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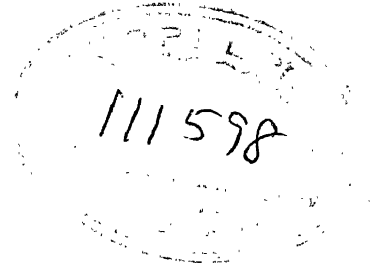
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# SAMBODHI

Vol. XXIII

2000



Editors  
J. B. SHAH  
N. M. KANSARA



L. D. INSTITUTE OF INDOLOGY  
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**SAMBODHI**  
Vol. XXIII - 2000

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J. B. Shah  
N. M. Kansara

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## OBITUARY

### Professor (Dr.) Harivallabh Chunilal Bhayani

With the demise of Prof. (Dr.) H. C. Bhayani, the illustrious tradition of the old generation of internationally recognized and acclaimed versatile research scholars in the fields of Sanskrit, Prakrit, Apabramsha, old Gujarati, Modern Gujarati and English Language and Literature has come to an end. He was a great scholar of linguistics and wellknown etymologist.

He was recipient of numerous Awards like the Ranjitram Medal for Contribution to Gujarati Literature, Sahitya Academy Award for the Best Gujarati Book of 1980-81, President's Award of Certificate of Honour as an Outstanding Sanskrit Scholar 1985, Premananda Sahitya Sabha Medal for Contribution to Gujarati Literature 1987, Gujarat Sahitya Academy Award 1990, Prakrit Jnanabharati Award, Bangalore 1990, Honorary Fellowship of the School of Oriental and African Studies, London University 1993, Narmad Sahitya Sabha Medal for the Best Critical Work 1985-89, Gujarat State, Narsimha Maheta Literary Award 1994, Anantray Raval Vivechan Award 1995 and Acharya Hemachandra Suri Award in 1995-97.

As to his publications, he has edited two Sanskrit works, named *Līlavatīsāra* and *Puspudūṣitaka*, three Prakrit works named *Samkhitta Taranḡavāi*, *Tārāgaṇa*, *Vasudevahimḡī*, thirteen Apabramṡa works named *Sandeśārāsaka*, *Paumacariya*, *Nemināhacariya*, *Sanatkumāracariya*, Apabramṡa Language and Literature, *Raula Velā*, *Chandonuśāsana*, *Dohāḡitikośa* along with *Caryāḡitikośa*, and *Dohākośa*, twelve Old Gujarati works, and two Old Hindi works, six collections of papers pertaining to Linguistics, literary and Cultural Studies of Classical Literatures, eleven Renderings or Translations of Sanskrit, Prakrit an Apabramṡa works, seventeen Grammatical and Linguistic works, seven Collections of Critical Essays, five Folk-Literary Studies and Folk Song Collections, seven Miscellaneous works, in all eighty works. He edited four Research Journals. Round about two hundred of his research papers have been published in various national and international research journals.

To L. D. Institute he was a friend, philosopher and guide in all respects. He was associated with L. D. Institute from its inception and He continued his association with the Institute as a Honorary Visiting faculty till his last breath.

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**Jitendra B. Shah**  
Director

# VEDIC SOURCES OF THE 'VEDIC MATHEMATICS'

*Dr. N. M. Kansara*

Director, Akshardham Centre for Applied Research  
in Social Harmony (AARSH),  
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gadguru Shankaracharya Swami Shri Bharati Krishna Tirthaji Maharaja of Govardhan Peeth Matha, Puri, wrote or dictated a book entitled 'Vedic Mathematics' based on 29 Sūtras, of which 16 deal with the 'general case', while the rest 13 treat the special cases.

Looking to the Sūtras themselves, they seem to differ from similar ones in other Sūtra works in the point that they do not seem to constitute a single compact text of some such work, because they do not contain any reference as to the subject or any statement about the purpose, terminology, extent of the work and so on. They seem to be rather stray Sūtras collected from a body of a text, and hence they are divided by the Swamiji into two sets, viz., Principal ones and subordinate ones, our conjecture as stated above is rather supported, because in the Sūtra works the system is to start the work with the words 'Atha' and end it with the repetition of the last word of the last sutra, with the concluding word 'Iti'. Thus, it seems the Swamiji culled his Sūtras from some Śulba work, and discovered his own mathematical significance and interpretation of them all, and presented his discovery in the form of the Sūtras and their application to various mathematical problems, along with the 'proofs' as expected from a veteran mathematician like him.

The declaration of the Sūtras as "Vedic" or as belonging to the Vedas, particularly to the Atharvaveda, and his claim that "the Sūtras (aphorisms) apply to and cover each and every part of each and every chapter of each and every branch of mathematics including arithmetic, algebra, geometry - plane and solid, trigonometry - plane and spherical, conics - geometrical and analytical, astronomy, calculus - differential and integral etc., etc.", and that 'there is no part of mathematics, pure or applied, which is beyond their jurisdiction' has raised a controversy amongst the mathematicians of India, some of whom have questioned the Vedicity of the Sūtras on the ground of their language, and the level of mathematics it deals with. It is endeavoured here to deal with the problem in all possible aspects, and examine the validity or otherwise of the claim.

In order to deal with this problem from all possible viewpoints, and in all possible aspects, we have approached the problem with the following objectives, viz., (i) to try to trace the handwritten manuscript (note-books) of Swami Shri Bharati Krishna Tirthaji Maharaja comprising sixteen volumes of the work, which is supposed to have devoted one volume each for each of the sixteen principal Sūtras of 'Vedic Mathematics', as given by him; (ii) to try to trace the Vedic Mathematics Sūtras from the extent Vedic texts; (iii) to trace the terminology of the Vedic Mathematics Sūtras from the Vedic texts; (iv) to examine the validity of the term 'Vedic' as applied to the Vedic Mathematics Sūtras; (v) to collate the mathematical data from the Vedic literature; (vi) to compare the VM terminology with that of the medieval mathematicians; (vii) and to compare the mathematical functions of the Sūtras with those of the medieval mathematicians.

### **Findings :**

#### **I. About the Handwritten Manuscript Notebooks of BKTm on VM in sixteen volumes :**

In his "Author's Preface" to the "Vedic Mathematics or Sixteen Simple Mathematical Formulae from the Vedas (For One-line Answers to All Mathematical Problems)"<sup>1</sup>, H. H. Shri Jagad-Guru Shankaracharya (the late) Swamy Shri Bharati Krishna Tirthaji Maharaja of the Govardhana Peetha Mutt, Puri, has declared, himself about "Vedic Sūtras dealt with in the 16 volumes"<sup>2</sup> on Vedic Mathematics.<sup>2</sup> Smt. Manjulaben Trivedi, the Hon. General Secretary of Sri Vishva Punarnirmana Sangha, Nagpur, who has been a very close and favourite disciple along with her late husband Shri Chimanbhai M. Trivedi, of Shri Jagadguruji BKTm, has noted in the introductory article to the VM<sup>3</sup> that the revered Guruji used to say that he had reconstructed the sixteen mathematical formula (given in the text) from the Atharvaveda after arduous research and 'Tapas' of about eight years in the forest of Śringeri.

From the life-sketch given by Smt. Manjulaben,<sup>4</sup> it seems that, as Venkatraman, BKTm was born in March 1884, passed his M.A. Examination of the American College of Science, Rochester, New York, with Sanskrit, Philosophy, English, Mathematics, History and Science, securing the highest honours in all the seven subjects. As Professor Venkatraman Saraswati, he started his public life under the guidance of Late Hon'ble Shri Gopal Krishna

Gokhale, C.I.E. in 1905 in connection with the National Education Movement and the South African issue. Due to his deepest attraction towards the study and practice of the science of sciences - the holy ancient Indian spiritual science or Adhyātma-Vidyā, he proceeded, in 1908, to Sringeri Math in Mysore to lay himself at the feet of the renowned late Jagadguru Shankaracharya Maharaj Shri Satchidananda Shivabhinava Nrisimha Bharati Swami. In 1908 or so he had to assume the post of the first Principal of the newly started National College at Rajmahendri under a pressing and clamant call of duty from the nationalist leaders. But after three years, in 1911, he went back to Shri Satchidananda Shivabhinava Nrisimha Bharati Swami at Sringeri.

The next eight years he spent in the profoundest study of the most advanced Vedanta Philosophy and practice of the Brahma-sadhana. In 1919 he was initiated into the holy order of Samnyāsa at Varanasi by H. H. Jagadguru Shankaracharya Shri Trivikrama Tirthaji Maharaja of Sharadapeetha and was given the new name, Swami Bharati Krishna Tirtha. And in 1921, he was installed on the pontifical throne of Sharda Peetha Shankaracharya, and in 1925 he shifted to Puri when he was installed as Jagadguru Shankaracharya of the Govardhan Math, while Shri Swarupanandaji was installed on the Sharda Peetha Gadi. In 1953, he founded at Nagpur an institution named Shri Vishwa Punarnirmana Sangha (World Reconstruction Association), with Shri Chimanlal Trivedi as the General Secretary and the Administrative Board consisted of his disciples, devotees and admirers.<sup>5</sup>

Thus, it seems he discovered the VM Sūtras during his stay at Sringeri, between 1911 and 1919, and at the age of his 34th or 35th year and for next few years he was busy working on these Sūtras, and he seems to have definitely written, in school notebooks, all of his sixteen volumes treating each of his sixteen Sūtras in one independent volume, most probably well before 1953.

From Shri P. M. Trivedi,<sup>6</sup> who is related to both Shri Chimanlal Trivedi and Smt. Manjulaben Trivedi, informed me that originally he himself and the latter two belonged to Kapadwanj (District Kheda, Gujarat), and perhaps they turned into devotees of BKTm, when as the Jagadguru Shankaracharya he visited Kapadwanj for the monsoon months of the year 1937 or so. During

his stay at Kapadwanj, BKTm is said to have borrowed some amount from Shri Manilal Desai, a money-lender of Dakor and devotee of him, and as a security against the borrowed amount, he had pledged his manuscript note-books safely stuffed and packed in a few tin trunk boxes. As a security containing the life-long research work of his highly revered Shankaracharya, the boxes were scrupulously guarded and preserved by Shri Manibhai who had spread his bed on the place under or beneath which the boxes were kept. It seems, BKTm somehow could not repay the amount to Shri Manilal Desai till the end of the latter's lifetime, say till about the year 1955 or so. And then, the boxes came under the charge of Shri Laxminarayan, the son of Shri Manilal Desai. Shri Laxminarayan got them transported from Dakor to his residence at Asarva in Ahmedabad.

Professor Vijaya M. Sane,<sup>7</sup> who evinced a great interest in tracing the location of the boxes containing the manuscript note-books of the VM in sixteen volumes, took great pains in utilising his contacts with the higher-up in the Gujarat Government and Gujarat Police Department, and finally located the residence of Shri Laxminarayan in Ahmedabad, got in touch with the then Jagadguru Shankaracharya Swami Shri Abhinava Sachidananda Tirthaji Maharaj of Sharada Peetha, Dwarka (Gujarat), got the boxes confiscated and searched. But the boxes were found to contain useless scraps and old shoes and such other trash. After that when Prof. Sane contacted Shri Laxminarayan personally and talked to him, he was told that some German scholar had come searching for him and had offered big amount for the VM manuscript material of the sixteen volumes; that he had sold the contents of the boxes to that German scholar for Rs. 80,000/-, and had stuffed the boxes with rubbish. Even after that Shri Sane tried his utmost to trace the whereabouts and identity of the German scholar, through the help of Hon'ble Shri Hitendrabhai Desai, the then Chief Minister of Gujarat, but his efforts donot seem to have met with any degree of success so far. This must have happened some time in the year 1955-56, since, "unfortunately, the said manuscripts were lost irretrievably from the place of their deposit and this colossal loss was finally confirmed in 1956".<sup>8</sup>

And as has been declared by Smt. Manjulaben Trivedi,<sup>9</sup> her husband Shri Chimanlal Trivedi, found that Secretary of the Sri Vishva Punarnirmana Sangha, found that as a result of demonstrations before learned people and

societies by BKTm about the Vedic Mathematics as discovered by him, some people who had grasped a smattering of the new Sūtras had already started to dazzle audiences as prodigies claiming occult powers without acknowledging indebtedness to the Sūtras of Jagadguruji, and he pleased earnestly with Gurudeva and persuaded him to arrange for the publication of the Sūtras in his own name. It was finally in 1957, when he decided to undertake a tour of the U.S.A., that he re-wrote from memory the present volume, viz., the VM (1965 Edn.), giving an introductory account of the sixteen formulae reconstructed by him; he wrote down the volume in his old age within one month and a half with his failing health and weak eyesight.

The type-script of the VM was left over by BKTm in U.S.A. in 1958 for publication. It was through the good offices of Justice. N. H. Bhagavati, the then Vice Chancellor of the Banaras Hindu University, and Dr. Pandit Omkarnath Thakur, the veteran classical musician, that the Banaras Hindu University published the VM in the Nepal Endowment Hindu Vishva-vidyalaya Sanskrit Granthamala (Vol. 10), in 1965, after about five years since the demise of BKTm in 1960.

Thus, it seems to be a solid fact that BKTm did write down his sixteen volumes on the sixteen Sūtras of the Vedic Mathematics, that he deposited his manuscript with his devotee Shri Manilal Desai of Dakor in Gujarat, that after the death of Shri Manilal, the material came in possession of his son Laxminarayan Desai, and the latter sold it to some German scholar for Rs. 80,000/-, and that, at least subconsciously, BKTm was under the impression that he was writing the book overall again, in a series of a number of volumes, although what he could write was a single volume published as the VM.<sup>10</sup>

### **On the Vedic Sources of the VM Sūtras :**

In his talk and demonstration given to a small group of student mathematicians at the California Institute of Technology, Pasadena, California on 19th February, 1958, BKTm has been recorded to have said "that I also speak summarily about mathematics which I have been able to get from the Sūtras of the Atharvaveda."<sup>11</sup> Giving some further details, he said : "one particular portion I am referring to, a particular portion of the Atharva-Veda is called the *gaṇita sūtras*. The *gaṇita sūtras* are also called the Śulba Sūtras 'the easy mathematical formulae', that's the meaning of the expression. And



there are sixteen sūtras, sixteen aphorisms in all, and the general name 'ganita' mathematics is given to the subject."<sup>12</sup> In the same talk he said : "And, then fourthly, in the Atharvaveda we have what is called the Sthāpatyaveda which is the Sanskrit term for a combination of sciences starting with mathematics and all its branches without a single exception going on to the application of mathematics in various other departments, including architecture, engineering, and so forth."<sup>13</sup> According to him, there are four Upavedas, viz., Āyurveda, Dhanurveda, Gandharvaveda and Sthāpatyaveda, connected with the Rigveda, Yajurveda, Samaveda and Atharvaveda, respectively.<sup>14</sup>

Under the sub-topic "Gaṇita Sūtras",<sup>15</sup> BKTm has given the following details : "One particular portion of the Atharvaveda is called the Ganita-sūtras. They are also called the Śulba-sūtras, and there are sixteen, aphorisms in all. In this connection, he referred to Professor Colebrooke, and quoted him as having said to the effect that he was unable to understand what the contents of those sūtras are, and what connection those sūtras have with mathematics, and that he did not understand those sūtras; that it was unilligible to him, it was beyond him. He has further informed us that coming to the same passage, the same portion of the Atharvaveda, Horece Hayman Wilson remarked "this is all nonsense", and that R. T. Griffith said it was "utter nonsense".<sup>16</sup>

We are further informed by BKTm that the above remarks of Colebrooke, Wilson and Griffith put him on the track, since he thought that there must be something in the subject which was being discussed with so much earnestness and which the commentators were trying to understand but could make nothing out of. So he went on with his simple idea that there was some meaning. The meaning may be all absolutely wrong, but to dismiss something off hand as nonsense because it is not understandable, was not correct.<sup>17</sup>

Sanskrit has a certain peculiarity about it, that the same passage very often deals with a different subject and is capable of yielding different meanings relating to different subjects. For example, there is a hymn of praise addressed to Śrī Kṛṣṇa.<sup>18</sup> This verse also gives the value of  $\pi/10$  to thirty-two decimal places. The literal meaning of the verse is that in the reign of King Kaṁsa unsanitary conditions prevailed, which has apparently nothing to do with mathematics.

He further clarified that 'Mathematical formulae' is the heading of the subject, and inside we are told that the tyrant king ruled over the people oppressively.<sup>19</sup> And here too, the heading is 'Gaṇita Sūtras', mathematical formulae. So he thought there must be something. And for long years of meditation in the forest, and intense study of the lexicographies, lexicons of earlier times,<sup>20</sup> he devoted himself to the task of discovering the mathematical meaning of the gaṇita-sūtras. He studied the old lexicons, including Viśva, Amara, Arṇava, Śabdakalpadruma, etc. With these he was able to find out the meanings; he got the key in that way in one instance, and one thing after another helped him in elucidation of the other sūtras, the other formulae. And he found to his extreme astonishment and gratification that the sūtras dealt with mathematics in all its branches; that only sixteen sūtras cover all the branches of mathematics, arithmetic, algebra, geometry, trigonometry, physics, plain and spherical geometry, conics, calculus, both differential and integral, applied mathematics of various kinds dynamics, hydrostatics, statics, kinematics, and all.<sup>21</sup>

In our endeavour to locate the portions of the Atharvaveda, that confronted Colebrooke, Wilson and Griffith and evoked the above-mentioned remarks from them, we have scanned through all the writings of H. Th. Colebrooke, which being more than a century old, could be available only in the very old libraries at Pune and Bombay, for personal reference and verification.

As regards Colebrooke, he is known to have remarked as follows :<sup>22</sup> "The Vedas ... are too voluminous for a complete translation of the whole; and what they contain would hardly reward the labour of the reader; much less that of a translator. The ancient dialect in which they are composed, and especially that of the first three Vedas, is extremely difficult and obscure; ... its difficulties must long continue to prevent such an examination of the whole Vedas, as would be requisite for extracting all that is remarkable and important in those voluminous works." During the course of his essays he has quoted generally from the Atharvaveda Saṁhitā of the Śaunakīya Śākhā.

Horace Hayman Wilson, too, has referred to Colebrooke's opinion in his essays and lectures.<sup>23</sup> The portion of the Atharvaveda generally referred to by him seems to be the last two books, i.e. the Kāndas XIX and XX.

R. T. Griffith, who has translated the whole of the Atharvaveda in English<sup>24</sup> refers to "some attempts to bring sense out of utter nonsense which constitutes part of the last two books" of the Atharvaveda.<sup>25</sup>

Now, looking into the Griffith's translation and notes of the last two books of the Atharvaveda, we find him passing the following remarks, in the indicated places :

AV. XIX, 6, Vol. II, p. 265, f.n. - "This hymn is generally called the Puruṣa Sūkta or Puruṣa hymn, ... The Ṛgvedic hymn has been translated also by Colebrooke, Miscellaneous Essays, pp. 167-168 ... Wilson's Translation should be consulted for the views of Sayana and the Indian scholars of his own and earlier times.

AV. XIX, 22, 6, Vol. II, p. 280, f.n. - "6 Small ones : the Kṣudras. Various portions and hymns of the Atharvaveda, which are not clearly identifiable, are designated by these and the remaining fantastic names."

AV. XX, 5, 6, Vol. II, p. 323, f.n. - "6 Famed for thy radiance, worshipped well : the words this rendered, Śācigo and Śācipūjana, have not been satisfactorily explained by the commentator, and their meaning is still uncertain."

AV. XX, 5, 7, Vol. II, p. 324, f. n. 7 continued - "See Professor Wilson's note who observes that the construction is loose, and the explanation not very satisfactory."

AV. XX, 16, 3, Vol. II, p. 332, f. n. 3 - "Prof. Wilson renders Sthivibhyaḥ in this place by 'from the granacies'."

AV. XX, 16, 9, Vol. II, p. 333, f. n. 9 - "Prof. Wilson following Sāyaṇa, paraphrases the second line :-".

AV. XX, 34, 12, Vol. p. 351, f. n. - "12 The stanza is not taken from the Ṛgveda; and the manuscripts on which the printed text is based are corrupt and unintelligible as they stand."

AV. XX, 35, 7, Vol. II, p. 353, f. n. - "7 The verse is difficult. Sāyaṇa, Wilson, Benfey and Grassmann take Viṣṇu to be an appellative or epithet of Indra."

AV. XX, 58, 1, Vol. II, p. 374 f.n. 3 - "1 This stanza is difficult and obscure ... See Prof. Cowell's note in Wilson's Translation."

AV. XX, 74, 3, Vol. II, p. 389, f. n. - "The text is very elliptical and obscure. ... - Wilson."

AV. XX, 76, 1, Vol. II, p. 391, f. n. - "1 The meaning of the stanza is obscure, and the text of the first half line is unintelligible. I follow the reading which Sāyaṇa gives in his Commentary, Vayo instead of Va yo ... - Wilson."

AV. XX. 133, Vol. II, p. 441, f. n. - "There are five more stanzas, all with the refrain : 'Maiden, it truly is not so as thou, O maiden, fanciest.' A mere literal translation of these would be unintelligible, and the matter does not deserve expansion or explanation. These six stanzas are called Pravahlikās or Enigmatical Verses."

Thus, BKTm seems to have referred to some portion of the Books XIX and XX of the Atharvaveda, while he passed his above comments.

Now, when we search for the VM sūtras of BKTm in both the Śaunakiya and the Paippalāda Samhitās, we find the passages like the following :

AV. XIX, 6, 1-3 :

सहस्रबाहुः पुरुषः सहस्राक्षः सहस्रपात् ।  
 स भूमिं विश्वतो वृत्वात्यतिष्ठद् दशाङ्गुलम् ॥  
 त्रिभिः पद्भिर्घामरोहत् पादस्येहाभवत् पुनः ।  
 तथा व्यऽक्रामद् विष्वङ्शनानशने अनु ॥  
 तावन्तो अस्य महिमानस्ततो ज्यायांश्च पूरुषः ।  
 पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ॥

AV. XIX, 8, 2 :

अष्टाविंशानि शिवानि शम्मानि सह योगं भजन्तु ।

AV. XIX, 22 :

अङ्गिरसानामाद्यैः पञ्चानुवाकैः स्वाहा १ षष्ठाय स्वाहा २ सप्तमाष्टमाभ्यां स्वाहा ३... प्रथमेभ्यः  
 शङ्खेभ्यः स्वाहा ८ द्वितीयेभ्यः शङ्खेभ्यः स्वाहा ९ तृतीयेभ्यः शङ्खेभ्यः स्वाहा १०

AV. XIX, 23 :

आथर्वणानां चतुर्ऋचेभ्यः स्वाहा १ पञ्चर्चेभ्यः स्वाहा २ ... अष्टादशर्चेभ्यः स्वाहा १५  
 एकोनविंशतिः स्वाहा १६ विंशतिः स्वाहा १७ ... तृचेभ्यः स्वाहा १९ एकर्चेभ्यः स्वाहा २० ...  
 एकानृचेभ्यः स्वाहा २२

AV. XIX. 32, 1 :

शतकाण्डो दुश्च्यवनः सहस्रपर्ण उत्तिरः ।

AV. XIX. 33, 1 :

सहस्रार्धः शतकाण्डः ... ।

But nowhere in the Atharvaveda Samhita, of both the Śaunakīya or the Paippalāda Śākhās, nor in Sāyaṇa's Commentary, nor in the Gopatha Brāhmaṇa, nor in the Kauśika Sūtra, nor in the Vaitāna Sūtra, nor in any of the Atharvaveda-pariśiṣṭas, nor in the Āngiras-kalpa, nor in the Karma-panjikā, Karma-samuccaya, nor in the Ātharvaṇa-rahasya do we find any of the sūtras as they are given by BKT.M.

In this connection, BKT.M. has referred to Sthāpatyaveda which is said to be an Upaveda of the Atharvaveda. Monier-Williams<sup>26</sup> notices the following under the word 'Upaveda' :

“upa-veda, as, m. ‘secondary knowledge’, N. of a class of writings subordinate or appended to the four Vedas (viz., the Āyurveda or science of medicine, to the Ṛgveda; the Dhanurveda or science of archery, to the Yajurveda; the Gāndharvaveda or science of music, to the Sāmaveda; and the Śastraveda or science of arms, to the Atharvaveda; this is according to the Caranavyūha, but Suśruta and Bhāvaprakāśa make the Āyur-veda belong to the Atharvaveda; according to others, the Sthāpatyaveda or science of architecture, and Śilpaśāstra or knowledge of arts, are reckoned as the fourth Upaveda.”

The portion of the Atharvaveda, called Gaṇita-Sūtra, according to BKT.M, is also known as ‘Śulba-sūtra’ and it is said to belong to the Atharvaveda, and deal with the art and science of the building of fire-altars. Hence it would rightly be a part of the Sthāpatyaveda.

We should note here that the religious rites of the Paippalādins, dealt with in their Kalpa and Paddhati - the Āngirasa-kalpa and the Karma-panjikā - that have come down to us, are all of a Gṛhya character. They are to be performed on a single fire (*ekāgni-sādhyā*), and not three, as is necessary for the Śrauta rites. There was a Paippalāda Śrauta Sūtra in seven chapters,

written by Agastya, as is known from a statement to this effect appearing in the Prapañca-hṛdaya.<sup>27</sup> Like the Kalpasūtras of Āśvalāyana, Bodhāyana and Jaimini, the work of Agastya also contained treatment of distinctive Vedic rituals. The lost Śrauta Sūtra of the Paippalāda Śākhā may, however, be taken to have contained more sacrificial matters than what the Vaitāna Sūtra of the Śaunaka Śākhā does. The Paippalāda Saṁhitā itself has a large number of sacrificial hymns which are not found in the Śaunaka Saṁhitā. These hymns relate to the Śrauta rites like the Darśa-paurṇamāsa, Agnyādheya and Goṣṭoma.<sup>28</sup> Perhaps, the portion of the Atharvaveda known to BKTm as 'Gaṇita-sūtra' might belong to the Kalpasūtra part of this Śrautasūtra of Agastya. But, unfortunately, we have yet to come across a Śulba Sūtra attached to the Atharvaveda; none else, except BKTm, has as yet noticed any such work. The question of the location and the veracity of the 'Gaṇita-sūtra' being a part of some Kalpasūtra of the Atharvaveda, should remain open till we discover it with the help of some of the oral reciters of the Paippalāda Atharvaveda.

The culture of the Paippalāda Atharvaveda considered so long associated with Kashmir, but totally extinct from our country at the present time, is still a living force in the Eastern region of India. Thousands of Paippalādins residing in Orissa and the adjacent parts of Bihar and West Bengal have survived to this day unnoticed by the scholarly world. They have kept themselves away from the public eye and so much so that even the Sanskrit Commission appointed by the Government of India in 1956, unaware of their existence in the state of Orissa, was unable of their existence in the state of Orissa, was unable to locate them during its tours in the State. These people still follow their 'traditional rites and customs. Valuable Paippalāda works which could not, up to this time, be traced anywhere in the country, have been found carefully preserved in their safe custody.<sup>29</sup>

Now, as regards the Śulba Sūtras. They are the manuals for the construction of altars which are necessary in connection with the sacrifices of the Vedic Hindus. The Śulba Sūtras are sections of the Kalpasūtras, more particularly of the Śrautasūtras, which are considered to form one of the six Vedāṅgas or 'The Members of the Veda', and deal specially with rituals or ceremonials. Each Śrautasūtra seems to have its own Śulba section. So there were, very likely, several such works in ancient times.<sup>30</sup> Patañjali, the Great commentator

of Pāṇini's Grammar, states that there were as many as 1131 or 1137 different schools of the Veda; in particular, there were 21 different schools of the Ṛgveda, 101 schools of the Yajurveda, 1,000 of the Sāmaveda, and 9 Or 15 of the Atharvaveda.<sup>31</sup> But most of them are now lost.

At present we know, however, of only seven Śulba-sūtras, those belonging to the Śrauta-sūtras of Baudhayana, Āpastamba, Kātyāyana, Mānava, Maitrāyana, Vārāha and Vādhula, while we find only the reference to two other works, viz., Maśaka and Hiranyakesi, in the commentary of Karvindaswami on the Āpastamba Śulba (xi. 11). As related to the different Vedas, the Śulba-sūtras of Baudhāyana, Āpastamba, Mānava, Maitrāyaṇa and Vārāha belong to the Kṛṣṇa Yajurveda; and the Kātyāyana Śulba-sutra to the Śukla Yajurveda.<sup>32</sup>

As regards their importance, the available Śulba-sūtras can sharply be divided into two classes. The first class will include the manuals of Baudhāyana, Āpastamba and Kātyāyana. They give us an insight into the early state of Hindu geometry before the rise and advent of the Jaina sect (500-300 B.C.). The Śulba-sūtras of Mānava, Vārāha, Maitrāyaṇa and Vādhula, comprising the second class, add particularly very little to our stock of information in this respect.<sup>33</sup>

It was perhaps primarily in connection with the construction of the sacrificial altars of proper size and shapes that the problems of geometry and also of arithmetic and algebra presented themselves, and were studied in ancient India, just as the study of astronomy is known to have begun and developed out of the necessity for fixing the proper time for the sacrifices and agriculture. At any rate, from the Śulba-sūtras we get a glimpse of the knowledge of geometry that the Vedic Hindus had. Incidentally they furnish us with a few other subjects of much mathematical interest.<sup>34</sup>

### **Vedic Sources of the VM-Sūtra Terminology :**

The VM sūtras contain some very common mathematical terminology, which has so far been hardly examined from this point of view. Dr. Satyakama Varma has concluded in his research paper<sup>35</sup> that though the term employed in these sūtras cannot be claimed to be of the Vedic origin, yet they are later synonyms of the equivalent original Vedic terms, that the Vedic texts include much of the scientific and mathematical statements, which can make

a strong basis for such like sūtras, and that when the Jagad Guru claims that he has adopted nothing but Vedic Mathematics, he is right in his own way.

On closer examination, we find that most of the terms utilised in the VM sūtras are found to be prevalent in the Śrauta Sūtras and the Śulba Sūtras. We shall see here which terms are used in which Vedic texts :

- (1) ANTA - Bau. Śul. I. 23.
- (2) ANTYA - Tait. Sam. 1. 7. 9. 1.; Maitr. Sam. 1.11.3; "the last member of a mathematical series" - Monier-Williams, Ske.-Eng. Dict., p. 44, Col. 3 : Āp. Śul. 2.3; Ath. Anu. 20.9; 104; 118.
- (3) ĀDYA - Ath. Sam. 19.22.1.
- (4) ĀNURŪPYA / ANURŪPATVA - Āp. Śul. 13.8.
- (5) ŪRDHVA / ŪRDHVAPRAMĀNA - Āp. Śul. 9.15; Bau. Śul. 2.3; Vādh. Śul. 7.2; 11. 9.; Hir. Śul. 3.14; 4.20.
- (6) ŪNĪKṚTYA / ŪNĪKAROTI - Nid. Sū. 1.7.28.
- (7) EKANYŪNA / EKONA - Kāt. Śul. 6.7.
- (8) EKĀDHIKA - Kāt. Śul. 6.7.
- (9) GUṆAKA / GUṆA / DVI GUṆA - Bau. Śul. 1.30.
- (10) GUṆITA - Madh. Śi. 16.2.; Yajn. Śi. 2.104-105.
- (11) CARAMA - Kṣud. Su. 1.1.; Bau. Śr. 10.48.2.
- (12) TIRYAK / TIRYAG-DVI GUṆA - Kāt. Śul. 6.7; TIRYAG-BHEDA Bau. Śul. 17.8; 19.7; TIRYAN-MĀNA Kāt. Śul. 7.32; Bau. Śul. 1.46.
- (13) DAŚAKA - Ath. Anu. 19.17.
- (14) DAŚATAḤ - Āśv. Śr. 8.5.7; Āp. Śr. 20.14.2; 22.17.5; Hir. Śr. 17.6.42.
- (15) NAVATAḤ - Āśv. Śr. 8.5.7; Bau. Sr. 15.23.
- (16) NIKHILA - Mādhy. Sr. 1.7.8.10.
- (17) NYŪNA - Āśv. Sr. 1.11.15.
- (18) PŪRAṆA - Kāt. Śr. 24.7.18; Āp. Śr. 16.26.9; 16.27.6; PURAYET Bau. Śul. 8.12
- (19) MĀDHYAMA - Śāṅkh. Sr. 7.27.20; MĀDHYAMA-PURVA Bau. Śul. 7.17.
- (20) YĀVAT... TĀVAT - YĀVAT-PRAMĀNA - Kāt. Śul. 37.12; Āp. Śul. 3.11; Hir. Śul. 1.50; TĀVAD-ANTARĀLA Bau. Śul. 8.11; Hir. Śul. 3.17.



- (21) YOJAYET / YUJYATE - Hir. Śul. 4.20.; Āp. Śul. 11.46; Bau. 21.7.  
 (22) LOPANA / LOPA - Kāt. Śr. 19.7.6.  
 (23) VARGA - Kāt. Śul. 3.7; Āp. Śul. 3.11; Hir. Śul. 1.50.  
 (24) VEṢṬANA - Śāṅkh. Gr. 3.1.8.  
 (25) VYAṢṬI - Āp. Śr. 10.6; Śāśkh. Sr. 16.1.1.  
 (26) ŚŪNYA - Drāhy. Śr. 4.4.22; Nid. Sū. 9.11.21.  
 (27) ŚEṢA - Kāt. Śul. 3.2.3; Āp. Śul. 2.15; 13.2; Bau. Śul. 2.10.12.; Śul. 1.36; 4.34.  
 (28) SAMAṢṬI - Bau. Śr. 17.13.7; Jaim. Śr. 21.10.  
 (29) SĀMYASAMUCCAYA - Kāt. Śr. 1.8.7. 21; 14. 3.5.  
 (30) SOPĀNTYA / UPĀNTYA - Āp. Śul. 1.12; Hir. Śul. 1.22.

This shows that most of the terms utilized in the VM Sūtras are not but quite as old as the Śrauta Sūtras and the Śulba Sūtras. In connection it should be noted that the VM Sūtras cannot be branded as 'Vedic' simply because they do not incorporate the very ancient arc linguistic usages mostly found in the Vedic Saṁhitās or Brāhmaṇas. In the Upaniṣads, which form the integral parts of some of the Saṁhitās Brāhmaṇas, are found to have been composed in a language which is 1 or less very similar to the one which is known as Pāṇinian or Classical. the Śulba Sūtras too utilize the same sort of Sanskrit, as for instance

- Bau. Śul. 4.62-63 : पञ्चमभागीयायाः चाष्टभ्यः । तानि दश ।  
 ibid., 7.6 : यदवस्तादपरिच्छिन्नं तत्पुरस्तादुपदध्यात् ।  
 Mān. Śul. 10.3.5.11 : द्विकयोर्वोत्सृजेत्ततः ।  
 Āp. Śul. 3.21 : तृतीयेन नवमी कला ।  
 ibid., 5.18 : अष्टाविंशत्पूतं पदसहस्रं महावेदिः  
 ibid., 13.7-8 : द्वयानि खलु द्रोणानि । चतुरस्राणि परिमण्डलानि च ।  
 Kāt. Śul. 3.6-10 : द्विःप्रमाणा चतुःकरणी त्रिःप्रमाणा नवकरणी चतुःप्रमाणा षे करणी । यावत्प्रमाणा रज्जुर्भवति तावन्तस्तावन्तो वर्गा ५ तान्तसमस्येत् । अर्धप्रमाणेन पादप्रमाणं विधीयते । तृ नवमांशः । चतुर्थेन षोडशी कला ।

Thus, in point of the language, the VM Sūtras too are similar and cannot be segregated as non-Vedic; they are as much Vedic as are the Śrauta Sūtras and the Śulba Sūtras so far as the point of their language is concerned. And this is perhaps, because of their likelihood of being a part of the yet untraced Śulba-sūtra of the Atharvaveda. And it is in view of these sūtras being a part of the yet untraced Śulbasūtra, and therefore belonging to the Sthapatyaveda an upaveda, of the Atharvaveda, that we may regard them as 'Vedic', which is general term denoting not merely the texts connected with some Vedic Śākhā, but not necessarily the Saṁhitā and Brāhmaṇa only. Any text connected with the Veda Vidyā or Vedic ritualistic, spiritual or any other practical aspect pertaining to the auxiliary sciences connected with Vedic Hinduism, may without hesitation be termed 'Vedic'.

#### **BKTM's Concept of the 'Veda' and 'Vedic' :**

... "From time to time and from place to place during the last five decades and more, we have been repeatedly pointing out that the Vedas (the most ancient scriptures, nay, the oldest 'Religious' scriptures of the whole world) claim to deal with all braches of learning (spiritual and temporal) and to give the earnest seeker after knowledge all the requisite instructions and guidance in full detail and on scientifically - nay, mathematically, accurate lines in them all and so on."

"The very word 'Veda' has this derivational meaning, i.e., the fountain-head and illimitable storehouse of all knowledge. This derivation, in effect, means, connotes and implies that the Vedas should contain within themselves all the knowledge needed by mankind relating not only to the so-called 'spiritual' (or non-worldly) matters but also to those usually described as purely 'secular', 'temporal' or 'worldly', and also to the means required by humanity as such for the achievement of all-round, complete and perfect success in all conceivable directions and that there can be no adjectival or restrictive epithet calculated (or tending) to limit that knowledge down in any sphere, any direction or any respect whatsoever."

"In other words, it connotes and implies that our ancient Indian Vedic lore should be all-round complet and perfect and able to throw the fullest necessary light on all the matters which any aspiring seeker after knowledge can possibly seek to be enlightened on."<sup>36</sup>

As to the metaphysics, mathematics, physics and other subjects, BKTM has from a long time ago, that the Vedas which openly declare that these sciences are integral parts of the Vedic scriptures should be studied from the standpoint of the scholar, from the standpoint of a person who is absolutely impartial and free from all prejudices, no presuppositions, a person who is a seeker after truth and who welcomes the truth from whatever direction it may come. So we have to approach them with open minds, nothing *a priori*, nothing taken for granted. We have had centuries of tradition over a long period of time, not merely various claims. So far as the Indian scriptures are concerned, we do not find any difficulties at all because each science is an integral part of a particular Veda, a particular scriptural portion of our literature.<sup>37</sup>

As has been aptly remarked by Swami Pratyagatmananda Saraswati,<sup>38</sup> Brahminism belonged to a race, now fast becoming extinct, of die-hard believers who think that the Vedas represent an inexhaustible mine of profoundest wisdom in matters both spiritual and temporal; and that this store of wisdom is not, as regards its assets of fundamental validity and value at least, gained by laborious inductive and deductive methods of ordinary systematic inquiry but was a direct gift of revelation to seers and sages who in their highest reaches of Yogic realisation were competent to receive it from a source so perfect, immaculate.

To carry conviction, BKTM has, by his comparative and critical study of Vedic Mathematics, made abundantly clear the essential requirement of being prepared to go the whole length of testing and verification by accepted and accredited methods.<sup>39</sup>

That there is a consolidated metaphysical background in the Vedas of the objective sciences including mathematics as regards the basic conception of a point that may be granted by a thinker who has looked broadly and deeply into both the realms.... That metaphysical background includes mathematics also; because physics as ever pursued is the application of mathematics to given or specified space-time-event situations. The late Shankaracharya has claimed, and rightly we may think, that the Vedic Sūtras and their applications possess these virtues to a degree of eminence that cannot be challenged. The outstanding merit of this work lies in his actual proving of this contention.<sup>40</sup>

Whether or not the Vedas be believed as repositories of perfect wisdom, it is unquestionable that the Vedic race lived *not* merely as pastoral folk possessing half-or-quarter-developed culture and civilisation. The Vedic seers were, again, not mere 'navel-gazers' or 'nose-tip-gazers'. They proved themselves adepts in all levels and branches of knowledge, theoretical and practical. For example, they had their varied objective science, both pure and applied... The old seer scientist had both his own theory and art (technique) for producing the result, but different from those now prevailing. He had his science and technique, called Yajna, in which Mantra, Yantra and other factors must co-operate with mathematical determinateness and precision. For this purpose, he had developed the six auxiliaries of the Vedas in each of which methemathical skill and adroitness, occult or otherwise, play the decisive role. The sūtras lay down the shortest and surest lines.<sup>41</sup>

In his Foreword of the General Editor, Dr. V. S. Agrawala has aptly pointed out<sup>41</sup> that the question naturally arises whether the Sūtras which form the basis of this treatise, viz., the VM, exist any where in the Vedic literature as known to us. And we find that the Sūtras in the form presented by BKTm, have not been found to form any part of the texts of the Atharvaveda Saṁhitā, both Śaunaka and Paippalāda, nor the Gopatha Brāhmaṇa, nor the Kauśika Sūtra, nor the Vaitāna Sūtra, nor in any of the Upaniṣads traditionally belonging to the Atharvaveda, nor in any of the extent Śulba Sūtras of both the Kṛṣṇa and the Śukla Yajurveda Sākhās, nor in the Atharvaveda-pariśiṣtas.<sup>42</sup>

But, says Dr. V. S. Agrawala, this criticism loses all its force if we inform ourselves of the definition of Veda given by BKTm himself as quoted of the definition of Veda given by BKTm himself as quoted above. It is the whole essence of his assessment of Vedic tradition that it is not to be approached from a factual standpoint but from the ideal standpoint, viz., that the Vedas as traditionally accepted in India are the repository of all knowledge, and hence they *should be*, and not what they are, in human possession. That approach entirely turns the tables on all the critics, for the authorship of Vedic mathematics then need not be labouriously searched in the texts as preserved from antiquity.<sup>43</sup>

Even then, with due deference to the statements of a kind-hearted impartial scholarly saint like BKTm, we have yet to endeavour to trace the text of

the 'Gañita-sūtra' or the Sulba-sūtra, traditionally attached to the Atharvav a part of which is evidently referred to by him. Till then, the chapter the Vedic source of these Sūtras cannot be finally closed.

Swami Pratyagatmananda Saraswati has referred to a consolidated metaphy background in the Vedas of the objective sciences including mathematics regards their basic conceptions.<sup>44</sup> It will, therefore, be useful to briefly su the mathematical data as already available in the extant Vedic texts.

### Mathematical Background in the Vedas :

Dr. R. P. Kulkarni has referred to the following data in the Vedas<sup>45</sup> the remark that in fact the geometry of the Aryans is predominated arithmetics, and that they have algebraised geometry.

The following figures with their increasing values occur in the R̥gveda:

One year (1.110.4)	Ninety four (1.155.6)
Two lips, Two breasts (2.39.6)	Ninety nine (1.54.6; 1.84.13)
Three wheeled chariot (3.34.2,5)	Hundred roads (1.36.16; 1.53.8)
Four eyes (1.31.13)	Hundred and seven (10.97.1)
Five (1.164.12-13)	150 (1.133.4)
Six horses (1.116.4)	210 cows (8.19.37)
Seven Sindhus (7.35.8)	300 cows (5.36.6)
Seven cities (1.6.7)	360 spokes (1.164.48)
Eight directions (1.35.8)	440 horses (8.55.3)
Nine days (1.116.24)	720 (1.164.11)
Ten nights (1.116.24)	1,000 (1.164.41)
Eleven (1.139.11)	3,380 gods (3.9.9)
Twelve (1.164.48)	4,000 (5.30.12)
Fourteen (10.114.6)	9,000 (1.80.8)
Twenty Kings (1.53.9)	10,000 (5.27.1; 8.1.5)
Twenty one secret places (1.72.6)	30,000 (4.30.21)
Forty horses (1.126.4)	60,000 cows (1.126.3)
Forty nine Maruts (7.51.3)	60,099 (1.53.9)

Fifty maid servants (8.19.36)	70,000 (8.46.22)
Fifty three dice (10.34.8)	One lakh (2.14.6)
Sixty three Maruts (8.96.8)	Five lakhs (4.30.15)
Ninety (1.80.8; 1.121.13; 1.130.7.)	Many lakhs (2.14.7)

Series of two 2, 4, 6, 8 numbers of horses were used for chariot.

Series of ten 10, 20, 30, 40, 50, 60, 70, 80, 90, 100 (2.18.5-6).

The series of 10 upto  $10^{12}$  is given in the Yajurveda Samhitā, with the successive terms as Eka (1), daśa (10), Śata (100), Sahasra (1,000), Ayuta (10,000), Niyuta (1,00,000), Prayuta (10,00,000), Arbuda (1,00,00,000), Nyarbuda (10,00,00,000), Samudra (1,00,00,00,000), Madhya (10,00,00,00,000), Anta (1,00,00,00,00,000) and Parārdha (10,00,00,00,00,000). (Y.V.17.2)

The series of odd figures 1,3,5,7,9... 31,33 (Y.V.18.24).

The series of four 4,8,12,16... 48 (Y.V.18.25)

The series of  $\frac{1}{2}$ ,  $1\frac{1}{2}$ , 2,  $2\frac{1}{2}$ , 3,  $3\frac{1}{2}$  and 4 (Y.V.18.26)

In the Taittirīya Samhita, too, the following series are mentioned (T.S. 8.2.11-20) :

The arithmetic series of odd figures 1,3,5,... 19, 29, 39... 99.

The series of two 2,4,6,8,... upto 20.

The series of four 4,8,12,16,20.

The series of five 5,10,15,20 ... upto 100.

The series of ten 10,20,30,40 ... upto 100.

The series of twenty 20,40,60 and 80.

The series of hundred 100,200,300 upto 1000.

The series of Ten from 10,100,1000... upto  $10^{12}$ .

The multiplications :  $4 \times 5 = 100 = 5 \times 20 = 10 \times 10 = 20 \times 5$ .

In the Atharvaveda large figures like Śata, Sahasra, Ayuta, and Nyarbuda are mentioned (Ath. V. 8.8.7).

The decimal system in the Atharvaveda is 5 and 50, 7 and 70, 9 and 90, 1 and 10, 2 and 20, 3 and 30 (A.V.6.25.1-3; 7.4.1; 19.47.3-5).

The idea of infinity (ananta) is referred to in “असंख्याता सहस्राणि” (Y.V.16.54), “सहस्राणि बहूनि चानन्तानि च” (Brh. Up. 2.5.19), “अनन्तमेव स तेन लोकं जयति” (Brh. Up. 3.2.12), and “अनन्ता हि दिशः” (Brh. Up. 4.1.5).

There is a reference to the division of thousand by three in the Ṛgveda (6.69.8). That the division of thousand by three gives  $333 \times 3 + 1$  is clearly mentioned in the Śatapatha Brāhmaṇa (4.5.8.1). The fundamental operations given in this last work includes sums, multiplications, divisions and ratios.

Thus, we have sums like  $12 + 5 + 3 + 1 = 21$  (1.3.5.11);  $10 + 10 + 10 + 1 = 31$  (3.1.4.23);  $3 + 3 + 4 = 10$  (3.9.4.19);  $10 + 10 + 2 + 2 = 24$  (6.2.1.23);  $12 + 5 + 3 + 1 = 21$  (6.2.2.3);  $10 + 4 + 1 + 1 + 1 = 17$  (6.2.2.9);  $24 + 12 = 36$ ,  $36 + 11 + 11 = 58$ ,  $58 = 60$ ,  $21 + 12 = 33$ ,  $33 + 11 + 11 = 55$ ,  $55 + 3 = 58$ ,  $58 + 2 = 60$ ,  $17 + 12 = 29$ ,  $29 + 11 + 11 = 51$ ,  $51 + 3 = 54$ ,  $54 + 2 + 2 = 58$ ,  $58 + 2 = 60$  (6.2.2.31-37);  $21 + 1 + 1 + 2 + 2 + 3 = 32$  (7.1.2.16-17);  $60 + 24 + 13 + 3 + 1 = 101$  (10.2.6.1).

We have multiplications like  $360 \times 2 = 720$ ,  $720 \times 80 = 57600$  (2.3.4.19-20). 1 year = 360 nights = 720 days and nights = 10,800 Muhūrtas; 1 Kśīpra =  $15 \times 10$ , 800 Munūrtas; 1 Etārha = 15 Kśīpras; 1 Idā = 15 Etārhas; 1 Prāṇa = 15 Idā; and also 1 Ana = 15 Nimeṣa, 1 Nimeṣa = 15 Lomagarta, 1 Lomagarta = 15 Svedāyana, 1 Stoka = 15 Lomagarta (12.3.2.3-5).

We have divisions like  $\frac{10}{5} = 2$ ,  $\frac{10}{2} = 5$ ,  $\frac{100}{5} = 20$ ,  $\frac{100}{2} = 50$ , etc. (4.5.8.16), divisions of 720 by 2 to 24, such as  $\frac{720}{2} = 360$ ,  $\frac{720}{3} = 3 \times 80$ ,  $\frac{720}{4} = 180$ ,  $\frac{720}{5} = 144$ ,  $\frac{720}{6} = 120$ ,  $\frac{720}{8} = 90$ ,  $\frac{720}{9} = 80$ ,  $\frac{720}{10} = 72$ ,  $\frac{720}{12} = 60$ ,  $\frac{720}{15} = 48$ ,  $\frac{720}{16} = 45$ ,  $\frac{720}{18} = 40$ ,  $\frac{720}{20} = 36$ ,  $\frac{720}{24} = 30$  (10.24.2.1-20). Here the ratios  $\frac{720}{7}$ ,  $\frac{720}{11}$ ,  $\frac{720}{13}$ ,  $\frac{720}{14}$ ,  $\frac{720}{17}$ ,  $\frac{720}{19}$ ,  $\frac{720}{21}$ ,  $\frac{720}{22}$  and  $\frac{720}{23}$  are not given as they do not give complete divisions.

The geometrical progression is mentioned in the Pañcaviṃśa Brāhmaṇa as 12, 24, 48, 96, 192, ... 3072, 6144, ... 49152, 98304, 196608, 393216 (18.3).

Yajurveda mentions the following fractions, viz., Tryavi, Tryavī, Dityavāt, Dityauhī, Pancāvi, Pancāvī, Trivatsa, Trivatsā, Turyavāt and Turyauhī (Y.V. 18.26).

The Śatapatha Brāhmaṇa mentions the following operations of fractions, viz.,  
 $\frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = 1$  (1.2.4.1; 3.6.3.5);  $\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$ ;  $\frac{1}{4} + \frac{3}{4} = 1$   
 (4, 1, 3.13-14); and  $\frac{1}{3} + \frac{2}{3} = 1$  (4.6.7.3).

Dr. S. N. Sen observes<sup>46</sup> that the method of obtaining higher and higher numbers in multiples of ten is clearly indicated. It appears that the thinking out and naming of such large numbers were a favourite pastime of the ancient Indian mathematicians. The Vedic Hindus showed the same proficiency in developing a scientific vocabulary of number names, in which the principles of addition, subtraction and multiplication were conveniently used. The system required the naming of the first nine digits, multiplying each of them by ten. The additive and the multiplicative principles are simultaneous used when, in the number concerned, the members from one to nine participate with multiples of ten.

Acquaintance with the fundamental arithmetical operations with elementary fractions, progressive series is clearly indicated in the Vedic texts and their appendages.<sup>47</sup> The Vedic hymns make several references to arithmetical principles, like the consecutivity of numbers from 1 to 10 (AV. 13.4), additions of numbers with multiple of 10 (A.V. 5.15), additions of 2 (YV. 18.24), Additions of 4 (YV. 18.25), mention of the digit 99 (RV. 1.84.3), multiple by 11 (AV. 19.47), numeral system (YV. 17.2), and fractions.<sup>48</sup>

The various Śulba-sūtras that have been noted above have come down to us as parts of the Śrauta-sūtras and constitute Brāhmaṇic geometrical manuals for the construction of sacrificial altars. In the various rules given, certain assumptions are taken for granted. Most of the postulates of the Śulba are concerning the division of figures, such as straight lines, rectangles, circles and triangles, and a few of them are about other matters of importance.<sup>49</sup> Of greater importance are the rules given in the Śulbas for the combination and transformation of rectilinear figures, specially the squares and the rectangles. The so-called 'Pythagorean' theorem of the square of the diagonal is more explicitly given in more or less the same language in all the



Śulbasūtras we know of. There is hardly any doubt that the Vedic śulbavids at this distant date possessed a valid proof of the theorem, of which the texts themselves provide reliable indications, while, as Junge has pointed out, the Greek literature of the first five centuries after Pythagoras contained no mention of the discovery of this or any other important geometrical theorem by the great philosopher and furthermore emphasized uncertainties in the statements of Plutarch and Proclus.<sup>50</sup> Regarding other areas of geometry, the area of a triangle, a parallelogram and a trapezium, as also the volume of a prism or cylinder and of the frustum of a pyramid are given.<sup>51</sup> Another type of problem which interested the Śulba geometers was the circling of the square or its converse the squaring of the circle. Through these exercises, the Vedic Hindus were led to finding approximate values of.<sup>52</sup>

The altar geometry of the Śulba-sūtras does not fail to give us a glimpse of the beginnings of algebraic notions among the Vedic Hindus. The Quadratic Equation is utilized for the enlargement or reduction of the altar in accordance with a number of plans. The Śulbas contain rules for the construction of a square  $n$  times a given square; the rule involves the application of indeterminate equation of the second degree and simultaneous indeterminate equation of the first degree. Elementary operations with surds (*karaṇī*) are clearly indicated in various places of the text. The Vedic Hindus have been credited further with the notion of irrationality of the quantities  $\sqrt{2}$ ,  $\sqrt{3}$ . The methods by which the values of these irrationals were obtained is not indicated in the texts, but more complete and clear statement and several indications of the derivations of approximate values are embedded in the very texts themselves. Another favourite mathematical pursuit of the Vedic Hindus was in the field of permutations, combinations. This interest was undoubtedly activated by the considerations of the Vedic meters and their variations. There were several Vedic meters with 6, 8, 9, 11, 12 syllables. The Vedic meter specialists were concerned with the problem of producing different possible types of meters from those of varying syllables by changing the long and short sounds within each syllable group. In this effort, they were led invariably to laying the foundation of the mathematics of permutation and combinations. Special importance attaches to Piṅgala's *Chandaḥ-sūtras* (200 B.C.) which contains a method called *meru-prastara* for finding the number of combinations of  $n$  syllables taken 1, 2, 3, ...  $n$  at a time. The *meru-prastara* is the same as the triangular array known in Europe as Pascal's triangle.<sup>53</sup>

### VM Terminology *vis-a-vis* that of the Medieval Mathematicians :

The medieval mathematicians like Āryabhaṭa I (A.D. 476), Brahmagupta (A.D. 598), Bhāskara I (A.D. 600), Mahāvīrācārya (A.D. 850), Āryabhaṭa II (A.D. 950), Śrīdharācārya (A.D. 991), Śrīpati (A.D. 1000), Bhāskara II (A.D. 1114), Nārāyaṇa (A.D. 1350), and their commentators, have composed works like the *Āryabhaṭīya*, *Brāhmasphuṭa-siddhānta*, *Mahābhāskariya* and *Laghubhāskariya*, *Gaṇita-sāra-saṁgraha*, *Mahāsiddhānta*, *Pāṭigaṇita* and *Trīśatikā*, *Gaṇita-tilaka*, *Siddhāntaśiromaṇi* along with *Līlāvati* and *Bījagaṇita*, and *Gaṇitakaumudī*, respectively. In these works they have utilized various technical terms for indicating various mathematical operations. Some of these terms they might have inherited traditionally, while some they might have newly coined.

The most important of the Hindu numeral notations is the decimal place-value notation. In this system there are only ten symbols, those called *aṅka* (= mark) for the numbers one to nine, and the zero symbol, ordinarily called *sūnya* (= empty).<sup>54</sup> There is further a system called *Kaṭapayādi* in which the consonants of the Sanskrit alphabet have been used in the place of the numbers 1 to 9 and zero to express numbers; the conjoint vowels used in the formation have no numerical significance. It gives brief chronograms, which are generally pleasant sounding words. Scholars and scientists have tried to bring out astonishing data of scientific value from the application of this system to various Vedic texts.<sup>55</sup> BKTMM has treated this topic in one full chapter in his VM.<sup>56</sup>

The Hindu name for addition is *Saṁkalita*, with other equivalent terms like *Saṁkalana*, *Mīśraṇa*, *Sammelana*, *Prakṣepana*, *Ekikaraṇa*, *Yukti*, *Yoga* and *Abhyāsa*. The word *Saṁkalita* has been used by some writers in the general sense of a series.<sup>56</sup> The terms *Vyutkalita*, *Vyutkalana*, *Śodhana*, *Pātana*, *Viyoga*, etc., have been used for subtraction, while *Śeṣa*, *Antara* denote the remainder. The minuend is called *Sarvadhana* of *Viyojya* and the subtrahend *Viyojaka*.<sup>57</sup>

The common Hindu name for multiplication is *Guṇana*, which appears to be the oldest as it occurs in the Vedic literature. The terms *Hanana*, *Vedha*, *Kṣaya*, etc. are also used for multiplication. The multiplier is *Guṇya*, multipler is *Guṇaka* or *Guṇakāra*, and product is *Guṇana-phala* or *Pratyutpanna*.<sup>59</sup>

Division seems to have been regarded as the inverse of multiplication; and the common Hindu names for the operation are *Bhāgahāra*, *Bhājana*, *Haraṇa*,

chedana, etc. The dividend is termed Bhājya or Hārya, etc., the divisor Bhājaka, Bhāgahāra as simply Hara, and the quotient Labdhi or Labhdha.<sup>60</sup>

The Sanskrit term for square is Varga or Kṛti<sup>61</sup>, while that for the cube is Ghana.<sup>62</sup>; and square-root is Varga-mūla,<sup>63</sup> while the cube-root is Ghana-mūla.<sup>64</sup> The symbols for powers and roots are abbreviations of Sanskrit words of those imports and are placed after the number affected. Thus, the square is represented by Va (from Varga), cube by Gha (from Ghana) the fourth power by Va-Va (from Varga-Varga), the fifth power by Va-Gha-Ghā (from Varga-Ghana-Ghāta), the sixth power by Gha-Va (from Ghana-Varga), the seventh power by Va-Va-Gha-Ghā (from Varga-Varga-Ghana-Ghāta) and so on. The product of two or more unknown quantities is indicated by writing Bhā (from Bhāvita) after the unknowns with or without the interposed dots; e.g. Yāva-kāgha-bhā or Yāvakāghabhā means  $(yā)^3 (kā)^3$ .<sup>65</sup> Brahmagupta mentions Varṇa as the symbols of unknowns,<sup>65</sup> generally represented by letters of the alphabet or by means of various colours such as Kālaka (Black), Nīlaka (blue), Pitaka (yellow) and Harītaka (green). At one time the unknown quantity was called Yāvat-Tāvat (as many as, so much as) or its abbreviation Yā.<sup>66</sup> The multiplication of unknowns of unlike species is the same as the mutual product of symbols; it is called Bhāvita.<sup>68</sup> The work of forming the equation is Samīkaraṇa, Samīkriyā or Samīkāra.<sup>69</sup> Writing down an equation for further operations is called Nyāsa.<sup>70</sup> The operation to be performed on an equation next to its statement (nyāsa) is technically known as Samaśodhana, or simply Śodhana (= complete clearance), which varies according to the kind of the equation.<sup>71</sup> Brahmagupta has classified equations as Eka-Varṇa-samīkaraṇa (equation with one unknown, anekavarṇa-samīkaraṇa (equations involving several unknowns), and Bhāvita (equations involving products of unknowns); and the first class is again divided into two subclasses, viz., linear equations and quadratic equations. The principal of elimination of the middle term is Madhyamāharaṇa.<sup>72</sup> Iṣṭa-karma is operation with an optional unknown, a method described by Bhāskara II,<sup>73</sup> One topic commonly discussed by almost all Hindu mathematicians goes by the special name of Saṅkramaṇa (concurrence), Saṅkrama or Saṅkrāma. Brahmagupta includes it in algebra while others consider it as falling within the scope of arithmetic; the subject of discussion here is the investigation of two quantities concurrent or grown

together in the form of their sum and difference, in other words, the solution of the simultaneous equations  $x+y = a$ ,  $x - y = b$ .<sup>74</sup> The process of solving the following two particular cases of simultaneous quadratic equations was distinguished by most Hindu mathematicians by the special designation *Visama-krama* (dissimilar operation) :

$$\left. \begin{array}{l} x^2 - y^2 = m \\ x - y = n \end{array} \right\} \dots (i) \qquad \left. \begin{array}{l} x^2 - y^2 = m \\ x + y = p \end{array} \right\} \dots (ii).^{75}$$

The subject of indeterminate analysis of the first degree is generally called by the Hindus *Kuṭṭaka*, *Kuṭṭākāra*, *Kuṭṭikāra* or simply *Kuṭṭa*.<sup>76</sup> The equation  $by = ax + 1$  is generally called by the name of *Sthira-kuṭṭaka* or *Dr̥ḍha-kuṭṭaka*; later on the word *Dr̥ḍha* was employed by later writers as equivalent of *Niccheds* (having no divisor) or *Nirapavartya* irreducible.<sup>77</sup> The indeterminate equations of the first degree put into the form

$$\begin{aligned} by_1 &= a_1x \pm c_1 \\ by_2 &= a_2x \pm c_2 \\ by_3 &= a_3x \pm c_3 \end{aligned}$$

has, on account of its important applications in mathematical astronomy, received special treatment at the hands of Hindu algebraists from Āryabhaṭ onwards. It is technically called *Saṁsliṣṭa-kuṭṭaka*.<sup>78</sup> The indeterminate quadratic equation  $Nx^2 \pm c = y^2$  is called by the Hindus *Varga-prakṛti* or *Kṛtiprakṛti* (square-nature), and the absolute number or unity is *Rūpa*, while the number which is associated with the square of the unknown is *Prakṛti*. The number whose square, multiplied by an optional multiplier and then increased or decreased by another optional number, becomes capable of yielding a square-root, is designated by the term the lesser root-*Kaniṣṭha-pada* or *Ādya-pada* (first root). The root which results, after those operations have been performed, is called by the name *Jyeṣṭha-pada* (greater root) or *Anyapada* or *Antya-pada* (second root). If there be a number multiplying both these roots, it is called the *Udvartaka* (augmenter); and, on the contrary, if there be a number dividing the roots, it is called the *Apavartaka* (abridger). The interpolator is *Kṣepaka*.<sup>79</sup> Bhaskara II succeeded in evolving a very simple and elegant method by means of which one can derive an auxiliary equation having the required interpolator  $\pm 1$ ,  $\pm 2$  or  $\pm 4$ , simultaneously with its two integral roots from another auxiliary equation empirically formed with

any simple integral value of the interpolator, positive or negative; this method is called by the technical name *Cakravāla* or the 'Cyclic Method'.<sup>80</sup> Bhāskara II distinguishes two kinds of indeterminate equations as *Sakṛt-samīkaraṇa* (Single Equation) and *Asakṛt-samīkaraṇa* (Multiple Equation).<sup>81</sup> The indeterminate equation of the type  $bx + c = y^2$  is called *Varga-kuṭṭaka* or 'Squarepulveriser',<sup>82</sup> while that of the type  $bx + c = y^3$  is called the *Ghana-kuṭṭaka* or 'Cube-pulveriser'.<sup>83</sup>

As compared to the above terminology of the medieval mathematicians, that of the VM is very simple and more akin to that of the *Śulba-sūtras*, which are an integral part of the *Kalpa Vedāṅga*.

As has been rightly observed by Professors R. C. Gupta<sup>84</sup>, the *Śulba-sūtras*, although codified later on, represent much older material which was further enriched. Indian geometry on the *Śulba-Sūtras* level could not have been created overnight, since the names of the altars for which it is utilised are as old as the *Taittirīya Saṁhitā* and even the *Ṛgveda*. The *Śulba-sūtras* material is not only important for mental and intellectual history of ancient India, but is also valuable for the history of human mind in general. It is also significant for investigating the philosophy, methodology and originality of Indian exact sciences.

### The Methodology of the Medieval Mathematicians and that of BKTm in the VM

According to the medieval mathematicians like Brahmagupta and others there are twenty operations (*parikarma*) and eight determinations (*vyavahāra*) in *Pāṭiṅaṇita*, i.e. calculation. The commentators have given the list of these logistics and determinations as follows :<sup>85</sup>

- (1) *Samkalitam* or addition; (2) *Vyavakalitam* or subtraction; (3) *Guṇana* or multiplication; (4) *Bhāgahāra* or division; (5) *Varga* or square; (6) *Varga-mūla* or square-root; (7) *Ghana* or cube; (8) *Ghana-mūla* or note-book; (9-13) *Pañca-jāti* or five standard forms of fraction; (14) *Trairāsika* or the rule of three; (15) *Vyasta-trairāsika* or the inverse rule of three; (16) *Panča-rāsika* or the rule of five; (17) *Sapta-rāsika* or the rule of seven; (18) *Navarāsika* or the rule of nine; (19) *Ekādaśa-rāsika* or the rule of eleven; and (20) *Bhāṇḍa-pratibhāṇḍa* or barter and exchange; while the eight determinations

are : (1) *Miśraka* or mixture; (2) *Śreḍhī* or progression or series; (3) *Kṣetra* or plane figures; (4) *Khāta* or excavation; (5) *Citi* or stock; (6) *Krākacika* or saw; (7) *Rāśi* or mound; and (8) *Chāyā* or shadow.

That all mathematical operations are variations of two fundamental operations on addition and subtraction was recognised by the Hindu mathematicians, from early times.<sup>86</sup> For addition there were two processes, viz., Direct and Inverse. For subtraction too there were both such processes. But BKTm has not touched these two operations, and he seems to have taken for granted the current prevalent methods in India, which includes mere mechanical application of a set of formulae committed to memory. BKTm has started with the multiplication for which he has utilized the 'Urdhva-tiryak' sūtra. Medieval mathematicians use five methods, viz., *Gomūtrikā*, *Khaṇḍa*, *Bheda* and *Iṣṭa*, as also the *Kapāta-sandhi*. Datta and Singh have noticed seven distinct modes of multiplication employed by the Hindus, viz., Door-junction Method, Gelosia Method, Cross Multiplication Method, Multiplication by Separation of Places, Zigzag Method, Parts Multiplication Method and Algennair Method.<sup>87</sup> Out of these the Cross Multiplication Method is algebraic and has been compared to *Tiryak-gunana* or *Vajrābhyāsa* (cross multiplication) used in algebra.<sup>88</sup> This method was known to the Hindu scholars of the eight century, or earlier. BKTm's method is a simplified version of this method. Division was not considered to be difficult, as the most satisfactory method of performing it had been evolved at a very early period. In fact no Hindu mathematician seems to have attached any great importance to this operation, as it was considered to be too elementary.<sup>89</sup> A method of division by removing common factors seem to have been employed in India as mentioned in early Jain works (c. 160). The modern method of division is the Method of Long Division, invented in India about the 4th Century A.D., if not earlier.<sup>90</sup> BKTm utilises the 'Nikhilam' sūtra, the 'Paravartya' sūtra, and some others for division. There is no comparable method to this in the medieval writers.

As regards the problems of factorisation, equations, squaring or cubing, or square-roots or cube-roots, decimals and geometrical operations, I would leave the comparison to veteran mathematicians, rather than venture in the field not quite familiar to me as a Sanskritist.

### Concluding Remarks :

In his recent article Dr. J. N. Kapur<sup>91</sup> has observed that the word 'all' in the sub-title 'Sixteen Simple Mathematical Formulae from the Vedas, the one-line answers to all mathematical problems' has led to a great deal of confusion. The book, viz., the VM, deals with arithmetic and computation, but mathematics should not be confused with computation. In the minds of a great many people the terms 'mathematics' and 'computation' are synonymous. To be a 'great mathematician' is to be a 'rapid computer'. However, in some branches of mathematics, calculations play a very minor, even negligible, role. If a mathematician has to answer a question which calls for a number, he may have to do some computation to obtain the required result. However, the essential part of the solution in the problem is not the computation, but the reasoning process which enables the solver to choose the appropriate computation. It is this intellectual effort of analysing the solution that constitutes the mathematical character of the problem. And Prof. Kapur's quotation from Court, can be supported by a remark from Bhāskara who states in his *Bīja-gaṇita* that the intelligent mathematicians should devise by their own sagacity all such artifices as will make the case for the method of the Square-nature and then determine the values of the unknowns.<sup>92</sup>

As per the assessment of Prof. Kapur,<sup>93</sup> this book, the VM, is not concerned with those aspects of mathematics which do not depend on computation. However, most of the applicable parts of mathematics do require computation, but even here the real mathematical part is non-computational thinking and logical part, for which the present book does not provide any help. The book deals with only a small aspect of mathematics and its claim to give one-line answers to *all* mathematical problems is false, since most mathematical work in the VM consists of the following stages : doing experiments with numbers; recognising patterns and making conjectures; proving the conjectures; making these into theorems; generalising the theorems; and abstracting the results to give them a larger degree of applicability; it deals with the first two aspects in the mathematical process, in fact mainly the second aspect only. Apparently Swamiji spent years in doing experiments with numbers and recognised patterns which could simplify the computation process, and then be followed the Vedic tradition

by writing the formulae in very compact form. He also followed the Vedic tradition of not giving proofs. A formula may be given and varified a million times, yet it is not considered as a part of mathematics unless a rigorous proof is available. The Late Prof. P. L. Bhatnagar gave proofs of most of the formulae given by Swamiji<sup>94</sup> and the rest of the formulae can easily be proved. The proofs require only intermediate level of mathematics at which Swamiji worked and to regard it as high-level research in mathematics will again be making a false claim. Thus, according to Prof. Kapur, VM has nothing to do with mathematics in the Vedas except that it was written by a person who knew both Vedas and mathematics.<sup>95</sup> This remark is rather too much categorical, especially for a scholar like Prof. Kapur, who has been a veteran mathematician alright, but he does not know the Vedas first hand.

In my opinion, based on the first hand acquaintance with the contents of the Vedic texts referred to above, and with the VM as presented by BKTm, and in view of the scholarly, impartial, truth-loving and highly inquisitive nature and the versatile mind of the revered personality like him, and in view of the declarations he himself has made in his lecture in U.S.A., it seems to be beyond doubt that he did come across some *Śulba-Sūtra* traditionally associated with the Atharvaveda, picked up some sixteen sutras initially, and later on some other thirteen or more sūtras, worked on it for eight years from mathematical point of view, and in the light of his first hand knowledge of mathematics discovered the mathematical application of the sūtras. In a way he may be called a mathematical interpreter of the '*Gaṇita-sūtras*' which he happened to come across, but the real significance of which was long forgotten and could not be caught even by the commentators.

Similarly, the remarks of the Editorial Reviewer of International Dayānanda Veda Peetha Research Journal,<sup>96</sup> that the Jagadguru has done pōsively a disservice to those who are interested in the history of ancient Indian Mathematics, is quite beside the point, and of no consequence. In his opinion, these sūtras are entirely Jagadguru's imagination or *intuitional visualization*, or *revealed* to him personally. I think it is the mathematical interpretation of them that was actually revealed to him intuitively.

In one of his papers Shri 'Ganitanand'<sup>97</sup> has remarked about the VM that the objectionable things about the book or system are the name



“Vedic Mathematics” given to it and the claim that the 16 Formulas are from the Vedas, that both are deceptive and false and are responsible for creating lot of confusion and misunderstanding; the book or the sūtras have nothing to do with the Vedas. This is also too much categorical for the scholar, since it will preclude the possibility of the new and scientific interpretation of old texts. The scholar can easily dismiss the newly propounded interpretations of a few Vedic texts by M. M. Pandit Madhusudan Oza, Dr. V. S. Aggrawal or Anand Coomarswamy as but figments of imagination, or having no more worth than that of a fiction. At the same time, he seems to agree with A. P. Nicholas by granting the fact that BKTm's system is the most delightful chapters of the 20th century mathematical history, and that the book has its own mathematical excellence or intrinsic importance. Its novelty has inspired several scholars to delve into the new area of research created by it and found more significant results through its approach. Its popularity is increasing both in India and outside.

Finally, we may agree with Dr. T. M. Karade<sup>98</sup> that you will never find a special and separate chapter on mathematics in the Vedas. It may be scattered here and there and to discover it is a difficult task indeed. However, one of the most successful attempts was made by BKTm in this direction. His work on mathematics is usually referred to as VM. But it does not mean that there cannot be VM other than that of BKTm.

#### END-NOTES :

1. Referred to as VM herein-after, published by Hindu Vishvavidyalaya, Sanskrit publications Board, Banaras Hindu University, Varanasi, 1965; reprinted by Motilal Banarsidass, New Delhi, several times.
2. Author's Preface to VM, p. xix.
3. VM, *My Beloved Gurudeva*, pp. ix-x.
4. *ibid.*, pp. i-xi.
5. *ibid.*, pp. ii-v.
6. The seniormost surviving Trustee of the Maharshi Agricultural Research Institute (Ahmedabad Centre) Trust, Ahmedabad.
7. A Professor in the Kalabhavan Polytechnic, Vadodara.
8. Trivedi, Smt, Manjulaben - VM, '*My Beloved Gurudeva*', p. x.
9. *ibid.*, p. x.

10. BKTm - VM, Author's Preface, pp. xix-xx.
11. BKTm - V. Meta., pp. 167-168.
12. *ibid.*, p. 163.
13. *ibid.*, p. 158.
14. *ibid.*
15. *ibid.*, pp. 163-167.
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29. *ibid.*, pp. 18-19.
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# IN SEARCH OF THE ORIGINAL FORM OF ARDHAMĀGADHĪ

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## [A] Comparison of The Textual Readings of Chapter IX of the Ācārāṅga, Book 1, Edited By Professors Jacobi and Schubring.

A lot of research work has been done by this author<sup>1</sup> in restoring the original form of the Ardhamāgadhī which is regarded as the earliest Prakrit of the M.I.A. dialects (except Pāli, but the Ardhamāgadhī is assigned the status of being nearer to Pāli and/or resembling Pāli.)<sup>2</sup>. While going through various editions of Śvetāmbara Jain Āgamic (canonical) texts we find that there is no uniformity of usages in different editions and even in the same edition regarding the elision or retention (or sometimes voicing) of the medial non-aspirate consonants and the loss of the element of occlusion from aspirate consonants and the usages of dental and cerebral nasals.

All this diversity has been due to non-availability of the grammar of Ardhamāgadhī. Prakrit grammarians have given us grammars of other Prakrits but not of the Ardhamāgadhī; even Hemacandra being a Jain did not frame any systematic rules for this language. This defect became responsible for non-uniformity of Ardhamāgadhī language in manuscripts and various editions of canonical works. The grammatical rules of Mahārāṣṭrī Prakrit became dominant over Ardhamāgadhī as if there was no phonological difference between the consonantal spellings of Ardhamāgadhī and Mahārāṣṭrī Prakrits. With the passing time and the change of places of centres of Jainism the prevailing local dialects immensely affected the original Ardhamāgadhī and due to that even the Jain teachers (monks) and copyists went on replacing the archaic forms by prevalent new forms. This trend was so detrimental in preserving the originality of Ardhamāgadhī that it was ultimately converted into Mahārāṣṭrī by the editors though in the older manuscripts at several places there were archaic forms in this or that manuscript or at this or that place. Consequently it came to be believed that Ardhamāgadhī did not have its own vocabulary just like Pāli.

In restoring the original vocabulary of the Ardhamāgadhī very much work of research has to be done in comparison to what has been done uptill now. And in the total absence of correct grammar of Ardhamāgadhī we find

the texts of Ardhamāgadhī works having, to a larger or lesser extent, the usages of Mahārāṣṭrī Prakrit.

In this respect Prof. Hermann Jacobi comes to our help who while remaining faithful to the textual readings (of canonical manuscripts) adopted whatever readings were there in the manuscripts. When we compare the text of the Ācārāṅga<sup>3</sup> edited by him in 1882 A.D. with that of Prof. Walther Schubring edited in 1910 A.D., the whole picture is changed. The latter has converted all Ardhamāgadhī vocables into Mahārāṣṭrī<sup>4</sup> and this text reveals that there was no independent Ardhamāgadhī language and this state of the language provided a clue to the Western and Indian scholars to raise the question of those usages in manuscripts and some Indian editions which preserved the original medial consonants at several places in the senior canonical works.

Below we are producing a comparative list of usages adopted by Jacobi and Schubring and that would make it clear how the readings got changed at the hands of the editors.

In the comparative table given here we have selected those usages which retain the original medial consonants in the Jacobi's edition but in the edition of Schubring they are totally elided. No doubt there are a number of instances when in both the editions of the Ācārāṅga medial consonants are found to be elided but there is a significant difference between the methods adopted by Jacobi and Schubring. The latter has generally not retained any medial consonant but along with that he has not given also the variant readings in the foot-notes from any Ms. which retains medial consonant here or there. I personally examined the Ms. from BORI Poona, which is used by Schubring and found that in it there are at several places medial consonants retained but Schubring has not noted them in the foot-notes.<sup>5</sup> But Hermann Jacobi has taken note of the variants. He has made two sets of Mss. A and B. A stands for palm-leaf and B for paper Mss. Medial consonants are in general frequently preserved in the A set, whereas in the B set they are dropped. If both the sets preserve the original consonant he has retained it in his text and if it is dropped in both the sets then the residual vowel or 'y' śruti is adopted. But if one set preserves the original consonant and the other set drops it, the concerned letter of the consonant is italicized. The date of Ms. A is 1292 and that of B is 1442 A.D. Thus, there is a difference of 150 years between the palm-leaf and paper Mss.

## Ācārāṅga, Section I, Chapter 9

[According to Hermann Jacobi Ch. 8. Figures against the words indicate uddeśāka and paragraph of the Jacobi's edition of Āyāraṅga-Sutta. The italicized letters in the words from the edition of Jacobi indicate that there is retention in one set (generally A of palm-leaves) and elision in the other set (B of paper Mss.)]

### Treatment of medial consonants

Jacobi = J.	Schubring = S.
(1) -k- = -k-, -g-, -y-	-k- = -k-, -g-, -y-
एगुतिया            2.8	एगुइया
एगुत्तगते        1.10	एगुत्तगए
एगुदा            2.2,11,15	एगुया
एगुदा            2.2,3,3,6;3.8,9;4.3	एगुया
दंसमसगु        3.1	दंसमसए
विगुडं            1.17	वियुडं
सुगरं            1.7	सुकुरं

In the above usages Jacobi's edition has voiced -k- into -g- while in the edition of Schubring there is once -k- for -k-, twice it is dropped and 12 times it is voiced into -g-.

(2) -g- = -g-

भगुवं            1.1, 14 etc.	भगुवं
भगुवता        3.14 etc.	भगुवया
विगुत-        4.15	वियुय-

medial -g- is retained in both the editions.

	J.		S.
(3)	-c- = -c-		
	अचले	3.13	अचले
	medial -c- is retained.		
(4)	-J- = -J-		
	अज्ञात - (?)	4.9	आयय - (?)
(5)	-th- = -dh-, -h-		
	अधासुयं	1.1	अहासुयं
	अतिहिं	4.11	अइहिं

medial -th- is changed to -h- in the edition of Schubring whereas once it is voiced into -dh- and once changed into -h- in the Jacobi's edition.

(6)	-d- = -d-, -y-		
	एगदा	2.2,11,15; 4.3	एगया
	एगदा	2.2,3,3,6; 3.8,9	एगया
	ओमोदुरियं	4.1	ओमोयुरियं
	वदिस्सामि	1.1	वइस्सामि
	वित्तिच्छेदं	4.12	वित्तिच्छेयं

medial -d- is retained 13 times in the whole chapter in the Jacobi's edition whereas it is dropped every time in the edition of Schubring.

(7)	-dh- = -dh- = -h-		
	अधो-	2.15	अहे -
	अह	1.4	अह
	अहियासए	2.10 ; 3.7	अहियासए
	एहा	2.14	एहा
	निहाय	3.7	निहाय
	मेधावी	1.15	मेहावी
	साहिए	4.6	साहिए
	साहियं	1.3	साहियं

Here The italicized -ह- means that in the palm-leaf Ms. there is -ध- but -ह- in the paper Ms. We take it as -ध- retained because it is available in older palm-leaf Ms.

## J.

(8) -bh- = -bh-

medial -bh- is generally retained in both the editions.

अभिभासिंसु	1.6	अभिभासिंसु
अभिभासे	1.7	अभिभासे
अभिन्नाय-	1.10	अभिन्नाय-

Medial -t-

## S.

(9) In the middle of a word

-t- = -t-, -y-

अतिवत्तति	1.6	अड्वत्तइ
अतिदुक्ख -	2.14	अडदुक्ख
अतियच्च	1.8	अडयच्च
अतिहिं	4.11	अडहिं
अरतिं	2.10	अरडुं
एगतिया	2.8	एगडया
जत्तमाणे	1.20	जयमाणे
नाति -	1.9	नाड-
निवत्तिते	4.10	निवडए
पाणजाति	1.2	पाणजाड
- मति-	1.16	-मड-
मतीमता	2.11	मडमया
मारुते	2.13	मारुए
रतिं	2.10	रडुं
-वात्-	1.16	-वाय-
वित्तिमिस्सेहिं	1.5	वीडमिस्सेहिं
सीतोदगं	1.10	सीओदं
-सुते	1.9	-सुए
-सोत्-	1.16	-सोय-
हिमवाते	2.13	हिमवाए

(10) Instrumental sg. -ता = -ता, -या

भगवता	1.22;2.16;3.14;4.17	भगवया
मतीमता	2.16	मडमया

(11) Ablative sg. -तो = -तो, -ओ

J.

पुरतो

4.11

S.

पुरओ

(12) Pronouns

-त- = -त-, -य-

एतं

1.2, 7

एयं

एताइं

1.9

एयाइं

एताणि

4.5

एयाणि

एताओ

3.8

एयाओ

एतेहिं

2.4

एएहिं

(13) Present Tense III sg.

(13) -ति = -ति -इ

अच्छति

4.4

अच्छइ

अतिवत्तति

1.6

अइवत्तइ

गच्छति

1.6,9,18

गच्छइ

चाएति

2.15; 4.1

चाएइ

जग्गावती

2.4

जग्गावई

जहाति

2.12

जहाइ

ज्ञाति

1.5,6; 4.14

ज्ञाइ

ज्ञाती

2.4

ज्ञाइ

ज्ज्ञाति

1.4

ज्ञाइ

ज्ञाति

4.3

ज्ञाइ

रीयती

2.10

रीयई

लुप्पती

1.14

लुप्पई

साइज्जती

4.1

साइज्जइ

सेवती

1.18

सेवइ

(14) Past Passive Participle -त = -त, -य

अजात- ?

1.4

आयय - ?

अमुच्छिते

4.15

अमुच्छिण

आघात-

1.8

आघाय-

J.		S.
आयत्-	4.16	आयय-
एगत्तगते	1.10	एगत्तगए
गीताइं	1.8	गीयाइं
निवतिते	4.10	निवइए
पणतासी	3.9	पणयासी
पिहितच्चे	1.10	पिहियच्चे
पिहिता	2.14	पिहिया
बुइताओ	2.1	बुइयाओ
-भीत्-	1.4	-भीय-
विगत्-	4.15	विगय-
समिते-	2.10	समिए
समीतासी	4.16	समीयासी
-सहिता	1.4	-सहिया
हतपुव्वो	1.7	हयपुव्वो

In the Jacobi's edition of the Ācārāṅga medial consonants are generally retained in the A set whereas in the B set they are dropped and in such cases the letter is italicized. This tendency of the Mss. indicates that in the older Mss. the consonant was retained and later on due to the influence of Prakrit grammarians it was dropped. Hence in such cases the concerned consonant should be taken as retained in the Jacobi's edition.

This comparative table reveals that medial -k- is generally changed into -g-, medial -g- is generally preserved, medial -c- is also preserved and medial -bh- is also generally preserved in both the editions but medial -j-, -d-, -dh- and -t- are preserved in the edition of Jacobi at several places whereas in the edition of Schubring they are elided totally. The elision of medial consonants in general by Prof. Schubring can not be accepted as factual representation of the original form of the archaic Ardhamāgadhī of the *gaṇadhara*s of *Tirthankara* Mahāvira of the 6th century B.C. and that also a dialect of the Magadha Country and its border areas. In this light the edition of Ācārāṅga by Schubring becomes linguistically unauthentic and it needs revision. If the editions of other canonical works are edited in the same way (applying the same method of Schubring) then they also need to be revised linguistically because the rules formed by Prakrit grammarians at least more than 1000 years after the composition of Senior canonical works cannot be applied to the Ardhamāgadhī Prakrit language of pre-Christian era.



**[B] Comparison of the Textual Readings of Chapter IX of Book 1  
of the Ācārāṅga edited by Prof. H. Jacobi and the  
Mahāvira Jaina Vidyālaya, Bombay.**

Here we are placing before the Oriental Scholars of the West and East the Comparative Usages of Ch. IX of Book 1 of the Ācārāṅga edited by Prof. H. Jacobi and that of the edition of the Mahāvira Jaina Vidyālaya,<sup>6</sup> Bombay.

Comparative Usages

	J.		MJV.
(i)	-k- = -k-, -g-, -y-		
	एग्तिया	2.8	एग्तिया 284
	एग्तगते	1.10	एग्तगते (v.l.) 264
	एगदा	2.2, 11, 15	एगदा 278, 287, 291
	एगदा	2.2, 3, 3; 3.8, 9	एगदा 278, 279, 279, 300, 303
	एगदा	2.6	एगया 282
	दंसमसगे	3.1	दंसमसगे 293
	विगुडं	1.17	वियुडं 271
	सुगरं	1.17	सुकरं 261
(ii)	-g- = -g-		
	भगुवं	1.1, 14, 14, 17	भगुवं 268, 268, 271
	भगुवता	1.22; 2.16; 4.17	भगुवया 276, 292, 323
	भगुवता	3.14	भगुवया 306
	विगुत	4.15	विगुत 321
(iii)	-c- = -c-		
	अचले	3.13	अचले 305
(iv)	-th- = -th-, -h-		
	अह	1.4	अह 258

J.		MJV.	
(v)	-d- = -d-		
	एगदा 2.2, 11, 15; 4.3	एगदा 278, 287, 291, 309	
	एगदा 2.2,3,3,6; 3.8,9	एगदा 278,279,279,287,300,303	
	ओमोदुरियं 4.1	ओमोदुरियं 307	
	वदिस्सामि 1.1	वदिस्सामि 254	
	वितिच्छेदुं 4.12	वितिच्छेदुं 318	
	सीतोदुगं 1.10	सीतोदुं 264	
(vi)	-dh- = -dh-, -h-		
	अहियासए 2.10; 3.7	अधियासए 286, 299	
	अधो 2.15	अधे 291	
	एहा 2.14	एधा 290	
	निहाय 3.7	णिधाय 299	
	मेधावी 1.15	मेहावी 269	
	साहिए 4.6	साहिए 312	
	साहियं 1.3	साहियं 257	
(vii)	-bh- = -bh-		
	अभिन्नाय- 1.10	अभिण्णाय 264	
	अभिभासिसु 1.6	अभिभासिसु 260	
	अभिभासे 1.7	अभिभासे 261	
(viii)	-t- = -t-, -y-		
(a)	(In the middle of a word)		
	अतिदुक्ख- 2.14	अतिदुक्खं 290	
	अतियच्च 1.8	अतिअच्च 262	
	अतिवत्तति 1.6	अइवत्तइ 260	
	अतिहिं 4.11	अतिहिं 317	
	अरतिं 2.10	अरतिं 286	
	एगतिया 2.8	एगतिया 284	
	जतमाणे 1.20	जतमाणे 274	

<b>J.</b>		<b>MJV.</b>	
नात्सुते	1.9	णात्सुते	263
निवत्तिते	4.10	णिवत्तिते	316
पाणजाति	1.2	पाणजाती	256
-मत्ति-	1.16	-मत्ति-	269
मतीमता	2.16	मतीमता	292
मारुते	2.13	मारुए	289
रतिं	2.10	रतिं	286
-वात्-	1.16	-वात्-	269
वित्तिमिस्सेहिं	1.5	वित्तिमिस्सेहिं	259
सीतोदगं	1.10	सीतोदं	264
-सुते	1.9	-सुते	263
-सोत्	1.16	-सोत्-	269
हिमवाते	2.13	हिमवाते	289
 (b) (Suffix of Instrumental Singular)			
भगवता	1.22	भगवया	276
भगवता	2.16	भगवया	292
भगवता	3.14	भगवया	306
भगवता	4.17	भगवया	323
मतीमता	2.16	मतीमता	292
 (c) (Suffix of Ablative Singular)			
-तो- = -तो-			
पुरतो	4.11	पुरतो	317
 (d) (Pronouns)			
एत्	1.2, 7	एत्	255, 261
एताइं	1.9	एताइं	263
एताणि	4.5	एताणि	311
एतेहिं	2.4	एतेहिं	280

## J. MJV.

## (e) (Termination of III Sg. of Present Tense)

अच्छति	4.4	अच्छति	310
अतिवत्तति	1.6	अइवत्तती	260
गच्छति	1.6, 9, 18	गच्छति	260, 263, 272
चाएति	2.15; 4.1	चाएति	291, 307
जगावती	2.4	जगावती	281
जहाति	2.12	ज्ञाति	288
ज्ञाति	1.5, 6; 4.14	ज्ञाति	259, 260
ज्ञाती	2.14	ज्ञाती	280
ज्ज्ञाति	1.4	ज्ञाति	258
ज्ञाति	4.3	ज्ञाति	309
रीयती	2.10	रीयति	286
लुप्पती	1.14	लुप्पती	268
साइज्जती	4.1	सातिज्जती	307
सेवती	1.18	सेवइ	272

## (f) (Suffix of Past Passive Participle)

अमुच्छित्ते	4.15	अमुच्छित्ते	321
आघात	1.8	आघात	262
आयत	4.16	आयत	322
एगत्तिगते	1.10	एगत्तिगते	264
गीताइं	1.8	गीताइं	262

निवतिते	4.19	णिवतिते	316
पणतासी	3.9	पणतासी	304
पिहितच्चे	1.10	पिहितच्चे	264
पिहिता	2.14	पिहिता	290
बुइताओ	2.1	बूइताओ	277
-भीत-	1.4	-भीत-	258
विगत-	4.15	विगत-	321
समिते	2.10	समिते	286
समीतासी	4.16	समितासी	322
-सहिता	1.4	-सहिया	258
हतपुव्वो	1.7	हयपुव्वो	261

### Analytical Findings

In the selected usages quoted here in the above table the medial -k- generally changed (voiced) to -g- except once when it is retained in the MJV edition of the Ācārāṅga. Medial -g-, -c-, -d- and -bh- are retained both the editions. Medial -th- is changed to -h- in the MJV edition. As regards medial -dh- there are three instances from the MJV edition where it is changed to -h- but in the edition of Jacobi there is generally -dh- in the palm-leaf Mss. and it is changed to -h- in the later paper Mss. In such cases it is worth advisable linguistically (looking to the chronological evolution of MIA. languages) that archaic usages should be adopted. In the edition of Jacobi medial -t- is generally mostly retained but in the MJV edition it is found to be elided 9 times out of 59 instances, i.e. the elision of this medial consonant is 13% only.

**[C] Statistical Study (-Analysis-) of Phonetic Changes in the  
Textual Language of three Important Editions of the  
Ācārāṅga (Chapter 9 of the First Śrutaskandha).**

In this (proposed) study we have selected three editions of the Ācārāṅga, viz. by H. Jacobi, W. Schubring and Mahavir Jain Vidyalay. The situation of phonetic changes in them is as follows :

1. Jacobi's Edition <sup>7</sup> , 1882 A. D.								
(A) Instances								
Non-Aspirates				(consonants)		Aspirates		
	R <sup>8</sup>	V	E	Total		R	E	Total
-k-	2	45	31	78	-kh-	0	7	7
-g-	36	-	4	40	-gh-	1	0	1
-c-	6	-	1	7	-th-	2	11	13
-j-	1	-	4	5	-dh-	3	25	28
-t-	75	-	45	120	-bh-	10	0	10
-d-	14	-	14	28				
Total	134 + 45 + 99 =			278	Total	16 + 43		= 59

(B) Percentage								
Non-Aspiretes				Aspirafes				
	R	V	E	Total		R	E	Total
-k-	2.5	57.5	40	100	-kh-	0	100	100
-g-	90	-	10	100	-gh-	100	0	100
-c-	85.5	-	14.5	100	-th-	15.5	84.5	100
-j-	20	-	80	100	-dh-	11	89	100
-t-	62.5	-	37.5	100	-bh-	100	0	100
-d-	50	-	50	100				

2. Schubring's Edition, 1910 A.D.								
(A) Instances								
Non-Aspirates					Aspirates			
(consonants)								
	R	V	E	Total		R	E	Total
-k-	2	40	36	78	-kh-	0	7	7
-g-	37	-	3	40	-gh-	1	0	1
-c-	7	-	0	7	-th-	0	13	13
-j-	1	-	4	5	-dh-	0	28	28
-t-	3	-	117	120	-bh-	10	0	10
-d-	2	-	26	28				
Total	52 + 40 + 186			= 278	Total	11 + 48		= 59

(B) Percentage								
Non-Aspirates					Aspirates			
(consonants)								
	R	V	E	Total		R	E	Total
-k-	2.5	51	46.5	100	-kh-	0	100	100
-g-	92.5	-	7.5	100	-gh-	100	0	100
-c-	100	-	0	100	-th-	0	100	100
-j-	20	-	80	100	-dh-	0	100	100
-t-	2.5	-	97.5	100	-bh-	100	0	100
-d-	7	-	93	100				

3. M.J.V. Edition, 1977 A.D.								
(A) Instances								
Non-Aspirates				(consonants)		Aspirates		
	R	V	E	Total		R	E	Total
-k-	2	40	36	78	-kh-	0	7	7
-g-	36	-	4	40	-gh-	1	0	1
-c-	7	-	0	7	-th-	0	13	13
-j-	1	-	4	5	-dh-	12	16	28
-t-	93	-	27	120	-bh-	10	0	10
-d-	23	2	3	28				
	(devoiced)							
Total	162 + 42 + 74=			278	Total	23 + 36		59

(B) Percentage								
Non-Aspiretes				Aspirafes				
	R	V	E	Total		R	E	Total
-k-	2.5	51	46	100	-kh-	0	100	100
-g-	90	-	10	100	-gh-	100	0	100
-c-	100	-	0	100	-th-	0	100	100
-j-	20	-	80	100	-dh-	43	57	100
-t-	77.5	-	22.5	100	-bh-	100	0	100
-d-	82	7	11	100				
	(devoiced)							



**Grand Total of Non-Aspirates and Aspirates with Phonetic Changes at a Glance**

(A) Instances								
	Jacobi			Schubring		MJV.		
	R	V	E	Total	R	V	E	Total
Total	150	45	142	337	63	40	234	337
	185	42	100	337				337

(B) Percentage										
	Jacobi				Schubring			MJV.		
	R	V	E	Total	R	V	E	Total	Total	
Total	44.5	13.5	42	100	18.5	12	69.5	100	55	
									100	

The phonetical analysis presented above reveals that the retention of medial consonants is 55% in the MJV. edition of Muni Shri Jambuvijayaji, 44.5% in the edition of Prof. Jacobi and 18.5% in that of Prof. Schubring. The elision of occlusion of medial consonants in the MJV. edition is 32.5% while in the edition of Jacobi it is 42% whereas in that of Schubring it is 69.5% (i.e. the elision of medial consonants is highest in the edition of Schubring). It indicates that Prof. Schubring did not take, at all, into consideration the textual readings of his predecessor Prof. Jacobi who has been quite faithful to the readings available in the Mss. of the Ācārāṅga<sup>9</sup>. Prof. Schubring did not follow the methodology adopted by Jacobi. He has applied in toto those rules of Prakrit grammarians which are specifically applicable to the Mahārāṣṭrī Prakrit. He did not adopt the readings retaining the original medial consonants as if to him they were unauthentic Sanskritised forms of the Amg. usages. He conjectured his own rules regarding the method of editing a very ancient Prakrit text like the Ācārāṅga when its Mss. preserve at various places the original medial consonants and they have been adopted in a number of later editions of the Ācārāṅga.

The Ardhamāgadhī language is said to be nearer to Pāli by Jacobi<sup>10</sup> and further the linguistic researches establish that it has similarities mostly with the language of Ashokan inscriptions<sup>11</sup> and it is altogether a language different from the Mahārāṣṭrī and Śaurasenī Prakrits.

Hence this study clearly brings out that Prof. Schubring has converted the original Ardhamāgadhī of the oldest and senior Śvetāmbara canonical works into the Mahārāṣṭrī Prakrit of the time of Devardhigaṇi of the 5th-6th century A.D. when the third Council for the redaction of the Āgamas was held at Valabhī (tṛtīya Āgama-vācanā in west India, now known as Gujarat) where the Mahārāṣṭrī acquired the status of summum bonum.

Thus on the whole Jacobi's edition of the Ācārāṅga is linguistically far reliable than that of Schubring. The MJV. edition is still far better because it has been edited on the basis of a large number of Mss. of the text, its cūrṇī and other exegetical works on it and additionally the Mss. material belonging to dates earlier than that could be available to Schubring and Jacobi.

Now it becomes quite clear that Prof. Schubring has not done proper justice to the original language of the text when Jacobi's edition was already before him with variants noted down in the foot-notes. Moreover I ascertained myself by going through the Ms. from the B.O.R.I., Poona<sup>12</sup> (which he has used in editing the text) to know the reality and to my surprise I found that this Ms. was retaining the original medial consonants at various places and Prof. Schubring has not even noted down them as variants in the foot-notes whereas Jacobi has not done so but he has noted down all the variants in the text edited by him.

Prof. Schubring's editions of other Ardhamāgadhī canonical works have met the same fate and therefore, one is unable to decide the real nature of the original Amg. Prakrit. In this light the canonical texts edited by Schubring need to be re-edited. In the undertaking of this kind of editing work the editions of Jacobi and MJV. series could be much more meaningful in restoring the original nature of the Ardhamāgadhī Prakrit and this is worth doing for the sake of settling the place of Amg<sup>13</sup>. in the chronological evolution of MIA. languages. Let some scholars come forward for this tedious work of historical importance.

## Foot-notes

1. (i) *Prācīna Ardhamāgadhi kī Khoj meri*, (Hindi), 1992  
 (ii) *Restoration of the Original Language of Ardhamāgadhi Texts*, 1994  
 (iii) *Paramparāgata Prākṛta Vyākaraṇa kī Samikṣā aur Ardhamāgadhi*, (Hindi), 1995  
 (iv) *Ācārāṅga, Prathama Śruta-skandha*, Prathama Adhyayana  
 (linguistically re-edited), 1997  
 All the above four books published by Prakrit Jain Vidya Vikas Fund,  
 Ahmedabad-380015
2. Preface p. Viii to the *Āyāraṅga Sutta* by Hermann Jacobi, Part I, Text,  
 London, 1882. See also page No. 491 of 'Amrita' The Collected papers  
 Contributed by Prof. A. M. Ghatage, Shardaben Chimanbhai Educational  
 Research Centre, Ahmedabad 380004, 2000 AD.
3. Ibid, *Āyāraṅga Sutta*.
4. *Ācārāṅga-Sūtra*, Erster Śrutaskandha, Walther Schubring, Leipzig, 1910.
5. See the author's *Ācārāṅga, Prathama Śrutaskandha, Prathama Adhyayana*,  
 Prakrit Jain Vidya Vikas Fund, Ahmedabad, 1997, pp. 37-38, 45-46.
6. Edited by Muni Jambuvijayaji, 1977 (MJV. edition)
7. Italicised letters in the edition of Jacobi are here considered as retaining  
 original medial consonant because it is generally retained in the palm-leaf Ms.  
 which is older and is elided in the paper Ms. which is dated later.
8. R = Retention; V = Voicing or devoicing, E = Elision of occlusion
9. It is to be reminded that Jacobi has noted down variants in the foot-notes  
 whereas Schubring has not done so. On the other hand the latter has noted  
 down variants in the case of the text of *Isibhāsiyāim*, L. D. Institute of  
 Indology, Ahmedabad, 1974 A.D.
10. *Āyāraṅga Sutta*, Part 1, London, 1882, (see Preface, pp. viii to xiv).
11. See my article 'Place of Ardhamāgadhi and Śauraseni Languages of Jain  
 Canonical Works in the Evolution of MIA. Languages' vide *Jināgamorū kī  
 Mūlabhāṣā*, pp. 89-114, PTS., Ahmedabad, 1999.
12. See pages 45-46 of the *Ācārāṅga, Prathama Śrutaskandha, Prathama Adhyayana*,  
 K. R. Chandra, Prakrit Jain Vidya Vikas Fund, Ahmedabad, 1997 A.D.
13. The author has made a modest and sincere effort in this direction by editing  
 a fresh linguistically the first chapter of the *Ācārāṅga*. See Ibid. No. 12.

# VARIANTS FROM UTTARARĀMACARITA AND KĀVYĀNUŚĀSANA OF HEMACANDRA

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The problem of text-criticism is the basic one especially with Sanskrit classical works. Hemacandra's *Kāvyānuśāsana* (= KS.) with *Viveka* proves to be of great help in fixing original variants in case of important works. Dr. V. M. Kulkarni used it to reconstruct the *Abhinavabhāratī* on the 7th chapter-भावाध्याय- of the *Nāṭyaśāstra*. Dr. Gnoli also used it for preparing a critical text of the *Abhinavabhāratī* on the 6th chapter of the *Nāṭyaśāstra*. Dr. T. S. Nandi with the help of his guru Prof. R. C. Parikh also used the same source for fixing up variants in the *Abhinavabhāratī* portion of the 6th chapter on the *Nāṭyaśāstra*. Dr. Kulkarni & Dr. Nandi had also taken advantage of this text, i.e. KS., in preparing the fresh texts of the *Abhinavabhāratī* on volume II, III & IV of the *Nāṭyaśāstra*, G.O.S. edition, Vadodara. We also look into the KS. for the specific purpose because of its utility in problems concerning variants.

In this article an attempt is made to pick up some verses from the *Uttararāmacarita* (= UC.) as presented in *Kāvyānuśāsana* of Hemacandra and compare the same with variants available in some important editions of the UC. It is very interesting to raise problems of text-criticism, if not possible to solve them, and it is hoped this effort will also succeed in that direction.

We have consulted the following editions of the UC.

1. *Uttararāmacarita* - Nirnayasagar (= N.S.) edition  
Ed. - Shri T. R. Ratnam Aiyar & Shri W. L. Shastri Paṅsīkar, Revised  
by-Shri K. M. Joglekar. Pub. - Nirnayasagar Press, Bombay, fifth edition, 1915.
2. *Uttararāmacarita* - (Kale edition). Ed. Shri M. R. Kale. Pub. - Messrs,  
Gopal Narayen & Co., Bombay, Fourth edition (revised & enlarged), 1934
3. *Uttararāmacarita* - (Kane edition) Ed. Shri P. V. Kane. Pub. - Motilal  
Banarasidas, Delhi, Fourth revised edition, 1962.
4. *Uttararāmacarita* - (G. K. B. edition) Ed. - Shri G. K. Bhatt. Pub. - The  
Popular Book Store, Surat, 1953.

5. *Uttarāmacarita* (only Text) - (S. K. edition) Ed. - Shri S. K. Belvalkar. Pub. - Oriental Book Supplying Agency, Poona, 1931.
6. *Uttarāmacarita* - (S. R. edition) Ed. - Shri Saradranjan Ray. Pub. - S. Ray & Co., Calcutta & Dacca, 1924
7. *Uttarāmacarita* - (U. J. edition) Ed. - Shri Umashankar Joshi. Pub. - Jivan Sahitya Mandir, Ahmedabad, First edition, 1950.

Here we have also taken into account the following editions of KS.

1. *Kāvyaṅuśāsana* - *Kāvyaṃālā* (= K. M. edition) Ed. - Shri Pandit Sivadatta & Shri Kasinath Pandurang Parab Revised by Shri W. L. Shastri Pansikar. Pub. Nirnayasagar Press, Bombay, Second edition, 1934.
2. *Kāvyaṅuśāsana* - (Bombay edition) Ed. - Shri Rasiklal Parikh & Shri Dr. V. M. Kulkarni. Pub. - Sri Mahavir Jain Vidyalaya, Bombay, Second edition, 1964.

There are eight verses from UC. illustrated in the KS. at various places. These illustrations are cited from N. S. edn. of UC.

1. अलसललितमुग्धान्यध्वसम्पातखेदा -  
दशितिलपरिरम्भैर्दत्तसंवाहनानि ।  
परिमृदितमृणालीदुर्बलान्यङ्गकानि  
त्वमुरसि मम कृत्वा यत्र निद्रामवाप्ता ॥ - UC. - 1.24

In this verse the variants are as under -

\* ललित०

NS. edition (p. 29) Kane edition (p. 16) of the UC. have this reading, while S. K. edn. (p. 8), S. R. edn. (p. 57-58) & U. J. edn. (p. 28) have लुलित for ललित. Kale edn. (p. 25) & G. K. B. edn. (p. 16) have accepted लुलित but they have mentioned ललित in the ft. note.

KS. (K. M. edn.) (p. 112) & KS. (Bombay edn.) (p. 137) have also लुलित for ललित



\* ०सम्पात०

This variant is accepted by N. S. edn. (p. 29), Kane edn. (p. 16) & G. K. B. edn. (p. 16) of the UC. The latter two editions have also mentioned ०सञ्जात० in the ft. note. This ०सञ्जात० is seen in the all other editions of the U. C.

See - S. K. edn. (p. 8), S. R. edn. (p. 57-58), Kale edn. (p. 25) & U. J. edn. (p. 28) Kale edn. (p. 25) of the U. C. has given ०सम्पात० in the ft. note.

Both the editions of KS. have ०संताप० for ०सम्पात०.

\* परिमृदित०

All the editions of the UC. have this reading; while both the editions of the KS. have मृदुमुदित० for परिमृदित०.

२. अस्मिन्नेव लतागृहे त्वमभवस्तन्मार्गदत्तेक्षणः

सा हंसैः कृतकौतुका चिरमभूद्गोदावरीसैकते ।

आयान्त्या परिदुर्मनायितमिव त्वां वीक्ष्य बद्धस्तया

कातर्यादरविन्दकुड्मलनिभो मुग्धः प्रणामाञ्जलिः ॥ - UC. - 3-37

This verse has only one variant - i.e. कृतकौतुका.

All the editions of the UC. & both the editions of the KS. have accepted this reading.

But Kale edn. (p. 86) of the UC. has mentioned स्थिरकौतुका for कृतकौतुका in the ft. note.

3. इयं गेहे लक्ष्मीरियममृतवर्तिर्नयनयो -

रसावस्याः स्पर्शो वपुषि बहुलश्चन्दनरसः ।

अयं बाहुः कण्ठे शिशिरमसृणो मौक्तिकसरः

किमस्या न प्रेयो यदि परमसह्यस्तु विरहः ॥ - U. C. - 1-38

In this verse the variants are as under -

\* अमृतवर्तिः -

All the editions of the UC. have this reading.

The Bombay edn. of K. S. (p. 412) has also accepted this reading but it has mentioned the other one - i.e. अमृतवृष्टिः - in the ft. note, which is seen in the K. M. edn. of KS. (p. 361).

\* बहुलः -

All The editions of the UC. have बहुलः, while both the editions of the KS. have बहलः.

\* बाहुः कण्ठे -

N. S. edn. (p. 40), Kane edn. (p. 24), Kale edn. (p. 36) & G. K. B. edn. (p. 28) of the UC. have this reading, while S. K. edn. (p. 13), S. R. edn. (p. 97) & U. J. edn. (p. 46) of the UC. have कण्ठे बाहुः for बाहुः कण्ठे.

Both the editions of the KS. has also कण्ठे बाहुः.

\* परमसह्यस्तु -

Any edition of the UC. do not differ in giving this variant, but Kane edn. (p. 24) of the UC. has the other reading - पुनरसह्यो न also in the ft. note.

Both the editions of the KS. have accepted परमसह्यस्तु only.

4. किसलयमिव मुग्धं, बन्धनाद्विप्रलूनं

हृदयकमलशोषी दारुणो दीर्घशोकः ।

ग्लपयति परिषाण्डु क्षाममस्याः शरीरं

शरदिज इव धर्मः केतकी गर्भपत्रम् ॥ - U. C. 3-5

Two variants are noticed in this verse. They are as under -

\* हृदयकमलशोषी -

Only N. S. edn. of the UC. (p. 70) has given this reading, while the other editions of the UC. have हृदयकुसुमशोषी for हृदयकमलशोषी.

Kale edn. (p. 67) of the UC. has also mentioned two other readings in the ft. note. They are हृदयकमलशोषी & हृदयकमलदाही.

Both the editions of the KS. have also हृदयकुसुमशोषी.

## \* परिपाण्डु -

All the editions of the UC. has this reading.

Bombay edn. of the KS. (p. 136) has also accepted it but K. M. edn. of the KS. (p. 111) has परिपाण्डुः, which may be a misprint.

5. दृष्टिस्तृणीकृतजगत्रयसत्त्वसारा  
धीरोद्धता नमयतीव गतिर्धरित्रीम् ।  
कौमारकोऽपि गिरिवद्गुरुतां दधानो  
वीरो रसः किमयमेत्युत दर्प एव ॥ - U. C. - 6-19

This verse shows only one variant, i.e. किमयमेत्युत.

All the editions of the UC. except S. K. edn., have this reading.

S. K. edn. (p. 79) of the UC. has किमयमैत्युत.

Both the editions of the KS. have also किमयमेत्युत.

6. वृद्धास्ते न विचारणीयचरितास्तिष्ठन्तु हुं वर्तते  
सुन्दस्त्रीमथनेऽप्यकुण्ठ्यशसो लोके महान्तो हि ते ।  
यानि त्रीण्यकुतोमुखान्यपि पदान्यासन्वरायोधने  
यद्वा कौशलमिन्द्रसुनुनिधने तत्राप्यभिज्ञो जनः ॥ - U. C. - 5.34

This verse has many variants - such as -

## \* वृद्धाः -

All the editions of the UC. have accepted this reading. But Kale edn. of the U. C. (p. 138-139) has mentioned वन्द्याः for वृद्धाः in the ft. note.

Both the editions of the KS. have also वृद्धाः only.

## \* हुं वर्तते -

This reading is accepted only by N. S. edn. of the UC. (p. 139-140). All other editions of the UC. have किं वर्ण्यते for हुं वर्तते.



Kane edn. (p. 120-121) & G. K. B. edn. (p. 160) of the UC. have mentioned हुं वर्तते in the ft. note, while Kale edn. (p. 138-139) of the UC. has the other reading हुं वर्ण्यते in the ft. note.

Both the editions of the KS. have हुं वर्तते only.

\* मथनेऽप्यकुण्ठयशसो -

This reading is accepted by N. S. edn. (p. 139-140), Kane edn. (p. 120-121), G. K. B. edn. (p. 160), Kale edn. (p. 138-139) & U. J. edn. (p. 236) of the U. C., while S. K. edn. (p. 72) & S. R. edn. (p. 52) of the UC. have ०दमनेऽप्यखण्डयशसो for ०मथनेऽप्यकुण्ठयशसो.

This other reading ०दमने... is also mentioned in the ft. note by G. K. B. edn. (p. 160), Kane edn. (p. 120-121) & Kale edn. (p. 138-139) of the U. C. The Kale edn. of the UC. has the another reading i.e. निर्धनेऽप्यखण्डयशसो also in the ft. note.

Both the editions of the KS. have ०दमनेऽप्यखण्ड - यशसो only.

\* अकुतोमुखानि -

This variant is seen in N. S. edn. (p. 139-140) of the UC. only; while the other editions have अपराङ्मुखानि for अकुतोमुखानि.

See - Kane edn. (p. 120-121), Kale edn. (p. 138-139), G. K. B. edn. (p. 160), U. J. edn. (p. 236), & S. R. edn. (p. 52) of the UC.

S. K. edn. of the UC. (p. 72) has कुतोमुखानि for अकुतोमुखानि.

Kane edn. of the UC. (p. 120-121) has mentioned अकुतोभयानि & अकुतोमुखानि in the ft. note, while G. K. B. edn. of the UC. (p. 160) has mentioned the third reading कुतोमुखानि also with these two readings in the ft. note.

Both the editions of the KS. differ in giving this variant.

Bombay edn. (p. 142-143) of the KS. has अकुतोमुखानि, while K. M. edn. (p. 117) of the KS. has कुतोमुखानि.

7. व्यर्थं यत्र कपीन्द्रसख्यमपि मे, वीर्यं हरीणां वृथा  
 प्रज्ञा जाम्बवतो न यत्र न गतिः पुत्रस्य वायोरपि ।  
 मार्गं यत्र न विश्वकर्मतनयः कर्तुं नलोऽपि क्षमः  
 सौमित्रेरपि पत्रिणामविषये तत्र प्रिये क्वासि मे ॥ - U. C. - 3.45

This verse has many variants as under -

\* वीर्यं हरीणां -

All the editions of the UC. have this reading.

While both the editions of the KS. have क्लेशः कपीनां for वीर्यं हरीणां.

\* जाम्बवतो न -

This reading is given by N. S. edn. (p. 95) & U. J. edn. (p. 158) of the UC., while the other editions have accepted जाम्बवतोऽपि for जाम्बवतो न.

See - G. K. B. edn. (p. 102) S. K. edn. (p. 46), S. R. edn. (p. 119), Kane edn. (p. 80) & Kale edn. (p. 93) of the UC.

Kane edn. & Kale edn. of the UC. have noted the other reading जाम्बवतो न also in the ft. note.

Both the editions of the KS. have जाम्बवतो न only.

\* अविषये -

This variant is seen in the most of the editions of the UC., but S. K. edn. (p. 46) of the UC. has given अविषयः for अविषये.

Kale edn. (p. 93), Kane edn. (p. 80) & G. K. B. edn. (p. 102) of the UC. have also noted अविषयः in the ft. note.

Both the editions of the KS. have अविषयः for अविषये.

\* प्रिये -

All editions of the UC. do not differ in giving this variant, while both the editions of KS. differ in it.

Bombay edn. of the KS. (p. 131) has प्रिये, while K. M. edn. of the KS. (p. 106) has प्रिया for प्रिये.

## \* क्वासि -

All the editions of the UC. have this reading.

K. M. edn. (p. 106) of the KS. has also accepted this reading. While Bombay edn. of the KS. (p. 131) has given क्वापि for क्वासि.

## \* मे -

This reading is accepted by all the editions of the UC. & those of the KS., but Kale edn. of the UC. (p. 93) has also noted other reading भोः for मे in the ft. note.

8. हे हस्त दक्षिणमृतस्य शिशोर्द्विजस्य

जीवातवे विसृज शूद्रमुनौ कृपाणम् ।

रामस्य बाहुरसि निर्भरगर्भखिन्न -

सीताविवासनपटोः करुणा कुतस्ते ॥ - U. C. - 2.10

This verse has also many variants. such as -

## \* हे -

This reading is given by N. S. edn. (p. 58-59), Kane edn. (p. 41), G. K. B. edn. (p. 48), S. K. edn. (p. 23) & U. J. edn. (p. 78) of the U. C., while Kale edn. (p. 55) & S. R. edn. (p. 37) of the UC. have रे for हे.

This रे is also noted in the ft. note by Kane edn. (p. 41) & G. K. B. edn. (p. 48) of the UC., while Kale edn. (p. 55) has given हे in the ft. note.

Both the editions of the KS. have हे only.

## \* रामस्य बाहुरसि -

This reading is seen in N. S. edn. (p. 58-59) & U. J. edn. (p. 78) of the UC. Kale edn. (p. 55), Kane edn. (p. 41) & G. K. B. edn. (p. 48) have रामस्य गात्रमसि for रामस्य बाहुरसि. All these three editions have the other reading बाहुः for गात्रम् in the ft. note. S. K. edn. (p. 23) & S. R. edn. (p. 37) of the UC. have गात्रमसि only.

Bombay edn. of the KS. (p. 249) has पाणिरसि for बाहुरसि. It has noted the other reading - भो रामपाणि in the ft. note, which is accepted by K. M. edn. of the KS. (p. 211).

\* निर्भरगर्भखिन्न० -

This variant is accept by N. S. edn. (p. 58-59), Kane edn. (p. 41), G. K. B. edn. (p. 48) & U. J. edn. (p. 78) of the UC. Kane edn. & G. K. B. edn. of the UC. have also noted दुर्वह-गर्भखिन्न० for the निर्भरगर्भखिन्न० in the ft. note. Kale edn. of the UC. (p. 55) has given दुर्वहगर्भखिन्न० with निर्भरगर्भखिन्न० in the ft. note; while S. K. edn. (p. 23) & S. R. edn. (p. 37) of the UC. have दुर्वहगर्भखिन्न० only.

Bombay edn. of the KS. (p. 249) has निर्भरगर्भखिन्न० but K. M. edn. of the KS. (p. 211) has भो रामपाणिरसनिर्भर०

\* सीताविवासनपटो :

This reading is seen in all editions of the UC. except S. K. edn. (p. 23), which has सीताप्रवासनपटो: for सीताविवासनपटो:.

Both the editions of the KS. have देवीप्रवासनपटो: for सीताविवासनपटो:.

Thus, as observed above, fixing up of a given variant poses many problems. We came across eight to nine fresh variants, which are seen only in the KS. of Hemacandra. We think that this should take us a long way towards fixation of variants.

# SHRIMAD RĀJACANDRA'S VIEWPOINT OF DHARMA IN THE KĀVYAMĀLĀ

*Dr. Sunanda Y. Shastri,\**

After deliberating over Śrīmad Rājachandra's writings, I came across 'Kāvya-māla', published by 'Mumbaistha Paramśruta Prabhāvaka Mandal', in 1964. These are miscellaneous poems. Some have title indicating the content and some without any caption are rather strong flow of inner thoughts of him. No doubt, all his poems are some or other way connected with the spiritual thought. Many of his poems bear a secular hue and many depict his inner devotion to his alma mater Jaina philosophy. But, in each of these poems one does not miss his craving to translate his inner experience in the words. Such experiences, as we know, are beyond any perceptible boundary called 'Religion' or 'sect'.

After going through these poems, one thing struck me strongly, that he has very high concepts about 'Dharma'. He hardly connects the word 'Dharma' with the gross idea of 'Religion' as we understand. Therefore, I have tried to analyse his concepts about 'Dharma'.

*Tattvārthasūtra* defines 'Dharma' as - 'उत्तमक्षमामार्दवार्जवशौचसत्यसंयमतपस्त्यागाकिञ्चन्य-ब्रह्मचर्याणि धर्मः<sup>1</sup> ।', i.e (1) supreme forgiveness - उत्तमक्षमा; (2) modesty - मार्दव; (3) straight forwardness - आर्जव; (4) purity - शौच; (5) truthfulness - सत्य; (6) Self control - संयम; (7) austerity - तप; (8) renunciation - त्याग, (9) non-acquisition - अकिञ्चन्य and (10) celibacy ब्रह्मचर्य. Similar definition is given in the *Praśamaratiprakaraṇa* - viz.,

सेव्यः क्षान्तिर्मार्दवमार्जवशौचे च संयमत्यागौ ।

सत्यं तपो ब्रह्माकिञ्चन्यानीत्येष धर्मविधिः ॥<sup>2</sup>

i.e. "This path of religious virtues which consists of supreme forgiveness, modesty, straight forwardness, purity, self control, renunciation, truthfulness, austerity, chastity, and non-acquisition should be resorted to (by the monks and householders.)." Definition in the *Tattvārthasūtra* and the *Praśamaratiprakaraṇa* is based on Jain Āgamic texts.

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Śrīmad Rājachandra looks at the 'Dharma' exactly the way Āgamas want spiritual aspirants to look at. Although Śrīmad Rājachandra's approach is of same viewpoint, his treatment of 'Dharma' is rather different. He leads aspirants towards 'Dharma' in gradual stages. Thus three stages can be surmised from these poems - they are -

- (1) Preparing the ground for the understanding of *Dharma*.
- (2) Defining principles of *Dharma* in the light of Āgamas.
- (3) Easy way to follow the doctrines of *Dharma*.

#### First stage :

(1) Preparation of ground for the understanding of *Dharma* :

First poem of the 'Kāvya-māla' collection is 'काळ कोइने नहि मूके'. Here, He propounds with various illustrations that body is destructible - not permanent. The outer ornaments are of no use for they cannot protect you from the sure death of body. It is -

मोती तणी माला गळामां मूल्यवंती मलकती,  
 हीरा तणा शुभ हारथी बहु कंठकांति झळकती;  
 आभूषणोथी ओपता भाग्या मरणने जोइने,  
 जन जाणीए मन मानीए नव काळ मूके कोइने.<sup>3</sup>

Then he says, "whether one is king, or a very lucky person or a very brave one, the death spares none. One may wear the rings of different auspicious stones on his ten fingers, still he has to leave all that and depart. Śrīmad puts it as -

दश आंगलीमां मांगलिक मुद्रा जडित माणिक्यथी,  
 जे परम प्रेमे पे'रता पोंची कला बारीकथी;  
 ए वेढ वींटी सर्व छोडी चालिया मुख धोइने,  
 जन जाणीए मन मानीए नव काळ मूके कोइने.<sup>4</sup>

Here, Śrīmad wants his readers to realize the destructible nature of human body. Therefore, he wants others to concentrate on higher goals than the worldly gross achievements. This view is further elaborated in the small poem of Upajāti metre, that, 'life is momentary like a ripple of water and desires of worldly

objects are like the colours of rainbow. Therefore, one should not become attached to them. He says -

विद्युत्लक्ष्मी प्रभुतापतंग, आयुष्य ते तो जळना तरंग;  
पुरंदरी चाप अनंगरंग, शुं राचीए त्यां क्षणनो प्रसङ्ग ।<sup>5</sup>

Same thought is repeated in the poem, 'रंगनी पिचकारी<sup>6</sup>' that all apparent world is false. He says -

बनावी छे केवी सुघड पिचकारी सूचवती,  
बधी जूठी माया, मनन कर एवं मनवती ।<sup>6</sup>

When the falsity of body and the apparent world is understood, then one should go a step higher, i.e. one should cultivate अन्यत्वभावना or अनुप्रेक्षा = differentiating one's self from body, home, people etc. The *Prasāmarati* defines अन्यत्वभावना as -

अन्योऽहं स्वजनात् परिजनाच्च विभावाच्छरीरकाच्चेति ।  
यस्य नियता मतिरियं न बाधते तं हि शोककलिः ॥<sup>7</sup>

i.e. "One who constantly thinks that I am distinct from my relatives, servants, riches, and one's own body, is unaffected by Kali in the form of grief."

Same thought is refelcted in the following small poem of one stanza composed in शार्दूलविक्रीडित -

ना मारां तन रूपकांतियुवती, ना पुत्र के भ्रात ना,  
ना मारां भृत स्नेहियो स्वजन के ना गोत्र के ज्ञात ना,  
ना मारां धन धाम यौवन धरा, ए मोह अज्ञात्व ना,  
रे ! रे ! जीव विचार एमज सदा अन्यत्वदा भावना ॥<sup>8</sup>

i.e. "This beautiful body is not mine, beautiful wife, son, brother, servants, clan, caste, wealth, home and youth, nothing is mine. Oh Jīva ! do cultivate the feeling of distinctness."

On more clear words he says that the soul is different than body -

छे देहादिथी भिन्न आत्मा रे,  
उपयोगी सदा अविनाश ॥<sup>9</sup>

To confirm this detachment he elaborates the faults of perishable body in another *giti* of two lines in very strong words, i.e.,

खाण मूत्र ने मलनी, रोग जरानुं निवासनुं धाम,  
काया एवी गणीने, मान त्यजीने कर सार्थक आम ॥<sup>10</sup>

which means, 'the body is mine of excreta and urine, it is house of old age and various diseases. Therefore, disregarding the body one should seek spiritual goals'. Thus, Śrīmad Rājachandra prepares ground to sow seeds of righteous path of *Dharma*.

## (2) Defining the principles of Dharma in the light of Āgamas -

Now when the worldly goals are disregarded, what next ? When the traveller has left the earlier town, he must know the way towards next halt, or somebody should guide him. Here, Śrīmad has become guide and explains the nature of *Dharma* - as taught by, Āgamas in very lucid poetic manner.

Śrīmad defines '*Dharma*' as the means to obtain 'birthless' condition of Jīva. It is the means to know '*Jagadīśa*' = Lord of Universe. He says -

मोहमान मोडवाने, फेलपणुं फोडवाने,  
जालफंद तोडवाने, हेते निज हाथथी;  
कुमतिने कापवाने, सुमतिने स्थापवाने,  
ममत्वने मापवाने, सकल सिद्धान्तथी;  
महामोक्ष माणवाने, जगदीश जाणवाने,  
अजन्मता आणवाने वळी भली भातथी;  
अलौकिक अनुपम, सुख अनुभववाने  
धर्म धारणाने धारो, खरे खरी खंतथी ॥<sup>11</sup>

i.e., "One should resort to Dharma to escape from delusion, break the shackles of this world, to cut the wrong thoughts and establish good ones, to know the strength of your attachment, to attain mokṣa, to know the Lord, to achieve birthless state and enjoy supreme bliss." In this same poem 'धर्म', he says - "without taking resort to the Dharma, one does not know difference between a good person and a sinner."

वदे रायचंद वीर, सद्धर्मने धार्या विना,  
मानवी महान तेम, कुकर्मी कळाय छे ॥<sup>12</sup>



Further, in the same poem, he propounds that, “*Dharma* is necessary to purify one’s self. If the aspirant is interested zestfully in following spiritual path, then he should stick to moral rules. He should concentrate on *Dharma* and should not be deterred by the doubt.” He says -

आत्मना उद्धारने, उमंगथी अनुसरो जो,  
निर्मल थवाने काजे, नमो नीति नेमथी;  
वदे रायचंद वीर, एवुं धर्मरूप जाणी,  
धर्मवृत्ति ध्यान धरो, विलखो न वे’मथी ॥<sup>13</sup>

Uptill here Śrīmad directs to where the destination is, after, leaving body consciousness. Still, main thing remains to be seen, i.e. what is this *Dharma* ? He explains it in the poem ‘सर्वमान्य धर्म’ as follows -

(१) धर्मतत्त्व जो पुछ्युं मने  
तो संभळावुं स्नेहे तने,  
जे सिद्धान्त सकळनो सार,  
सर्वमान्य सहुने हितकार.

i.e. “essence of *Dharma* is essence of all doctrines, accepted by one and all and beneficial for all.” Thus, *Dharma* according to Śrīmad is, that which is acceptable for all. In another stanza he says -

भाख्युं भाषणमां भगवान,  
धर्म न बीजो दयासमान.

i.e. there is no other ‘*Dharma*’ than kindness, compassion. Here, he seems to propound the same thought of the *Praśamarati* - that is-

धर्मस्य दया मूलं न चाक्षमावान् दयां समाधत्ते ।  
तस्याद्यः क्षान्तिपरः स साधयति उत्तमं धर्मम् ॥<sup>14</sup>

i.e. “Compassion is the root cause of religion. An impatient man never possess compassion. Thus one who is devoted to forgiveness accomplishes the highest *Dharma*.” In the sixth stanza of this poem he actually says that ‘compassion is the root of *Dharma*’ - धर्म सकळनुं ए शुभ मूळ.<sup>15</sup> This thought is expanded further -

सत्य शील ने सघळां दान,  
 दया होइने रह्या प्रमाण;  
 दया नहि तो ए नहि एक,  
 विनासूर्यकिरण न देख ॥<sup>16</sup>

i.e. "truth, conduct and charity are there due to compassion. In the absence of compassion, they will not be there, as one cannot see anything without Sunlight." Then he stresses the point of compassion -

पुष्पपांखडी ज्या दूभाय,  
 जिनवरनी त्यां नही आज्ञाय;  
 सर्व जीवुं इच्छो सुख,  
 महावीरनी शिक्षा मुख ॥<sup>17</sup>

i.e. "Jain Tirthankaras do not approve even hurting a petal of a flower. Wishing happiness of all beings is the main teaching of Mahāvīra." Then he says -

सर्व दर्शने ए उपदेश,  
 ए एकांते नहि विशेष;  
 सर्व प्रकारे जिननी बोध,  
 दया दया निर्मळ अविरोध ॥<sup>18</sup>

i.e. "all the philosophies propound compassion as the 'Dharma' itself. Jain Tirthankaras also say the same thing. There is no contradiction about compassion." Then finally he relates the benefits of *Dharma* consisting compassion -

तत्त्वरूपथी ए ओळखे,  
 ते जन प्होचे शाश्वत सुखे.

i.e. "if people understand compassion as the essence of *Dharma*, they would attain eternal bliss." In the poem 'मुनिने प्रणाम'<sup>19</sup>, Śrīmad calls him 'मुनि', who has qualities like peace, morality, kindness, softspoken, and beneficial towards one and all. He calls such 'मुनि' as धर्म के उद्यान = garden of Dharma incarnated.<sup>20</sup> Even in हनुमान स्तुति<sup>21</sup> he says "Hanumāna followed the rules of Morality while bringing Sitā back. Therefore he is known as 'Jati' (*yati*).

Thus, the first and basic principle of *Dharma*, as seen by Śrīmad is compassion. Śrīmad later tells about other principles as chastity, renunciation etc. as well.

Śrīmad has praised and explained the importance of celibacy in 'ब्रह्मचर्य विषे दोहरा'<sup>22</sup> as-

निरखीने नवयौवना, लेश न विषय निदान ।  
गणे काष्ठनी पूतळी, ते भगवान समान ॥<sup>23</sup>

i.e. "who disregards a beautiful woman after seeing her as wooden statue, is, indeed, equal to the Lord." Then he says -

आ सघळां संसारनी रमणी नायकरूप ।  
ए त्यागी, त्याग्युं बधुं, केवल शोकस्वरूप ॥<sup>24</sup>

i.e. "the main thing to conquer in this world is temptation of woman, once it is conquered then everything else is conquered." - Then finally he says -

पात्रविना वस्तु न रहे, पात्रे आत्मिकज्ञान,  
पात्र थवा सेवो सदा, ब्रह्मचर्य मतिमान.

i.e. "to attain the Supreme Knowledge, one should be competent, and this competency can be achieved through celibacy."<sup>25</sup>

Śrīmad explains faults of 'craving' or तृष्णा in his famous poem 'तृष्णानी विचित्रता.'<sup>26</sup> Here, the principle of renunciation or त्याग is propounded by criticizing the craving.

हती दीनताइ त्यारे ताकी पटेलाइ; अने  
मळी पहेलाइ त्यारे ताकी छे शेठाइने,  
सांपडी शेठाइ त्यारे ताकी मंत्रीताइने,  
अने आवी मंत्रीताइ त्यारे ताकी नृपताइने ...

thus, human being is not happy with what he has but always looks forward and upward to gain more. Then, Śrīmad further says

अहो राजचंद्र मानो मानो शंकराइ मळी,  
वधे तृष्णाइ तोय जाय न मराइने.

= even one reaches to the position of god, still the craving for more never leaves. Craving, is really difficult to overcome. Thus, Śrīmad explains nature of the *Dharma* by explaining its main principles.

### (3) Easy way to follow the doctrines of *Dharma* -

Śrīmad Rājachandra does not leave his readers - rather spīritual aspirants in lurch. Gradually he teaches them how to follow *Dharma* and how to implement it in daily actions. What a person should strive for and finally achieve the supreme bliss.

First, he asks the aspirant to reflect on the thought that, "by doing what one can be happy and by doing what one is not. What he himself is and from where he has come -

शुं करवाथी पोते सुखी,  
शुं करवाथी पोते दुःखी;  
पोते शुं ? क्यांथी छे आप,  
एनो मांगो शीघ्र जवाप ॥<sup>27</sup>

Then he tells to give up all the doubts, since the knowledge does not enter where doubt is. Knowledge is possible through devotion to the Lord and the Lord can be attained only through proper Guru. He says -

ज्यां शंका त्यां गण संताप,  
ज्ञान तहा शंका नहि स्थाप;  
प्रभु भक्ति त्यां उत्तम ज्ञान,  
प्रभु मेळववा गुरु भगवान ॥<sup>28</sup>

Then he teaches that; one should understand all the doctrines as one and learn *Syādvāda* as well i.e. -

जे गायो ते सघळे एक,  
सकल दर्शने एज विवेक;  
समजाव्यानी शैली करी,  
स्याद्वाद समजण पण खरी ॥<sup>29</sup>

Then one should learn about nine fundamental principles of Jainism - viz. Jīva, Ajīva, Pāpa, Puṇya, Āsrava, Bandha, Saṁvara, Nirjarā, Mokṣa.

He says -

जीव अजीव स्थिति जोई,  
टक्यो ओरतो शंका खोई ॥<sup>30</sup>

Further, the principle of Pudgala is explained. Jiva is bound by Karma, and the Pudgala or body is formed through Karma. Therefore, one should have knowledge of Pudgala.

बंधयुक्त जीव कर्म सहित,  
पुद्गलरचना कर्म खचित;  
पुद्गलज्ञान प्रथम ले जाण,  
नरदेहे पछी पामे ध्यान ॥<sup>31</sup>

In the poem 'सामान्य मनोरथ', (p. 27). Śrīmad shows a simple path to follow the righteous path of *Dharma* effectively; such as - (1) one should not behold another man's wife and one should not long for another's wealth -

मोहिनी भाव विचार आधिन थई,  
ना निरखुं नयने परनारी;  
पथ्थरतुल्य गणुं परवैभव,  
निर्मल सात्त्विक लोभ समारी.

(2) One should follow 12 Vratas<sup>32</sup> (पंच अणुव्रत, ३ गुणव्रत, and 4 शिक्षाव्रत) and reflect on nine fundamental principles taught by Jinas. This simple path will lead to Mokṣa. -

द्वादशव्रत अने दीनता धरी,  
सात्त्विक थाऊ स्वरूप विचारी;  
ए मुज नेम सदा शुभ क्षेमक,  
नित्य अखंड रहो भवहारी ॥<sup>33</sup>

Same thought is reflected in the poem अमूल्य तत्त्वविचार. Śrīmad suggests very simple solution to achieve *Dharma* and find the ultimate truth, i.e. 'just reflect on' who am I ? from where have I come ? and this calm reflection only will lead to the *Ātmajñāna* - true realization -

i.e.

हुं कोण छुं ? क्यांथी थयो ? शुं स्वरूप छे मारुं रवरुं ?  
कोना संबंधे वळगणा छे ? राखुं के ए परहरुं ?  
एना विचार विवेकपूर्वक शांतभावे जो कर्या,  
तो सर्व आत्मिक ज्ञाननां सिद्धांततत्त्व अनुभव्या ॥<sup>34</sup>

He also propounds detachment as the key of happiness -

उदासीनतानो ज्यां वास,  
सकळ दुःखनो छे त्यां नाश.

Ultimate goal of resorting to the *Dharma* is knowledge. He lucidly describes what knowledge is according to Jain Tīrthaṅkaras and Mahāvīra.

जो होय पूर्ण भणेल नव पण,  
जीवने जाण्यो नही,  
तो सर्व ते अज्ञान भाख्युं,  
साक्षी छे आगम अहि.  
ए पूर्ण सर्व कहां विशेषे,  
जीव करवा निर्मळो,  
जीनवर कहे छे ज्ञान तेने  
सर्व भव्यो सांभळो ॥<sup>35</sup>

i.e. Āgamas are for the purification of Jīva. One should know the nature of Jīva through Āgamas.

Śrīmad's personality expanded by his spiritual experiences does not bind him only to the scriptures. He says -

न हि ग्रंथमांहि ज्ञान भाख्युं  
ज्ञान न हि - कवि चातुरी;  
नहि मंत्र तंत्रो ज्ञान दाख्या,  
ज्ञान नहि भाषा ठरी;  
नहि अन्य स्थाने ज्ञान भाख्युं,  
ज्ञान ज्ञानीमां कळो ॥<sup>36</sup>

i.e. “Knowledge is not only in the scriptures, nor in the brilliant poetry, nor in mature language, it is only in the knowledgeable person.

When it comes to knowledge, he does not stick only to the Jaina concepts. He says that Knowledge is not attainable by following the daily Jaina routine of पचखान and other rituals, but knowing about Mokṣa is the knowledge.

आ जीव ने आ देह,  
एवो भेद जो भास्यो नहि;  
पचखाण कीधा त्यां सुधी,  
मोक्षार्थ ते भाख्यां नही ॥<sup>37</sup>

Further, Śrīmad even discards the earlier steps of celibacy and self control. Because knowledge is not attainable through celibacy or restraint, but only through knowledge.

केवल नही ब्रह्मचर्यथी ॥<sup>38</sup>  
केवल नही संयम थकी;  
पण ज्ञान केवलथी कळो.

And finally, he declares that ‘controlling mind is the only way to attain knowledge’.

मात्र मनने आमळो ॥<sup>39</sup>

Śrīmad Rājachandra not only explains the importance of *Dharma*, but he also tells what happens in the absence of *Dharma*, viz,

Without Dharma wealth, abode and grain perishes  
Without Dharma the earth goes barren.  
Without Dharma the intellectual is misled.  
Without Dharma the courage is no more firm.

i.e.

धर्म विना धन, धाम, धान्य धुळधाणी धारो,  
धर्म विना धरणीमां धिक्कता धराय छे.  
धर्म विना धीमंतनी धारणाओ धोखो धरे,  
धर्म विना धर्युं धैर्य धुम्र थै धमाय छे ॥<sup>40</sup>

In the two lines of कांकरो (= stone), he actually compares a *dharma* less person with stone.

एम सूचवे कांकरो, दिल खोलीने देख;  
मनखा केरा मुजसमा, विना धर्मथी लेख ॥<sup>41</sup>

Throughout these compositions his sense of proportion, clarity and logic can be felt. His devotion towards finding the truth propels him to put his efforts in words. Not only that, but he has inner urge to share his knowledge with other spiritual aspirants and explain them the nature of true *Dharma* and lead them towards the final truth. Śrīmad Rājachandra's craving for truth has taken him beyond any barrier of religion. He sees oneness between all the doctrines of all religions.

भिन्न भिन्न मत देखिए ।  
भेद दृष्टिनो एह  
एक तत्त्वना मूलमां  
व्याप्या मानो तेह.

#### Notes :

1. Tattvārthasūtra, 9.6.
2. Praśamaratiprakaraṇa, 167, Dharmādhikārah
3. Kāvyaṃālā - p. 2 'काल कोइने नहि मूके' - १.
4. ibid - p. 3. 'काल कोइने नहि मूके' - २.
5. Kāvyaṃālā - p. 7.
6. Kāvyaṃālā - p. 7 - 'रंगनी पिचकारी'.
7. Praśamaratiprakaraṇa - 154, भावनाधिकार.
8. Kāvyaṃālā - p. 13.
9. Kāvyaṃālā - p. 38 'मूल मारग सांभळो'.
10. Kāvyaṃālā - p. 13 गीति.
11. Kāvyaṃālā - p. 3 'धर्म' - २.
12. Kāvyaṃālā - p. 4 'धर्म'.
13. Kāvyaṃālā - p. 5 'धर्म'.
14. Praśamarati 168, 'धर्माधिकार'.



15. Kāvyaṃālā - p. 5 'धर्म'
16. Kāvyaṃālā - p. 5 'धर्म'
17. Kāvyaṃālā - p. 5 'धर्म'
18. Kāvyaṃālā - p. 5 'धर्म'
19. Kāvyaṃālā - p. 8 मुनिने प्रणाम
20. Kāvyaṃālā - p. 8 मुनिने प्रणाम
21. Kāvyaṃālā - p. 9 हनुमानस्तुति
22. Kāvyaṃālā - p. 17 ब्रह्मचर्य विषे दोहरा
23. ibid -
24. ibid -
25. ibid -
26. Kāvyaṃālā - p. तृष्णानी विचित्रता
27. Kāvyaṃālā - p. 25
28. Kāvyaṃālā - p. 25
29. Kāvyaṃālā - p. 26
30. Kāvyaṃālā - p. 27; Praśamarati, 187, Jivādhikāra.
31. Kāvyaṃālā - p. 27
32. Praśamarati Prakaraṇa
33. Kāvyaṃālā - p. 21 - सामान्य मनोरथ
34. Kāvyaṃālā - p. 22-23 अमूल्य आत्मविचार
35. Kāvyaṃālā - p. 40
36. Kāvyaṃālā - p. 40
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## काव्यशास्त्रीय ग्रन्थों में 'सेतुबन्ध' के कतिपय उद्धरण - एक अध्ययन ।\*

पारुल मांकड<sup>†</sup>

महाराष्ट्री प्राकृत-भाषाबद्ध प्रवरसेन का 'सेतुबन्ध' महाकाव्य अपनी मिसाल आप है । वाकाटक वंश के राजा प्रवरसेन द्वितीय का समय ईसा की पाँचवीं शताब्दी में निर्धारित किया गया है ।<sup>१</sup>

सेतुबन्ध के तीन अपरनाम है, रामसेतु, रावणवध (रावणवहो) और दशमुखवध (दहमुहवहो) ।

उपलब्ध अलंकार ग्रन्थों में 'सेतुबन्ध' के बारे में सर्व प्रथम निर्देश आचार्य दण्डिन् ने दिया है ।<sup>२</sup>

महाराष्ट्राश्रयां भाषां प्रकृष्टं प्राकृतं विदुः ।

सागरः सूक्तिरत्नानां सेतुबन्धादि यन्मयम् ॥ (काव्यादर्श. २/३४)

अर्थात्

सूक्तिरूप रत्नों के सागररूप 'सेतुबन्ध' इत्यादि (प्रबन्ध) जिसमें रचे गये हैं, वह महाराष्ट्र में बोली जानेवाली सर्वश्रेष्ठ 'प्राकृत' भाषा मानी गई है ।

प्रस्तुत पद्य में दण्डी ने 'सेतुबन्ध' को सूक्तिरूप समुद्र की उपमा दी है और उसकी भाषा - महाराष्ट्री को प्राकृत भाषा में सर्वश्रेष्ठ माना है ।

महाकवि बाणने<sup>३</sup> मनोरम और यथार्थ उपमा द्वारा 'सेतुबन्ध' के रचयिता महाकवि प्रवरसेन की स्तुति की है -

कीर्तिः प्रवरसेनस्य प्रयाता कुमुदोज्ज्वला ।

सागरस्य परं पारं कपिसेनेव सेतुना ॥

- हर्षचरित - प्रारंभिक पद्य - १४

धनपाल (ईसा की ११ वीं शती)ने भी तिलकमज्जरी की प्रस्तावना में 'सेतुबन्ध' और 'प्रवरसेन' की भूरी भूरी प्रशंसा की है -

जितं प्रवरसेनेन रामेणेव महात्मना ।

तरत्युपरि यत्कीर्तिः सेतुर्वाङ्मयवारिधेः ॥ (प्रास्ताविक, पद्य-२२)<sup>४</sup>

आचार्य आनन्दवर्धन ने 'ध्वन्यालोक' के द्वितीय उद्योत में अलंकारों का 'अपृथग्यत्ननिर्वर्त्य' प्रतिपादित करते समय रसांगरूप अलंकारों का निदर्शन किया है, यथा -

रसाक्षिप्ततया यस्य बन्धः शक्यक्रियो भवेत् ।

अपृथग्यत्ननिर्वर्त्यः सोऽलङ्कारो ध्वनौ मतः ॥ (ध्वन्या. २/१६)<sup>५</sup>

\* Presented at the A.I.O.C., held at Baroda on 13-15 Oct. 1998.

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अर्थात् ध्वनिकाव्य में वही 'अलंकार' अलंकार कहलाता है, जिसकी निरूपणा रस के साथ साथ ही ती है, उसके लिए कवि को अलग से यत्न करना नहीं पड़ता ।

आनन्दवर्धन विविध उदाहरणों का निर्देश कर के रस के अंतरंगभूत अलंकारों को स्पष्ट करते समय 'सेतुबन्ध' और 'कादम्बरी' का उल्लेख करते हैं । यथा -

अलङ्कारान्तरेष्वपि तत्तुल्यमिति चेत्, नैवम् । अलङ्कारान्तराणि हि निरूप्यमाणदुर्घटनान्यपि रसमाहितचेतसः प्रतिभानवतः कवेरहम्पूर्विकया परापतन्ति । यथा कादम्बर्या कादम्बरीदर्शनावसरे, यथा च मायारामशिरोदर्शनेन विह्वलायां 'सीतादेव्यां सेतौ' । - ध्वन्या. २/१७ उपरि.

अर्थात्

अन्य अलंकार अलंकार-निरूपण की स्थिति में दुर्घटन होने पर भी रस में ही = रसमय रचना करने, विघ्न नहीं डालते । क्योंकि रससमाधि में ही समाहित चित्तवाले एवं प्रतिभासंपन्न कवि के पास वे महमहमिका अर्थात् मैं पहले, मैं पहले ऐसा करके दौड़ पड़ते हैं । जैसे कि, 'कादम्बरी' में कादम्बरी के दर्शन के अवसर में । जैसे 'सेतु' (= सेतुबन्ध महाकाव्य) में रावण की माया शक्ति से बने हुए राम के टे हुए सिर को देखने से सीता देवी के विह्वल होने पर ।

आनन्दवर्धन ने निर्देशमात्र दिया है, 'सेतु.' के कोई खास उदाहरण नहीं दिये ।

अधुना 'सेतु.' का मायाराम शिरोदर्शन प्रसंग अवलोकित करें -

श्रीराम के मायाशिश को देखते ही सीताजी बे-सुध हो कर भूमि पर गिर पड़ी ।

अत्यंत सहज निरूपण -

पडिआ अ हत्थसिढिलिअणिरोहपण्डरसमूलसत्तकवोला ।

पेल्लिसअवामपओहरविसमुण्णअदाहिणत्थणी जणअसुआ ॥६॥ (सेतु. ११/५४)

छाया

पतिता च हस्त शिथिलितनिरोधपाण्डुर समुच्छ्वसत्कपोला ।

प्रेरितवामपयोधरविषमोन्नतदक्षिणस्तनी जनकसुता ॥

निम्नांकित पद्य में करुणविप्रलंभ के साथ चमत्कृतिपूर्ण स्वभावोक्ति और अनुप्रास आदि की संरचना नेलती है ।

यथा -

मरणम्मि बन्धवाणं जणस्स किं होइ बन्धवोच्चिअ सरणम् ।

तह गुरुसोअकवलिआ धरम्मि पडिआ विमुच्छिआ धरणिअसुआ ॥ (सेतु. ११/५५)

मरणे बान्धवानां जनस्य किं भवति बान्धव एव शरणम् ।  
तथा गुरुशोककवलिता धरायां पतिता विमूर्छिता धरणिसुता ॥

अत्र काव्यलिंग रसाभिव्यक्ति में सहायक हो रहा है। सीता की मूर्च्छावस्था का निरूपण अति मार्मिक है ॥<sup>७</sup>

ण कओ वाहविमुखोणिव्वण्णेउंपि ण चइअं रामसिरम् ।  
णवर पडिवण्णमोहा गअजीविअणीसहा महिम्मि णिसण्णा ॥ (सेतु. ११/६६)  
न कृतो बाष्पविमोक्षो निर्वर्णयितुमपि न शकितं रामशिरः ।  
केवलं प्रतिपन्नमोहा गतजीवितनिःसहा मद्द्यां निषण्णा ॥

यहाँ 'कुमारसम्भव' के 'रतिविलाप'का दृश्य भावकों के मानसपट पर उभर आता है।

७५ से ८६ पद्यों तक सीताजी का विलाप है। कुछ अंश -

णवरि अ पसारिअङ्गी रअभरिउप्पहपइण्णवेणीबन्धा ।  
पडिआ उरसंदाणिअमहीअलचक्कलिअत्थणी जणअसुता ॥<sup>८</sup> (सेतु. ११/६८)  
अनन्तरं च प्रसारिताङ्गी रजोभृतोत्पथप्रकीर्णवेणीबन्धा ।  
पतितोरःसंदानितमहीतलवक्रीकृतस्तनी जनकसुता ॥

तो ११/७५ में रूपकालंकार है -

आवाअभअअरं चिअण होइ दुक्खस्स दारुणं णिव्वहणम् ।  
जं महिलावीहत्थं<sup>९</sup> दिट्ठं सहिअं च तुह मए अवसाणम् ॥  
आपातभयंकरमेव न भवति दुःखस्य दारुणं निर्वहणम् ।  
यन्महिलाबीभत्सं दृष्टं सोढं च तव मया अवसानम् ॥

इत्यादि पद्यों में अनुप्रास, उपमा उत्प्रेक्षा आदि अलंकार अभिनवगुप्त के शब्दों से कहें तो 'अहमहमिकया' दौड़े आये हैं। ये अलंकार सहजरूप से करुणविप्रलंभ के निरूपण के साथ साथ सृजित होने से रस के अंतरंग बने हैं, मानों कर्ण के दिव्य कवचकुण्डल की तरह रस के जन्म के साथ ही प्रादुर्भूत हुए हैं।<sup>१०</sup>

अब हम सेतुबन्ध के कुछ ओर उद्धारण को 'अ' कारादि क्रम से और आलंकारिकों को समयानुक्रम से निर्दिष्ट करें -

अव्वोच्छिण्णपसरिओ अहिअं उद्धाइ फुरिअसूरच्छाओ ।  
उच्छाहो सुभडाणं विसमक्खलिओ महाणईण व सो तो ॥ (सेतु. ३/१७)

अव्यवच्छिन्नप्रसृतोऽधिकमुद्धावतिस्फुरितशूर(शौर्य)च्छायः ।

उत्साहः सुभटानां विषमस्खलितो महानदीनामिव स्रोतः ॥१९

प्रस्तुत पद्य भोजने साम्यालंकार के अन्तर्गत 'क्रियागुणद्रव्ययोगनिमित्ता दृष्टान्तोक्ति के उदाहरण के रूप से दिया है ।

यहाँ पर अव्यवच्छिन्नप्रसृत में क्रियायोग निमित्त है, स्फुरितशौर्यच्छाय में गुणयोग ओर स्फुरितशूरच्छाय में द्रव्ययोग निमित्त है । इन निमित्तोंसे साम्य प्रतिपादित हुआ है ।

रत्नेश्वर ने इसको क्रियादियोग निमित्ता दृष्टान्तोक्ति बताया है । (स. कं. पृ. ४३२)

सेतु. की भारतीय विद्या. आवृत्ति में संस्कृत छाया अलग है । (पृ. ६३)

रामदास भूपति ने 'रामसेतुप्रदीप' टीका में उपर्युक्त पद्य में दृष्टान्त माना है और अलंकार को इस तरह स्पष्ट किया है ।-

यथा महानदीनां स्रोतोऽव्यवच्छिन्नप्रसृतं स्फुरिता सूरस्य सूर्यस्य छाया प्रतिबिम्बो यत्र तथाभूतं सत्पर्वतादिनिम्नोन्नतप्रदेशे स्खलितमधिकमुद्धावत्धूर्ध्वमुत्तिष्ठति । तथा वीराणामप्युत्साहो यथा यथा विषमभूमिलाभस्तथा तथा प्रौढिमालम्बत इति तात्पर्यम् । (पृ. ६३)

स्पष्ट है, कि भोज के टीकाकार रत्नेश्वर भोज को अनुमोदित करते हैं और साम्यालंकार के भेदरूप में यहाँ उत्तरा नामक दृष्टान्तोक्ति स्वीकार करते हैं, जब कि, रामदास भूपति के विवरण से प्रस्तुत पद्य को दृष्टान्तालंकार का माना जा सकता है ।

कुलनाथ 'रामसेतुप्रदीप' से मिलता जुलता कथन करते हैं । (द्रष्टव्य प्री. हेन्दीक्वी, पृ. २३४)

डॉ. बसाक संपादित आवृत्ति में इस पद्य की संख्या १८ है ।

आवाअभअअरं० ११/७५ (पृ. ६४८ पर पूरा पद्य उल्लेखित है) इत्यादि में भोज करुणरस ही मानते हैं, और करुण में चिरसमागमसुख की प्राप्ति निबंधरूप वचन निषिद्ध है, ऐसा प्रतिपादित करते हैं । (पृ. ६४४)

सेतु. ४/४३

उअहिस्स जसेण जसं धीरं धीरेण गरइआइ वि गरुअम् ।

रामो ठिएअ वि ठिइं भणइ रवेण अ खं समुप्फुन्दतो ॥

उद्धैर्ययशसा यशो धैर्यं धैर्येण गुरुतयापि गुरुताम् ।

रामः स्थित्यपि स्थितिं भणति रवेण च खं समभिक्रामन् ॥

भोज प्रस्तुत पद्य अव्यवहित दोष का जो 'व्यस्त' भेद है, उसके उदाहरण के रूप में पेश करते हैं ।

टीकाकार रत्नेश्वर के मुताबिक प्रस्तुत पद्य में अवयव द्योतक है, इवादि का व्यवधान होना चाहिए, परंतु ऐसा न होने से 'व्यस्त' नामक दोष आ गिरा है। (स. कं. पृ. २५९)

'सेतुबन्ध' के टीकाकार 'रामसेतुप्रदीप'कार ने पूरा युग्मक (इस पद्य से तो पाअडदो० पद्य (४२) जुडा है) समझाया है। इसमें श्री राम धैर्यादि गुण को स्वयं ही बताते हैं इतना निर्देश दिया है।

तथा चातीव धैर्यादिगुणसंबलितमुक्तवानिति भावः ॥ (पृ. १०१)

उम्मूलिओण खुलिआउक्खिप्यन्ताण उज्जुअं ओसरिआ ।

णिज्जन्ताण णिराआ गिरीण मग्गेण पत्थिआ णइसोत्ता ॥

(सेतु. ६/८९) - (स. कं. पृ. ५०९)

उन्मूलितानां खण्डितान्युत्क्षिप्यमाणनिमृजुकमपसृतानि ।

नीयमानानां निरायतानि गिरीणां मार्गेण प्रस्थितानि नदीस्रोतांसि ॥

यह पद्य भी भोज ने ही उद्धृत किया है। वे इसको परिकरालंकार के एक भेद - 'संबन्धिपरिकर' के लिए प्रस्तुत करते हैं। वैसे प्रस्तुत पद्य में पर्वतों के साथ सरित्प्रवाहों की तुलना भी है, किन्तु वह गम्यमूलक है, क्योंकि इवादि प्रयोगरहित है। यथार्थ विशेषणों के प्रयोग में परिकरालंकार प्राप्त होता है। भोजदेव के मतानुसार नदीप्रवाह के लिए कविने पर्वत के लिए जो विशेषण उपयुक्त है, (जैसे पर्वत आकाशमार्ग से ले जाये जाते हैं, उन्हींकी तरह नदियाँ भी विस्तार प्राप्त करती है।) वही दिये है। इस तरह संबन्धिपरिकरालंकार यहाँ पर जाना जा सकता है।

डॉ. बसाक संपादित अज्ञातनामा 'सेतुतत्त्वचन्द्रिका' व्याख्या ने अंतिम पंक्ति में मनोरम भाव पेश किया है -

आश्रयस्थैर्यादाश्रितस्याप्यस्थैर्यस्यौचित्यादिति भावः । (पृ. १८७)

गमिआ कलम्बवाआ दिट्ठं मेहन्धआरिअं गअणअलमम् ।

सहिओ गज्जिअसदो तह वि हु से णत्थि जीविए आसंगो ॥ सेतु० १/१५.

गमिताः कदम्बवाता दृष्टं मेघान्धकारितं गगनतलम् ।

सोढो गर्जितशब्दस्तथापि खल्वस्य नास्ति जीवितेऽध्यवसायः ॥ (स. कं. पृ. ४९९)

भोज ने आक्षेप अलंकार के उदाहरण के रूप में प्रस्तुत पद्य उद्धृत किया है।

कदम्बानिल चले गये हैं, गगन मेघ से आच्छादित है। गर्जन शब्द भी सहन कर लिया, फिर भी इनका (रामका) जीवन प्रति आसङ्ग (अध्यवसाय) क्यों नहीं बढ़ता ? - इस तरह आक्षेप है। भोज के टीकाकार ने यहाँ 'कारणाक्षेप' बताया है।

जह जह णिसा सम्पड तह तह वेवितरङ्गपडिमापडिअम ।  
किंकाअव्वविमूढं वेवइ हिअअं व्व उअहिणो ससिबिम्बम् ॥

(सेतु० ६/१०, स. कं. पृ. ५१६)

यथा यथा निशा समाप्यते तथा तथा वेपमानतरङ्गप्रतिमापनितम् ।  
किं कर्तव्यविमूढं वेपते हृदयमिवोदधेः शशिविम्बम् ॥

[भारतीय विद्याप्रकाश - सेतु. में द्वितीय पंक्ति में घोडइ पाठ है। डॉ. बसाक संपादित आवृत्ति में घोलइ पाठ है, तथा पडिअम् के बदले वडिअं पाठ है।]

प्रस्तुत पद्य में भोज ने क्रियापरिकर माना है।

अत्र 'यथा तथा' इति क्रियाविशेषणयोरपरमपि विशेषणं वीप्सा भवति। सोऽयमेवंप्रकारः क्रियापरिकरो दृष्टव्यः। (पृ. ५१६)

रामदास भूपतिने उत्प्रेक्षा माना है। तन्मया किंकर्तव्यमिति कर्तव्यतामूढमित्युत्प्रेक्षा। (पृ. ११३)

समुद्र जैसे किंकर्तव्यतासे मूढ सा हो रहा है - इस तरह समुद्र में मूढत्व की उत्प्रेक्षा है।

साहित्यमीमांसा (सा. मी.) जिसका कर्तृत्व अनिश्चित है<sup>१२</sup>, सेतुबन्ध के सात पद्य उसमें उद्धृत हैं। अकारादि क्रम से 'ज' के अन्तर्गत एक पद्य सा.मी. (पृ. १४९) में भी उद्धृत है।

जस्सविलक्कगं तिणहं पुणपडिसदानि सामुहपलिक्खालिआ ।

जोह्णाकल्लोला विअ ससिधवलासु रअणीसु हसिहच्छेआ ॥ (सेतु. १/७)

रामदास भूपति की टीकावाली आवृत्ति में प्रस्तुत पद्य का पाठान्तर इस प्रकार मिलता है। देखें -

जस्स विलगन्ति णहं फुडपडिसदा दिसाअलपडिक्खलिआ ।

जोण्हाकल्लोला विअ ससिधवलासु रअणीसु<sup>१३</sup> हसिअच्छेआ ॥ (सेतु. १/७)

यस्य विलगन्ति नभः स्फुटप्रतिशब्दा दिक्तलप्रतिस्खलिताः ।

ज्योत्स्नाकल्लोला इव शशिधवलासु रजनीषु हसितच्छेदाः ॥

सा.मी. कार प्रस्तुत पद्य कविसमय का निरूपण करते हुए "यशोहासगतं शौकल्यं" - यश और हास में शुक्लता का निरूपण करना चाहिए ऐसा प्रतिपादित करते हैं।

रामदास भूपति प्रस्तुत पद्य में उत्प्रेक्षामूला सहोपमा मानते हैं।

ज्योत्स्नाकल्लोला इवेति सहोपमा वा। यथा ते दिक्तलस्खलिता इव नभो विलगन्ति तथैतेऽपीत्युत्प्रेक्षामूलम् ॥ (पृ. ८)



णमह अवड्डिअतुङ्गं अविसारिअविस्यअअणोणअअं गहिरम् ।  
अप्लहपरिसण्हं अण्णाअपरमत्थपाअडं महुमहणम् ॥ (सेतु. १/१)

नमत अवस्थिततुङ्गमविसारिताविस्तृतमनवनगतगभीरम् ।  
अप्रलघुमपरिश्लक्ष्णमज्ञातपरमार्थपारदं मधुमथनम् ॥ (स. कं. पृ. ३१९)

भोजदेव ने इस पद्य में स्वाभाविकत्वयुक्त विभावनालंकार माना है। मधुमथन भगवान विष्णु को लक्षित करके (कविने) तुङ्गत्व, प्रवृद्धत्व इत्यादि प्रसिद्ध हेतु का व्यावर्तन किया है। हेतुओं का स्वाभाविकत्व है। यह 'चित्रा' नामक स्वाभाविकत्व को विभावित करती 'विभावना' है। (पृ. ३२०)

रामदास भूपति ने भी प्रस्तुत पद्य में विभावनालंकार ही घोषित किया है। किन्तु, उसका नाम 'विरोधाभासमूला विभावना' दिया गया है, अपने समर्थन में रामदास दण्डी का हवाला भी पेश करते हैं। - प्रसिद्धहेतुव्यावृत्त्या. इत्यादि (का. द. २/१९९).

तथा च तुङ्गत्वे कार्ये वर्धितत्वरूपप्रसिद्धहेतुव्यावृत्त्या तत्स्वभावत्वं विभोरवगम्यते । - (पृ. ३)

अज्ञातकर्तृक 'सेतुतत्त्वचन्द्रिका' भी भगवान के स्वाभाविकत्व की विभावना का निर्देश करती है, यथा -

... वर्धितत्वादिप्रसिद्धहेतुव्यावृत्त्यापि भगवति तुङ्गत्वादिकं यदायाति तत् सर्वं स्वाभाविकमेव विभाव्यमिति [वि]भावनाख्योऽलङ्कारः । (पृ. १)

कृष्णविप्र नामक टीकाकार स.कं.का हवाला देते हैं -

एतेभ्यो मधुमथनस्वरूपस्य व्यतिरेक उक्त इति स्वाभाविकविभावनाख्यश्चायमलङ्कार तथा सरस्वतीकण्ठाभरणे समर्थितम् ।  
(प्रा. हेन्दक्वी, पृ. १७३)

ण कओ वाहविमुखो० ११/६६ तथा

णवरि अ पसारिअङ्गी० ११/६८ (पृ. ६४ पर छाया)

प्रस्तुत पद्यो में करुणरस की अभिव्यक्ति है।

सा.मी.कारने ण कओ. इत्यादि पद्य में 'प्रलय' अवस्था दर्शाई है। सात्त्विक गुणों की चर्चा में सा.मी. कार इसके स्तम्भादि भेद बताते हैं। सीता की मूर्छावस्था के कारण सर्व अंगो का प्रलय लीनता है।

णवरि. को भोज करुण रस के उदाहरणरूप ही मानते हैं। (स. कं. पृ. ६३१)

तं दइआहिणाणं जग्मि वि अङ्गमि राहवेण ण णिमिअम् ।

सीसापरिमट्टेण व ऊढो तेण वि णिरन्तरं रोमञ्चो ॥

(सेतु. १/४२) - (स. कं. पृ. ५४१)

(भारतीय विद्या. में वुढो पाठान्तर है, डॉ. बसाक में भी वही है।)

तद्व्यिताभिज्ञानं यस्मिन्नप्यङ्गो राघवेण न न्यस्तम् ।

सीतापरिमृष्टेनैवोदस्तेनापि निरन्तरं रोमाञ्चः ॥

भोजने इस पद्य को प्रभावातिशय नामक अतिशयोक्ति अलंकार के एक भेदरूप में उदाहृत किया है। प्रिया का अभिज्ञान होने से रोमांचादि क्रियाविशेष उत्पन्न हुआ है, वही क्रियातिशयोक्ति का भेद है।

तह णिमिअच्चिअ दिट्ठि मुक्ककवोलविहुरो उरच्चेअ करो ।

गअजीविअणिच्चट्ठा णवरत्था महिअल थणभरेण गआ ॥<sup>१४</sup> (सेतु. ११/६८)

तथा नियोजितैव दृष्टिर्मुक्तकपोलविधुर उरस्येव हस्तः ।

गतजीवितनिश्चेष्टा केवलं सा महीतलं स्तनभरेण गता ॥

सा.मी.कार ने प्रस्तुत पद्य णकओ. इत्यादि की तरह मूर्छा के (= प्रलय) उदाहरण के रूप में प्रस्तुत किया है।

ते विरला सप्पुरिसा जे अभणन्ता घडन्ति कज्जालावे ।

थोअच्चिअ ते वि दुमा जे अमुणिअकुसुमणिग्गमा देन्ति फलम् ॥ (सेतु. ३/९)

ते विरलाः सत्पुरुषा येऽभण्यमाना घटन्ते कार्यालापम् ।

स्तोका एक तेऽपि दुमा येऽज्ञातकुसुमनिर्गमा ददति फलम् ॥

भोज ने प्रस्तुत उद्धरण उभयन्यास और अर्थान्तरन्यास का अभेद बताने के लिए उद्धृत किया है।

अत्र हेतुहेतुमद्भावपुरस्कारेणोभयोरूपन्यासः । (पृ. ५०३)

रामदास भूपति यहाँ अर्थान्तरन्यास कहते हैं ॥<sup>१५</sup>

'सेतुतत्त्वचन्द्रिका' में यहाँ पर प्रतिवस्तूपमा माना है। यथा -

अत्र प्रतिवस्तूपमामाह-स्तोका एव ते दुमा येऽज्ञातकुसुमनिर्गमाः कुसुमेनासूचितफलाः फलं ददति । (पृ. ५६) इस टीका में 'ये अभणेन्ता.' पाठ है। प्रॉ. हेन्दीकवी संपादित आवृत्ति में पीछे दिये गये विवरण में सेतु.की विविध टीकाओं के विवरण निर्दिष्ट है। जिसमें कुलनाथ नामक टीकाकार 'सेतुतत्त्वचन्द्रिका' की तरह प्रतिवस्तूपमा अलंकार मानते हैं -

अत्र प्रतिवस्तूपमामाह-स्तोका एव तेऽपि दुमा ये अज्ञातकुसुमनिर्गमाः कुसुमेनासूचितफलाः फलं ददति ।

(notes P. 234)

सेतु. के एक अन्य टीकाकार मुदम्मल यहाँ निदर्शना मानते हैं ।

आलंकारिक नरेन्द्रप्रभसूरि इसमें दृष्टान्त मानते हैं ।

तो ताण\* हयच्छायं णिच्चल लोअणसिंहं पउत्थपयांव ।

आलिक्खपईवाण व णिययं पयइचडुलत्तणं पि बिअलिअं ॥ (सेतु. २/४५)

ततस्तेषां हतच्छायं निश्चललोचनशिखं प्रोषितप्रतापम् ।

आलेख्यप्रदीपानामिव निजकं प्रकृतिचल्लुत्वमपि विगलितम् ॥

भोज और हेमचन्द्र प्रस्तुत उद्धरण का निर्देश करते हैं ।

भोज इसमें सामान्यालंकार के एक भेद क्रियागुणयोगनिमित्तसाम्या उत्तरा नामक दृष्टान्तोक्ति मानते हैं । (स. कं. पृ. ४३४-४३५)

हेमचन्द्र (का.शा. पृ. १४५) प्रस्तुत उद्धरण 'स्तम्भ' नामक सात्विक भाव के उदाहरण के रूप में पेश करते हैं ।

इस पद्य में वानरों की स्तब्धता का निरूपण है । वानरजाति स्वभाव से ही चंचल है, परंतु यहाँ समुद्रदर्शन से 'चित्र'में आलिखित हों - ऐसे निरूपित किये गये हैं । मनोहर उपमालंकार भी इस पद्य को अलंकृत करता है ।

हेमचन्द्र ने शब्दवैचित्र्य के लिए भी सेतु. में से एक उद्धरण लिया है ।

तं तिअसबन्दिमोक्खं समत्तलोअस्स हिअअसल्लुद्धरणं ।

सुणह अणुरायइंधं सीयादुक्खक्खयं दसमुहस्स वहं ॥<sup>१६</sup>

[तं त्रिदशबन्दिमोक्षं समस्तत्रैलोक्यहृदयशल्योद्धरणम् ।

शृणुतानुरागचिह्नं सीतादुःखक्षयं दशमुखस्य वधम् ॥]

अत्र शब्दवैचित्र्य के अंतर्गत 'वक्तव्यार्थ' = काव्य का जो वक्तव्य है, उसका प्रतिज्ञान होता है ।

सेतुबन्ध के टीकाकार रामदास भूपति ने इस पद्य में कर्तव्यकाव्य निर्दिष्ट किया है और तीन 'वक्तव्यार्थ' को स्पष्ट किया है - (१) त्रिदश. = रावण के कारागृहसे बन्धियों की मुक्ति (= देवताओं की) (२) समस्त त्रिभुवन के हृदय का शल्यनिवारण (३) सीता के दुःख की समाप्ति । (पृ. ९, १०)

धीरं व जलसमूहं तिमिणिवहं विअ सपक्खपव्वअलोअम् ।

णइसोत्तेव तरङ्गे रअणाई व गरुअगुणसआइं वहन्तम् ॥

\* तं ताण पाठान्तर भी है ।

धैर्यमिव जलसमूहं तिमिनिवहमिव सपक्षपर्वतलोकम् ।  
नदीस्रोतांसीव तरङ्गान् रत्नानीव गुरुकगुण शतानि वहन्तम् ॥

भोजने प्रस्तुत पद्य सहोक्ति अलंकार के उदाहरण स्वरूप पेश किया है। यहाँ अविविक्तकर्म में क्रियासमावेश होने से इव शब्द जहाँ 'सह' शब्द का स्थान ग्रहण करता है, वह ससादृश्या सहोक्ति अलंकार है।

अत्र धैर्येण सह जलसमूहस्य तिमिनिवहेन सपक्षपर्वतलोकस्य, नदीस्रोतोभिस्तरङ्गाणाम् रत्नैश्च गुरुकगुणशतानां मिथः प्रतीयमानं सादृश्यमिवेन द्योत्यते। - (पृ. ४८३)

रामदास भूपति यहाँ सहोपमालंकार मानते हुए प्रतीत होते हैं। (पृ. ४२)

'सेतुतत्त्वचन्द्रिका' भी सहोपमा ही स्वीकार करती है।

... अन्योन्यसाहचर्यात् सहोपमेयम्। - (पृ. ३७)

धीरेण समं जामा हिअएण समं अणिड्डिआ उवएसा।

उत्सा(च्छा)हेण सह भुआ वाहेण समं गलन्ति से उल्लावा ॥१७॥ (सेतु १/१२)

धैर्येण समं यामा हृदयेन सममनिष्ठिता उपदेशाः।

उत्साहेन समं भुजौ बाष्पेण समं गलन्ति तस्य उल्लापाः ॥

प्रस्तुत पद्य को भोज नरेन्द्रप्रभसूरि और सा.मी.कार उद्धृत करते हैं।

भोज ने इस में कर्ता और क्रिया के मिश्र समावेश युक्त वैसादृश्यवती सहोक्ति को परखा है। (पृ. ४८३)

नरेन्द्रप्रभ इस पद्य में सहोक्ति का ही प्रतिपादन करते हैं।

अत्र गलन्तीति क्रियारूपं सर्वान् प्रत्येकधर्मत्वमिदमेव दीपकं च। (पृ. २३३)

वास्तव में यह मालारूप दीपकोपस्कृता सहोक्ति है। भोज से प्रेरित होते हुए नरेन्द्रप्रभ ने प्रस्तुत उदाहरण दिया है।<sup>१८</sup>

रामदास भूपति की 'रामसेतुप्रदीप' टीका में 'सहोक्ति' अलंकार ही माना है।

- सहोक्तिरलङ्कारः (पृ. ११२)

'सेतुतत्त्वचन्द्रिका' टीका ने प्रस्तुत पद्य में कोई अलंकारविशेष का निर्देश नहीं किया है। (पृ. ११६)

मुदमल्ल का मंतव्य नरेन्द्रप्रभसूरि के समान है।

अत्र तृतीयान्तैः समं प्रथमान्ता गलन्तीति संबध्यन्ते। सहोक्तिदीपकसंकरः। (पृ. २९७)

सा.मी.कार भी इसे सहोक्ति के उद्धरण के रूप में पेश करते हैं, लेकिन यहाँ पर भोज और नरेन्द्रप्रभ जितनी स्पष्टता नहीं दिखाई पडती। (पृ. १२०)

धुअमेहमहुअराओ घणसमआअड्विओणअविमुक्काओ ।

णहपाअवसाहाओ णिअअट्टाणं व षडिगआओ दिसाओ ॥

सेतु. १/१९. (स.कं. पृ. ४२८)

धृतमेघमधुकरा घनसमयाकृष्टावनतविमुक्ताः ।

नभः पादपशाखा निजकस्थानमिव प्रतिगता दिशः ॥

भोज ने प्रस्तुत पद्य में उत्प्रेक्षा से संकीर्ण सावयव- निरवयवरूप उभयरूपक माना है। आकाश पर वृक्ष का, दिशा पर शाखाओं का और मेघ पर मधुकर का आरोप है। यहाँ उत्प्रेक्षा भी है। ('निजस्थानमिव' में)

अत्र पादपरूपेणरूपितस्य नभसो यदेतद्दिशां शाखारूपेण रूपणं मेघानां च मधुकरकरेण तदुभयमप्यन्यपदार्थषष्ठीसमासयोरभिधीयमानेन सावयवं निरवयवं चेत्युत्प्रेक्षया च संकीर्णमाणमुभय-संकीर्णरूपकव्यपदेशं लभते। सोऽयं संकीर्णरूपकेषूभयभूयिष्ठरूपकभेदः। (स.कं. पृ. ४२१)

रामदास भूपति भी इस पद्य में रूपक ही स्वीकार करते हैं। उत्प्रेक्षा का संकर भी मानते हैं।

दिशो निजकस्थानमिव प्रतिगता व्याघुट्य पूर्वस्थानं गता इवेत्युत्प्रेक्षा। किं भूताः। नभ एव पादपस्तस्य शाखा इति रूपकम्। - (पृ. १३)

'सेतुतत्त्वचन्द्रिका' सिर्फ उत्प्रेक्षा ही मानती है। (पृ. ११)

कृष्णविप्र भी उत्प्रेक्षा ही स्वीकार करते हैं। - शरदि मेघापायात् प्रकाशा दिशः कविनैवमुत्प्रेक्षिताः।

(प्रां. हेन्दीक्वी. पृ. १४२)

धूमाइ धूमकलुसे जलइ जलन्ता बुहत्थजीआबन्धे ।

पडिरअपाडिडण्णदिसे रसइ रसन्तिसिहरे घणुम्मि णहअलम् ॥ (स.कं. पृ. २५३)

धूमायते धूमकलुषे ज्वलति ज्वलदात्तहस्तजीवाबन्धे ।

प्रतिरवप्रतिपूर्णदिशि रसति रसच्छिखरे धनुषि नभस्तलम् ॥

भोज के मतानुसार यहाँ 'धूम' इत्यादि का पुनर्वचन होने से यह अनुप्रास पुनरुक्तिमान् कहा जाता है।

टीकाकार के मुताबिक वाच्य के अभेद से पुनरुक्ति होती है। आवृत्तिलक्षणवाले अनुप्रास में वह होती है। तात्पर्य के भेद से दोष नहीं है।

जो भी हों, अनुप्रासालंकार से यह पद्य सुशोभित व मनोरम हो गया है।

पडिआ अ. इत्यादि (सेतु ११/५४, द्रष्टव्य इस आलेख का पृ. ६३)

भोज ने प्रस्तुत पद्य कारक परिकर के लिए उद्धृत किया है। पडिआ अ हत्थ. इत्यादि विशेषणों से 'जनकसुता' यह कारक पद को परिकरित किया है, अतः यहाँ कारकपरिकरालंकार निर्मित हुआ है। यहाँ पर करुणविप्रलंभ भी व्यञ्जित हो रहा है, यह पहिले उल्लिखित किया गया है।

पत्ताअ सीमराहअधाउशिलाअल णिसण्णराइअजलअम् ।

सज्जं ओज्जुरपहसिदइरिमुहणिम्महिअबउलमइरामोदम् ॥

सेतु. १/५६ - (स.कं. पृ. २४०)

प्राप्ताश्च शीकराहतधातुशिलाजलनिषण्णराजितजलजम् ।

सह्यं निर्झरप्रहसितदरीमुखनिर्मथितबकुलमदिरामोदम् ॥

भोज ने वृत्तियों के सन्दर्भ में 'ओजस्विनी' वृत्ति के उद्धरणरूप यह पद्य प्रस्तुत किया है, जिसमें मूर्धन्य अक्षरों की आवृत्ति होती है।

(भारतीय विद्या. ओज्झ, मुहणिकन्त और आमोअम् पाठान्तर है, डॉ. बसाक णिवडन्त)

रामदास भूपति इसमें विकटोदरत्व मानते हैं। (पृ. ३१) इति विकटोदरत्वमुक्तम्।

सेतुतत्त्वचन्द्रिका यहाँ पर 'समाधि' अलंकार मानती है। - एतेन मदरज्जितस्य प्रहसन्मुखस्य निर्गतमदिरामोदस्य पुंसः साम्यं पर्वते समाहितमिति समाधिरलङ्कारः ॥ - (डॉ. बसाक, पृ. २६)

परिवङ्गइ विन्नाणं संभाविज्जइ जसो विढप्पति गुणा ।

सुव्वइ सुउरिसचरिअं किं तं जेण न हरन्ति कहालावा ॥ (सेतु. १/१०)

परिवर्धते विज्ञानं संभाव्यते यशोऽर्ज्यन्ते गुणाः ।

श्रूयते सुपुरुषचरितं किं तद्येन न हरन्ति काव्यालापाः ॥

काव्य से विज्ञान का संवर्धन होता है, यश की वृद्धि, गुणों की प्राप्ति, सत्पुरुषों का चरित सूने को मिलता है।

प्रस्तुत पद्य हेमचन्द्र, और विद्यानाथने उद्धरित किया है।

पहिले हम सेतुबन्ध के टीकाकारों का विवरण देखें -

रामदास भूपति टीका में निम्न कथित स्पष्टीकरण देते हैं -

यतः काव्यादिज्ञानं विशिष्टज्ञानं वर्धते । तथा यशः संभाव्यते । गुणा विवेकादयोऽर्ज्यन्ते । सुपुरुषस्य रामादेश्चरितं श्रूयते । अत एतस्योपादेयत्वम् । तदुक्तम्-काव्यं, यशसेऽर्थकृते व्यवहारविदे शिवेतरक्षतये इत्यादि । (पृ. ९)

सेतुतन्त्रचन्द्रिका टीका में प्रस्तुत पद्य का विवरण इस प्रकार प्राप्त है ।

काव्यप्रवृत्तिजनिकां प्ररोचनामाह-परिवड्ढइ इति । परिवर्धते विज्ञानं हेयोपादेयबुद्धिस्तदध्येतृणां भवतीत्यर्थः । गुणाः शौर्यादयः काव्ये शौर्यादिगुणस्तुतिदर्शनात्... । श्रूयते रामादीनां सुपुरुषाणां चरितं प्रजापालनसद्वृत्तमतः किं तद्येन न हरन्ति काव्यालापा सर्वप्रकारैरेव मनो हरन्तीत्यर्थः । (पृ. ६)

कुलनाथ भी काव्यशास्त्र की परिभाषा में ही प्रस्तुत पद्य का विवरण देते हैं -

धर्मार्थकामशास्त्रार्थज्ञानं तस्याङ्गत्वेन निबद्धं तदध्येतृणां विज्ञानबुद्धिर्भवतीति भावः । संभाव्यते यशः काव्याभ्यासेन कवित्वलाभात् काव्य...लभ्यते । गुणाः शौर्यादयो लभ्यन्ते काव्ये शौर्यादिगुणस्तुति दर्शनात् तदुपार्जनरसः... भवतीति भावः । - (डॉ. हेन्दीक्वी की आवृत्ति पृ. १७९)

हेमचन्द्र ने प्रयोजन-उपन्यास मानें काव्य के प्रयोजन के न्यास के संदर्भ में सेतु. का उपरोक्त उद्धरण प्रस्तुत किया है । (का.शा. पृ. ४५६)

प्रवरसेन ने बाणभट्ट की तरह अपने प्रबन्ध में काव्यशास्त्रीय वस्तु का जिक्र किया है । काव्य के जो विविध प्रयोजनों का निर्देश प्रवरसेन करते हैं, मम्मट की काव्यं यशसे० इत्यादि संपूर्ण कारिका का समान्तन्तरेण स्मरण होता है । संभव है, मम्मट इससे प्रेरित हुए हैं ।

विद्यानाथ ने भी हेमचन्द्र की तरह काव्य के प्रयोजनों को वर्णित करते समय सेतु. का परिवड्ढइ० पद्य उद्धृत किया है । पाठ में एक दो परिवर्तन है ।<sup>१९</sup>

सेतु. का यह काव्यशास्त्रीय निर्देश भी ध्यानार्ह है । इसमें ज्ञान का परिवर्धन, यश की संभावना गुणों का अर्जन और सत्पुरुष का चरित्रश्रवण यह चार प्रयोजन निर्दिष्ट है । 'अर्ज्यन्ते गुणाः' का अर्थ कुमारस्वामी ने 'रत्नापण' में पुरुषार्थ बताया है ।

चतुर्वर्गव्युत्पत्तिरप्यत्रैव भवतीति भावः । (पृ. ५)

पीणपओहरलग्गं दिसाणं पवसन्तजलअसमअविइण्णम् ।  
सोहग्गपढमइण्हं पम्माअइ सरसणहवअं इन्दधणुम् ॥

सेतु. १/२४ - (स.कं. पृ. ४२९)

पीनपयोधरलग्गं दिशां प्रवसज्जलदसमयवितीर्णम् ।  
सौभाग्यप्रथमचिह्नं प्रम्लायति सरसनखपदमिन्द्रधनुः ॥

भोजदेव श्लेष से युक्त संकीर्णरूपकमें उभयभूयिष्ठरूपक का भेद इस पद्य में मानते हैं। - (पृ. ४२९)

रामदास भूपति सिर्फ रूपक का ही निर्देश करते हैं यथा -

इन्द्रधनुरेव सरसं तात्कालिकं नखपदमितिरूपकम् । (पृ. १६)

पुरिससरिसं तुह इमं रक्खससरिसं कअं णिसाअरवइणा ।

कह ता चिंतिज्जंतं महिलासरिसं ण संपडइ मे मरणं ॥

सेतु. ११/१०५ - (स.कं. पृ. ६२८)

पुरुषसदृशं तवेदं राक्षससदृशं कृतं निशाचरपतिना ।

कथं तावच्चिन्तितसुलभं महिलासदृशं न संपद्यते मे मरणम् ॥

यह पद्य भोज ने नायिका के गुणनिरूपण में 'कृतज्ञता' गुण को दिखलाते हुए टंकित किया है।

भारतीय विद्या. में चिन्तिअ सुलहं पाठ है, डॉ. बसाक में भी, किन्तु वहीं पर क्रमांक ११/१०३ है।

पुलयं जणंति दह कंधरस्स राहवसरा सरीरमि ।

जणयसुआफंसमहग्धकरयलायड्ढिअविमुका ॥ (सेतु. ५/१३)

पुलकं जनयन्ति दशकन्धरस्य राघवशराः शरीरे ।

जनकसुतास्पर्शमहार्घकरतलाकृष्टविमुक्ताः ॥

प्रस्तुत पद्य भोज और नरेन्द्रप्रभसूरि ने उद्धृत किया है। भोज नायक प्रतियोगी में रसामास बताते हैं। (स.कं. पृ. ५७६, अलं. महो. पृ. २८०) नरेन्द्रप्रभ रसाभास के उदाहरण में उद्धृत करते हैं।

रामदास भूपति की टीकायुक्त (भारतीय विद्या.) संपादनमें कथित पद्य नहीं है। श्री हेन्दीक्वी ने भी अंग्रेजी टिप्पण में इसका निर्देश नहीं दिया। किन्तु श्री बसाक संपादित आवृत्ति में यह पद्य है और अज्ञातनामा टीकाकार ने अपनी सेतु. की 'सेतुतत्त्वचन्द्रिका' टीका में इस पद्य का निर्देश साहसाङ्क और कुलनाथ की टीका में नहीं है, ऐसा कहा है। - पद्यमिदं साहसाङ्कं - कुलनाथाभ्यां न धृतम् । (पृ. ५८१)

'सेतुचन्द्रिका' की आवृत्ति में नरेन्द्रप्रभ से पाठान्तर मिलता है।<sup>२०</sup>

पुहवीअ होहिहि पई बहुपुरिसविसेसचंचला राअसिरी ।

कह ता महज्जिअ इमं णीसामण्णं उवड्ढिअं वेहव्वम् ॥

सेतु. ११/७८ - (स.कं. पृ. ६४९)

पृथिव्या भविष्यति पतिर्बहुपुरुषविशेषचञ्चला राज्यलक्ष्मीः ।

कथं तन्ममैवेदं निःसामान्यमुपस्थितं वैधव्यम् ॥



‘विलाप’ के निरूपण में (करुणरस अन्तर्गत) भोज ने यह पद्य उद्धृत किया है। यहाँ सीताजी का विलाप है।

रइअरकेसरणिवहं सोहइ धवलबभदलसहस्सपरिगमम् ।

महुमहदंसणजोगं पिआमहुप्पत्तिपइकअं व णहअलम् ॥ (स.कं. पृ. ४२७)

रविकरकेसरनिवहं शोभते धवलाभ्रदलसहस्रपरिगतम् ।

मधुमथनदर्शनयोग्यं पितामहोत्पत्तिपइकजमिवनभस्तलम् ॥

भोजदेव ने यहाँ उपमालंकार स्वीकार किया है, रूपक नहीं। प्रथम पंक्ति में रूपक है, उपमा से संकीर्ण सावयव रूपक है। (पृ. ४२७) भोज के अनुसार पिआमहोत्पत्ति० ... इत्यादि में अवयव और अवयवी की अभेदविवक्षा नहीं है, अतः उपमा ही है।

रामदास भूपति भी यहाँ उपमा ही मानते हैं। (पृ. १२)

विअसंतरअक्खउरं मअरंदरसुद्धुमायमुहलमहुअरं ।

उउणा दुमाण दिज्जइ हीरइ न उणाइ (१ उणो) अप्पण च्चिअ कुसुमं<sup>२९</sup> ॥ (सेतु. ६/११)

विकसद्रजः कलुषं मकरन्दरसाध्मातमुखरमधुकरम् ।

ऋतुना द्रुमाणां दीयते हियते न पुनस्तदात्मनैव कुसुमम् ॥

हेमचन्द्र ने अन्योक्ति (इतर आलंकारिको की अप्रस्तुतप्रशंसा) अलंकार की चर्चा में ‘विवेक’ में यह उद्धरण से प्रस्तुत के उपन्यास को दर्शाया है, परंतु हेमचन्द्र इस में अन्य वृत्तान्त के निबन्धन में राम और समुद्र के व्यापाररूप अन्य वृत्तान्त द्वारा ऋतु, द्रुम के व्यापारों के प्रतिबिम्ब का निर्देश होने से अर्थालंकार निदर्शना प्रतिपादित करते हैं।

सेतुतत्त्वचन्द्रिका (पृ. १५६)ने यहाँ दृष्टान्त माना है।

किञ्च त्वया दत्तं धैर्यं दुस्तरत्वञ्चत्वया दूरीकर्तुं नोचितमिति दृष्टान्तेन दृढयति ।

विअलिसविओअविअणं तक्खणपब्भड्डराममरणाआसम् ।

जणअतणआइ णवरं लद्धं मुच्छाणिमीलिअच्छीअ सुहं ॥ (सेतु. ११/५७)

विगलितवियोगवेदनं तत्क्षणप्रभ्रष्टराममरणायासम् ।

जनकतनयया केवलं लब्धं मूर्च्छानिमीलिताक्षया सुखम् ॥

भोज ने ‘मूर्च्छा’ के उद्धरण के रूप में यह पद्य पेश किया है, जिसमें पतिशोक की प्रकर्षता के कारण सीता को आई हुई मूर्च्छा का निरूपण है।

भारतीय विद्या. विसरिअविओअदुखं. पाठ है, डॉ. बसाक में स.कं. के समान है।

भोजदेव द्रव्यजातिनिमित्तसाम्या सामान्यतः पूर्वा नामक दृष्टान्तोक्ति का उदाहरण सेतु. से ग्रहण करते हैं। यह साम्यालंकार का भेद है।

विसवेओ व्व पसरिओ जं जं अहिलेइवहलधूमूपीडो।

सामलइज्जइ तं तं रुहिरं व महोअहिस्स विद्युमवेण्टम् (ढम्) ॥

विषवेगे इव प्रसृतो यं यमलिलेढि (लीयते) बहलधूमोत्पीडः।

श्यामलयति (लायते) तं तं (तत्तद्) रुधिमिव महोदधेर्विद्रुमवेण्टम् (पीठम्) ॥

(सेतु. ५/५०) - (स.कं. पृ. ४३३)

मम्मट - रुय्यकादि आलंकारिकोंकी दृष्टि से इसमें उत्प्रेक्षालंकार है। रामदास भूपतिने इसमें श्यामीकरत्वरूप 'ध्वनि' माना है।

अन्यत्रापि सर्पादिविषं वपुषि प्रविशद्बुधिरं व्याप्य श्यामीकरोतीति ध्वनिः। - (पृ. १२८)

डॉ. बसाक में ५२ क्रमांक है। यहाँ पर कज्जलयति तथा पीलो पाठान्तर है। (पृ. १३५)

वेवइ जस्स सविडिअं वलितुं महर पुलआइ अत्थणअलसं।

पेम्म सहावबिमुहिअं वीओवासगमणूसुअं वामद्धम् ॥

वेपते यस्य सत्रीडं वलितुं वाञ्छति पुलकाञ्चितस्तनकलशम्।

प्रेमस्वभावविमुक्तं द्वितीयपार्श्वगमनोत्सुकं वामार्धम् ॥ (सेतु. १/६)

भोज ने प्रस्तुत पद्य मज्जिष्ठ राग के उदाहरण में दिया है। (पृ. ७०१)

विमलिअरसाअलेण विविसहरपइणा अदिट्टमूलच्चेअं।

अप्पत्तुइगसिहरं तिभुवणहरणपरिवट्टिणवि हरिणा ॥

(सेतु. ९/७, स.कं. पृ. ५४२)

विमर्दितरसातलेनापि विषधरपतिनादृष्टमूलच्छेदम्।

अप्राप्ततुङ्गाशिखरं त्रिभुवनहरणे प्रवर्धितेनापि हरिणा ॥

भोज और सा.मी.कार प्रस्तुत उद्धरण देते हैं। भोज ने अनुभवातिशय के लिए प्रस्तुत पद्य का जिक्र किया है।

कथित पद्य में दक्षिण दिशा की आच्छादित कर रहे 'सुवेल' पर्वत का निरूपण है। जिसका शिखर पाताल तक फैले हुए शेषनाग भी छू न सका और त्रिविक्रम भी छू न सके। अतः यहाँ लोकसीमातिवर्तिनी

अतिशयोक्ति ही है। 'पर्वतविशेष' (= सुवेल) का निरूपण होने से अनुभूयमान महात्म्यातिशय का ही एक भेद है।

.... सोऽयमनुभूयमानमाहात्म्यातिशयस्यैव भेदोऽनुभवातिशय उच्यते । (पृ. ५४२)

सेतु. में तिहुअणहरणपखिड्ढिण पाठ है। (भारतीय विद्या. पृ. २५५)

सा.मी. में भी गुणों की अतिशयोक्ति के लिए यह पद्य उद्धृत किया गया है। - (सा.मी. पृ. ११७ - सेतुतत्त्वचन्द्रिका। पृ. २७९) सा.मी. में सुवेलपर्वत के गुणों की अतिशयोक्ति बताई गई है।

सेतुतत्त्वचन्द्रिका का में तुङ्ग पदको अनुचित बताया है। (पृ. २७२)

सअलुज्जोइअवसुहे समत्थजिअलोअवित्थरन्तपआवे ।

ठाङ्ण चिरं रविम्मि व विहाणपडिआ वि मइलदा समुरिसे ॥ (सेतु. ३/३१)

सकलोद्योतितवसुधे समस्तजीवलोकविस्तीर्यमाण प्रतापे ।

तिष्ठन्ति न चिरं खा विव विधानपतितापि मलिनता सत्पुरुषे ॥

भोज क्रियागुणयोगनिमित्ता दृष्टान्तोक्ति (= साम्यालंकार का भेद) के उद्धरण-स्वरूप यह पद्य उद्धृत करते हैं।

यहाँ पर असाधारण सूर्य का दृष्टान्त दिया गया है, जिसमें क्रिया और गुण निमित्त है।

डॉ. बसाक में ३२ क्रमांक है। (३/३२)

वैसे इसमें अर्थान्तरन्यास का पुट भी है, क्योंकि सूर्य के दृष्टान्त से समर्थन किया गया है, सामान्य से विशेष का समर्थन है।

सगं अपारिआयं कुत्थुहलच्छिविरिहिअं महुमहस्सउरं ।

सुमरामि महणपुरओ अमुद्धचंदं च हरजडापब्भारं ॥<sup>२२</sup> (सेतु. ४/२०)

स्वर्गमपारिजातं कौस्तुभलक्ष्मीरहितं मधुमथनस्योरः ।

स्मरामि मथनपुरतोऽमुग्धचन्द्रं च हरजटाप्राग्भारम् ॥

इस पद्य को अभिनवगुप्त, भोज, हेमचन्द्र और सा.मी.कार उद्धृत करते हैं। आलंकारिकों का यह प्रिय उद्धरण है।

अभिनवगुप्त यहाँ अप्रस्तुतप्रशंसा मानते हैं और इसमें वाच्य और व्यंग्य का प्राधान्य तुल्यरूपेण स्वीकार करते हैं।

'लोचन'में सगं० इत्यादि पद्य को स्पष्ट करते हुए वे बताते हैं, कि इसमें नैमित्तिक की प्रतीति में निमित्त की प्रतीति अनुप्राणक रूप से प्रधान हो जाती है और इस तरह व्यंग्य-व्यंजक का प्राधान्य नहीं बनता, किन्तु व्यंग्य और वाच्य की तुल्यप्रधानता बनती है।<sup>२३</sup>

भोज का दृष्टिकोण कुछ अलग है, अभिनवगुप्त की तरह वे इसमें अप्रस्तुतप्रशंसा नहीं मानते, किन्तु अभाव के अन्तर्गत प्राग्भाव का उदाहरण स्वीकार करते हैं। अभाव अभाव से ही प्रतीत कराते हैं। पारिजातादि चीजों का स्वर्गादि में अभाव निरूपित है। (स.कं. पृ. ३९५)

हेमचन्द्र का.शा. की वृत्ति में इस उद्धरण को स्पष्ट करते हैं।

अत्र जाम्बवान् वृद्धसेवाचिरजीवित्वव्यवहारकौशलादौ मन्त्रिताकारणे प्रस्तुते कौस्तुभलक्ष्मीविरहितवक्षः स्मरणादिकमप्रस्तुतं कार्यं वर्णयति। (का.शा. पृ. ३६५)

यहाँ जाम्बवान् वृद्धसेवा, चिरजीवित्व, व्यवहारकौशल इत्यादि मन्त्रिता में निमित्तरूप प्रस्तुत होने से कौस्तुभ और लक्ष्मीरहित हरि (विष्णु) के वक्ष का स्मरणादि रूप अप्रस्तुत कार्य का वर्णन करते हैं।

(= समुद्रमंथन की पूर्वस्थिति) अतः अन्योक्ति (= अप्रस्तुतप्रशंसा) अलंकार प्राप्त होता है।

भाविक अलंकारध्वनि भी इस में है, क्योंकि भूतकाल के दृश्य को कवि ने वर्तमान में तादृश किया है।

सा.मी.कार इस संदर्भ में बताते हैं -

अभावोऽपि प्रमाणाभावः। (पृ. १७८)

अभाव भी प्रमाण का अभाव सिद्ध करता है। पारिजातविहीन स्वर्ग इत्यादि में अभाव प्रमाण है। भोज का अनुसरण है, यह कहना जरूरी नहीं।

आधारवत् रूपक के उदाहरण स्वरूप भोज ने प्रस्तुत पद्य उद्धृत किया है -

सहइ विसुद्धकिरणो गअणसमुद्गमि रअणिवेलालगो।

तारामुक्तावरो फुऽविहडिअमेहसिप्पिसम्पुडविमुक्को ॥

(सेतु. १/२२, स.कं. पृ. ४२५)

शोभते विशुद्धकिरणो गगनसमुद्रे रजनीवेलालगः।<sup>२६</sup>

तारामुक्ताप्रकारः स्फुटविघटितमेघशुक्तिसंपुट विमुक्तः ॥

यहाँ शब्दार्थ प्राधान्य के कारण रूपक है, शुद्ध है, समुद्र का आरोप गगनाधार पर किया है, रजनी पर वेला का, ताराओं पर मुक्ता का और मेघ पर शुक्ति का आरोप है।

रामदास भूपति भी यहाँ रूपक ही मानते हैं।

मालोपमालंकार के संदर्भ में एक और पद्य -

सोह व्व लक्खणमुहं वणमालव्व विअडं हरिवइस्स उं।

कित्ति व्व पवणतणयं आण व्व बलाई से वलगाए दिट्ठी ॥ (सेतु. १/४८)

शोभेव लक्ष्मणमुखं वनमालेव विकटं हरिपतेसरः ।

कीर्तिरिव पवनतनयमाज्ञेव बलान्यस्य विलगति दृष्टिः ॥

हेमचन्द्रने यहाँ अभिन्न-साधारणधर्मा मालोपमा स्वीकार की है ।

अत्र उल्लेखगर्भित उपमा भी मानी जा सकती है, क्योंकि एक ही दृष्टि अलग अलग वस्तु पर पडती है ।

इस तरह सेतु० से ही सा.मी.कार ने 'समय' के अनुसंधान के अंतर्गत एक और उदाहरण पेश किया है -

सेवन्ति तीरवद्दं अकुसुमभरो अत्तचन्दणलआ ।

लिद्धो मत्तणदं पवहे वणगिरिदाणलप्पवहो ॥ (पृ. १४०)

सा.मी.कार ने समय को अलङ्घित न करने की शिक्षा कविसमुदाय को दी है । जैसे सत् की उपेक्षा । चन्दन वृक्ष के फल और पुष्प होते हुए भी कविसमयानुसार नहीं दिखाना चाहिए । सेतु.का उद्धरण इसलिए ही सा.मी. ने उद्धृत किया है । किन्तु इस उद्धरण का पाठ मुद्रित पुस्तक में अलग है ।

यथा -

सेवन्ति तीरवद्द्विअणिअअभरोवत्तचन्दणलआलिद्धे ।

रम्मत्तणदिप्पवहे वणगअदानकडुए गिरिणईप्पवहे ॥ (सेतु. १/६१)

सेवन्ते तीरवर्धितनिजकभरापवृत्तचन्दनलतालीढान् ।

रम्यतृणदीप्रपथान्वनगजदानकटून्गिरिनदीप्रवाहान् ॥

सो यहाँ पर चन्दन की लताओं का ही निर्देश है ।

प्रॉ. हिन्दीक्वी की आवृत्ति के टिप्पण-विभाग में टीका से उद्धरण लिए गए हैं ।<sup>२८</sup>

आनन्दवर्धन ने विशिष्ट उद्धरण नहीं दिये । अभिनवगुप्त ने समं. इत्यादि प्रसिद्ध और अन्य आलंकारिको को भी प्रिय उद्धरण दिया है । भोजदेवने लगभग २६ बार सेतु के उद्धरण अवतरित किये हैं ।<sup>२५</sup> जिनमें से कुछ पूर्वाचार्यों में तो कुछ अनुगामियों में भी मिलते हैं । हेमचन्द्रने ६, नरेन्द्रप्रभ ने तीन, विद्यानाथने एक और सा.मी.कार ने सात पद्य उद्धृत किये हैं ।

भोज के पसंदगीदा उद्धरणों में वैविध्य है । आम तोर पे भोज की अलंकार निरूपणा कुछ अलग तरीके से है । खास कर के उनका अलंकार भेद-प्रभेद निरूपण सूक्ष्मता और विविधता से सजीला बना है । सेतु० के कई उद्धरण भोजने उपमा, रूपक, साम्य, अतिशयोक्ति, परिकर आदि अलंकार प्रभेद के लिए उद्धृत किये हैं । इन में से एक दो को छोड़कर (हेमचन्द्र, सा.मी. उपमा, अतिशयोक्ति) अन्यत्र कहीं कोई भी उद्धरण पाया नहीं जाता । सिर्फ अर्थालंकारभेद के लिए ही नहीं, किन्तु भोजदेव ने नायिकागुण, विलाप, वृत्ति अभाव-प्रमाण और काव्यदोष के संदर्भ में भी सेतु. से कई उद्धरण अंकित किये हैं । प्रॉ. हेन्दीक्वी अपनी सेतु. की आवृत्ति में टिप्पण में स.कं.का सोद्धरण निर्देश करते हैं ।

भोज में सेतु. के अलग पाठ भी मिलते हैं, जो सेतु. का विवेचनात्मक व तुलनात्मक अभ्यास करनेवालों को खूब सहायभूत हो सकते हैं।

हेमचन्द्र ज्यादातर अलंकारप्रयोग में, नरेन्द्रप्रभ रस और अलंकार के संदर्भ में, विद्यानाथ काव्यप्रयोजन के संदर्भ में तथा सा.मी.कार भोज की तरह अलंकार, कविसमय इत्यादि को स्पष्ट करने के लिए सेतु. के उद्धरण उद्धृत करते हैं।

### उपसंहार

इस प्रकार काव्यशास्त्रीय ग्रंथों में 'सेतुबन्ध' के उद्धरण (१) उचित अलंकार प्रयोग के लिए (२) करुणविप्रलंभ रस के संदर्भ में (३) अन्योक्ति अथवा अप्रस्तुतप्रशंसा अलंकार के संदर्भ में (४) वाच्य और व्यंग्य के तुल्य प्राधान्य को लक्षित करने में (५) स्तम्भ, प्रलय (= मूर्च्छा) इत्यादि सात्त्विक भावों के संदर्भ में (६) वक्तव्यार्थ (कर्तव्यकाव्य) के उपलक्ष्य में (७) काव्यप्रयोजन के रूप में (८) दृष्टांत, निदर्शना, मालोपमा, प्रतिवस्तूपमा, अर्थान्तरन्यास, सहोक्ति, अतिशयोक्ति आदि अर्थालंकारों के उद्धरण स्वरूप (९) रसाभास (१०) अभावप्रमाण तथा (११) कविसमय के उदाहरण प्रस्तुत करने के लिए उल्लेखित किये गये हैं।

ये सभी उद्धरण में सेतु.की उपलब्ध आवृत्तियों से कभी कभी अलग पाठान्तर भी मिलते हैं, जिसका यथातथ निर्देश हमने उचित स्थान पर किया ही है। प्रायः ये उद्धरण रस-भाव और अलंकार के संदर्भ में कुछ ज्यादा ही मिलते हैं। महाराष्ट्री प्राकृत में और जैनेतर प्राकृत भाषाकीय ग्रंथ होते हुए भी हेमचन्द्र और नरेन्द्रप्रभसूरि जैसे जैनाचार्यों ने काफी हद तक सेतु. से उद्धरण उद्धृति किये हैं। भोज और सा.मी.कार ने तो कई उद्धरण समान्तररूप से प्रस्तुत किये हैं। सगं अपारिजातं... में अभिनवगुप्त और हेमचन्द्रने अप्रस्तुतप्रशंसा माना है, जबकि, भोज व सा.मी.कार इसमें अभाव द्वारा अभाव प्रमाण को सिद्ध होते हुए बतलाते हैं। इस प्रकार काव्यशास्त्रीय ग्रंथों में सेतु. के बिखरे मोती इस शोधपत्र में एकत्रित करनेका और उनकी समीक्षा करने का प्रयास किया है।

इति शिवम् ।

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## परिशिष्ट

## सेतुबन्ध के उद्धरणों की संदर्भयुक्त तालिका

क्रम	उद्धरण प्रतीक	सेतु. के सर्ग एवं पद्यक्रमांक	काव्यशास्त्रीय ग्रंथ	विशिष्ट संदर्भ	किंचित् उल्लेखनीय
१.	अव्वोच्छिण्ण.	३/३७	सं.कं. (पृ. ४३२)	साम्यालंकार	सेतु. के टीकाकार रामदास के मतमें दृष्टांत
२.	उअहिस्सजसेण.	४/४३	सं.कं. (पृ. २५९)	अव्यवहित दोष के भेद 'व्यस्त' नामक दोष	टीकाकार इस के बारे में मौन है।
३.	उम्मूलिओण.	६/८१	सं.कं. (पृ. ५०९)	परिकारालंकार के भेद सबन्धी परिकर के लिए।	-
४.	गमिआकलंबवाआ.	१/१५	सं.कं. (पृ. ४९९)	आक्षेपालंकार	रत्नेश्वर ने कारणक्षेप बताया है।
५.	जह जह णिसा.	५/१०	सं.कं. (पृ. ५१६)	क्रियापरिकर	रामदास भूपति अनुसार उत्प्रेक्षा।
६.	जस्स विल्लान्ति.	१/७	सा.मी. (पृ. १४१)	कविसमय	रामदास उत्प्रेक्षामूला सहोपमा।
७.	णमह अवड्डिअतुङ्गं.	१/१	सं.कं. (पृ. ३१९)	स्वाभाविकविभावना 'चित्रा' नामक	रामदास सेतुतत्त्व दोनो विरोधाभास - मूला विभावना तथा स्वाभाविक विभावना
८.	ण कओ.	११/६६	सं.कं. (पृ. ६३१) सा.मी. (पृ. ६७)	करण विप्रलंभ प्रलय-मूर्च्छा-स्तम्भ	अनायास अलंकारप्रयोग

क्रम	उद्धरण प्रतीक	सेतु. के सर्ग एवं पद्यक्रमांक	काव्यशास्त्रीय ग्रंथ	विशिष्ट संदर्भ	किंचित् उल्लेखनीय
९.	णवरि अ.	११/६८	स.कं. (पृ. ६३१)	करुणरस	
१०.	तं दइआहिणां.	१/४२	स.कं. (पृ. ५४१)	प्रभावातिशय अतिशयोक्ति अलंकार	
११.	तह णिमिअ.	११/६४	सा.मी. पृ. ६७.	प्रलय	स्वभावोक्ति पुरस्कृत करुण
१२.	ते विरला.	३/९	स.कं. (पृ. ५०३) अलं. महो. (पृ. २७४)	उभयन्यास और अर्थान्तरन्यास का अभेद दृष्टांत	रामदास भूपति अर्थान्तरन्यास, सेतुतत्वचन्द्रिका-प्रतिवस्तूपमा कुलनाथ - प्रतिवस्तूपमा मुदमल्ल - निदर्शना उपमा भी है।
१३.	तो ताण. (तं ताण)	२/४५	स.कं. (पृ. ४३४-५) का.शा. (पृ. १४५)	उत्तरा दृष्टान्तोक्ति स्तम्भ नामक सात्त्विक भाव।	
१४.	तं तिअ.	१/१२	का.शा. (पृ. ४५६)	वक्तव्यार्थप्रतिज्ञान	रामदास-कर्तव्यकाव्य के रूप में।
१५.	धीरं व जलसमूहं	२/१४	स.कं. (पृ. ४८३)	सहोक्ति	रामदास-सहोपमा।
१६.	धीरेण समं जामा	१/१९	स.कं. (पृ. ४८३) अलं. महो. (२३२) सा.मी. (प. १२०)	सहोक्ति सहोक्ति सहोक्ति सहोक्ति.	दीपकोपस्कृता सहोक्ति रामदास, मुदमल्ल

क्रम	उद्धरण प्रतीक	सेतु. के सर्ग एवं पद्यक्रमांक	काव्यशास्त्रीय ग्रंथ	विशिष्ट संदर्भ	किंचित् उल्लेखनीय
१७.	धुअमेहमहुअराओ.	१/१९	स.कं. (पृ. ४२८)	उभय रूपक	रामदास रूपक और उत्प्रेक्षा
१८.	धूमाइ धूमकलुसे	५/१९	स.कं. (पृ. २५३)	अनुप्रास	—
१९.	पडिआ अ.	११/५४	स.कं. (पृ. ५०८)	कारकपरिकर	करुणविप्रलंभ की व्यञ्जना
२०.	पत्ताअ सीमराह.	१/५६	स.कं. (पृ. २४०)	ओजस्विनी वृत्ति	रामदास-विकटोदरत्व
२१.	परिवड्डइ.	१/१०	का.शा. (४५६) प्रतापरुद्र. (पृ. ५)	प्रयोजन के उपन्यास में	सेतुतत्त्व.-समाधि अलंकार मूल. पद्य कुछ परिवर्तित पाठ के साथ. बहुत संभव है, मम्मट सेतु. से प्रेरित हुए हों।
२२.	पीणपओहर.	१/२४	स.कं. (पृ. ४२९)	संकीर्ण रूपक	रामदास = रूपक
२३.	पुरिससरिसं.	११/१०५	स.कं. (पृ. ६१८)	कृतज्ञता के लिए	—
२४.	पुलयं जणंति.	५/१३	स.कं. (पृ. ५७६) अलं.महो (पृ. २८०)	रसाभास	नरेन्द्रप्रभ में पद्य कुछ पाठान्तरित है।
२५.	पुहवीअ होहिहि.	११/७८	स.कं. (पृ. ६४९)	विलाप	—
२६.	रइअकेसरणिवहं.	१/१७	स.कं. (पृ. २४२७)	उपमालंकार	रामदास-उपमा (पृ. १२)
२७.	विससंतअ.	६/११	का.शा. (पृ. ३६१)	निदर्शना	सेतुतत्त्वचन्द्रिका दृष्टांत
२८.	विअलिअविओ.	११/५७	स.कं. (पृ. ६१८)	मूर्च्छा	—
२९.	विसवेओ.	५/५०	स.कं. (पृ. ४३३)	'पूर्वी' नामक दृष्टान्तोक्ति	मम्मटादि की उत्प्रेक्षा रामदास- श्यामीकरणत्वरूप ध्वनि

क्रम	उद्धरण प्रतीक	सेतु. के सर्ग एवं पद्यक्रमांक	काव्यशास्त्रीय ग्रंथ	विशिष्ट संदर्भ	किंचित् उल्लेखनीय
३०.	वेवइ जस्स	११/६	स.कं. (पृ. ७०१)	मञ्जिष्ठ राग	-
३१.	विमलिअ	९/१७	स.कं. (पृ. ५४२) सा.मी. (पृ. ११७)	अनुभवातिशय गुणों की अतिशयोक्ति	सेतुतत्त्वचन्द्रिका में 'तुइग' पद अनुचित बताया है। (पृ. २७२)
३२.	सअलुज्जोइ.	३/३१	स.कं. (पृ. ४३१)	द्विभ्रागुणनिमित्ता दृष्टान्तोक्ति	
३३.	सगंअपारिजाअं	८/२०.	स.कं. (पृ. ३१५) अभिनवगुप्त लोचन पृ. ७०	अभावप्रमाण (प्राग्भाव) अप्रस्तुतप्रशंसा	वाच्य-व्यंग्य तुल्यप्राधान्य भाविकध्वनि
३४.	सहइ विसुद्धिकरणो.	१/२२	का.शा. (पृ. ३६५) सा.मी. (पृ. १७८)	अप्रस्तुतप्रशंसा अभावप्रमाण	—
३५.	सोह व्व.	१/४८	स.कं. (पृ. ४२५) का.शा. (पृ. ३४६)	आधारवत् रूपक अभिन्नसाधारण- धर्मा मालोपमा	रामदास - रूपक उल्लेखगर्भित
३६.	सेवन्ति.	१/६१	सा.मी. (पृ. १४०)	कविसमय	मुद्रित पुस्तक में अलग पाठ है।

## રાજમતીપ્રબોધ નાટક - એક અવલોકન

શાહ નીલાંજના સુ.

યશશ્ચંદ્ર કવિએ રચેલા 'રાજમતીપ્રબોધ' નામના સંસ્કૃત નાટકને સંસ્કૃત સાહિત્યના અભ્યાસીઓ અત્યાર સુધી માત્ર નામથી જ જાણતા હતા. થોડા સમય પહેલાં જ્યારે આ નાટક જ પ્રકાશિત થયું છે ત્યારે એનો પરિચય આપવો જરૂરી થઈ પડે છે.

'રાજમતીપ્રબોધ' - નાટકનું આ શીર્ષક સૂચવે છે તેમ જૈન ધર્મના બાવીસમા તીર્થંકર નેમિનાથ તરીકે પ્રસિદ્ધ થયેલા નેમિકુમાર દ્વારા તેમની વાગદત્તા રાજમતીનું પ્રબોધન એ આ નાટકનો મુખ્ય વિષય છે.

આ નાટકમાં પાંચ અંકો છે. અને કુલ ૯૦ શ્લોકો છે જેમના નંબર સળંગ આપેલા છે. આ નાટકની પ્રસ્તાવનામાં કર્તાએ પોતે જણાવ્યા પ્રમાણે તેમણે બે મહાકાવ્યો અને ચાર નાટકો રચ્યાં હતાં. હાલ તેમનાં માત્ર બે નાટકો જ ઉપલબ્ધ થાય છે. વીસમી સદીના પ્રથમ દસકામાં છપાયેલું તેમનું 'મુદ્રિતકુમુદચંદ્ર' નાટક વાદીદિવસૂરિ અને વાદીકુમુદચંદ્ર વચ્ચે થયેલા ધાર્મિક વિવાદને લગતું રૂપક છે. તે નાટકની પ્રસ્તાવનામાં કવિએ પોતાના પિતા અને દાદા વિશે માહિતી આપી છે. તેમના આ રાજમતીપ્રબોધ ('રાપ્ર') નાટકમાં તેમણે માત્ર પોતાની કવિપ્રતિભા વિશે જ વાત કરી છે. તે પરથી અનુમાન કરી શકાય કે તે મુદ્રિતકુમુદચંદ્ર (મુકુ.) પછી રચાયું હશે.

કર્તા :

યશશ્ચંદ્ર કવિ 'મુકુ.'માં કર્તા તરીકે પોતાનું નામ લખતાં ધર્કટ વંશના અગ્રણી પદ્મચન્દ્રના પુત્ર તરીકે પોતાને ઓળખાવે છે, તેથી તેઓ ધર્કટ વંશના છે એ નક્કી થાય છે. 'મુકુ.'ની પ્રસ્તાવનામાં કર્તાએ પોતાના દાદા ધનદેવને સપાદલક્ષ પ્રદેશની સમૃદ્ધિના મુખ્ય સ્તંભ સમા, (તેની રાજધાની) શાકંભરીના રાજાઓ સાથે વર્ષોથી ધનિષ્ઠ સંબંધ ધરાવતા અને રાજાની સભામાં અને તેમના સામંતોમાં અતિશય આદરપાત્ર બનેલા અગ્રણી શ્રેષ્ઠી તરીકે ઓળખાવ્યા છે.

પિતા પદ્મચન્દ્રને કવિ તરીકે બિરદાવતાં યશશ્ચંદ્ર જણાવે છે કે તેમણે રચેલી સૂક્તિઓને વિદ્વાનો તલ્લીન થઈને માણતા હતા. પછી યશશ્ચંદ્ર પોતાને લગતી વાત કરતાં કહે છે કે વારસામાં મળેલી આ કવિત્વશક્તિને કારણે તે પોતે પણ એવી માધુર્યપૂર્ણ સૂક્તિઓ રચતા હતા કે તેમાં રમમાણ થયેલા લોકોને દુનિયાની મધુરતમ વસ્તુઓ પણ આકર્ષી શકતી ન હતી.

'મુકુ.' નાટકની પ્રસ્તાવનામાં તેમણે પોતાને અનેક પ્રબંધોના કર્તા ગણાવ્યા છે.

કર્તાડનેકપ્રબન્ધાનામત્ર પ્રકરણે કવિ: ।

આનન્દકાવ્યમુદ્રાસુ યશશ્ચન્દ્ર ઇતિ શ્રુત: ॥ (૧-૭)

તેમનાં મહાકાવ્યો જે હાલ ઉપલબ્ધ થતાં નથી તે 'આનંદ' શબ્દથી મુદ્રિત હશે એમ લાગે છે.

અલંકારના શોભીન આ કવિએ પોતાની પ્રતિભાને ગાયના રૂપક દ્વારા 'રાપ્ર' નાટકના આ શ્લોકમાં સુંદર રીતે વર્ણવી છે :

મહાકાવ્યદ્વન્દ્વોજ્જ્વલમસૃણશૃંગ્લુતિમતી  
ક્ષરત્ કાવ્યક્ષીરામૃતભરચતુર્નાટકકુચા ।  
સમુન્મીલદ્વાક્યામૃતલલિતલાઙ્ગૂલલતિકા  
યદીયા દત્તે ગૌરહહ કૃતિનઃ કસ્ય ન મુદમ્ ॥ (શ્લો. ૩)

યશશ્ચંદ્ર કવિનો ધર્મ જૈન હોવાનું અનુમાન સમર્થનમાં ઘણાં પ્રમાણ મળે છે. તેમનાં 'મુક્ત.' અને 'રાપ્ર.' બંને નાટકોનો વિષય જૈન ધર્મને લગતો છે. 'મુક્ત.'માં બંને વાદીઓ વચ્ચે વિવાદનો વિષય એ હતો કે શ્વેતાંબરો અને સ્ત્રીઓને મોક્ષ મળી શકે કે નહીં. આ નાટકમાં કવિએ જે રીતે વાદી દેવસૂરિની તરફેણ કરી છે તે પરથી લાગે છે કે તેઓ શ્વેતાંબર સંપ્રદાયના જૈન હશે.

આ ઉપરાંત 'મુક્ત.' અને 'રાપ્ર.' નાટકના નાનદી શ્લોકોમાં પણ અનુક્રમે મહાવીર સ્વામીને અને નેમિનાથને વંદના કરવામાં આવી છે એ બાબત પણ નોંધપાત્ર છે. વળી આ બંને નાટકોમાં જૈન ધર્મના હાઈ સમા કર્મના સિદ્ધાંતનું પ્રતિપાદન કરવામાં આવ્યું છે અને હિંદુ ધર્મની અમુક માન્યતાઓ પર કટાક્ષ કરવામાં આવ્યો છે, તે પરથી પણ કહી શકાય કે તેઓ જૈન ધર્મના ચુસ્ત પુરસ્કર્તા હતા.

**કર્તાનો સમય :**

યશશ્ચંદ્રે પોતાના સમય વિશેનો નિર્દેશ બંનેમાંથી એકે નાટકમાં કર્યો નથી, પણ 'પ્રભાવકચરિત'માં જણાવ્યા અનુસાર 'મુક્ત.'માં નિરૂપાયેલો વિવાદ ઈ.સ. ૧૧૨૫માં સિદ્ધરાજના શાસનકાળ દરમિયાન થયો છે. સોલંકી વંશના આ રાજા સિદ્ધરાજ જયસિંહનો શાસનકાળ ઈ.સ. ૧૦૯૪-૧૧૪૨ સુધીનો છે. તે ઉપરાંત કર્તા પોતે 'મુક્ત.'માં શાકંભરીના રાજા અણોરાજનો અને તેમની સભાનો આદરપૂર્વક ઉલ્લેખ કરે છે તે પરથી લાગે છે કે તેમના સમયમાં અણોરાજની સ્વતંત્ર રાજ તરીકે ચઢતી કળા હશે. કુમારપાલે, આ અણોરાજને ઈ.સ. ૧૧૪૩-૧૧૪૫ના અરસામાં હરાવ્યા લાગે છે. આ પરથી કહી શકાય કે 'મુક્ત.' નાટક ઈ.સ. ૧૧૨૫ પછી અને ઈ.સ. ૧૧૪૨ કે ૧૧૪૫ પહેલાં લખાયું છે. જે રીતે એમણે આ વિવાદનો ચિતાર આપ્યો છે તે પરથી સ્પષ્ટ જણાય છે કે તે પોતે સભામાં હાજર હશે.

'રાપ્ર.' નાટક ઈ.સ. ૧૧૪૫ કે તે પછી કદાચ લખાયું છે એમ માનવા માટે એક કારણ એ છે કે હેમચંદ્રાચાર્યના ત્રિષ્ટિશલાકાપુરુષચરિતના આઠમા પર્વના નવમા સર્ગમાં આલેખાયેલા નેમિનાથ તીર્થંકરના ચરિતનો પ્રભાવ આ નાટક પર સ્પષ્ટ જણાય છે. હેમચંદ્રાચાર્યે રાજા કુમારપાલ (ઈ.સ. ૧૧૪૨-૧૧૭૩)ની વિનંતિથી ત્રિષ્ટિશલાકાપુરુષ 'ચરિત' ગ્રંથ રચ્યો હતો.

આ બંધી વિગતોને આધારે એમ માની શકાય કે યશશ્ચંદ્ર બ્યારમી સદીના પૂર્વાર્ધમાં થઈ ગયા છે અને હેમચંદ્રાચાર્ય (ઈ.સ. ૧૦૮૯-૧૧૭૩)ના સમકાલીન હતા.

## ‘રાપ્ર.’ નાટકનો ટૂંક સાર

આ નાટક નાન્દી શ્લોકથી શરૂ થાય છે. નાન્દી શ્લોકમાં નેમિકુમારને વંદના છે અને તેમના વિરક્ત સ્વભાવનું સૂચન છે. તે પછી પ્રસ્તાવનામાં ‘રાપ્ર.’ નાટક યશશ્ચન્દ્ર કવિએ રચેલું છે એમ જણાવી પારિપાર્શ્વિક અને સૂત્રધાર વચ્ચેની વાતચીત નેમિનાં પરાક્રમોનો નિર્દેશ કરે છે. તેને ‘વાગર્થહાટક’ કહી તેની પ્રશંસા કરી છે. સૂત્રધાર અને નટી વચ્ચેના સંવાદથી સૂચવાય છે કે રાજ્યમતીના લગ્નમાં કંઈક વિઘ્ન આવશે. પ્રસ્તાવના પછી પ્રથમ અંકના પ્રારંભમાં કદંબ અને વેત્રવતીનો વાર્તાલાપ આવે છે. તે પરથી સ્પષ્ટ થાય છે કે નેમિકુમારની માતા શિવાદેવી પુત્રના વિષયવિમુખ વલણથી ખૂબ ચિંતિત છે. તેથી તેમણે નેમિને લગ્ન કરવા માટે સમજાવવાનું કામ કૃષ્ણને સૂચવેલું છે અને કૃષ્ણે એ કામ પોતાની રાણીઓને-ખાસ કરીને રુકિમણીને સોંપેલ છે.

રુકિમણી અનેક શૃંગારિક યુક્તિઓ વડે નેમિને વિષયો તરફ અભિમુખ કરવા મથે છે, પણ તેના પ્રયત્નો વિક્ષણ જતા જણાય છે એટલામાં રાજા કૃષ્ણ અને નેમિ પ્રવેશે છે. વેત્રવતી કૃષ્ણને સમાચાર આપે છે. રાધાનો વેશ ધારણ કરી એક ગોપી આવી છે. કૃષ્ણ પોતાની બાળપણની સખી તરીકે એને ઓળખી કાઢે છે. પ્રથમ અંક અહીં પૂરો થાય છે.

બીજો અંક અધૂરો અને સાવ ટૂંકો જણાય છે. વસંત નામના પાત્રના મુખમાં વસંત વર્ણનના શ્લોકો મૂક્યા છે અને ત્યારબાદ ગોપી અને નેમિનો ટૂંકો સંવાદ આપ્યો છે. જેમાં નેમિ ગોપીને સમજાવે છે કે કૃષ્ણને અનેક વદ્ધલાઓ છે તેથી કૃષ્ણના બીજી ગોપી સાથેના પ્રેમભર્યા વાર્તાલાપથી તેણે દુભાવું ન જોઈએ. રાત્રિના વર્ણન સાથે આ અંક પૂરો થાય છે.

ત્રીજા અંકની શરૂઆતમાં આવતા વિષ્કમ્ભકમાં કોઈ પાત્રની પ્રાકૃત ઉક્તિ છે, જેમાં નેમિને વિષયો પ્રત્યે ખેંચવાના પ્રયત્નો સફળ ન થતાં રુકિમણી વગેરેના પ્રત્યાઘાતો આપેલા છે. પછીથી બહુ અને ચમ્પ નામનાં બે પાત્રોના વાર્તાલાપ પરથી ખબર પડે છે કે નેમિ અને રુકિમણી વચ્ચે નેમિના લગ્ન અંગે ચર્ચા થઈ છે. એમાં રુકિમણીએ નેમિને સમજાવવા ઘણી તર્કપૂર્ણ દલીલો કરી. શરૂઆતમાં નેમિ લગ્ન ન કરવાના નિશ્ચયમાં અડગ રહ્યા, પણ અંતે તે માટે સંમતિ આપી. સત્યભામાએ, સૂચવ્યું કે મારી બહેન રાજ્યમતી એમને માટે અનુકૂળ રહેશે. તેથી રાજાએ વિચક્ષણા અને બીજા કેટલાક લોકોને રાજ્યમતીના દેખાવ વિશે તપાસ કરવા મોકલ્યા. અહીં વિષ્કમ્ભક પૂરો થાય છે.

ત્યારબાદ રાજા અને બલભદ્ર વગેરે નેમિચરિતનો વિચાર કરતાં બેઠા હોય છે. એટલામાં ગૌડ, મારવ, મહારાષ્ટ્રિક ચતુર વગેરે પ્રવેશે છે અને રાજ્યમતીના સૌંદર્યનાં વખાણ કરે છે. મહારાષ્ટ્રિક મરાઠી ભાષામાં તેના રૂપની પ્રશંસા કરે છે. એ વખતે નેમિ મનોમન બોલે છે કે આઠ ભવના પરિચયથી પ્રેમપરવશ બનેલી આ સ્ત્રી હવે મુક્તિ પામશે. રાજાને આ બધાએ આપેલા હેવાલથી સંતોષ થાય છે.

ચોથા અંકની શરૂઆતમાં કુન્દ અને મચકુન્દ નામનાં બે પાત્રો નેમિના લગ્નનિમિત્તે શણગારાયેલી દ્વારકા નગરીનું વર્ણન કરે છે. પછી કુન્દ આશાભરી રાજ્યમતીને પ્રવેશ કરાવે છે અને નેમિકુમારના વરઘોડાને



વર્ણવે છે. પ્રદ્યુમ્ન, શાંભ, બલભદ્ર વગેરે અગ્રણી યાદવો છે, વિચક્ષણા નેમિના રથને વર્ણવે છે અને પ્રિયમ્ નામનું સ્ત્રીપાત્ર નેમિના સુંદર દેખાવને વર્ણવે છે, અને અંક પૂરો થાય છે.

પાંચમો અંક એક પુરુષપાત્રના પ્રવેશથી શરૂ થાય છે. તે આવીને રાજ્યમતીના પિતા ઉગ્રસેનને ખબર આપે છે કે લગ્ન અંગેના જમણા મોટે પૂરેલાં પ્રાણીઓના કરુણ આકંઠ સાંભળી નેમિકુમારે પ્રાણીઓને છોડાવ્યાં. આ વાત સાંભળી બંને પક્ષના વડીલોને ખ્યાલ આવી જાય છે કે નેમિ હવે દીક્ષા લેશે. શિવાદેવી નેમિનો પ્રબળ વૈરાગ્યભાવનાને જોઈ ખૂબ નિરાશ થાય છે. નેમિ વડીલોને આશ્વાસન આપે છે અને દીક્ષા લેવાનો નિર્ણય જાહેર કરે છે. કૃષ્ણના પિતા વસુદેવ અને ભાઈ બલભદ્ર વગેરે નેમિને નિર્ણય બદલવા ખૂબ સમજાવે છે, પણ તે મક્કમ રહે છે.

એટલામાં રાજ્યમતી પ્રવેશે છે અને આવો કઠોર નિર્ણય લેવા બદલ નેમિને ઠપકો આપે છે કે મૃગજળથી આકર્ષાયેલી ને પછી છેતરાયેલી હરિણી જેવી તેની દશા નેમિના પ્રણયમાં પક્ષ પછી થઈ છે. નેમિ તેને આઠ પૂર્વજન્મોના સાહચર્યની યાદ દેવડાવે છે. જે સાંભળતાં તેને જાતિસ્મરણ થાય છે. પોતાને પ્રબુદ્ધ કરવા બદલ તે નેમિનો આભાર માને છે અને તીર્થનો ઉદ્યોત કરવા વીનવે છે. અંતમાં કૃષ્ણ અને નેમિ વડે બોલાતા ભરતવાક્ય સાથે નાટકનું સમાપન થાય છે.

### નાટકનું મૂળ

‘રાપ્ર.’ નાટકની વસ્તુ એટલી પ્રાચીન અને સુપ્રસિદ્ધ છે કે એનું ચોક્કસ મૂળ શોધવું મુશ્કેલ છે. આગમગ્રંથોમાં માત્ર ઉત્તરાધ્યયન સૂત્ર બાવીસમા અધ્યયનમાં નેમિના પૂરા ચરિત્રની રૂપરેખા આપે છે, પણ તે ઉપરાંત ઉત્તરાધ્યયન સૂત્ર પરની નેમિચંદ્રની વૃત્તિ પણ યશશ્ચન્દ્ર સમક્ષ હતી. ‘હરિવંશપુરાણ’ (ઈ.સ. ૭૪૩), ‘ચંદ્રવિપ્લવમહાપુરિસત્રય’ (ઈ.સ. ૮૬૮), ઉત્તરપુરાણ (ઈ.સ. ૮૯૦), મહાપુરાણ (દસમી સદી) - આ જૈનપુરાણગ્રંથોમાં પણ નેમિનાથનું ચરિત્ર વિગતે નિરૂપાયેલું છે. યશશ્ચંદ્રના નાટકને અભ્યાસ કરતાં લાગે છે કે આગમગ્રંથો અને આગમિક વ્યાખ્યાઓ કરતાં આ પુરાણ ગ્રંથોનો યશશ્ચંદ્ર પંચ વધારે પ્રભાવ પકવ્યો જણાય છે.

આ નાટકના મુખ્ય મુદ્દાઓ નીચે પ્રમાણે છે : જેમકે નેમિનું વિરક્ત વલણ, તે અંગેની માતાપિતાનું શિંતા, તેમને સંસારમાં પલોટવા કૃષ્ણ રુક્મિણી વગેરેના પ્રયત્નો, વસંતવર્ણન, રાજ્યમતી સાથેનું વેવિશાળ નેમિનો વરઘોડો, લગ્ન અંગેના જમણા મોટે પૂરેલાં પ્રાણીઓનું કરુણ આકંઠ સાંભળી નેમિનો વૈરાગ્ય અભિપ્રાય થવો, તેમનો દીક્ષા લેવાનો મક્કમ નિર્ણય, વડીલોની વ્યર્થ સમજાવટ અને રાજ્યમતીનું પ્રબોધન. આ બધું જુદી જુદી રીતે પણ ઉપર્યુક્ત પુરાણોમાં વિગતે નિરૂપાયું છે, તેથી સંભવ છે કે યશશ્ચન્દ્રે આ પુરાણોમાંથી પ્રેરણા ઝીલી હોય.

માત્ર એ જ બાબતો પુરાણોમાં કે બીજે ક્યાંય મળતી નથી. બીજા અંકમાં મળતો નેમિ અને ગોપીનું સંવાદ યશશ્ચન્દ્રે કલ્પેલો છે. તે જ પ્રમાણે રાજ્યમતીના દેખાવની તપાસ કરવા જુદા જુદા પ્રદેશોના માણસોને તેને ત્યાં મોકલ્યા તેવો ‘રાપ્ર’માં મળતો વૃત્તાંત પણ યશશ્ચન્દ્રે પોતે કલ્પેલો જણાય છે.

આ સંદર્ભમાં બીજો એક મુદ્દો પણ નોંધપાત્ર છે. હેમચંદ્રાચાર્યના ‘ત્રિષ્ટિ.’માં મળતા નેમિચરિત્ર અ ‘રાપ્ર’ નાટકમાં ઘણી બાબતોમાં સામ્ય નજરે ચઢે તેવું જણાય છે, દા.ત., વસંતવર્ણનમાં, લગ્ન પ્રસં

શોભાયમાન દ્વારકાના વર્ણનમાં વડીલોની નેમિને દીક્ષા ન લેવા માટેની કરેલી 'દલીલોમાં અને નેમિનો દીક્ષા લેવાનો નિર્ણય જાણ્યાં પછી રાજ્યમતીએ આપેલા પ્રત્યાઘાતોમાં. એ શક્ય છે કે યશશ્ચન્દ્ર હેમચંદ્રાચાર્યે રચેલા ત્રિષ્ટિગ્રંથનો અભ્યાસ કર્યો હોય અને તેથી તેની ઠીક ઠીક અસર આ નાટક પર પડી હોય.

આ નાટકમાં નેમિ ઉજ્જયંત પર દીક્ષા લેવાના છે તેમ જણાવ્યું છે. પ્રાચીન જૈન આગમો નેમિનાથની દીક્ષા રૈવતક પર્વત પર અને કેવલ અને નિર્વાણ ઉજ્જયંત પર્વત પર દર્શાવે છે. સમય જતાં રૈવતક અને ઉજ્જયંત પર્વત એક મનાવા લાગ્યા. અને તેથી જૈન પુરાણ ગ્રંથો પણ નેમિની દીક્ષા ઉજ્જયંત પર્વત પર થઈ એમ દર્શાવે છે. તેમને અનુસરીને યશશ્ચન્દ્રે પણ નાટકમાં દીક્ષાના સ્થાન તરીકે ઉજ્જયંતને દર્શાવ્યા છે. આ બધું જોતાં આ નાટકનો મુખ્ય આધાર જૈન પુરાણગ્રંથો લાગે છે.

### નાટક તરીકે 'રાપ્ર.'નું મૂલ્યાંકન

આ કૃતિની પ્રસ્તાવનામાં 'રાપ્ર.' રૂપકને તેમણે 'રાપ્ર. નાટક' એમ કહ્યું છે. તેથી એમ માની શકાય કે આ નાટક પ્રકારનું રૂપક છે તેમ એમને ઉદ્દિષ્ટ છે. એમણે 'મુકુ.' રૂપકને 'મુકુપ્રકરણ' કહ્યું છે તે બાબતથી આ અનુમાનને સમર્થન મળે છે.

સંસ્કૃત નાટ્યશાસ્ત્રીઓએ 'નાટક' પ્રકારના રૂપકના બાહ્ય ક્લેવર માટે નક્કી કરેલા મોટા ભાગના નિયમો આ રચનાને લાગુ પડે છે. આ નાટકમાં પાંચ અંકો છે. નાટકની શરૂઆત નાન્દી શ્લોકથી થાય છે અને તેમાં નેમિના વિરક્ત સ્વભાવનું સૂચન મળે છે. સૂત્રધારના નટી સાથેના સંવાદથી રાજ્યમતીના લગ્નમાં આવનારા વિઘ્નનો પણ અણસાર મળે છે. આ નાટકની પ્રસ્તાવના કથોદ્ધાત પ્રકારની ગણાય, કારણ કે પ્રસ્તાવનાના અંતે કુશીલવ વડે બોલાયેલા શ્લોકને ગણગણતાં કદમ્બ અને વેત્રવતી પ્રથમ અંકમાં પ્રવેશ કરે છે. આ નાટકમાં પ્રવેશક નથી. ત્રીજા અંકના આરંભમાં વિષ્કમ્બક છે, જેમાં બુકુ અને ચમ્પ નામનાં પાત્રોનો સંવાદ છે. ઈ.સ.ની દસમી-અગિયારમી સદી પછી રચાયેલાં અને ખાસ કરીને ગુજરાતમાં રચાયેલાં સંસ્કૃત નાટકોમાં વિષ્કમ્બક વધારે લાંબો હોય છે. એ લાક્ષણિકતા આ નાટકમાં પણ છે. ત્રીજા અંકના મુખ્ય દર્શ્ય કરતાં વિષ્કમ્બકનો વિસ્તાર વધારે છે. વિષ્કમ્બક પરથી ખ્યાલ આવે છે કે નેમિએ લગ્ન કરવા સંમતિ દર્શાવી છે. આ નાટકમાં અંતે કૃષ્ણ અને નેમિ વડે બોલાયેલું ભરતવાક્ય આવે છે, જે યશશ્ચન્દ્રની ઊંચી આધ્યાત્મિક દૃષ્ટિનો ખ્યાલ આપે છે :

उन्मीलदुज्ज्वलविवेककलाविलासा

दूरीभयद्वाहनमोहतमः प्रपञ्चा ।

नाम्ना सुखे विषयजे परमार्थदुःखे

मा भून्मतिः शुचिधियामभिलाषभूमिः ॥ (શ્લો. ૧૦)

આ નાટકનો સાર જોતાં સ્પષ્ટ થાય છે કે તેની વસ્તુસંકલના એવી છે કે પ્રથમ ચાર અંકો પાંચમા અંક માટેની પૂર્વભૂમિકા બની રહે છે. આ ચાર અંકોમાં નેમિની વિરક્ત પ્રકૃતિ પર ભાર દેવાયો છે. ને બીજી બાજુ રુકિમણી વગેરેના નેમિને સંસાર પ્રત્યે એચવાના પ્રયત્નો પણ ઉપસાવાયા છે. નાટકની પરાકાષ્ટા પાંચમા અંકમાં આવે છે, જ્યારે નેમિ પરણવા જતી વખતે પ્રાણીઓ માટેની કરુણાથી પ્રેરાઈને દીક્ષાનો

નિર્ણય જાહેર કરે છે. રાજમતીના પ્રત્યાઘાતોને અને પછી નેમિની દીક્ષા માટેની તેની સંમતિને દર્શાવતો નાટકનો અંતિમ ભાગ તેના શીર્ષકને સાર્થક કરે છે.

### પાત્રો

આ નાટકના નાયક નેમિકુમાર છે, જે પાછળથી જૈનોના બાવીસમા તીર્થંકર નેમિનાથ તરીકે જાણીતા થયા. એમના પાત્રને કવિએ એમના ગૌરવને છાજે તે રીતે આલેખ્યું. સંસ્કૃત નાટ્યશાસ્ત્રે દર્શાવેલા નાયકના ચાર પ્રકારોમાંથી નેમિને કયા પ્રકારના ગણાવા તે બાબત ચિન્ત્ય છે, કારણ કે એમની કક્ષા એટલી ઊંચી છે કે કોઈપણ પ્રકારમાં એ બંધ બેસે નહીં, તેમ છતાં એમનો પ્રકાર નક્કી કરવો હોય તે એમને, ધનિકને અનુસરીને ધીરોદાત્ત નાયક ગણાવા પડે. 'દશરૂપક' ટીકાકાર ધનિકે ધીરોદાત્તના લક્ષણ (દ.રૂ. ૨.૪-૫) પર ચર્ચા કરતાં સ્પષ્ટ કર્યું છે કે, ધીરોદાત્ત નાયકમાં જે ઔદાત્ય અભિપ્રેત છે. તે માત્ર વિજિગીષુ નાયકમાં જ હોય તેવું નથી. ઔદાત્ય તે તો સર્વોત્કૃષ્ટ વૃત્તિ છે, અને તે વૃત્તિની જીમૂતવાહન વગેરેમાં સહેજે ઊણપ નથી. જે કોઈપણ શૌર્ય, ત્યાગ, દયા વગેરે ગુણોથી બીજા કરતાં ચઢિયાતો હોય તે ધીરોદાત્ત કહેવાય. આ જ દલીલ લાગુ પાડીને આપણે નેમિને ધીરોદાત્ત નાયક ગણાવી શકીએ. નેમિના મુખમાં કર્તાએ ગૃહસ્થાશ્રમનાં અનિષ્ટો વિશે અને ઉપશમપ્રધાન વૈરાગી જીવનનાં સુખો વિશે જે વિચાર મૂક્યા છે તે નોંધવા જેવા છે.

ક્રોધોદ્બોધસમુદ્ધુરેન્ધનચિતાધૂમધ્વજશ્યામલે

ગર્વાર્ચવર્તરાક્ષરાક્ષસકુલે માયાસૃગાલીમયે ।

તૃષ્ણાદુસ્તટિનીતટાન્તવિકટાક્રન્દૈકદુઃખાકરે

સંસારે હરિજીવિતેશ્વરિ ! રતિં કુર્વીત કઃ કોવિદઃ ॥ (શ્લો. ૩૮)

ઉપશમસુધાસિન્ધુસ્નિગ્ધે મહાવ્રતપાદપે

સમિતિહરિણશ્રેણીરમ્યે વિવેકતપોવને

મધુકરકલાભિક્ષાહાર-પ્રકલ્પિતવૃતયઃ

પરિહતગૃહાવેશક્લેશાઃ પરં સુખિનો યદિ ॥ (શ્લો. ૩૯)

નેમિનું માનવું એમ છે કે પરિણીત માણસ સ્ત્રીરૂપી જાળમાં ફસાયેલો છે. સ્ત્રીઓના મોહપાશમાં જકડાવું, તેને તેઓ નરકમાં પ્રવેશ કરવા સમાન માને છે. નેમિના વિષયવિમુખ સ્વભાવનો પરિચય પામવા માટે નીચેનો એક જ શ્લોક પૂરતો છે :

વિષયવિમુખીભૂતસ્વાન્તાઃ શ્રયન્તિ વનાનિ યે

વિરલવિરલાસ્તે ક્વાપિ સ્ફુરન્તિ વિવેકિનઃ ।

અપિ ગૃહજુષો યે તાપ્યન્તે ન કામકૃશાનુના

જગતિ સકલે તે શૈવેયોપમાઃ ખલુ દુર્લભાઃ ॥ (શ્લો. ૧૩)

આ નાટકની નાયિકા ઉગ્રેસેનની પુત્રી રાજમતી છે. નાટકના પ્રથમ બે અંકોમાં તેનો પ્રવેશ તો નથી જ પણ ઉલ્લેખ સુધ્ધમાં નથી. ત્રીજા અંકમાં તેના, અનુપમ સૌંદર્યનું વર્ણન જુદાં જુદાં પાત્રોને મુખે અપાયું છે,

પણ રાજ્યમતી પોતે તો ચોધા અને પાંચમા અંકમાં જ દેખાય છે. આ પાત્રનું વ્યક્તિત્વ એવું નિરાળા પ્રકારનું છે કે, સંસ્કૃત નાટ્યશાસ્ત્રમાં દર્શાવેલી એકે નાયિકાના પ્રકારમાં તે બંધબેસે તેમ નથી. નેમિનો સંસારત્યાગનો નિર્ણય જાણતાં પોતાના પ્રત્યાઘાતો એવા ગૌરવપૂર્વક તેણે આપ્યા છે કે કૃષ્ણ પણ તેનાં વખાણ કરે છે :

અહો પ્રેમામૃતતરન્ગિણી વાણી ધારિણીસુતાયા: । (શ્લો. ૮૨ પછીની લાઈન)

જીવનની કટોકટીભરી ક્ષણે પણ તેણે સ્વસ્થતા જાળવીને નેમિને જે રીતે ઠપકો આપ્યો છે, તે તેની વ્યથાને બરાબર રીતે પ્રકટ કરે છે. અંતે નેમિ તેમના પૂર્વલવોની યાદ કરાવે છે, ત્યારે તે પ્રબુદ્ધ થઈ, નેમિને દીક્ષા લેવા સંમતિ આપે છે.

કૃષ્ણ અને તેમની પટરાણી રુકિમણી પણ આ નાટકમાં મહત્ત્વનો ભાગ ભજવે છે. તેમણે નેમિને સંસારમાં આકર્ષવા અનેકાનેક પ્રયુક્તિઓ અજમાવી. તેમાં ન ફાવતાં, રુકિમણીએ સજ્જડ દલીલો કરી, છેવટે નેમિને લગ્ન માટે હા પડાવી, કૃષ્ણનું પાત્ર આ નાટકમાં મહત્ત્વનું છે તેનો ખ્યાલ તેમના અને નેમિના મુખમાં ભરતવાક્ય મુકાયું છે તેના પરથી પણ આવે છે.

બીજાં પુરુષ પાત્રોમાં રાજા, સમુદ્રવિજય, ઉગ્રસેન, બલભદ્ર, વસુદેવ, કદંબ, બકુ, ચતુર, કુન્દ, ગૌડ, મહારાષ્ટ્રિક, મારવ, કોંકણી વગેરે છે.

યશશ્ચંદ્ર આ નાટકમાં પાત્રોના પૌરાણિક સંબંધોને પણ જૈન પૌરાણિક પરંપરા અનુસાર દર્શાવે છે. તેમણે રાજ્યમતી અને સત્યભામાને ઉગ્રસેનની પુત્રીઓ તરીકે દર્શાવી છે. તો સમુદ્રવિજય અને વસુદેવને સગા ભાઈઓ તરીકે દર્શાવ્યા છે. આમ નેમિ અને કૃષ્ણ નજીકના પિતરાઈ ભાઈ થાય છે, જ્યારે ભાગવત, પુરાણ વગેરે પુરાણોમાં સત્યભામાને સત્રાજિતની પુત્રી દર્શાવવામાં આવી છે, તે પરંપરામાં રાજ્યમતી અને સમુદ્રવિજયનું નામ નથી અને કૃષ્ણ અને નેમિને તેમાં ખૂબ દૂરના પિતરાઈ દર્શાવ્યા છે.

આ સંદર્ભમાં બીજો પણ એક મુદ્દો નોંધવા લાયક છે. રાજ્યમતીનો દેખાવ કેવો છે એની તપાસ કરવા રાજાએ એક ગૌડ (બંગાળી)ને, એક મહારાષ્ટ્રિક (મરાઠી)ને, એક મારવ (મારવાડી)ને, સૌવિદલ્લ (કંચુકી)ને અને એક કૌંક (કોંકણી) વગેરેને મોકલ્યા હતા. આ મુદ્દો ઐતિહાસિક દૃષ્ટિએ એ રીતે મહત્ત્વનો છે કે ગૌડ, મહારાષ્ટ્ર, મારવ અને કૌંકણ વગેરે પ્રદેશો ઈ.સ.ની બારમી સદીમાં પણ આજે ઓળખાય છે એ નામે ઓળખાતા હતા અને ગુજરાતના સોલંકી રાજાઓ આ પ્રદેશો સાથે સંપર્ક ધરાવતા હતા.

રસ :

આ નાટકનો મુખ્ય રસ શાન્ત છે તે સ્પષ્ટ છે. સંસ્કૃત નાટ્યશાસ્ત્રના નિયમ પ્રમાણે નાટક પ્રકારના રૂપકમાં મુખ્ય રસ વીર અથવા શૃંગાર હોય. આ નાટક તે બાબતમાં જુદું પડે છે. તેમાં નેમિનાં પરાક્રમોના વર્ણનમાં વીર રસ સૂચવાય છે, ગોપી અને કૃષ્ણના પ્રસંગમાં શૃંગાર રસનો આછો અણસાર છે, નેમિનો દીક્ષાનો નિર્ણય જાણતાં બંને બાજુના વડીલોના તેમજ રાજ્યમતીના પ્રત્યાઘાતો કરુણ રસનું નિરૂપણ કરે છે.

નેમિનો વિષય તરફનો વૈરાગ્ય, સાંસારિક સુખો પ્રત્યે ઉદાસીનતા, દીક્ષા લેવાનો અકર નિર્ણય, મોક્ષ માટેની અદ્વિત્ય આકાંક્ષા - આ બધું શાન્ત રસને નિરૂપે છે. વીર, શૃંગાર અને કરુણ એ ત્રણે રસો પણ ગૌણ બનીને શાન્ત રસને જ પુષ્ટ કરે છે, કારણ કે બધા જ પ્રસંગો છેવટે નેમિની દીક્ષાને સૂચવે છે અને

રાજીમતીના પ્રબોધનમાં પરિણમે છે.

સંસ્કૃત નાટ્યશાસ્ત્રીઓમાં, નાટકમાં મુખ્ય રસ શાન્ત હોઈ શકે કે કેમ એ બાબતમાં વિવાદ પ્રવર્તે હકીકતમાં શાન્તરસપ્રધાન નાટકના નમૂના પણ સંસ્કૃત સાહિત્યમાં ઘણા ઓછા મળે છે, જેમકે નાગ વગેરે. યશશ્ચન્દ્રે આ નાટક રચીને સંસ્કૃત સાહિત્યના શાન્તરસપ્રધાન નાટકોમાં એકનો ઉમેરો કર્યો છે પ્રદાન તો મહત્ત્વનું છે જ, પણ તે ઉપરાંત નાટકમાં મુખ્ય રસ તરીકે શાન્તરસનું સારી રીતે નિરૂપણ શકે છે તે પણ દર્શાવી દીધું છે.

વર્ણનો :

‘મુક્ત.’માં મળતાં વર્ણનોની સરખામણીમાં ‘રાપ્ર.’માં મળતાં વર્ણનો રસપ્રદ, અલંકૃત અને વ જીવંત હોય તે સ્વાભાવિક છે કારણ કે ‘મુક્ત.’નો વિષય ધાર્મિક વાદવિવાદને લગતો છે, જ્યારે ‘રાપ્ર.’ વિષય નેમિ અને રાજીમતીને લગતો છે. આ વર્ણનોને વાંચતાં સ્પષ્ટ જણાઈ આવે છે કે યશશ્ચન્દ્રકવિપ્રતિભાને આ નાટકમાં પૂરેપૂરો અવકાશ સાંપડ્યો છે. પ્રાકૃતિક દર્યોના વર્ણનમાં માનવ મનોભાવોને વણી લેતાં તેમને સરસ આવડે છે. તે બીજા અંકમાં આપેલા વસંત વર્ણનથી જણાય જુદાંજુદાં પાત્રો પોતપોતાના દષ્ટિકોણથી રાજીમતીના સૌંદર્યનું વર્ણન આપે છે. સ્ત્રીસારીરનાં આ વર્ણન તેમણે સહેજ પણ અસ્વીલતામાં સરી પડ્યા વગર ભાષામાં જે સંયમ જાળવીને, શિષ્ટ અને સરસ વા આપ્યાં છે, તે ખરેખર પ્રશસ્ત્ય છે.

ચોથા અંકમાં, નેમિના રથનું તથા વરઘોડાનું જે આબેહૂબ વર્ણન આપ્યું છે તે પણ નોંધપાત્ર છે.

રથનું વર્ણન પ્રાકૃતમાં શ્લેષ વિશેષણોની મદદથી એવી રીતે આપ્યું છે કે તે રથને અને તેમાં બિરા નેમિકુમારને બંનેને એકસાથે લાગુ પડે છે.

ચતુર્મળહરયણો સુહઓ સચ્ચકાનંદણો વિમલચિત્તો ।

અક્ષય-અક્ષયવિલાસો નેમિકુમારુવ્વ ઈસો રહો ॥ (શ્લો. ૬૨)

‘રાપ્ર.’ના બીજા એક શ્લોક (૭૪) માં પણ તેમણે શ્લેષ અલંકાર એવી રીતે યોજ્યો છે કે રાજીમ વર્ણન દીક્ષાને પણ લાગુ પડી શકે. આ વર્ણનો તેમની શ્લેષ અલંકાર પરની પકડને દર્શાવે છે.

આ ઉપરાંત નેમિકુમારના વરઘોડામાં બલભદ્ર, સાંબ, પ્રદ્યુમ્ન વગેરે યાદવવીરોમાંના પ્રત્યેકનું એક શ્લોકમાં એવી રીતે વર્ણવ્યું છે કે દરેકના જીવનની મહત્ત્વની ઘટનાનો નિર્દેશ તેમાં થઈ જાય. લગ્ન શણગારાયેલી દ્વારકાનું વર્ણન પણ એવું જ રસ સરસ છે.

સંસ્કૃત સાહિત્યમાં લાગ્યે જ રાત્રિનું આવું સુંદર વર્ણન મળે છે :

કસ્તૂરીસ્તબકાંઙ્કિતેવ કકુભાં પટ્કિતિઃ પિકપ્રેયસી

માલામાંસલિતેવ કાનનમહીઘૌર્મેદુરેવામ્બુદૈઃ ।

ક્રીડત્કેકિશિખણ્ડમણ્ડનવતીવાધિત્યકા ક્ષમાભૃતાં

ધાત્રી નીલપટાવૃત્તેવ ચ તમસ્કાણ્ઠેઃ પ્રચળદૈરભૂત્ । (શ્લો. ૨૩)

સંવાદો :

સંવાદ એ નાટકનું પ્રાણભૂત તત્ત્વ છે. 'મુકુ'માં એક ધાર્મિક મુદ્દા પરના વાદવિવાદને સંવાદની મદદથી જ કર્તાએ નાટકરૂપે રજૂ કર્યો છે. તેમણે આ નાટકમાં થોડા પણ વેધક અને જુસ્સાવાળા સંવાદો આપ્યા છે. આ સંવાદોમાં ત્રીજા અંકના વિષ્કમ્ભકમાં બુદ્ધ અને ચમ્પૂ વચ્ચે દર્શાવેલા સંવાદ, રુકિમણી અને નેમિનો સંવાદ, નેમિ અને તેમના વડીલો વચ્ચેનો સંવાદ તથા ખાસ કરીને નેમિ અને રાજ્યમતી વચ્ચેનો ટૂંકો સંવાદ ખાસ નોંધપાત્ર છે.

અલંકારો અને છંદો :

આ શાંતરસપ્રધાન નાટકમાં યશશ્ચન્દ્રે નાટકની મુખ્ય વસ્તુ સાથે બંધબેસે તેવા અલંકારો યોજ્યા છે તે બાબત ખાસ પ્રશસ્ય છે. આ અલંકારો નાટકના શાંત રસને પોષક બને છે.

યશશ્ચન્દ્ર કવિનો અનુપ્રાસનો શોભ બંને નાટકોમાં ઠેકઠેકાણે જણાઈ આવે છે. તેમણે ઉપમા અલંકાર પણ સરસ રીતે પ્રયોજ્યો છે જેમકે -

ધ્વનિરિવ કવિભણિતીનાં હરિણદૃશાં તરુણિમાવતાર ઇવ ।

હૃદયાકર્ષણવિદ્યામુદ્ધાનભુવાં મધુર્દત્તે ॥ (શ્લો. ૨૫)

શ્લેષયુક્ત અપ્રસ્તુતપ્રશંસા અલંકાર નીચેના શ્લોકમાં કર્તાએ પ્રયોજ્યો છે :

દુદ્ધેણ વિ સિત્તાણં ઉવલાણં ન હોઈ પલ્લવુલ્લાસો ।

પયઈઈ સામલાણં ઉપ્પજ્જઈ કહવિ ન હુ રાજો ॥ (શ્લો. ૨૯)

બધા અલંકારોમાં ઉત્પ્રેક્ષા અલંકાર પ્રત્યે તેમનો પક્ષપાત જણાઈ આવે છે. આ અલંકારના નિરૂપણમાં તેમની ઊંચા પ્રકારની કલ્પનાશક્તિનો પરિચય થાય છે. આ બાબતની પ્રતીતિ કરાવવા માટે તે અલંકારનો એક નમૂનો પર્યાપ્ત થશે.

તદ્વક્ત્રસ્ય સિતાંશુરક્લિતતયા દાસ્યં દધન્મોદતે

તન્નેત્રઘૃતિદૂષિતા કમલિની ઝમ્પામદાદ્વારિણિ ।

તદ્દિમ્બાધરબન્ધુતામલિરુતૈર્બન્ધુકમાભાષતે

નાહં વર્ણયિતું ક્ષમઃ ક્ષિતિપતે ! તામુગ્રસેનાત્મજામ્ ॥ (શ્લો. ૫૦)

ઉપર્યુક્ત અલંકાર ઉપરાંત તેમણે દૃષ્ટાંત, નિદર્શના, પ્રતિવસ્તુપમા, ચમક, રૂપક, વિષમ, શ્લેષ, સ્વભાવોક્તિ વગેરે અલંકારોને યથોચિત સ્થાને પ્રયોજ્યા છે.

આ નાટકમાં તેમણે અનુષ્ટુપ, આર્યા, ઉપજાતિ, પૃથ્વી, માલિની, વસંતતિલક, શાર્દૂલવિકીડિ શાલિની, શિખરિણી, સોરઠ, સ્નગ્ધરા, સ્નગ્ધરિણી અને હરિણી એમ - ૧૩ છંદો પ્રયોજ્યા છે. શ્લોકોમાં ૩૮ આર્યામાં અને ૨૭ શાર્દૂલવિકીડિત છંદમાં રચાયા છે. તેથી તે બંને છંદો તરફ તેમનો પક્ષપાત જણાય છે.

સોરઠ નામના વિશિષ્ટ ઇંદને પણ તેમણે ત્રણ શ્લોકોમાં (૮૬-૮૮) પ્રયોજ્યો છે તે નોંધપાત્ર છે.

**ભાષા અને શૈલી :**

આ નાટકમાં સ્ત્રીપાત્રો પ્રાકૃત ભાષામાં બોલે છે અને પુરુષ પાત્રો સંસ્કૃતમાં બોલે છે. નેમિના મુખમાં મુકાયેલા શ્લોકો પાંડિત્યપૂર્ણ શૈલીમાં રચાયેલા છે. જ્યારે બાકીનાં પાત્રો સરળ સંસ્કૃત ભાષામાં બોલે છે. આ નાટકમાં કેટલાક સંસ્કૃત શ્લોકો દીર્ઘસમાસયુક્ત છે, સંસ્કૃત ગદ્ય પ્રમાણમાં સરળ જણાય છે. આ નાટકની શૈલી પાંચાલી શૈલીને ઘણી મળતી આવે છે. 'મુક્ત.' નાટક પણ પાંચાલી શૈલીમાં રચાયેલું છે.

આ નાટકમાં પ્રયોજાયેલી પ્રાકૃત ભાષા મોટેભાગે મહારાષ્ટ્રી પ્રાકૃત છે. વેત્રવતી વગેરે ગૌણ પાત્રોની ભાષામાં શૌરસેની પ્રાકૃતની છાંટ જણાય છે. આ નાટકની પ્રાકૃત ભાષા પર જૈન પ્રાકૃતની અસર પણ સ્પષ્ટ જણાય છે. નેમિકુમારની દીક્ષાનો નિર્ણય સાંભળીને રાજ્યમતી તેને જે શબ્દોમાં ઠપકો આપે છે, તેમાંનો એક શ્લોક અપભ્રંશમાં છે :

જિમ કરુનારસપોસુ પસુઅહં બાપુડલાહં પહં ।

સામિય ! હું તુ કુ દોસુ તિમ્હ અમ્હાહું ઉવરિ જહ્ ॥ (શ્લો. ૮૫)

યશચંદ્ર કવિ, પોતે પણ પ્રાકૃત ભાષાની મીઠાશનો ઉલ્લેખ નાટકમાં એક જગ્યાએ કરે છે :

અસંસ્કૃતપદાડપ્યહો સુકવિભારતી શોભતે ॥

આ જ વિધાન તેમના આ નાટકમાંના પ્રાકૃત શ્લોકોને લાગુ પાડીને કહી શકાય તેમ છે કે તેમણે રચેલા પ્રાકૃત શ્લોકો મધુર છે.

ત્રીજા અંકમાં તેમણે રાજ્યમતીનું વર્ણન મહારાષ્ટ્રિક પાસે મરાઠી ભાષામાં કરાવ્યું છે. તે મરાઠી ભાષા જૂની મરાઠી અને અપભ્રંશના મિશ્રણ સમી છે. ઈ.સ.ની બારમી સદીની મરાઠી ભાષાનો નમૂનો આ નાટકમાં જળવાયો છે એ દૃષ્ટિએ પણ આ નાટક મહત્ત્વનું છે.

**મર્યાદાઓ :**

બાહ્ય દૃષ્ટિએ જોઈએ તો નાટક પ્રકારના રૂપક માટે જરૂરી એવા બધા નિયમો આ કૃતિને લગભગ લાગુ પડે છે. પણ એની કેટલીક મર્યાદાઓને લીધે આ નાટક પૂરું જામતું નથી.

પ્રથમ તો તેનો બીજો અંક સાવ ટૂંકો ને અધૂરો જણાય છે. નાટકના મુખ્ય વિષય સાથે બીજા અંકમાં મળતો નેમિને ગોપીનો સંવાદ એકદમ સંકળાતો નથી. એમ પણ બની શકે કે લેખકે લખેલો બીજા અંકનો અમુક ભાગ લલિયાઓ લખવાનું ચૂકી ગયા હોય.

આ ઉપરાંત પાત્રોના પ્રવેશ અને નિષ્ક્રમ વિશેની સૂચનાઓ નાટકમાં ઘણે ઠેકાણે મળતી નથી. નાટકમાં ઘણી જગ્યાએ પાત્રની ઉક્તિ પહેલાં તેનું નામ હસ્તપ્રતમાં આપેલું નથી, તેથી સંદર્ભ પ્રમાણે વિચારીને પાત્રનું નામ આપણે કલ્પવું પડે છે. 'રાજા' નામનું પાત્ર નાટકના પ્રથમ અને ત્રીજા અંકમાં આવે છે. ત્રીજા અંકમાં આ 'રાજા' જે રીતે રાજ્યમતીને જોવા માટે મહારાષ્ટ્રિક વગેરેને મોકલે છે તે જોતાં તે નેમિકુમાર સાથે નજીકથી

સંકળાયેલા સ્વજન છે એમ જણાય છે. તેમને સમુદ્રવિજય માનીએ તો પણ તે બંધ બેસતું નથી, કારણ કે પાંચમાં અંકમાં સમુદ્રવિજયનો નામથી નિર્દેશ છે. આ જ રીતે આ નાટકમાં બકુ, ચમ્પ, ચતુર, પ્રિયમ્ વગેરે પાત્રો કઈ ભૂમિકા ભજવે છે, તેનો સ્પષ્ટ ખ્યાલ આવતો નથી.

#### ઉપસંહાર :

આવી થોડીક મર્યાદાઓ હોવા છતાં 'રાપ્ર'નું સાહિત્યિક મૂલ્ય સહેજે ઓછું આંકી શકાય તેમ નથી. 'રાપ્ર' નાટકમાં નેમિના મુખમાં મૂકેલા શ્લોકોમાં કવિની ઋતંભરા પ્રજ્ઞાના ચમકારા મળે છે. તે ઉપરાંત આ નાટકમાં યશશ્ચન્દ્રની ઉત્તમ કવિત્વશક્તિના, સંસ્કૃત પ્રાકૃત ભાષા ઉપરના પૂરેપૂરા પ્રભુત્વના તેમજ સંવાદકલા પરની પકડના પૂરતા પુરાવા મળે છે.

લગ્ન કરવા જતા નેમિકુમારે પાંજરામાં પૂરેલાં પ્રાણીઓના કરુણ આકંઠને સાંભળી, એ જ ક્ષણે દીક્ષા લેવાનો મક્કમ નિર્ધાર કર્યો. એ પ્રસંગને જૈન કવિઓએ સંસ્કૃત, પ્રાકૃત અપભ્રંશ, જૂની ગુજરાતી વગેરે અનેક ભાષાઓમાં વિવિધ સાહિત્યપ્રકારોમાં, નેમિચરિત્રની અંદર આલેખ્યો છે.

નેમિકુમારે પોતાની વાગ્દત્તાને, પ્રબુદ્ધ કરી અને એની પાસેથી આધ્યાત્મિક પંચે પળવા માટે સંમતિ મેળવી, તે પ્રસંગને એક સંપૂર્ણ સંસ્કૃત નાટકના ક્લેવરમાં ઢાળીને, ખાસ કરીને એમાં રાજીમતીના પાત્રને ઉપસાવનાર યશશ્ચન્દ્ર પહેલા કવિ છે.

કવિ પોતાનાં નાટકો વિશે પ્રસ્તાવનામાં લખે છે કે આ નાટકોમાં કાવ્યામૃત ઝરે છે, જ્યારે તે 'રાજીમતીપ્રબોધ' નાટક વિશે જણાવે છે કે,

'અસ્ત્યેવ સહૃદયહૃદયકષપટ્ટિકાનિર્વ્યૂઢપ્રૌઢવાગર્થહાટકં રાજીમતીપ્રબન્ધં નામ નાટકં કૃતિઃ યત્સ્ય યશશ્ચન્દ્રસ્ય ।'

તેમનો આ દાવો કેટલે અંશે સાચો છે તે સહૃદયોએ જ નક્કી કરવાનું છે.



## ॥ जैनप्रमाणमीमांसायामुपमानप्रमाणस्य विभावना ॥

Dr. K. V. Mehta\*

जैनागमग्रन्थेषु स्वतन्त्रतया प्रमाणविचारणा नैव समुपलभ्यते । प्रज्ञापनानन्दीसूत्रादिग्रन्थेषु ज्ञानपञ्चकस्य जैनदर्शनसम्मतः स्वतन्त्र विचारः प्रवर्तते । मतिश्रुतिभ्यां ज्ञानद्वयी, अवधिमनःपर्यायकेवलैः ज्ञानत्रयी इत्यनया रीत्या सङ्कलनेन ज्ञानपञ्चकस्य स्वोपज्ञोऽवदातश्च सिद्धान्तो जैनदर्शने, “उमास्वातेस्तत्त्वार्थाधिगमसूत्रे जरीजागतीति विदितचरम् । ॥ द्र. तत्त्वार्था. १.९ ॥

तत्र प्रथमा ज्ञानद्वयी न केवलमात्मानं किन्तु इन्द्रियाण्यपेक्षतेऽतएव सा परोक्षज्ञानत्वेनाऽभिधीयते । द्वितीया ज्ञानत्रयीत्वात्मतत्त्वमात्रसापेक्षेति कृत्वा प्रत्यक्षत्वेनाऽभिधीयते । उपर्युक्ता जैनज्ञानाधिगमस्य द्विधा व्यवस्थाऽपि स्वोपज्ञत्वेनोमास्वातिमनीषायां विद्योतते ॥

भगवता पूज्यपादेनोमास्वातिसूरिवरेण्येनैव कदाचिदिदं प्रथमतयोद्धोषितं यज्जैनसम्मतानि यानि पञ्चज्ञानानि विभान्ति तान्येव प्रमाणत्वेनाऽपि स्वीकर्तव्यानीति । इत्थं वैदिकादीतरदर्शने समुपलभ्यमानं प्रमाणनिरूपणं प्रति जैनदर्शने समुपलभ्यमानं ज्ञानपञ्चकनिरूपणं स्वसाङ्गत्यं सम्यक् साधयतीति । एवं पञ्चसम्यक्ज्ञानस्यैव प्रामाण्यत्वात् तेषामेव प्रमाणत्वेन स्वीकरणस्यायं ज्ञानसिद्धान्तः स्वेतरदर्शनवैलक्षण्येन जैनप्रमाणमीमांसायां परिनिष्ठां गतः । इत्थं “प्रभा करणं प्रमाणं” प्रमीयते (प्रमेयः) अननेति प्रमाण-मितिसामान्यलक्षणलक्षितेन वैदिकदर्शनस्थेन प्रमाणसिद्धान्तेन सह तादात्म्यं गतोऽयं जैनतैर्थिकानां ज्ञानपञ्चकात्मकः सिद्धान्तो भगवतोमास्वातिसूरिणा प्रत्यक्षपरोक्षप्रमाणाभ्यां द्विधा विभज्यते ।

इत्थं प्रत्यक्षपरोक्षज्ञानाभ्यां द्विधा विभागतां गतस्यास्य जैनदर्शनस्य ज्ञानसिद्धान्तस्य परमं रहस्यं संज्ञापयति कारिकेयं न्यायावतारग्रन्थेऽवस्थिता । यथा

“न प्रत्यक्षमपि भ्रान्तं प्रमाणत्वविनिश्चयात् ।

भ्रान्तं प्रमाणमित्येतद् विरुद्धवचनं यतः ॥६॥

अनेन श्लोकेन जैनप्रमाणनय निरूपणस्योपनिषद्भूतं

तत्त्वं समुद्घाट्यते यत् ज्ञानस्यैव प्रमाणत्वादज्ञानस्याऽर्थात् विपर्ययज्ञानस्य भ्रान्तज्ञानस्य वा प्रमाणत्वमपि नास्ति तस्य ज्ञानदन्यत्वरूपभावपदार्थत्वात् ।

भगवतोभास्वातिना प्रमाणद्वैविध्यस्य कृतः सङ्केतोऽपि प्रमाणविद्यायां जैनतैर्थिकैः सर्वथा स्वीकृत

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ति । यथा :-

प्रमाणं स्वपराभासि ज्ञानं बाधविवर्जितम् ।  
प्रत्यक्षं च परोक्षं च द्विधा मेयविनिश्चयात् ॥

(न्यायावतारः, सिद्धसेनदिवाकरप्रणीतः - १)

हरिभद्रसूरिणाऽपि षड्दर्शनसमुच्चये

प्रत्यक्षपरोक्षाभ्यां प्रमाणस्य द्विधा विभागः कृतः ॥ यथा :-

“प्रत्यक्षं च परोक्षं च द्वे प्रमाणे तथा मते  
अनन्तधर्मकं वस्तु प्रमाणविषयस्त्विह ॥ (ष.द.स. : ४.५५)

(३) माधवाचार्येण सर्वदर्शनसङ्ग्रहेऽप्युक्तं यत् -

स्याद्वादस्य प्रमाणे द्वे प्रत्यक्षमुपमापि च ।

(माधवः सर्वदर्शनसंग्रहः, पृ. १५३)

एवं जैनदर्शने प्रमाणद्वयस्य सिद्धान्तसार्वभौमतां गतः । उपर्युक्तो द्विसंख्यात्मको जैनप्रमाणसिद्धान्तस्तु जैनभद्रसूरिणा कृतं संशोधनं सम्प्राप्यऽन्ततोगत्वाऽधोलिखितप्रकारेण सम्पूर्णांतां गतः ।

समाविष्टयोः परोक्षज्ञाने द्वयोर्मतिश्रुतज्ञानयोर्मध्ये वर्तमानस्यैकस्य मतिज्ञानस्य सांव्यवहारिक-प्रत्यक्षत्वेनाऽपि व्यवस्था कृता विभाति जैनदर्शने । द्वितीयस्य श्रुतज्ञानस्य शाब्दज्ञानत्वेनार्थात् शब्दप्रमाणत्वेन संकीर्तना कृता परोक्षज्ञानत्वेन, विभात्यर्हद्दर्शने । पारमार्थिके प्रत्यक्षेऽवधिमनःपर्यायकेवलज्ञानादित्रितयं समाविष्टं भवति ।

पुनश्च परोक्षज्ञानस्य पञ्चधा कृतं विभाजनं जैनतैर्थिकानां मनीषायां संप्रकाशते । तद्यथा,

स्मृतिप्रत्यभिज्ञानतर्कानुमानागमज्ञानपञ्चकैः पञ्चप्रकारकं परोक्षज्ञानं सम्भवति ।

तत्र प्रत्यभिज्ञाऽभिधे परोक्षज्ञानप्रकारके वैदिकदर्शनान्तर्गतस्योपमानप्रमाणस्यान्तर्भावं विदधाति, समामनुते च जैनदार्शनिकी प्रमाणनिरूपणपरम्परेति दिक् ।

जैनप्रमाणमीमांसापरम्परायामकलङ्काभिधाचार्यवरेण्येन परोक्षज्ञाने स्मृत्यादिपूर्वोक्तपञ्चज्ञानात्मक-परोक्षप्रमाणस्य सिद्धान्तः प्रतिपादितः । भगवतोमास्वातिसूरिणा मतिज्ञानस्य पर्यायत्वेन यानि पदान्युदीरितानि तानि न केवलानि पर्यायादीनि किन्तु ‘प्रत्यर्थं शब्दा भिद्यन्त’ इति न्यायेन भिन्नानि पदार्थानीति याथातथ्ये-नोपपाद्य परोक्षज्ञानं स्मृत्यादिपञ्चभेदैः पञ्चधा व्याकृत्य स्मृत्यादिपञ्चप्रमाणत्वेन समाम्नायते ।

उपर्युक्तं, सूरिणाऽकलङ्कपादाचार्यप्रोक्तं मतिसंज्ञकज्ञानपञ्चकात्मकं प्रमाणपञ्चकं सर्वथा स्वीकृत्यैव तस्याऽन्यतमभेदभूते प्रत्यभिज्ञासंज्ञके परोक्षज्ञानात्मके परोक्षे प्रमाणे ‘उपमान’ - प्रमाणस्य समावेशोऽन्तर्भावो

वा समाम्नातो भगवता वादिदेव-सूरिणा पूज्यपादेन हेमचन्द्रसूरिणा चेत्यत्र जैनप्रमाणमीमांसायामुपमानप्रमाणत्वेन स्वीकृत्य तादृशस्योपमान-प्रमाणस्य विभावना तावद् वादिदेवसूरिप्रोक्ता हेमचन्द्राचार्यसूरिप्रोक्ताऽत्यन्तेन संक्षेपेणात्रप्रस्तूयते ॥

हेमचन्द्राचार्यस्तु, प्रमाणमीमांसायाम् “अथप्रमाणमीमांसा” १.१.१ ॥ इत्यनेन सूत्रेण प्रमाणमीमांसामारभते । स्वोपज्ञवृत्त्यां हेमचन्द्राचार्यः प्रमाणस्य सामान्यलक्षणमाहेत्युक्त्वा, “सम्यगर्थ-निर्णयः प्रमाणम्” ॥ १.१.२ ॥ इत्यनेन सूत्रेण प्रमाणस्य सामान्यलक्षणमभिदधाति ।

स्वोपज्ञवृत्त्यां प्रमाणसामान्यलक्षणप्रवाचकस्य वाक्यस्य पदानां लक्षणघटकीभूतानां पदकृत्यं लक्ष्य-लक्षणात्मकं प्रतिपाद्यलक्षणार्थमुपस्थापयति । तद्यथा :- “प्रमाणमितिलक्ष्यनिर्देशः । शेषं लक्षणम् । प्रसिद्धानुवादेन ह्यप्रसिद्धस्य विधानं लक्षणार्थः” अयं वृत्तिसन्दर्भः स्वयमेव निगदव्याख्यानत्वात् न तदिह प्रतन्यते ।

एवं लक्षणार्थं व्युत्पाद्य ज्ञानात्मकं प्रमाणं तस्य विशेषलक्षणात्मना विभजते तत्रभवान् हेमचन्द्राचार्यः । “प्रत्यक्षं परोक्षं च” ॥ १.१.१० ॥ स्वोपज्ञवृत्तिरूपे भाष्ये, इन्द्रियजमानसात्मसंवेदनयोगिज्ञानानां चतुर्णां प्रत्यक्षेण प्रमात्मकेन प्रमाणेन संग्रहं करोति । स्मृतिप्रत्यभिज्ञानोहानुमानागमानां परोक्षेण संग्रहमभिजानीते । तद्यथा “तत्र यथा इन्द्रियजमानसात्मसंवेदनयोगिज्ञानानां प्रत्यक्षेण सङ्ग्रहस्तथा स्मृतिप्रत्यभिज्ञानोहानुमानागमानां परोक्षेण सङ्ग्रहः” ॥ १.१.१० उपरि. स्वो. वृ. ॥

प्रमाणनयतत्त्वालोके वादिदेवसूरिणाऽपि प्रायः, ज्ञानात्मकस्य प्रत्यक्षपरोक्षादिभेदप्रत्यभिज्ञादिप्रभेदभिन्नस्य प्रमाणस्य हेमचन्द्राचार्यसदृशी प्रमाणमीमांसा कृता विद्योतते, केवलं प्रत्यक्षप्रमाणमधिकृत्य तत्र हेमचन्द्रात् किञ्चित् पृथक् पर्यालोचना दरीदृश्यते । प्रमाणस्य तादृशभिन्नदर्शनसंबलितं प्रतिपादनं तावत् प्रमाणनयतत्त्वालोकस्यानेन सूत्रसन्दर्भेण, तस्य च रत्नप्रभाचार्यविरचितायां रत्नाकरावतारिकायां टीकायां संस्थितेन निगदव्याख्यानस्वरूपेणाधोलिखितेन वाक्यसन्दर्भेण तावत् प्रस्तूयते । तद्यथा - प्रमाणनयतत्त्वव्यवस्थापनार्थमिदमुपक्रम्यते ॥ ॥ प्र.न.तत्त्वालोकः १.१ ॥ प्रकर्षेण संशयाद्यभावस्वभावेन मीयते परिच्छिद्यते वस्तु येन तत् प्रमाणम् ॥ (प्र.न. तत्त्वा. १.१. उपरि रत्ना. ॥) “स्वपरव्यवसायिज्ञानं प्रमाणम्” ॥ प्र.न.तत्त्व. 1.2 ॥ “स्वमात्मज्ञानस्य स्वरूपं । स्वस्मान्य अर्थ इति यावत् । तौ विशेषेण यथावस्थितस्वरूपेण अवस्यति निश्चिनोतीत्येवंशीलं यत् तत् स्वरूपव्यवसायि ॥ तद्विभेदं प्रत्यक्षं परोक्षञ्च ॥ प्र.न.त. 2.1 ॥

अक्षमिन्द्रियं प्रतिगत मिन्द्रियाधीनतया यदुत्पद्यते तत्प्रत्यक्षमिति तत्पुरुषः ॥ (प्र.न.त. १.२.१ उपरि, रत्नकराव. ॥) “स्पष्टं प्रत्यक्षम्” ॥ प्र.न.त. 2.2 ॥ प्रबलतराज्ञानावरणवीर्यान्तराययोः क्षेपोपशमात् क्षेपाद् वा स्पष्टताविशिष्टं वैशद्यास्पदीभूतं यत् तत् प्रत्यक्षं प्रत्येयम् ॥ (॥ प्र.न.त. २.२ उपरि, रत्नाकरावतारिका ॥)

॥ अनुमानाद्याधिक्येन विशेषप्रकाशनं स्पष्टत्वम् । ॥ प्र.न.त. २.३ ॥ ॥ तद् द्विप्रकाशकं सांव्यवहारिकं पारमार्थिकं च ॥ प्र.न.त. 2.4 ॥

सांव्यवहारो बाधारहितप्रवृत्तिनिवृत्ती प्रयोजनमस्येति सांव्यवहारिकम् । बाह्येन्द्रियसामग्रीसापेक्षत्वाद-पारमार्थिकम् । अस्मदादिप्रत्यक्षमित्यर्थः । परमार्थे भवं पारमार्थिकं मुख्यम् । आत्मसन्निधिमात्रापेक्षम् । अवध्यादिप्रत्यक्षमित्यर्थः ।

तत्राद्यं द्विविधमिन्द्रिय निबन्धनमिन्द्रियनिबन्धनं च (प्र.न.त. 2.4) प्रत्यक्षानन्तरं परोक्षं लक्षयन्ति ॥ (रत्नाकरावताका.पृ. १॥) 'अस्पष्टं परोक्षम्' ॥ प्र.न.त. 3.1 ॥ प्राक्सूत्रितस्पष्टताभावभ्राजिष्णु यत् प्रमाणं तत् परोक्षं लक्षितव्यम् । अथैतत् प्रकारतः प्रकटयन्ति स्मरणप्रत्यभिज्ञानतर्कानुमान्तगमभेदतस्तत् पञ्चप्रकारम् । ॥ (प्र.न.त. 3.2)

स्मृतिं लक्षयति सूत्रकारः । तत्र संस्कारप्रबोधसंभूतमनुभूतार्थविषयं तदित्याकारं वेदनं स्मरणम् ॥ (प्र.न.त. 3.3) तत्रेति प्राक्तनेभ्यः संस्कारप्रबोधसंभूतत्वादिना गुणेन स्मरणं निर्द्धारयन्ति । संस्कारस्यात्मशक्तिविशेषस्य प्रबोधात् फलदानाभिमुख्यलक्षणात्संभूतमुत्पन्नमिति कारणनिरूपणम् । अनुभूतः प्रमाणमात्रेण परिच्छिन्नोऽर्थश्चेतनाचेतनरूपो विषयो यस्येति विषयव्यावर्णनम् । 'तद्' इत्याकारं तद् इत्युल्लेखवत् । 'तद्' इत्युल्लेखवत्ता चास्य योग्यतापेक्षयाऽऽख्यायि । यावता 'स्मरसि चैत्र ! कश्मीरेषु वत्स्यामस्तत्र द्राक्षा भोक्ष्यामहे' इत्यादि स्मरणे तच्छब्दोल्लेखो नोपलक्ष्यते, किन्त्विदं स्मरणं "तेषु कश्मीरेषु" इति 'ता द्राक्षा' इति । तच्छब्दोल्लेखमर्हत्येव । न चैवं प्रत्यभिज्ञानेऽपि तत्प्रसङ्गः । तस्य "स एवायम्" इत्युल्लेखशेखरत्वात् । इति स्वरूपप्रतिपादनम् ॥ (प्र.न.त. भा. २.३.३ उपरि रत्नाकरावतारिका ॥)

उपर्युक्तेन प्रमाणतत्त्वालोकसन्दर्भेण तस्य च रत्नाकरावतारिकया वृत्त्या निगदव्याख्यानिरूपेण समुपलभ्यते यत् तत्शब्दोल्लेखवत् प्रमाणं स्मृतिः 'स एवायमिति शब्दोल्लेखवत् प्रमाणं प्रत्यभिज्ञान-प्रमाणमिति । एवं जैनप्रमाणनिरूपणे स्मृतिप्रत्यभिज्ञानप्रमाणयोः पृथक्विषयता, तयोर्द्वयोरपि प्रमाणत्वेन कृता प्रस्थापना चावलोक्यते । वैदिकदर्शने स्मृतेः प्रत्यभिज्ञायाश्च प्रमाणत्वेन कृता प्रतिपादना नैव समुपलभ्यते । तत्र स्मृतेरनुभवात्मकाज्ज्ञानादितरज्ञानप्रकारत्वेनैव प्रतिपादना कृता दरीदृश्यते । प्रत्यभिज्ञानस्याऽपि विशिष्टप्रतीतिनिरूपात्मकज्ञानस्य प्रकारत्वेनोपपादना कृतेति स्पष्टतया दरीदृश्यते । तत्तीर्थकरबिम्बम् ॥ प्र.न.त. 3.4 ॥ तदिति यत् प्राक् प्रत्यक्षीकृततमम्, स्मृतं, प्रत्यभिज्ञातं, वितर्कितम्, अनुमितं, श्रुतं वा भगवतस्तीर्थकृतो बिम्बं प्रतिकृतिः तस्य पराभर्षाः इत्येवं प्रकारं तच्छब्दपरामृष्टं यद्विज्ञानं तत् सर्वं स्मरणमित्यर्थः" ॥ (रत्नाकरावतारिका प्र.न.त. 3.4 उपरि, पृ. ३ ॥)

एवं स्मृतेः प्रमाणस्य निदर्शनं प्रस्तूय, वादिदेवसूरिः सूत्रेण रत्नाकरावतारटीकायाः प्रणेता रत्नप्रभाचार्यो वृत्त्या, च प्रत्यभिज्ञालक्षणं सूत्रयति, विशदयति च यथासंख्यमिति । प्रत्यभिज्ञानप्रमाणनिरूपणानन्तरं

वैदिकन्यायदर्शनस्य, पूर्वमीमांसादर्शनस्य, वेदान्तदर्शनस्यचोपमानप्रमाणस्य प्रत्यभिज्ञानरूपे परोक्षज्ञानात्मके प्रमाणेऽन्तर्भावं कुर्वन्ति सूत्रकारा वृत्तिकाराश्च । एवं जैनप्रमाणमीमांसायामुपमानप्रमाणस्य स्वातन्त्र्येणोपपादनात्मकं, प्रस्थापनात्कं निरूपणं नास्तीतिसर्वथाऽऽआकलनीयं सुधीभिरिति दिक् ।

हेमचन्द्राचार्येण प्रमाणमीमांसायां प्रथमाऽध्याये प्रस्तावनायामेव प्रतिज्ञातं स्वोपज्ञवृत्त्यां, यत् “एवं परोक्षस्योपमानस्य प्रत्यभिज्ञाने, अर्थापत्तेरनुमानेऽन्तर्भावोऽभिधास्यते” ॥ (हेमचन्द्रः : प्र.मी. १.१. १२ उपरि, स्वोपज्ञवृत्तिः) ॥

उपमानप्रमाणस्य प्रत्यभिज्ञानेऽन्तर्भावनप्रक्रियां वादिदेवसूरिप्रोक्तां रत्नप्रभसूरिविशदीकृतां च तावत् प्रथमं प्रस्तूयते सूत्रकारवृत्तिकारवचनसन्दर्भेण । प्रत्यभिज्ञानलक्षणं तावत् सूत्रकारः सूत्रयति । यथा - अनुभवस्मृतिहेतुकं तिर्यगूर्ध्वतासामान्यादिगोचरं सङ्कलनात्मकं ज्ञानं प्रत्यभिज्ञानम् ॥ प्र.न.त. ३.५ ॥

उपर्युक्तं प्रत्यभिज्ञानलक्षणं सूत्रकारप्रोक्तं रत्नप्रभाचार्यः स्वस्य रत्नाकरावतारिकाऽभिधायां टीकायामधोलिखितरीत्या विरादीकरोति । यथा - अनुभवश्च प्रमाणार्पितः प्रतीतिः स्मृतिश्चानन्तरोक्तैव, ते हेतुर्यस्येति कारणोपदेशः । तिर्यक्सामान्यं च गवादिषु गोत्वादि स्वरूपसदृशपरिणामात्मकम् । ऊर्ध्वतासामान्यं च परापरविवर्तव्यापिमृत्स्नादि द्रव्यं, एतदुभयमादिर्यस्य विसदृशपरिणामादेर्धर्मस्तोमस्य स तिर्यगूर्ध्वतासामान्यादिर्गोचरो यस्येति विषयाख्यानम् । सङ्कलनं विवक्षितधर्मयुक्तत्वेन वस्तुनः प्रत्यवमर्शनमात्मा स्वभावो यस्येति स्वरूपनिरूपणम् ॥ (प्र.न.त. ३.५ उपरि रत्नाकराव). ॥

एवमत्र सूत्रकारप्रोक्तं प्रत्यभिज्ञानसंज्ञकं प्रमाणं लघ्वीटीकायां रत्नप्रभाचार्येण त्रिधा विभज्य विशदीकृतं विभाति । तत्र प्रत्यभिज्ञानस्य कारणं, अनुभवः स्मृतिश्चेत्युक्तम् । गोपिण्डादिषु गोत्वरूपं तिर्यक्सामान्यं, घटादिद्रव्याणां कपालकपालिकादिपूर्वापरपर्यायेषु व्याप्तं मृदादिद्रव्यरूपमूर्ध्वतासामान्यं चात्र प्रत्यभिज्ञानस्य विषयत्वरूपेण व्याख्यातम् । प्रत्यभिज्ञानस्य स्वरूपमत्र सङ्कलनत्वेनक्तिमिति । विवक्षितधर्माणां पूर्वापरत्वेन द्रव्येषु एकत्र मीलनं संकलनत्वेनात्राऽभिधीयते ।

प्रत्यभिज्ञानस्योदाहरणानि प्रस्तौति सूत्रकारः । यथा - “तज्जातीय एवायं गोपिण्डः; गोसदृशो गवयः, स एवाऽयं जिनदत्त इत्यादि” ॥ प्र.न.त. ३.६ ॥ उपर्युक्तेषु प्रत्यभिज्ञानस्योदाहरणे प्रथमोदाहरणं तिर्यक्सामान्यस्योदाहरणमितिवृत्तिकारो निर्दिशति । द्वितीयमपि तिर्यक्सामान्यस्यैव निदर्शनं वर्तते, किन्तु तत् “गोसदृशो गवयः” इत्योदाहरणं नैयायिक-कदाग्रहनिग्रहार्थमुक्तमितिवृत्तिकाराः कथयन्ति । “स एवायं जिनदत्तः” इत्युदाहरणं वैदिकदर्शान्तर्गते न्यायादिदर्शने निरूपितस्य प्रत्यभिज्ञानारूपस्य ज्ञानस्योदाहरणसदृशं वर्तते । तद् यथा :- “स एवाऽयं देवदत्त” इति ।

वैदिकदर्शान्तर्गते न्यायदर्शने इदं प्रथमतयोपमानप्रमाणस्य निरूपणा, पृथक् प्रमाणत्वेन समुपलभ्यते । तदुपमानप्रमाणस्य स्वतन्त्रविभावनामपलाप्य तमुपमानप्रमाणस्य प्रत्यभिज्ञानप्रमाणेऽन्तर्भावंकर्तुं कामयमानो

वृत्तिकारो निर्ब्रूते यद् “अत्र तज्जातीय एवायं गोपिण्ड इत्यस्मिन् तिर्यक्सामान्योदाहरणे दर्शितेऽपि गोसदृशो गवय इति यत् तत्रैवादीहरणान्तरं तद् नैयायिककदाग्रहनिग्रहार्थम् । तस्य खलु ‘गोसदृशो गवय’ इति उपमानमित्यभिमानः । स चायुक्ताभिधानः । गोविसदृशो महिष इत्यस्य प्रमाणान्तरापत्तेः । अथ गवये गोसदृशो गवय इति विज्ञानं प्रत्यक्षकलमपि संज्ञासंज्ञिसम्बन्धप्रतिपत्तिरूपे फले प्रमाणान्तराऽप्रसाध्ये साधकतमत्वादुपमानतां प्रतिपद्यते । तर्हि गोविसदृशो महिषे महिषोपलक्षणं प्रत्यक्षफलमपि तत्रैव तथाविधे फले साधकतमत्वात् प्रमाणान्तरमस्तु । न चैतदुपमानेऽन्तर्भावयितुं शक्यमुपमानस्य सादृश्यविषयतया व्यवस्थानात्, प्रस्तुतस्य तु वैसादृश्यव्यवसायात्मकत्वात् । न च वैसादृश्यावसायस्य संज्ञासंज्ञिसम्बन्धप्रतिपत्तिसाधकतमत्त्वं प्रसिद्धम् । यतः समहिषमाहेपीमण्डले क्वापि विपिनप्रदेशेऽति-च्छायायां रोमन्थायमाने नारिकेरद्वीपवासी कश्चित् केनचित् प्रेषितः तद्विपिनप्रतिष्ठगोष्ठान् महिषमानय इति, स च तज्ज्ञं तमेव पृष्ठवान् किदृङ् महिष इति । तेन च गोविसदृशो महिष इत्युक्ते तद् विपिनगोष्ठं प्राप्त आप्तातिदेशवाक्यार्थस्मरणसहकारि यमेव गोभ्यो विसदृशं पशुं पश्यति तमेव महिषशब्दवाच्यतया प्रतिपद्यत इति कः प्रतिविशेषो द्वयोरपि सङ्केतप्रतिपत्तौ ? तदुक्तम्, “उपमानं प्रसिद्धार्थसाधर्म्यात् साध्यसाधनम् । तद्वैधर्म्यात् प्रमाणं किं स्यात् संज्ञिप्रतिपादनमि”ति ॥ लघ्वी. १.१३ ॥) “यदा वा यादृग् गौ तादृग् गवय इति वाक्याहितसंस्कारः प्रतिपत्ता तुरङ्गं गोविलक्षणमीक्षमाणो गवयसंज्ञासम्बन्धप्रतिषेधं विधत्ते नाऽयं गवयवाग्वाच्यः पिण्ड इति, तदा गवयसंज्ञासम्बन्धप्रतिषेधकलं किमेतत् प्रमाणं स्यात् ? तद् एवंविधसंवेदनानां संकलनात्मकतया प्रत्यभिज्ञानतैवोपपद्यते, अन्यथा तु प्रमाणता प्रलीयेत । यदैव हि यादृग् गौस्तादृग् गवय इति तेन शुश्रुवे तदैवसामान्यश्चेतसि स्फुरति पिण्डे सम्बन्ध प्रतिपत्तिरभूत् । यथा पृथुबुघ्नोदराकारं वृत्तकण्ठं भावं कुम्भं विभावयेः इत्यादि आकरणात् कुम्भे ततः कान्तारविहारिणोऽस्य गवयसाक्षात्कारे प्राक्तन सामान्याकार सम्बन्धस्मरणे च स एष गवयशब्द वाच्य इति सङ्कलनाज्ञानरूपं प्रत्यभिज्ञानं उन्मज्जति । एवं गवि सदृशो महिष इत्याद्यपि तथारोपत्वात् प्रत्यभिज्ञानमेवेति स “स एवायं जिनदत्तः” इति तूर्ध्वतासामान्योदाहरणम् । आदि शब्दात् “स एवायं वह्निनुमीयते मया, ‘स एवानेनाप्यर्थः कथ्यते । इत्यादि स्मरणसचिवानुमानाऽऽगमादिजन्यम्; । तस्माद् दीर्घं, ह्रस्वम्, अणु महद् नेदीयो’ दवीयोवेदम्, दूरादयं तिग्मस्तनूनापात्, सुरभीदं चन्दनमित्यादि च सङ्कलनमात्रोदाहरणं “मन्तव्यम्” । (रत्नाकरावतारिका ३.६. उपरि) मीमांसकोऽपि ‘अनेन सदृशं गौः’ इत्यनधिगतं गवि सादृश्यमवस्यदुपमानं प्रमाणमाचक्ष्णो “अनेन महिषेण विसदृशः स गौः” इत्यनधिगतमहिषवैसदृश्यव्यवसायकस्य प्रमाणान्तरताप्रसङ्गेन ।

वैसादृश्यमित्यभावप्रमाणपरिच्छेद्यमेवैतदिति चेत्; वैसादृश्यभावः सादृश्यमितीदमपि तत्परिच्छेद्यमेव किं न स्यात् ? यदि वैसादृश्याभावः सादृश्यं स्यात्, “स गौः सदृशो गवयेन” इति विधिमुखेन नाल्लिखेदिति चेत्, तदितरत्रापि तुल्यम्” ॥ (रत्नाकरावतारिका - ३.६. उपरि)

एवं नैयायिकसम्मतमुपमानप्रमाणं, मीमांसकसम्मतमुपमानप्रमाणं च न स्वतन्त्रतया प्रमाणत्वेन स्थातुं

शक्यते प्रमाणव्यवहार इति कृत्वा द्वयोस्तयोर्दाशनिकयोरुपमानप्रमाणस्योपरिप्रतिपादितेन नयेन प्रत्यभिज्ञानरूपे ज्ञानात्मके प्रमाणेऽन्तर्भावयन्ति सूत्रकारानुमोदिता नोदिता च वृत्तिकारा रत्नाकरावतारिकाकाराः ।

अत्रैवं विचार्यते यत् नैयायिकानामुपमानप्रमाणं प्रत्यभिज्ञानाऽभिधे जैनप्रमाणेऽन्तर्भावयितुं शक्यते न वा । तद्विचारणासौकर्याय तावदुपमानप्रमाणलक्षणं नैयायिक सम्मतं समुद्घ्रियते । प्रत्यक्षानुमानोपमानशब्दाः प्रमाणानि ॥ न्या. सू. १.१.३ ॥ इत्यत्र नैयायिकसम्मतं प्रमाणविभागं चतुर्धानिर्दिश्य समुद्देशक्रमेणोपमानस्य लक्षणं विदधात्यधोलिखितरीत्या । “प्रसिद्धसाधर्म्यात्साध्यसाधनमुपमानम्” । ॥ न्या.सू. १.१.६ ॥ तस्यैव सूत्रात्मकस्योपमानप्रमाणस्य मर्मस्फोटकमधोलिखितं भाष्यं विरचयति वात्स्यायनाचार्यः । तद्यथा । प्रज्ञातेन सामान्यतात् प्रज्ञापनीयस्य प्रज्ञापनमुपमानमिति । यथा गौरिव गवय इति । किं पुनरत्रोपमानेन क्रियते ? यदा खल्वयं गवां समानधर्मं प्रतिपद्यत तदा प्रत्यक्षस्तदर्थं प्रतिपद्यत इति ? समाख्यासम्बन्ध-प्रतिपत्तिरुपमानार्थमित्याह । यथा गौरिव गवय इत्युपमाने प्रयुक्ते गवा समानधर्ममर्थमिन्द्रियार्थसन्निकर्षादुपल-भमानोऽस्य गवयशब्दः सञ्ज्ञेति सज्ञासंज्ञिसम्बन्धं प्रतिपद्यत इति । यथामुद्गस्तथा मुद्गपर्णी, यथा माषस्तथा माषपर्णीत्युपमाने प्रयुक्ते उपमानात् सञ्ज्ञासंज्ञिसम्बन्धं प्रतिपद्यमानस्तामौषधीं भैषज्यायाहरति । एवमन्योपमानस्य लोके विषयो बुभुत्सितव्य इति ॥ (न्या.सू. १.१.६ उपरि. व्या. भा. ॥)

अत्र वात्स्यायनमुनिना “उपमानानि सामान्यवचनैः” ॥ २.१. ५५ - पा. सू. ॥ इति प्राणिनि-सूत्रस्वारस्यमधिकृत्य, “उपमितं व्याघ्रादिभिः सामान्याप्रयोगे” (प्रा.सू. २.१.५६) इति पाणिनिसूत्रं चेत्यधिकृत्योपमानप्रमाणस्य विमर्शः कृतेति संलक्ष्यते । ‘घन इव श्यामः’ घनश्यामः इह पूर्वपदं तत्सदृशे लाक्षणिकमिति सूचयितुं लौकिकविग्रहे इव शब्दः प्रयुज्यते । एवं सादृश्यसम्बन्धस्य कल्पनं पाणिनिसूत्रतः परिगृह्य सूत्रकारः गौतमो मुनिः वात्स्यायनो मुनिश्च लोकविदितं व्यवहारं प्राधान्येन लक्ष्यीकृत्योपमान प्रमाणस्य लक्षणं विदधाति विशदयति च ।

पुनश्च “अनुभूतविषयासंप्रमोषः स्मृतिः” (यो.सू. १. ११) इति योगसूत्रस्थास्य स्मृतिवृत्तेरत्रोपमानज्ञानस्योत्पत्तिकारणत्वमप्यत्रास्ति । न्यायदर्शनप्रोक्तं तादृशमुपमानप्रमाणं खलु याथातथ्येन प्रत्यभिज्ञानात्मके प्रतीत्यात्मके ज्ञानप्रकारेऽन्तर्भावयितुं न शक्यते, ‘तत्तेदन्तावगाहिनीप्रतीतिः प्रत्यभिज्ञा’ इति लक्षणलक्षितस्य प्रत्यभिज्ञानात्मकस्य प्रमाणत्वेनाऽङ्गीकारात् । तस्मिन् संज्ञासंज्ञिसम्बन्धज्ञानस्यानुल्लेखनत्वाच्च ।

“औत्पत्तिकस्तु शब्दस्यार्थेन सम्बन्ध” - इति जैमिनिसूत्र भाष्ये शबरमुनिनोपवर्षाचार्यस्योपमान-प्रमाणस्य विभावनां समुद्घ्रियते । तद्यथा । “उपमानं सादृश्यं, असन्निकृष्टेऽर्थे बुद्धिमुत्पादयति गवयदर्शनगोस्मरणस्य” । उपर्युक्तशबरा-चार्योद्धृतमुपवर्षाचार्यवचनं पर्यालोच्य कुमारिलभट्टे श्लोकवार्तिके, “न चास्य प्रत्यभिज्ञानं पुनरुत्पद्यते वने शक्त्योरतीन्द्रियत्वेन स्मृतेरिव हि सेष्यते” ॥ (श्लो. वा. उपमानपरिच्छेदे - १८ ॥) इति वदता वाच्यवाचकभावरूपात्मकयोः शक्तिद्वयोरतीन्द्रियत्वात् प्रत्यभिज्ञाने

उपमानप्रमाणस्यन्तर्भावं कर्तुं नैव युज्यत इति सुदृढं प्रतिपादितमिति ।

वेदान्तपरिभाषाया उपमानपरिच्छेदे वेदान्तदर्शनसम्मतं “तत्र सादृश्यप्रमाकरणं उपमानमिति यदुपमानप्रमाणस्य लक्षणमुक्तं तत् सर्वथा न्यायदर्शनोपमानलक्षणसदृशमितीति कृत्वा न्यायदर्शनेन सहोक्तेन नयेनैव तस्याऽपि प्रत्यभिज्ञाने नान्तर्भावं कर्तुं पार्यते युज्यते चेत्यलं विस्तरेण ॥ एवमस्य शोधपत्रस्य फलितार्थरूपामेकां प्रस्थापनां कृत्वा, द्वितीयेयं प्रस्तूयते । (२)

प्रत्यभिज्ञा मानसीप्रतीति इति जयन्तभट्टेन न्यायमञ्जर्यां प्रतिपादितमिति । यथा: - “एवं पूर्वज्ञानविशेषितस्य स्तम्भादेर्विशेषणमति तीक्ष्णविषय इति मानसी प्रत्यभिज्ञा (न्यायमञ्जरी - पृ. 461) जयन्तभट्टस्योपर्युक्तेन समुद्धरणपरामर्शेण समुपलभ्यते यत् वैदिकदर्शने तावत् प्रत्यक्षरूपैकज्ञानात्मकता प्रत्यभिज्ञानात्मकस्य ज्ञानस्य, न तु बौद्धदर्शनसम्मतता ज्ञानद्वयात्मकता प्रत्यभिज्ञानस्य वैदिकदर्शने स्वीकृतेति । बौद्धदर्शने प्रत्यभिज्ञानात्मकं नैकं ज्ञानं किन्तु, स्मरणस्य प्रत्यक्षस्य च याथातथ्येन समुच्चिता ज्ञानद्वयी एव प्रत्यभिज्ञान शब्देनाऽभिधीयते । बौद्धदर्शनस्य प्रत्यभिज्ञानस्य तदेव स्वारस्यं जयन्तभट्टाचार्योऽधोलिखिते स्ववचने प्रस्तौति । यथा - “तस्माद् द्वे एते ज्ञाने, स इति स्मरणं अयम् इत्यनुभवः” ॥ (न्यायभञ्जरी. पृ. ४४९ ॥)

एवं प्रत्यभिज्ञानमधिकृत्य भारतीयदर्शने त्रयः पक्षाः सम्भवन्ति ।

(1) एकः पक्षो बौद्धानां पक्षत्वेनाऽभिधीयते । अस्यां बौद्धपरम्परायां प्रत्यभिज्ञानं न प्रमाणत्वेन स्वीकृतं, तस्य बौद्धदर्शनस्य क्षणिकवादिता प्रत्यभिज्ञानात्मकं ज्ञानमपि क्षणभङ्गुरयतीति दिक् । ॥ (द्रष्टव्यं-प्रमाणवा. ३. ५०१-२ ॥) अस्मिन्नेव बौद्धदर्शने प्रत्यभिज्ञानात्मकं ज्ञानं प्रत्यक्षस्मरणात्मकाभ्यां द्विधाभिन्नाभ्यां ज्ञानाभ्यां विभाषितं विकल्पितं च वर्तते । “सोऽयं देवदत्तः” इत्यत्र ‘स’ इत्यात्मकोऽंशः अतीतकालत्वेन परोक्षत्वात् स्मरणज्ञानग्राह्यः । ‘इदमंशस्तु’ प्रत्यक्षज्ञानग्राह्येति कृत्वा स्मरणप्रत्यक्षयोर्मध्येऽन्यतमस्यैकस्य ज्ञानस्य सर्वात्मनाऽविषयत्वात्तस्य प्रत्यभिज्ञानज्ञानस्य स्मरणप्रत्यक्षोभयज्ञानात्मकत्वं सम्भवतीतिवैनाशिकानामिदं मतम् ॥ “तत्तदन्तावगाहिनीप्रतीतिः प्रत्यभिज्ञेति” प्रत्यभिज्ञायास्तादृशं लक्षणं बौद्धदर्शनस्य प्रत्यभिज्ञाते एव निदर्शनेषु सङ्गमयितुं पार्यते ।

(2) द्वितीयः पक्षो वैदिकदर्शनपक्षत्वेनाङ्गीक्रियते । अस्मिन् पक्षे वाचस्पतिमिश्रजयन्तभट्टादयो मूर्धाभिषिक्ता दार्शनिकाः प्रत्यभिज्ञानात्मकं ज्ञानं ‘प्रत्यक्षरूपमेकज्ञानात्मकमेवेति स्वीकुर्वन्ति ।

(3) तृतीयः पक्षस्तु जैनदर्शनत्वेनोपस्थापयितुं पार्यते । जैनमतेनाऽस्मिन् शोधपत्रे सप्रस्तरेण महतासन्दर्भेण च प्रत्यभिज्ञानात्मकस्य ज्ञानस्य कारणं, तस्य विषयं तस्य स्वरूपञ्चेति त्रिधा निरूपणेन तत्स्वारस्यरूपेण फलति यत् जैनपरम्पराऽस्मिन् ज्ञाने विविधानां ज्ञानानां सङ्कलनां कर्तुं वाञ्छति ।



वादिदेवसूरिवत् हेमचन्द्राचार्योऽपि प्रत्यभिज्ञानात्मकस्य ज्ञानस्य सङ्कलनात्मकत्वेनैव प्राधान्येन निरूपणां करोति ॥ यथा - (1) अविशदं परोक्षम् ॥ प्र.मी. १.२.१ ॥ (2) स्मृतिप्रत्यभिज्ञानोहानुमानागमस्तद्विधयः ॥ प्र.मी. १.२.२ ॥ (3) वासनोद्बोधहेतुका तदित्याकारा स्मृतिः ॥ प्र.मी. १.२.३ ॥ (4) दर्शनस्मरणसम्भवं तदेवेदं तत्सदृशं तद्विलक्षणं तत्प्रतियोगीत्यादिसङ्कलनं प्रत्यभिज्ञानमिति । ॥ १.२.४ ॥

(A) अत्र हेमचन्द्राचार्येण 'तत्सदृशं' इत्यांशेनोपमानप्रमाणस्य प्रत्यभिज्ञायामन्तर्भावः क्रियते ॥ "तत्सदृशः गोसदृशो गवयः" ॥ (स्वोपरा.टी. ॥) इति तत्सदृश इत्यस्य प्रदत्तेनोदाहरणेन लाभो भवति ॥

(B) "तदेवेदं सामान्यनिर्देशेन नपुंसकत्वम् । स एवायं घटः सैवेयं पटी, तदेवेदं कुण्डमिति" ॥ (स्वोपरा.टी ॥) इत्यनेन वचनेन बौद्धवैदिकदर्शनसम्मतं प्रत्यभिज्ञानस्य स्वरूपं स्वाभिमतं प्रत्यभिज्ञानरूपे ज्ञाने सङ्कलयति । 'तद्विलक्षणं' तत्प्रतियोगीत्यादिना लक्षणघटकीभूतेनांशेन प्रत्यभिज्ञानात्मकस्य ज्ञानस्य क्षेत्रविस्तारं प्रसाधयति । कृतेन तेन क्षेत्रविस्तारेणान्यदर्शनपरम्परायामवस्थितानामितरेषां प्रमाणभूतानां पदार्थानां सङ्फलनां, प्रस्तुत एवं प्रत्यभिज्ञाने ज्ञाने याथातथ्येन जैनदार्शनिकैः कर्तुं पार्यत इति मनसि निधायेति सर्वथाऽऽकलनीयमिति दिक् ।

एवं द्वितीयां फलितार्थरूपां प्रस्थापनां विधाय तृतीया तावत् प्रस्तूयते ।

(C) वादिदेवसूरिवत् हेमचन्द्राचार्यः प्रत्यभिज्ञानात्मकस्य ज्ञानस्य लक्षणे तिर्यक्सामान्यं, ऊर्ध्वतासामान्यमित्युक्त्वा सामान्यं न द्विधा विभजति । हेमचन्द्राचार्यस्तु प्रत्यभिज्ञानलक्षणे सामान्यस्योल्लेखमपलाप्य वा विहाय तत्स्थाने 'तत्सदृशं'मित्यनेन शब्देन सादृश्यस्योल्लेखं करोति ।

वादिदेवसूरिणतिर्यक्सामान्यमूर्ध्वसामान्येति सामान्यस्य द्विधाविभागस्तु स्वप्रोक्ते प्रत्यभिज्ञानलक्षणे कष्टकल्पनात्मकं, नैरर्थक्यात्मकञ्चेति दौषद्वयमवतारयतीति तत्र तत् न प्रयोक्तव्यमिति मया सप्रश्रयं निवेद्यते । पुनश्च तिर्यक्सामान्यस्य निदर्शने तज्जातीय एवायं गोपिण्ड इत्येतस्मिन् तथा च "गोसदृशो गवयः" इति उदाहरणे "ऊर्ध्वतासामान्यस्यातिव्याप्तिं निवारयितुमशक्या । एवं ऊर्ध्वतासामान्यस्पोदाहरणभूते, "स एवायं जिनदत्त" इत्येतस्मिन्नपि तिर्यक्सामान्यस्यातिव्याप्तिं निवारयितुं न पार्यत इति कृत्वाऽत्र विरम्यत अनेन शोधप्रबन्धेन ॥ इति शम्

## ॥ सन्दर्भग्रन्थसूची ॥

(न्यायावतारः)

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- (3) *सर्वदर्शनसंग्रहः*, : माधवाचार्यः । हिन्दीभाष्योपेतः उमाशङ्करशर्मा “ऋषिः” । चौखम्बा विद्याभवन, वाराणसी तृतीयं संस्करणं, 1984
- (4) *INDIAN PHOLOSOPHY*; Volume 1 and 2 Dr. Radha Krishnan : हिन्दी अनुवादः नन्दकिशोर गोभिलः : राजपाल एन्ड सन्स, दिल्ली, 1973
- (5) *प्रमाणनयतत्त्वालोकः* : वादिश्रीदेवसूरिसूत्रितः *रत्नाकरावतारिका* : रत्नप्रभाचार्यविरचिता लघ्वी टीकासहितः : श्रीराजशेखरसूरिकृतपञ्जिकापण्डितज्ञानकृतटिप्पणकाभ्यां समन्विता । पण्डित दलसुखमालवणिया सम्पादितो मुनि श्रीमलपविजयकृतगुर्जरानुवादसहितोः । लालभाई दलपतभाई भारतीय विद्यामंदिर अहमदाबाद : भाग - १ : द्वितीयं संस्करणम्, 1993 भाग - २ : प्रथमं संस्करणम्, 1968 भाग - ३ : प्रथमं संस्करणम्, 1969.
- (6) *प्रमाणमीमांसा* : हेमचन्द्राचार्यविरचिता सोपज्ञवृत्तिसहिता : दलसुखमालवणियासम्पादिता सरस्वती पुस्तक भण्डार, अहमदाबाद, द्वितीयं संस्करणम्, 1989
- (7) *न्यायदर्शनम्* गौतममुनिप्रणीतम् : *वात्स्यायनभाष्यसहितम्* । चौखम्बा संस्कृत सीरीज ऑफिस, वाराणसी, द्वितीयं संस्करणम्, 1970.
- (8) *पातञ्जलयोगदर्शनम्* : तत्त्ववैशारदीयोगवार्तिकविभूषितव्यासभाष्यसमेतम् : भारतीयविद्याप्रकाशन दिल्ली (भारत) वाराणसी प्रथम संस्करणम्, 1992
- (9) श्रीमत्सावणा माध्वाचार्यप्रणीतः *सर्वदर्शनसंग्रहः* । *दर्शनाङ्कुरव्याख्यासहितः* : प्राच्यविद्यासंशोधन मंदिर, पुण्य पत्तनम्, द्वितीया आवृत्तिः, 1951
- (10) *न्यायकोशः* : भीमाचार्यविरचितः The Bhandarkar Oriental Research Institute, Poona, 1978
- (11) *सांख्यकारिका* ईश्वरकृष्णविरचिता पाण्डुरंग जावजी निर्णयसागर मुद्रणालयः मुंबई, प्रथमावृत्तिः, 1940
- (12) *वेदान्तपरिभाषा* श्रीधर्मराजाध्वरिन्द्रविरचिता । चौखम्बा विद्याभवन, वाराणसी तृतीय संस्करणम्, 1983.
- (13) केशवमिश्रप्रणीता *तर्कभाषा* चौखम्बा संस्कृत सीरीज ऑफिस, वाराणसी द्वितीयं संस्करणम्, 1963
- (14) श्री जैमिनिप्रणीतं *मीमांसादर्शनम्* शबरभाष्यसहितम् । आनन्दाश्रम मुद्रणालयः । 1929
- (15) *श्लोकवार्तिकम्* : कुमारिलभट्टविरचितम्, तारा पब्लिकेशन, First Edition, वाराणसी, 1978.

## REVIEW

Jaini, Padmanabh S. : *Collected Papers on Jaina Studies*, Motilal Banarasidas Publishers Pvt. Ltd., Delhi, 2000, pp. xvi+428, Rs. 395/-

In America there are only two names prominent in Jaina studies, viz., Maurice Bloomfield and the Late Professor W. Norman Brown. By the beginning of World War II, Western Jaina studies were at a standstill. On the Continent and in the English-speaking world, Jainism attracted little sustained study. While Alsdorf, Frauwallner and Renou devoted sections of major works on Indian religions to Jainism, historians and sociologists, like Max Weber, Vincent Smith, B. Lewis, Heinrich Zimmer and Basdham continued to devote some attention to Jainism.

The history of Western Jaina studies reflects the influence of scholars who looked to Jainism for that which was other than Jainism itself, i.e. for Buddhism, Ājīvikism, historical facts, art, linguistics, etc. Pertinent questions essential to an understanding of Jainism have been ignored, questions such as the presence of fatalism and the absence of Gandhi. Thus, in conclusion, there would seem to be considerable justification for the Jaina contention that they have never received the serious attention of the Western scholar to bhakti, yoga or tantric movements in Jainism.

No attention has been paid to the comparative sociology of Jainism and Hindus. The influence of Jainism on the general Indian political history has been ignored, as has been the Jaina claim to a share in the philosophy. From this brief specimen of Jaini's outlook, one can visualize his valuable contribution in the papers of the Sections III-VI. The research papers of Professor Padmanabh Shrivarma Jaini on Jain Studies were scattered in many learned publications. They are brought together here for the first time. They cover a wide range of topics including the Jaina view of the nature of reality, the doctrine of karma, the problem of rebirth, the idea of omniscience, the aptitude for salvation, and the assimilation of Hindu myths and rituals.

Throughout his long academic career spanning some forty years since his appointment as Lecturer in the L.D. Institute of Indology, Ahmedabad, in 1951, upto his current position as Professor of Buddhist studies at the University of California at Berkeley, Jaini has focussed his research on the religious, philosophical and literary achievements of the Buddhists and the Jains. In his inspiring and provocative works Jaini has employed various styles of

investigation. Sometimes he has approached Buddhism and Jainism as independent phenomena or with reference to their engagement with the encircling Hindu world. Most often, however, Jaini has studied the interaction of these two religions, with evidence from one tradition being deployed to throw light on the other.

Jaini has written a voluminous introduction to his doctoral dissertation comprising his edition of the *Abhidharma-dīpa*, the only Vaibhāṣika work directed against the great Vasubandhu's Sautrantika-leaning *Abhidharma-kośa* and *Bhāṣya*. In the specifically Buddhist area, Jaini's earliest articles emerged from this introduction as original components of it. They display at the outset two of the main virtues, viz., close familiarity with the primary sources with their careful documentation, and clarity, which have consistently characterised Jaini's work. Further, Jaini's contribution in the area of Therāvāda Buddhism as a transnational phenomena will prove an important point of reference in the shifting philological and ethnographic emphasis away from the canonical Pali literature of Sri Lanka.

Jain studies had never been far from Jaini's thoughts even at the beginning of his career. Thus, he prevailed upon the leaders of the Mahāvīra Jaina Vidyālaya, Bombay to produce editions of the Śvetāmbara Jaina scriptures in the Jain Āgama Series on the critical model employed by the Pali Text Society. Then, in order to give a high profile within the undergraduate teaching of Indian religions, and specifically to be more fully integrated into the South Asian Studies programme at Berkeley, he produced a book, viz., *The Jaina Path of Purification*, which attained the authority of virtual primary source inestimably valuable in promoting and providing an entry into the subject in the English-speaking world in the recent years.

Professor Paul Dundas has contributed a beautiful Foreword (pp.v-xi) in which while seeking to introduce his *Collected Papers on Jaina Studies*, that represents a fascinating scholarly journey, he has delineated for the interested academic and lay world some account of Jaini's intellectual background as it is felt to be of some value. After briefly outlining the biographical account right from the birth, early education and grooming under veterans of Buddhism and Jainism during the career of Jaini as a student, a teacher and a research scholar, Dundas has sought to define the structuring feature of his writings, with the remarks that all his energies throughout his career have been devoted to the elucidation of the manifold facets of what Indian scholars call *śramana-saṃskṛti*,

“the culture of the strivers”, that is to say, the religious, philosophical and literary achievements of the Buddhists and the Jains.

Jaini's intellectual control over this area has meant that he has been able to adopt various styles of investigation. The fruitfulness of this style may be exemplified in brief. Thus, it is difficult to read far in Jain literature without encountering the terms *bhavya* and *a-bhavya*, which designate respectively those innately capable of advancing along the path of spiritual release and those innately destined to make no progress at all in this respect. Since this dichotomy implies acceptance of something akin to predestination, it is highly problematic for a religion which argues for the supposedly essential equality of souls and their common ability to transform their status through effort, and Jaini seems to have been the first to draw attention to this. In his paper “*Bhavyatva* and *A-bhavyatva*: A Jaina Doctrine of Predestination’, Jaini has explained these two categories by reference to the Buddhist Vasubandhu's *Abhidharma-kośa-bhāṣya* and the reconstructed teachings of the Ājīvaka leader Mañkhali Gosāla. This is a masterly demonstration of the sectarian modifications on the old *śramaṇa* doctrine of predestination. N.M.K.

**Jain Sagarmal and Pandey Shriprakash : *Multi-dimensional Application of Anekāntavāda*, Pārśvanātha Vidyāpīṭha, Varanasi and Navin Institute of Self-development, Ahmedabad, 1999, pp. i-xlviii + 485, Rs.500/-.**

This book is a compilation of the papers presented at the National Seminar on *Anekāntavāda*, organized by Navin Institute of Self-development, Ahmedabad, in 1993. It also contains some of the selected essays on *Anekāntavāda* out of different essays received for the Essay Competition on *Anekāntavāda* organized by the same institution. These have been published by Pārśvanātha Vidyāpīṭha, Varanasi.

In his Foreword, Dr. Bhagchandra Jaina Bhaskar, the Professor and Director of the Pārśvanātha Vidyāpīṭha, Varanasi, has welcomed this book as an addition to the study of Jaina philosophy, since it deals with the utility of *Anekāntavāda* in the field of religion, philosophy, jurisprudence, personal management, environment, phenomenology, science, modern psychology, strategy for conflict resolution, mental peace, etc. Its both the sections in English and Hindi cover almost all the prominent issues connected with the theory of relativity. All the papers included in the book are valuable for understanding the Indian philosophical views and establishment of world peace.

Dr. Sagarmal Jain has contributed an elaborate Introductory *Bhūmikā*, covering forty-eight pages, in Hindi, entitled “*Anekāntavāda: Siddhānta Aura Vyavahāra*” in two sections. The sub-titles in Section I are: ‘*Anekānta Eka Vyāvahārika Paddhati, Anekāntavāda Ke Vikāsa Kā Itihāsa, Anekānta, Kyom, Vastutattva Kī Anantadharmātmakatā, Vastutattva Kī Anaikāntikatā, Mānavīya Jñāna Prāpti Ke Sādhanom Kā Svarūpa, Mānavīya Jñāna Kī Sīmitatā Evarṇ Sāpekṣatā, Kyā Sarvañna Kā Jñāna Nirapekṣa Hotā Hai?, Bhāṣā Kī Abhivyakti-sāmarthya Kī Sīmitatā Aura Sāpekṣatā, Syādvāda Aura Anekānta, Vibhajyavāda Aura Syādvāda, Śūnyavāda Aura Syādvāda, Anya dārśanika paramparāem Aura Anekāntavāda, Jaina Paramparā Mem Anekāntavāda Kā Vikāsa, Anekāntavāda Kā Saiddhāntika Pakṣa - Syādvāda - Syādvāda Kā Artha-viśleṣaṇa, Syādvāda Ke Ādhāra, Anekāntavāda Kā Bhāṣika Pakṣa, Cihna - Artha, Bhaṅgom Ke Āgamika Rūpa - Bhaṅgom Ke Sāṃketika Rūpa - Ṭhosa Udāharaṇa, Saptabhṅgī Aura Trimulyātmaka Tarkaśāstra*. The sub-titles in the Section II are: *Anekāntavāda Kā Vyāvahārika Pakṣa Dārśanika Vicārom Ke Samanvaya Kā Ādhāra Anekāntavāda, Anekānta Dhārmika Sahiṣṇutā Ke Kṣetra Mem, Rājanaitika Kṣetra Mem Anekāntavāda Ke Siddhānta Kā Upayoga, Manovijñāna Aura Anekāntavāda, Prabhandhasāstra Aura Anekāntavāda, Samājaśāstra Aura Anekāntavāda, Pārivārika Jivana Mem Syādvāda Drṣṭi Kā Upayoga, Arthaśāstra Aura Anekāntavāda, and Anekānta Ko Jine Kī Āvaśyakatā*.

Section I of the book contains its first introductory part, entitled ‘*Multi-dimensional Reflections on Anekāntavāda*’, contributed by Shri Navin Shah, The Managing Trustee/ Director of the Navin Institute of Self-development, Ahmedabad, covering the first forty-seven pages. He has discussed the topics, such as the scientific model, dimensional view-points, reality interpretation and expresion of realistic perception, words or language, inquiries in reality about words and perception, analytical methodology of knowing the reality, limitations of perception, variety of validation irrational appraoch, irrational fantasy variety of valid interpretation, relativity, synthesis and harmony insight, base of an ideal method, decoding terminology with illustrations opposite but complimentary view-points, application of multi-dimensional discipline, multiple facets of *Anekāntavāda* in relation to democracy, leadership, management, tranquility, counselling, journalism, jurisprudence, creativity/ brain storming, empathy, social adjustment, art of discrimination of righteousness and unrighteousness, dissection model, exception model, alternative model, *Anekāntavāda* model, contemplation model, parliamentary and democratic model, judicial model, rational thinking, conclusion and philosophical widom.

Section II contains nineteen English articles by scholars like Bhagchandra Jain Bhaskar, Hemachandra Jain, Ramjee Singh, Ramesh Betai, Utpala Modi, V.M. Doshi, M.B. Shah, T.U.Mehta, Hasmukh Savlani, Rajmal Jain, J.J.Shukla, Rajesh Kumar, I.C. Jain, H. C. Jain 'Hema', Nilesh N. Dalal, achnita Yajnika, S.L.Pandey, and S.J.Shekha. They have dealt with a variety of topics such as treatment of nature of reality, Jaina relativism, Anekāntavāda, multi-dimensionality of human personality, application of Anekāntavāda in various disciplines, application of Anekāntavāda in conflict resolution, in jurisprudence, in judicial process, in personal managment, in environment, in religion and science, in management techniques, its relevance for modern psychology, in Indian philosophical schools, a strategy for conflict resolution and integral cosmic development.

Section III contains sixteen articles in Hindi by scholars like Udaychand Jain, Pratibha Jain, Pritam Sighavi, Suresh Jhaveri, Ajit Chube, Ramakanta Jain, V.R.Yadav, Narendra Kumar Jain, Nagraj Puvani, Rameshchandra Jain, Saroj K. Vora, Samani Kusumprajna, Kastur Chand Kasliwal, Samani Mangalaprjna, Parasmal Agrawal and Ishwarchandra Jain. They have discussed topics pertaining to Anekāntavāda, such as its nature and analysis, its utility, its basis, its psychological aspect, its use in practical life, multi-valued logic, national outlook, its relevance, its philosophical analysis, in leadership, its importance, in social stability, in modern physical sciences, etc.

In the Appendix, along with the list of the contributors to this book, an announcement for developing the course material for Seminar on 'Specific Application of Anekāntavāda', has been made with a list of twenty-four suggested topics. N.M.K.

**Yamazaki Moriichi and Ousaka Yumi : *Theragāthā Pāda Index and Reverse Pāda Index*, Philologica Asiatica Monograph Series 12, The Chuo Academic Research Institute, Tokyo, 1997, pp. i-ii + 224, Price not mentioned.**

Both these Japanese scholars have been working very hard on this project of the Pāda Index accompanied by the Reverse Pāda Index as also five other Word Indexes and Reverse Word Indexes of these same five Jaina texts, since last seven years and more and have so far published such indexes to the five early Jain texts, viz., the *Dasaveyāliya*, the *Isibhāyāi*, the *Āyāraṅga*, the *Sūyagaḍa*, and the *Uttarajjhāyā*. Further, they have given us the Pāda Index and the Recverse Pāda index to the Pāli text of the *Dhammapada* and also Word Indexes to the

*Vinaya-piṭaka* and the *Dīghnikāya*, doing the metrical and grammatical analyses by computer.

For the present volume, a computer was also used to make forward and reverse pāda indexes to the *Theragāthā* based on Oldenberg's edition, including several pādas from the text edited critically by Norman and that by Alsdorf. I wonder why they have neglected the latest edition of the Jaina Āgamas by Muni Shri Puṇyavijayaji and Jambūvijayaji. If they have strong valid reasons for preferring the texts edited by the Western veterans, it is high time they should come forth and put forward their reasons before the academic circles the world over.

However, in spite of this, both these scholars deserve to be very heartily congratulated for their labour of love for the texts they have covered so far and are going to cover in next few years. They have been doing a highly valuable work calculated to trace the source of each and every word and every quarter of a metrical verse of the vast early Jain and Buddhist texts. N.M.K.

Lele, W.K., *Bhāmaha's Kāvyaḷamkāra : A Stylistic and Methodological Study*, Mansanman Prakashan, 4/40 Chandra Prakash, Karve Road, Pune 411 004, 1999, pp. 147, Rs.150/-.

Since 1963, Bhāmaha's *Kāvyaḷamkāra* captured the mind of Lele, for Bhāmaha's extensive and intensive reading, conversancy with the niceties of ancient Kāvya literature, a methodical treatment of the subject, a studious exposition of various topics, interdisciplinary study and a rare and queer exposition of various topics, of humility and forthrightness. Ever since then an intensive desire to write a book in Marathi, styled '*Śailīśāstrajñā Bhāmaha*', which was published by Mananman Prakashan in 1995. As it was well received by the university students and teachers, he was encouraged and he strongly felt it worthwhile to present it to the English readership. The present abridged book is the outcome of that exercise.

Since Bhāmaha is a harsh logician at the same time having a deep insight into the characteristics of good literary style, he had been able to unfold the process of poetic creation step by step and in a convincing manner, explaining simultaneously how words are gradually changed, replaced and transformed before they are finally selected and used in a piece of poetic writing. His discussion in this connection appears to be based on his own experience as a poet. Besides, the discussion is substantiated by an admirably fine analysis of Pāṇini's *Aṣṭādhyāyī*, Sanskrit grammar. His whole work is colored with h.



personality which commands both respect and adoration. It can be asserted that Bhāmaha is the originator of Indian stylistics.

The present book aims at examining the three salient features of Bhāmaha's *Kāvyaḷamkāra*, viz., his culture and politeness, his thoughtfulness and his reearch-minded worship of knowledge. Further, it also endeavours to analyse and evaluate his work from two additional viewpoints mentioned below:

(1) To analyze and test his work in the light of the devices of the composition and interpretation of ancient theoretical-scientific treatises of Pāṇini, Kauṭilya, Caraka, Suśruta, Vāgbhāta, Nīlamegha and others, who have conceived about one hundred and twenty-five devices of writing and expounding theoretical works. No one so far, except Lele, has subjected any work on Indian poetics, to such an analysis.

(2) To compare Bhāmaha's views to those of the Western stylisticians, and make clear the subtleties and acceptability of his views in certain respects vis-à-vis western thinking.

For the first time Lele has presented a critical study of Bhāmaha's Sanskrit text from various angles before the English-knowing readers, and it deserves due attention. Over and above the Preface (pp.11-13), the work is divided into seven chapters: (i) The Founder of Indian Poetics (pp.14 -26); (ii) The Beginning of Indian Stylistics (pp. 27-46); (iii) *Vakrokti* - The Natural Language of Literature (47-58); (iv) *Kāvyaḷadoṣas* -Poetic Defects (pp.59-75); (v) Poetry - Logic and Truth (76-90); (vi) Forms of Imaginative Literature (91-100); and (vii) Methodological Analysis of the *Kāvyaḷamkāra*.

At the conclusion of his last chapter Lele has observed that Bhāmaha placed before the later writers model of a scientific treatise to emulate. As a result, they more or less followed him with regard to the conception of the subject matter of their works, compilation of data, their division into sections and sub-sections and the actual presentation. They were undoubtedly influenced by his methodology, the contents and the general outline of his work. But more than that, they were profoundly influenced by his theoretical views and therein lies Bhāmaha's real and lasting accomplishment. His followers based their own doctrines on the various conceptual aspects which Bhāmaha either expressly stated or indirectly suggested. For instance, Bhāmaha established an inseparable link between the science of grammar and the poetic creation coupled with the science of poetics. Rudrata, Kṣemendra and Hemacandra upheld this line of thinking of Bhāmaha.

Kuntaka admirably turned Bhāmaha's *vakra-śabdokti* into the *vakratā* of *pada-pūrvārdha*, *pratyaya* and *vākya*, and carried out an imaginative and interesting discussion of *prakaraṇa-vakratā* and *prabandha-vakratā* on the basis of the *vakratā* of the subject matter referred to by Bhāmaha. Again, it was really to Bhāmaha that Kuntaka was indebted for his doctrine, viz., the compounded state of words and their meanings is called *kāvya*. The principle, of prevention of *doṣas* as an effective means of producing poetic beauty, propounded by Vāmana had its origin in Bhāmaha's work. And, it is the Bhāmaha's viewpoint that the scientific truth is different from the poetic truth that had been amplified by Ānandavardhana and Rājaśekhara.

Lele has further remarked that the later-day theorists readily upheld Bhāmaha's both the stand-points, viz., that the creative-literature could be composed in any current language or even a dialect and that it was subject to various classifications based on prosody, language, subject matter, medium, etc. Taking a clue from Bhāmaha's statement that a *mahākāvya* must necessarily deal with the great personalities and their lives, his followers laid down somewhat mechanical rules as to the number of the *sargas* of a *mahākāvya*. Similarly, Bhāmaha's exhortation that it should be *sad-āśraya* was later transformed by Mammaṭa into his oft-quoted axiom '*Rāmādi-vad vartitavyani na rāvaṇādi-vat*. Bhāmaha vehemently protested against the blemished compositions, so also did Daṇḍin, Rājaśekhara, Kṣemerndra and all other later poets. The roots of Kṣemerndra's doctrine of *aucitya* and *camatkṛti* could also be traced to Bhāmaha's work.

Thus, the literary values which Bhāmaha advocated were not only upheld by those thinkers who appeared on the scene after his departure but were furthered and shaped into different doctrines which in their turn helped the philosophical development of Indian poetics. In this way, Bhāmaha's work, which was itself supported by his predecessors' works, provided a sound basis to the later-day theorists who, after having studied, taught and reflected on it, placed their own research and writing before the succeeding generations of scholars. In other words, the anterior *ādheya* became the posterior *ādihāra*. In fine, to put in Caraka's words, Bhāmaha's *Kāvyaśāstra* was resorted to (*āsevita*) by brilliant, renowned and great persons (*sumahad-yaśasvi-dhīra-puruṣa*); and it is an attribute which at once elevates the status of Bhāmaha's work as a scientific treatise.

At the end of his book, Lele has given a Bibliography listing twenty-nine English, two Hindi, one Prakrit, and nineteen Sanskrit works, an Index of titles of works and authors. His bio-data on the last is very interesting and reveals his highly bright career both as a student and as a writer. Unfortunately, may be by oversight, he has omitted the details of his professional career which we would have loved to know from his bio-data. N.M.K.

Raghavan, Dr. V: *Sanskrit Rāmāyaṇas Other Than Vālmīki's - The Adbhuta, Adhyātma, and Ānanda Rāmāyaṇas*, Dr. V. Raghavan Centre For Performing Arts, Chennai - 600 020, 1998, pp. xiv + 143, Rs.100/-.

The present volume is a compilation of the lectures on the three *Rāmāyaṇas* delivered by Dr. Raghavan under the H.R. Karnik Endowment at the University of Bombay. It gives a remarkable insight into the non-Vālmīki *Rāmāyaṇas*, viz., the *Adbhuta Rāmāyaṇa*, the *Adhyātma Rāmāyaṇa*, and the *Ānanda Rāmāyaṇa*, which are all the Sanskrit digests. Dr. Raghavan gives a new perspective to comprehend the plan and the purpose of each one of them.

The main purpose of the *Adbhuta Rāmāyaṇa* is to present the Śākta religion and philosophy. To this end, Sītā is here made the central figure and identified as the form of Śakti, like Māheśvarī, Durgā and others, with her glory described on the model of Vibhūti-yoga of the *Gītā* and she acts like Mahākālī, destroying Rāvaṇa. Consequently, certain important changes are introduced in the story, envisaging two Rāvaṇas, descriptions of the Rāgas and the Rāgiṇīs, Sītā presented as Rāvaṇa's daughter, Rāma losing his wife, and Mantharā playing a wicked role. Although these do not seem to be relevant for the central purpose of giving a Śākta orientation to the *Rāmāyaṇa*, the title of the work is justified by the marvellous acts performed by Sītā while killing the senior Rāvaṇa.

The very title of the second work, viz., *Adhyātma Rāmāyaṇa* suggests that the work has a philosophical orientation, with much of its philosophy drawn from the *Bhāgavata*, and the philosophical stotras and discourses that occur in the latter work are summarized here. Rāma, though an incarnation of Viṣṇu, is described here as a role model of Kṛṣṇa in the *Bhāgavata*. This work is known to have considerably influenced Kabīra and Tulasīdasa, and presents the philosophy of Rāmānanda also.

The *Ānanda Rāmāyaṇa* starts with Rāvaṇa's misdeeds much earlier than his act of abducting Sītā. He carries Kauśalyā to Laṅkā on learning that her marriage with Daśaratha is proposed and the son born to them would kill him. This digest

makes use of various technics to explain the ticklish events of *Rāmāyaṇa*, such as the conduct of Kaikeyī, Mantharā etc., as also a number of pleasant ones.

Dr. Raghavan has been a scholar of multi-dimensional activities. His contributions to the Alaṅkāra Śāstra, Manuscriptology, original writings in Sanskrit, music, dance and drama, besides staging Sanskrit dramas and establishing a Research Institute, reveal his multifaceted scholarship which received great acclaim both in India and abroad. This volume serves to present some of his studies on *Rāmāyaṇa*, such as the conduct of Kaikeyī, Mantharā etc., as also a number of pleasant events, particularly in the Vilāsa and the Vivāha Kāṇḍas, to justify its name. Philosophical and moral advice have also been incorporated in this digest.

**Mehta, Tarla: *Sanskrit Play Production in Ancient India*, (Performing Arts Series, Vol. V) Motilal Banarsidass Publishers Pvt. Ltd., Delhi, (revised Edition), 1999, pp. xxxii + 446, Rs. 595/-.**

As has been observed by Farley P. Richmond, the General Editor of the Performing Arts Series, comprising seven very rich volumes, being published by MLBD, India is one of the great repositories of performing arts, particularly those of the classical, folk/popular, devotional and modern traditions. The sheer enormity and diversity of its cultural expressions in music, dance/drama and theatre are the envy of many nations around the world. And, this series intends to assemble some of the best books now available on these subjects.

This book contains thirteen chapters distributed into five parts: Part I provides the backdrop (spectator, performance, play-house) and contains three chapters with the titles (1) Sanskrit play production - a frame work of interdependence, (2) Siddhi - spector-performer-rapport, and (3) Raṅga - the playhouse. Part II has two chapters, viz., (4) Rasa Bhāva - essence of Sanskrit, dramas, and (5) Vṛtti-pravṛtti. Part III contains three chapters on (6) Abhinaya - performance, (7) Dharmīs - practices of staging, and (8) Svāra, Gāna, Ātodya. Part IV has two chapters pertaining to (9) evidence of survival in India, (10) in South East Asia, China and Japan. Part V contains three chapters entitled (11) scenes/ 'sequences from Bhasa's *Unrubhaṅgam*, Kalidāsa's *Vikramorvaśīyam*, Śūdraka's *Mṛcchakatikam* VI, and Śrī Harṣa's *Ratnāvalī*, (12) Viśākhadatta's *Mudrārāksasam* VII, Bhavabhūti's *Uttararāmacaritam* III, Mahendra's *Mattavilāsa-Prahsana*, and Vararuci's *Ubhayābhīśārikā*, and (13) dealing with the tasks before a modern producer.

This book by Tarla Mehta, a well-known actress on stage and films in Bombay, i.e. Mumbai, is the result of her doctoral dissertation on the ancient Indian theatre techniques. In his learned Foreword to this excellent book, the veteran scholar K. Kunjunni Raja has welcomed it as the one which gives a masterly survey of the theory and practice of Sanskrit play production in ancient India, and as a book written in a racy, fluent style with great clarity and penetration. Besides making a clear exposition of the various features of the ancient Indian play production, the author has also made a critical analysis of a dozen important classical plays, pointing out the salient features interesting from the point of view of production. According to the *Nāṭyaśāstra* the aim of play production was *Siddhi* or success in making the spectators experience the blissful *rasa* through the proper performance on the part of the actors.

The Appendix at the end of the book provides a list of some important authors whose works have provided literary data for this study. The Glossary gives the explanation of the technical terms of dramaturgy and dancing. The bibliography lists the authors and titles of the Sanskrit texts and commentaries that served the author as primary sources, and further gives part-wise the names of the authors and their books consulted for the study of the *Nāṭyaśāstra* that were utilized as secondary sources. The book ends with useful index. N.M.K.

Harinarayan Bhat B.R.: *Viṣṇubhaṭṭa-viracitā Anargharāghavapañcikā* - The Commentary of Viṣṇubhaṭṭa on the Anargharāghava of Murāri, Vols. I-II, Institut Francais de Pondichery (Ecole Francaise D'extreme-orient), 1998, (Vol.I), pp. xlv + 307, price not mentioned; (Vol. II) pp. 322, price not mentioned.

This study of the Anargharāghava-pañcikā was written by the author for his doctoral dissertation under the guidance of Dr. N.V.P. Unithiri and submitted to the University of Calicut in 1987. Dr. Unithiri was keen to promulgate the works of Pūrṇasarasvatī who he thought was the author of the commentary. But it turned out at the end of the study that the *pañcikā* could not be attributed to that author.

In the Introduction, covering about forty-four printed pages, Dr. Bhat has provided detailed information regarding the play of Murāri and its commentary. Under the topic 1: *The Anargharāghava and its Commentaries*, (in 1.1) he informs us that the play in seven acts is based on the story of Rāma, that Murāri the author of the play belonged to the Maudgalya *gotra*, and was the son of Bhaṭṭa Vardhamāna and Tanumati, that he lived in a period later than the 9th

century. Under 1.2. 1-7) he has given the actwise summary of the plot of the play. Under 1.3.1-9, he has given information about the nine commentaries, the last one being the *Pañcikā* of Viṣṇubhaṭṭa, whose date has been precisely fixed by Dr. Bhat at 1400-1450 A.D.

Dr. Bhat observes at the end of this section that there many other commentaries on the play in existence, both published and unpublished, as detailed in the *History of Classical Sanskrit Literature* by M. Krishnamachary (p.639).

Under 2.1-4, he has discussed about the author of the *Pañcikā*, his date, the problem whether he can be identified with Pūrṇasarasvatī, the basis for and against identificaion, differences in dates, in opinion on dramaturgy, in readings of the play proper and in explanation of words, and conclusion that the issue remains in doubt. Under 2.4-5 information about writers known by the name, and the birth details of, Viṣṇu are traced.

Under 3 is taken up the discussion about the dramaturgical theory in the *Pañcikā* and the sub-topics thereof such as treatment, position and definitions of the *bhūṣaṇas*, treatment, treatment of *sandhyantarās*, the prologue in Sanskrit drama, three different views about it, its classification, use of *āmukha*, *sthāpanā* and *prastāvanā*, *krama-niyama* in *sandhyaṅgas*, concepts of *rasa* and *rasābhāsa*, and the extended use of the term *sandhi*.

Under 4 is given an assessment of the *Pañcikā*, wherein Dr. Bhat observes that the author of the commentary shows a propensity for grammar, that the work is noted for acuity in grammar, as has been recognised by the poet and scholar from Kerala, Melputtūr Nārāyaṇa Bhaṭṭa. Further, he notes that we have a complete dramaturgical analysis of the *Anargharāghava* in the *Pañcikā* in which various rules prescribed in different treatises on dramaturgy are applied and the structure of the play has been analysed in terms of *sandhis* and *sandhyaṅgas*, forthe most part according to the *Daśarūpa* and the *Bhāvaprakāśana*, that the explanations of words and sentences from the play are clear and full, that it is detailed in its exposition of the rasas in the play, that the learning of the author of the commentary in several branches of knowledge can be estimated from the wide range of literature, from Vedic texts to treatises on medicine and astrology cited therein, and that the commentary proves to be valuable for understanding the scholastic merits ofthe play.

Under 5, details about the present edition are given, under the sub-headings, such as manuscripts material, grouping of thirty-four manuscripts, their description under groups A (1-7), B (1-22) and C (1-5, followed by the details about the manuscripts used for the present edition, the presentation of the text, the text proper of the play, some conventions, sources of quotations in the commentary, and punctuations. At the end of the Introduction a group-wise Table of the manuscripts is given.

Vol. I contains, besides the Introduction, the Sanskrit text of the *Pañcīkā* commentary, in 307 pages. Vol. II contains the Sanskrit text of the *Anargharāghava* play proper, in 172 pages, followed by the act-wise Endnotes, Appendix I listing the variations in the order of verses in the play, Appendix II providing the dramaturgical analysis of the play according to the commentary, Appendix III listing the works and authors cited in the commentary, Appendix IV giving the extracts from two other commentaries on the play for comparison with the *Pañcīkā*, Appendix V comprising the index of untraced quotations in the commentary, Appendix VI index of dramaturgical and poetical terms in the commentary, Appendix VII an index of the verses of the play as commented on in the *Pañcīkā*, and Appendix VIII listing the sources consulted.

Dr. Bhat commands our hearty commendation for the excellent work he has done in preparing this critical edition of both the *Pañcīkā* commentary and that of the play *Anargharāghava*. N.M.K.

*Pāśupata Saṁpradāya, Udbhava Ane Vikāsa* (Guj.), by Dr. Ramji H. Savaliya, publ. Ashutosh Savaliya, Ahmedabad, 1999, pp.xvi + 112, Rs.100/-.

This work by Dr. Savaliya is the first one in Gujarati on this subject. He has explored the sources right from the Vedic times up to the latest published inscriptions, and has collated all other relevant material in the form of the latest books on the subject as also of research articles. The veteran celebrated scholar M.M. Ke. Kā. Shastri has contributed a Preface (*Āmukha*), while Dr. Bharatiben Shelat, the Director of the B.J. Institute of Learning and Research, Ahmedabad, has written a Foreword (*Purovacana*) to this book over and above an Introduction (*Prāstāvika*) by the author himself.

The book is divided into eleven chapters, the first one outlining the background (*Bhūmikā*). The subsequent chapters treat the topics such as the Śaivism and its sects, the origin of the Pāśupata sect, its development, the rise of Lakulīśa, the branches of the Pāśupata sect, its literature, its tenets, its preceptors

(*Ācāryas*), its important centres, the sculptures and images of Lakulīśa, respectively.

While Lakulīśa himself located himself in the Kāravaṇa near Bharuch in South Gujarat, and propagated the faith in the south Gujarat and Saurashtra, the subsequent preceptors of the Lakulīśa sect have contributed very greatly to its development. But, now the sect has survived in the books only, as is the case with the Pāñcarātra sect of Vaiṣṇavism, in those areas.

With due list of abbreviations, bibliography listing about sixty four Sanskrit, fifteen Gujarati, and forty-six English sources, the book is a valuable contribution to the Gujarati literature on ancient and medieval Indian culture, much in the tradition of the celebrated Durgashankar, and others. NMK.

*Abhidhāna-rājendra-koṣa mem Sukti-sudhārāsa* (Hin.), Parts 1-7, by Sādhvī Dr. Priyadarśanāśrī and Sādhvī Dr. Sudarśanāśrī, publ. Vora Khubchandbhai Tribhovandas of Tharad (N.Guj.), available from Madarajaji Jain, Sadar Bazar, Bhinmal-343 029, 1998, pp. 181 +178 +192 +240 +252 +292 +196, Rs.75/- + 50/- + 50/- + 50/- +50/- + 50/- + 75/- + 50/-.

In each volume, the first fifty-two pages containing the poetic *Samarpaṇa*, the *Śubhākaṅkṣā*, the *Maṅgala-kāmanā*, the *Rasapūrti*, the *Purovāk*, the *Ābhāra*, the *Sukṛta-sahayogī*, the *Āmukha*, the *Mantavya*, the *Do-śabda*, the *Sukti-sudhārāsa Merī Drṣṭī mem*, the seven other *Mantavyas*, the *Darpaṇa*, and the *Viśva-pūjya Jivana Darśana*, are repeated. Similarly, the last sixty-nine pages containing five appendices, a list of the complete works of Viśva-pūjya, and the works of both the compiler Jain nuns, are the same, though the contents of the first four appendices change in accordance with that of the concerned part of the book. These four appendices give alphabetical index, subject index, the relevant page numbers and contents of the *Abhidhāna-rājendra*, and the index of the Gāthās and verses from the Jain and non-Jain literature. It is only between these two pieces that the text proper of the sayings as quoted by way of illustration in the voluminous *Abhidhāna-rājendra-koṣa*, has been given.

The part-wise break up of the number of the *Suktis* contained in the whole work is as follows: (1) 251; (2) 259; (3) 289; (4) 467; (5) 471; (6) 607; and (7) 323, thus totaling 2667 sayings in all. Each of the *Sukti* is serially numbered independently in each separate volume. Each one of the *Suktis* is preceded by the mention of its topic, its Sanskrit or Prakrit text proper, its location in the part of the *Abhidhāna-rājendra* dictionary and the page number thereof, its location in the original source work, and its Hindi elaboration.



The work is intended to serve as an excellent guide to proper conduct, if one cares to translate it in ones own day to day life and conduct, leading him gradually to higher and higher *Guṇasthānas*, and ultimately to beatitude of final liberation from the cycle of birth and death. NMK.

*Handbook To The Vacanāmṛtam (Spiritual Teachings of Bhagavān Swāminārāyaṇa*, by Sādhu Mukundacharandas, Swaminarayan Aksharpith, Ahmdavad, 1999, pp.xxiv + 258, Rs.90/-.

The *Vacanāmṛtam*, the ambrosial utterances, is a collection of the dialogues and discourses of Shri Sahajanandswami, popularly known as Bhagavan Swaminarayan among his followers of all the sects and sub-sects thereof. His four direct disciples, who always accompanied him during his sojourns in Gujarat and Saurashtra, took down the discourses. They are preserved in the original style and form of the Gujarati speech as was spoken by Shri Sahajanandswami on various occasions at various places and different times. Each of the discourses starts with a short paragraph describing the place, date, the dress put on by the Lord, and such other details. It is, so to say, a completely documented realistic record of utmost historical importance. The discourses are in medieval Gujarati, and the collection of all the discourses, numbering 262, is known by the name *Vacanāmṛtam*. It was published decades ago by both the centres of the sect, one at Ahmedabad, and the other at Vadtal; the version of the latter centers been reprinted faithfully only recently with excellent get up and beautiful cover-page by the Bochasanvasi Shri Asker Purushottam Swaminarayan Sanstha, Shahibag, Ahmedabad.

The present book is a handbook, in English, based on the original in Gujarati. The author specifically stated in his Preface that this Handbook attempts to simplify the study of the *Vacanāmṛtam*. It provides an exciting background which will interest both the young reader and the newcomer, regarding the teachings of Bhagavan Swaminarayan. Scholars may also find it interesting, but they should also refer to the other books of the Sampradāya for a detailed understanding of the principles of philosophy as propounded in *Vacanāmṛtam* at random on various occasions in reply to the queries by the disciples and lay followers.

The book is divided into eight parts. Part I gives a glimpse of the life and times of the *Vacanāmṛtam* in three sections. Part II introduces the considering

the historicity of the scripture by throwing light on its authenticity, etc. Part III deals with the Opening Paragraphs of the discourses. Part IV hopes to offer practical guidance to those who yearn to understand and cope with the imponderables of life. Part V simplifies the major concepts of Bhagavan Swaminarayan's philosophy and elucidates the necessity of the liberated saint on the spiritual path. Part VI shows the rich imagery used by the Lord and gives an overview of the varied analogies that He has resorted to in order to impart the sublime wisdom to the learned disciples as well as the lay followers, both simultaneously. Part VII offers answers to important questions often raised by young devotees. Part VIII is a brief account of the Guru Paramparā - Spiritual Successors of the Lord, through Guṇātītānasndaswami, Bhagatjī Mahārāja, Śāstrijī Mahārāja, Yogijī Mahārāja, and the present head of the sect Pramukhaswāmīmahārāja, as adopted by this particular Swaminarayan sect, the B.A.P.S.S, with its head quarter at Bochasan in South Gujarat.

It is a unique literary product in that no other scripture has been till now presented in such a systematic manner of a research treatise, with all the aspects, such as five appendices, source references glossary and index. The very get up of the book is quite unique and enticing, much like the reported divine personality of Shri Sahajānanda Swamy, by his contemporary disciples. NMK.

Klostermaier, Klaus, K.: *A Consise Encyclopaedia of Hinduism*, One World Publications, 185 Ban bury Road, Oxford OX2 7AR, England, 1998, pp.ix + 243, \$ 10.99.

The author of this book admits that to write a concise encyclopadia of Hinduism is a daunting task considering the enormous diversity of what is called 'Hinduism' and its history of over five thousand years. There is not a single statement that would be accepted by all Hindus as expressive of their religion, not a single symbol tht all wouldagree upon as typifying what they worship. He further adds that the followers of particular paths within Hinduism will probably find the information offered on their specific traditions insufficient , there simply is no way to do justice to any of them within the context of this enterprise; nor is it possible to do justice to all the great persons, womwen and men, who over the millennia have contributed through their lives and thoughts to one or more aspects of the Hindu traditions.

As to the purpose of this encyclopaedia he clarifies that it is meant to provide basic information on many expressions of Hinduism and to explain important terms that one might encounter reading more technical literature in the field. Unless otherwise noted, the technical terms used are Sanskrit. Given the uncertainties of Indian chronology in many cases, dates attached to authors or works are tentative; other sources may have different dates.

The author claims that care was taken to establish a balance between people and places, scriptures and philosophical systems, art and architecture, mythology and history. However, given the vastness of the country, the bulk of population, the long history, the rich mythology, choices had to be made. One of the choices made was *not* to include entries on living schools of Hinduism. The names of some of them will be found as authors in the bibliography.

Since a great many entries are concerned with mythology, which though has its own truth, no historical truth claims are associated with the stories told often on a variety of versions, that cannot be harmonized. Even the stories connected with historical personalities before the modern period are often inextricably interwoven with mythical elements, and are hagiographic rather than critically biographical. He feels that Hindus have always placed greater emphasis on meaning than on factual correctness. Likewise, given the enormous diversity of traditions within Hinduism, it goes without saying that no Hindu believes or accepts everything that is herein presented as 'Hinduism'. Using inclusive terms like 'Hindu' and 'Hinduism' implies always and by necessity a certain blurring of real and important distinctions and generalizations that have to be taken with a grain of salt.

The author is honest enough to further confess that given the constraints of space and the very nature of such a work the *Concise Encyclopedia of Hinduism* is no substitute for comprehensive monographs on either Hinduism as a whole or any of the topics mentioned. The bibliography is meant to direct the user of this work to more detailed descriptions of issues that by necessity could only find brief mention herein.

With all these apologies by the author for which we may be tempted to absolve him from all the drawbacks mentioned by him. But, it is very difficult to ignore the fact that the author is fully capable of warping and prejudicing views of young Hindus and non-Hindus worldwide. And the author seeks to successfully do it.

As the evidence we may point out to the author's utter ignorance in places regarding the Hindu view of life, his prejudice, his poor and unacademic research acumen, his derisive style, all of which rendering the book doubtful, inaccurate, unauthentic and in bad taste, in stark contrast to the publisher's note in the back title claiming that the book is "written with assurance, learning, sympathy and insight", all of them being conspicuous by their absence. The evidence is as given below :

(1) On p.1, the author says that the word 'Hindu' was not created by the Hindus themselves, that it probably was a designation coined by the ancient Persians for the people who lived beyond the Indus river, the eastern border of the outermost province of Persia, that the term 'Hinduism' is an invention of eighteenth century European scholars who were fond of '-isms' and had no exposure to the reality of Indian religions, that by now however the designation 'Hindu' has been taken over by the Hindus themselves, and it makes sense to use the term to describe a family of religions that developed over the past several thousand years in South Asia which have much in common and share many historical roots. Now, the question is why should the author with such and accurate knowledge continue with this term 'Hinduism', rather than 'Hindu Religion', and follow in the footsteps of the obsolete scholars of the eighteenth century? By relegating the Hindu Religion to just one '-ism' he is but debasing the lofty concepts of the religion. It may be convenient for the author to use the terms like Hinduism, Jainism, Sikhism, Judaism and Buddhism, but he takes care not to brand the Christianity as Christianity, nor the Islam as Islamism. He knows that in the latter case if he does that, he will be placed in Salman Rushdie's predicament.

(2) On p. 33, under the caption 'Ayodhya', he writes that "it gained notoriety through the demolition of the Babri Masjid by Hindu activists in December 1992, which provoked the worst Hindu-Muslim rioting since independence all over India as well as in Pakistan and Bangladesh." What was the necessity of mentioning this incident here? It in effect tantamounts to slighting the Hindus deliberately. Is he ignorant as to who Babar was, if not a fanatic roving Islamic looter? Does he not know that it was because the place was worshipped as a birth place of Lord Rāma, he deliberately destroyed it and built a Masjid-like facade as a lasting monument of his act of insulting the faith of the defeated 'heathens'. By taking note of this controversial

incident in a supposedly impartial academic work, he has taken sides with the so-called secularists, and the Islamic fanatics. The author conveniently forgets that the Hindus only wished to reinstate these temples which had a sacred basis and were desecrated in the past by the Islamic fanatics. If Hindus had been fanatics themselves or militant like the modern Islamic terrorists operating in Kashmir from their Pakistani bases, they would have long back demolished so many tombs and mosks in India. This testifies to the innately tolerant nature of the Hindus and their Hindu Dharma, so much so that even today more Hindus visit the Khwaja Mohiuddin Chisti tomb in Ajmer than do Muslims in respect of the Sufi saint.

(3) On p. 5, under the caption 'Political Hinduism and Hindu *jagaran*', the author says: 'When India became a Muslim country', he conveniently ignores the fact that India never became wholly Islamic as a geographical and historical reality. The term "Islamic country" denotes a wholly Muslim country, a veritable Darul-Islam, and it cannot apply to India which is an exclusively Hindu country, in spite of it being subjugated in parts politically by the Asian hords of looters like Changizkhan, Taimur Lang and others, an subsequently by the Britishers. And, the Britishers too never call it a British country, but rather refer to it as one of their political colonies. Such flaws detract the value of a book supposed to be an *'Encyclopaedia'* concise or otherwise.

(4) On the same page, the futhor say: "Hindu jagran, a great awakening of Hindu consciousness, was claimed by non-political, 'cultural' organizations such as the Rāṣṭrīya Svayamsevak Sangh (RSS; founded in 1926) and the Viśva Hindū Pariṣd (VHP; founded in 1964)." There is a factual mistake committed by the author of the CEH here, testifying to his puerile and so-called 'research'. Firstly, the RSS was founded on the Daserā day in 1925, and not in 1926, and it did *not* start the Hindu revival, it was started rather to unite the Hindus so far as they were divided on the caste, community, language, religion, region and all such grounds, thus undermining their essential unity as the *Hindu Rāṣṭra*. This task was taken up more widely and more effectively by the promulgators and sponsers of the TV serials *Rāmāyaṇa* and *Mahābhārata*, when RSS was inspite of its highly disciplined cadre and organization was being obstructed repeatedly by the rulers that be since 1925 upto about 1995 or so, and inspite of its roots in the RSS, the BJP was not taking roots firmly and very extensively in the Hindu

society. And very recently H.D.H. Shri Pramukh Swami Maharaj has taken up the cause of Hindu revival in collaboration with the efforts in the same direction by the Vishwa Hindu Parishad, the Svādhyāya Movement of Respected Shri Pandurang Shastri Athavale and the Yuga Nirmāṇa movement of the Gāyatrī Parivāra of Respected Shri Ram Sharma. And, the first among these three has built and consecrated more than three hundred fifty Vedic style stone temples in India and abroad, so much so that *The Guinness Book of the World Records* (1997 edition, p.185) 1996, has proclaimed it as a world's Wonder. The author seems to keep himself and his readers totally ignorant about all this. And, he is out to write an *Encyclopaedia!*

(5) On p. 198, under the caption 'varṇa' he defines it as "the largest social unit, based on birth". He seems to misunderstand the term in the sense of 'caste'. Now, as regards the 'varṇa' proper, it is definitely not based on birth, it is based rather on the basis of the division (*vibhāga*) of *guṇa* (quality) and *dharma* (duty), as has been specifically laid down by the Manusmṛti (10.65). The author's ignorance is unpardonable, especially as he claims to be an author of an *Encyclopaedia* !!

(6) There are at least four most important omissions in this book. They are: (i) Guru Nanak; (ii) Sikh Sampradāya; (iii) Swaminarayan; (iv) Narasimha Mahetā, if not many others more. This is unpardonable for the author of an *Encyclopaedia*!!!

The reason behind all these, and numerous more drawbacks is that the author has irrelevantly included a gamut of past western researchers on Indology who were more intent on dubing the Hindu cultural outlook and Hindu values of life as outmoded in their blind allegiance to British colonialism and Christian enthusiasm of civilizing the Indians to their own faith. The author is out to contribute his mite in this gallery of the ghosts. NMK.

## સંગ્રહસ્થાનમાં પ્રદર્શિત ચીજોનું આવકાર્ય સચિત્ર-સૂચિ પ્રકાશન

જૈન ધર્મ અને સંસ્કૃતિના વિકાસમાં પાલિતાણા નગરનું અને વિરોધત: રોત્રુંજ્યની ગિરિમાળાનું દાયિત્વસભર મહત્ત્વ પ્રસ્થાપિત થયેલું છે. આવા વિકાસમાં એક તરફ શ્રમણ સંઘનાં પ્રેરણા અને જ્ઞાન તથા બીજી બાજુ શ્રાવક સંઘનાં ઐદાર્ય અને આર્થિક સહયોગ અવિસ્મરણીય બની રહે છે. તનમનના શુદ્ધિકરણ માટે માનવજીવનમાં તીર્થોનું માહાત્મ્ય પ્રત્યેક ધર્મે સ્વીકાર્યું છે. આથી માનવ સંસ્કૃતિના ઇતિહાસને જાણવા મિષે તીર્થોનો અભ્યાસ ઉપયોગી નીવડે છે. પાલિતાણા અનેરું તીર્થસ્થાન જૈન સમાજ માટે અભિભૂત થયેલું છે; અને રોત્રુંજ્ય મંદિર નગર તરીકે મુખ્યાકર્ષણસમું છે. આપણે જાણીએ છીએ કે તીર્થસ્થાન હંમેશાં વિકસતી પ્રક્રિયા છે. આ તીર્થસ્થાન અને મંદિર નગર વિરોના ગ્રંથો ઘણા બધા હાથવગા છે. પરંતુ તીર્થસ્થાનો બધી વખત સંગ્રહાલયોથી મંડિત હોતાં નથી. પાલિતાણા આ બાબતે અપવાદરૂપ છે.

આ ભૂમિકા સંદર્ભે આજે અહીં રોત્રુંજ્યની તળેટીમાં સ્થિત 'શ્રી વિશાલ જૈન કલા સંસ્થાન' નામક સંગ્રહાલય અંતર્ગત માયાભાઈ-માણેકબહેન સ્મૃતિખંડમાં પ્રકાશિત પ્રતિમાઓ, પ્રતિકૃતિઓ, ફોટાઓની હૂબહૂ ઓળખ આપતું એક સચિત્ર સૂચિપત્ર તાજેતરમાં પ્રકાશિત થયું છે. પ્રકાશન કર્યું સંગ્રહાલયના સ્થાપક માયાભાઈ ઠાકરશ્રી શાહના પરિવારે, ખાસ તો એમના વિદ્યમાન મોલી શ્રી રાજેન્દ્રભાઈ માયાભાઈ શાહે એમનાં માતાપિતાની સ્મૃતિમાં તો આ સંગ્રહાલયના નિર્માણમાં પ્રેરણાસ્રોત રહ્યા પ્રાચ્યવિદ્યાના અભ્યાસી આચાર્ય ભગવંત શ્રીમદ્ વિશાલસેન સૂરીશ્વરજી મહારાજ સાહેબ. આથી સંગ્રહાલય સાથે એમનું નામ અનુસ્યૂત થયેલું છે. અવલોકન હેઠળના સચિત્ર પુસ્તકનું મુખપૃષ્ઠ આ બાબતની સાહેદી પૂરે છે. આમ મુનિજીની પ્રેરણા અને માયાભાઈ પરિવારની સંકલ્પતાનો સુભગ સમન્વય અહીં પ્રત્યક્ષ અનુભવી શકાય છે. આ અવલોકનકારને 'વિશાલ જૈન કલા સંસ્થાન' અંતર્ગત માયાભાઈ ઠાકરશ્રી શાહ અને શ્રીમતી માણેકબહેન માયાભાઈ શાહ સ્મૃતિખંડના ઉદ્ઘાટક તરીકે ૨૭-૪-૧૯૯૮ના રોજ પ્રસ્તુત કલાસંસ્થાન જોવાનું સૌભાગ્ય પ્રાપ્ત થયું હતું. રોઠશ્રી માયાભાઈ ઠાકરશ્રી શાહ ધર્મોદા દ્રુસ્ટ તરફથી પણ માનવસેવાની વિવિધ પ્રવૃત્તિઓ થતી રહે છે. ઉપરાંત જ્ઞાન વિસ્તરણની પ્રવૃત્તિઓ પણ થાય છે; જે આપણે પ્રસ્તુત કલા સંસ્થાનથી જાણી શકાય છે. શ્રાવકસંઘની સંખ્યાધિક પ્રવૃત્તિઓમાં પુસ્તક સંગ્રહ અને પ્રકાશન એ બે પ્રવૃત્તિઓ જ્ઞાન વિસ્તરણ ક્ષેત્રે ધ્યાનાર્હ ગણાય છે. માયાભાઈ શાહના પરિવાર તરફથી આ ક્ષેત્રે નોંધપાત્ર પ્રદાન થતું રહે છે. તે સંદર્ભે એમના તરફથી પ્રકાશિત સચિત્ર કેટલોગનું અવલોકન અહીં પ્રસ્તુત છે.

આસરે ૮૦ જેટલાં રંગીન ચિત્રો આ પ્રકાશનમાં સામેલ છે; જેમાં કેટલાંક ચિત્રો પાસપોર્ટ સાઈઝના ફોટા જેટલાં છે તો વિશેષ પ્રમાણમાં પૂર્ણકદનાં ચિત્રો છે. થોડાંક તો બે પૃષ્ઠના વિસ્તારને આવરી લે છે. સુંદર ચકચકિત આર્ટપેપર ઉપર છાપેલા આ બધા જ ફોટાઓ ખરેખર સુંદર છે અને નયનરમ્ય તો છે જ. પણ તે સાથે આ ચિત્રો ઉપરથી લાંબા સમય સુધી મજર હલાવવી ના ગમે તેવાં છે. પ્રત્યેક ચિત્ર સુંદર રીતે અભિવ્યક્ત થયું છે. આ અભિવ્યક્તિ એટલી તો સૂક્ષ્મ અને પારદર્શક છે કે જાણે આપણે પ્રત્યક્ષ રીતે સંગ્રહાલયમાં પ્રદર્શિત પ્રતિમા અને પ્રતિકૃતિને કે ચિત્રને નિહાળતા હોઈએ એવો સુખદ અને અભ્યાસુ અનુભવ થાય છે. આ સમગ્ર સંગ્રહખંડ અને આ પ્રકાશનને મદવામાં જે ચિત્રકારોએ સહયોગ પ્રદાન કર્યો છે એવા ૧૭ ચિત્રકારોનો સચિત્ર પરિચય પણ આપ્યો છે. સામાન્ય રીતે સૌજન્યનો ઔપચારિક વિવેક પ્રસ્તાવનામાં એક ફકરા મારફતે રજૂ થાય છે. અહીં તો પ્રકાશકો પરદા પાછળ રહ્યા છે અને આ સન્માનીય ચિત્રકારોનો, અલબત્ત સંક્ષિપ્ત પણ પ્રભાવક, પરિચય ચાર પૃષ્ઠની જગ્યા રોકે છે. તે સાથે કયા કયા કલાકારે આ સંગ્રહ ખંડને મદવામાં કેવા પ્રકારનો સહકાર આપ્યો છે તેની નોંધ લીધી છે. મહત્ત્વનું તો એ છે કે આ બધા કલાકારો સમાજના વિવિધ સ્તરનું પ્રતિનિધિત્વ કરે છે; કેવળ જૈન કલાકારો નથી.

વિશેષ તો યુસુફઅલી મર્યમ-ટનો એક કલાકાર-સહયોગી તરીકેનો નિર્દેશ ધ્યાનાર્હ ગણાય જ. ભગવાન મહાવીર અને ભગવાન પાર્શ્વનાથનાં પૂર્ણ કદનાં મ્યુરલ્સ ભાઈ મર્યમ-ટનાં નિર્માણ છે.

આ ગ્રંથમાં પ્રકાશિત ચિત્રોમાં, આદેશ્વર ભગવાનને શ્રેયાંસકુમાર ઈશુ રસથી પારણું કરાવે છે, શ્રી અષ્ટાપદ તીર્થનું સામૂહિક ચિત્ર અને આદેયનાં નાના કદનાં આઠ ચિત્રો, મહાવીર વ્યવન કલ્યાણક (બે પૃષ્ઠનું), મહાવીર જન્મ કલ્યાણક (બે પૃષ્ઠનું), મહાવીર દીક્ષા કલ્યાણક (બે પૃષ્ઠનું), દેશના આપતા મહાવીર (બે પૃષ્ઠનું), આદેશ્વર ભગવાનના ખોળામાં ભગવાન મહાવીર, અકોટામાંથી પ્રાપ્ત પાર્શ્વનાથની પદ્મધાતુની પ્રતિમાની પ્રતિકૃતિ કુલપાકજીમાં બિરાજમાન મહાવીરની નીલમ રત્નની પ્રતિકૃતિ, સિદ્ધચક્ર અંતર્ગત ૨૪ તીર્થંકર ભગવંતો, ગોવાળ અને ભગવાન, ભક્તિમાં બીન આસરાવુંદ, ગૌતમસ્વામિ, સીતાની અગ્નિ પરીક્ષા, પ્રભુના ચરણે ક્ષીર રાંધતો ગોવાળ, સ્મૃતિભર્યું અને રુદ્રકોષા (બે પૃષ્ઠનું), પ્રભુને ડંખતો ચંદ્ર કૌશિક સર્પ, સર્વને યતું જાતિસ્મરણ જ્ઞાન, પ્રસન્ન ચંદ્ર રાજર્ષી, શાલીભદ્ર અને ધન્નાજી, શાંતિનાથ પ્રભુ, ગૌરાલક ભગવાનને ભસ્મીભૂત કરે છે, કાષ્ટમાં કંકારેલી શાંતિનાથની પ્રતિમા, અકોટામાંથી પ્રાપ્ત જીવંત સ્વામિની મૂર્તિની પ્રતિકૃતિ, બાહુબલીને પ્રતિબોધતી બે બહેનો, કરુણાસાગર નેમકુમાર, (બે પૃષ્ઠનું), અહિંસા અંગે મહાવીર સ્વામી (બે ચિત્રો), સોળ ભાવનાનાં ૧૬ ચિત્રો, પદ્માસનસ્થિત પાર્શ્વનાથ, અકોટામાંથી પ્રાપ્ત પાર્શ્વનાથની પંચ ધાતુની પ્રતિમાની પ્રતિકૃતિ, મુડબીદ્રી તીર્થની ધ્યાનસ્થ પ્રતિમા, ગૌતમસ્વામિ, તપશ્ચી પાર્શ્વકુમાર, દેવી સરસ્વતી, ધ્યાનમગ્ન મહાવીર, સ્ફટિક નિર્મિત પ્રતિમા પાર્શ્વપ્રભુની, અનેકાંતવાદના અભ્યાસી ગાંધીજી, પંચ કલ્યાણકનાં પાંચ ચિત્રો સિદ્ધિગિરિ અને છ અંતર શત્રુઓનો સમાવેશ થાય છે. ગ્રંથનું છેલ્લું કવરપૃષ્ઠ રાયણવૃક્ષ હેઠળ સાધુસાધ્વી, શ્રાવકશ્રાવીકા વગેરેને ઉપદેશ આપતા ભગવાન ઋષભ દેવનું ચિત્રથી શોભે છે.

આ બધાં ચિત્રો સાથે સંક્ષિપ્ત નોંધ પણ આપી છે, જેથી વાચકને ચિત્ર સમજવામાં સાનુકૂળતા રહે. ગ્રંથનું મૂલ્ય નિર્દિષ્ટ નથી; તેમ પ્રકાશન વર્ષનોય ઉલ્લેખ નથી. આથી પુસ્તક ખરીદવા બાબતે જિજ્ઞાસુને મુંઝવણ થાય તે સ્વાભાવિક છે. ગ્રંથનું સમગ્ર આયોજન નોંધપાત્ર છે. પ્રસ્તાવનાની ભૂમિકાદ્રષ્ટિ ઉણપ કદે છે.

સરવાળે, સમગ્ર સચિત્રગ્રંથ બેનમૂન છે જ, પણ આકર્ષક છે. પ્રત્યેક ચિત્ર અને પ્રત્યેક પૃષ્ઠ વાચકના ચિંત્નને જકડી રાખે છે તે આ પ્રકાશનનું પરિવારના રાજેન્દ્રભાઈ અભિનંદનના અધિકારી છે. ગ્રંથ પ્રત્યેક શિક્ષણ સંસ્થા માટે અનિવાર્ય ગણાય પણ જિજ્ઞાસુઓ માટેય એટલો જ ઉપયોગી છે. અસ્તુ.

અમદાવાદ

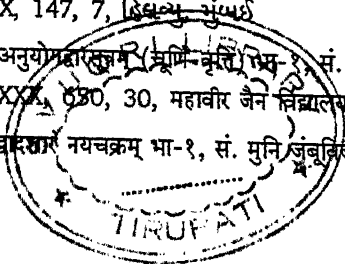
— રસેશ જમીનદાર

\* શ્રી વિશાલ જૈન કલા સંસ્થાન, તલેટી રોડ, પાલિતાણા,  
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