈ સામલ દેવ ૨૨
- ઉદભત્ત મૂરતિ સેવુ પાય, ભેટિ ભાવઠિ દૂરિ પલાય
પૂજ કરતા હરથ અપાર, સતર ભેદ વધિ કીજઈ સાર ૨૩

- નવ પ્રતિમા નમીઈ ભાવસુ, વિસા મેલાનઈ ઘરિ આવસુ
તિહા તીર્થકર ત્રેવીસમું, બિબ પાચ જિન ભાવિઈ નમુ ૨૪
- સાહા સીચા ઘરિ હરથ અપાર, નવુ દેહરાસુર સોહિ સાર
તિહા પ્રતિમા પ્રમુષ અગ્યાર, પ્રજામંતા પામુ ભવપાર ૨૫
- દેહરાસર દેખી હરખીઈ, સાહા ભોજાનઈ ઘરિ નિરખીઈ
સંભવ શીતલ બે જિન કહુ, આભરણઈ મન મોહી રહુ ૨૬
- છત્રત્રઈ મસ્તકિ મોહઈ, જડત હાર આગી સોહીઈ
નવકમલે જિનવર પગ ઠવઈ, જડચા જડિત હીરે નવનવઈ ૨૭
- ઘરિ પુહુતા પારષિ રાઈચંદ, મૂળનાયક શ્રી આદિ જિણદ
બીજઈ પાસઈ પારશ્વનાથ, છ પ્રતિમા નિત કરુ સનાથ ૨૮
- કોકો દેહરા માહિ જોઈ, કાસગીયા બે ઉદભત હોઈ
મૂરતિ દેખી મન ઉલ્હસઈ, પૂજઈ તસુ ઘરિ કમલા વસઈ ૨૯
- પ્રતિમા સતર અછિ મહાવીર, પ્રજામતા પામઈ ભવતાર
કોકાપાસઈસુ બે હોઈ, સેઠ મેઘાના ઘરમાં જોઈ ૩૦
- પાડા ખેત્રપાલમા હેવ, શીતલ સ્વામી દસમા દેવ
શીતલ નીર ભરી ભૂગાર, સીતલ ચદન કેસર સાર ૩૧
- પ્રતિમા બઈતાલીસ ભાવીઈ, પારષિ ક્રીકા ઘરિ આવીઈ
ત્રિ ગઢઈ સમોસરણ મહાણ, ચુબારે શ્રી શીતલ જણ ૩૨
- સિષર કલસ ધજ ઉપઈ સાર, ઘટ તાલ ઘૂઘુર ઝમકાર
સતર ભેદ પૂજ કીજઈ, નવ પ્રતિમા નવ અગ પૂજઈ ૩૩
- સંઘવી ટોકર ઘરિ જાણીઈ, દેહરાસુરસુ મન આણીઈ
બે પ્રતિમા એક જિન ચુવીસ, કર જોડી નિત નામૂ સીસ ૩૪
- પીતલમઈ પ્રતિમા મનિ આણિ, મંત્ર વણાઈગનઈ ઘરિ જાણિ
ચર્મ તીર્થકર સેતુ સદા દાહિદ દોહગ નાવઈ કદા ૩૫
- તિહા થિકી હવઈ ખારીવાવિ, પ્રતિમા ચ્યારિ ભલી તિહા ભાવિ
આદિનાથ મૂલનાયક નામિ, પાસઈ છઈ બે ગોતમસ્વામિ ૩૬
- બીજઈ પાડઈ દેહરા દોઈ, મહાવીર સેવઈ સુખ હોઈ
પ્રતિમા સાત તણૂ મહાણ, દેહરુ દીપઈ ત્રિભુવન ભાણ ૩૭

બીજઈ દેહરઈ ત્રેવીસમુ, સપ્રભાત ઊઠીનઈ નમુ બિબ ગ્યારની પૂજા કરુ, સાહા વિદ્યાધર ઘરિ સીયરુ	૩૮
મહાવીર મૂલનાયક દેવ, પ્રતિમા સાત તણી કરુ સેવ મૂરતિ દેખી હરખા જામ, સાળીવાડઈ પુહતા તામ	૩૯
હૂયા દેહરાં ચૌદ સોહામણા, દેહરાસુર ઉગણીસ ભવિક જીવ ભાવઈ નમુ, એણી ઢાલિ તેત્રીસ	૪૦
ત્રણિસઈ ઉગણુતરિ નમુ, પ્રતિમા ભવીયણ લોય હવઈ સાળીવાડા તણા, સાભલયો સહુ કોઈ	૪૧
ઢાલ - જિન તુ	
ત્રસેરીઈ હવઈ પુહતા જામ, મલ્લિનાથ મૂલનાયક નામ પ્રતિમા પાય પ્રધાન જિન તુ	૪૨
નેમનાથ દેહરઈ બીજઈ, દોઈ પ્રતિમાસુ વદન કીજઈ સીઝઈ સઘલા કાજ જિન તુ	૪૩
વરસા સેઠ તણઈ દેહરાસરિ, મૂલનાયક શ્રી આદિ જિણેસર કેસરિ ચરચુ અગિ જિન તુ	૪૪
પ્રતિમા આઠ વલી તિહા જાણુ, વીજાવાડઈ વલી વખાણુ જાણુ શ્રી જિન પાસ જિન તુ	૪૫
કૂરસીપાડઈ અચિરાનંદન, છ પ્રતિમા સૂ કીજઈ વદન ચદન કુસમિ પૂજિ જિન તુ	૪૬
કલહરવાડઈ શાંતિ જિણેસર, પ્રતિમા છપત્ર પરમ જોગીશ્વર નદીસર અવતાર જિન તુ	૪૭
કઈઆવાડઈ માહિ પ્રધાન, આઠ પ્રતિમાસુ મહાવીર નિધાન શાન તણુ દાતાર જિન તુ	૪૮
દણાયગવાડઈ ઋષભ નમી જઈ, ઉગણાસી પ્રતિમા પૂજી જઈ લીજઈ ભવનુ લાહનુ જિન તુ	૪૯
ધાધુલિપાડઈ સુવધિ સુજાણ, ત્રિતાલીસ પ્રતિમા મહાણ આણ વહુ નિજ ચિત્ત જિન તુ	૫૦
ગોલવાડિ મન હરખ ધરીજઈ, સાત પ્રતિમાસુ પાસ પૂજીજઈ કીજઈ સફલ સસાર જિન તુ	૫૧

બીજઈ દેહરઈ પ્રતિમા ચૌદ પૂજઈ, ભવિયા મનિ આજ્ઞદ ચંદવદન મુખ જોઈ જિન તુ°	૫૨
પાસ જિણંદ લેસી ઘરિ કહીઈ, પૂજી પૂનાવાડઈ જઈ રહીઈ શ્રી જિન પાસ જિન તુ°	૫૩
આલીસ પ્રતિમા તિહા પૂજેસૂ બડૂયાવાડઈ આદિ નમેસૂ કહિસૂ દોઈ બિબ સાર જિન તુ°	૫૪
સત્રાકવાડઈ સાત કષ્ટુ જિન, આઠ પ્રતિમા વાદુ ભવિયણ જિન ધિન તે જિન નિત વદ જિન તુ°	૫૫
ઉચાપાડા માહિ જિણેસર, સંઘવી નાકર દેહરાસુર હરખ ધરુ જિન દેધિ જિન તુ°	૫૬
છ પ્રતિમા એક જિન ચઉવીસઈ, જમ લઈ પ્રતિમા સાત કહીસઈ દીસઈ શ્રી જિન શાંતિ જિન તુ°	૫૭
નવૂ દેહરુ અતિ સુદર સોહઈ, પાસ જિણદ મૂલનાયક મોહઈ જોઈ દસ બિબ સાર જિન તુ°	૫૮

પ્રસ્તુત ઢાળ-રમા જિન તુ આકણી તરીકે છે પણ અહી ક્યાક એકલો જિ લખ્યો છે, ક્યાક એકલો જિન લખ્યો છે ક્યાક તુ જિન લખાયુ છે એ બધામા એકરૂપતા આવે તે માટે અહીં અતે જિન તુ એમ સુધારીને કરવામા આવ્યુ છે

દુહા

દેહરાસુર ત્રણિ જાણીઈ, અનઈ વલી દેહરાં ચૌદ ઈમ સત્તરે પૂજા કરી, નરનારીના વૃદ	૫૯
બસઈ સત્તાણું બિંબની પૂજા કીજઈ સાર, નવે ઘરે આવીયા, આજ્ઞી હરખ અપાર	૬૦
ઢાલ - સલૂણીતુ	

નવે ઘરે આવી ભાવી ભાવના, અતિ ઉચ્છવ રણિ કરીએ પૂજ્યા પાસ જિણદ ચદન કુસણિ એ, બિબ આઠ ભાવઈ ધરી એ	૬૧
પંચાસર શ્રી પાસ આશ્યાપૂરણ, જિન પ્રતિમા નવ વાદીઈ એ હરખ્યા હીયા મઝારિ, હરખ ભવનિ જઈ જિન દેખી આજ્ઞદીઆ એ	૬૨
મૂલનાયક શ્રી આદિ પ્રથમ તીર્થકર, એસી પ્રતિમા ભાવીઈ એ ભમતી માહિ દેહરી રુયડી નિરખી નઈ, ત્રીજઈ દેહરઈ આવીયા એ	૬૩

- તિહા પ્રતિમા પાત્રીસ, ચુવીસવકાસુ વાસપુજ નાયક ધણી એ
યુધર્થ જિન ઉગણીસ પ્રતિમા પૂજીઈ, મૂલનાયક મહાવીર તણી એ ૬૪
- પોસાલ માંહિ દેહરુ પાયચુ, જોઈનઈ નરખીઈ નેમિસિરુ એ
તેર પ્રતિમા તિહા વાદી, પાપ નિકદીનઈ સેવીઈ રાજ લિવરુ એ ૬૫
- ઉચી સેરી માહિ દેહરુ નરખતા, હરપિ હઈડુ ઉલ્સઈ રે
થભાગુપચિત્રામ છોહ અતિ ઝલહલઈ એ, પ્રતિબિબ રુપ માહિ વસઈ એ ૬૬
- નદીસર અવતાર શાંતિ પ્રમુખ, જિન બિબ ત્રીસ તિહા ભાવયો એ
બીજઈ દેહરઈ શાંતિ પ્રતિમા ભાર એ, પોસાલ માહિ જાણજયો એ ૬૭
- પ્રતિમા છઈ અગ્યાર ત્રીજઈ દેહરઈ એ, ચંદપ્રભ જિનવર તણી એ
ત્રિણિ પ્રતિમા શ્રી પાસ વાદી ઉરડી એ, ભણસાલી સમરથ તણી એ ૬૮
- સાગિકુ પારચનાથ દેહરઈ પાયમઈ એ, પ્રતિમા પચાવન ભણુ એ
ચંદપ્રભ જિનરાજ જિમણઈ પાસઈ એ, પીતલમઈ પ્રતિમા ધણુ એ ૬૯
- સપ્રતિચાઈ ભરાવીઆ, જે સુહસ્તિસૂરિ તે ગુરુ ઉપદેશિં લહી એ
વરસ બિસઈ એકાણુ અતર એતલુ, શ્રી મહાવીર પછી કહી એ ૭૦
- પ્રતિમા અછઈ અઘોત વરસ સતર સઈ એ, ઊપરિ એકાણુ તણી એ
વિન તે અવતાર વિન નરનારીય તણા કરઈ જાત્રા જિનવર તણી એ ૭૧
- સૂરીઆભિ સુર* પૂજી તિમ જિન પૂજિજયો, ભવિક જીવ ભાવિ નમી એ
ટાલુ મનની બ્રાતિ ગણધર ભાસઈ એ, જિનપ્રતિમા શ્રી જિન સમી એ ૭૨
- ત્રિકરણ સિદ્ધિ જે પૂજઈ તસુ સકટ નાસઈ, દુર્ગતિ તે ના વસહી એ
નાગમણપાડા માહિ દેહરા બેઅ છઈ, પોસાલમાહિ તે કહી એ ૭૩
- એકઈ શ્રી જિન શાંતિ નેમીસર તણી એ, છ પ્રતિમા સુપ સાગરુ એ
ચુવીસ જિન સૂપાસ બીજઈ દેહરઈ એ, પૂજિત સવિ સકટ હરુ એ ૭૪
- પીપલ પાડઈ શાંતિ એકાદશ પ્રતિમા મૂરતિ મોહણ - વેલડી એ
બીજઈ પાડઈ પાય પ્રતિમા પૂજઈ, અજિતનાથ જિન કેરડીઈ ૭૫
- પૂજ રથી તિહા અગિ રગિ આવીઆ, ચિંતામણિ પાડા ભણી એ
તિહા પ્રતિમા જિન ત્રીસ ધરણ્ણેપાસઈ એ, પૂજ સારઈ જિન તણી એ ૭૬

★ જંબુ પ્રકાશિ આગમ અને ભગવતી ચૂલિંમિ સૂર્યાભ નામના દેવે ભગવાનની પૂજા કરી હતી તેવી વાત નોંધવામા આવી છે

- સંઘવી અરજનપાડઈ સોલમુ, જિન મૃગ લછન્ન જિનનઈ ભણુ એ
પ્રતિમા દશનિતેર સેવ કરુ, સદા કર જોડી નિત ગુણ ઘણુ એ ૭૭
- ધરાકોડી મઝારિ શાંતિ ભવનિ જઈ, ભાવના તિહા ભાવસું એ
બાવન દેહરી માહિ દેઈ, પ્રદક્ષણા આદિ ભવન માહિ આવસુ એ ૭૮
- પ્રતિમા એકસુ નવ બેહુ દેહરઈ થઈ, સાહા સદરથ ઘરિ સાચરુ એ
તિહા છઈ પારશ્વનાથ ચદવદન મુખ ળિંબ પાય શેવા કરુ એ ૭૯
- જન્મ કરુ સપવિત્ર ભાવના ભાવીઈ એ, અષ્ટાપદ ભણી સાચર્યા એ
પ્રતિમા એકસુ સાઠિ સાત ઊપરિ કહી, ચંદ્રપ્રભુ તિહા પરવર્યા એ ૮૦
- તોરણ તણુય મડાણ થાભે કોરણીઅ, પત્થર જામલિ પૂતલી એ
કરતી નાટારભ જિનવર, આગલિ દીઠઈ મનિ પૂગી રલી એ ૮૧
- સહા મેઘા ઘરમાહિ શાંતિ જિજ્ઞેસર, ત્રણિ પ્રતિમા મનસુ ધરી એ
મગતાફલમઈ હાર પૂજી દીસઈએ, સોવનિમઈ ફૂલઈ કરી એ ૮૨
- ઠાકર હરથા ઘરિ ફંટિક રત્ન પ્રતિમા, ચંદ્રપ્રભ જિનવર તણી એ
તિહા પ્રતિમા જિન ચ્યાર વદી આવીયા, નરસંગ ઠાકર ઘરભણી એ ૮૩
- વઘા પાસ જિજ્ઞદ પ્રતિમા ચ્યાર એ, દેહ કાતિ સોવન્ન તણી એ
છત્ર ભલા સિરિ સોહઈ, દેખી મોહીઈ દેહરી જિન દીપઈ ઘણી એ ૮૪
- આજાદિઈ મન માહિ દેહરાસુર દેખી, ઘરિ આસા ઠાકર તણઈ એ
સિધરબદ્ધ અવતાર ત્રણિ પ્રતિમા વાદી, ચંદ લંછણ જે જિન તણઈ એ ૮૫
- વામા દેવિ મલ્હાર નીલવરણ કાતિ, હાંસા ઠાકર ઘરિ કહીઈ એ
નવ પ્રતિમા નવ અગિ પૂજી ચગિ એ, સિંહાસણિ બઈઠી સહી એ ૮૬
- દેહરુ સુદર સોહઈ સુરનર મોહઈ એ, ચિત્ત દિત્ત તિહા દીસઈ ઘણી એ
પ્રતિમા ચંદ્રપ્રભ સ્વામિ મોહન મૂરતિ જોતા, અતિ રલીઆમણી એ ૮૭
- ઠાકર શ્રી આસધીર ળિંબ ભરાવીઓ, ઉપમ કાતિ રુપા તણી એ
પૂજઈ તે ભગવત પૂજ્યા આપઈ એ, ઠાકર પદવી આપણી એ ૮૮
- આભરણે અતિ દીપઈ મોતી માણિક, જોતિ જિસી સૂરય તણી એ
નવ પ્રતિમા તિહા જાણી, આણી મન માહિ સેવ કરુ ત્રિભોવન ધણી એ ૮૯
- ત્રાંગડીઆનઈ પાડઈ આદિ જિજ્ઞેસર, અઠાવીસ પ્રતિમા કહી એ
પદમપ્રભ જિન છઠ્ઠા વદન કીજઈએ, સીઝઈ કાજ સઘલા સહી એ ૯૦

દૂહા

છ દેહરાં જાણજ્યો, અનઈ દેહરા બાવીસ
સઘ સહુ હરષિ કરી, નિતુ નિતુ નામુ સીસ ૯૧

અઠાવીસ જિનભવનની સખ્યા ત્રીજઈ ઢાલિ
અઠાર ઊપરિ સાતસઈ જિનપ્રતિમા નિહાલિ ૯૨

ઢાલ

મણહટ્ટીઆ પાડા માહિ મહાવીર વખાણુ,
તિહા પ્રસાદ નવુ કરિઓ પ્રતિમા પાય જાણુ ૯૩

પાડઈ મહમાઈઆ તણઈ પ્રતિમા અગ્યાર,
ચરમ તીર્થકર પૂજઈ, ત્રિભોવન્ન શણગાર ૯૪

તિહા થકી હવઈ ચાલીઆ એ, હીયડઈ હરષ ધરી જઈ,
તંબોલી પાડઈ જઈ જિન પૂજા કીજઈ ૯૫

ચૌદ બિભસૂ શ્રી સુપાસ અતિ સુદર સોહઈ,
ભણસાલી સોના તણઈ દેહરાસુર મોહઈ ૯૬

ત્રણિ પ્રતિમાસુ ઋષભદેવ વદુ ભવી પ્રાણી,
થાવર પારષિનઈ ઘરિએ તે ઉલટ આણી ૯૭

આરિ પ્રતિમાસૂ શ્રી શાંતિદેવ જિન વદન કીજઈ,
મંડલિક પારષિ ઘરિ દેહરાસુર ત્રીજઈ ૯૮

બિભ ત્રણિસૂ ઋષભદેવ પૂજા ફલ લેસૂ,
પૂના પારષિ ને ઘરિ બિભ ત્રણિ નમેસૂ ૯૯

ત્રભઈડાપાડા માહિઈ તિહા ષરતર દેહરુ,
મડપ ચુક વિશાલ થભ જોતા નહી અનેરુ ૧૦૦

સોલમુ શ્રી શાંતિદેવ મૂલનાયક નામ,
જિહા પ્રતિમા એકવીસ કહી વઢી પુહુતા જામ ૧

વૈઘ તણા પાડા માહિ નવૂ દેહરુ સોહઈ,
દશ પ્રતિમાસૂ ચંદપ્રભ જોતા મન મોહઈ ૨

પોસાળના પાડા માહિ દેહરઈ રિસહેસર,
તિહા પ્રતિમા પાત્રીસ છઈ પૂજા ચદન કેસર ૩

ભજબલ શ્રેઠિ તણઈ ઘરિ દેષી મન રીઝઈ સિષરબધ પ્રાસાદ જિસુ કુણ ઉપમ દીજઈ	૪
આઠ બિબ સેવુ સદા આભરણે સોહઈ પરગર વલી રુપા તણીઅ પાય રત્નમઈ સોહઈ	૫
જવહરી રુપા તણઈ ઘરિ સુવધિ સુજણ બિબ પાય તિહા જાણીઈ ચિત્રામિ મગણ	૬
સેઠ ઠાકરસા તણઈ ભવનિ તિહા વેગિ આવી આઠ પ્રતિમાસુ ઋષભદેવ મન સિદ્ધિ ભાવી	૭
ભરથ સાહા પાડઈ જઈ પૂજઈ પરમેસર નવ પ્રતિમાસુ સોહીઈ તિહાં આદિ જિજ્ઞેસર	૮
થાવરસાહા તણઈ ઘરિ પ્રતિમા આર જોઈ સાહા સિધરાજ તણઈ ઘરિ પ્રતિમા પાય હોઈ	૯
કંસારવાડા માહિ નવુ પ્રાસાદ મનોહર ભમરી નખસ છાજઈ ભલી દેષી મોહઈ સુર	૧૦
મૂલ ગભારઈ આદિ દેવ ત્રિભોવન જિન વદન બિબ સોલ તિહા પૂજઈ લેઈ કુકુમ ચદન	૧૧
દેહરાસુર સોહામણુ વુથા પારષિ ઘરિ પાસ જિજ્ઞેસર સહિત આઠ પૂજજિ વધિ કરિ	૧૨
પાડઈ ઢાલ ઊતારનઈ સેઠ ટોકર જાણુ સુમતિનાથ ચુવીસસૂ બીજ સોલ વષાણુ	૧૩
ભઈસાતવાડઈ શાંતિનાથ જિનવદન કરસૂ ચુપન પ્રતિમા જિન તણી ભાવિ ગુણ ભણસૂ	૧૪
સાહાવાડા ભણી સાચરયા, અતિ આજ્ઞદ આણી બાવન બિબસુ શ્રી સુપાસ વદુ ભવિ પ્રાણી	૧૫
સગરકૂયાપાડઈ કહૂ જિનહર એક સાર પનર બિબ તિહા જાણીઈ વામા દેવિ મહ્હાર	૧૬
નારિગપુર શ્રી પાસદેવ સવિ સંકટ ચૂરિ વીસ બિબ તિહા ભાવયો સેવક સુખ પૂરઈ	૧૭

જિનમદિરની માડણી સખા પેષુ સાર નાનાવિધ વુરસી તણા ચિત્રામ અપાર	૧૮
હબદપુર હરખઈ જઈ નેમીસર નરખુ વિહરમાન જિન વીસસૂ નવ્યાસી પરખુ	૧૯
મોઢ મોઢ પાડઈ જઈ કરુ ચૈત્ય પ્રવાડિ છ પ્રતિમાસુ પૂજ કરી આવ્યા જોગીવાડઈ	૨૦
સામલ પ્રતિમા શાંતિદેલ પ્રતિમા એકવીસ મૂરતિ અતિ રુલીઆમણી નિતુ નિતુ નામૂ સીસ	૨૧
ડૂગર સેઠ તણઈ ઘરિ શ્રી શાંતિ જિણેસર બિ પ્રતિમા તિહા જિન તણી સેવ સારઈ સુરનર	૨૨
દોસી ભોજા તણઈ ઘરિ દેહરાસુર વદુ પ્રતિમા સાતસૂ ધર્મનાથ દેખી આણદુ	૨૩
સોમાસેઠ તણઈ ઘરિ દેહરાસુર ભાવુ છ પ્રતિમા પૂજા કરી મફલીપુરિ આવુ	૨૪
શાંતિ જિણેસર સોલમા એ નશિ દિન ધ્યાઉ બિબ પાય પૂજા કરી જિનના ગુણ ગાઉ	૨૫

દૂહા

ચૌદ દેહરાસુર વદીયા, જિણહર દીપઈ સોલ ઈમ તીસે જિન પૂજ્યા, ભગતિસૂ રગ રોલ	૨૬
યુસય બિબ નવ્યાસીય યુથી ઢાલિ વિચાર હરખ ધરી સહુ આવીઓ, માણિકચુક મગારિ	૨૭
ઢાલ - જીરાઉલુ જગનાયક, સેવ કરઈ સુખદાયક ત્રાયકપનગનઈ પદવી ધરીએ, વરસ સહસ્સ બાસી તણી લોક પ્રસિદ્ધ તે સુણી, તે ધણી વદન કીજઈ ધરી એ	૨૮

માલીપાડઈ વખાણીઈ સેઠ મહિપા ઘરિ જાણીઈ આણીઈ બિબ અગ્યાર તિહા વળી એ,
માંડણપાડઈ જાઈઈ બિબ બાર તિહા ગાઈઈ ધ્યાઈઈ મહાવીર જિન મનિરલી એ ૨૯

સેઠ મહાર પાડઈ ભણૂ શાંતિનાથ ગુણ ધણૂ તિહાં સુણૂ પ્રતિમા સાત સોહામણી એ
મલ્લિનાથ ભણી આવીઈ એસી પ્રતિમા તિહા ભાવીઈ

પૂજાવી તિહા ત્રણિ યુવીસી જિન તણી એ

ભાણા પારષિ પાડઈ કહૂ નવૂ દેહરુ દીપઈ બહૂ તિહા સહૂ પૂજ રચુ વિવિધ કરી એ
 પાસ જિજોસર વદૂ એ બિભ તેર તિહા વદૂ એ નદૂ એ અવિધિ આસાતન જે કરી એ ૩૧

ધિન તે નર અવતાર દેહરા કીયા ઊદ્ધાર એ સાર સમકિતની દીપતિ ઘણી એ
 વેગિ ગુલાલ ગુધાવીઈ ચપક કેતકી લ્યાવીઈ આવીઈ પાડઈ વિસા ભોજાલખી એ ૩૨

બિભ ચ્યાર પૂજા કરુ વીરમ વડઈ અણસરું મનિ ધરુ શાંતિનાથ સુખસાગરુ એ
 બિભ સતાવીસ પૂજા કરી પાડઈ બહીઈ હર્ષ કરી મનિ ધરી બિભ અઠાર વદન કરું એ ૩૩

સાણીસર માહિ જાણીઈ મુનિસુવ્રત મનિ આણીઈ બિભ ચ્યાર જિનવર તણા એ
 સતરભેદસુ વધિ સહી રાઈયાસેણી માહિ કહી આણ વહી પૂજા કીપઈ ફલ ઘણા એ ૩૪

પાડઈ મહં વિદ્યાધર શાંતિનાથ સોહકર સખકર પ્રતિમા ત્રણિ તિહા ખરીએ
 કસૂબીઆપાડઈ કહી શીતલ જિન ભવને એ, સામહી નવ પ્રતિમા સેવા કરી એ ૩૫

બીજઈ દેહરઈ જાઈઈ પાસ જિજોસર ધ્યાઈઈ, ગાઈઈ બિભ તેર નિતુ ભાવસુ એ
 કોઠારી મ નિ આણીઈ ચ્યાર પ્રતિમા વીર જાણીઈ
 ગુણ ઘણી મહં જસવંત ધરિ આવસુ એ ૩૬

સામલ વન્ન શ્રી પાસ એ પૂરઈ મનની આસ એ
 પાસઈ એ ત્રિણિ પ્રતિમા પીતલ તણીઈ
 આવ્યા ધરિ બઈસારુ એ કાસગીયા બે વારુ એ
 ધારુ એ નવ પ્રતિમા તિહા ગુણ ઘુણી એ ૩૭

કોવારી પાડઈ હરથીઈ પાસ જિજોસર નિરથીઈ પરખીઈ એકાદશ જિન સુદરુ એ
 ધરિ નાકર મોદી તણઈ છ પ્રતિમા હરષિ ઘણિ ગુણ ઘણઈ જેહના દેવી સુરવરુ એ ૩૮

સહી ધરિ મંત્રી જેરાજ એ વાસપુજ્ય તિહા છાજઈ એ વાજઈ એ મદલ તાલ સધૂધરી એ
 જિન પ્રતિમા તિહા ચ્યાર એ પૂજિત પામઈ પાર એ સાર એ પૂજ કરુ ભાવિ કરી એ ૩૯

વીરાયા એષિ ધર સાર એ વામાદેવિ મહ્હાર એ હાર એ ચપકમઈ સોવ્યન તણા એ
 બિભ આઠ તિહા પૂજાજઈ સતર ભેદ વધિચૂં કીજઈ એ જન્મ સફલ માનવ તણુ એ ૪૦

સંઘવીનઈ પાડઈ જઈ સંઘવી વસ્તા ધરિ સહી તિહા કહી ચંદ્રમભ દેહરાસરુ એ
 છ પ્રતિમા અતિ સુદરુ સેવકનઈ શિવસુખ કરુ સુદરુ જસ સુરનર સેવા કરુ એ ૪૧

ગુહુરા સંઘરાજ ધરિ ભણૂ દેહરાસુર રલીઆમણૂ ગુણ ઘણૂ ચંદ્રમભ જિનવર તણા એ
 પ્રતિમા ચ્યારસુ ચગિ જોતા ઊલટિ અગિ એ રગિઈ એ મનમાહિ માનવ તણા એ ૪૨

સંઘવી લકકણ ધરિ ભણી અજિતનાથ પ્રતિમા ઘુણી જિન તણી મૂરતિ રલીઆમણી એ
 દેહરઈ આદિ જિજોસર બિભ ચ્યારિ અતિ સુદરુ સુરવર ભગતિ કરિવા ભાવિ ઘણી એ ૪૩

દૂહા

- નવ દેહરાસુર નરપીઠ દેહરા તેર ઊદાર,
એ સંખ્યા ભાવીસની ભવીયણ જાણઓ સાર ૪૪
- પથમે ઢાલ પ્રકાસીઈ પ્રતિમા જિનની સાર,
ઉગણસઠિ ઊપરિ બિસઈ ત્રિભોવન્ન તારણહાર ૪૫
- ઢાલ - ઊલાણુ
- ફોફલીઆ વાડઈ જઈઈ, જિનહર સાત તિહા કહીઈ,
આદિ જિણેસર નાયક, મન વછિત ફલ દાયક ૪૬
- યુત્રીસ જિન ચૌદ પૂજઈ મનિહિ આણદ,
દેહરુ નવૂ સોહાકર ત્રેવીસમુ સુખસાગર ૪૭
- પ્રતિમા સતસૂ કહીઈ, મૂરતિ દેખી ગહગહીઈ,
સેઠ ધણદત્ત ઘરિ હરધુ, પટૂઆના ઘર માહિ પરધુ ૪૮
- દશ પ્રતિમાસૂઅ પાસ, પૂરઈ મન તણી આસ,
સાહા માધવ ઘરિ જોઈ, પ્રતિમા સાત તિહા હોઈ ૪૯
- બારસમુ જિન ભાવુ, સેઠિ વીરા ઘરિ આવૂ,
પ્રતિમા એકાદશ જાણુ, વાસપૂજ્ય મનિ આણુ ૫૦
- પૂનમીયા દેહરઈ ચૌદ, પ્રતિમા દીઠઈ આણદ,
વલીઆરવાડઈ દેહરુ, શાંતિ જિણેસર કેરુ ૫૧
- એકાદશ પ્રતિમા સાર, જોતા હરખ અપાર,
મદલિ મદલિ બઈઠા સૂચડા, છાજઈ દીસઈ રુચડા ૫૨
- શાંતિસર મહાવીર નમુઅ નિરતર ધીર,
સોનારવાડઈ વદન, નવૂ દેહરુ જગરજન ૫૩
- જોતા અનોપમ દીસઈ, તિહા પ્રતિમા છઈ ત્રેવીસઈ,
ભંડારી પાડઈ ભગતિ, જિન પૂજા કીજઈ જુગતિ. ૫૪
- વામાદેવિ મહહાર, બિંબ આઠ જિન સાર,
શાંતિજિણદ અપાર, કઠિ અનોપમહાર ૫૫
- સાહા સદયવચ્છનઈએ, ઘરમા પૂજ રચી જઈ,
બિ પ્રતિમા ભાવિ ભાવીઈ સાર, પ્રતિમા ચ્યાલીસ નિચ્યાર ૫૬

યુવીસવક્રાસુઅ વદુ, દરશિણ દીઠઈ આણદુ, ઘરિ આવ્યા દોસી કમણ, દેહરાસુર ભાવુ ભવીયણ	૫૭
વાસપૂજ્ય વદુ સાર, છ પ્રતિમા દીપઈ હાર, નખસ કરી અતિસાર, તોરણ ઘાભ અપાર	૫૮
દોસી દેવા ઘરિ જઈઈ, શીતલ જિનવર કહીઈ, પ્રતિમા સાત સોહાકર, દોસી વીરા ઘરિ જિનહર	૫૯
પ્રતિમા આર જુહારી, શીતલ જિન સુખકારી, સેઠ કરમસી ઘરિ વદુ, આદિ જિજ્ઞેસર વદુ	૬૦
છ પ્રતિમાસૂઅ સોહઈ, સહા મનજીઅ ઘરિ મોહઈ, પાડઈ સાહાકરણાનઈ, કરિસિઉ સેવા શીતલનઈ	૬૧
ત્રેવીસ પ્રતિમા પૂજીઈ સાહા મનજી ઘરિ, અભિનવ રત્નમઈ બિંબ સંભવ	૬૨
પ્રતિમા આઠ તિહા વદુ, મુખ સોહિ પૂનમ ચદુ, દેહરાસુર જગરજન, જોતા દરીય નિકદન	૬૩
સેઠ પાતા ઘરિ સુમતિ, દેહરાસુર વારુ જુગતિ, પ્રતિમા પાય તિહા જુગપતિ, દાત તણી તિહા વતપતિ	૬૪
દાડિમ બાજઈ પૂતલી યત્ર કલઈ, ધજ લહિકઈ, સુગધ વસ્તુ મહિ મહિકઈ	૬૫
તિહા થી ખેતલવસહી, કરસૂ પઈસતન સહી, પ્રતિમા આઠ પ્રકાસ, વાસિપુજુ એ પાસ	૬૬
સંઘા પારધિ ઘરિ ધિન્ન, દેહરાસુર આદિ જિન, પ્રતિમા આર સુચગ, ફૂલ ગુલાલ સુ રગ	૬૭
રયણમઈ જિનવર આર, યુમુખ પૂજીઈ સાર, પારધિ નાથાના ઘરમા, યુમુખસુ આઠ પ્રતિમા	૬૮
બીજઈ દેહરઈ શાંતિ, ભાજઈ ભવની ભાતિ, આર પ્રતિમા ગુણ ગાસુ, ત્રીજઈ દેહરઈ જાસુ	૬૯
તિહા અછઈ પાસ કુમાર, બિંબ પાય જિન સાર, અજિતનાથ જિન બીજઓ, સેઠ લકા ઘરિ પૂજઈ	૭૦

- ત્રિણિ પ્રતિમા તિહા મનોહર, વુહુરા વણ ધરિ સુદર,
વાસપૂજ્ય જિન જાણી, આર પ્રતિમા મનિ આણી ૭૧
- વિમલ જિજ્ઞોસર પ્રતિમા, સેઠ અમીપાલ ધરમા,
નવુ દેહરાસુર સાર, પ્રતિમા આઠ ઊદાર ૭૨
- ધરિ પારષિ ઉદ્દિકરણ, ચંદ્રપ્રભ ચદકિરણ,
દેહરાસુર મન મોહઈ, ત્રીજી ભુઈ જિન સોહઈ ૭૩
- રત્નમય બિબનઈ કલસ, સદકકારી કામ સરસ,
ત્રણિ પ્રતિમા તિહા ભાવી, લટકણ સાહા પાડઈ આવી ૭૪
- પીતલમઈ શ્રી જિન શાંતિ, દેહ સોવ્યન જિસી કાતિ,
છ પ્રતિમા ગુણ ગાઈ, જિમ અવિચલ પદ પાઈ ૭૫
- આન્નાવાડઈ જાસુ, પૂજ કરી ગુણ ગાસુ,
પ્રતિમા સાતસુ સોહઈ, ત્રેવીસમુ જિન મોહિ ૭૬
- હદૂ પારષિ ધરિ ભણીઈ, ત્રણિ પ્રતિમા તિહા યુણીઈ,
શાંતિનાથ પૂજા કરીઈ, સચલ સિધ્ધિ સુષ ભરીઈ ૭૭
- મહિતા હાદા ફૂઅરજી, તસુ ધરિ બે પ્રતિમા પૂજી,
નીલ વણ્ણ સિરઈ પાસ, વહિત પૂરઈ આસ ૭૮
- પૂજ રવી જઈ તિહા ચંગિ, સંઘ સહૂ મિલી રંગિ,
ભગતિ જુગતિ બહૂ વિસ્તર, મણોરથ પૂરઈ જિજ્ઞોસર ૭૯

દૂહા

- અઠાર દેહરાસુર અતિ ભલા દેહરા તેર વયાણિ,
છઠિ ઠાલિ પ્રકાસીયા ઈમ એકત્રીસઈ જાણિ ૮૦
- ત્રણિસઈ છ પ્રતિમા સહી પૂજ આણદપૂરિ,
જે મન માહિ સમરસિઈ તેહનઈ દુર્ગતિ દૂરિ. ૮૧
- છત્રીસ સતર ભેદસુ પૂજા કીધી ચંગિ,
પચશબ્દ નિરઘોષસુ નિતુ નવુ ઉચ્છવ રંગિ ૮૨

ઢાલ

- પાટણ નગર વખાણીઈ એ, જિનવદન અવર ન બીજુ કોઈ,
જિન ભવન રુલીઆમણુ એ, જિન અતિહ અનોપમ હોઈ ૮૩

બાણુ દેહરા દીપતા એ, જિન નિરખતા અતિ આજ્ઞદ, દેહરાસુર અતિ સોભતા એ, જિન સોલ કલા જિન ચદ	૮૪
ઉગણહુત્તરિ વઘા સહીય, હીયડઈ ધરીય વિવેક, સર્વ થઈ સખ્યા સણુ એ, જિન એકસુ સાઠિનઈ એક	૮૫
પ્રતિમાની સખ્યા કહી એ, જિન યુવીસસઈ અડગીસ, પૂજા કીજઈ હરખસુ એ, નશિ દન નામુ સીસ	૮૬
પ્રસિધ્ધ દેહરાસુર જે સુણ્યા એ, જિન તે સખ્યા એ સાર ઘરિ ઘરિ જિન પ્રતિમા ભલી એ, વદન કહિતુહૂ ન લહુ પાર	૮૭
નસિ દિન તે વદન કરુ એ, જિન વલીય ગામાગર દેવ, સાસય અસાસય જે પરિમા ભવિ ભવિ દેથો શેવ.	૮૮
વીનતડી પ્રભુ હૂ કરુ એ, મયા કરું ભગવત, કર્મ વશિ બહુ પરીભમિઈ એ, તારણ તૂ અરીહત	૮૯
વિધપક્ષ ગચ્છ ગુરુ જયકરુ એ, શ્રી ધર્મમૂરતિ સૂરિ, ગુરુ પ્રસાદિઈ ચૈત્યપ્રવાડિ કીધઈ આજ્ઞદ પૂરિ	૯૦
સંવત સોલતેરોતરઈ એ, માસ આસાઢ તે રગ, પુન્યમ વાર શિન ઘિર રહુ એ, પાટણ નયર અભગ	૯૧

કલસ

અણહલવાડઈ નયર પાટણિ યુવીસઈ જિન જગગુરુ એ, શાતિ જિનવર શાંતિકારક સયલ સઘ સુખાકરુ	૯૨
જા દૂય સાગર ચદ તારા સૂરિ મેરુ મહીધરુ , તા ચૈત્ય અવિચલ કહઈ સેવક સંઘરાજ સુખાકરુ	૯૩
ઈતિ શ્રી ચૈત્યપ્રવાડિ સપૂર્ણ ॥ ॥ શ્રી ॥	

અશુદ્ધ પાઠ

શુદ્ધ પાઠ

ઢાળ ૧, કડી ૨	પૂહિલુ	પહિલુ
ઢાળ ૧, કડી ૧૨	નસિ	નિસ
ઢાળ ૧, કડી ૧૬	ભાંતિ	ભ્રાતિ
ઢાળ ૧, કડી ૨૦	આગી	આગી
ઢાળ ૧, કડી ૩૧	ભગાર	ભૃગાર

ઢાળ ૧, કડી ૩૨	ત્ર ગઢઈ	ત્રિ ગઢઈ
ઢાળ ૧, કડી ૪૨	જિન ૨	જિન તુ
ઢાળ ૧, કડી ૬૩	આસી	એસી
ઢાળ ૩, કડી ૭૧	નારીય તણા	નરનારીય તણા
ઢાળ ૩, કડી ૭૮	ચઢવન	ચઢવઢન
ઢાળ ૩, કડી ૭૮	બહૂ	બેહૂ
ઢાળ ૪, કડી ૧	એવીસ	એકવીસ
ઢાળ ૪, કડી ૧૦	મનોર	મનોહર
ઢાળ ૫, કડી ૩૧	અવધિ	અવિધિ
ઢાળ ૬, કડી ૬૨	અભિવન	અભિનવ
ઢાળ ૬, કડી ૬૪	સમતિ	સુમતિ
ઢાળ ૬, કડી ૬૪	વતપતિ	વતપતિ
ઢાળ ૬, કડી ૮૦	એ ત્રીસઈ	એકત્રીસઈ
ઢાળ ૭, કડી ૯૩	દુય	દુધ

કઠિન શબ્દો

શબ્દ	અર્થ	શબ્દ	અર્થ
સહિગુરુ	- શુભગુરુ, કલ્યાણકારી ગુરુ	દશનિતેર	- તેવીસ
પતિ	- ? ક્ષમા, શમભાવ	પારધિ	- પારેષ
વધિ	- વિધિ	ચુક	- ચોક
ધુલી પરવિ	- ધૂળી પડવો	પરગર	- પરિકર
દરીય	- દરિદ્રતા	નખસ	- નકશી
પણાસઈ	- નાશ પામવો	વુરસી	- ?
કણિ	- કને, પાસે	ચિત્રામ	- ચિત્રકામ
પૂહિલુ	- પહેલુ	ચુસય	- ચારસો
વધિસૂ	- વિધિ સાથે	ચુથી	- ચોથી
જામ	- જ્યારે	રુયડા	- રુડા
સૂ	- સાથે, સહિત	સામહી	- ? સન્મુખ, સામે
આજા	- આજ્ઞા	સિરઈ	- શ્રી ?
વહૂ	- ધારણ કરુ	સોવ્યન	- સોનાના
ઉદભત્ત	- અદ્ભુત	થુણી	- સ્તુતિ

ભાવઠ	- દરિદ્રતા, સકટ	સાર	- સરસ
શબ્દ	અર્થ	શબ્દ	અર્થ
કાસગીયા	- કાઉસસગીયા	મત્ર	- મત્રી
હેવ	- હવે	વજ્રાઈંગ	- વિનાયક
ભૂગાર	- કલશ	દોહગ	- દુભાંગ્ય
જામ તામ	- જ્યારે ત્યારે	ચર્મ	- છેલ્લા (ચરમ)
ચુબારે	- ચાર દ્વારવાળુ (ચોમુખ)	દૂયા	- દૂજા, બીજા
ડું	- તો	સીચરુ	- સચરવુ
જમલઈ	- કુલ, બધુ મળીને	એણી	- આ
ચુથઈ	- ચોથુ	અચિરાનદન	- શાતિનાથ
રાજલિવરુ	- રાજુલનો વર = નેમિનાથ	પૂગી	- પહોચી
ઉરડી	- ઓરડી	સૂરિ	- સૂર્ય
સાગિકું	- સ્થળ નામ છે	મેરુ	- પૃથ્વી
અઘોત	- અદ્ભુત ?	દાડિમ	- રોજ
કેરડીઈ	- કેરડુ = કેરુ, નુ	યત્ર કલઈ	- યત્રની ચાપ અથવા કળ
થાભે	- થાભલે	લહિકઈ	- લહેકે છે
કોરણી	- કોતરણી	પઈસતન	- પ્રવેશ
જામલિ	- જુગમ, યુગમ, બે	ભુઈ	- માળે
બેહૂ	- બે	દાત તણી વતપતિ	- હાથીદાતની કારીગરી
સોવનિમઈ	- સુવર્ણની	નાભિ નિરદ	- આદેશર
આકણી	- આપોઆપ	શવપુરિ	- શિવપુરી
અવતાર	- રચના ?	રળી	- આનંદ
ગુલાલ	- લાલ ફૂલનો છોડ	ચગિ	- સરસ
સૂરય	- સૂર્ય	ત્રાયક	- ત્રાતા, બચાવનાર
સીઝઈ	- સિદ્ધ થાય	સખકર	- સુખકર
એકાદશ	- અગિયાર	લાહનુ	- લહાણુ, લાભ
ઉગણુહુત્તરિ	- ઓગણસાઠ	મદલિ મદલિ	- ઠેકાણે ઠેકાણે
ત્રિકરણ સિદ્ધિ	- મન, વચન, કાયાની સિદ્ધિ	સૂચડા	- પોપટ, સૂડા
શાસય	- શાશ્વત	સોલતેરોતરઈ	- ૧૬૧૩
અશાસય	- અશાશ્વત	પૂન્યમ	- પૂર્ણિમા

મયા	- કૃપા	શિન	- શનિ
કહીતઉ	- કહેતા	દુય	- ધ્રુવ
સદફકારી	- એક પ્રકારની કારીગરી	વામા દેવી મલ્હાર	- પાર્શ્વનાથ
સદફ	- મોતીની છીપ	ગામાગર	- ગામ બહાર
પન્નગ	- સાપ	ધૂધૂર	- ધુધરી, ઘટ

કવિ નિર્દેશિત ઘર દેરાસર, દહેરા તથા બિંબ સંખ્યાની ગણતરી દર્શાવી છે તથા આ ગણતરી કરીએ છીએ તે મુજબ કયા ગણતરીનો મેળ ભેસે છે તે અને એમા કયા સ્થળે ફેરફાર માલુમ પડે છે તેને સ્પષ્ટ કરતો કોઠો દર્શાવવામા આવ્યો છે

કવિ નિર્દેશિત ગણતરીનો કોઠો

ઢાળ	દહેરાસુર	+	દેહરાં	=	કુલ દેરાસર	બિંબ સંખ્યા
૧	૧૮	+	૧૪	=	૩૩	૩૬૮
૨	૩	+	૧૪	=	૧૭	૨૮૭
૩	૬	+	૨૨	=	૨૮	૭૧૮
૪	૧૪	+	૧૬	=	૩૦	૪૮૮
૫	૮	+	૧૩	=	૨૨	૨૫૮
૬	૧૮	+	૧૩	=	૩૧	૩૦૬
<hr/>						
	૬૮	+	૮૨	=	૧૬૧	૨૪૩૮

કૃતિમાં નિર્દેશિત સંખ્યા મુજબ કરેલી ગણતરીનો કોઠો

ઢાળ	ઘરદેરાસર	+	દેરાસર	=	કુલ દેરાસર	પ્રતિમા સંખ્યા
૧	૨૦	+	૧૩	=	૩૩	૩૬૮
૨	૩	+	૧૪	=	૧૭	૨૮૫
૩	૬	+	૨૨	=	૨૮	૭૧૫
૪	૧૪	+	૧૬	=	૩૦	૪૮૮
૫	૮	+	૧૪	=	૨૩	૨૬૦
૬	૨૦	+	૧૧	=	૩૧	૩૦૮
<hr/>						
	૭૨	+	૮૦	=	૧૬૨	૨૪૩૭

ઢાલ-૧

કવિએ ઢાળને અંતે આપેલ પ્રતિમાની કુલ સંખ્યા દર્શાવી છે તે મુજબ ગણતરી કરત બરાબર થાય છે પણ એકવાત ધ્યાનમા લેવા જેવી છે તે અહીં ખેત્રપાલના પાડામા વજાયા

મત્રીના ઘરમાના મૂળનાયક મહાવીર સ્વામીનો આ ટોટલમા સમાવેશ થયો નથી વળી, કવિ નિર્દેશિત ઘરદેરાસર ૧૯ અને દહેરા ૧૪ છે અલબત્ત કુલ દેરાસરનુ ટોટલ ૩૩ બરાબર થાય છે

ઢાલ-૨

કવિએ નિર્દેશ્યુ છે તેમ અહીં દહેરા, ઘરદેરાસરની કુલ સખ્યા ૧૭ બરાબર થાય છે કવિ નિર્દેશિત બિંબ સખ્યાની ગણતરી ૨૯૭ છે પણ ઢાળ - ૧મા એમણે જેમ મહાવીર સ્વામીની બિંબ સખ્યામા ગણતરી કરી નથી તેવી રીતે આ ઢાળમા પણ વીજવાડાના પાર્શ્વનાથની સખ્યા અને ગોલવાડના લેસીના ઘરના પાર્શ્વનાથની સખ્યા દર્શાવી નથી આપણી ગણતરી મુજબ બિંબ સખ્યાની ગણતરી ૨૯૫ થાય છે

ઢાલ-૩

કવિએ દર્શાવ્યા પ્રમાણે અહીં ૬ ઘરદેરાસર, ૨૨ દેરાસર અને ૭૧૮ બિંબ સખ્યા છે, અલબત્ત બનેની મળીને દેરાસરની કુલ સખ્યા ૨૮ બેઉમા બરાબર થાય છે પણ બિંબ સખ્યા આપણી ગણતરી મુજબ ૭૧૫ થાય છે

ઢાલ-૪

પ્રસ્તુત ઢાળમા કવિ નિર્દેશિત ઘરદેરાસર, દેહરા અને બિંબ સખ્યા મળી જાય છે

ઢાલ-૫

આ ઢાળમા કવિએ ૯ ઘરદેરાસર, ૧૩ દેહરા અને બિંબ સખ્યા ૨૫૯ જણાવેલી છે સઘવીના પાડાના સઘવી લટકણના ઘરનુ અજીતનાથના ઘરદેરાસરની બિંબ સખ્યા જણાવવામા આવી નથી. આપણી ગણતરી મુજબ ૯ ઘરદેરાસર, ૧૪ દેહરા અને ૨૬૦ બિંબ સખ્યા થાય છે

ઢાલ-૬

અહીં કવિએ ૧૮ ઘરદેરાસર, ૧૩ દેહરા અને ૩૦૬ બિંબ સખ્યા જણાવી છે આપણી ગણતરી પ્રમાણે ૨૦ ઘરદેરાસર, ૧૧ દેહરા અને બિંબ સખ્યા ૩૦૯ થાય છે આમ, કવિ નિર્દેશિત સખ્યાની ગણતરી આપણી ગણતરી પ્રમાણે જુદી પડે છે

પ્રતના આધારે જિનાલયોની યાદી

વિસ્તાર	મૂળનાયક	વિશેષતા	પ્રતિમા સંખ્યા
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પ્રારભે કવિએ ગુરુને નમસ્કાર કરી, સરસ્વતી દેવીનું સ્મરણ કર્યું છે સ્. ૧૬૧૩ના પ્રથમ જેઠ માસની પૂનમ અને ગુરુવારના દિવસે જિનપૂજા કરી આ ચૈત્યપરિપાટી શરૂ કરે છે

કવિ સઘરાજે અહીં પ્રત્યેક વિસ્તારના નામ સાથે તે-તે વિસ્તારમાં આવેલા દહેરા, ઘરદેરાસર તથા તે-તે જિનાલયમાની બિંબ સખ્યા આપી છે બે-ત્રણ સ્થળે મૂળનાયકનું નામ કે બિંબ સખ્યા દર્શાવવામા આવી નથી કોઈ પણ જિનાલયમાની નાની સરખી વિશેષતા પણ નોંધવાનું તેઓ ચૂકતા નથી જેમ કે - કટકીયાવાડાના મુનિસુવ્રત સ્વામીના જિનાલયમા ધૂળેટીએ દર્શનનું મહત્ત્વ છે, કેટલાક જિનાલયમા ભમતી છે તો કેટલાકમા ચોવીસવટા છે તો કેટલાકમા નદીશ્વર પટ છે, કોઈક ખરતર ગચ્છનું દેરાસર છે, કોઈક પૂનમીયા ગચ્છનું છે, કોઈક ભાવન જિનાલય છે, કોઈક સચુક્ત દેરાસર છે, ક્યાક ચોમખજ છે, ક્યાક ત્રિગઢ સમવસરજ છે તો ક્યાક શિખરબદ્ધ જિનાલય છે - જેવી વિગતો

જિનાલયમાની પ્રતિમાઓ અદ્ભુત છે, આકર્ષક છે, પ્રતિમાજી પર મોહક આભરણો છે, કંઠે અનુપમ હાર છે, નીલ વર્ણની, શ્યામ વર્ણની કે રત્નની પ્રતિમા છે, કાઉસ્સગ્ગીયા છે, વીસ વિહરમાન છે - આવા બધા ઉલ્લેખો કવિના સૂક્ષ્મ અવલોકનનો પરિચય કરાવે છે

તે સમયે પાટણનાં આ જિનાલયો કેવા અદ્ભુત હતા તેનું વર્ણન પણ કવિ કરવાનું ચૂકતા નથી જેમ કે - કસારવાડાના આદેશ્વરના જિનાલયમા સુદર નકશી કામ છે, અષ્ટાપદમા ચદ્રપ્રભુના જિનાલયમા કોતરણીવાળા થાભલા છે અને તેના પર બે-બે પૂતળીઓ છે, નારિંગપુરમા પાર્શ્વનાથના જિનાલયમા વિપુલ પ્રમાણમા ચિત્રકામ જોવા મળે છે, ભડારી પાડામા દોશી દેવાના ઘરદેરાસરમા

તોરણ અને થાભલાની નકશી અદ્ભુત છે. કરણાશાહના પાડામા શેઠ પાતાના ઘરદેરાસરમા કળવાળી પૂતળીઓ અને હાથી દાતનુ કામ જોવા મળે છે, ખેતલવસહીમા પારેખ ઉદિકરણના ઘરદેરાસરમા રત્નમય બિબ અને કળશ તથા સદફકારી જેવી કલા-કારીગરી છે - જેવી વિગતો

કેટલેક સ્થળે કવિ કોઈક પ્રતિમા, કોઈક સ્થળ કે કોઈક નકશીકામ સદર્ભે લબાણપૂર્વક નોંધ કરે છે

આવી એક નોંધ ઊંચી શેરીના પાર્શ્વનાથના જિનાલયમાની ચદ્રપ્રભુ સ્વામીની પ્રતિમા સદર્ભે પાચ કડીમા આપી છે તે જણાવે છે કે - આ પ્રતિમા પિત્તળની અતિ પ્રાચીન પ્રતિમા છે આર્ય સુહસ્તિસૂરિના ઉપદેશથી સપ્રતિ રાજાએ તે ભરાવેલી છે અને કવિ ચૈત્યપરિપાટી લખે છે ત્યારે આ મૂર્તિ ૧૭૦૦ વર્ષ જેટલી પ્રાચીન છે અને તેથી આ પ્રતિમાના દર્શન એટલે એનુ જાગ્રા જેટલુ મહત્ત્વ છે

આ ચૈત્યપરિપાટીમા કવિએ તે-તે વિસ્તારમા બધાપેલા નવા દેરાસરોની વિગતો પણ જણાવી છે આવા નવા દેરાસરોની સખ્યા ૮ જેટલી છે મુનિ સિદ્ધિસૂરિની ચૈત્યપરિપાટીમા આ દેરાસરોનો ઉલ્લેખ નથી

અતે ૭મી (છેલ્લી) ઢાળમા કવિ આગળની ૬ ઢાળમા નિર્દેશિત દેહરા, દહેરાસર અને બિબ સખ્યાનુ સપૂર્ણ ટોટલ આપે છે અને પોતે આ ચૈત્યપરિપાટી (વિધિપદ્ય) અચલગચ્છીય ગુરુ મુનિ ધર્મમૂર્તિસૂરિની કૃપાથી આનંદ સાથે સં ૧૬૧૩ આષાઢી પૂનમ અને શનિવારના રોજ પાટણ નગરમા પૂર્ણ કરી હોવાનુ જણાવે છે કલશમા કર્તા તરીકે કવિ પોતાનુ નામ સંઘરાજ જણાવે છે

તાં ચૈત્ય અવિચલ કહઈ સેવક સંઘરાજ સુખાકરં.

કવિ સઘરાજ પાટણની ચૈત્યપરિપાટી કરતાં નોંધે છે કે કેટલાક જિનાલયમા તેઓએ ચપક, કેતકી, કમલ જેવા પુષ્પો વડે પુષ્પ પૂજા કરી છે વિધિપૂર્વક સૂત્રો બોલ્યા છે ઉદ જિનાલયોમા વિધિ સહિત સત્તરભેદી પૂજા ભજાવી છે ઘણા બધા જિનાલયોમા કેસર અને ચદનથી ભગવાનની અગ પૂજા તો કરી હોય જ આ અભિવ્યક્તિ દર્શાવે છે કે તેઓએ આ ચૈત્યપરિપાટી કરતી વખતે અતિ ઉલ્લાસ અને હૃદયના અનેરા ભાવ અનુભવ્યા છે

પાટણની ચૈત્યપરિપાટીઓમા પ્રસ્તુત ચૈત્યપરિપાટી તેની વિગતસભરતાના કારણે અમૂલ્ય છે પાટણના જિનાલયોના ઈતિહાસના અધ્યયનમા આ વિગતો બહુમૂલ્ય ઉમેરણરૂપ છે

REVIEW

“OUTLINE OF ABHINAVAGUPTA’S AESTHETICS” V. M. Kulkarni, Pub : Saraswati Pustak Bhandar, Ahmedabad - 380 001 First Edn., May 1998 pp. 1-105 + 5 (Appendix) = 110/Rs.

Dr V M Kulkarni’s book viz *Outline of Abhinavagupta’s Aesthetics* consists of ten valued articles on topics connected with Indian Aesthetics in general and Abhinavagupta’s (=A’s) approach to the same in particular

Before taking a detailed review of Dr Kulkarni’s present work, I will hazard to suggest a new title for it such as “An indepth study of Abhinavagupta’s Aesthetics”, for that exactly it is I know prof Dr V M Kulkarni as a great scholar, so thorough, hard-working and meticulous in his approach to any problem that falls within the scope of Sanskrit Alamkārasāstra in general He exhibits an unbiased and balanced application and dedication to whatever he picks up for a close study, be it in Sanskrit or Prakrit His expressions in keeping with his conclusions are clear and unbiased like his thinking as also seen in his *Studies in Sanskrit Sāhityasāstra* I count him as one of the greatest modern ālamkārikas in company with Dr Rewaprasad Dwivedi, Prof K D Tripathi, the late Dr Ram Chandra Dwivedi, the late Dr K. Krishnamoorthy and Dr Raghavan, Pundit Vis’ves’vara, Dr Bishwanath Bhattacharya, Prof R C Parikh, Prof R B Athavale, Dr Hiriyanna, and also Profs Gnoli, Masson, Patwardhan, K. Kunjunni Raja, M M Sharma and the rest The chief merit of his approach is that he goes to the root of a given problem from many angles, tries to interpret the given author quoting all relevant passages from his writing and then takes a critical, unbiased view, that can be acceptable to all In this respect I would place him with the great Pundit Jagannātha of the *Rasa-gangādhara* fame For sure, this study is meant only for those who justifiably claim to have a closer acquaintance with Ā.

The present work consists of ten articles engaged in a thread-bare analysis of the problem concerned, highlighting Abhinavagupta’s approach in a clear and critical way However, small minds have some small problems and we will attempt to throw light on these points

In the first article on “*Sanskrit theory of Beauty*” (pp 1-17) the author suggests at the outset that “in India, however, the study of Aesthetics does not form a branch of Philosophy” (pp 1) as in the West Dr V M Kulkarni brings out the

special traits of Indian approach to the theory of beauty as compared with the western approach. The Indian thinkers do not venture upon a definition of Art, applicable to all the (Fine) Arts. They merely attempt a definition of one of the Fine Arts, namely, poetry (or creative literature as such) and investigate into the source of literary beauty. Finally, they arrive at the conception of *rasa* as the first and foremost source of Beauty in literature" (p. 1-2). Dr. V. M. Kulkarni quotes from Prof. Hiriyanna and suggests that, "The conception of *Rasa* is general and furnishes the criterion by which the worth of all forms of fine art may be judged" (pp. 2). He also refers to some scholars in their modern writings expressing a view that in the context of other fine arts the term *rasa* is used in its metaphorical extension only. He avoids entering into any controversy in the fashion of the great Ānandavardhana (=Ā).

While further introducing the problem on hand viz. Sanskrit Theory of Beauty, Dr. Kulkarni discerns two stages—distinct as he notes—in the growth or development of Sanskrit (=Skt.) literary criticism. The first stage is represented in the works of known writers on poetics such as Bhāmaha, Dandin and the like who preceded Ānandavardhana and Abhinavagupta,—with whom goes the second developed form of literary criticism. The earlier authors such as Bhāmaha, and also those not known to us but who also preceded Ā and = A, reveal, in the opinion of Dr. V. M. Kulkarni, an affinity with what is called the "*pratīyamāna*" or suggested, or implied, or inner sense in poetic compositions, but they did not make it a "pre-condition" so to say, or better say "principal condition" for excellent poetry. Their approach to beautiful poetic expression, was more directed towards "the external" aspect as compared with the "internal aspect" of poetic beauty. However, the fact remains that even Bhāmaha and the earlier lot of ālamkāra considered the problem of 'rasa' and subsumed it under 'ālamkāra', which was 'saundarya' or poetic beauty in general. For them 'Vācām ālamkārah' —'beauty of expression' in general was 'īsta' i.e. 'a must' for all poetry and this beauty in general was inclusive of *rasa*. So, if Dr. Kulkarni observes (pp. 3) that, "We may, therefore, regard them as, on the whole, representing the *first stage* in the growth of literary criticism and aesthetics", we may not differ from him, but only add that this so-called 'first stage' consisting of Bhāmaha and others—for there must be others not known to us but known to Bharata who at several places mentions 'Kāvya-rasa', was not a 'dark-age' and that this first stage also reveals awakening towards the concept of *rasa* and its position in literature in general and in drama, or performing art in general also.

So, we may only partly agree with Dr Kulkarni when he observes that it was Ā. the author of Dhvanyāloka (=Dhv) who completely revolutionized the Skt poetics and aesthetics with his "novel theory" that *dhvani* (suggestion) is the soul of poetry (pp 3) We may say that A was the first known advocate of *Vyāñjanā-dhvani-rasa* theory and perhaps *Dhv* was the first written document in this direction, known to us Even A. in his *locana* confesses his ignorance concerning any earlier written document on *dhvani* when he says, "Vinā'pi *Viśista-pustakesu vinives'anāt*" But the thought-currents were very much there and even A. clearly recognizes the same when he says *samāmnātapūravah*" Dr V M Kulkarni is inclined not to take this expression "literally" (pp 3), but why not ? ask we, when even Bharata uses the term '*Kāvya-rasa*' several times and expects everything,—*guna*, *dosa*, *laksana*, and *alamkāra*—to be correlated with *rasa*,—a tendency so clearly advocated by Ā A. and their so-called *dhvanuvādi* followers ? So perhaps it is safer to suggest that the enquiry concerning beauty took care of all forms,—external such as word and expressed meaning, and internal such as *guna* and *rasa* and we have with us documents concerning 'the external' only The earlier writers, on the authority of Bharata, were absolutely conscious of the fact of *rasa*, the base, and also other sources of charm correlated with this centre It is one thing that they called '*rasa*' an *alamkāra*, but calling it '*ātmā*' or otherwise was only a metaphorical explanation and it was Ā who was perhaps the first to inherit the whole theoretical and complex thinking and attempted a neat presentation in written form, with his thrust and tilt towards *vyāñjanā*

Dr Kulkarni, neatly and elaborately, quoting original sources, discusses the topic of Poetry vs Philosophy (pp 3-6) and suggests that the former is the result of *pratibhā* or genius and the latter—'*sāstra*'—is the outcome of *prajñā* i e intellect He presents the views of different writers on this and also quotes the ideas of poets on the nature of beauty He then turns to *ālamkārikās* on the nature of beauty (p 8), and discusses Ā's and A.'s observations (p 9), ending with Jagannātha's views (p 10), thus trying to ascertain whether the *ālamkārikās* had a subjective or objective view concerning beauty He also covers up the topics of 'nature of *rasa*' (p 14), about the content of *Kāvya* (p 15), and the method of *Kāvya* (p 15) also We agree with Dr Kulkarni (p 17) when at the end he observes . "In conclusion, '*ārutva-pratīti*' (perception of beauty) is the very soul or the essence of poetry (creative literature) Thus perception of beauty presupposes the existence of objective beauty due to a

beautiful suggested sense and its perception by a sensitive reader or spectator. The subjective-cum-objective nature of beauty is suggested, when A says in the *mangalas'loka* to his *Locana* "*sarasvatyās tattvam kavī-sahridayākhyam vjyate* "

In his foot notes, and this is true with the rest of his writing, Dr Kulkarni has acknowledged the sources (pp 17, ft n 46) of his inspiration. However, a short bibliography at the end of the book would also have been more welcome.

'Bharata's concept of *Bhāva*' (pp 19-28) presents the Nāṭyasāstra (NS) view on *bhāva*. Dr Kulkarni clearly explains the terms such as *bhāva*, *vibhāva*, *anubhāva*, *sthāyībhāva*, *sāttvikabhāva* etc. Bharata derives the word *bhāva*, "from the causative of *bhu*, 'to be', which may be intended in two different meanings that is, 'to cause to be' (viz. bring out, create, etc.) and 'to pervade'. The first explanation gives us—*Kāvyaṛthān bhāvayanti iti bhāvāh—* i e *bhāvas* bring out the purposes of poetry. The second explanation suggests how *bhāvas* pervade the minds of the spectators as any smell does (pp 18). The author explains Bharata's views on *vibhāvas* and *anubhāvas*, who for him are unlimited in number, while *sthāyī-vyabhicāri* and *sāttvikas* are unalterably fixed as eight, thirty-three and eight respectively (pp 19).

Dr Kulkarni takes up the explanation of the verse "*Yo'rtho hrdaya-samvādī* " especially the first half. He cites the interpretations of M Ghosh, Dr Bhat, (*Bharatanāṭya-mañjari*), J L Masson and M V Patwardhan, an interpretation following the *Bālapriyā* on the *Locana* on Dhv, and of Dr K. Krishnamoorthy (=K K). In our view Dr Krishnamoorthy's interpretation is entirely off the mark and unacceptable. When Dr K. Krishnamoorthy observes (pp 21) "Bharata is not talking of *sahridaya* at the commencement of his seventh chapter but of *bhāva* in drama. This context should not be observed" (pp 21), he seems to be under Dr K C Pandey's age-old observations. Actually, we fail to understand and therefore categorically reject the very idea that a great dramaturgist of the stature of Bharata can ever divorce the spectator's response from that of the total consideration of dramatic art. We, therefore, support Mammata when he uses such terminology as—*nartake'pi pratiyamānaḥ*, connecting Bhatta Lollata with the Sāmājika also, for no expert on dramaturgy can ever leave behind exclusively the spectator's response. For us, the first half of the verse would mean "the (*sthāyī-bhāva*) of the theme i e *Kāvya-vastu*, which is *hrdaya-samvādī* i e having internal harmony, or sympathetic identification—is the cause of *rasa*." This is a very simple and clear

explanation We agree with Dr Kulkarni when he observes, "A close look at the verse would reveal that its first half is concerned with the *rasa-nuspatti* whereas the second half with its enjoyment by a *sahridaya* "

Then, while explaining the *Sthāyibhāva* (p 21), Dr Kulkarni quotes a verse, viz "bahūnām samavetānām" etc, and suggests that Abhinavagupta quotes it in his *Locana*, the verse seems to be a genuine one We agree with this Dr Kulkarni has given the page number (p 386) of the B P Edn which he has consulted But we wish that everywhere he has quoted from *Locana*, he should have given the direct reference also, such as "*Locana* on Dhv - udyota number Kārikā number" The 'b' part of this verse can be explained as "*Sa sthāyi (bhāvah) rasah mantavyah, s'esāh (bhāvāh) Sañcārino matāh*"—meaning—"that *sthāyibhāva* which is delineated in major portion of a given composition leads to the principal *rasa*, the rest to subordinate *rasas*" Actually Abhinavagupta, does the same as seen in the text quoted by Dr V M Kulkarni on pp 21, and the translation that follows

Dr Kulkarni observes (p 23)—"From these passages it would seem that according to Abhinavagupta, *vāsanās* or *samskāras* are the same as *sthāyibhāvas* " We may further explain that *vāsanās* or *samskāras* are for Abhinavagupta the *laukika sthāyibhāvas* and they become *alaukika* when presented through the medium of art and attain to the state of *rasa*

On pp 23, Dr Kulkarni goes to observe "After it is activated there takes place *hrdaya-samvāda* (sympathetic response) Our feeling is that first step is *hrdaya-samvāda* or sympathetic identification on the part of the *sāmājika* i.e. his mind should rest in the *Kāvya-vastu*, and then follows the rest For this quality—*hrdaya-samvāda*—is absence of disbelief on the part of the *sāmājika*. and if disbelief continues it leads to the first of the seven faults concerning *rasa*—experience, viz *Sambhāvanā-vrahaḥ* Or, perhaps it is both absence of disbelief and incapacity to feel a particular *bhāva*, which both make for *hrdaya-samvāda*, Abhinavagupta in his commentary on the *S'anta-rasa* goes to observe that—"na sarvasya sarvatra *hrdaya-samvādaḥ* " This point is open to debate

Dr Kulkarni (p 24) correctly observes that the *Vyabhūcār-bhāvas*, can attain the status of a *Sthāyibhāva* We may refer to the reading accepted by Masson and Patwardhan in their presentation of the portion of the *A bh* (=Abhinavabhāratī) on the *S'antarasa* in their excellent work on the *S'anta-rasa* The author observes that, "There is, however, no such suggestion from

Bharata's text that a *Vyabhicāribhāva* can become a *sthāyibhāva*, though A. accepts this Dr Kulkarni also quotes Abhinavagupta's contradictory opinion that "A *Sthāyin* can become a *vyabhicārīn* but a *vyabhicārīn* can never become a *sthāyin*." We may say that when Bharata enumerates '*Jugupsā*' as a *vyabhicārīn* in case of *Srngāra*, he in a way rubs off the difference between the *sthāyin* and the *vyabhicārīn*. Perhaps this Bharata accepts as a one-way-affair. The *Sthāyin* can be a *vyabhicārīn* and not vice-versa but Abhinavagupta perhaps extended this observation. So when Abhinavagupta (p 25, ft n 14-(u)) denies the status of *Sthāyitā* to *Vyabhicārīns*, he has Bharatās partial acceptance in his mind. He himself is clear in both-way traffic.

Dr Kulkarni nicely observes that (p 25) the new or additional *vyabhicārīns* mentioned by Bharata are only synonyms. He, however, is ill at ease with himself when he observes, (p 25) that 'No satisfactory answer is so far, found to this baffling question' viz that how could Bharata include some insentient (*jada, acetana*) and external (*bāhya*) states in the list of sentient and internal *vyabhicārīns*? We may think that when Bharata talks of *nidrā, marana, ālasya, vyādhi* etc he means the respective mental states that lead to these physical expressions. This can be an easy and acceptable solution. Similarly, when Bharata mentions *śrama, cintā* and *ālasya* as the *vibhāvas* of *nidrā*, a *vyabhicārīn*, the reference could be to the mental states caused by these. Again, when Bharata lists some of them as *anubhāvas*, obviously he seems to refer to the *āngika-abhinaya*-external expression that goes with them. This is how we can support Bharata—'*Stutasya samarthanam*'!

Dr Kulkarni (p 26) considers closely the nature of *sāttvikabhāvas*. We may note that in all the references cited, '*sattva*' stands for absolute mental concentration, or singleminded devotion to one's work by the artist. Thus for Abhinavagupta '*bhāva*' stands for *citta-vrtti-vis'esa*, i.e. a special state of mind. These mental states depending on propriety and context, take the form of *sthāyi, vyabhicārī, or vibhāva* or *anubhāva*. The *vibhāvas* and *anubhāvas* being external and insentient are not '*bhāva*' proper, but *sthāyi-vyabhicārī* and *sāttvika* bag the honour of being called '*bhāva*' proper.

Dr Kulkarni discusses '*Dual nature of Sāttvika-bhāva*' in the next article. He points out that for Bharata the categories of *bhāvas* are not unalternately fixed. The author feels that the treatment given to the thirty-three *vyabhicārīns* in the seventh chapter puts them on par with the *Sthāyīns*. We may note that in the *bhāvādhyāya*, Bharata tries to explain how various *vyabhicārīns* were to be

presented through acting. This perhaps does not put them on par with the *sthāyins*. The author also suggests how the *Sāttvikas* are treated as *vyabhicārins* (pp 29 ft n 2). But we may suggest that the *sāttvikas* when they are mentioned as *vyabhicārins* stand for the mental states behind them. They need not be taken as physical '*stambha*, '*Vaivarnya*' etc. Perhaps we have to understand a metaphorical sense here. Even Dr Kulkarni (p 30) himself feels that (line 15) "These *sāttvikas* are used here in the sense of internal feelings which have not manifested themselves externally" p 30, ft 3,4,5. They are to be taken this way only without getting confused or scarred about it. Or, could it be that when Bharata calls these *Sāttvikas* as *vyabhicārins*, he wants to convey that even the *sāttvikas* are not absolutely or unalternatively fixed with suggestion of this or that basic emotion. On p 31, ft n 10, Dr Kulkarni refers to Dr Raghavan's remark. He seems to place all *Sāttvika-bhāvas* on par with *anubhāvas* and therefore takes them as *jada*,—not *bhāvas* proper following Abhinavagupta's observation. But when Dr Raghavan (ft n 9, p 31) tries to seek support from Abhinavagupta's remark, he overlooks the fact that all *sāttvikas* are not equally '*jada*' or external but that they have a dual nature and we feel that even when insensient *sāttvikas* like '*bāspa*' tears etc., are considered, Abhinavagupta calls them *jada* only from external point of view. Virtually they stand for the mental states that accompany them from behind. Thus, p 31, ft n 7 explains how *sāttvikas* take advantage of, or are partly dependent on the nature of *vyabhicārins* and *abhinayas*. As they partake of the nature of *vyabhicārins*, i.e. as the *sāttvikas* are basically '*a-jada*' they are to be separated from mere external acting i.e. *abhinaya*. It is because of this that, Abhinavagupta declares, as quoted by Dr Kulkarni on p 32, that—*tasmāt sthāyivyabhicārins-sāttvika eva bhāvah* (also on pp 42).

Dr V M Kulkarni goes on to discuss how Hemacandra explains this point (p 33). He observes (p 34), that the *sāttvikas* such as '*stambha*' etc. first suggest the physical attributes and are therefore called *anubhāvas*, but ultimately they stand for the mental states like love etc. This is exactly our observation seen earlier in this review. The author observes that the *sāttvikas* (p 34) have no trace of independence even like *vyabhicārins*. The meaning is that we may have a *vyabhicāri-dhvanu* but never a *sāttvika-dhvanu*. The author also explains how Dhanañjaya accepts the dual nature of *sāttvikas* (p 34, 35). Dr Kulkarni refers to Dr Raghavan's understanding about '*sattva*' on pp 35. We do not feel that Dr Raghavan places all this in its correct form. Dr V M Kulkarni then explains how Vis'vanātha, S'aradātānaya and others understand *sāttvika-bhāva*

Dr Kulkarni (p 36, para-2) puts forth the views of Abhinavagupta, Hemacandra (H C) and Kumāraswāmin clearly. These tally with our observations earlier that external manifestations like 'stambha' etc suggest ultimately the internal states. Dr Kulkarni gives in detail the views of Kumāraswāmin, *Rasatarangini*, *Rasa-ratna-pradīpikā*, *Rasapradīpa*, Masson and Patwardhan (pp 36, 37) etc. We do not agree with the view of Masson/Patwardhan (p 38) but stick to our explanation as above. Dr Kulkarni gives the view as given in the Marathi work—*Bhāratīya Nātyasāstra* (p 38). He feels that the explanation is ingenious but not convincing. We accept this and refer to our understanding as discussed above. We may add that the *Rasagādhara* has not taken *sāttvikabhāvas* as independent categories.

While discussing "*Hemacandra on Sāttvikabhāvas*" Dr V M Kulkarni (p 41) observes that, "a careful look at Bharata's treatment of *Karuna*, *vīra*, and *adbhuta* would show that Bharata gives some of the *sāttvika-bhāvas* as *anubhāvas* and some others as *vyabhicārins*. This treatment implies that according to Bharata they partake of both characters,—they are both *vyabhicārabhāvas* and *anubhāvas*." We have explained our understanding very clearly as it tallies with this. Our impression is that on p 42 there is some repetition of ideas and expression, but this, we feel is unavoidable as Hemacandra follows Bharata and almost paraphrases Abhinavagupta. Dr Kulkarni has quoted Hemacandra (p 43) as translated by M Patwardhana, Hemacandra has given excellent illustrations, and (p 44) has note which again confirms our clear and correct understanding as to the nature of *sāttvikabhāvas*. "The final position is this—the external *sāttvikabhāvas* such as stupefaction, etc are physical attributes and they operate as *anubhāvas* suggesting the (corresponding) internal *sāttvikabhāvas* and in reality they (ultimately) suggest emotions, psychic states, such as love, world-weariness, etc" (fn 11, p 44) on pp 45, Dr Kulkarni says that Kumāraswāmin holds that it was Hemacandra who alone has original thinking on this topic. It is possible that by the time of Kumāraswāmin the *Abh* on NS VII was not available till it was reconstructed by my worthy guru Dr Kulkarni with the help of Hemacandra.

The next topic taken up by Dr Kulkarni is "*Rasa-Laukika*". He has tried to explain this tradition from Bharata onwards. The author suggests that we come across a few indications in Bharata's writing which lead one to infer that he believed that it is nearly the *sthāyibhāva* of the world that is called *rasa*, when

imitated or represented on the stage, and that some *rasas* are pleasurable and some others sorrowful (p 47) We beg to differ In the NS-I when the demons rise against the performance, Brahman explains that local *bhāvas* are not to be confused with dramatic emotions Art is not life It is life plus something It is above life It is 'ānanda', which is above worldly happiness and unhappiness This suggests Bharata's concept of dramatic art The expression (pp 48) "sthāyeva tu raso bhavet" (or *rasibhavet*) as quoted by Dr Kulkarni clearly suggests that it is the *sthāyin* presented through the medium of art, that is the real stuff of which drama is made of There can be no other explanation As to the terms such as "*sthāyi-prabhāva*" and "*sthāyyātmaka*", the real difference is (p 48) that *sṛṅgāra* and *karuna* in *loka* produce different responses in different people at worldly level as the case may be, but as for *hāsyā* and or other *rasas* the general response of all concerned is identical, whether in everyday life or art Therefore they are "*sthāyyātmaka*" as against "*sthāyi-prabhāva*" On p 49, Dr Kulkarni explains Śankuka's position We may add that the expression '*vastu-saundarya-bala*' also supports this On p 50-51 the views of Siddhicandra are quoted For us Siddhicandra was partly under Jagannātha's influence and partly had a confused view when he discards some *rasas* totally We feel like totally discarding such confused writers who have a tendency to create problems rather than to solve them He does not deserve mentioning along with A., Abhinavagupta and Jagannātha

Next topics discussed by Dr Kulkarni is "*Rasa-Alaukika*" The presentation is neat and thorough as can be expected of him He has quoted pointedly from Abhinavagupta and *Locana*. No scholar—including Dr Raghavan and Dr K. Krishnamoorthy—has presented this thesis so thoroughly and so clearly He has pointed out that Abhinavagupta (p. 65) has used the term '*a-laukika*' in different shades He has ably concluded (p 67) that both Abhinavagupta and Ā are 'autonomists' in a wider sense of the term We fully accept this conclusion Actually we are of the firm opinion that nobody in the west—a philosopher or a literary critic—has scaled the heights reached by Abhinavagupta and Ā Actually they have stood higher—*atyatisthadās'angulam*'—as compared to any known great writer in either East or West The next article—'*Rasa and its pleasurable Nature*' follows as a natural corollary from the earlier article We agree with Dr Kulkarni's conclusions

As to the next article (p 80-89)—"*Rasa and its Aśraya*" we generally agree with Dr Kulkarni's observations, but as to Bharata's position we beg to differ

slightly We do not subscribe to Dr Kulkarni's conclusion that—Bharata held the view that permanent emotions are themselves *rasas* and that they are found in the drama In other words, according to Bharata's view, it is in the drama itself that *rasa* is located" We should be very clear about the fact that when Bharata says '*abhivyañyitān vāganga-sattvopetān, sthāyibhāvān āsvadayanti sumanasah*' he clearly accepts that *sthāyins* suggested through art-medium are not *laukika* and that they are tasted by spectators mentally not as external sweets (*modaka*), but as emotions located in their own consciousness We have to interpret Bharata consistently at all places and we can do this with the help of Abhinavagupta alone

As for Śankuka's position (p 82) our understanding is very clear that when Śankuka talks of '*rāmādi-anukārya*', he means the historical Rāma as is accepted by Dr Kulkarni himself when he explains the position of Locana (p 82, last para) in the words " who is removed both in space and time from the spectators " Surely, we cannot take say, 'Raman-lal' as a historical figure as in case of Rāma, if a poet takes Raman-lal as his hero So, both the positions are acceptable—viz that Rāma or any character, can be a historical figure or poet's creation But in either case as *anukārya* they are worldly Agam, for Śankuka, *anukṛta sthāyin* is *rasa* and we have a feeling that if we give weightage to the expression '*vastusaundryabala*'—we can locate *rasa* in the *Sāmāyika* as it is he who 'infers' *rasa* "*Anukṛta-anumita-sthāyī* is *rasa* Actually this *anumiti-paramparā* differs from *vyāñjanā-dhvant-paramparā* in name only because Mahimā as shown by Dr Kulkarni in a later article does not equate *kāvyanumiti*' with '*tarkānumiti*' and the quarrel is then in name only As to the new of *Nātyadarpana* N D we cannot accept the same, for they display partial understanding of art-experience as compared to the great Abhinavagupta and Ā. As to Bhoja's view, for the present we rely on Dr Raghavan's explanations, but our understanding is that some scholar will have to take a fresh close and independent view of Bhoja's position in future Similarly a comparative study of the N D and A. bh also awaits further investigation

As to the last article on Mahimā, we feel that Dr Kulkarni should have looked into the Hindi Edn of Dr Rewaprasad Dwivedi also On p 48 Dr Kulkarni is indecisive as to between Bhoja and Mahimā who is echoing whom Our instinct says that Mahimā represents the original source and as compared to Bhoja he was a writer of greater calibre and originality Dr Kulkarni calls Mahimā to be '*a natyāyika*' (p 98) We fail to support this We also do not accept that Bhatta

Nāyaka was a *sāmkhya* philosopher Hemacandra, though a Jain does not become a '*pratyabhijñā-vādin*' because he follows Abhinavagupta's lead. Similarly, Mahimā need not be a *naiyāyika* simply because in the field of aesthetics he advocates '*kāvya-numut*'. Again we do not choose to jump to the conclusion that Mahimā did not see Abhinavagupta or that Ā does not refer to '*cutra-turaga*' (p 101) which is Mammata's creation. No, Abh also talks of '*gauh*' painted through '*sindurādi*' and from '*gauh*' to '*turaga*' we do not have to travel miles. As to Bhatta Nāyaka's view (p 103) on aesthetic experience in poetry we accept it but add that even Abhinavagupta seems to accept that *bhāvanā* in poetry takes place through '*guna*' and '*alamkāra*' as revealed by his explanation of '*lalitocta-sanniveśa-Cāru*' on Dhv I. We feel that full passages could have been quoted in it notes.

Dr Kulkarni deserves all praise for his presentation. We repeat our earlier observation that it is Dr V M Kulkarni alone who for the first time, has presented in a coherent and critical way all the observations of Abhinavagupta spread on the vast canvas of his Abh and Locana, concerning art-experience. For us, he seems to be as great as Jagannātha of the Rasa-gangādhara fame. We welcome this valuable work of Dr V M Kulkarni.

Tapasvi Nandi

AMARACANDRAYATI'S KĀVYAKALPALATĀVṚTTIḤ (KKLV) (With two commentaries - PARIMALA and MAKARANDA) Edited by Dr R. S. Betai, Published by L. D. Institute of Indology (L. D. Series - 117) Ahmedabad - 380 009, First Edition July 1997, pp total 413, Introduction - 1-24, KKL 3-232, Parisīstam - I- PARIMALA (auto commentary) 1 to 146, Parisīstam - II, 147 to 156 Price - Rs 225/-

The present work belongs to 13th century A. D., during Vastupāla's times—one of the great ages of Gujarat. The Sanskrit poetics has its practical aspect—*kalāpaksā*—also. In poetic term it is called '*kaviśikṣā*'. Most of the works of *kaviśikṣā* are written in Gujarat and most of the authors there of were the Jain monks.

As we come to know from Introduction, KKL has a double authorship, i.e. of Anśimha and Amaracandra, though being a homemaker was the *kalāguru* of Amaracandra. Amaracandrayati was from Vāyata Gaccha (Guj Vāyada Gaccha) and a disciple of Jnādattasūn.

Traditionally, the present work is known only by the name of Amaracandrayati.

His 'Parimala'—though a great auto-commentary has partly come to the light There, in the *Stabakas* 2-3 (104 *kārikās*)—we find the comments only on *sūtras* 173 and 174, in 2 4 - The comments on 8 *kārikās* viz - 1 2, 1 3, 1 4, 2 1, 3 1, 3 4, 4 1-4 7

Amaracandrayati is said to have written another auto-commentary called *Mañjarī*, but unfortunately it is lost to us

Dr Betai has taken great pains in editing and in giving in his notes a critical and comparative estimate about 'Parimala', 'Makaranda', and other works of *kavīśikṣā* He has given a brief account about the work and has succeeded in it to some extent There are a few mistakes of proof reading, for instance the word "kārikā" (printed as *kārilā* on p 9-10) The comparison reveals the detailed study of the Sanskrit Poetics on the part of the editor But it is rather strange why Dr Betai fails to mention the *Alamkāracintāmani* of Ajātasenācārya (from *Digambara* sect—A. D 15th) while comparing KKLV with other works of the kind It may be noted that this work has been greatly influenced by Amaracandra's work; e g vide the *Varnyavīśayāḥ* of *Mahākāvya* both in the *Alamkāracintāmani*, pp 6-15 and in the KKLV 1-5 45-78)

This work is divided into four broad groups known as *Pratāna* (=chapters) and they are subdivided into *stabakas*

(1) *Chandasiddhi-pratāna* has five *stabakas*—*Anuṣṭupāśāsanam*, *Chando'bhyaśa*, *Sāmānyasābdā*, *Vāda* and *Varnyasthūti* (113 *kārikās*) (2) *Śabdasiddhi-pratāna* has four *stabakas* (1) *Rudhī-Yaugakamūśrākyah* (2) *Yaugkanāmamālākyah* (3) *Anuprāsākyah* and (4) *Lāksanukākyah* (206 *kārikās*) [3] *Ślesasiddhipratāna* has (1) *Vyutpādanam* (2) *Sarvavarnanam* (3) *Uddistavarnama* (4) *Adbhutavidhūh* and (5) *Citraprapañchah*—five *stabakas* (consists 189 *kārikās*) [4] fourth and last *Arthasiddhi-pratāna*—has seven *stabakas*—(1) *Alankārābhyaśah* (2) *Vrhyopasthūti* (3) *Ākāārthopasthūti* (4) *Kriyarthopasthūti* (5) *Prakurnakah* (6) *Samkhyāsamkhyah* and (7) *Samasyākramah* (consists—290 *kārikās*)

Naturally, without knowing *Chanda*, *Ślesa*, *Alamkaras* of *Śabda* and *Artha*'s a poet can never write his poetry, rather he should not Amaracandra has taught the would-be poets as to how they may become famous, and attain the status of great poet (= *Mahākavi*) First of all a poet must have wisdom (*pratibhā*) Then, with the help of scholarship (*vyutpatti*) and training (*abhyāsa*), gradually he can be a master in the field of poetry

Dr Betai has narrated in detail about the *Parimala* commentary, scholarship of

Amaracanda and about the *Makaranda* commentary of Pt Śubhaviyayagan, who flourished in 1665 (V S) and was one of the disciples of famous Hīravijayasūri

Śubhaviyaya seems to accept almost all the conclusions of 'Parimala' since he entertains a sense of great respect for Parimala commentary. He prefers to be brief and at the same time perfectly critical, in his comments, on certain passages of different *stabakas* of KKL. Thus, he has commented only on *angabhañgaśleṣa* but on *sakalakṛyāstabaka* he states that it is simple hence not to be commented upon (*sugamōstīti na vyākhyātaḥ*). Śubhaviyaya was also a great scholar. He follows the views of Mammata and Hemcandra. So his commentary is more elaborate, more detailed and subtler.

After the Introduction the text of KKL with Makaranda runs to 232 pages. Dr. Batai has given variants in footnotes for the text for the '*Makaranda*' commentary and for the *Parimala* commentary. He has edited this work with the help of so many Mss but unfortunately he has not given any detailed account or opinion of the Mss utilities by him. Anyway, this edition has become much better than former by Hosang Shastri of Kashi. (1931 A. D.)

Parul K. Mankad

MAHARĀÑĀ KUMBHĀ AND HIS TIMES. Ram Vallabh Somani Publisher : Ramchandra Agrawal, Jaipur Publishing House, S.M.S Highway, Jaipur. pp. 344, Price : Rs. 450/-

In keeping with his tradition of writing, Shri Ram Vallabh Somani has embarked upon the topic of his interest and profound research in this publication. His contents speak of the *Early History from Pre and Proto history of Mewar* through various eras and dynasties coming down to the end of the Sultanate period. In the second phase of his *Life History* he comments upon the family relationships and other details. Then he goes to describe his several battles with Malwa and Gujarat in a greater detail with facts and figures. The chapter on *Administration*, deals with several aspects such as religious taxes, market taxes and other regular procedures.

More stress seems to have been laid on two important chapters namely *Literature and Art* which describe his views on Jain literature and on Acharya Som Sundar Suri (1457-1499) the well-known *Yuga Pradhan* of the *Tapagaccha* congregation. In the *Soma Saubhāgya Kāvya*, composed by Pratistha, Som gives

a vivid account of the Muni's life in detail. The author has given a very detailed information of his works with relevant foot notes. It is true that his contributions in literary pursuits are of renowned significance. In this chapter a large number of MSS have been quoted with valuable information which was hitherto unknown.

Mention must be made of the detailed study on *Sutrādhāra Mandana*, enumerating his works like *Prāsāda Mandana*, *Rāja Vallabha Mandana*, *Rūpa Mandana*, *Devatā Mūrti Prakarana*, *Vāstu Mandana*, which throw significant light on various aspects of iconography, sculpture and architecture.

His valued treatise on vocal and instrumental music called *Sangita Rāja* stands second to none in substance and style on which several authors have researched in the past. The other worthy contribution is the *Rasikprīyā* commentary *Gita Govinda* by Jayadeva, which was translated and commented upon as a most significant event in literature during this period. The author has dealt with this chapter in a much minute detail, exploding the myth of the authorship of *Sangita Rāja* and many such works which were erroneously attributed to Mahārānā Kumbhā. Śrī Soman has categorically put up his views with adequate proof which will go a long way in correcting certain views for future generation.

The chapter on Art and Architecture revolves around the two main projects, namely, the temple of Ranakpur and the building of the *Kīrtistambha*. Though other famous monuments such as the Jain temple of *Shringar Chavki* of ca. A. D. 1301, The Mahāvīra Jain temple of 1300 A. D. and many others have also been dealt with. In describing them he has given long lists of inscriptions and new names of Śreṣṭhis, Sūtrādhāras and others which are new additions.

Subsequent chapters are on the socio-economic conditions and inscriptional evidences and readings of certain early concepts which have once again been quoted.

On the whole the work undertaken is of a comprehensive nature and painstaking. Its importance as an excellent reference book cannot be denied. I congratulate the author for his erudite endeavour.

Shridhar Andhare.

ARHAT PĀRŚVA AND DHARĀNENDRA NEXUS-edited by M. A. Dhaky, published by L. D. Institute of Indology, Ahmedabad and B. L. Institute of Indology, Delhi. First edition 1997, Total Pages I to XIV and 1 to 148, plates 67, Price Rs. 600/-

Prof M. A. Dhaky has edited the present volume. The material presented is vast and truly encyclopaedic. The volume embodies the papers read at the Seminar held at B. L. Institute of Indology, on *Arhat Pārśva and Dharanendra Nexus*. The papers discuss Pārśva's history, teachings, doctrines and monastic discipline of his sect and the plausible factors behind the connection of Dharanendra with Pārśva have been investigated. Moreover, the surveys of the epigraphical as well as scriptural material related to Jina Pārśva have been included.

There are in total fourteen research papers out of which two are in Hindi. The details of some of the papers are as follows:

In an introductory estimation of Arhat Pārśva and Dharanendra Nexus, the sources which include the details of Jinās including Pārśva as reflected in the Northern and Southern Nirgrantha tradition are narrated. Information about Pārśva—his birth, parents, height, complexion etc., is given along with the other details of his sect.

In the teachings of Arhat Pārśva and the distinctness of his sect, inscriptional and literary evidence of Arhat Pārśva and Jina Vardhamāna Mahāvira is given. Philosophical and ethical views of Arhat Pārśva have been described. The teachings of Pārśva in *Isibhāstyām*—a text compiled in circa 1st century B.C. has been explained with due reasons. It contains discussion about the nature and different planes of the world [*loka*], the meaning and different forms of motion (*gati*) and *Karma* philosophy. The essence of the doctrines and ethical teachings of Pārśva as embodied and expounded in *Isibhāstyām* has been summarized. Moreover, the teachings of Pārśva presented in the *Sūtrakṛtāṅga*, the *Uttarādhyāyana*, and the *Vyākhyāprajñapti*, have been elaborated.

The facts about Pārśva, as noted in the *Paryūšana-Kalpa*, like the dates and names of five Kalyānakas, names of his eight Ganadharas and the number of his disciples etc., are mentioned in the Jaina canonical literature.

"*Arhat Pārśva with Dharanendra in hymnic Literature*" gives the historical background of the hymnic Literature which includes the time, language and composers of the hymns. About 25 citations from the different hymns with details have been presented.

There are three papers regarding the images and temples of Pārśva in central India [Madhyapradesh and Bundelkhand of Uttar Pradesh], Orissa, Bengal and in Ellora caves. The detailed narration of the five images of Gupta and post Gupta period, five images of Pratihāra period have been given. Moreover, description of about sixteen images of four territories of Central India is also included. The study shows that the art of the Mathura tradition was also followed in Central India.

Regarding twenty six images of Orissa and twenty four images of Bengal certain common characteristic positions have been discussed along with iconographic traits. The description of thirty one figures of Pārśvanātha of Ellora caves numbering 30 to 34 is given, in view of the Nirgrantha iconography.

In two papers of "*Jina Pārśva and his Temples in Inscriptions Southern India*" five Kannada inscriptions have been described in detail. It shows that Jainism never became a popular religion in the Andhra Pradesh among the local Andharas. Jainism did not fare any better in Kerala also. Moreover, information of about ten inscriptions in Kannada and Sanskrit from Karnataka reveals that the worship of Pārśvanātha is attested to in all ages after Jainism had secured a firm foothold.

Two papers on the *Tīrthas of Pārśvanātha in Rajasthan and Gujarat* gives the details of fifteen Pārśvanātha Tīrthas of Rajasthan and eight Tīrthas of Gujarat. The facts about Gujarat Tīrthas are available in the medieval and late medieval Svetāmbara literature.

The present work highlights all subjects of Indian history, culture, art, literature and Jaina Philosophy. The papers also reveal anthropological as well as ontological interpretations of this special nexus. The style of papers is scholarly and Śāstrīya. It will serve as important research material from historical and cultural view points especially for researches in the field of Indian folk-tale. The rich literary narrative and linguistic data of such work may be helpful for filling up gaps in our cultural history of the period around C. A. 1000 A. D. Both, the editor and the publisher of the book deserve hearty congratulations for bringing out such a highly valuable and interesting work.

A humble request can be made to publish, if possible, new editions, in Hindi, to afford a wider publicity, and to motivate the researchers to undertake some related work in the subject.

Varsha G. Jani

The BRHAT-KALPA-NIRYUKTI of Bhadrabāhu and the BRHAT-KALPA-BHĀṢYA of Sanghadāsa Gaṇi, edited by Prof. Willem B. Bollée in Romanized and metrically revised version, with notes from related texts and a selective Glossary Published, in three parts, by Franz Steiner Verlag, Stuttgart (West Germany), Part I, pp xxiv + 411, Part II, pp xxxiv + 421, Part III, pp viii + 315

In his *Preface*, Prof Bollée recalls that when in Bhavnagar in 1972, he was lucky enough to obtain through the publishers, Śrī Ātmānand Jain Sabhā, from their special reserve, a copy of the six-volume *Brhatkalpasūtra* the work being long out of print by then This is, he thinks, probably the most valuable and well-known among the many texts edited by the scholarly sādhus Caturvijaya and Punyavijaya In his very brief *Introduction*, he has made the following observations

(1) The old *Kalpa-sūtra* as opposed to the *Paryusanā-Kalpa*, which is worshipped and recited on six days at the annual religious festival of the Śvetāmbara Jains in the middle of the four-month monsoon period, belongs to the large body of the *Cheda-sūtras*, the Jain counterpart of the Buddhist *Vinaya* Also known as *Vedakalpa*, but better known as *Brhat-* (sādhu-) *kalpa*, it is the fifth and main section of the canonical disciplinary literature of the Jains, the collection of precepts and prohibitions Duly observed they effect the fulfilment of right conduct (*kalpa*)

(2) Th Jains in many respects have stricter rules than e.g the Buddhists, the type of literature in question is considerable, but not only canonical, as shown by the *Nisūtha-*, *Mahānisūtha-*, *Vyavahāra-*, *Daśaśrutaskandha-* and *Pamcakalpa-sūtras*, but also exegetical like *Niryukti*, (*Brhad-*)*cūrnī*, (*Brhad-*)*bhāṣya*, *Tikā*, *Vṛtti*, etc The greater part of both groups still waits to be published and of some texts like *Pamcakalpasūtra* and its *Cūrnī* only the name is known

(3) In the 1930's, the two learned monks, Caturvijaya and his pupil Punyavijaya produced the six-volume edition of the *Brhatkalpasūtra* with Bhadrabāhu's *Niryukti* (1st cent CE), *Samghadāsa Bhāṣya* (6th cent CE ?) and the *Vṛtti* or *Tikā* begun by Malayagiri in the 12th cent, and continued from vs 608-3678 by Ksemakīrti

(4) The *niryuktis*, as is well-known, may have been composed as memory aids for monastic teachers, and for that very reason they are metrical Following the expansion of topics to be treated the stanzas from *Brhadbhāṣya* or *Mūlabhāṣya*

or *Mahābhāṣya* were added. Thus, Bhadrabāhu's small original swelled to nearly seven thousand (7,000) *āryas*. These additions are often quotations from the *Āvaśyaka-niryukti* and *Oha-niryukti*, while the *Nisīthabhāṣya* and the *Vīśeṣāvaśyakabhāṣya* cite the *Bṛhatkalpa-bhāṣya*.

(5) The printed text of the *Nisīthabhāṣya* has many variants, often insignificant ones, and on the whole the tradition is less good one than that of the *Bṛhatkalpabhāṣya*. The *Ta-śrtus* and *n/n* have as a rule not been considered in his critical apparatus. Much of what K. R. Chandra remarked of the MSS in the Prakrit Text Society's edition of the *Paumacariya* holds good for our texts as well. Larger groups of the BKBh stanzas borrowed by *NisBh*.

(6) Often the additions are not without interest when, for instance, they contain keywords of parables (*udāharana*) which latter exegetical prose texts, like *cūrnī*, *tīkā*, etc., elaborate. One of these, the *Nisītha-cūrnī* was taken up by the late Madhu Sen, as the subject of her doctoral thesis, titled *A Cultural Study of the Nisītha Cūrnī*, and became an informative book which Bollée has often quoted in his selective glossary appearing in the third volume of this BKBh edition.

(7) The only other scholar known to have extensively used the BKBh was the late Jagdishchandra Jain for his *Life in Ancient India as Depicted in the Jaina Canon and Commentaries*, the disadvantage of this otherwise very valuable study being that its learned author rarely distinguishes between the *niryukti*, *bhāṣya*, *cūrnī*, and *vṛtti*, thus disregarding the great difference in time between the various strata of the tradition.

(8) If the text is metrical, the metre in question is usually signalled, since this may prove essential for the correctness of the text, whereas prose texts tend to be too detailed and circumstantial. Here, Prof. Bollée has suggested various ways of dealing with bulky Indian scriptural traditions of the kind, treated by the two scholars mentioned above.

(i) One can make a systematic inventory of the contents and turn it into a cultural study as Madhu Sen did.

(ii) One can choose a portion of the text which is related, edit, translate and comment on it with the help of the *tīkā*, etc. as Adelheld did with the *Pind'esanā*.

(iii) The entire text can be brought out as a basis for further study, with a

complete glossary, as Bollée did with the *Pinda-niryukti* and the *Oha-niryukti*, or with an ample selection of important words, as he himself did in the case of small *Niryuktis* on the earlier canonical texts. The *BKBh* being still verginal territory so far, he has once more opted for this third approach to start work on it.

Prof Bollée has further pointed out that glossaries of this kind may, on the one hand, serve as an index rerum and a complement to the table of contents, on the other, they can provide the new Dictionary of the Prakrit Languages appearing in Pune and the supplements of Turner's Comparative Dictionary of the Indo-aryan Languages with new words, wordforms and references, and thus may indirectly also be useful for the etymological references in dictionaries of modern Indian languages.

In the case of the text, although Prof Bollée has taken it to serve mainly as a reference, it was metrically checked and a number of emendations were made, but minor variants like *i/e* *u/o*, *n/n*, *ya-* and *ta-sruti* have not been considered. Further, various parallels were added from other texts which happened to have at least *pratīka*-indices, viz *Niśītha-bhāṣya*, *Niryukti-samgraha*, *Viśeṣāvāśyaka-bhāṣya*, and *Pravacana-sāroddhāra*.

Now, as regards the contents of Bollée's Edition. Part One contains Preface, Abbreviations, Summary of the contents of the *BKBh* vols 1-3 and translation of the *Kappasutta* 1, Introduction, Volume one (Vss 1-806), Volume two (Vss 807-2124), Volume Three (Vss 2125-3289), Corrections on Material for an Edition and Study of the *Pinda-* and *Oha-Niryuktis* of the Śvetāmbara Jain Tradition, Vol II Stuttgart 1994, Corrections on The *Niryuktis* on the Seniors of the Śvetāmbara Siddhānta Stuttgart 1995, Appendix, Elfrun Lanke's Glossary of Schubring's Doctrine of the Janas.

Part two contains Preface, Summary of the contents of the *BKBh* vols 4-6 and translation of the *Kappasutta* 2-6, Volume four (Vss 3290-4876), Volume five (Vss 4877-6059), Volume six (Vss 6060-6490), Corrections on Materials for an Editions and Study of the *Pinda-* and *Oha-Niryuktis*, vol II stuttgart 1994.

Part three contains Preface, Abbreviations, Glossary of Selected Works, Remarkable Sanskrit words from the commentary, Bibliography, Index rerum (vss) Additions and Corrections to the Glossary, and Additions to the Remarkable Sanskrit words from the Commentary.

A cursory look at the list of the contents would testify to the fact that Prof Bollée has taken all possible precaution and care to see to it that this latest of his literary research product gets born in the best possible beautiful form. One would feel that this work should be transliterated back into Devanagari in order that his labours are made known to the notable Jains in India, so that they may realize how much trouble a veteran Western scholar has taken. Anyway, Prof Bollée deserves our profuse heartfelt congratulations for the excellent work he has presented to the academic world. NMK

NYĀYASANGRAHA (With Hindi Tr and Explanation) by Muni Nandighosh Vijay Publ Kalikāla-sarvajña Śrīhemacandrācārya Samkskāra Śikṣana Nidhi, Ahmedabad, 1997, pp 52+416 Rs 250/-

The *sūtras* of the *Nyāyasamgraha* and other *Paribhāsā-samgrahas* perform three types of functions: (1) They help in explaining or elucidating the meaning of the *sūtras*. (2) When two *sūtras* seem to apply in a particular case simultaneously, they help in deciding which should take precedence over the other of the two. (3) They help in formulating the acceptable usage and eliminating the unacceptable one.

The author is a Jaina Muni, and a disciple of Acārya Śrī Vijaya-sūryodaya-sūri. The present work endeavors to explain in Hindi all the *Nyāyas*, i.e. the *Paribhāsās*, utilized in the *Siddha-hauma-śabdānuśāsana* of Hemacandra, and listed together in the fourth *Pāda* of the Seventh *Adhyāya* of his work.

The excellence of Muni Nandighosavijaya lies not only in fulfilling successfully his commendable mission of translating and elaborating the original Sanskrit *Sūtras* in lucid Hindi, but also in his learned Introduction, entitled '*Nyāyasamgraha . Eka Adhyāyana*' in Hindi, in which he has discussed the following 21 topics: the need for the science of grammar, the origin and development of *Paribhāsā* through Pāṇini, Vyādi and Kātyāyana, Hemacandra, his life and learned scholarship, *Siddha-hauma-śabdānuśāsana* and the *Hauma-paribhāsā-vṛttis*, the structural system of the *Nyāyasamgraha*, the author, the definition of the terms 'nyāya' and 'paribhāsa', the necessity of *Paribhāsā/Nyāya*, the order of the *Sūtras* of *Paribhāsā/Nyāyas*, the *Nyāsa* on the *Nyāyārthamañjūsā-brhad-vṛtti*, the sources of *Paribhāsā/Nyāyas*, the definitions of *Nityatva* and *Anityatva*, the nature of the *Anubandhas*, the nature and determination of *Kāryī*, the nature and determination of *Nimitta*, the maxim of *Bala* and *A-bala*, the superiority of *Apavāda-vidhi*, the application of the *Paribhāsās*, and its restrictions, the commentaries of *Paribhāsā* or the text of the *Paribhāsās* in

different systems of grammar, the *Paribhāsā-sūcana* of Vyādi, the *Paribhāsās* of Śākatāyana and of Hemacandra, the *Paribhāsās* of Hemacandra and Jainendra and the concluding remarks

The style of the work is quite lucid and simple, but from the variety of his style affords ample proof of his deep scholarship. Thus, to convey the sense of the words *jñāpaka*' (indicator) and '*anityatā*' (impermanence), he has utilized a variety of synonyms, to make the subject interesting and entertaining. Thus, for conveying the sense of *anitya* and *anityatā* he has used the words, *sthiratā*, *asthestva*, *anaikāntikatva*, *vyabhicāri*, *savyabhicāra*. While Hemacandra composed, apart from his magnum opus *SHSS*, his own auxiliary texts, viz, the *Dhātupātha*, the *Ganapātha*, the *Unādi-sūtra*, and the *Luṅgānuśāsana*, no work pertaining to his own *Paribhāsās* has come from his own pen. This gap was sought to be filled by Hemamahsa-gaṇi by composing his *Nyāya-samgraha*. Hemamahsa-gaṇi composed his work, along with an elaborate commentary named *Nyāyārtha-mañjūsā*, on Friday, the 2nd day of the bright half of the *Mārgaśīra* month of the year 1515 of the Vikrama Era. In this work the author has adopted the sūtra style, and in it too he has arranged the aphorisms, under various *adhikāra* and their meaning depends on the *anuvṛtti*, much in the manner of Pāṇini.

While Pāṇini in his Sanskrit grammar, the *Astādhyāyī* had actually utilized certain text-critical rules governing his aphorisms, Kātyāyana identified them as *Paribhāsā-sūtras*, and Patañjali explained and illustrated their use, their independent listing and explanation of the *Paribhāsās* utilized by Pāṇini in his was first attempted by Vyādi in his now no longer extant work called *Samgraha*. We get information about the *Paribhāsās* of ancient grammarians in the works of Śīradeva, Kaiyata, and Haradatta. Vyādi came a few centuries after Pāṇini and a couple of them before the times of and Patañjali. Moreover, we find some *Paribhāsās* among the *Vārtikas* of Kātyāyana, and most of them occur in Vyādi. In the Pāṇinian tradition, thus no notable work seems to have been done after Vyādi upto the twelfth century A. D. On the other hand, during this period the systems of Śākatāyana, Cāndras and Kālāpa developed their *Paribhāsā-pāthas*. It is for the first time since then that we find a compact text portion of the *Paribhāsās* in the *sūtras* 18 to 135 in the second *Pāda* of the First *Adhyāya* of Bojadeva's *Sarasvatikanthbharana-vyākaraṇa*. And, Hemacandra was inspired to compose his own independent *Vyākaraṇa*, named *Siddha-hamaśabdānuśāsana* (*SHSS*), from this work of Bhojadeva. NMK.

THE BHĀRATA-SAMHITĀ, I E., THE UR-MAHĀBHĀRATA (THE OLDEST EPIC OF THE WORLD), Vols I-II redacted by MMU Brahma Prof (Dr) Keshavram K Shastree (Bambhama), Gujarat Research Society, Ahmedabad, 1998, (Vol I) pp xxv + 1- 344, (Vol II) pp iv + 345-670, Rs 600/- (of both volumes to be sold together)

More than a quarter and half century back Oldenberg, the veteran German scholar, opined that the *Mahābhārata* began its existence as a simple narrative, and became in course of centuries, the monstrous chaos, and that besides the main story there were ventable forests of small stones and besides, numberless and endless instructions about theology, philosophy, natural science, law, politics, practical and theological knowledge of life. A poem full of deeply significant dreamings and surmisings, delicate poetry and school-masterly plattitudes full of sparkling play, of oppressive and mutually jostling masses of images, of showers of arrows of endless battles, clash after clash of death-despising heroes, of over-virtuous ideal men, of ravishing beautiful women, of terrible-tempered ascetics, of adventurous fabulous beings, of fantastic miracles - full of empty flood of words and wide, free peeps into the order of the course of the world. This was the opinion of that learned scholar after reading carefully the vulgate edition of the *Mahābhārata* (MBH). And, Dr V S Sukthankar too felt that the MBH was a ventable chaos, containing some good and much useless matter, and that it was a great pity that a fine heroic poem, which may even be found to contain precious gems of ancient Indian history, should have been thus ruined by its careless custodians. And, it was under his pioneership that a skillful surgical operation in the form of Higher Criticism could still disentangle the submerged "epic core" from the adventitious matter in the form of the "interpolations".

It is true that even after clearing off of the hundreds and thousands of interpolations in the Critical Edition of the BORI, Poona, we do not get a pure epic. One cannot but agree with the opinions of Franz Bopp and Christan Lassen that in the MBH there are pieces belonging to very different periods and of very different colour and content.

A striking attempt at reconstructing the original epic was made between 1883 and 1894 by the Scandinavian scholar Soren Sorenson. Rejecting accordingly from the Vulgate text everything that appeared to him like an episode or a didactic digression, he obtained at first an edition of some 27,000 stanzas. But even this extract, he thought, included materials belonging to different epochs.

His second attenuation rendered the epic to a concentrated essence of some 7,000 or 8,000 stanzas, which seem to have satisfied his soul. The attempt of Sorenson stood by itself for more than eight decades.

A couple of decades back the veteran Indian scholar from Gujarat, Professor Keshavram K Shastree of the B J Institute of Learning and Research, Ahmedabad, undertook the love's labour, though not to lose, of extracting the original core called "*Jaya*" and later on its amplified epic form "*Bhārata*". He based his work purely on the internal evidence still preserved and profusely available even in the vulgates and in the Critical Edition, too. It was very clear to him that there was a *Bhārata-samhitā* of 24,000 ślokas in extent when the *Anukramanikā Parva* came into existence. The author of this sub-*Parva* had the information of a tradition that there existed such a *Samhitā* formerly and this was confirmed by the *Āśvalāyana Grhyasūtra* (3.4.4) that mentions "*Bhārata*" as also "*Mahābhārata*" as two distinct works. At the time of separation of both these recessions the MBH had nearly one hundred thousand ślokas (MBH, 1.56.13), containing in it not only the eighteen *Parvas* but also the *Harivaṁśa* also.

Prof Shastree found the clue to discover the *Bhārata-samhitā* of 24,000 ślokas from the list of contents in the ślokas 37-39 of the 55th *Adhyāya* of the *Ādi-parva*, from which it was felt that the poem ended with the victory of the Pāṇdavas causing Duryodhana's death. And, these conclusive ślokas, viz., 7, 21-22, of the 61st *Adhyāya* of the *Śalya-parva* were located by him. Again, he found the statement about the entry of Yudhishthira in Hāstīnapura in the 14th śloka of the *Āśvamedhika-parva*, though the total victory should have had its end after the completion of the *Āśvamedha* sacrifice (MBH, XIV,91).

Further he found that the commencement of the *Mahābhārata* was located at the beginning of the third *Adhyāya* of the *Ādi-parva* (MBH, I.3.1). Thus He, could infer that the real narration begins with the arrival of the Pāṇdavas from the forest after the death of their father, and in the first instance, ends with the conclusion of the 91st *Adhyāya* of the *Āśvamedhika-parva*.

One thing was quite clear that the MBH was full of didactic and mythical matter scattered here and there, under which the historical matter was lying hidden. Then, again, the truly puzzling problem was of the superhuman characteristics of Kṛṣṇa, and wherever such narration occurred they were found to be easily discernable, and their very absence being found to be much helpful.

in restoring the flow of the narration They were all, as found, inserted at later dates when both of them were established as supreme godheads during the Puranic period

When he found that some verses of First *Adhyāya* of the *Bhagavadgītā* are found repeated in the 47th *Adhyāya* of the *Bhīma-parvan* with slight changes, where they were more suitable, he felt that the proper place for the BG was between the 42nd and the 43rd *Adhyāyas*, and that the BG of 18 *Adhyāyas* could not be included not only in the *Bhārata*, but perhaps in the *Mahābhārata*, too It might have been, according to his opinion, a purely independent metrical Upanisadic composition of repute a creation perhaps of some ancient date, comprising about a hundred verses only, and coming in existence during the composition the formulation of the *Bhārata*, not earlier than perhaps between the 15th century BC and the 6th century BC And, the BG of the 700 hundred verses got inserted in the old text of the *Mahābhārata* well before the time when as yet the Northern and the Southern recessions had not been separated as such

As regards the *Jaya Samhitā* of 8,800 verses, it was not unknown, as is clear from the verse specifically mentioning the number of verses that both Vyāsa and Śuka knew but perhaps Sañjaya did not Professor Shastree located them and published them as the *Ur-Bhārata*, that is supposed to be composed as early as the time of the King Janamejaya, and later on Vaiśampāyana prepared a revised and enlarged version in the form of the *Bhārata*, adding the prolonged dialogues between Sañjaya and the king Dhrtarāstra, and expanding it to the extent of about 24,000 verses Thus, Professor Shastree richly deserves the congratulations from the comity of scholars and lovers of Indian culture for the incessant painstaking labors that he has undergone for years together in locating both the *Jaya-samhitā* as well as the *Bhārata* that were lying dormant hidden in the vast encyclopedic *Mahābhārata*, that was critically edited by the late Dr V S Sukhthankar and his most worthy followers and published from the Bhandarkar Oriental Research Institute, Pune NMK.

ŚRĪMAD-BHĀGAVATA-MAHĀPURĀṆAM (SĀTVATA-SAMHITĀ) in Sanskrit, edited by Navanitprya Jyeshtharam Shastri, Vidyavidya Trust, Nadiad, V Sam 2054, pp , 22+ 728, non-priced

The *Bhāgavata Purāna* has been presented afresh in the form of this edition by Shri Navanitprya Shastri of Nadiad, who is one of the famous popular

expositors of the work for the lay public subscribing to the living Vaisnava way of religious faith as per the philosophical tenets of Shri Vallabhācārya and as per the rules of religious conduct as laid by his illustrious son Vitthlesa

The speciality of this edition is that it follows the text-readings of the concerned *Purāna* as adopted by Śrī Vallabhācārya in his famous commentary, called *Subodhinī*, which is held in high respect by all the Śuddhāvāita Vaisnavites. Thus, from the text-critical viewpoint it is an excellent record of the text of the *Purāna* as adopted by the famous Ācārya

In his Sanskrit Introduction, titled *Prakāśana-prasāda-prakāśa*, he has discussed in the traditional way the *Anubandhcatustaya*, as also the speciality of the *Purāna* from the viewpoint of a staunch Vallabhite Vaisnava. It is thus a very useful work fulfilling the urgent needs of Vallabhite Vaisnavas in general and of the editors of the *Bhāgavata Purāna* who would find ready at hand mine of the readings of the text as followed by Vallabhācārya and adopted by him in his famous commentary called *Subodhinī* with high respect.

His subtitle of the work, as he calls it *Sātvat-Samhitā*, is open to controversy, since there is quite a different work of that name and it is different from this *Purāna*. NMK

ANANTANĀHA JINA CARIYAM of Śrī Nemīcandra-sūri, edited by Pt Rupendra Kumar Pagariya, (L D Series 119), L D Institute of Indology, Ahmedabad, 1998, pp 24 + 747, Rs 400/-

This Prakrit metrical work is a biographical epic based on the life of the 14th Jaina Tirthankara named Jina Anantanātha. It has been edited and published for the first time by Pt Rupendra Kumar Pagariya from a single extant paper manuscript preserved in the Samvegī Upāśrasya Jñāna Bhandāra in Ahmedabad. Being a very old manuscript, some of the folios are too much dilapidated and worn out that the gaps are almost impossible to fill. Over and above the mistakes, and a general tendency to confound *va/ba*, *ca/ va*, *ttha/ ccha*, *pa/e*, *e/pa*, *dda/tta*, *tth/ ddha*, *u/o*, etc., the scribe has at times written single consonants like *kha*, *na*, *ma*, *tha*, etc., in place of the conjunct ones like *kkha*, *nna*, *mma*, *ccha*, *ttha*, etc. He has at times failed to understand the *padimātrā* of the subsequent syllable as a part of the previous one. Hence, the editor has preferred to keep the reading as it is in the manuscript, even though it was difficult to make out its meaning.

In his Hindi Introduction, the editor has given an account of the manuscript he has utilized, the gist of the narrative in this epic, the details found in the Grantha Praśasti of the Ms, the authorship and his work, the sources of the epic, and a list of the details about twenty-seven incidents in the biography of Anantsanātha

The original Prakrit work is divided into four *Prastāvas*, treating the events of his three previous lives, his birth, his marriage along with consecration as a king and his initiation, and his attainment of supreme wisdom and his sermons. The work consists of 9610 *Gāthās*, including the final six Sanskrit verses of author's *Praśasti*

Published as the work is for the first time, it should invite the attention of scholars of Prakrit languages, and it should also attract the research students aspiring to find a suitable topic, to take it up for a very detailed linguistic, literary and cultural study of the work.

The author of his work was Ācārya Nemicandra-sūri of the Vada-gaccha, and a disciple of the famous Ācārya Āmradeva-sūri, the author of the *Ākhyānaka-manikosa-vṛtti*. From the *Praśasti* at the end of the work we come to know that he composed this work in the year V Sam 1497, which means he lived in the late half of the 15th and the first half of the 16th century of the Vikrama Era. Pt. Paganya has rendered great service to Indology by bringing to light this rare Prakrit work, and for it he deserves our congratulations. NMK.

ĀCĀRĀMGA PRATHAMNA ŚRUTA-SKANDHA : PRATHAMA ADHYAYANA, edited by K R Chandra, Prakrit Jain Vidya Vikas Fund, Ahmedabad, 1997, pp xxviii + 327, Rs 150/-

The First *Adhyayana* of the First *Śruta-skandha* of the *Ācārānga*, is considered to be the earliest and oldest composition of the Jaina Ardhmāgadhī Āgamas. It has been re-edited linguistically only. The task undertaken by its editor Dr K R Chandra is a Herculean one as per the opinions of various scholars and particularly of the late Āgama-prabhākara Muni Shri Punyavijayaji and Pt. Becharadas Doshi. It took the editor ten years of painstaking labor to prepare this edition as it was first of all very necessary to sort out the archaic word-forms of the original Ardhmāgadhī from the published authentic editions of the important Āgamic Ardhmāgadhī texts and from the all available manuscripts. It entailed the preparation of thousands of cards for recording the variant readings, to be arranged alphabetically in order to ascertain the original

word-form

By way of preparing the background of his researches, Dr Chandra had published three works to do the spadework. The first one was about discovering the ancient archaic Ardhamāgadhī language of the 5th century BC when Mahāvīra delivered his sermons in that language to the laity. The next one was about the restoration of the original language of the Ardhamāgadhī texts. And the third one was the exploration of the ancient traits of the Ardhamāgadhī language from the Prakrit Grammar of Hemacandra, and those of others.

The author knows well that right from the times of the 24th Tirthankara Mahāvīra, the emphasis has been on the contents of the sermons delivered by the great Arhat, than about the exact nature of the language, since the sermons were essentially oral, that it was the task of the direct principal disciples, known as Ganadhara, to reduce them to laconic aphoristic texts and preserve them in oral tradition, and that the texts thus preserved in oral traditions were sought to be reduced to written documents much later, from time to time centuries after the demise of Mahāvīra.

But, being a linguist by profession, the editor has taken up the uphill, and almost impossible, task of discovering the original nature of the language of the times of the great Tirthankara, and has been working on it with utmost missionary zeal. In this he has obtained the commendations and encomiums from veteran scholars of Prakrit language and Jainism, like Prof. A.M. Ghatage, Prof. G.V. Tagare, Pt. Nathmal Tatia, Prof. S.R. Banerjee, Shri J.P. Thaker, Shri M.A. Dhanky, Prof. Sagarmal Jain and many others, since it is beyond controversy that the language in which Lord Mahāvīra taught his sermons was definitely archaic Ardhamāgadhī.

It should be noted that the editor has gone about the task undertaken by him here very systematically. First he has presented the concordance of the orthographic variants sūtra-wise from the editions of the Mahāvīra Jain Vidyalay, the Āgamodaya Samiti, the Jain Vishvabharati, the Śīlānka's commentary and from several earliest known manuscripts of the 13th, 14th, and 15th centuries. Next he has documented variation between writing the nasal consonant as a dot or homo-organic (*para-sarvama*) nasal, between the *n* and *ṇ*, between preservation, voicing or elision of the intervocalic stops or the stop-constituents of aspirate stops.

Dr Chandra has given, in the fourth section, statistical information about

certain phonetic changes as seen in earlier and later word-forms, along with a complete alphabetical index of all the word-forms of the restored text, and has also presented in parallel columns, the restored text along with the corresponding texts according to the known earlier editions. Thus, the present work by Dr Chandra succeeds in giving a glimpse of some phonological and morphological features of the original Āgamic Ardhmāgadhī, of which we find a later form in the Eastern Aśokan inscriptions. And the literary evidence based on comparative documentation and assessment of all available data substantiates it.

Dr Chandra has tackled one of the several aspects of the task of restoring the Āgamic texts. Other requisites for forming a sound, authentic and trustworthy idea of the original character of the Āgamic texts and the historical changes they have undergone, are those of tracing and locating old words and meanings, expressions, phrases, verses, stylistic devices, themes, legends and tales that are specific and commonly shared by the early stratum of the Ardhmāgadhī and the Pāli canonical texts.

This is indeed a stupendous, rather Herculean, task of important research work that may be taken up by other veteran scholars and students of the Ardhmāgadhī canon, for which Dr Chandra has taken for himself the role of a torch-bearer, and which should be undertaken with regard to the senior texts of the Jain canon. The importance and the stupendity of the undertaking can be realized when it is taken into account that Dr Chandra could cover only a tiny fraction of the text of just one part of the one of the eleven Āgamic texts. Let us hope, in spite of his uneven health, he continues to inspire some of the like-minded scholars of Prakrit languages and Jainology to take up the bid and continue his researches in the field with all the earnestness it fully deserves.

NMK

JAINISM IN INDIA . TRAVEL NOTES AND PHOTOGRAPHS, by Nicole Tiffen, Introduction by Colette Caillat, English Translation by Patrick Andrews, Weber, Switzerland, 1987, pp 116, Price not mentioned

This excellent volume comprising high-class photographs of the Jain temple of Palitana, Shankheshwar and Delaware, and Ranakpur is a rare feast for the eyes of a connoisseur of Jain art and architecture of Gujarat.

In the introductory article, entitled '*The Jain Community in India*' Professor Colette Caillat of the University of Paris has surveyed the origin of Jainism and

the Jain community right from the days of the Upanisads, through the Great Epics, the Rāmāyana and the Mahābhārata, and has remarked that although the Jain community is a tiny minority group consisting of about three million, their importance is not inconsiderable because of the part they in the activities of the Indian Republic. She has given a brief picture of the way of their religious beliefs and practices, of the highly austere life-style of the Jain monks. And, at the end she has noted that it is remarkable that one of the most famous Indians of the 20th century listened to, and diffused in his own way, the echoes of the message preached around the middle of the first millennium BC, to the faithful who were going to form the Jain Community, that very same community who, in 1974-75 solemnly celebrated the 2500th anniversary of Mahāvīr's Nirvāna.

Just on the page facing the first one an outline map of some parts of Gujarat/Rajasthan is given with the locations of the Mount Abu, Ranakpur, Udaipur, Ahmedabad, Cambay, Shatrunjaya, and Palitana, and a few other places. The following two photographs are of the nuns of the Shatrunjaya and the other of the pilgrims climbing up to the temples of Shatrunjaya by the 3,970 steps.

About forty-two color photographs are given in the section pertaining to Palitana, and each photograph is preceded by a brief write up by Nicole Tiffen. Among these are the photographs of one of the many litters used to help certain pilgrims to climb the hill, of the outer wall, the forecourt of the fortress, a group of pilgrims climbing the sacred hill at dawn, the great east gate, the Pujans, the tower of the temple of Chaumukh, a statue of the Tirthankara Adinatha, a Jain Brahman about to bless a delegation, pilgrims being blessed by the Jain Brahmin after they bowed before the statue of Adinatha, the donors from Rajasthan listening to an address, servants and pilgrims meditating inside the main temple, the Jains seated in the lotus position on the marble floor, one of the tutees (courtyards) between the 863 temples of Shatrunjaya, the ancient tree near the little temple of Rayana puja and the Tirthankara statue, a Jain passing through the courtyards of the temples of Chaumukh on Shatrunjaya, Jains ready for the morning ceremonies at the time of āngī or the offering of flowers, a line of the faithful before the main statue of the Tirthankara Adinatha at the back of a rocky shrine, one of the entrances to the temple of Chaumukh (1618), the sacred hill of Shatrunjaya, a marble kiosk on the way where boiled water is served, a Jain family on way back from the temple to Palitana, the Jain Muni Abhaysagaraji, a famous guru of Palitana, a Shraman

(great sage) a luminous ochre of dusk, the entrance of the Bahu temple, a statue of Mahāvīra the 24th Tirthankara with ears of diamonds and enthroned in the Bahu temple, the Samosaran temple in Palitana (1986), two flights of steps to the sanctuaries of Pārsvanātha and Mahāvīra, part of the dome and the 108 "identities", Jain girls singing and dancing in honour of Tiffen's visit, young girls dancing and singing for the Tirthankaras, the Jain girls seated in front of the dresser with jars of boiled water, a poor woman waiting serene at the nursery, Iḥansn̄i the Mother Superior of the Palitana nuns, a ceremony of induction of a nun by the great Jain Brahmans and the gurus of Palitana, a novice nun turning in front of the little tabernacle containing the statue of the Tirthankara Adinatha, two nuns in the Palitana lodging house, the dressing of the bride, the first part of the wedding ceremony in which the future husband presents the bride with a ritual bouquet, and a mother blessing her daughter nes to her husband by a long cord

Of Shankhesvar and Dilwara, eighteen photographs are included here They pertain to a young lady sitting beside the exquisitely carved pillars, a woman bringing offerings of unusual shape and in strange materials like six pots mounted on one another with metal flags and the tower balanced on her head single-handedly, women clad in the most beautiful saris, the turban wearing bearers of the sacred carriage led by a Jain carrying a lion emblem of Mahāvīra, the silver carriage with the statue of Mahāvīra and the Brahman in charge of the ceremony mounted on to it, the two temples of Dilwara, Vimala Vasahi and Tejahpala seen over the top of their outer wall on Mount Abu, preparations for one of the day's ceremonies in front of the sacred shrine, one of the parts of the 52 gateways of the temple of Tejahpala, the statue of a Tirthankara in a niche in one of the Tejahpala gateways, the wild rocks of Mount Abu seen across the courtyard of Tejahpala temple, inset carvings in the ceilings of the outer gallery of the sanctuary, details of the inset ceiling representing the tutelary goddesses of Adinatha, one of the many domes of the sanctuary of Adinatha dedicated also to the goddess Sarasvati, details of the domes of the mandapa (colonnaded hall) in Vimala Vasahu, the centre of the vast dome in the shape of a lotus flower of exceptional delicacy, another dome of Adinatha's sanctuary in the temple of Vimala vasahu with representations of dancers and tutelary goddesses, details of one of the four pillars surrounding Adinatha's temple, and one of the pillars of almost Gothic style surrounding the alcove of Adinatha

And, of the Ranakpur, nine photographs are given They depict the general view of the Adinatha temple of Ranakpur (14th century) in Rajasthan, the roof of Ranakpur sheltering several shrines making a total of 29 mandapas (colonnaded halls), the ' Mukha-mandapa hall housing three four faces of Adinatha each one turned towards one of the four cardinal points, a miniature Jain house with little sculpture of the architect Depaka on the right, statue of Lord Pārsvanātha the 23rd Tirthankara with his hood of cobras surrounding him with an intricate decoration of serpentine tracery and in company of his tutelary goddesses, the Pārsvanātha portrayed in greenish-blue in the temple of Vasupujya, the statue of the Emperor Akbar set in one of the many pillars of the temple of Ranakpur, small statue of Rajput Emperor Kumbharana carved in one of the pillars when the temple of Ranakpur was built, a view taken from the roofs of Ranakpur looking down on the part of the temples with the 1,444 pillars

And the last nine photographs are about the Jains' pilgrimage to Palitana They depict the a vast awning of red cotton accommodating about 2,000 pilgrims as they wait to go up at dawn to the fortress enclosing the Shatrunjaya temples, nuns equipped with their long staffs with the tip carved like a temple pinnacle which enables them to pray away from holy places, a view of the tops of the temples on the western side of the citadel of Shatrunjaya, some of the courtyards and roofs of the temples of Shatrunjaya built at the beginning of the 19th century, the three important temples of Shatrunjaya, viz ,Sampriji, Nandivaradwipa and Kumārapāla, a procession working its way into a secret cleft on one of the very wild unspoiled sides of the Palitana region, a meeting of a small group of Jain pilgrims in their traditional costumes, and a general view of Palitana, with the Agam Mandir in the foreground

A very short bibliography is given at the end of the book NMK

ŚĀKUNTALA ŚAILĪŚĀSTRĪYA ABHYĀSA (Marathi) by Dr Vaman Keshav Lele, Itihas-Patrika Prakashan, Thane 400 602, 1997, pp 205, Rs 250/-

Kalidāsa has been eulogized as the foremost among almost all the poets in the field of ancient and medieval Sanskrit, Prakrit, Apabhramśa and Pāśācī poetic literature, and in spite of thousands of poets of that have come and gone during the last so many hundreds of years, he has been declared as but unique His literary output is limited to two epics, three dramas, and two lyrical poems Among his dramas, the Śākuntala has been estimated as the best one, so much

so that the German poet Goethe is said to have placed it on his head and danced. So far, no study of this work carried out from the point of view of stylistics has come to our notice. Hence this attempt by Dr Lele.

The structure of the *Śākuntala* is bilingual, the high-class characters like Duśyanta and others speak in the Sanskrit, while Śākuntalā and others speak in the Prakrits. According to the norms of stylistics, the evaluation of the structure and style should follow the language in which the text has been composed. But since the author is not conversant with the Prakrits, he has depended on the Sanskrit rendering (*chāyā*) of the Prakrit part of the text of the drama. Western scholars have studied this drama in its English translation and based their conclusions on it. Hence they may not be regarded as normative.

Now, the *Śākuntala* is a drama, and as such it is meant to be witnessed as being enacted on a stage. For this reason it has been categorized as a visual-cum-audible literary piece. In the case of the literary works like epics and lyrical poems, the reader or the listener has to exercise his/her imagination to mentally visualize the incidents and the characters, and they have to be recreated mentally for the sake of enjoying them. On the contrary, in the case of a drama, both the incidents as well as the characters with their dressings and dialogues are present alive in front of the audience, and are in no need of being imagined. In view of the use of more than one language, the ancient Indian drama is but a mixed literary piece.

Dr Lele has analyzed the *Śākuntala* stylistically from the points of view of the status and styles of the languages, of the dialogues and the moods expressed therein, and the adumbrated means of styles, the used by various characters in the drama. The western stylisticians believe that the dramatist first of all prepares a rough draft of the script of his drama, which he might revise again and again many times over with care, which process they call by the terms "revision, refinement and polishing" and which makes the literary piece perfect. But since we have no record about the original manuscript written by the Kālidāsa himself, we have no means to pass any remark about it, although the Indian rhetoricians have also approved this process like Bhāmaha and Vāmana.

In his last chapter pertaining to suggested additions and alterations in the extant text of Kālidāsa's drama, he has critically examined as many as 175 cases in which the text needs to be revised. As regards the purpose of making

these suggestions he has clarified towards the conclusion of the chapter that since this drama was unique some of the members of the audience may have got the text copied and the process might have been responsible for the flaws noticeable at present. Further, the author has no intention to prove the superiority of his talent, or give vent to his ego, in connection to the highly celebrated ancient poet. His intention is to just present impartially the result of his academic application of the stylistic analysis of the extant text of the drama, and to point out that they are not worth neglecting, since they detract the poetic work from its status of a literary work fully free from shortcomings. At the end of his monograph, Dr. Lele has given a bibliography listing about thirty-two English, one Marathi, six Sanskrit and one Hindi works utilized by him for reference.

This work is highly readable revolutionary attempt at scrutinizing an ancient classic from the viewpoint of stylistics, and is most welcome addition to the applied Indological research in the field. NMK.

SAPATAKA WRITINGS ON MUSIC (Guj.) by Madhusudan Dhanky, Shardaben Chimanbhai Educational Research Centre, Ahmedabad, 1997, pp. 22+117, Rs. 66/-

This collection of articles on music by Prof. Madhusudan Dhanky is in a way one of the rare ones solely devoted to the art criticism. It is thus a sort of the first sunray directed to the yet uncultivated dark corner of exposition and criticism in the field.

This work contains in all seven articles, along with a *Prak-kathana* by the publisher Dr. Jitendra Shah, a very brief *Āmukha* by Shri. Shri. Panchal, a *Purovacana Ālāpa Sāthe Vārtālāpa* by Prof. Harvallbh Bhayani, a *Pūrvāvalokana* by Prof. Hasu Yajnik, and the *Prāstāvika* by the author himself.

In the first article with the title, "*Agiyo Ane Svarna-bhramara*" (The Fire-fly and the Golden-bee), presents an able study of the comparison and the contrast of the North Indian music with the South Indian one. It is such as only Dhanky could do, highly conversant as he is with the intricacies of bringing forth with precision the proper tunes of particular octaves, with their elaboration in the form of *Ālāpa*, the melody set in the *Vilambita* rhythm, the one in the *Madhya* one and the one finally in the *Druta* one, all them intertwining appropriately in their body a variety of *Tānas* and frequent play with the intricate rhythmic modificatory variations. In spite of this original and generic similarity, the

question arises as to why should there be so much difference between the two styles. While the problem has been very elaborately explored by the celebrated late Pundit Omkarnath Thakur long back in his classical work *Pranava Bhārati*, Prof Dhanky notes that the problem has been rather discussed less, and mostly people have been satisfied with some presuppositions only. But Dhanky has himself entered into the style and explored the problem on his own, and drawn his own impartial conclusions. Thus he has noted that while there is in the Northern tradition a very systematic method of fixing up the proper places of the *Śrtis*, of strengthening the musical notes, of touching the lowest notes of the Mandra octave as also the highest ones of the Tāra octave, of training up the vocal cords to bring out highly melodious musical piece, there is no such provision in the Southern one. The number of the popular *Rāgas* in the Southern tradition is comparatively greater than that in the Northern one, and the trainees in the former learn at least four or five compositions each and every melody, as a result of which their throat is rendered more dynamic in moving from one melody to another.

In the second article, '*Samgīta-mām Rakti-no Vibhāva*' (The Concept of Emotionalism in Music) he notes that a musical note is after all a basic and fixed up unitary *Śrti*, which becomes a note when the *Śrti* become a main point of rest. But the nature of a *Śrti* is so subtle, like a point of a needle, that it is very difficult to clasp it on any fixed place. Thus it is with great effort that one grasps the true *Sadja* note in the case of persons from persons or different musical instruments. It is when the proper place has been grasped with precision that the emotional effects start getting manifested.

In the third article, '*Rāga Mālkosa-num Aslī Abhidhān*' ('The Original Nomenclature of the *Rāga Mālakosa*'), Prof Dhanky has noticed that there is a melody named '*Hindolam*' which resembles the melody called '*Mālakosa*' in the North Indian Musical tradition. But then would arise another problem about the nomenclature of the already existing melody named '*Hindola*' in this latter tradition. In his search for the roots of this problem, Prof Dhanky has been drawn to trace the nature of the ancient *Śuddha* Octave in what is currently known as the *Bharavī Thāta*, which might prove a very useful discovery since it is at present very difficult to determine the nature of the ancient fundamental pure octave of Bharata or Śarngadhara, and it is unanimously accepted that it was like that of the current *Kāfī Thāta*. And, it further follows that possibly the melody called '*Mālakosa*' today may have been prevalent in the

form of *Audava-Bharava* with the *Rsabha* and the *Pañcama* dropped

The fourth article, '*Samgīta-mām Vādyāvādāna-nī Śreṣṭhatā*' ('The Superiority of Instrument-playing in Music') justifiably supports the viewpoint of *Gāyaka-rājā*. Although the throat is the best instrument, the singers take the assistance of the instruments to supplement their deficiency. *Ustād Bismillākhāna* imparts instruction first by singing, and then asking the students to produce the same melody through his *Śahanāi*. Thus, singing is the foundation of instrument playing.

The fifth, sixth and the seventh articles, named '*Nilammā Kadambī*', '*Thākura Jayadeva Simha*' and '*V G Dorāsāmi*' respectively, are biographical in nature, but they throw considerable light on various aspects of Indian musical lore, pertaining to various *Gharānās*, ladies and gents musicians, Pandits, *Vāggeyakāeras* and their ideosyncracies.

Over and above their being research ventures in the field of Indian music, they present the specimens of real research articles, as distinguished from other write-ups like reviews, studies, and criticism. **NMK.**

SANSKRIT RĀMĀYANAS OTHER THAN VĀLMĪKI'S, THE ADBHUTA, ADHYĀTMA AND ĀNANDA RĀMĀYANAS by Dr. V Raghavan. Dr V Raghavan Centre For Performing Arts, Chennai-600 020 1998, pp xv + 143, Rs 100/-

The prime intention of the Dr V Raghavan Centre has been to bring out his unpublished works and continue to encourage research activities in the areas of interests that he cherished during his lifetime. The present volume is a compilation of his lectures on the three *Rāmāyanas*. It gives a remarkable insight into them from more than one point of view, as also an idea of the depth of his scholarship, the method of his presentation, and the new insights into the very purpose and the scope of the compilation of these new *Rāmāyanas* when the *Vālmīki Rāmāyana* had already influenced the Indian thought and culture.

The main purpose of the *Adbhuta Rāmāyana* is to present the Śākta religion and philosophy. *Sītā* is made the central figure here and identified as the forms of Śakti, *Maheśvarī*, *Dōrgā*, etc. Her glory is described on the model of the *vibhūti-yoga* of the *Gitā* and is made to act like *Mahākālī*. On killing *Rāvana* she is described as dancing on his body in the ferocious form of Śakti. Certain

important changes are also made in the structure of the story Sītā is here the daughter of Rāvana Two Rāvanas, one with ten faces and another with thousand ones are envisaged It was the latter who was destroyed by Sītā Her marvelous acts performed while killing the senior Rāvana justify the title of this work as 'Adbhuta' one

The second one is the *Adhyātma Rāmāyana* It has a philosophical orientation Much of its philosophy is drawn from the *Bhāgavata* Rāma is described here as the role model of Krishna Bhakti is given utmost importance, the intention being to popularize Rāma-worship This work is known to have considerably influenced Kabirdas and Tulsidas, and presents the philosophy of Rāmānanda also Its aim seems to correlate the teachings of the *Bhāgavata* and the *Rāmāyana* and relate these two incarnations to the same Supreme God Viṣṇu

The third lecture is on the *Ānanda Rāmāyana*, in which the misdeeds of Rāvana start much earlier than abducting Sītā This work introduces a number of background episodes to explain the conduct of Kaikeyī, Matharā and a few other events that are apparently unjustified The Jain and Buddhist traditions too follow this technique It also introduces a number of pleasant events, particularly in the *Vilāsa* and *Vivāha kāndas*, which justifies its name

In the course of his lectures on these three Rāmāyanas, Dr Raghavan neatly presents its contents, compares the same with Vālmīki's narrations, *Bhāgavata* and other Purānas wherever necessary, states the changes, additions and the omissions made, brings out the philosophical and religious points referred to and evaluates the total contribution made by these three works to Indian thought and culture M M Prof T T Pandurangi of the Bangalore University has highlighted all these points in his Foreword to this valuable work NMK

WOMEN'S ROLE IN KŪDIYĀPAṬṬAM by L S Rajagopalan Kuppaswami Sastry
Research Institute, Chennai-600 004, 1997, pp xxxiv + 224 Rs 250/

It is commonly believed that Kūdiyāpattam is the only surviving performance tradition of the classical Sanskrit plays written between the second and the eleventh centuries CE The tradition has been jealously preserved by a few families of Cākyārs and Nambiyārs as performers and a few hundred enlightened people around the temples as spectators The tight discipline and rigorous training of the performers perhaps accounts for the qualities of precision and orderliness that are still the hallmarks of Kūdiyāpattam performances But what distinguishes the Kūdiyāpattam theatre from theatres in

many other parts of the world is the active presence of women in it both as actresses and as singers

It is this extremely fascinating aspect of the role of women in Kūḍiyāpattam and the related Nangyār Kōttu --that L S Rajagopalan has undertaken to discuss in depth in this scholarly treatise, after equipping himself through long years of patient watching, listening and discussion, to write the same He is one of the few who can write with authority and conviction on this subject

Rajagopalan begins his subject with an account of the different attitudes to the position of women in life and art in ancient India and then quite methodically he moves on to the social setting in Kerala with its matrilineal orientation The micro-analysis of the social structure given by him helps us understand the overall situation behind the Kūḍiyāpattam theatre He then gives a graphic description of the 'Act of Śūrpanakhā', the second act of Śaktibhadra's Rāmāyana play called *Āścaryacūdāmani*, and the roles of Rāvana, sister Śūrpanakhā, both as Lalitā in disguise and as the demoness without disguise are discussed in detail This is followed by a similar account of the first act of *Subhadrā-Dhanañjāyam*, and the fifth act of the same play The other plays he briefly mentions as the current repertoire of Kūḍiyāpattam are *Tapatī-Samvaranam* (Act I), *Abhiseka* (Acts I, III) *Svapnavāsavadattam* (Act IV), *Nāgānanda* (Act II), *Śākuntalam* (Act III), *Bhagavadajjukam* and *Āścaryacūdāmani* (Act IV), the references being to the annual performances in Thrissur

More than half the book is concerned with Nangyār Kōttu, where the stage is exclusively dominated by the single woman performer Rajagopalan has given a scene by scene accounts of the entire *Śrī-Kṛṣṇacaritam* told in a series of verses to be rendered solo by the actress There is more or less a comprehensive survey of the whole performance running to several days, and the points for our special attention have been highlighted, and illustrative verses are quoted in Sanskrit along with comments on the acting style While the book gives a lot of information, the important thing to be noted is that it creates in the reader a desire to see Kūḍiyāpattam, and prepares him to understand and appreciate the nuances of the performance Prof K Ayyappa Paniker of the Sangeet Natak Akademi, New Delhi has enlightened us on all these points about the book in his scholarly Foreword NMK

GANGĀVATARANA-CAMPUH (Sanskrit) of Shankara Balakrishna Dixit edited by Dr Gaya Garan Tripathi Ganganath Jha Central Sanskrit University, Chandrashekhar Azad Park, Allahabad, 1996, pp 67 + 159, Price not mentioned

The *Gangāvatarana-campūh* (middle of 18th Cent Dr G C Tripathi publishes CE) for the first time It describes the legend of the descent of the Ganges in a literary form of a *Campū* It has been authored by a Maharashtrian named Śankara Dīksit of Benaras It is undoubtedly a work of high literary merit The work has been ably edited on the basis of two manuscripts preserved in Benaras, although both of them have not preserved the original text so well as to yield a satisfactorily critical edition of the work.

In his learned and exhaustive Introduction Dr Tripathi has fully dealt with the topics like the authorship, the term *Campū* and its genre, the manuscript material, the contents of the original Sanskrit work, the date of its composition, the plot, the works read by the author, the other works of the author, the author's estimate as a poet, the political situation of Benaras and around during the times of the poet, and so on

At the end of the book the editor has given an index of the verses, and in the three appendices that follow, he has given excerpts from Ms No 24792 of the Vidyapith containing the writings of the author, some verses of his second work, and of his third work, respectively And, lastly the editor has obliged us by given graphic illustration of some of the Citrabandhas, viz , the Khadgabandha, the Śarayantrabandha, the Padmabandha, too The last page gives us a photographic picture in black and white of the clay sculpture of Makaravāhinī Gangā at Ahicchatra of the Gupta period Dr Tripathi has thus a highly commendable service to the academic community, for which he owe our hearty congratulations NMK.

BHĀRATĪ-MANGALĀYATANAM (Sanskrit) by Dr Ramanarayan Mishra Rangesh Prakashan, Gayatri puram, Pindra, Devanya (U P), 1997, pp 4 + 25(+ 2, Rs 70/-

This is a collection of poems of Dr Ramanarayan Mishra, Reader, Ganganath Jha Central Sanskrit University, and Allahabad It includes the *Gangāstava* of 110 verses (pp 1-19), the *Udbodhanam* of 13 verses and the *Ācāryābhivandanam* of 10 verses (pp 20-23), the *Manobhāvaprastūth* of 291 verses (pp 24-73), the

Ātmanūriksanam of 130 verses (pp 73-95), the *Mangalācaranopahita-śodha-kāryakramah* of 109 verses (pp 96-114), the *Siddhanta-rahasyam* of 41 verses (pp 115-121), the *Śrīdharī-tīkānusmr̥tiḥ* of 71 verses (pp 122-129), the *Śrī-tīrtharāja-prayāga-stavaḥ* of 31 verses (pp 130-135), the *Śrī-rādhā-stavaḥ* of 101 verses (pp 136-147), the *Śrī Vai. Dhānavāsi-P Bhū Sītārāmācārya-suprabhātām* of 50 verses (pp 148-156), the *Ātma-nūvedanam* of 138 verses (pp 157-180), the *Mangalam* of 149 verses (pp 181-206), the *Mangalabhūmih* of 98 verses (pp 207-223), the *Bhajata re manuja kamalāvaram* of 120 verses (pp 224-244), and the *Jagadācārya 108 Śrī Visvakṣenācāryānām samstavaḥ* of 24 verses (pp 245-250) The last two pages give an Errata

Of these the *Gangāstava*, the *Śrī-tīrtharāja-prayāga-stava*, the *Śrī-rādhā-stava* and the *Bhajata re manuja kamalāvaram* are concerned with philosophical topics and are conducive to mental peace, if they are recited daily for some time and memorized Some of his thoughts incorporated in the verses of his *Ātma-nūvedanam* are really interesting and instructing to people in general and politicians in particular Thus, for instance, the verse "Yā rājanītir na manoratha-plutā, āprajājanānām anurodhakarmanā | Samāśrītā sangati-mantranā" dīrtā, Sa naiva lokābhyudaya-prabhāvī ||" suggesting that the administrative policy that is both ambitious, not supported by public mandate and not honoring the cooperative thinking, is not likely to conduce to public welfare The poet has used a variety of poetic metre which testify to his rich scholarship and profound literary equipment NMK.

ANEKĀNTAVĀDA EKA SAMĪKṢĀTMAKA ADHYAYANA (Hindi) by Dr Rajendralal Doshi, Ganganath Jha Kendriya Sanskrit Vidyapeeth, Allahabad, 1982, a-th + 363, price not printed

This book incorporates the doctoral dissertation of Dr Doshi, at present working in the Ganganath Jha Central Sanskrit University, Allahabad, as a Pandit scholar Muni Vidyanand of Mudabidri Jain Math as contributed a Foreword entitled '*Anekāntavāda Aura Syādvāda*' in Hindi

Dr Doshi has noticed two points after deep study of the works on philosophy and ancient scriptural literature that there has been prevalent in India right from the Vedic times two parallel thought processes, one of which was the *Anekāntavāda* and the other was parallel ones resembling the *Anekāntavāda*

And they are mentioned in the later works and philosophical systems too. Its nomenclature as such and its formal installation has been effected by the Jainism, and thence forward it has come to be known by the specific name of the *Anekāntavāda*.

The book is divided into six chapters. The first chapter deals with the origin and development of the *Anekāntavāda*, and the veteran thinkers who contributed to its development. The second chapter discusses its nature as a principle in the Jain Āgamas, and its later development by the subsequent Ācāryas, which includes the concepts of *Nayas*, its varieties, the *Syādvāda*, the *Saptabhaṅgī*, and others. The third chapter brings together the views of the veteran thinkers opposing the *Anekāntavāda*, and they are discussed in detail after presenting them in a sort of tabular form. Further all the refutations that are found to have been attempted by the Jain Ācāryas has also been given systematically. Not only that the discussions by the authors that are not counted as opponents as such have also been presented in this chapter. In the fourth chapter are collected the sympathetic thoughts of different philosophers, as also of the modern thinkers. In the fifth chapter the *Anekāntavāda* is discussed from the point of view of its relevance in modern scientific age. The sixth chapter presents a sort of a survey of the whole work.

The chief contribution of Dr Doshi lies in the fifth chapter of the work. Here he has discussed the relevance of the *Anekāntavāda* from the points of view of religion, society, literature-art-culture, internationalism, political policy, and has emphasized that it is the life breath of the world peace, and of democracy. While surveying the Anekāntic outlook in different systems of philosophy, he has highlighted the harmonizing effect of the *Anekāntavāda*, pointing out that the Advaita of the Vedāntins is in fact the Samgraha-naya, the materialism of the Cārvāka is the Vyavahāra-naya and the Paryayavāda or the Ksanikavāda of the Buddhists is but the *Ryūsūtra-naya* of the *Anekāntavāda*.

Dr Doshi's work thus serves to present an upto-date account of the *Anekāntavāda* right from its origin, its development in later times and discusses its relevance in the modern scientific age from various points of view. It is thus a valuable contribution to the Indian philosophic research in general and the Jainistic one in particular. The work deserves to be accessible to those who can read in English only. N.M.K.

VĀDI-VINODAḤ OF ŚĀNKARA MIŚRA, re-edited by Dr Vishvambhara-nathagiri, Viveka-prakashanam, Prayag, (U P), 1995, pp xxxvi + 297, Rs 54/-

Dr Dr Vishvambhara-nathagiri, a Senior Professor, Ganganath Jha Kendriya Vishvavidyapeeth, Prayag The Vādi-vinodah is an independent Sanskrit work on Nyāya philosophy, particularly pertaining to the technique of logical discussion, or a debate intended to determine the truths with regard to the scriptural topics The work was first edited by M M Ganganath Jha in 1915, and had been out of print since last few decades Dr V N Giri has re-edited it with the help of three Mss

The author of this work is Śānkara Miśra (1450-1550 CE), who was a son of Bhavanātha, a learned Brahmin of Mithilā in Bihar He has composed as many as fifteen Sanskrit works, five of them on the *Nyāyadarśana*, five on the Vaiśeṣika, one on the Advaita Vedānta, three dramas and one anthology of his own poems

The *Vādivinoda* is a Sanskrit work on the science of debating (*kathā*) a particular point of philosophy as propounded in scriptural works *Kathā* can be of three types, viz , *Vāda*, *Jaḷpa* and *Vitandā* Out of these three *Vāda* is the debate between Guru and disciple both of whom are eager to know the truth and both are detached This work has been composed with a view to introduce the reader with the essentials of a formal debate of the genuine discussion type, to determine the truth regarding the topic of spiritual importance And the author has taken care to present the subject in as simple a manner as to be quite entertaining since he has avoided the use of technical terminology as far as possible It explains the topics of the sixteen elements accepted by the Indian logicians (*naiyāyikas*)

The work is divided into three chapters, each of which is called an Ullāsa The first chapter treats the nature of *Kathā*, *Hetvābhāsa*, *Chala*, *Jāti* and *Nigrahasthāna* The second chapter discusses the *Padārtha*, *Dravya*, *Guna* and *Karma* The third chapter elaborates upon the similarity of *Padārtha*, *Dravya*, *Guna*, the nature of *Indriya* (senses), different views regarding the *Padārtha*, *Dravya*, *Guna* and *Pratyasatti* Then it presents the viewpoints of *Cārvāka*, *Buddhist*, *Pāsanda* or *Soma*, *Jain*, *Bhāta* or *Kumārila*, and *Prābhākara* Then follows the discussion about *Vyāpti* and *Śābda* The fourth chapter is devoted to the instruction about refuting the questions put forth by the adversary The fifth

chapter seeks to instruct about hurting the ego of the adversary in response to his question which is just not answered

The two appendices give us indices, the first of works, their authors and their sectarian adherence, and the second of the verses and quotations

The students in the Sanskrit colleges, who are introduced currently to the Indian logic through the old works like the *Tara-samgraha* of Annambhatta or the *Tarka-bhāṣā* of Keśavamīśra, and the like, shall benefit much more and shall be equipped in a better manner and with up to date information and logical technique if the universities begin to prescribe this excellent monograph of Śankara Mīśra Dr Vishvambhara-natha-giri has done a great service to the academic community by reediting such a valuable work NMK.

MĪŚRA-NIBANDHĀVALĪ, *altas* ŚĀSTRĪYA-ŚODHA-NIBANDHA-RATNĀVALĪ (in Sanskrit), Part I, by Dr Ramanarayan Mishra, Reader, Ganganath Jha Kendriya Sanskrit Vidyapeeth, Allahabad, Rangesh Prakashan, Devarra (U P) 1993, pp xix + 343 + xi, Rs 88/-

The author has composed his *Mangalācarana* and his *Kūcin-nivedana* in twenty-three Sanskrit verses, the concluding one being “*Kṣamyō jano'yam vibudhar avaśyam, Natvāsti sacchastra-patha-prabodhah | Tenatva satya-skhalanam nibandhe, Svābhāvīkam vīksya sudharavadbhūh ||*” which entreates the scholars to correct the faults and forgive the author in view of his shortcomings. The collection is further adorned with the *Sammatai* each by Dr. Umashankar Mishra of the Directorate of Education, U P, and by Ram Prasad Tripathi, Principal of the Sampurnanand Sanskrit University, Varanasi, as also by an *Āmukha* or Introduction by the author.

The work is a collection of thirty-seven Sanskrit articles of the author. Dr Mishra has made it clear in his Introduction that by the term *Śāstra* he intends to include all the traditional disciplines like Veda, Vyākaraṇa, Vedānta, Sāhitya, Dharmasāstra and others over and above the six systems of Indian philosophy. Thus, the articles entitled ‘*Yoga-tantra-vimarśa*’, ‘*Sphoṭavāda-vilāsa*’, ‘*Advaita-tattvāloka*’, etc., pertain to philosophy, those entitled ‘*Samāsa-mīmāṃsā*’, ‘*Dhavartha-vāda-vimarśa*’, etc., treat the topics of Sanskrit Grammar, ‘*Sāhitya-mīmāṃsā*’, ‘*Vyañyanāvṛtti-vārtā*’, etc., deal with the topics of Sanskrit Poetics.

The whole work is in Sanskrit, and the style adopted is that of the traditional

classical Sanskrit works wherein the exact location of the sources of quotation is not at all given, except the mention of the name of the work. Thus, for instance, in his essay entitled 'Sphotavāda-vimarśa' he has the following passage as quoted from the Bhagavadgītā, viz., "Aham sarvasya prabhavaḥ mattaḥ sarvaṃ pravartate | Yataḥ sarvāni bhūtāni bhavanyādī yugāgame || Yasmiṃ ca pralayam yānti punar eva yuga-ksaye" introducing it by the words 'Gītāyām api', presuming it to be the responsibility of the reader to fend for himself to find as to in which chapter does the verse occur and at which number ! And here also, we find that while the first line of the quotation can be located as, say Bhagavadgītā 10.8ab, the next two lines are nowhere to be found in the BG ! This is the traditional deficiency which should be scrupulously removed if any scholar wishes to preserve one's academic prestige. There is no doubt about the scholarship of Dr. Mishra but for this lack of exactitude, and academic carefulness. By way of a specimen of his sound scholarship, may be cited his article on 'Pāṇinīya Śīkṣā' which is practically the best among the commentaries on the work, since it enlightens the reader about almost all the controversial points pertaining to the work. Being in Sanskrit, the work will be accessible to only the scholars of Sanskrit, and there too only to those who would care to read articles written in Sanskrit. Any way Dr. Mishra has contributed his mite to the enrichment of modern Sanskrit essay literature, for which he deserves encomiums. NMK.

DHĀTUPRATYAYĀLOKAḤ DHĀTVARTHACANDRIKĀ CA (Sanskrit) by Dr. Goparaju Rama, Ganganath Jha Central Sanskrit University, Allahabad, 1995, pp 1 + 144, Rs 120/-

The author is the Head of the Department of Literature, Ganganath Jha Central Sanskrit University, Allahabad. He has composed these two works, viz., the *Dhātupratyayāloka* and the *Dhātvarthacandrikā*, both of which are published in the form of a single book. The aim of this work is to venture to project the real picture as to which of the nearly two thousand Dhātus listed in his *Dhātupāṭha* by Pāṇini with different suffixes and all spread over the *Astādhyāyī* carries how many suffixes and in what senses. Dr. Rama has culled together all of those suffixes together and arranged them as per their context of sense. The roots are arranged in the alphabetical order. All the suffixes are given under each root followed by its forms, rules and their number in the *Siddhānta-kaumudī*.

The second part, viz , the *Dhātvarthacandrikā*, is virtually an index of the same roots dealt with in the first part, viz , the *Dhātupratyayāloka*, but arranged not alphabetically but rather in the order in which they occur in the *Siddhānta-kaumudī*. Here one can find out in one place as to how many roots are read in a single sense. Dr. Rama has taken proper care in providing the number of each sūtra, as has been found in the edition of the *Siddhānta-kaumudī* with the Tattvabodhinī commentary. The work is a sort of twofold alphabetical index of Sanskrit Dhātus, with the details about the suffixes they are mentioned in the *Dhātupāṭha*, easy to refer to by those interested in the subject. NMK.

BRIEF NOTICES

THE POETRY OF BUSINESS, by Atul K Shah, Colchester CO4 3SQ, U K
(Email ashah@esses.ac.uk Web <http://sersun1.esses.ac.uk/~ashah/>),
1998, pp 69, price not mentioned

The author-poet is a well-known writer and speaker on business issues, and the contents of this book were successfully presented to entrepreneurs in North America, Africa and Europe. It was these dialogues which prompted the writing of this book.

Although it is rare to see business and poetry linked together, the author believes business is and can be a creative endeavour. For a long time he has been interested in aspects of business ethics, and in spite of the common response to the effect that there is no room for ethics in business, his mission is to spread the stories wherein entrepreneurs have been ethical and have been keen to share their success with others, to communicate these ideals and values, and encourage others to raise their values in life.

The book is a collection of sixty-three poems, with such varied titles like Money, Whistle-blower, Sale, Addiction, Grave, Green Business, Double Life – Shareholders, Debt, Reciprocity, and many more long ones. His poetry is couched in British English. The book is but a Draft Pre-Publication Copy – Subject to Author's Copyright. It is printed in very tiny – 8 point fonts – often with centre alignment to enhance the beauty of the poem in print.

A few specimen will give a taste of the author's poetic relish. In his poem entitled *Child Labour*, the poet concludes "You can rely on our promise. Child labour has been kicked out. But bullying and hard labour stays in." In *Business Education*, he writes "I say values are the key, To education. And you have none." In *Stock Market*, he writes "Hurry, Hurry, While greed lasts, Make your money, Easily, So you can spend it, Recklessly. Forget about your conscience. Don't worry, If you become more greedy, You will still live, Happily. Just make your buck, Without a fuss. You can now afford, A psychiatrist." NMK

JAINA SIDDHANTA ŚIKṢĀNA (Hindi), by Munisrī 108 Pramāna Sāgara, Publ. Anand Sighai, Jabalpur, (3rd Edn), 1996, pp 58, Rs 11/-

This book is a collection of succinct outlines of twenty topics of the tenets of Jain philosophy and religion according to the Digambara tradition. The topics outlined are a general introduction, a glimpse of the history of Jainism, the path of liberation, proper outlook, reality and elements, Jiva-tattva and its nature, its various states, the Non-Jiva, Āsrava, Karma, Speciality of the principle of Karma, Samvara, Nirjarā, Moksa, gradual steps to self-development, the conduct of householders, the conduct of mendicants, means of proof and outlooks, Anekānta and Syādvāda. This is very handy and beautifully printed book to be kept at hand for easy reference. NMK

ĀTMĀNVEŚĪ (Hindi), by Muni Ksamāsāgara, Vidya Prakashan Mandir, New Delhi, (Revised 2nd Edn), 1998, pp 120, Rs 30'-

This work is an unusual biography of an extraordinary Digambara Jain saint Ācārya Śrī Vidyāsāgara-ji by his disciple. The incidents of the part of his early life that are seen very intimately by a mother, are narrated through the mouth of the saint's mother Śrīmatī-ji, and that covers pages 1 to 66, while in the rest of the 54 pages the inspiring incidents are narrated by the author himself.

The learned scholar Yashpal Jain of Delhi has contributed an Introduction (*bhūmikā*) in which he has pointed out that his is not a simple biography, it is rather a religious pilgrimage, in which there are many jaunts and halts, the first being that of the childhood, during which the child gave out indications of the future course of life he was going to adopt.

The second part of the book records incidents highlighting the aspects of the life of the saint, such as, a guest, his love of Nature, first meeting, innocent life-style, a treasure of jewels, association with good people, the introvert pilgrim, the self-sun, victory over obstacles, intuition, detachment, holy message, granting protection, the real path, alertness, Nirgrantha, titles, purity, infinite love, composure, liberation, best spiritual endeavor, regarding others as one's own selves, mercifulness, real grace, instruction of duty, self-discipline, resting in one place, importance of renunciation, occasion, self-confidence, practice of equanimity, strong determination, test, highly nearby, inspiration for duty, wishing welfare, attachment with a detached one, tolerance, humble faith, self-control, experience and meditation on the Self. It is hoped that these incidents will unflinching inspire the readers to further goodness in his life. NMK.

NANDANA-KALPATARUḤ (Sanskrit), compiled by Kīrti-trayī, First Śākhā, Shri Jain Granth Prakashan Samiti, Khambhat, 1999, pp 93, Rs Nil

This work is an anthology of devotional Sanskrit poems of the three 'Kīrti'—s, viz, Muni Dharma-kīrti-vijaya, Muni Kalyāna-kīrti-vijaya and Muni Ratna-kīrti-vijaya, over and above those of their preceptor Ācārya Vijaya-śilacandra-sūri. The last one has contributed devotional songs about all the twenty-four Jinas, cast in the form of classical musical pieces, which one feels have been personally sung by the author. The poetic songs about 30 and covering first 31 pages in all, are followed by a tribute, and a biographical account, many other narrative pieces in Sanskrit prose. Each page of the book is marked with a black and white picture of a tree.

This is, in fact, the first issue of a devotion-oriented Sanskrit journal, to be published at irregular intervals, perhaps when sufficient number of poems and prose pieces are received for publication in it, which betrays the poet and musician in the holy personality of a Jain Ācārya, who seems to be grooming his disciples too on to his path. NMK.

MUKTAKA-ŚATAKA (Hīn.) by Dīgambara Jainācārya 108 Śrī Vidyāsāgara jī Mahārāja, publ Vijay Kumar Jain, New Delhi, 1995, pp 26 Price Thinking and retocination

This book being a collection of 102 verses, no list of contents has been given. The book starts with a colour photograph of the Ācārya, on the first inner page, followed by the printer's page, dedication, introduction, short life-sketch of the Ācārya and his works, and then the poetic pearls. A couple of specimen may be presented here.

*Kyom bhatakatā tū mudhā, Kyom dukha sahatā bahudhā |
Taba mitegī yaha ksudhā, Jaba mulegī nya sudhā ||27||"*

*Sapta-svarom se atīta, Suna Rahā hūm Samgīta |
Mano vinā kā tā, tuna-tuna dhvanita apāra ||77||"*

Here in the first verse the Poet-Ācārya points out of the futility of roaming from place to place and person to person, with the added remark that the spiritual hunger will not be satisfied till one attains to the inner joy of the Self-realization. In the second verse he seems to have reached a point in his

spiritual Sādhana at which a Yogin comes to hear the internal humming sound which is referred by numerous saints as the Anāhata-nāda. The verses are neither set in a fixed meter nor are they meant to be sung. But they afford a glimpse of the path of spiritual sojourn of the poetic author N.M.K.

LORD SVĀMĪNĀRĀYAN (AN INTRODUCTION) by Sādhu Mukundcharandās Swamīnarayan Aksharpath, Sahibaug Road, Amdāvād-380 004 (India), 1999, pp 2 + 79, Rs 20/-

This is a very handy introduction to the laymen educated in the western-oriented tradition prevalent at present in India, as also to the English-speaking non-Indians, who may be genuinely interested to know about His Holiness Pramukh Swāmī Maharāj, the current Head of the Bocāsanavāsī Śrī-aksara-purusottama Svāmīnārāyana Samsthā, who has been representing the spiritual Guruship in succession of the four Pragata-brahma-svarūpa predecessors like Svāmī Guṇāñjītananda, Bhagatjī Mahārāj, Śāstrījī Mahārāj, Yogijī Mahārāj. It is under his very powerful inspiration that the unique monuments of Lord Svāmīnārāyan have been coming up in Ahmedabad, Gandhinagar, Bombay, Delhi, Calcutta, Madras, London, Newyork, Nairobi, and other places.

The book contains, apart from the Preface, ten chapters, viz., Early Days, Teenage Yogi, Divine Leadership, Uplift of Women, Disciples, Scriptures, Mandirs, Philosophy, Teachings. After the Epilogue, an account of the Successors of Lord Svāmīnārāyan is given. It is followed by Observations of Historians and Scholars, an Appendix, Features of Devotion in the Daily Life of a Disciple, Source References, Bibliography, Glossary and Index. It is an ably composed and beautifully produced publication that one would like to go through just for the joy of doing so, if not out of genuine curiosity. N.M.K.

PIMAGE by Lt Col C C Bakshi (retd), Pravin Prakashan Pvt, Rajkot, 1998, pp 144, Rs 160/-

This work is an English translation of the Gujarati book "Jīvana-nā Ramga", and is dedicated to "princess Parul" because of whom the author who came to write it. It is a collection of letters addressed to Parul by Dada. Every letter begins with "Salutation to the Revered Guru". They contain varied spiritual thoughts and narration of spiritual experiences during his contact with numerous saints and Yogis in the course of his career in military service culminating in the

final position as a Lt Col In the Indian Army The varied aspects of the author's personality as a spiritual seeker after secrets of human life have been amply revealed in these letters He has authored a remarkably famous book, entitled *Coscon* which is abbreviated form of Cosmic Consciousness, and is translated into Gujarati with the title *Vaiśvika Cetanā* by the author himself NMK.

BHĀDARA-NĀ TĀRĀ (Guj) by Lt Col C C Bakshi Pravin Pustak Bhandar, Rajkot, 1998, pp 171, Rs 80/-

This book is a novel-like poetic narration of the sweet reminiscences of the author right from his primary school days upto the end of his service as a high-ranking military officer It is divided into five sections, carrying the headings . (1) *Bhādara-nā Tārā* (The Stars of the Bhādar river); (2) *Kāyā kalpa* (The Rejuvenation of the body), (3) *Cāse Cāse Motī* (Pearls in each of the farming squares), (4) *Āpaṇum Camatkārika Mana* (Our wonderful mind), (5) *Anumām Ākho Vada Samkēlyo* (The whole of the bunyan tree has been compressed into an atom), and (6) *Prakīrnaka* (Miscellaneous). The headings of these sections are by themselves remarkable and highly significant, and the book carries its title from that of the first section One is astonished to find here a hardcore military officer with a soft heart ascending to the height of poetic sentiments In the last section he has given a piece of his writing called *Katāva* in which he has narrated in alliterative prose a simple incident, but what is important is not the incident, nor its meaning, but rather the prose itself which is to be read aloud and is thus quite enjoyable We may have a specimen of a line or two here : "*Rāna-mām, kāna-mām motā phūlagotā kḥosī-ne gāna-mām gulatāna evā be mām sultāna-nā mokalyā mulatāna-thī āvatā hatā Te be mitra, citra-vicitra caritra karata, vāmdarāthī daratā, to pana hūmmata-ne dharatā, vīvdha prakāra-nā ākāra-nī vāto karatā..*" NMK

GĀTHĀ-MAÑJARĪ (Guj) by Harivallabh Bhayani, Parshwa International Foundation for Research and Education, Ahmedabad, 1997, pp 56, Rs 60/-.

This is a collection of a hundred poetic pearls from the celebrated Prakrit *Gāhakośa* alias the *Gāthā-saptaśatī* of the celebrated Prakrit poet Hāla Each of the poetic pieces presented here in the form of the original verse in printed in the Gujarati script, followed by its free Gujarati translation by the editor-

translator Prof Bhayani The verses are classified subject-wise, such as Deva-Stuti (Prayer), Rtu-o (Seasons) with sub-headings like Vasanta, Grīśma, Hemanta, etc, and Anurāga (Attachment) with sub-headings like Samyoga (Union), Sparśa (Touch), Cumbana (Kiss), etc The first thirty-two pages carry a detailed and learned Introduction by the author, giving an account of the nature and types of Mukṭaka-kāvya, ancient pieces of such poetry, division of the subject matter, appreciation, and a short bibliography At the end of the book, the author has given a comparative table showing the original serial numbers of the translated pieces corresponding to those that are given to them in this collection This book is a welcome addition to the Gujarati literature

NMK

PATRAṀ PUṢPAM (Guj.) by Prof Harivallbh Bhayani, Image Publications Pvt Ltd, Mumbai, 1998, pp 91, Rs 50/-

This is a collection of the author's poetic rendering in Gujarati of some of the most poetical and beautifully charming Sanskrit and Prakrit picturesque verses selected from the works devotional poems pertaining to Krishna worship. The verses translated in the form of Gujarati poems are from the *Rutthnemicariya* of *Svayambhudeva*, the *Kṛṣṇakarmāmṛta* and *Bālagopāla-stuti* of Bilvamangala, *Śṛṅgāraprakāśa*, *Bhagavata*, and others

Prof Bhayani has found the poetic narration of the loving relationship of the Gopis headed by Rādhā vis-à-vis Krishna as most interesting and a source on infinite treasure of poetic sentiments, since they depict their feelings of various types with reference to the sports of Krishna's childhood

The main contents of the book, covering the first seventeen pages, are the thirty-four poems, with original Sanskrit or Prakrit text printed in Gujarati script followed by Gujarati rendering. Then follows the appendices Appendix I is divided in three parts Part I treats the two topics, viz, The cosmic sight of Yaśodā, and the cowherd damsels selling Krishna Part II deals with *rtu-varnana* treating the rains in Vrindavan, and the *śarad* season in Vrindavan Part III contains three Stotras, viz, *Bhīśma-stuti*, *Brahma-stuti*, and *Venugīta* Appendix II contains a brief outline of the tradition of the *Venugīta*, *Gopīgīta*, *Bhramara-gīta*, and reminiscences of a Cāturmāsī Bhāgavata-kathā, followed by an article about the Cārudatta-cantra and researches about Krishna Appendix

III is about the *Kṛṣṇa-kṛīḍita* of Keshavdas Appendix IV is about *Viraha-bhakti* Appendix V is about the development of the nature of Krishna as Bhagavān Then follows a write up about the tradition of Krishna poems, the notes, and bibliography Here the author, normally a staunch rationalist reveals a rather tender aspect of his personality as a lover of poetry NMK.

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