SAMBODHI

Indological Research Journal of L.D.I.I.

VOI. XXXIV 2011

EDITOR

J. B. SHAH

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AHMEDABAD

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J. B. Shah

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CONTENTS

1. The impact of other Yoga-Systems on Hemachandra's Yoga-Śāstra	Sagarmal Jain	01-04
2. The Morphology of the 'Trident' Weapon	M. A. Dhaky	05-16
3. Yogic Elements in Principal Upnișads	Paramba Shree Yogamaya	17-23
4. Observations on the use of *Kṛ*	Satyavrat Varma	24-32
5. Musical Instruments in Nirgrantha Canonical Literature	M. A. Dhaky	33-37
6. The Minarets of the Hilāl Khāṁ Qāzi Mosque, Dhoḷkā	M. A. Dhaky	38-46
7. Change of land use in the City Centre over a period of time : Case study of Vadodara City Centre	Maulik Hajarnis	47-50
8. Appashastricharitam – Evaluation of a Biography	Sunanda Y. Shastri	51-61
9. Scientific Dimensions of Spiritual Energy	Sureswar Meher	62-69
10. Jinaprabhasuri's account on Mathura in Vividha tirtha kalpa	Renuka J. Porwal	70-75
11. जैन दार्शनिकों का अन्य दर्शनों को त्रिविध अवदान	प्रो. सागरमल जैन	76-85
12. महाकविश्री कालिदास कृत 'नवरत्नमाला'	सुरेखा पटेल	86-90
13. અમરકોશ પરની ટીકા સર્વસ્વ અને 'પદચંદ્રિકા' તેમજ 'ઉણાદિસૂત્રવૃત્તિ'માં મળતા વર્ણદિશનાના મત	નીલાંજના શાહ	91-121
10. રામાયણ, રઘુવિલાસ તથા ત્રિષષ્ટિશલાકાપુરુષચરિત મુજબ 'સીતાહરણ'	મહેન્દ્રકુમાર એ. દવે	122-126
11. ग्रंथ समालोचना		127-130
12. List of Publication of L.D.I.I.		131-140

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The impact of other Yoga-systems on Hemachandra's Yogashastra

Sagarmal Jain

Among the eminent and versatile Acharyas of Jaina tradition, who wrote the works on Jaina-Yoga system, such as Jinabhadragani, writer of *Dhyānaśataka* (5th-6th C.A.D.), Pujyapada Devanandi, writer of *Samādhitantra* and *Iṣṭoupadeśa* (5th-6th A.D.) Acharya Haribhadra writer of *Yogavinśikā, Yoga-śataka, Yoga-dṛṣṭisummuccaya* and *Yogabindū* (8th century), Shubhachandra writer of *Jñanārṇava* (11th-12th centu1ry A.D.), the Hemachandra writer of Yogashastra is most prominent. However, the Yogashastra of Hemachandra is considered as one of best works of Jaina-Yoga. However, if we consider on it thoroughly, we have the impacts of various pervious Jaina and non-Jaina Acharyas on it. Here, I would like to say regarding Yogashastra, Hemachandra is not original writer but a good compiler. In general, we can say that this work is influenced by many works of previous Jaina Acharyas as well as non-Jaina Acharyas. In the field of Jaina-Yoga we have some impact of non-Jaina Acharyas and their works such as Patanjali's Yogasūtra as well as Gheraṇḍa Saṁhitā, *Haṭhayogapradīpikā* etc. along with some Jaina Acharyas and their works such as *Yoga* works of Acharya Haribhadra and *Jñānārṇava* of Shubhachandra of Digambara sect, on it.

But in canonical age as well as in the post canonical age i.e. the age of Haribhadra, it is very difficult to see any impact of earlier Jaina and non-Jain Acharyas and their works, except the Yogasūtra of Patanjali indirectly or directly, directly they are based on Jaina canonical concepts. In the works of Haribhadra, we do not find any mention of *prāṇāyāma, ṣacakras* and their relating concepts. In the history of Jaina-Yoga for the first time, *prāṇṇyāma* was mentioned in *Jñānārṇava* of Shubhachandra and then Acharya Hemachandra's Yogashastra. Hemachandra's Yogashastra is a blend of canonical concepts of Jaina ethics, religion and Yoga along with Patanjali's Yogasūtra and *tantric* practices of *Hindu* Hath-Yoga and Buddhist *Yogic-sādhanā*. Let us try to see the impacts of previous Jaina and non-Jaina Acharyas and their works on Yogashastra of Hemachandra chapter-vise.

Its first chapter deals with the importance of *Yogic-sādhanā* as well as five *mahāvratas, five samitis* and three *guptis,* which were considered as the basic code of

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conduct of Jaina monks and nuns. Here Hemachandra follows the Jaina canonical tradition. At the last of this first chapter of his Yogashastra, Hemachandra deals with thirty-five *mārgānusārí* qualities of a house holder, we do not find any reference of these thirty-five qualities in Jaina canonical works, these thirty-five qualities of a house-holder first of all discussed by Haribhadra in his work – Dharma-bindu. I think that these thirty-five qualities of house-holder of Hemachandra's Yogashastra, are borrowed from Haribhadra. Similarly the second and third chapters of Yogashastra deals with right-vision (*samyak-darśana*) along with twelve vows of householder in detail, which are also, based on the Jaina canonical work and other traditional works, such as *Tattvārthasūtra* etc. Here one thing to be noticed that while discussing stealing Hemachandra mentions a new concept that "ill luck, slavery, cutting of the organs of any-one living being, and poverty are also the same as steeling." The fourth chapter of Yogashastra is devoted to the Jaina spirituality and science of meditation along with the practice of equanimity, which is the base of Jaina spiritual *sādhanā*. In this chapter Hemachandra also mentions some brief description of mediation, four basic feelings (*bhāvanās*), which are necessary for meditation, along with some of the bodily postures. While dealing all these Hemachandra also follows the Jaina canonical and traditional works. Except some of the bodily postures, there is nothing new in this chapter, which can be considered as an impact of other Jaina and non-Jaina Acharyas and their works. The fifth chapter of Yogashastra is devoted to *prāṇāmyāma*. In this fifth chapter we find the direct impact of Patanjali's Yogasūtra as well as *Haṭhayogapradīpikā* and Gheranḍa Saṁhitā on Hemachandra. In its first verse Hemachandra mentions that "having obtained mastery on various postures Patanjali and others advocated the necessity of *prāṇāyama* (breath-control) for securing meditation power, as otherwise there will be no control over the mind." Here Hemachandra advocated the necessity of *Prāṇāyāma*, while in earlier Jaina tradition *pranāyama* has not been accepted as an essential limb of *Yogic-sādhanā*. Though in this fifth chapter, Hemachandra gives a very detail account regarding the *Prāṇāyāma*, but in the sixth chapter of his Yogashastra he him-self rejected the necessity of *prāṇāyāma*, he writes."

तत्राप्नोति मनःस्वास्थ्यं प्राणायामैः कदर्थितम् । प्राणस्यायमने पीडा तस्यां स्याच्चित्तविप्लवः ॥ ४ ॥
पूरणे कुम्भने चैव रेचने च परिश्रमः । चित्तसंक्लेशकरणान् भक्तेः प्रत्यूहकारणम् ॥ ५ ॥

Mind does not get stability if it is put to trouble through exercises of the breath-control because while controlling the breath the body also undergoes discomfort and distress and this again becomes the cause of mental imbalance. Inhaling, suspending, and exhaling it involve hard labors. This, on its part, produces grief; and the aggrieved state of mind and thus really blocks the way to salvation.

On this account we can say that the fifth chapter of Yogashastra of Hemachandra is fully borrowed from Patanjali's *Yogasūtrā* and *Haṭhyogapradīpikā*. But being an Acharya of Jain-tradition in the sixth chapter of Yogashastra he rejected the necessity of *prāṇāyāma*, because it was not accepted as an essential feature of

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Jaina-Yoga *-sādhanā* in Jaina canonical works as well as even by Haribhadra, a founder of Jaina-Yoga system. In the fifth chapter of Yogashastra Hemachandra deals with *Prāṇāyāma* along with the forecasting of death. He discusses this concept of forecasting of death on various grounds with much detail, such as the moment of breath in the various nadis, external signs, dreams, shadows as well as some other symptoms namely the absence of taste, hearing, smelling etc. Hemachandra discusses this in very detail, near about two hundred verses. I have tried to know the original sources of these verses, but remain unable to find out them Pujya Muni Jumbuvijayaji also did not give any trace regarding these verses. I have found only some traces of it in *Bhaviṣyapurāṇa* and *Garuḍa Purāṇa.* As I have already mentioned the sixth chapter of Yogashastra is fully devoted for the negation of the utility of *prāṇāyāma,* this chapter ends only in eight verses. The seventh chapter of Yogashastra introduces the various levels of meditation. In this chapter he mentions the four types of *dharma-dhyāna* i.e. the *Piṇḍastha, Padatha, Rūpastha* and *Rūpātita* and five *dhāraṇās* (thought processes) which are based of five elements such as earth, fire, wind, water and the real nature of self. In earlier Jaina canonical works, we do not find any traces regarding these four types of *dhyānas* and five types of *dhāraṇās.* Acharya Haribhadra also silent regarding these in this various Yoga-works.

After Haribhadra, there are two other Jaina Acharyas namely Shubhachandra (11th century) and Hemachandra (12th century) whose contribution in the field of Jaina-Yoga are remarkable. Shubhachandra belongs to Digambara Jaina tradition and his famous Yoga work is known as *Jñānārṇava,* while the Hemachandra belongs to *Svetambara* Jaina tradition and his notable work is known as Yogashastra. For *Yogic sadhanā,* Hemachandra prescribes the fourfold virtues of *maitri* (friendship with all beings), *pramoda* (appreciation of the merits of others), *karuṇā* (sympathy towards the needy person) and *Mādhyastha* (equanimity or indifference towards unruly), as the prerequisite of the auspicious meditation (Yogashastra 4/117). Here, it is to be noted that these four reflexions are also accepted in Buddhism and Yogasūtra of Patanjali. Secondly while discusssing the *Dharma-dhyāna* Hemachandra mentions four types of it, such as *piṇḍastha, padatha, Rūpastha* and *Rūpatita,* along with five types of *dhāraṇās* i.e. *pārthīvī, āgneyī, vāyavī* (svasana), *vāruṇī* and *tattvarūpavati* of the *piṇdatha dhyāna.* Here it is to be noted that these four types of *dhyānas* and five types of *dhāraṇās* are also available in Buddhist and Hindu Tantric literature, but not in early Jaina-literature. Though Hemachandra in his Yogashastra generally deals with three jewels of Jainism i.e. right knowledge, right vision and right conduct, but among these three, he has given more stress on right conduct. While dealing with meditation methods he also elaborately discusses the *piṇḍastha, padatha, rūpastha* and *rūpatita dhāyan* along with above mentioned five *dhāraṇās.* But in this regard scholars are of the opinion that he borrowed these ideas either from Shubhachandra's *Jñānārṇava,* which is an earlier work to his Yogashastra or form Gheraṇḍa Saṁhitā directly.

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In short, these types of *dhyāna* and *dhāraṇā,* are either borrowed from Hindu Tantra or Hemachandra followed the Shubhachandra's concept of *dhyānā* and *dhāraṇā.* We see that the impact of other systems of Yoga-sādhanā can easily be seen on Hemachandra's Jaina-Yoga. We can also see the impact of Patanjali's Yogasūtra on Hemachandra's Yogashastra. In Jaina canonical works, we do not have any reference regarding practice of Prāṇāyama. But Hemachandra in the fifth chapter of Yogashastra mentions the various kinds of *prāṇāyamas* in all sixty verses. Not only this he also mentions about three *naḍis* i.e. *Idā, piṅgalā* and suṣumnā. It is crystal clear that all this he barrowed from Patanjali's Yogasūtra, Gheranḍa Saṁhitā, *Skandapurāṇa, Śivasamhita* of Hindu tradition as well as from Amitagati's *Srāvakācāra,* Vasunandi's *Śrāvakācāra,* Ādipurāṇa, *Tattvanuśasan* of Nagasena and Parāmatma-prakāśa of Digambara sect. Eighth chapter of Hemachandra's Yogashastra is devoted to padastha-dhyāna. This chapter fully concern with māntrika sādhanā. Though in this chapter Hemachandra has taken the help of Hindu-mantras, but he tried to make them according to Jaina tradition. In this regard, he was influenced by previous Jaina Ācharyas such as Haribhadra, Shubhachandra and some others. Nineth chapter of Yogashastra deals with the *rūpastha-dhyāna* and the tenth chapter of it is devoted to the nature of liberated souls along the four sub-types of *Dharma Dhyāna* i.e. Ājñāvicaya, Apāyavicaya Vipāka-vicaya and sansthāna-vicaya in detail. This chapter deals with these, according to Jaina canonical works and Dhyānaśataka. The eleventh chapter of Yogashastra deals with the *śukla-dhyāna* with its four sub types along with some special qualities of the Arhat or the Tirthaṅkar. This chapter also discusses the process of *Samuddhta* and achieving liberation (*siddha gati*). All the discussion of this chapter is based on Jaina's traditional literature. The last twelfth chapter deals with four types of mind (मन) i.. (1) *vikṣipta* (2) *yātāyāta* (3) *śiliṣṭa* and (4) *sulīna* in detail. This kind of division of mind, Hemachandra barrowed from the Gorakṣanātha's *Amanaṣka-yoga.*

In this field the contribution of Muni Shri Jambuvijayaji is remarkable. He has given a comparative as well as exhaustive list of the verses of Yogashastra and above mentioned works in the third volume of Yogashastra in its 1st appendix. Similarly about four seeing of the age and death he also picked-up the information from the above mentioend texts. Thus we can conclude that while writing Yogashastra, Hemachandra was influenced by other Indian Yoga systems particularly Patanjali's Yogasutra, Haṭhyogapradīpikā, Amanaska-yoga of Gorakṣanātha, Kulārṇava and Gherṇda Saṁhitā of Hindu tradition, Tattvānuśāsana of Nāgasen of Buddhist tradition as well as Śubhachadra's Jñānārṇava of Digambara sect. Here it is to be noted that Hemachandra in writing this his Yogashastra mostly depended on Shubhachandra's Jñānārṇava along with some Shwetambara texts such as Dhyānaśataka and its Haribhadriyaṭīkā, Praśamarati of Umaswati, Bṛahatkalpābhṣya etc.

■ ■ ■

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The Morphology of the 'Trident' Weapon

M. A. Dhaky

The *śūla* or the *triśūla*[1]—trident—is the king among the weapon-attributes carried by some Indian divinities[2]. As a consequence, it ranks first among the *divyāstras*, divine arms. Symbolically, then, it reflects potential just as represents power that is *apratikārya* (inopposable) and *amogha* (unfailing).

The *triśūla* is the chief weapon[3] of Śiva who is hence called *śūlin* or *śūlapāṇi*, the wielder of the trident-weapon. It is also the weapon *par excellence* of Caṇḍi or Dúrgā in her many manifestations, be they pacific and benevolent (Ambikā-Kṣemaṅkari) or terrifying and violent (Mahīṣamardinī). Some of the tāntric divinities of the Buddhist as well as of the Jaina pantheon, too, adopt it as their premier attribute, symbolizing as it does their numinous potentialities and, equally, their manifest propensities.

The trident-forms noticed in association with the Indian sacred images reveal many formal variations that follow the biaxial rhythm of the regional and period styles. The formal diversifications may have started taking shape seemingly not long after trident's first detectable appearance in the early formulations of Indian iconograms.[4] It attained to its handsomest and the most perfect form in the Gupta period (and times close) in the North;[5] its most powerfully conceived form appeared in South India, in the Pallava-Chola periods.[6]

The problems concerning the origin and history of the trident in relation to Indian imagery and its symbology as well as the metaphysical meaning are not considered in the present paper, though for relevance's sake very brief and cursory observations I intend to make in the sequel. The consideration of the trident's diverse regional and period-forms I have reserved for a long paper planned some years ago now, which may some day, hopefully, be written and published.[7] In the present paper I wish to dwell on the morphology of this very distinctive and beautiful weapon. Before going to weapon's formal details, I shall make a few

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preliminary observations based on a study of the many examples of the weapon scattered through the known range in terms of regions and periods of Indian divinity sculptures that have bearing on the discussions to follow. First, as in the realm of figural sculpture in general, the trident-forms, too, resolve into two broader, clearly defined and distinctive typographical zones, the Northern and the Southern. Within the Northern zone may again be reckoned four major type areas, the Eastern, the Central, the Upper, and the Western Indian, each neatly defined and showing inter-relationships or inter-connections, gradations and progressive changes inside the many period-styles that developed and decayed in those areas. In the Southern zone, the Tamil and the Tamil influenced areas show varieties differing from those in the Karṇāṭa and Karṇāṭa-affiliated areas.[8] Second, the formal details, the relative proportions of the trident's constituent parts also varied from region to region but more so from period to period.[9]

While we may find no practical difficulty in describing the morphology of the trident on the basis purely of observation and in terms of our coining or drawn from practical sources, it would be more realistic, nay, authentic if we used the nomenclature which ancients used, and incidentally find out as to how they reckoned, envisioned, and processed the trident.

To my knowledge, there are at least three literary works which among other things deal with the morphology of divinities' attributes and the information embodied therein is useful in the present context in that the *trisūla* and its componental parts find mention in at least two of them. Of the three, the *Aparājitapṛcchā* of Bhuvana-deva (*c.* late 12th or early 13th century),[10] a *vāstuśāstra*-treatize dealing in main with the Maru-Gurjara (Western Indian) architecture and iconography, is clearer in its perception and exposition of the trident's from. The second, namely the *Lakṣaṇasamuccaya* of Vairocani, an Eastern Indian *Śaivāgam*a of either the 11th or the 13th century,[11] is somewhat obscure as regards details of the apportionments but none the less clear enough on the nomenclature of the sub-parts involved. The third is the *Kāraṇāgama*,[12] originally a Northern work of about the sixth or the seventh century,[13] southernized and very probably enlarged and extended in the medieval period,[14] has its twenty-first chapter dealing with *astras*, sacred arms wherein, if not *triśūla* at least the *kuliśa* (thunderbolt) has been treated at some length. Though the verses in the selfsame passage are at places fragmentary, there is still the terminological information which is of value in the context of the present discussion. The work, unlike the other two, also lends some insight as regards the methods by which the *astra* in question is delineated, in painting or sculpting.

The *triśūla*, as the *Aparājitapṛcchā* enjoins, should be of 16 units, out of which 10 are to be allocated to the *daṇḍa* (staff), 1 to the *nābhivṛttaka* (circular holder at staff's upper-end) and the remaining 5, by *reductio ad absurdum*, to the weapon-head which the latter holds, and, which, as the text goes on giving further details, consists of

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paṭṭāstra (spear-head) flanked by two *pakṣas* (spikes) which are "terrifying at the tip" (*bhīṣaṇ=āgro*) i.e., having a sharp-point. The spikes (flanking the spear-head on either side) are said to be *kaṭak=opeto,* which in essence implies they are 'undulant'. As for *daṇḍa's* thickness, it is said to be 1 part. As the text further goes on to say, the *valana* (circumference) of the *śaktipiṇḍa* (*=nābhivṛttaka*) of the *paṭṭāstra* has to be *kaṅṭak=āvṛta,* that is to say, barbed.[15] The *śakti* (*=paṭṭāstra*) proper which is centrally situated, has to be "high" (*unnata*) meaning that it should be taller than (and thus extending beyond) the spikes :

> Ṣoḍaś=ākyaṁ padaṁ kṛtvā padena nābhivṛttakam /
> tad=ūrdhve ca ubhaya-pakṣau bhīṣaṇ=āgro prakīrttitau //
> Paṭṭāśr=āṁśa-śaktipiṇḍa-valanaṁ kaṅtak=āvṛtam /
> ubhayoḥ kaṭak=opeto madhye śakt=yaṁśa unnataḥ //
> Daśa-bhāgai=r=bhaved daṇḍam pṛthutvaṁ c=aika-bhāgikam /
>
> — *Aparājitapṛcchā* 235. 14'-16"

This essentially is the description, faithful and detailed indeed, of the Western Indian type of trident. The weapon-head of the kind conveyed by the text one notices in Rajasthan and Northern Gujarat between the late fifth and the 12th century, and the dimensions of the *daṇḍa* given there begin to be followed from the tenth century or sooner after.

The sketch of the trident (fig. 1) illustrates the parts as implied in the text. Since the *Aparājitapṛcchā* is a Western Indian compendium of the late 12th or early 13th century, using as it does at places textual works of the preceding century as its sources, the illustration for the detailing and shape has been based entirely on the Western Indian types, particularly those of the early Solaṅkī period.[16]

Next we may notice the Eastern Indian variety as reflected in a description in the *Lakṣaṇasamuccaya.* The text here cannot be said to be as clear as that of the *Aparājitapṛcchā* as I earlier hinted. After careful consideration of the passage involved by Pt. Shatkodi Mukhopadhya of Benares, the form visualized here is perhaps as close to the intentions of the original author as possible. The formal treatment as well as the terminology, to some extent, differs from its Western Indian counterpart. According to the *Lakṣaṇasamuccaya,* the weapon-head should cover a 9-unit square and the *daṇḍa* should be three times the former, that is to say, 27 units in length and thick by 3 units. No details of the shape and small decorations of the *daṇḍa* are given; but the weapon-head has been treated at some length. The *śūla* (spear-head proper), as the text goes on to say, should be centrally placed and fitted into a hole (*randhrataḥ*) over a base (*mūla*) of 1/2 unit. *Śūla* 's edges have to be champhered upto the width of a quarter of the unit, the champhering is said to simulate the shape of the lotus. Leaving 2 1/2 parts (implied probably from the *śūla*-edge) may be drawn the two *śṛṅgas* (horns i.e.,

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horn-shaped spikes), tall by 6 units. The latter may have bone-joint like articulation : (*asthi-kalik=opame*). Underneath the root of the weapon-head is to be the vedī (circular-holder) decorated on its exterior with lotus-leaf design. (The dimensions of the *vedī*, not given: Possibly, it was subsumed under the *daṇḍa*, regarded perhaps as the latter's knob at the upper end.) Thus :

Vedāsro graha-bhakte syān=madhye śūlam tu randhrataḥ //
Ardh=ārdh=āṁśa=stu=pakṣ=ābhyā=mutpala mukul=ākṛtiḥ /
Tyaktvāda sārdhau dvi-vistāran saḍibha-dīrghau bhraman=matau //
śṛṅgo dvo śūla-pārśve ca tvag=asthi kalik=opame/
tad-vṛttau dvyārdha-dīrghau ca kartavyo ca suśobhanau //

—*Lakṣaṇasamuccaya* 9. 1"-4"

(Fig. 2 illustrates this type, based as it is on the premedieval and medieval Orissan forms.)

The text gives small additional information meant perhaps for the painted instances. It states that Śiva's *daṇḍa* should be white-coloured and lined red. Aiśyās (= Pārvatī's) *daṇḍa* should be red, and lined white.[17]

The *vajra* (thunderbolt), as graphically represented, is essentially a *triśūla* with weapon-head mirror-imaged at the other end of the *daṇḍa*, the latter often being much shorter in length.[18] Hence most of the details of *vajra* given in ancient works, particularly those of the weapon head, apply to trident as well. For example, the term *pakṣaśṛṅga* (lateral spike) used in the description of *vajra* in the *Lakṣaṇasamuccaya* stands for the *śṛṅga* and the term *śṛṅga* specified to be in the centre there (*madhye śṛṅgaṁ*) stands for the *śūla* or *śakti* proper.

I so far have not come across any South Indian work that deals with the detailed description of *triśūla*; but the one given of *kuliśa* i.e., *vajra* in the *Kāraṇāgama*, mentioned earlier, is useful for its terminology. The work, while outlining the basic method of delineating the *vajra*, incidentally mentions the parts involved. From this description we gather that the central spear in the weapon-head is called *śūla* as also *śakti* and *madhyaśṛṅga*: the two spikes disposed symmetrically on either side of and hence outside the *śūla* are called *śṛṅgas* (*śṛṅgaṁ dvayaṁ bahiḥ*).[19] The latter are implied to be drawn as crescent-moon (*khaṇḍ-endu-vat*, *ardha-candra-vat*), a feature unmistakably of the ancient Tamilian instances. One term, namely for the base-knot of the weapon-head here differs from those in the former two works, for it has been called *gaṇḍikā*, which is said to be elliptical in form (*gaṇḍikā vartul-āyata*). And the *daṇḍa*, too, is mentioned there. This essentially South Indian (Tamilian) type is illustrated here in fig. 3, basing on Zimmer, Rao, and Sivaramamurti.

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Śūla originally meant 'spear'; the *triśūla* implies the combination of three spears. The Latinic term 'trident' is literally equivalent of a hypothetical Sanskrit *tridanta* (three-toothed) and is formally a three-pronged weapon of the Hellenic marine deity, Poseidon : (*cf.* figs. 7 and 8).

Whether the Indian *triśūla* ultimately is inspired by the Greek trident or not is not very clear, though some trident forms on the Gandhāran coins may provide links, or at least the Gandhāran rather than Hellenic proper may have in the end been responsible for some of the Indian types which more clearly begin to emerge from the Gupta period.[20]

There is, of course, a basic difference in the classical Greek and the Indian types. The Hellenic have the prongs generally parallel and grafted on a common cross-bar: (*cf.* fig. 7). The Indian trident is less geometric and therefore more organic in that the lateral spikes meet and smoothly merge with the central at the weapon-head base. Again, in the Hellenic types, the prong bears a fish-hook at the end, and the weapon, then, is implied to be purely marinal. The Indian trident is conceived as a triplicated spear, where the two lateral limbs are lance-heads often in name only, for they are convolved or frequently horn or crescent shaped, and their ends generally incurve, whether they represent an 'open type' (*cf.* flg 1 and 3) or 'closed type' where the ends touch the central *śakti*: (*cf.* figs. 2, 4 and 5). The lateral spikes thus in essence are purely ornamental. The main function of "piercing through" is done only by the central lance-head, the *śūla* proper, the *madhyaśṛṅga* or *śakti* as it also has been termed.

But one of the Javanese types such as illustrated in fig. 6a represents the *triśūla* in a form reflecting the original intent, for here the three limbs of the weapon-head are three *śūlas* vertically shooting up: the lateral ones are a little modified at the outer edge for practical reasons.

The more poetic representation of the central *śakti* of the *triśūla* where the spear-head flashing like lightening or the dynamized energy as noticeable in Tamilian examples (*cf.* fig. 3)[21] and an instance is also known from Bengal:[22] (*cf.* fig. 5b).

The Indian weapon-attributes have not been studied in detail nor their form analysed. The present study on trident is an initial attempt on a modest scale and with somewhat restricted ends in view, to be supplemented by a larger one in future.[23] The other promising attribute, capable of a larger study, namely the *gadā*—Indian mace—for which I have plans to direct future studies.

Acknowledgments

My greateful thanks are due to (late) R. P. Hingorani of the American Institute of Indian Studies, Varanasi for calling my attention to this last reference and for tracing sources for the Greek trident forms. The illustrations were drawn by Shri G. S. Telang and the script was typed by Shri V. K. Venkatavardhan, both of them then on the staff of the American Institute of Indian Studies Varanasi. I wish to thank both of them.

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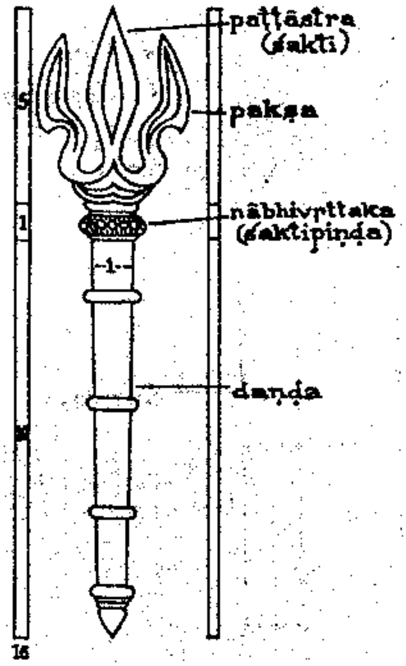

Figure 1

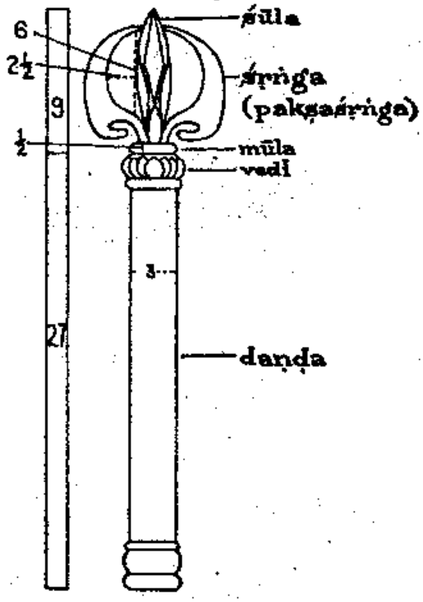

Figure 2

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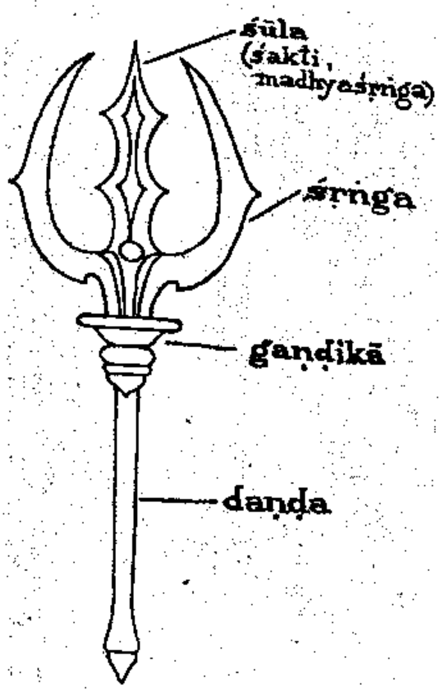

Figure 3

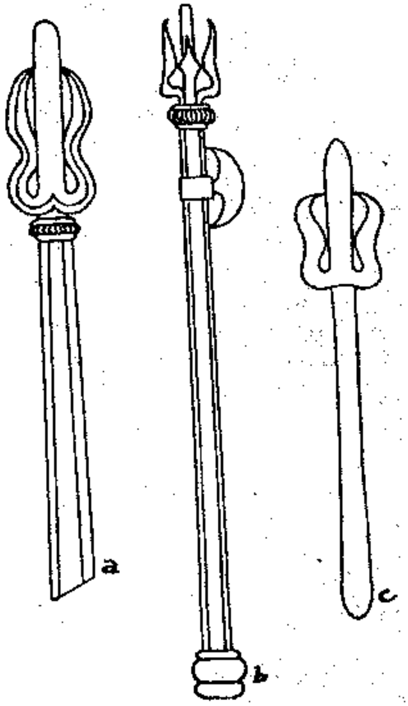

Figure 4

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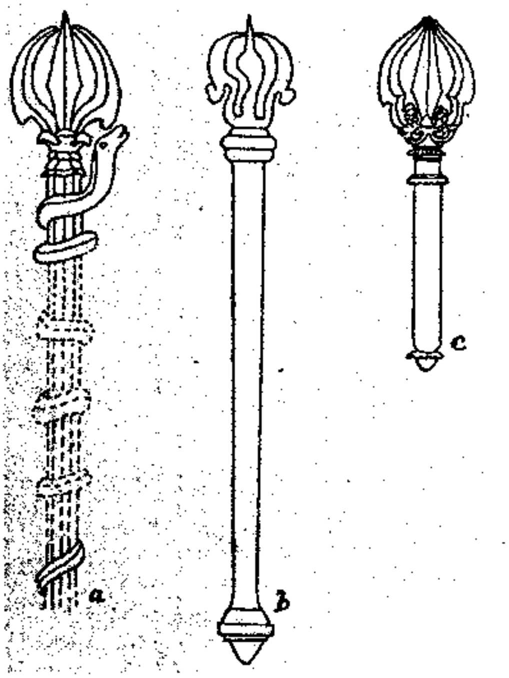

Figure 5

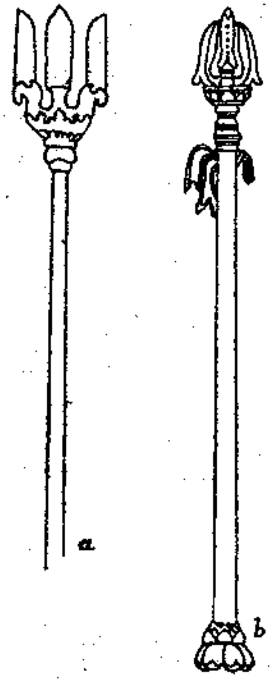

Figure 6

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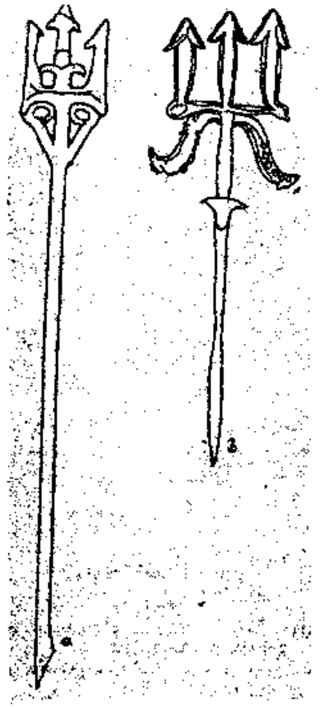

Figure 7

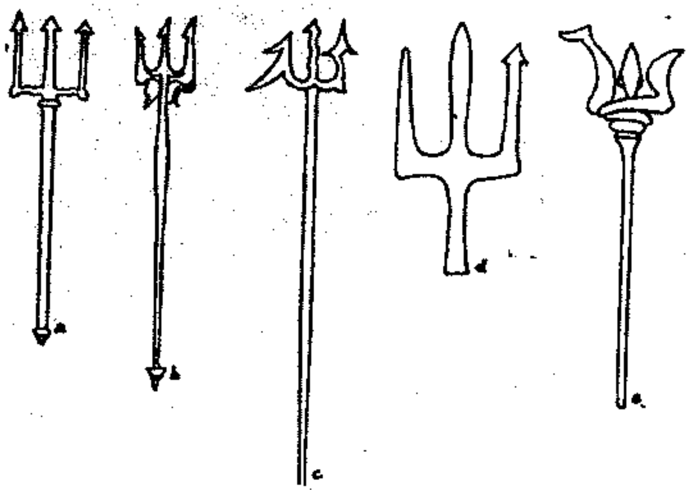

Figure 8

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NOTES

1. *Śūla* actually means 'spear', but if not infrequently stands for 'trident.'
2. Of course, the Greek oceanic deity Poseidon also carries the trident weapon. His Indian counterpart—Varuṇa—carries *pāśa*.
3. Śiva usually is represented the 'liṅga', but in his rather rare figural representation often two armed, his right arm carries trident. In his Javanese representation he also carries *cāmara*, the signification of which is not clear.
4. In the Śuṅga terracotta figurines of the famous primordial Durgā from Tāmralipti and the like. The Buddhist *triratna* symbol has been time and again suggested as precursor of the trident, which may not perhaps be in fact. The trident-like head wear noticeable on Indus seals figures possibly signifying divinity figures (including the one generally identified as Śiva Paśupati) is sometimes alluded to as the plausible forerunner of trident. The subject needs a separate, long and patient inquiry.
5. Those carried by the two Śivaite *dvārapālas* in the door frame of the Pārvatī temple at Nāchnā Kuthārā in Madhya Pradesh, and some other stray sculptures: (*cf.* here fig. 4).
6. *See* C. Sivaramamurti, p. 53, fig. 34. In the medieval period one often encounters good examples such as here illustrated in fig. 5.
7. A paper entitled "Forms of the Trident in Indian Iconography" had been planned and the tracings were made for the proposed Bulletin of the Department of Archaeology, Government of Gujarat, which, however, never materialized.
8. Karṇāṭadeśa, by virtue of its geographical position and historical associations, knew Deccan (lower Mahārāṣṭra) and lower Central India fairly intimately and the Deccani as well as Central Indian influences have time and again trickled down to Karṇāṭa country. The earlier trident forms in the Karṇāṭan imagery is akin more to Northern than to Tamilian: (*cf.* Sivaramamurti, figs. 33 and 34). The Tamilian types are crescent or horn shaped. The Karṇāṭan is a variation of the usual wavy pronged type of the North. More will be said about the truly southern i. e., Tamilian types as the discussion progresses.
9. Discussion on this I reserve for the second paper.
10. Gaekwad's Oriental Series, No. CXV, *Ed.* Popatbhai Ambashankar Mankad, Baroda 1950.
11. *Pratiṣṭhālakṣaṇasamuccaya*, pt I. *Ed.* Damodar Sharma, Nepal V. S. 2023. The evidence concerning its date is rather conflicting. I am discussing it in a separate paper.
12. Unpublished. I consulted a transcript of mss. (R. 16784) in the Government Oriental Manusciipts Library, Madras of the selfsame work.
13. My paper discussing the date of its chapters concerning architecture is in press.
14. The older parts contrast sharply with the later additions both in language and content even though the general form for the added chapters has been outwardly brought in line with the older. The formal relationship between *Kuliśa* and trident will be clarified in the discussion to follow.

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15. If the reading may be *kaṭak=āvṛta*, it would be ribbed as is found in actual instances.
16. For instance Sun temple, Modhera (1027), etc I have also taken ideas from the earlier images from Śamalājī where the form is still clearer and handsomer, such as of the famous *dvārapālas* and Virabhadra Śiva. (*cf.* 26. P. Shah, figs 1 and 21)
17. Luptvā rekhām sītaiḥ śūla, rakte daṇḍe kuśeśayam site rekhā bhaved daṇḍam Aiśyam eva trisulakam — *Lakṣaṇasamuccaya* 9. 5.
18. *Vajra*, as earlier represented outside India, sometimes assumed the form of lightning. In a Gandhāran instance, it is shown as bone in accordance with the legend of the creation of *vajra* from the bones of Rsi Dadhici : (*cf.* Sivaramamurti, p. 23 and fig. 3 a.) But soon after it was depicted as a weapon three pronged at both ends ; (*ibid.* figs. 3 b, c & d). That *vajra* should be that way is confirmed by an injunction in the *Aparājitapṛcchā* saying as it does that, *vajra* is a double trident: *Vajraṁ śūla dvayam*: (235. 33).
19. The passage is rather too long and at places mutilated and unintelligible: hence not quoted.
20. A trident form represented on a Kusāna coin (of Vāsudeva) (*cf.* here fig. 8 e and also Rosenfield. pl. XI, No 214) has the left spike recalling Grecian fish hook prong but the right one is more in line with or anticipating the Indian form. The central prong is very rarely after a lance-head shown in Greek types, an exception is found on a coin dated to 387-374 B.C which shows such one: (*cf.* here fig 8 d). The progressive changes in Hellenic forms, from the relatively archaic (fig. 7) to the classical (fig 8) shows the persistence of the basic shape in essential particulars.
21. Also Sivaramamurti, fig. 34, 1 b & c.
22. Drawn after the image of a goddess from Dinajpur, Bengal : *cf.* R. D Banerji pl. LVI (a).
23. I must here mention an article written long ago by William Simpson entitled "The Trisula Symbol", Journal of the Royal Asiatic Society of Great Britain and Ireland, 1890, pp 299-317. The author's concern there is mostly with the origins.

List of Figures

1. The Western Indian *triśūla* according to the *Aparājitapṛcchā*.
2. The Eastern Indian *triśūla* according to the *Lakṣaṇasamuccaya*.
3. The South Indian *triśūla* (following *vajrā's* weapon-head) according to the *Kāraṇāgama*.
4. Gupta tridents:
   a) Of the Śaivaite door guardian, Pārvatī temple, Nācanā Kuṭhārā, *c.* 3rd quarter of the 5th century:
   b) Mandsor, Śiva's, *c.* early 6th century:
   c) Of a Śaivaite *dvārapāla*, Nācanā Kuṭhārā, *c.* late 5th century:

   (all drawn after the photographs in the Archives of the American Institute of Indian Studies, Varanasi.)

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5. (a) trident of Avalokiteśvara, Mahobā, Candella style, *c.* mid 10th cent. (influenced by Eastern school) : (*cf.* Zimmer fig. 321.) (b) trident of Devī, Dinājapur, Bengal, *c.* 11th century. (*cf.* Banerjee, pl. LVI *a.*)
   (b) trident held by Śiva, Śiva and consort, Orissa, *c.* 12th century : (*cf.* Zimmer, fig. 387.)
6. (a) Trident of one of the Regents of the Quarters, Lara Djonggrang, Jāvâ, *c.* mid 9th century : *(cf.* Kempers, plate 156.)
   (b) trident of Ṛṣi Tṛṇavindu, Singasari, Eastern Jāvā, *c.* early 13th century : *(cf.* Kempers, fig. 241.)
7. (a) trident of Poseidon, relief from Tarentum, Greece, *c.* 6th century B.C.; *(cf.* Grimal, frontispiece.)
   (b) trident of Poseidon, coin. Poseidonia, *c.* B. C 530. : *cf.* C. M. Kraay & Max Hirmer, Plate VIII.
8. (a) trident of Posiedon, coin of Demetrius Poliorcetes, Macedonia, Greece, B. C.306-283 ; (*cf.* CMK & MH, fig. 574.)
   (b) trident of Poseidon, coin of Haliartus Boltia, Greece, *c.* B. C. 387-374: *(cf* CMK & MH, fig. 460.)
   (c) trident of sea-god, coin of Itanus, Crete, *c.* B. C. 375-350: *(cf.* CMK & MK, fig. 546.)
   (d) trident of Śiva, coin of Vāsudeva. Kuṣāṇa *(cf.* Rosenfield, fig. 214.)

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Yogic Elements in Principal *Upaniṣads*

Paramba Shree Yogamaya

0. Prologue to Yogic Sciencea

Yoga is consciousness of unity with the ātman. The word 'Yoga' in a technical sense first occurs in *Taitt.Up.* (योग आत्मा II/4/1), *Kath.Up.* (...अध्यात्मयोगाधिगमेन देवं ... 1/2/12), *Śve.Up.* (... ब्रह्मण्यभिव्यक्तिकराणि योगे, 2/11) (तत्कारणं सांख्ययोगाधिगम्यं, 6/13), *Mai.Up.* (तथा तत्प्रयोगकल्पः प्राणायामः प्रत्याहारो ध्यानं धारणा तर्कः समाधिः षडङ्ग इत्युच्यते योगः, ... 6/18). The true explanation of it is 'arranging' which is evident from the expression 'आत्मानं युञ्जीत' occuring in *Mai.Up.* (6/3). In *Mai.Up.* (6/25) the word 'Yoga' is used in the meaning of 'union' between prāṇa and the syllable Om.[1] So we find that the *Upaniṣads* contain the earliest theory of the Yogic practice.

Particularly prāṇa is the basic element in all beings and is greatest among the organs in human beings generally. So, to achieve greatness in life one has to contemplate upon prāṇa. By engaging oneself with Yogic Contemplation one can achieve a complete life. The accomplishment related to prāṇa is completely the subject matter of Yogic science.

This article aims to discuss 'how the Yogic elements have their roots in the age-old *Upaniṣads.*'

I. *Upaniṣads* and Yoga

Among the fourteen principal *Upaniṣads* eight śrutis of the second chapter of *Śve.Up.* deal with Yoga. The conduct and behaviour, the place, the preliminary symptoms, the attainment of the yogic power and its consequences all are discussed in a very significant manner in this *Upaniṣad.* It seems that the latter Sāṁkhya and Yoga systems of philosophy has been developed on the basis of this *Śve.Up.*

Usually a layman understands the postures by the word 'Yoga'. But the postures are a part of Yoga and not the whole. Even before the Bh. Gītā the sitting posture for prāṇa contemplation is depicted in *Śve.Up.* as that the body, neck and

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head should be steady with a comfortable sit. Though we don't find a detailed discussion about the postures in this *Upaniṣads* still the basic and original themes are found there.

The *Śve.Up.* has a great significance in development of a system of philosophy i.e. Yogadarśanam. A full-fledged development of the postures are found in the text of *Haṭhayogapradīpikā*. The sādhaka is directed to regulate the mind and organs. This can be said 'pratyāhāra'. Before this he is directed to control his breath in Rājayoga. It signifies that our inhalation and exhalation should be regular and the practice of it's regulation is known as prāṇāyāma in almost all the Yogic texts. For this prāṇāyāma and pratyāhāra the place to contemplate should be pure, dustless, fire and water free and also free from noise. If possible the meditation is preferable in caves also. The primary symptoms of Yogic contemplation is very clear in *Śve.Up.* And lastly the contemplator is taken to a higher level through the effect of his meditation.

One can attain a diseaseless, long healthy and happy life through the unending bliss of Yogic practice. *Śve.Up.* holds up the sādhaka towards samādhi Yoga or accomplishment where the individual soul meets the universal soul and frees him from all bondages in the former becomes one with the latter.[2] This equal theme is also found in Pātañjaliyogadarśanam.

तदा द्रष्टुः स्वरूपेऽवस्थानम् । *(Pāta. Yoga.* 1/3*)*

For accomplishment two of its previous stages are named as dhāraṇā and dhyāna which are not mentioned in *Śve.Up.* But both of them are necessary for the final stage; so also are incorporated in the process also. *Ka.Up.* describes dhāraṇā as the highest Yogic practice or equal to samādhi. It is said that only when manas with the five senses has attained the still state and when Buddhi or intelligence does not waver, that they call the highest goal to be reached.[3]

Here we observe that if we add the yamas and niyamas of the eight-fold-path of Yoga to Upaniṣadic contemplation process it will fulfil the requirements in the path of Yoga. These are elements of Yoga in *Upaniṣads.*

I.1. The Form of Īśvara in Yoga and Principal *Upaniṣads*

It is quite significant that *Pāta.Yoga.* gives a definition to Īśvara as

क्लेशकर्मविपाकाशैरपरामृष्टः पुरुषविशेष ईश्वरः । *(Pāta.Yoga.* 1/24*)*

A similar discussion is found in Muṇ.Up. in this regard where it is said that paramātman is the only witness and the jīva only enjoys the subjects.[4] Likewise, *Ka.Up.* describes that the sun, the eye of the whole universe remains pure, free from

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external blemishes to which the eyes are susceptible; so also, the one inner self of beings which remains pure and free from the sorrows of the outside world.[5]

I.2. The Essential Ingredients of the body as described in Principal *Upaniṣads*

The seven dhātus are the ingredients on the basis of which Yogic science and āyurveda śāstra provide treatment. Though these are a latter development still the *Mai.Up.*, latest among the principals depicts them as follows :

भगवन्नस्थिचर्मस्नायुमज्जामांसशुक्रशोणितश्लेष्मादूषिते विण्मूत्रवातपित्तकफसंघाते दुर्गन्धे निःसारेऽस्मिञ्छरीरे किं कामोपभोगैः । (*Mai.Up.* 1/2)

Again in *Kau.Up.* we are told that the blood-vessels called Hitā or which is active and beneficial and arising from heart are as small as a hair divided into thousand parts and they are filled by the fineness of a brown, white, dark, yellow and red sap.[6] Before this *Kau.Up.* same type of discussion regarding the ateries is found in *Ch.Up.* Here it is said that Sun is reddish-brown (पिङ्गल) and white, blue, yellow, etc. are there in Sun. So, the reddish brown arteries from heart are all of these colours.[7] A very scientific and reasonable cause regarding the colour of nāḍis is given by Acharya Shankara like this that the arteries with bile (पित्त) when brunt by the sunrays and come in contact with phlegm (कफ) a little then their colour becomes reddish-brown. When the quantity of wind (वात) is more in this condition the colour becomes blue and when the phlegm is more the colour becomes white. When the quantity of wind becomes equal with phlegm then the colour of arteries becomes yellow. And when the quantity of blood is more, then the arteries are red in colour. Describing this Acharya Shankara has suggested for more research in this line in his commentary.[8] This blood-vessel named 'Hitā' is the cause of our dream state as the Bṛ.Up. describes.[9] In this connection, in the context of Sautrāmaṇi sacrifice of Vājasaneyī Saṁhitā it is prayed that the body should be free from the trouble of wind etc.[10] That means an equillibrium state of phlegm, wind & bile is required for sound body and mind. A very subtle and significant description of human limbs is also found in Śatapatha Brāhmaṇa.

In fact it is very significant that we find the description of the subtle arteries in the age-old *Upaniṣads* for which it can be said they are the beginning of physiological science and the base of modern medical science. It is the study of Yoga only which gives us a chance to unfold the secrets of the vedic vision.

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III. The Symbolic Information of Yogic Practice in *Upaniṣads*

One can achieve success in the Yogic path only through regular practice. We find some references of Yogic practice in *Upaniṣad* symbolically where it is aimed for self-realisation or Brahma - realisation. In *Śve. Up.* it is said that the soul is the wood below that can burn and be fire. AUM is the whirling friction rod above. Prayer is the power that makes AUM twine round and then the mystery of God comes to light.[11] This can be interpreted as by overcoming the obstacles which prevent the realisation of Brahman, suffering is generally involved. We have to critically meditate on Godhead to bring Him to be reflected in our heart. Here the description of body is below wood and AUM as the rod above is the true state of the human soul to be identical with the supreme spirit. This type of friction is known as adhiyajña. This is the fact that Ātman lies concealed in the body is elucidated as the fire lies concealed in the rubbing fuel-sticks. In between the lower and above sticks who sits very steady, calm and quite, who is jātavedas in the sacrifice and who is protected by the Yogic through their contemplation as the foetus lying concealed as well-protected by the pregnant woman is the Ātman.[12] This can be interpreted differently. In the Yogic process both the sticks are lower breath and upper breath respectively or prāṇa and apāna. Who sits in between them is worshipped by all the organs is vāmana. The up-breath (prāṇa) and in-breath (apāna) are active for this vāmana or Ātman only.[13] In this context we can quote the line of Muṇ.Up. also where it is said that mind relies upon the prāṇas for its purification. When the mind becomes pure and calm through prāṇa-regulation at the time there appears the Ātman automatically.[14] Here very clearly it is said that the Ātman can be known through consciousness (चेतसा). But this consciousness is concealed by subjects of our organs usually. When all the organs are controlled through the regulation of breath at that time mind becomes very calm and steady. In this state only one becomes fit for realisation through consciousness.

IV. The suitable place for Yogic contemplation in *Śve.Up.*

Each and every work towards success demands a suitable atmosphere. Among the principal Upaniṣads *Śve.Up.* describes clearly about the atmospheric condition for Yogic practice. In a level clean place, free from pebbles, fire, noise and the murmur of water and other features not offensive to the eye,. in a hidden retreat protected from eye, let the sādhaka practise his exercise of Yoga.[15] In

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Bhagvat Gītā we find 8 verses of chapter - VI continuously describing the atmospheric condition for the practice of Yoga.[16] In *Haṭhayogapradīpikā* also we find the description for the Yogic circumstance as maṭhalakṣaṇa.[17] In some *Purāṇas* we also find the description of maṭhalakṣaṇa.[18] So, pure, calm and quite atmosphere is required for Yogic practice.

V. The preliminary symptoms and the attainment of the Yogic power

In the beginning of the accomplishment the sādhaka feels, fog. Because with the prāṇas cittavṛttis are also active. Then one feels smoke, sun, fire, wind, fireflies, lighting, crystal and moon. All these are the preliminary forms which produce the manifestation of Brahman is Yoga.

नीहारधूमार्कनिलानलानां खद्योतविद्युत्स्फटिकशशीनाम् ।
एतानि रूपाणि पुरः सराणि ब्रह्मण्यभिव्यक्तिकराणि योगे ॥ (Śve.Up. 2/11)

The symptoms of the progress in Yoga are lightness, healthiness, steadiness, fairness in complexion, pleasantness of voice, sweetness of odour and slight excretions. *Śve.Up.* says these are the first results of perfect Yogic practice.[19] After this Yogic achievement one becomes free from all sorrows and bondages.

V. Conclusion :

Each and every human being is a mirror stained by dust; but he shines rightly when it has been cleaned. Then only he can see the real nature of his own self which is integrated. He can participated himself in the final goal and freed from sorrow. When one knows the essential nature of his ownself through the perfect Yogic practice by overcoming all the bodily and mental obstacles he becomes a torch for himself and for the society. He releases himself from the material world and becomes free from bondages which is the ultimate aim of each and every human being.

Notes

1. एवं प्राणमथोङ्कारं यस्मात्सर्वमनेकधा । युनक्ति युञ्जते वापि तस्माद्योग इति स्मृतः ॥ एकत्वं प्राणमनसोरिन्द्रियाणां तथैव च । सर्वभावपरित्यागो योग इत्यभिधीयते ॥ (*Mai.Up.* 6/25)
2. त्रिरुन्नतं स्थाप्य समं शरीरं हृदीन्द्रियाणि मनसा संनिवेश्य ।
   ब्रह्मोडुपेन प्रतरेत विद्वान् स्रोतांसि सर्वाणि भयावहानि ॥ (Śve.Up. 2/8)
3. यदा पञ्चावतिष्ठन्ते ज्ञानानि मनसा सह । बुद्धिश्च न विचेष्टति तामाहुः परमां गतिम् ॥ (*Ka.Up.* II/3/10)
4. .... तयोरन्यः पिप्पलं स्वाद्वति अनश्नन्नन्यो अभिचाकशीति ॥ (Muṇ.Up. III/I/I)
5. सूर्यो यथा सर्वलोकस्य चक्षुर्न लिप्यते चाक्षुषैर्बाह्यदोषैः ।
   एकस्तथा सर्वभूतान्तरात्मा न लिप्यते लोकदुःखेन बाह्यः ॥ (*Ka.Up.* II/2/11)

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6. ... हिता नाम हृदयस्य नाड्यो हृदयात्पुरीततमभिप्रतन्वन्ति तद्यथा सहस्रधा केशो विपाटितस्तावदण्व्यः पिङ्गलस्याणिम्ना तिष्ठन्ति। शुक्लस्य कृष्णस्य पीतस्य लोहितस्ये तासु तदा भवति । यदा सुप्तः स्वप्नं न कंचन पश्यति .... । (*Kau.Up.* 4/19)

7. अथ या एता हृदयस्य नाड्यस्ताः पिङ्गलस्याणिम्नस्तिष्ठन्ति शुक्लस्य नीलस्य पीतस्य लोहितस्येत्यसौ वा आदित्यः पिङ्गल एष शुक्ल एष नील एष पीत एष लोहितः । (*Ch.Up.* VIII/6/1)

8. तथा शुक्लस्य नीलस्य पीतस्य लोहितस्य च रसस्य पूर्णा इति सर्वत्राध्याहार्यम् । सौरेण तेजसापित्राख्येन पाकाभिनिर्वृतेन कफेनाल्पेन सम्पर्कात्पिङ्गलं भवति सौरं तेजः पित्ताख्यम् । तदेव च वातभूयस्त्वान्नीलं भवति । तदेव च कफभूयस्त्वाच्छुक्लम् । कफेन समतायां पीतम् । शोणितबाहुल्येन लोहितम् । वैद्यकाद्वा वर्णविशेषा अन्वेष्टव्याः । कथं भवन्तीति । (*Comm. of Shankara, Ch.Up.* VIII/6/1)

9. *Bṛ. Up.* IV/3/20

10. त्वया हि नः पितरः सोम पूर्वे कर्माणि चक्रुः पवमान धीराः । वन्वन्नवातः परिधीँर ॥ रपौर्णु वीरेभिरश्वैर्मघवा भवा नः ॥ (*Vājasaneyī Sam.* 19/53)

11. स्वदेहमरणिं कृत्वा प्रणवं चोत्तरारणिम् ।
ध्याननिर्मथनाभ्यासाद्देवं पश्येन्निगूढवत् ॥ (Śve.Up. 1/14)

12. अरण्योर्निहितो जातवेदा गर्भ इव सुभृतो गर्भिणीभिः ।
दिवे दिव ईड्यो जागृवद्भिः हविष्मद्भिर्मनुष्येभिरग्निः ॥ एतद्वै तत् ॥ (*Ka.Up.* II/1/8)

13. ऊर्ध्वंप्राणमुन्नयत्यपानं प्रत्यगस्यति । मध्ये वामनमासीनं विश्वे देवा उपासते ॥ (*Ka.Up.* II/2/3)

14. एषोऽणुरात्मा चेतसा वेदितव्यो यस्मिन्प्राणः पञ्चधा संविवेश ।
प्राणैश्चित्तं सर्वमोतं प्रजानां यस्मिन्विशुद्धे विभवत्येष आत्मा ॥ (Muṇ.Up. III/1/9)

15. समे शुचौ शर्करावह्निवालुकाविवर्जिते शब्दजलाश्रयादिभिः
मनोऽनुकूले न तु चक्षुपीडन गुहानिवाताश्रयणे प्रयोजयेत् ॥ (Śve.Up. 2/10)

16. योगी युञ्जीत सततमात्मानं रहसि स्थितः । युक्तस्वप्नावबोधस्य योगो भवति दुःखहा ॥ (*Bh.Gita* VI/10-17)

17. अल्पद्वारमनन्ध्रगर्तविवरं नात्युच्चनीचायतं सम्यग्गोमयसान्द्रलिप्तममलं निःशेषजन्तूज्झितम् ।
बाह्ये मण्डपवेदिकूपरुचिरं प्राकारसंवेष्टितं प्रोक्तं योगमठस्य लक्षणमिदं सिद्धैर्हठाभ्यासिभिः ॥

(*Haṭhayogapradīpikā* 1/13)

18. Nandikeśvarapurāṇa 13

19. लघुत्वमारोग्यमलोलुपत्वं वर्णप्रसादं स्वरसौष्ठवं च ।
गन्धः शुभो मूत्रपुरीषमल्पं योगप्रवृत्तिं प्रथमा वदन्ति ॥ (*Śve.Up.* 2/13)

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Observations on the use of *Kṛ*

SATYA VRAT VARMA

The phenomenon represented by a group of Sanskrit roots in denoting more than one meaning is brilliantly summed up by Patanjali in the pithy sentence '*bahvārtha api dhātavo bhavanti*.' The dictum is however to be taken with a modicum of caution. The multiplicity of meanings of the roots in question is circumscribed by strict grammatical formulations. But for certain specific cases they are not known to convey a sense that is not assigned to them in the *dhātupātha* or that belongs to other roots. *Kṛ*, however, towers above them all and unfolds an array of meanings that rightfully belong to other specific roots. In view of the plethora of meanings that it is found to denote in the vast domain of literature, both sacred and profane, *Kṛ* may well be treated to form a class (*gaṇa*) by itself. What has been said of the 'Word' '*Sarve Sarvārthavācakāḥ śabdāḥ*' is more true of *Kṛ*. The rationale behind the quaint phenomenon is, however, not hard to define. The primary sense of *Kṛ* action is general (*ḍukṛñ karaṇe*), turns out to be a magic lamp to conjure up the gamut of meanings that it denotes with a vengeance. In the true spirit of the Sāṁkhya theory of causatin (*Satkāryavāda*), the array of specific meanings in which *Kṛ* has been used by the successive generations of cultured writers are latent in its general sense, which unravel themselves in the given situation and context. The general after all invariably culminates in the specific (*na nirviśeṣaṃ sāmānyam*). Besides those noted elsewhere, the present note is intended to focus on a number of peculiar meanings of *Kṛ* which we have been able to identify in the course of our sustained investigations in the functioning of the root. It is interesting to find that the Vedic language has equal fascination for the root. The *Ṛgveda* itself serves to highlight the various nuances of its import that it unravelled in its semantic march.

While waxing eloquent on the sanctity of the *Prācī Sarasvatī Tīrtha*, located at *Pṛthūdaka*, the *Vāmanapurāṇa* (VP.) brings out its efficacy to purge evil of all hues in the verses that follows :

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प्राची सरस्वती पुण्या अपि दुष्कृतकर्मणाम् ।
त्रिरात्रं ते करिष्यन्ति प्राचीं प्राप्य सरस्वतीम् ॥
न तेषां दुष्कृतं किञ्चिद् देहमाश्रित्य तिष्ठति ।[2]

The phrase त्रिरात्रं ये करिष्यन्ति sounds somewhat enigmatic. *Kṛ* seems to have been used here in a highly uncommon sense which, on contextual evidence, can only be 'to stay', 'to live'. 'Those who stay for three nights at the sacred Prācī Sarasvatī are absolved of all sins. The VP. is not alone in using the root in this sense. Its antiquity goes back to the time of *Ṛgveda.* It denotes much the same sense in the *Ṛc* बह्वीः समा अकरमन्तरस्मिन् ।[3] *Akaram* here evidently means *avasam.* The excerpt from the Mahābhārata चक्रुस्तेनाभ्यनुज्ञाता दश वर्षाणि पञ्च च serves to lend added support to the meaning. *Cakruḥ* in the verse can not mean anything but *ūṣuḥ.* 'Permitted by him, they lived / stayed there for fourteen years. Obviously the general sense of *Kṛ* has climaxed here in the specific act of living, though it is for removed from it.

Far more removed from the primary sense is the 'act of slaying' which *Kṛ* is found to denote in the *Bhāgavatapurāna.*

व्यभिचारं मुनिर्ज्ञात्वा पत्न्याः प्रकुपितोऽब्रवीत् ।
घ्नतैनां पुत्रकाः पापमित्युक्तास्ते न चक्रिरे ॥[4]

The Perfect plural *Cakrire* poses difficulty in ascertaining its true significance in the verse. *Kṛ* seems to have been intended here as a counterpart of the root *han* in *ghnata.* If so, *Cakrire* can only mean *Jaghnuḥ* here. And this is the only sensible interpretation that can be put on it, though *Kṛ* is seldom, if ever, used in this sense. 'The sons, though bidden by their father, did not kill their mother.'

Of the meanings that *Kṛ* has been denoting since the Vedic times, 'to give' (*dāne*) stands out prominently. कृधि रत्नंयजमानाय त्वं हि रत्नधा असि[5] purports to be an excellent illustration of the use of *Kṛ* in this sense. *Kṛdhi* doubtless means *dehi* here. 'Bestow riches on us, O Indra, for you are a repository of wealth.' So does *Kṛdhi* stand for *dehi* in अस्मभ्यमिन्द्र वरिवः सुगं कृधि[6] । 'Bestow joy and good luck on us, O Indra.' The *Atharvaveda* has been equally fond of using the root his this sense. Verses like त्वष्टा नो अत्र वरीयः कृणोतु[7] and यशसं मेन्द्रो मघवान् कृणोतु यशसं द्यावापृथिवी उभे इमे[8] amply bear out of the sage's predilection for the root. *Kṛṇotu* in the excerpts clearly means '*dadātu*'.

Kr. has been widely popular with the classical writers. The Vālmīki - Rāmāyaṇa furnishes several instances of the use of *Kṛ* in this sense. '*Kṛtam*' in अवज्ञया कृतं हन्याद् दातारं नात्र संशयः[9] unmistakably stands for '*dattam*'. 'Anything given

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with disrespect to the suppliant brings about the ruin of the donor.' The meaning is inherent in the Desiderative from *Cikīrṣavaḥ* compounded with *tapaḥphala* in अभ्यागच्छन् सुराः सर्वे तपः फलचिकीर्षवः[10] । It is doubtless synonymous with *ditsavaḥ*, तपः फलं दातुमिच्छवः as the *Śiromaṇi* puts it. 'The deities flocked there with a view to bestow on them the reward for their austerities'. A very interesting use of *Kṛ* preceded by the prefix *upa* in this sense is met with in the *Manusmṛti* : क्रीत्वा स्वयं वाप्युत्पाद्य परोपकृतमेव[11]. The credit for resolving the cryptic phrase उपकृतम् rests with *Manu's* brilliant commentator Kullūka. But for his unerring paraphrase of the term as अन्येन वा केनाप्यानीय दत्तम् it would have been hard to interpret it with a measure of cogence. Another verse from Manu serves to make the sense all the more clear.

राजभिः कृतदण्डास्तु कृत्वा पापानि मानवाः ।
निर्मलाः स्वर्गमायान्ति सन्तः सुकृतिनो यथा ॥[12]

कृतदण्डाः in the verse evidently means *dattadaṇḍāh*, 'punished.' 'The people who have been punished for their evil deeds by the king, go to heaven like pure souls, purged of their vices.'

Though the two are denoted by the Sanskrit root *dā*, 'paying' is a trifle different in import from 'giving'. As borne out by यत्र शुल्को न क्रियते अबलेन बलीयसा[13]. *Kṛ.* had come to mean 'to pay' in the Vedic period itself. Kauṭilya furnishes some more uses of the root in this sense. The instances reproduced below merit notice for effectively highlighting the use of *Kṛ* in the sense of 'paying'.

(i) ध्वजमूलमतिक्रान्तानां चाकृतशुल्कानां शुल्कादष्टगुणो दण्डः ।[14]

Those who cross the toll-post without paying the toll-tax are to be punished with a fine eight - fold more than the usual tax.

(ii) कृतशुल्केनाकृतशुल्कं निर्वाहयतः .... तच्चं तावच्च दण्डः[15] ।

'He who smuggles the goods on which tax has not been paid with those on which it has been paid, will have them confiscated and an equal amount of fine imposed on him.'

The commentary *Śrīmūlā* is beyond reproach in rendering कृतशुल्केन as दत्तशुल्केन and अकृतशुल्कं as अदत्तशुल्कम् ।

'To give name', 'to name' is the meaning which seems to be an extension of the basic sense of 'giving'. The meaning is preserved in a large number of works, some of which are pretty early. Some of the notable examples are reproduced here.

(i) वसिष्ठः परमप्रीतो नामानि कुरुते तदा ।[16]

(ii) तस्याहं सोमशर्मेति नाम करिष्यामि ।[17]

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It is a testimony to the resilience of *Kṛ* that it voices effectively the different shades of the basic sense of the root *grah*. It is thus found to mean 'to receive', accept, attain, borrow, in various texts and contexts. While commenting on the *Vārttika* दृशेश्च, S. Ray remarks सूत्रे बुद्धिरिति ज्ञानमात्रं, न च चक्षुरादिभिः कृतं विशिष्टज्ञानम्[18]। *Kṛtam* here obviously means गृहीतं, प्राप्तं, 'attained'. 'The word Buddhi in the *Sūtra* गतिबुद्धिप्रत्यवसानार्थकशब्दकर्माकर्मकाणामणि कर्ता स णौ (I. 4.52) denotes knowledge in general, not the specific knowledge attained through eyes etc.

The Rāmāyaṇa - verse कुरु नो याचनां पुत्र सीता तिष्ठतु भामिनी brings out another aspect of the root *grah* as denoted by the ubiquitous *Kṛ Kuru* here obviously means *gṛhāṇa*, Svīkuru. 'Accept our request, Son. Sītā may stay back here in Ayodhyā.' It is almost in the same sense that *Kṛ* is found used in the *Ṛgveda* : इन्द्र स्तोममिमं मम कृष्वा युजश्चिदन्तरम्[20] । *Kṛṣva* in association with *antaram* is rendered by Sāyaṇa as 'āsannam kuru', 'receive'. 'Receive in your heart i.e. accept this laud of mine as that of a friend.' 'Receiving is but a prelude to 'accepting.'

Yājñavalkya has been instrumental in focusing on a rare sense of *Kṛ* though in ultimate analysis that too represents an aspect of the basic meaning of *grah*. As used by him in the following verses, it means 'to borrow', 'to incur.'

(i) अविभक्तैः कुटुम्बार्थे यदृणं तुं कृतं भवेत् ।
दद्युस्तद्रिक्थिनः प्रेते प्रोषिते वा कुटुम्बिनि[21] ॥

The debt incurred for the undivided family is to be paid back by the head of the family, or his heirs after he is dead or gone on (a long) journey.

(ii) न योषित्पतिपुत्राभ्यां न पुत्रेण कृतं पिता ।
दद्याद् ऋते कुटुम्बर्थान्न पतिः स्त्रीकृतं तथा[22] ॥

The famous line from the *Uttararāmacarita*, न तयोर्ज्ञाने शक्तिं करोत्यपहन्ति वा[23] is all that is generally reproduced to illustrate the use of *Kṛ* in the sense of 'creating', 'producing', 'generating'. The meaning, however, seems to have been quite popular with the ancient authors. While dilating upon the advantages of the study of philosophy, Kautilya remarks प्रज्ञावाक्यक्रियावैशारद्यं च करोति[24] '*Kṛ* is used here in the sense of 'producing.' 'The study of philosophy produces sharpness of intellect, clarity of expression and effective action.' The Jātakamālā throws up a very interesting use of the root in this sense. In view of its somewhat philosophical overtones, the verse in question merits reproduction.

यदि पद्मनालरचनादि च यत्तदहेतुकं ननु सदैव भवेत् ।
सलिलबीजादिकृतमेव तु तत्, सति तत्र संभवति न ह्यसति[25] ॥

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'If the lotus - stalk etc. were to spring up without any cause, it should have been always there. That however, is produced by seed, water etc. So when they are there, the lotus - stalk is produced, otherwise not.'

The meaning is met with in some of the *Smṛtis* as well. The *Bṛhaspati - smṛti* provides an interesting illustration.

अनेकधा कृताः पुत्राः ऋषिभिश्च पुरातनैः ।
न शक्यन्ते तेऽधुना कर्तुं शक्तिहीनैरिदन्तनैः ॥

Kṛtāḥ in the verse means *utpāditāḥ* and *kartum* is synonymous with *utpādayitum*. 'The ancient sages produced many sons, but the present - day sages, being shorn of virility, are not able to procreate them.'

The meaning seems to have come down from the Vedic period itself. *Kṛṇoti* in ज्योतिष्कृणोति सूनरी[26] bears testimony to its antiquity. 'The delightful dawn produces light', is what the expression means.

Closely related to the above is the sense (to cause) in which it is used by Kālidāsa in रतिमुभयप्रार्थनाकुरुते[27] । 'Mutual longing causes pleasure to both the partners.' Kālidāsa, is ably supported by such celebrities as Āryaśūra and Saṅkarācārya. In his analysis of the power of God, Āryaśūra remarks दासतैव च सा स्याद्या क्रियते परेण[28] । 'That overlordship is but slavery, which is caused by extraneous considerations,' Śaṅkaraś observation प्रसिद्धं चार्थित्वसामर्थ्यादिकृतमधिकारितारतम्यम् in his Bhāṣya on *Brahmasūtra* I. IV is equally illuminating.

'To manifest'. 'to display' is a sense that *Kṛ* has been denoting since the Vedic time. सूर्योरूपं कृणुते द्योरुपस्थे[29] forms a worthy illustration of the use of *Kṛ* in this sense. 'The sun manifests its form on the lap of the sky.' The Wise-saying नहि सौरमणिः स्वभावकान्ति रविपादैरनधिष्ठितः करोति[30] joins the Vedic verse in highlighting the meaning. 'Unless assailed / covered by the solar rays, the sun-gem does not manifest its inherent brilliance.' कृत्वातिसिंहस्थाम[31], represents a slightly different aspect of 'manifesting.' *Kṛtvā* here means *darśayitvā*. 'Displayed valour that surpassed that of a lion.'

Kṛ is known to mean 'to place', 'to put', the sense that is generally conveyed by *ni + dhā*. The meaning seems to have enjoyed a measure of popularity with the ancient writers. Vālmīki has palpable fondness for this sense of *Kṛ* the verse प्लवे कठिनकाजं च रामश्चक्रे समाहितः[32] underscores the sense with a measure of clarity. 'Rāma calmly put the spade and basket on the boat.' Vālmīki is ably supported by the author of the *Viṣṇupurāṇa* in using the root in this sense. The expression स च तं स्मयन्तकमणिमात्मनिवेशने चक्रे[33] leaves little doubt about the true import of *Cakre*. As

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borne out by the excerpt कृत्वा करे वक्त्रमुपोपविष्टा, चिन्तानदीं शोकजलां ततार[34], the meaning percolated down to Aśvaghoṣa. The author of the *Bhāgavatapurāṇa* seems to use the root in a slightly different sense. In spelling out the procedure of the Yogic practices, he says हस्तावुत्सङ्ग आधाय स्वनासाग्रकृतेक्षणः[35] । कृतेक्षणः here evidently means निहितेक्षणः, that is, बद्धेक्षणः, 'with sight fixed on the tip of one's nose.'

'To fix', 'to decide', 'to lay down' is another interesting meaning that *Kr̥* is known to denote since early times. It has evoked unequivocal approbation from stalwarts like Vyāsa, Kauṭilya and Manu. Sugrīva lays down a strict schedule for the monkey - hordes, sent in search of Sita, to return. सर्वेषां च कृतः कालः मासेनागमनं पुनः[36]. 'I have fixed time for them all to return in a month.' *Kr̥taḥ* here obviously stands for *niścitaḥ*. The author of the Arthasāstra has invested the meaning with a measure of technical overtones. He favours the adjudication of the judicial matters by a panel of ministers and judges : धर्मस्थास्त्रयस्त्रयोऽमात्याः ..... व्यावहारिकार्थान् कुर्युः[37] । The Commentator unerringly renders व्यावहारिकार्थान् कुर्युः as व्यवहारयोग्यान् पदार्थान् निश्चिनुयुः । It is the past participle form of *Kr̥* that has been used to convey the meaning in Kauṭilya's warning to the traders to sell the royal merchandise at a pre-decided price : बहुमुखं वा राजपण्यं वैदेहकाः कृतार्थं विक्रीणीरन्[38] । *Kr̥tārtham* is *niścitamūlyam.*

The expression प्र वो नपातमपां कृणुध्वम्[39] is rather abstruse. What one has to do with *apāṃ napāta,* defies imagination. Obviously *Kr̥* has been used in the verse in a sense that is hardly met with elsewhere. The credit for unravelling the true import of *Kr̥ṇudhvam* rests with Sāyaṇa. He rightly believes that the root *Kr̥* which denotes a general action, has graduated to convey here the specific act of 'extolling' : करोतिरत्र क्रियासामान्यवाची क्रियाविशेषे स्तोत्रे पर्यवस्यति । प्रकर्षेण स्तुवध्वमित्यर्थः ।

We owe it to Mammaṭa that *Kr̥* at some point of time meant 'to use' also. The *Kāvyaprakāśa* provides an interesting illustration of the meaning. Justifying the use of the fleeting feelings (*Saṁcārī bhāvas*) by name in a specific situation, Mammaṭa observes :

उत्सुकत्वानुभावस्य सहसा प्रसरणादिरूपस्य तथा-प्रतिपत्तिकारित्वाभावादुत्सुकमिति कृतम्[40] । *Kr̥tam* in the excerpt evidently means *prayuktam.* 'The fleeting feeling उत्सुकत्व has been used here by name in the verse as its manifestations like 'quick movement' are unable to convey Pārvatī's impatience with cogence.

The root has been used in the verse

हविराज्यं पुरोडाशः कुशाः यूपाश्च खादिराः ।
नैतानि यातयामानि कुर्वन्ति पुनरध्वरे[41] ॥

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in a sense that is only a shade different from its preceeding meaning. As paraphrased by the commentator, कुर्वन्ति विनियुज्जते, *Kṛ* in the verse denotes *viniyoga,* though that too would be rendered in English by the word 'used'. Time-worn or stale oblation, ghee, offering, kuśa grass and sacrificial posts made of *khadira* wood, are not to be used in a sacrifice.'

The use of *kāritāḥ* in the *Bhāgavata* - verse प्रस्तोभिताः क्रीडनवच्च कारिताः[42] defies comprehension. It does not mix well with क्रीडनवत्, though this precisely is the phrase that holds key to determing the meaning of the root in the excerpt. *Kṛ* has been used here in the highly uncommon sense of 'dancing'. क्रीडनवत् कारिताः therefore means here क्रीडनवन् नर्तिताः, 'made to dance like a puppet.'

An equally uncommon but highly interesting sense of the root is preserved in the *Atharvaveda.* The present participle form *kṛṇvan* used in यस्यां वातो मातरिश्वेयते रजांसि कृण्वंश्च्यावयंश्च वृक्षान्[43], poses some difficulty. But it is clear from the context that *Kṛ* cannot mean here anything else but 'to raise'. कृण्वन् = उत्थापयन् । 'The strong wind blows, raising dust and bringing down the trees.'

The verse from Vālmīki, इति पुत्रस्य शेषाश्च कृत्वा शिरसि भामिनी[44] is open to question so far as the meaning of *kṛtvā* is concerned. The way the commentator has sought to interpret it, leaves one cold. शेषान् अक्षतान् शिरसि शिरएकदेशे मस्तके इत्यर्थः । कृत्वा अक्षतैरलङ्कृत्य इत्यर्थः, this is how he resolves the text. He is convinced that *Kṛ* has been used here in the sense of 'adorning'. Kausalyā adorned (embellished) Rāma's head with rice, as he was about to leave for the forest. This is hardly convincing. There was no point for her to decorate Rāmas head or forehead at that traumatic hour. Nor is it rational to render *Śirasi* as Sira-*ekadeśe.* He seems to have failed to pinpoint the exact meaning of *Kṛ* in the context. The root appears to have been used here in the sense of 'throwing.' Kausalyā threw rice on Rāma's head to bid him farewell. This practice is still current in some parts of the country. It would be more in tune with the context to paraphrase शेषाश्च कृत्वा शिरसि as शिरसि अक्षतान्, प्रक्षिप्य, रामाशीर्भि संवर्ध्य इति पिण्डितोऽर्थः ।

A modicum of ambiguity likewise, sticks to the root in the following excerpts from Kādambarī.

(i) तन्न युक्तमेनमेकाकिनं कर्तुम्[45] ।

(ii) भगवन्, सकलत्रिभुवनदर्शनाभिरामायास्तवाकृतेरस्या सदृशोऽयमलङ्कारः क्रियताम्[46] ।

The Commentator smugly renders *kartum* in the former as *vidhātum* and *kriyatām* in the latter as *vidhīyatām.* This is quaint, if not reckless. Synonyms

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hardly serve to unravel the import of the original. The so-called interpretation leaves us in the dark about the precise meanings of the root in the two sentences. It is evident from the tenor of the expressions that *Kṛ* has been used here in the sense of 'leaving' and 'putting on' respectively. It accords with their spirit to render *kartum* as *tyaktum* and *kriyatām* as *dhāryatām*. While the latter sense of the root is not unknown, the former is unique in a way.

Karomi in राजपुत्र न ते दोषं करोमि[47] is not amenable to a coherent interpretation. As *doṣam* and *karomi* do not mix well, the expression is reduced to a jumble of words. The situation is saved in case *Kṛ* is taken here to mean 'to find'. 'Prince, I do not find fault with you.' This seems to be the only sensible interpretation that can be put on the verse.

The note, though fairly detailed, does not exhaust all the meanings that *Kṛ* is potent enough to yield. Patient investigations are sure to bring out a plethora of peculiar meanings of the root. *Kṛ* is a virtual *Kāmadhenu*.

Notes

1. SATYA VRAT, On Some Meanings of *Kṛ*, Journal of Oriental Institute, M. S. University, Baroda, Vol. 43, Pts.1-2, P. 7-13.
2. *Vāmanapurāṇa* (SM), XXI. 20-21, as quoted in *An Epic Pilgrimage* (Devendra Handa), Aryan Books International, New Delhi, 2004, p. 75, fn 176
3. *Ṛgveda* (*RV.*), Vedic Samsodhan Mandal, Poona, 1933, X. 124.4
4. *Bhāgavatapurāṇa*, Gita Press, Gorakhpur, V.S.20.59, IX. 16.1
5. *Ṛgveda*, op. cit, VII. 16.6
6. *Ibid.*, I.102.4
7. *Atharvaveda*, VI.53.3
8. *Ibid*, VI.57.1
9. *Rāmāyaṇa*, Gujarati Printing Press, I.13.34
10. *Ibid.*, I.63.1
11. *Manusmṛti*, Nirnaya Sagar Press, IV. 54
12. *Ibid*, VIII. 318
13. *Atharvaveda*, III. 29.3
14. *Arthaśāstra*, ed. Udayavira Shastri, Delhi, 1970, II. 21.22
15. *Ibid*, II. 21.24
16. *Rāmāyaṇa*, op.cit, I. 18.22
17. *Pañcatantra*, ed., Jwala Prasad Mishra, Bombay, 1923, p. 493
18. *Siddhānta kaumudi*, Vol.II, Calcutta, 1920, p. 25
19. *Rāmāyaṇa*, op. cit, II. 37.19
20. *Ṛgveda*, op. cit, I. 10.9

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21. *Yājñavalkyasmṛti,* Nirnaya Sagar Press, 1949, II. 45.
22. *Ibid,* II. 46
23. *Uttararāmacarita,* ed. M. R. Kale, Gopal Narayan and Company, Bombay, 1924, II.4
24. *Arthaśāstra,* op. cit, I.2.12
25. *Jātakamālā,* ed. Surya Narayan Chaudhari, Motilal Banarsi Dass, Delhi, 1991, XXIII. 26
26. *Ṛgveda,* op. cit, I.48.8
27. *Abhijñānaśākuntalam,* ed. M. R. Kale, Gopal Narayan and Company, Bombay, 1934, II. 1.
28. *Jātakamālā,* op. cit, XXIII. 39
29. *Ṛgveda,* op. cit., I. 115.5
30. *Mahāsubhāṣitasaṃgrahaḥ,* Vol. VIII, VVRI, Hoshiarpur, 2007, Verse 13093.
31. *Hammīra – mahākāvya,* Oritental Research Institute, Jodhpur, 1968, IV. 63
32. *Rāmāyaṇa,* op. cit., II. 55.17
33. *Viṣṇupurāṇa,* Gita Press, V. S. 2041, II. 13.24
34. *Saundarānanda,* ed. Surya Narayan Chaudhari, MLBD, Delhi, V. S. 2026, VI. 10
35. *Bhāgavatapurāṇa,* op. cit. XI. 14.32
36. *Mahābhārata,* Gita Press, V. S. 2014, Vanaparva, 282.18
37. *Arthaśastra,* op. cit., III. 1.1
38. *Ibid.,* II. 16.10
39. *Ṛgveda,* op. cit., I.122.4
40. *Kāvyaprakāśa,* ed. Acharya Vishveshvara, Jñāna Mandal Limited, Kaśhi, V. S. 2024, p. 366
41. *Rāmāyaṇa,* op. cit., II. 61.107
42. *Bhāgavatapurāṇa,* op. cit., X. 22.22
43. *Atharvaveda,* XII. 1.51
44. Rāmāyaṇa, op. cit., II. 25.37.
45. *Kādambarī,* ed. Kashi Nath Pandurang Parab, Nirnaya Sagar Press, Bombay, 1932, p. 285
46. *Ibid.,* p. 273
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Musical Instruments in Nirgrantha Canonical Literature*

M. A. Dhaky

St. Augustine was very firm with those who professed an instinctive enjoyment of music, saying that this places them on a level similar to birds - ***Andrew Martindale***

The early Nirgrantha attitude towards music somewhat parallels the early Christian as reflected in St. Augustine's exhortation (*c.* late 6th early 7th cent. A.D.); both religions advocated, and resolutely enforced, severity of discipline for friars and nuns. For the Nirgrantha Church, asceticism in its extreme, almost in absolutist form, was not only a desirable virtue; it also was, and still is, an invariate precondition to salvation.

As with the Buddhist church, the disciplinary rules as first framed in the Nirgrantha Order were fewer and simple. As time wore on, these progressively became exhaustive, elaborate, and complex. Very largely as a result of the burgeoning material culture, the "danger points" in terms of laxities in monastic discipline multiplied and grew in intensity. To this continually renewed and phenomenally augmenting challenge, spasmodic adjustments (including some minor concessions) but also additional, fresh, and sterner clauses were introduced, together with enlargement in the scope of the existing injunctions. The extended code of strictures, which now also included atonements, was expected to act as a safeguard and an expediency against lapses and transgression of the monk's fundamental and inviolable vows taken at the time of ordination.

The monastic conduct rules forbid what was considered then, as now, the 'good things' leading to material happiness in life. But, in the very process of negation, the disciplinary texts reveal what, in times contemporaneous to their

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composition, were looked upon as desirable objects, and proper means and channels of enjoyment, of which music was an important part.

Excepting the *Anuyogadvāra-sūtra* (*c.* early 5th cent. A.D.), no other Nirgrantha *āgama* speaks about the foundational elements of Indian music.[1] More information, however, is available on the traditional four classes, and types within them, of Indian musical instruments, in the books on monastic conduct and in the later Prākṛta and Sanskrit commentaries on them. The *Ācārāṅga-sūtra* Skanda II consists of five *cūlās* or appendices of which the premier two (*c.* 1st cent. B.C.) relate to monastic rules; four passages therefrom forbid the friars and nuns to listen to, or go to listen to, the sound of musical instruments of the four categories, *vitata* (percussion, drums of many sorts), *tata* (string), *ghana* (solid beat-keeping) and *śuṣira* (wind). The text also lists a few instruments that fall under each category.[2]

***Vitata** : mṛdaṅga, nandi, jhallarī;*

***Tata:** Vīṇā, vipañci, babbisaka, tuṇa. tumba-vīṇā, ḍhakuṇa;*

***Ghana** :tāla, kāṁsya-tāla, lattika, godhikā, kirikiri;*

***Śuṣira:** śaṁkha, veṇu, vaṁśa, kharamukhi, piripirīyā* or *piripirikā.*

The Ācārāṅga passages in question include some instruments that are untraceable in the standard pre-medieval and medieval works on music in Sanskrit, on which I shall focus in the sequel. Incidentally, this data is important in that they predate those given within the *gāndharva* literature including the earliest text, namely the *Nāṭyaśāstra* of Bharat (*c.* 2nd-3rd cent. A.D.). The *tuṁbu-vīṇa* (in those days possibly *ekatārā* like string instrument) existed in the early centuries. It was called *brahmavīṇā* in the medieval Sanskrit literature and its earliest instance of sculptural representation is known from a grille of one of the walls (now fallen) of the Gupta temple at Naccanā Kuthārā (*c.* mid 5th cent. A.D.) in Madhya Pradesh. The lute type *vīṇas* figure in several carved instances from at least the 7th-8th cent. A.D.

The next work is the *Niśītha-sūtra* (*c.* 1st-2nd cent. A.D.)[3] whose rules of prohibition and expiation of the Nirgrantha recluses include a rather large number of musical instruments in addition to those that figure in the *Ācārāṅga* Book II.

***Vitata:** bheri, paṇava, paṭaha, muraja, mṛdaṅga, nandi, jhallarī, vallarī,* (*vallaki*?)[4], *ḍamaruka, maṭṭaka, dhuttuṅga*(?)[5], *golukī;*

***Tata:** vīṇā, vipañcī, tuṇava, babbisaka, vīṇaīga*(?), *tumba-vīṇā, jhoṇḍya* (?), *dhaṅkuṇa* (or *ḍhakula), kacchapī, mahatī*[6]*;*

***Ghana:** tāla, kāṁsya-tāla, littika (lattika, godhika), makarika;*

***Śuṣira:** śaṁkha, śṛṅga, śaṁkhikā, vaṁśa, veṇu, kharamukhi, pirilī,* or *pairipirikā* (*piripirīkā*), *pāvā* or *parva.*

The increased length of the list in the *Niśītha-sūtra* is due in part to its relatively later age as compared to the *Ācārāṅga* Book II, but may also in small part be due to

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interpolations before and after the Mathurā synod which was convened for the redaction of the (Śvetāmbara) *śruta* or canon in *c.* A.D. 350/363.[7]

The *Vyākhyā-prajñapti*, a huge compendium on Nirgrantha dogmatics that existed in the third century A.D., in large part in the present form,[8] also yields some information in one of the questions pretended by apostle Gautama to Jina Vardhamāna Mahāvīra; while the text in general manner refers to the four classes of instruments, those of two—*śuṣira* and *vitata*—alone are specifically listed:

Śuṣira: *śaṁkha, śṛṅga, śaṁkhikā, kharamukhi, povā* (*pāvā* i.e.*parva*), *paripirīyā*;

Vitata: *paṇava, paṭaha, bhaṁbhā, horambha, bheri, jhallarī,* and *dundubhi.*

Anupapātika-sūtra (in the present shape dating before *c.* 4th cent. A.D.) in its stereotyped *varṇaka*—description of the regal procession of king Śreṇika (Bimbisāra) of Magadha (proceeding to pay obeisance to Jina Mahāvīra) alludes to the sound of the following instruments (without, however, reference to their pertinent class)[9]:

[***Śuṣira***]: *śaṁkha*

[***Vitata***] *paṇava, paṭaha, bherī, jhallarī, huḍukkā, muraja, mṛdaṅga, and dundubhi.*

Here, the *huḍukkā*, a variety of drum, not included in the aforenoted works is mentioned. (It does of course find mention in the medieval literature on music.)

The exegetical literature sometimes explains the form and meaning of the instruments (*ātodya*) alluded to in the āgamic passages. Among the available commentaries are the *cūrṇī* (mainly Prākṛta: author unknown; *c.* late 7th cent. A.D.) and the *vṛtti* (Saṁskṛta : Śīlācārya : *c.* A.D. 851), both on the *Ācārāṅga-sūtra*; the *viśeṣa-cūrṇī* (mainly Prākṛta : Jinadāsa gaṇi mahattara : *c.* A.D. 675) on the *Niśītha-sūtra*; and the Saṁskṛta *vṛtti* on the *Vyākhyā-prajñapti* by Abhayadeva sūri of Candra-gaccha (A.D. 1072).[10]

And lastly mention may be made of a *gāthā* cited by Jinadāsa gaṇi mahattara in his *cūrṇī*-commentary (*c.* A.D. 675) on the *Nandi-sūtra* of Deva vācaka (*c.* A.D. 425-450) wherein are mentioned the following twelve instruments (without reference to their categories)[11] :

[***Vitata***] *: bhaṁbhā, mukunda (mṛdaṅga ?), mardala, kaḍambā, jhallarī, huḍukkā, paṇava.*

[***Śuṣira***] : *kāhala, talimā, vaṁśa*, and *śaṁkha.*

Collectively, these Nirgrantha āgamic references take note of many musical instruments known in ancient India, some of which are now unavailable and their form and sound they produced cannot be divined.

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The commentators do not explain the formal glosses of most of the instruments; for they take it for granted that these are known (*prasiddha*), though in a few cases such as *babbisaka, dhanikuṇa, dhattundha*, etc., I suspect they in fact were ignorant, nor do we have any means to cast light on them.

Those that they explained are as follows:

Vitala **:** (1) *paṇava* is explained in Prākṛta by Jinadāsa as *guṁjā panavo maṁṭhāṇa* (or *bhāṁḍāṇā*), the gloss is not clear.

(2) *Bhaṁbhā*, glossed by the same authority as *Bhaṁbhā māyaṅgāṇa bhavati*, is equally unclear. However, Śrīcandra sūri of Candra-gaccha (12th cent. A.D.) in his *Nandi-sūtra-vṛtti-ṭippaṇaka* (an annotated gloss on the difficult words in the Samskrit commentary of *c.* mid 8th cent. A.D. by Haribhadra sūri on the aforenoted *Nandi-sūtra*) explains *Bhaṁbhā* as a very broad-topped *ḍhakkā* (*ati-pṛthula-mukha-ḍhakkā-viśeṣa*). (Could it be a large *ḍhola* or a kind of *nagāḍā* ?)

(3) *Dundubhi* is said by Jinadāsa to be shaped like *bheri* but narrow above: (*bheri-agārā saṁkuḍa-muhī dundubhi*).

(4-5) *mukunda* (*mṛdaṅga* ?) as well as *mardala* are explained by Śrī Candra sūri as a kind of *muraja* (*mukunda-mardalau muraja-viseṣau*). The commentator further states that *mukunda* is narrow at one end and broad at the other, while *mardala* maintains the same dimensions at both ends.

(6) *muraja* is explained by Jinadāsa Gaṇi as a large sized drum (*mahat-pramāṇo murajo*).

(An instrument like *jhallarī* is said to have a circular shape or frame and could be tough.)

Tata **:** The term *tata* is defined by Jinadāsa gaṇi in two ways: by citing examples; and etymologically. He cites *ālāpinī* as *tata*; defines *vīṇā* as *trisarī* or three-stringed lute, and adds *bahutantrī* (harp?) to the list. And a second time he defines *tata* as *tantrī* or stringed instruments.

Ghana **:** Jinadāsa gaṇi seems to restrict *ghana* with wooden percussion instruments (*ujjaula-lakuḍā*); and the term *kāṁsika* he uses for *kaṁsala* or *kāṁsya-tāla*. He also refers to *tala-tala, jala-vāditra* (*jalataraṅga* ?), *jīvaruta* (?), and the whole class of these instruments he calls in Prākṛta as *tavvivarīya*, the meaning of which is unclear. Śrī Candra sūri glosses *kaḍamba* as *karaṭikā* and *talima* by an Apabhraṁsa appellation *teüllika*. The instrument *maṭṭaya* or *maṭṭaga* is *maṭṭaka* (Hindi *maṭakā*, Gujaratī *māṭaluṁ*), perhaps the predecessor of the *ghaṭam* of the Karnatic system of music.

Śuṣira **:** *Kharamukhī* is explained by Jinadāsa as a *kahala* having a wooden-head shaped after a donkey. And *piripiriyā* (*papuḍī* in Gujarātī), as far as it can be understood, is a wind instrument having a pipe-like form, single mouth, and a lateral conch shaped part; the instrument makes *piripiri* like three sounds.

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The instrument's appellation, like *bhaṁbhā*, seems may be a children's handmade instrument. (Is it an early form of the snake charmer's *mahūvar* ?)

From this preliminary estimation of the music data, it is clear that many musical instruments were known in ancient India, some of which have not survived. A detailed study of the information on the musical instruments from the Nirgrantha *āgamas vis-à-vis* the texts on music on the one hand and the depiction in ancient carvings on the other is reserved for a future study.

Notes

1. The data though are rather preliminary. And the portion embodying musical text (*svara-maṇḍala* i.e. *sapta-svara*) is rightly considered an interpolation by Pt. Dalsukh Malvania : (*Cf.*) *Sthānāṅga-Samavāyāṅga* (Gujarātī), Ahmedabad 1955, 879, 872. However, the date here suggested holds on the grounds of content and style of the work. The selfsame material *verbatim* figures in the *Sthānāṅga-sūtra*.
2. *Ed.* Muni Jambuvijay, *Āyārāṅga-suttam*, Jaina-Āgama-Granthamālā, Vol. 2 (1), Shri Mahavira Jain Vidyalay, Bombay 1976, pp. 240-2.
3. *Eds.* Amaramuni and Muni Kanhaiyalal, Pt. IV, Agara, 1982, pp. 200-1. The *Niśītha-sūtra* is ascribed to Viśākha gaṇi who probably is Ārya Viśākha. Several of its rules, including those on music, are based on, and are extensions of, those of the *Ācārāṅga-sūtra* Book II.
4. A variant reading which might be more correct.
5. A variant reading is *saduya*. In neither case is it possible to cull out any meaning.
6. In the different published versions of the *Niśītha-sūtra*, *kacchapī* and *mahatī* are wrongly included under the *ghana* class. As is known from the Sanskrit works on music, both were forms of *vīṇās* or lutes, the *kacchapī* is assigned to Sarasvatī and *mahatī* to Nārada.
7. This canon is not recognized by the Digambara Jainas.
8. Some of the passages in the *Vyākhyā-prajñapti* (*c.* 2nd-3rd cent. A.D.) have at some stage gone to the *Prajñāpanā-sūtra*; while several that originally formed part of other *āgamas* have drifted to the *Vyākhyā-prajñapti*.
9. *Ed.* Muni Kanhaiyalal and others, Beawar 1982, p. 104.
10. This *vṛtti* uses an earlier *cūrṇi* commentary, seemingly not as yet published.
11. *Ed.* Muni Punyavijaya, Prakrit Text Society, Vol. IX, Ahmedabad 1966, p. 1. Also same work with Haribhadra's *vṛtti*, PTS, Vol. X, Ahmedabad 1966, pp. 2 and 99.

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The Minarets of the Hilāl Khāṁ Qāzi Mosque, Dholkā

M. A. Dhaky

The medieval Gūrjaradeśa—Gujarāt of our times,—was the province where Islām entered at an earlier date, in fact much prior to the Muslim conquest of 1298. The advent of Islām in Gujarāt, at that early date, was peaceful. As a result, the sacred buildings of Islām in India, earlier than those in Delhi and Ajmer, were built on the soil of Gujarāt.[1] The Sadre-e-avval or Jāmi Mosque in Cambay[2] was founded before the 12th century and traditionally is held of a date as old as the late eighth century.[3] After Maḥmūd of Gazana's invasion on Somanātha (A.D. 1026), as an inscriptional record reports, a mosque was founded in Āśāpalli[4] in 1053.[5] One other early mosque is said to have been built in Bharuch[6], in about 1066.[7] And in Bhadreśvara (*anc.* Bhadrāvatī) in Kutch were built two mosques (one of *c.* late 11th century and the other of the 3rd quarter of the 12th century and the third, plausibly a mausoleum there, was built in *c.* late 12th century.)*

Posterior in date to Delhi buildings but still in pre-conquest era were built two mosques, one founded in Prabhāsa-Pātaṇ,[8] in 1264,[9] the other at the northern outskirts, Junāgaḍh, in 1286-87,[10] both of these in the Saurāṣra sector of the Gujarat State. And, as the later Jaina sources noted, Vastupāla, the Prime Minister of the Vāghelā Regent Vīradhavala, who was in the ministerial office between 1220 and 1235, had built *mastitis* i.e., *masdjids* for the benefit of the Muslim populace.[11] In the *Jagaḍucarita,*—a biography of the illustrious Jaina tradesman Jagaḍu Śāha of Bhadreśvara written by Sarvānanda Sūri in the latter half of the 13th century,—it is stated that Jagaḍu Śāha founded a *masiti,* very probably in Bhadreśvara.[12]

The discovery of a fragmentary passage in the *vāstuśāstra Jayapṛcchā*—a Sanskrit work on the medieval Maru-Gurjara (i.e. Western Indian) civic architecture (*c.* first half of the 12th century) concerning the constitutional elements of *Rahamāṇa prāsāda*—literally 'temple of Raḥmān' (i.e., mosque)[13]—proves that, in that age, the buildings sacred to Islām were built in number and size that compelled a Brahmanical work on architecture to take mosque's cognizance. All of the earlier Gujarātī mosques, excepting the Bhadreśvara and the Junāgaḍh ones, have disappeared.

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From among the post-conquest mosques, the earliest and the largest one, namely, the Adinā Mosque at Pāṭaṇ[14] (A.D. 1305), was destroyed in the 18th century during Marāhā occupation. The two buildings next in date and importance, namely the Jāmi Masdjid at Cambay (A.D. 1375) and the Hilāl Khāṁ Qāzi's Masdjid (A.D. 1333) at Dohḷkā[15] still survive and are in tolerably good condition. Of the two, the Cambay mosque is more impressive by virtue of its scale: The Dohḷkā one, though smaller, is more graceful. What is more, it contains, unlike the former building, only traces, if at all, of material pilfered from the Brahmanical and Jaina temples earlier desecrated in that town.[16] It is, therefore, a building with a greater emphasis on the authenticity of the local purely Islāmic style of that age in Gujarat.

The Dohḷkā Mosque, as a whole, is very chaste in workmanship and possesses several elements—the well-proportioned entrance hall and the grilles in the women's gallery—which are of considerable beauty[17]. Outshining in significance, no less in elegance, is a pair of minarets placed above the battlemented parapet over the central arch in the front wall of the prayer hall: They apparently represent the earliest examples of the minarets in Gujarat. (Pl. 1).

The *Jayapṛcchā* takes no notice of *minār* in the context of mosque, nor do the Bhadreśvara and the Junāgaḍh mosques, referred to earlier, betray any. It is not certain whether the Gujarāt mosques of the Solaṅkī period (942-1298) possessed minarets. Even when they occur, as they do in Cambay and Dohḷkā, they by far are small and hence not particularly monumental compared to the later examples of the Sultanate period (1412-1537) in Aḥmedābād are. The Cambay ones lack even the primary beauty of shape, besides dimensions.[18]

Jas. Burgess was perhaps the first archaeologist to write about this Dohḷkā mosque[19] with a photographic illustration of its inner front[20] and a drawing along the longitudinal section.[21] Burgess takes only a brief notice of the pair of minarets there: "There are no minârs proper, but two little turrets stand on the front wall,—and on each side of the central arch,— which are quite unlike any other employed in similar circumstances elsewhere: they just stand behind the battlementing of the façade, and are 17 feet high with shafts 2' 3" in diameter."[22] (Burgess also gives a small, separate drawing of one of the two minarets.[23])

While comparing the Hilāl khāṁ Qāzi's mosque with the Cambay one, Percy Brown specially dwelt on its minarets and his comments are more than casual.[24] Wrote he: "It is a smaller and even simpler structure but with notable innovation to the façade in the shape of a pair of tall ornamental turrets, one on each side of the central archway. In design these turrets are indigenous, with no definite traces of Islamic influence, but they are apparently an attempt to produce something corresponding to a minaret without, however, any exact knowledge as to what this was like, or for what purpose is was intended."[25]

Burgess saw these minarets not as "minār proper" but rather as "turrets" which in a certain sense—dimensionally indeed—they are, but in a more specific

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sense they are not; for they really represent *manâr* or *minār* and the builders, despite Brown's assertion to the contrary, certainly knew the purpose for which they were made. In India, the *minār*, like *miḥrāb* (and hence the pointed Sarasenic arch) had come to acquire a special significance, of a religious cognizance of Islām. That must have been soon after the famous Qutb-minār at Delhi built in the year 1200. It thus transcended the purely functional purpose, of the *ādhāna* call summoning the faithful, as it eventually had come to be in the homeland of Islām. The minarets here proceed above *maqsurā*'s central arch and served the purpose symbolic rather than functional. That is how, in the Indian context, they first occur over the *maqsurā* in the old mosque at Ajmer (*c.* 1206) where they otherwise seem to follow Qutb-minār's design.[26] In Gujarāt, too, eight years earlier than the Dhoḷkā example, the great mosque at Cambay shows a pair of minarets in an identical situation.[27] Dhoḷkā, just as Cambay examples, are not minaret proper in the sense that minārs or minarets normally are tall, monumental, and oftener functional, starting from over the mosque's base and rising skyward far above the mosque's walling. But they are for certain minarets, symbolically conceived and placed for denoting the distinctive sacred mansion of Islām, *masdjid.*

We may next take up Brown's other observations on these minarets. Like Burgess, Brown also calls them 'turrets' and their presence seems to him as a "notable innovation to the façade". But, as I pointed out earlier, the Cambay mosque already possesses this feature, and, a century and quarter earlier, the Ajmer mosque shows this innovation in relation to its *maqsurā* screen standing in front of and apart from the *Ibādatkhānā.* There is no question of innovation, therefore, on the part of the architect of the Dhoḷkā mosque who just seems to follow a convention previously formalized in Delhi and which must have been known and observed in Gujarāt in his own times.

Brown's second observation, that "In design these turrets are indigenous, with no definite traces of Islamic influence, but they are apparently an attempt to produce something corresponding to a minaret without, however, any exact knowledge as to what this was like..." does not seem valid if we take into account the facts as they are now known about the *minār* in general, some more facts revealed by the minarets themselves at Dhoḷkā. First, the Dhoḷkā minarets do follow the general pattern of a minaret: The *minār*'s basic conception is clearly reflected in them. As one beholds them, he instinctively knows that they *are* minarets. Their form encourages this belief and their position strengthens it. Second, there is no single standardized shape for *minār*. Many variations developed, even in the Middle East, the home of Islām. We have there the Syrian, the Irāqi, the Palestinian, the Anatolian, the Armenian, the Egyptian, the Turk, the Afghān, the Irānian and the Moorish varieties, each rooted in and each sometimes using the architectural elements characteristic of the earlier, ancient native civilizations that flourished in those lands. In India, too, the *minār*, after its first introduction, took too many and varied shapes, each predictably emanating from the earlier provincial styles of Hindu architecture. The Gujarāt variety

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is only one such manifestation and like any other, uses certain native elements, those of the sacred architecture of the Hindus in its formal make up. But ideologically the overall form, for certain, is non-Hindu: It is very definitely Islāmic. Without the knowledge of the conception of *minār*, a minaret cannot be built. There was a strong Islāmic tradition behind the Dhoḷkā minaret even when it presses some Hindu elements into service in its make up.

Let us, then, analyze its components and see what the results have to indicate. We shall, for the purpose of description, use the terminology of the Maru-Gurjara brahmanical architecture, some of whose elements have gone into its make up.

As the plate 2 and the drawing (Text figure), reveal the minaret in question can be resolved from base to the finial into eight components, namely, the *bhias* (plinths: here two courses), the *pīha* (base), the first *bhūmi* (first floor), the *prahāra* (sur-entablature), the second *bhūmi* (second floor); the third *bhūmi*, the miniature *minār*, and finally the *kalaśa* (pitcher-finial).

The *pīha* comprises five mouldings, namely, the *jāḍyakumbha* (inverted *cyma-recta*), the *antarapaa* (astragal), the *karṇaka* (knife-edged fillet), the faceted plain *paikā* and the *chādyakī* (rooflet, faceted?). The *pīha* thus follows the formal organization of Brahmanical architecture of Gujarāt. Next comes the *stambha* or shaft proper divided into three *jaṅghās* (here fluted friezes), defined with the help of distinctive mouldings such as the *madhyabandha* (medial band) and *kapotapāli* (*cyma*-awning) as also a shortened *kapotāli*. Then comes the *kaṇha*—necking—and next the *khuracchādya*, *cyma*-awning, of the entablature supported by *madalas*, consoles or strut-brackets. The lower rim of the *khuracchādya* above shows a row of *sārilambanas*, knob-pendants.

There ends the first storey and the next one begins with the *prahāra* or entablature made up of *antarapaa* and *kapotapāli*. In the second *bhūmi* proper, the fluted *jaṅghā* is replaced by a *ratnapaa* (here plain lozenge band) to ensure reduction of height, and in mouldings what we get here are only the *antarapaa* and the *kaṇha* with, as before, *madala*-struts in shorter dimensions that support the *cyma*-awning. The third storey is further diminished in height, formed as it is by a *cippikā*, minor inverted *cyma recta* (with sawedge ornament on the astragal), and next the *antarapaa* followed by a small *khuracchādya* merging at its top with a miniature *minār*, the latter shaped like a cooling tower of an electrical power generating station. The *minār* motif pierces through an unribbed *āmalasāraka* or myrobalan member of the Hindu temple. At *minār*'s top is the *candrikā*, moon-cap, with suspended leaf decoration at its border. And finally the *kalaśa*—pitcher finial—formed by a *ghaa* or pitcher proper and the *bījapūraka*, citron fruit, the last one rendered schematically as in the instances of the Maru-Gurjara temples of Gujarāt.

Now to the analysis of the minaret's constituent elements. The minaret's organization up to the end of the first storey more or less follows the conventions of the sacred architecture of the Hindus. The *bhias* and the *piha* for example, are where

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they should be in a Hindu structure. The three *jaṅghā* registers collectively forming the shaft have a sort of flutings, a feature not found in the Hindu architecture and on whose significance we will enlarge upon soon. The *madalas* supporting the *khuracchādya* of the entablature is a feature rather of the 15th century temples than of the earlier ones, but the elements as such were earlier known, in a different context though.[28] The *prahāra*, too, is a component to be found in an identical position in Western Indian Hindu temples. Minaret's second storey, too, corresponds to the second storey encountered in larger temples, though the mouldings used here differ from those in the Hindu temples and the storey concept is only symbolic, not functional. The third storey is smaller, further constricted and reduced in height, consisting as it is of only two elements, the *antarapaa* and the minor *khuracchādya* as noticed in the foregoing. At the finishing point, the architect is faced with a problem: He knows what the elements of the crowning part in a Hindu sacred building are, and which must follow suit in view of his using Hindu architectural forms; and yet he has to make it clear that the structure he wants to design is Islāmic. To resolve therefore this dilemma, he places a miniature replica of the conventional *minār* and grafts the customary *āmalasāraka* of the Hindu temple with the *minār* and ends with the *kalaśa*, the sacred pitcher-finial of the Hindu buildings, for finial no better than that could be conceived in the Indian context.

The Brahmanical elements, though freely used (and in an orderly sequence to be sure) in this pair of minarets, do not result in a structure that is Hindu either in manifest semblance or in feeling. The secret of this phenomenon may be sought in the combination of three factors, each serving the other in the realization of the same objective. First, the overall circular plan and elevation, rather unknown in this manner in Hindu architecture: The medieval Hindu architecture mainly employed paralleopipes and cubes[29] and the major curved masses, organic more than geometric, come in the apexial part of the superstructure. Second, the condensation of mass resulting in slenderness in these minarets, of the kind unknown in the Hindu monumental architecture, whether functional, or symbolic. Third, the Hindu elements, though present, are conceptually subordinated to the Islāmic proper in that what actually dominates and ultimately determines the character is, in this case, the shaft with its prominent flutings. This is a sort quite foreign to Indian wall surfaces, and its place of origin is, as we will have seen, not India.

The minaret's shaft creates an illusion of an Ionic or a Corinthian column; but the flutings here are triangular in section with blunt tops and from a closer quarter differences in minutiae between this and the typical Hellenic become more obvious. Where, then, do we with such a shaft treatment? The Ajmer minarets (and for that matter the Qub which they copy) differ from the Dholkā instance in three respects: First, the batter: Second, they are not provided with a base:[30] Third, there are no true flutings but what is encountered there is stellate corners (*pallavīs*) alternating with the rounded corners (*vṛtta-karṇas*). There is no parallel in India, even in the Islāmic context

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for the shafts such as of the Dhoḷkā mosque. Not only that: Even in the Middle East, it is very rare: I came across only one parallel with which to compare. That is met at the Great Mosque of Wāsi in Irāq, in the column-drums of its earliest building period datable to A.D. 702-5.[31] The drums clearly show flutings somewhat analogous to those of the Dhoḷkā minarets: (*cf.* here text figure and pl. 2).

The distance between Wāsi and Dhoḷkā is enormous in terms of space but also of time: Over two thousand miles, and six centuries separate them. However, the connection, if not with Wāsi proper, with Middle East is surely there, difficult though it certainly is to work out the links and trace the channels by which the inspiration went to Gujarāt. The Wāsi columns ultimately owe to the Persian *apādāna* columns of the Achaemanian period, such as for example of Persipolis (*c.* 5th century B.C.). But the Indian example has to be linked not with ancient Persia but with medieval Middle East with which it had contacts *via* the trade and through the intermediary of Islām itself.[32] It is no accident that Dhoḷkā minarets possess fluted shaft, and, in any case, a connection with Islāmic culture outside India, particularly that of Middle East, is definitely hinted, even implied we may say. Brown's assertion that, "In design these turrets are indigenous, with no definite traces of Islamic influence, but they are apparently an attempt to produce something corresponding to a minaret without, however, any exact knowledge as to what this was like, or for what purpose it was intended" is only partially borne out by facts.

The Dhoḷkā minarets, for their basal part just as shaft, in essential features simulate a *column* rather than *minār* proper of the Islāmic world, and in this as well as several other respects they stand in a class by themselves, in contrast sharply to all of the examples of early minarets that have survived. The almost conical minarets of the Cambay mosque are rather simplified and caricatured version of the Ajmer examples. Those of the Haibat Khān's mosque at Aḥmedābād (*c.* 1422) are not so acutely battered[33] as the Cambay ones but they still are in the tradition of the tapering type.[34] There is a third variety, where the Hindu column of the inornate Miśraka class has been improvised as minaret, such as for example at the Jāmi Mosque at Māṅgroḷ in Saurașra (A.D. 1364) or the Sayyidi Masdjid in the town of Māṇḍal,[35] of the Sultanate period in Gujarat and datable to about the third quarter of the 15th century.

The Cambay variety disappears from the subsequent minaret architecture in Gujarāt, poor as it seems in architectural potential. The type such as in Māṇḍal mosque likewise has no intrinsic possibility of further development. The Dhoḷkā minaret form, combining as it does the prettiness of a Corinthian shaft and the elegance, for its upper part, of a decorative stone lantern in a Japanese garden, possessed, as the later history demonstrates, power of augmenting to size and form monumental. This is proven by the *minārs* of the very first mosque of the Sultanate period in Aḥmedābād, namely the Aḥmed Shāḥ's mosque founded in 1412[36] and next to it, those of the great Jumā Masdjid in the selfsame city (1422).[37] The substructure in these Sultanate examples is provided by the simulated Hindu shrine sans *śikhara*, and what came in

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lieu of *śikhara* is an enlarged, elaborated version of the Dhoḷkā minaret without flutings. Eight or nine decades separate the Dhoḷkā and the Aḥmedābād versions, and what evolutionary changes went in between must account for the differences and elaborations which distinguish the two. Had the architects in Aḥmedābād, for their *minār* elevation, entirely followed the Hindu conventions, using balconied stories to increase the height and finish it with a *maṇḍapikā*-pavilion, having a *phā,sanā,* i.e. tiered roof, they would have produced structures hardly different from the contemporaneous Hindu and Jaina buildings (of course *sans* figural decoration), as for example the *mānastambha* (*c.* late 13th century), and the famous *kīrttistambha* of Mahārāṇā Kumbhā (1459), both in Chitor.[38] But the situation and form of the Dhoḷkā type of minaret, at once distinguishes the two, by changing the character of the structure from Hindu to Islamic.[39] Architecturally, the non-tapering verticality of the Dhoḷkā minarets may have been found convenient for grafting it over and blending it with the lower part fashioned after a Hindu shrine form. But there also may be a sentimental reason in choosing this Dhoḷkā variety. For it preserves, it would seem, an imprint on its face of the more ancient architectural devices of Islām, and, with that, the distant but ineffaceable association with the homeland of Islām.

Notes and References

1. In the context of the pre-partitioned India, Islām of course first entered in Sind in early eighth century through a military conquest and was established there since then. The form of the early mosques there is unknown.

2. The Mosque no more exists. Cambay then was known as Stambhatīrtha or Khambhāyat in the medieval period and at present Khambhāt.

3. It was burnt down in a riot in early 12th century and was soon rebuilt through the intervention of the Solaṅkī king Jayasimha Siddharāja (1095-1144) of Aṇhilapāaka. It was once more rebuilt in 1218: (*vide Epigraphia Indica,* Arabic and Persian Supplement pt. 1, 1961, pp. 4-5.)

4. Renamed Aḥmedābād in 1412 by Sultān Aḥmedshāḥ.

5. *Cf.* M.A. Ghagtai, "The Earliest Muslim Inscription in India from Ahmedabad", *Proceedings of the Indian History Congress,* Vol. III, 1939, p. 647.

6. *Anc.* Bhṛgukaccha anglicized 'Broach.'

7. *Vide* Imamuddin Dargahwala, "Gujarat-māṁ āvelā ārambhika Muslim pracārako" (Gujarāti), *Vallabhavidyānagara Sa,jodhana-patrik',* Vallabhvidyanagar, Vol. I, No. 2, p. 62.

* Personal observation as also consultations with Dr. Z.A. Desai.

8. *Anc.* Śrī Devapattana.

9. *Cf.* D.C. Sircar, "Veraval Inscription of Chaulukya-Vaghela Arjuna, 1261 A.D.", *Epigraphia Indica,* Vol. XXXIV, part IV, pp. 141-151.

10. *Epigraphia Indica,* Arabic and Perrsian Supplement, 1961, 10, pl. V (a).

11. *Cf. Purātana-Prabandha-Saṅgraha: Ed.* Shri Jinavijaya Muni, Singhi Jaina Granthamālā,

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Calcutta 1936. The particular 'manuscript (B)' in the compilation is datable to the 15th century. It gives an exaggerated inventory of Vastupāla's religious foundations and relevant matters, wherein he is credited to have built 84 *maśitis*: (*cf.* p. 65). Vāstupāla probably founded mosques at Cambay, Dhoḷkā, and Pāaṇ, or at least in one of these three cities.

12. The mosque has not survived.

13. *See* my article in Gujarātī having the title "Māru-Gurjara Vāstuśāstro-māṁ Masdjid-vidhi", *Svādhyāya*, Vol. 7, No. 1, Baroda, V.S. 2025, pp. 64-79.

14. *Cf.* Jas. Burgess and Henry Cousens, *Architectural Antiquities of Northern Gujarat*, London 1903, ASIR (NIS), Vol. XXXV, p. 30; Pāaṇ then was known as Aṇhillapāaka.

15. *Anc.* Dhavalakakka.

16. These elements, the decorated ceilings in particular, could as well be the original elements which reflect the Maru-Gurjara style of the late Solaṅkī period.

17. *See* the author's *The Indian Temple Traceries*, New Delhi 2005, pls. 243-247.

18. *Cf.* Jas. Burgess. *On the Muhammadan Architecture of Broach, Cambay, Dhoḷka, Champanir, and Muhamudabad in Gujarat*, ASIWI, VOL VI, London 1896, plate XVII; and Percy Brown, Indian Architecture (Islamic Architecture), Fourth Edition, Bombay 1964, plate XXXIII, fig. 1.

19. Burgess.

20. *Ibid.*, pl. XXV.

21. *Ibid.*, pl. XXVII.

22. *Ibid.*, p. 22.

23. Ibid., pl. XXVII.

24. His, unlike Burgess's, is a sort of discussion, albeit with no allusion to details.

25. Brown, p. 49.

26. *Cf.* Derek Hill and Oleg Grabar, *Islamic Architecture and its Decoration*, London 1964, figs. 524 and 527; also, *cf.* Brown, pl. V, figs. 1 and 2 and p1. VI, fig. 1.

27. *Cf.* Burgess, *On the Muhammadan Architecture.*, p1. XVII; and Brown, p1. XXXIII, fig 1.

28. The *madalas* are found in the well section of some *vapīs*; Examples: Harṣā and Pipāḍ (*c.* late 9th century) and Vasantagaḍh (*c.* late 10th century)—all in Rājasthāna, and Moḍherā (*c.* 1000) and Pāaṇ (Rāṇīvāv; *c.* 3rd quarter of the 11th century), both in Gujarat, and, in the *toraṇa* ornamenting the *pratolis* (gateways) of the forts such as at Jiṇjhuvāḍā (*c.* 2nd quarter of the 12th century) and Dabhoi (*c.* 1225-1253), once again in Gujarat. A Mālava example is furnished by a gateway at the river front in O,kāra-Māndhātā: (*c.* late 11th century).

29. The temple base, though cut-up by mouldings, is, in principle, a paralleopipe, and the walls, a cube. The Dhoḷkā minarets are cylindrical. I once more mention this latter fact for emphasizing the point.

30. This feature ultimately derives from the Susā and Ekbatanā variety of the Achalmanian column from which the Mauryan columns drew.

31. *Cf.* K.A.C. Creswell, *Early Muslim Architecture*, Vol. I, Part I, Oxford 1969, pp. 131-134

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and p1. 39c and d. It is claimed to be the "oldest mosque in Islām of which remains have come down to us:" (*cf.* Creswell, *A Short Account of Early Muslim Architecture*, Pt. 1, Victoria 1958, p. 42.)

32. For details, *see* Dargahwala.

33. Burgess, *The Muhammadan.*, plate IV.

34. For an early Persian type resembling this one, *cf.* Masjid Ali Minaret, Isfahān (*c.* late 12th century), Hill and Crabar, fig. 516.

35. Burgess, *The Muhammadan Architecture of Ahmedabad*, ASI (WS) Vol. XXIV, pt. II, London 1905, p1. LXXVI.

36. *Cf.* Henry Cousens, *Somanātha and Other Mediaeval Temples in Kāhiāwād*, ASI (IS), Vol. XLV, Calcutta 1931, p1. LXXIV; and Burgess, *The Muhammadan.*, pt., I, p1. III.

37. The upper part of each minaret is lost in earthquake. The drawing of the inner front of the selfsame mosque by James Forbes in 1781 (*cf.* Burgess, *The Muhammadan.*, pt. I, fig. 9) shows them intact and there the flutings on the surface of the drums of the upper section are clearly marked.

38. The Mānastambha was formerly regarded as of *c.* 1486 by D. R. Bhandarkar and other scholars. The details and style of the monument certainly accords with the new dating of the late 13th century. Chitor was known in the medieval times as Citrakūa.

39. Whether the placement of the *minār* component over the component denoting Hindu shrine was perhaps for indicating the triumph of Islām over Hinduism, it is hard to say. The idea possibly is to blend the sacred symbols of the two into a single unity.

Text Figure

Elevation of the northern minaret, Hilāl Khāṁ Qāzi Mosque, Dhoḷkā.

Plates

1. The façade of the *maqsurā*, Hilāl Khāṁ Qāzi Mosque, Dhoḷkā. A.D. 1333.

2. The northern minaret.

Acknowledgments

I am grateful to Shri M. C. Joshi, then Superintending Archaeologist, (afterwards Director-General), Archaeological Survey of India, for the information on the inscriptions of Junāgaḍh and Prabhās-Pāṭaṇ mosques.

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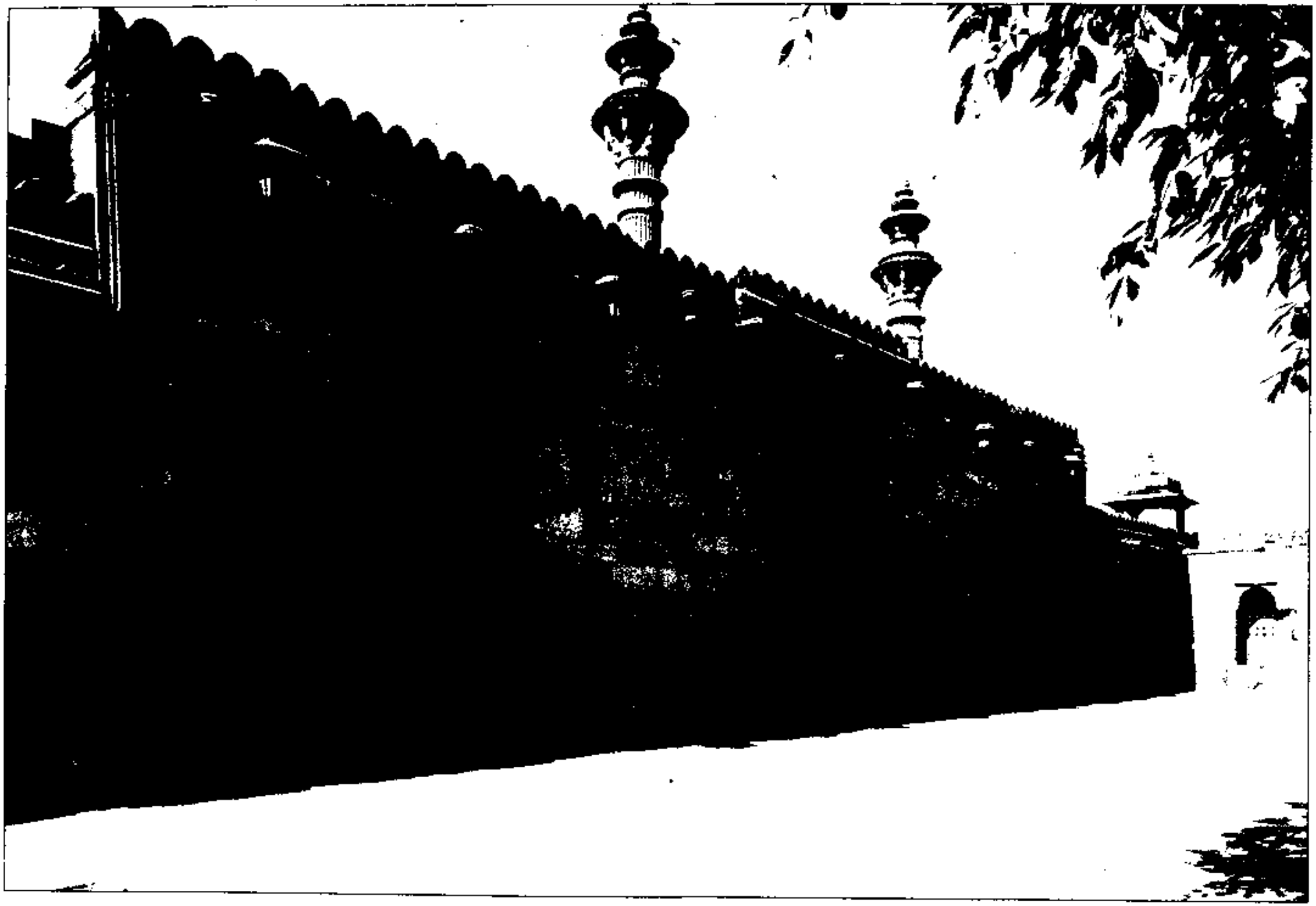

1. The façade of the *maqsurā*, Hilāl Khāṁ Qāzi Mosque, Dhoḷkā. A.D. 1333.

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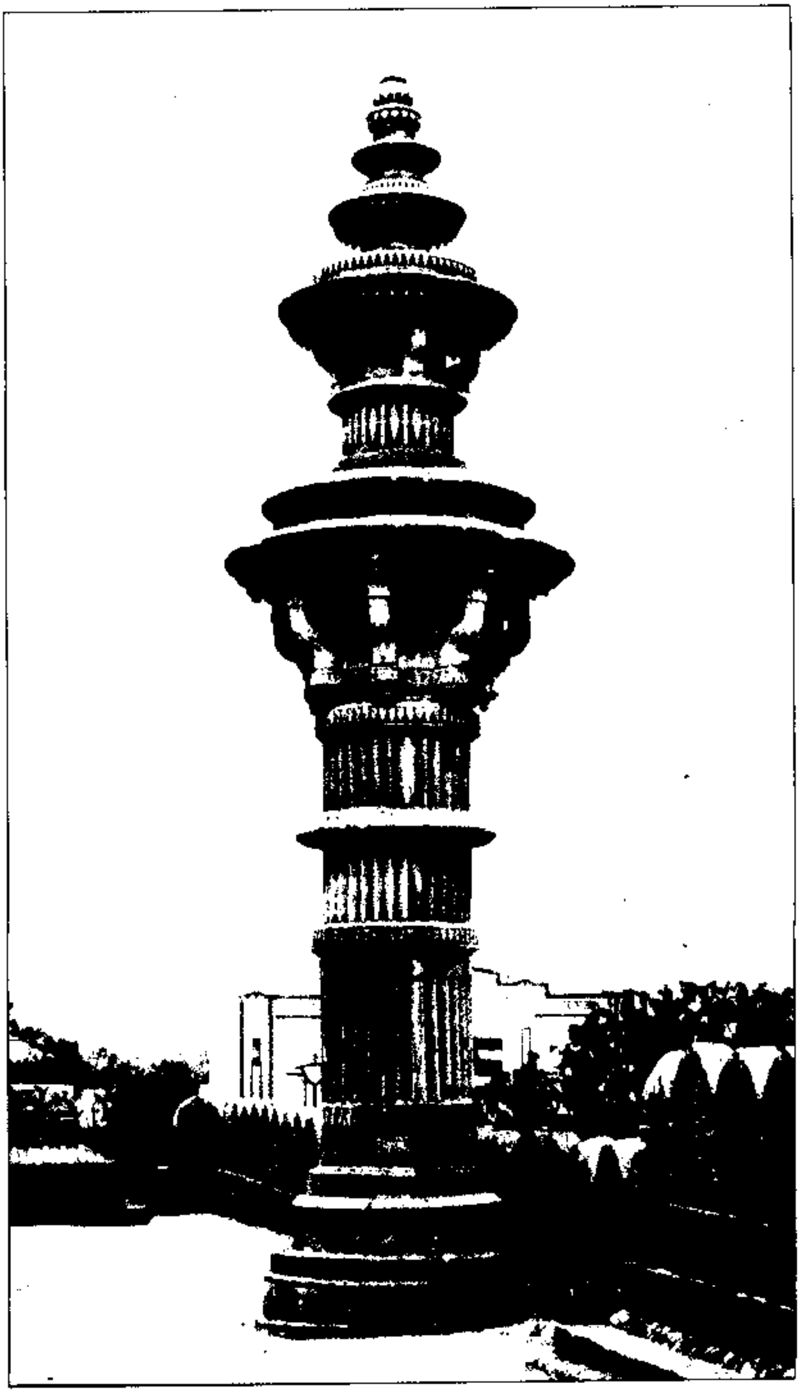

2. The northern minaret.

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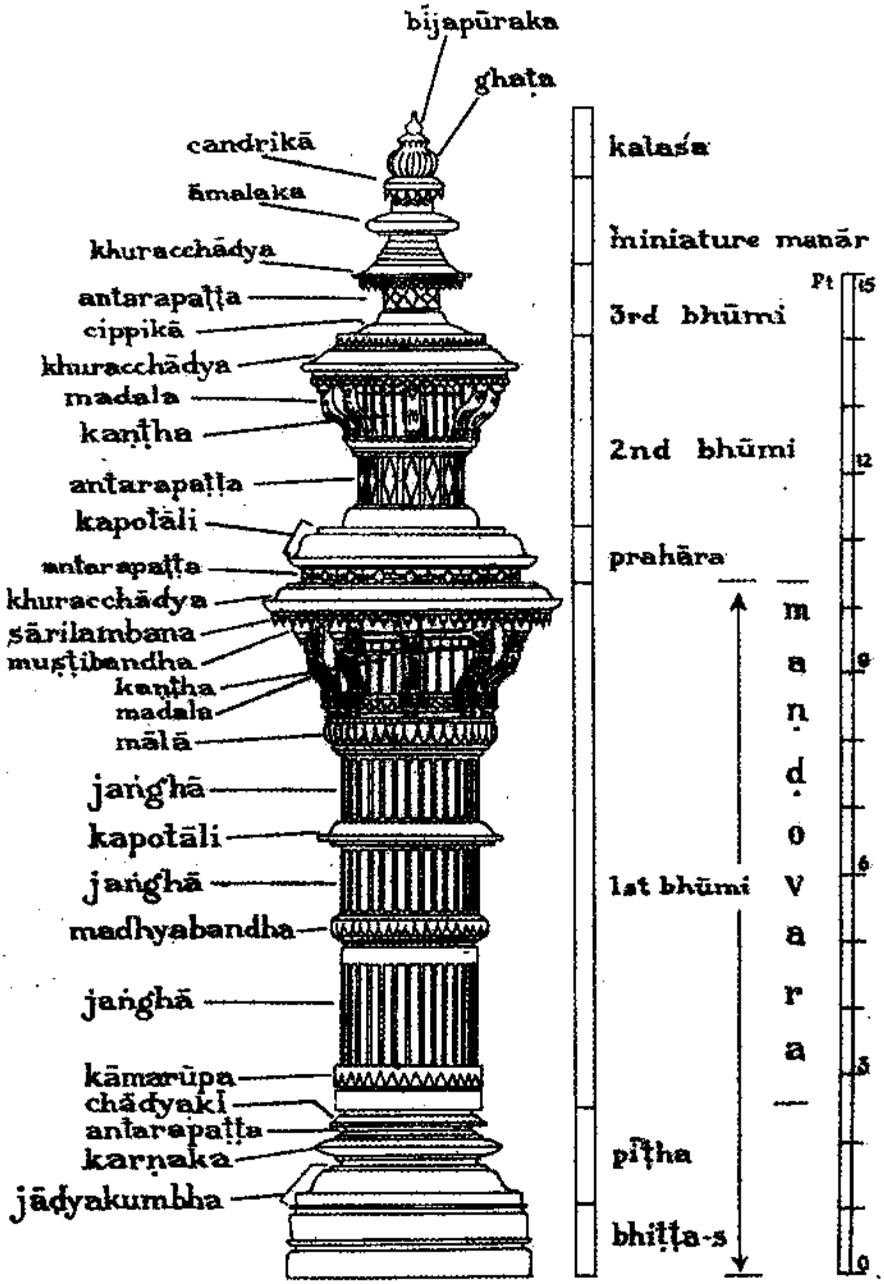

Elevation of the northern minaret, Hilāl Khān Qāẓi's mosque, Dholkā: (Partly after Burgess).

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Origin and development of Vadodara

Maulik Hajarnis

Every city is heterogeneous in terms of its population, composition and has complex land use structure. The physical form of the cities has been shaped by economic, social, political and cultural forces of the society. Rapid industrialization and massive increase in population witnessed in many of the developing countries including India; has led to unbalanced settlement pattern and environmental degradation.[1] Hence the need arises for providing effective legal tools to control and regulate the development of towns and cities based on certain principles; within an overall comprehensive frame of sustainable development.[2] According to R. N. Hammed throughout history, architectural form and city pattern have been defined and affected by legislation; designed to control their appearance and use.[3] Thus it can be said planning of a city through master plan portrays a future state of affairs and tries to link the economic and social policy with physical design to solve urban problems like housing, transporation, public spaces and green areas etc.[4]

For the study of any city, myths-legends, place-name, survey of archaeological evidences is taken into account. But as paper is titled; **Origin and Development of Vadodara**. And article has space limitation also, due to this it is not necessary to go into much detail as mentioned above. However, archaeological evidences, ancient town planning of Vadodara are given here briefly.

The first man appeared on the bank of the river Vishwamitri during the pre-historic period. Chronologically, he lived before 4000 years in the Late Stone Age. This makes it clear that bank of river Vishwamitri, (in the area to the west of today's modern bridge situated beside the Sayaji Baug) was the mainland for human activities. When this pre-historic settlement came to an end, is not a known fact.

The Second human settlement was found in the historic period at the Dhana Tekri area of Ankotaka, the then Akota, before 2200 years.[5] There are literary sources telling about the Ankotaka Nagri (Town). The question may arise, whether human settlement at Ankotaka (2200 yrs.) and Akota from 2000 yrs. was a small town or an urban city ? Archaelogical evidences suggest that atleast from 2000 yrs., it was fully urbanized as a city. Excavation revealed clay objects, copper handle, R. P. W. (Roman polished ware), pottery, etc. it shows its relation with the

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Roman world. Ancient route way from Bharukachha (Bharuch) to Ujjain (M.P.) passes through Savli, Ajabpura, and Bank of Mahi River to Dungarpur and Dahod-Jalat road to Ujjain is now proved.[6] And Ankotaka was on this route of trade-commerce.

On account of urbanization process, centre was extended from Bhimanatha Mahadeva (Sayajigunj), Dhana Tekri, Akota village and to the western side developed towards housing board colony. Appromixately the area was from 1/2 km^2 to 3/4 km^2 of that town.[7]

Kstrapa, Gupta and Post Gupta bronzes of Akota (now housed in the Picture Gallery of Baroda Museum, Vadodara) are world known. Jain, Saiva and Sakta icons of stone are worthy to note from this place. Its brick houses and decorative clay vessels can also be compared with the objects obtained from contemporary towns / cities. Thus Ankotaka - Akota was flourished city of international standard prevailing at that time. It was first referred to in the copper–plate grant of A. D. 812 (Saka Samvat 734) as a district headquarter.

When **Ankotaka** - Akota developed and extended elsewhere in the form of Suburb, in this process of development a small village near and around the main town or city developed. Likewise Vatpadraka – Vadodara was also a small suburban village developed in the east of the Vishwamitri River. It was in existence not later than 5th cent. A. D. this was comparatively higher area suitable for human settlement. This was the area of Pahadi Nala, Bhukhi Nala and Dandiya Bazaar Nala of lower area. It was a small settlement upto 9th century because **Vatpadraka** was given in a gift as a Dharmakayabhumi to a Brahmin.[8]

Around the present Medical College, Nurses Quarters and Narmada Bhavan area was the probable location of the Vatpadraka. The extent of this settlement was probably, in the east upto the Kothi mound near Jambu Bet, in the south near Kalabhuvan and Polo Ground and in the west upto the river Vishwamitri and Pahadi Nala. Right upto 10th Cent., Vatpadraka remained a small village. But thereafter gradually it developed. During the 11th century the development of Vadodara extended in the Kothi area upto the Salatvada. If the memorial stone–Palia found lying in the Narmada Bhavan suggests the southern boundary of Vadodara in the 13th century A. D. This suggests that the Vatpadraka had grown larger than the Ankotaka – Akota. In the 14th century Khilajis invaded Baroda. But still the development continued. The Navalakhi Step well was erected by Muzaffar Shah in the 15th century. It line outs the southern boundary of Vadodara. The main population was concentrated in and around the **Kothi Area.**

FORT OF BARODA

Sultan Mohammed Begda died in 1511 A. D. His son Khalil Khan succeeded him as the Sultan of Gujarat. He adopted Muzaffar title. He constructed the strong fort near Baroda. There used to be a constant struggle between Gujarat and Malwa. And due to this the fort was necessary. Another reason for erecting the fort

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was to keep an eye on the Chauhans of Champaner, who were defeated by the Sultan. The square fort was approx. 0.6 sq. kms. On the basis of the Silpa Sastras this could be considered as middle sized Hemkuta Nagar. The fort was constructed by lime and bricks, on a higher elevation. By blocking the water streams on the north and the east, the Sultan created a series of lakes, which provided water supply to the fort. Gradually, more and more people started residing in the fort area. Similarly the population of Vadodara also got diverted to the fort area. At that time the fort was known as **Killa-E-Daulatabad.** However even today it is popularly known as the **FORT OF BARODA.**

Sultan Muzaffar fought against the Mughal Emperors. On account of this Kutbuddin died in 1583 A. D. The newly established fortified Baroda had four gates - **Pani Darwaja, Gendi Darwaja, Lehripura Darwaja and Champaner Darwaja.** By the end of the16th century the fort area; due to rapid population growth turned out insufficient to accommodate such huge population. Therefore the fort was extended in the 17th century. However the city's centre during the 16th century was the fort area.

And by the end of 17th century Baroda expanded with the fort area as its nucleus. In the 1732 A. D., there was a change in the power. Then the Maratha power appeared into the scenario and Baroda became the throne of the **Gaekwad power.** Alongwith the Maratha power their people migrated from Maharashtra towards Baroda. And this gave rise to the setting up of Residences, Religious structures (temples), accommodation of the horses and elephants of the Gaekwad army, etc.

The important development of this time was the **'Sur Sagar'** Lake, which was named after 'Sureshwar Desai' and was built in 1757. This was developed in order to provide increased water supply to the western part of the city. Siddhanath Mahadeva temple and Siddhanath Lake, Khandoba temple and its lake are important in the development of Baroda. In the 19th century Udaynarayana temple and Suryanarayana temple in the Raopura were developed during this period. Similarly to the north of Baroda, Thekarnath, Jangaleshwar; to the south Ramnath, Sindhwayi and Danteshwar were either developed or restored. In the 18th cent. a graveyard of the Arabs also developed. In the Fatehpura area the Hathikhana and Genda Faliya were developed. In the beginning of the 19th century, a rapid growth took place in Baroda. The Arab army was replaced by the soldiers of the English Company and on account of this change in 1802; the Anandpura area towards the Kothi became the campsite for the English. Population in the Raopura and Babajipura area increased.

The population in the Wadas of the Wadi area also increased. Now the Gymnasiums were established in Baroda. In the mid – 19th century, English residencies were established in the Kothi Area. In 1835 their residency was brought to Fatehgunj Area and along with it setting up of Christian Churches, Graveyards, etc. was done. The new development near the Residency was the Railway (1859 A.D). During the time of Khanderao Gaekwad, Baroda was connected to Bombay

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and Delhi by Rail. A Railway yard also developed near the Residency Area. It seems that Baroda developed at that time near the Residency and the Station Area. A very important place belonging to that time was the Sarkarwada Mahal near Mandvi, Sanskrit Pathshala and Vitthal Mandir near Sarkarwada.

In 1875, Maharaja Sayajirao III came in power. during his reign Baroda witnessed all types of progresses and developments. After independence, Baroda was included in the Bombay State. In 1960, Gujarat State was formed with Baroda as a part of it. Baroda became a district headquarter and progressed along the path of modern development.

Thus, through the above discussion the landmark events of the history of development of the Baroda, which is the third largest city in Gujarat, have been illustrated.

Notes

1. Charles Correa, "The New Landscape", Bombay, 1985.
2. Vasudeva Bhawana, "People, Planning Legislation and city Development : Prospects for Urban sustainability," Baroda, p. 4.
3. R. N. Hammed, "Islamic Legislation in Land use and planning and its effect on architectural sytle", p. 54-59.
4. Vasudeva Bhawana, Ibid, p. 5.
5. Akota was named after the bushes - *ankol* since it was set up by clearing- removal of the bushes *ankol*.
6. Ravi Hajarnis, "Gambhipura Rock painting", Pt. Bechardas Doshi Commemoration Volume, (ed.) Jain - Dhaky, Varanasi, p. 102.
7. This seems very small as compared to the modern Vadodara. But if we examine it with ancient capitals like Valabhipur, Mandor, Thaneshwar, chandravati and Arthuna; its area comes out to be larger than them.
8. Charles Correa, The New Landscape, Bombay, 1985.
9. Vasudeva Bhawana, People, Planning Legislation and City Development : Prospects for Urban sustainabilily, Baroda, p. 4.
10. R. N. Hammed, Islamic legislation in land use and planning and its effect on Architectural style, p. 54 - 59.
11. Vasudeva Bhawana, Ibid, p. 5.
12. Akota was named after the bushes - ankol since it was setup by clearing-removal of the bushes ankol.
13. Ravi Hajarnis, Gambhipura Rock Painting, pl. Bechardas Doshi Commemoration Volume-Eds, Jain and Dhaky Varanasi, p. 102. Alsosee : By the Same author puravastu anekala (Gujarati), 2009, Ahmedabad, p. 51.
14. This seems very small as compared to the modern Vadodara. But if we examine it with ancient capitals like Valabhipur, Mandor, Thaneshwar, Chandravati and Arthuna; its area comes out to be larger than them.
15. R. N. Mehta, Bhartiya Vasavat (Gujarati) Ahmedabad, 1986, p. 88.

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Appashastricharitam (Evaluation of a Biography)

Sunanda Y. Shastri

There are very few biographies in Sanskrit literature. Old Sanskrit literature has almost no biographies written except first two chapters of Harshacharitam. Bāṇa has written about his own life in the beginning of Harshacharitam, which can be called autobiographical notes. There are few biographies written in prose in modern times. Appashastricharitam is one and one of the best among them. It is a biography of Shri Appashastri Rashivadekar, an eminent Sanskrit scholar, great writer, poet, astrologer, commentator and an expert journalist who flourished in the later part of 19th century.

Pandit Vasudevashastri Audumbarkar wrote Appashastricharitam. It is published under Sharada Gaurav Granthamala (No. 30) by Pandit Vasant Ananta Gadgil in Pune, 1973. It has 264 pages. Index of the specific words is given in the end. Pandit Vasudevashastri happens to be Appashastri's wife Vatsala's brother's son. He belonged to a village called 'Audumbara' in Maharashtra. He was basically a priest of Datta temple in Audumbara. His son is still working there as the priest. Vasudevashastri also worked in Dharmakosha project in Wai town. Appashastri's last wife Vatsala was Vasudevashastri's paternal aunt. After Appashastri's demise she lived with her father until her death. Appashastri's all belongings including his books and writings were shifted to her father's house. That is how Vasudevashastri got to learn many things about Appashastri. Therefore, the facts mentioned here are very authentic. Vatsala's father himself was a Sanskrit scholar. He knew the value of Appashastri's works. This was the reason that his documents were preserved in the family.

This biography of Appahastri (Appashastricharitam) is divided into seven parts and each part is called 'Parva'. There are many subsections in each Parva, methodically dealing with one topic at a time. These parts are in accordance with different periods of Appashastri's life chronologically. First parva gives brief background of Sanskrit learning in India. Second parva (chapter) speaks about Appashastri's family, birth, his early education, his special talents, marriage, early writings and entry into his carrier. Third chapter relates about his indulgence in

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Sanskrit Chandrika (well known Sanskrit journal) and its publication from Kolhapur and Appashastri's efforts to propagate Chandrika and briliance of Appashastri's intelligence. Fourth chapter is named as 'Uttamaparva', i.e. 'the best part', but this chapter has portrayed his struggle to survive the debt incurred to publish Chandrika regularly. It shows his supreme efforts as a dedicated journalist, his literary pursuits as translator, his patriotic thoughts and writings. Fifth chapter records his achievements as the editor of Chandrika and Sunṛtavādini and his shifting from Kolhapur to Wai because of epidemic of plague and again shifting from Kolhapur due to the attack of plague epidemic at Wai. This chapter records all the social, personal, financial and political problems in his editorship of Chandrikā and Sunṛtavādini. Finally both these periodical were banned and publication was stopped. Sixth chapter is final part of his life. Appashastri finished his translation of Mahābharata in Marathi language and tried again to publish Chandrikā. He was also working as teacher in Pune, where he finally was caught by plague and died at the age of forty in Pune. Vidyavachaspati Appashastri lived so short but his contribution for Sanskrit is so great that it would take a life time to read and evaluate his task. He died on 25th October 1913.

Author has described the history of Sanskrit language, its ups and downs and political influence on the development of Sanskrit in the introductory chapter titled 'Pūrvaparva'. He has briefly explained how Sanskrit suffered setback under Muslim rule and how Chhatrapati Shivaji promoted Sanskrit (Appashastricharitam (AC), Purvaparva, p. 3). Progress of Sanskrit suffered severe setback during the British rule, because British imbibed on the Indian mind that Sanskrit is a dead language. (AC, p. 7) Then author has narrated efforts of different scholars to revive, propagate and reestablish the status of Sanskrit during 19th and 20th centuries. With this background, author has described what the Sanskrit scholars lacked for success in their mission. Author says that, 'Sanskrit scholars' thoughts were one-sided. They were disconcerted about our nation and its history. Those who knew about history had no faith in traditional knowledge and practices. Those who had faith had no knowledge about modern scientific development. Those who had modern knowledge were not patriots. Those who were patriots, they believed in changing the religion. Those who were religious were not enthusiastic about propagating Sanskrit. Those who propagated Sanskrit, were not interested in other languages. Even those who knew many langauges were not respectful towards Sanskrit. Those who had respect for Sanskrit never wrote anything in Sanskrit. Even those few who wrote in Sanskrit, they had no skill in editing Sanskrit periodicals. Even if a rare person might be having all these virtues, had no faith in the god.'

(अथापि ते एते विद्वांसः एकदेशीय-विचाराः आसन् । तथा हि । ये तावत् संस्कृतपण्डिताः ते प्रायः स्वदेशेतिहासादि-विषये उदासीनाः समवर्तन्त । ये पुरावृत्तविदः न ते सनातनधर्मे श्रद्धालवः आसन् । ये तु तत्र श्रद्धालवः न ते वैज्ञानिक-वार्तामपि अशृण्वन् । येऽपि विज्ञानासंपन्नाः नैते राष्ट्रभक्ताः । ये च

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राष्ट्रभक्ताः ते तु धर्म-परिवर्तन-वादिनः । ये तु धार्मिकाः ते संस्कृतप्रचारे पराङ्मुखाः । येऽपि प्रचारकाः तेषु भाषान्तराणां विषये न प्रीतिः । बहुभाषाविज्ञत्वेऽपि संस्कृतभक्तिः निकामं दुर्लभा । सत्यामपि एतस्यां गद्यपद्यात्मक - साहित्य - प्रणेतृत्वं विरलतरम् । प्रणयशालित्वेऽपि पत्रिका-संपादन-कौशल्यं दुर्लभम् । सत्सु अपि पुनः एतेषु गुणेषु परमेशभक्तिः निकामं दुर्लभा । AC, p. 11). With this description author bhings forth that the hero of this biography, saying that, all these blemishes were not in Appashastri Rashivadekar. (तद् एतत् न्यूनत्वं संस्कृतसंसारे विद्यावाचस्पतिश्री अप्पाशास्त्रिराशिवडेकराणां प्रादुर्भावेण पलायितमेव । AC, p. 11)

Prathama Parva means first chapter (which actually is second chapter of the biography) deals with Appashastri's birth, earlier education, his family history, his father's life sketch and his horoscope. His father's name was Sadashiv Shastri and mother's name was Parvati. Till the age of forty-five this couple had no issue, then Appashastri was born. Appashastri was born on 2nd November 1873. Appashastri's first name was 'Shriram'. Appashastri was a special child in his childhood. He mastered all elementary Sanskrit texts like Shabdarūpāvalī, Dhāturūpāvali and Samāsachakram etc. at the age of seven. He newly composed in his own way second line of each verse of Raghuvamsham epic of Kalidas, at the age of twelve. It shows his extraordinary poetic skill and command over Sanskrit. He prepared an almanac (panchanga) at the age of thirteen. He spent four years to study Panini's grammar, though; he was more interested in literature. He also read literature in Marathi and English along with Sanskrit literature. At the age of twenty-one Appashastri entered the essay competition declared by Sanskrit Chandrika. Subject of the essay was 'Matrubhakti' (devotion to mother). Appashastri won first prize and the prize was a great Sanskrit dictionary named 'Sabdakalpadruma'. Its cost at that time was Rs. 75/-. This was Appashastri's first acquaintance with Sanskrit Chandrika. Pundit Jayachandrasharma Siddhantabhushana Bhattacharya then edited and published Sanskrit Chandrika, from Kolkata. Appashastri was so much inspired by Chandrika that he decided to start a monthly journal named 'Sunṛtavādini'. This decision was advertised in Chandrika. (AC, p. 31) But it could not be realized, probably due to paucity of funds. Jayachandrasharma continued Chandrika's publication for four years from 1893. Then Jayachandrasharma's health deteriorated. He also faced paucity of funds for publication. Since the essay competition, Appashastri was closely connected with Chandrika and wrote articles for Chandrika. He also was corresponding with Jayachandra Sharma. Jayachandra Sharma had great faith in Appashastri's abilities. Therefore he asked Appashastri to take the responsibility of editing and publication of Chandrika. Appashastri consented to this and started publishing Sanskrit Chandrika from Kolhapur. He edited and published it for next ten years despite of all kinds of difficulties. (AC, p. 39) Though Appashastri took complete responsibility as editor and publisher of Chandrika, he always wrote Jayachandrasharma's name as chief editor. He mentioned himself only as

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co-editor, which shows his humble and extremely loyal nature. (यद्यपि चंद्रिकाया: संपादन-प्रकाशन-प्रचारणादीनां भार: केवलं अप्पाशास्त्रिणामेव शिरसि आसीत्, तथापि तैः प्रधानसंपादक इति सर्वदा श्रीजयचन्द्रशर्मणाम् एव समुल्लेखः कृतः। सहकारिसंपादकत्वेन एव स्वकीय उल्लेखः कृतः। अयं क्रमः चंद्रिकायाः चतुर्दशखण्डसमाप्तिं यावत् प्रावर्तत। अहो कृतज्ञतायाः पराकाष्ठा। AC, p. 41)

Vasudevashastri Audumbarakar - the author has finely brought out the best facets of Appashastri's personality as follows: 1. Appashastri was a good poet. He composed an epic 'Gokarnasambhavam' and small poems like Vallabhavilapam, Panjarabaddhah Sukah and many other small poems. 2. Appashastri could write good prose. He translated Bankimchandra's novel 'Lavanyamayi' in Sanskrit, wrote short stories and many jokes. (AC, p. 251) 3. Appashastri was well versed in different sciences (shastrarthavichaksanah). He wrote many scholarly articles on Mimaṁsa, Dharmasastra, Grammar, Alamkara, Saṁkhya-Yoga and Nyāya. 4. Appashastri was a literary critic. 5. Appashastri was a great scholar of Vedanta. 6. Appashastri was a researcher and biographer. He wrote many articles on philosophy, religion, spirituality and social issues, geography, astronomy, Ayurveda, science, politics, education, criticism, linguistics, biographies, history and many other subjects. He wrote biographical articles on many great personalities like, Shankara, Gunadhya, Vishvanatha Kaviraj, Shrivenkatadhvari and many others. 7. He was very good reporter. He reported many social and political happenings in crisp language and in interesting way. 8. He wrote many essays with some purport. Some of his essays on the status of untouchables were highly praised. 9. He wrote a treatise on Vriksayurveda (Ayurveda of trees). He wrote about the treatment of humans, animals, trees etc. he had deep knowledge of Ayurveda. 10. He was a very good astrologer. He prepared an almanac at the age of thirteen. Later also he wrote many articles on astrology, which were published in Chandrika and Sunṛtavadini. 11. Appashastri was dramatist. And humorist. He wrote a drama titled 'Adharmavipakam'. He also wrote many humorous articles in Chandrika. 12. Appashastri mastered many languages like, Tamil, Bengali, Malayalam, English and Telugu. He used to read newspapers and periodicals in those langauges to keep himself updated.

Appashastri's shoulders was extremely loyal and grateful to Jayachandrasharma. Chandrika's annual subscription was Rs. 1 and eight annas. Cost of one issue was four annas. Appashastri catered variety of literature through Chandrika like, auspicious verses at the beginning, good quotations, editorial, religious, issues, articles on modern science, etc. Chandrika's each issue begun wtih the sentence 'Shri Shivah Sharanam.'

Sanskrit Chandrika was highly praised by the scholars, but financially it did not muster enough support. He could hardly recover the cost of printing. Therefore, Chandrika's publication became more and more difficult. Appashastri faced many difficulties in pursuing his task. Sanskrit Chandrika was printed in

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Modavrutta Press at Wai. Shri Kashinathshastri Lele was its owner and he also published news weekly named 'Modavrutta'. British government banned the weekly declaring Modavrutta as anti-government and Shri Kashinathshastri was jailed under the charges of conspiracy and treason. (मोदवृत्तस्य १३-५-१८९७ । ३-६-१८९७ इति अङ्कद्वये प्रकाशितलेखेषु राजकीयैः राजद्रोहारोपः कृतः । दण्डितः च असौ महात्मा । विपन्नः य अयम् इदानीं श्रीअप्पाशास्त्रिणः मित्रवरेण्यः चंद्रिकायाः मुद्रकः । (AC, p. 57) This was first hindrance in Chandrika's way. Appashastri shifted to Kolhapur in the year 1900 C. E. He rented a house there and started publishing Chandrika. During all this time he was continuously coaxing his subscribers and readers to support Chandrika. Readers were not so enthusiastic. Chandrika's subscribers were more than thousand when it was published in Bengal, as on the list. Many of them did not pay and many paid small part of subscription. (AC, p. 58) Once Appashastri appealed his subscribers through Chandrika. His appeal is really heartbreaking. Appashastri wrote that. 'Why you all are so disinterested ? .... Work cannot be accomplished by mere good compliments and praising words. .... I do not ask you a single coin to fill my belly. I ask for the sake of Sanskrit language and Sanskrit Chandrika. This indeed is bad luck of Chandrika that subscribers are so disinterested. (मूल्यप्रदाने निकामं उदासते भवन्तः । .... न तेषां तैः सुबहुलैः अपि साधुवादैः प्रशस्तिपत्रिकाणांवा राशिभिः कार्यं निर्वाहयितुं शक्यम् । सर्वोऽपि हि आरम्भः प्रथमं द्रव्यमेवापेक्षते । तत्र च न वयमात्मनो दग्धजठरस्य परिपूर्तये काकिणीमप्येकाम अभिलषामः । अपि तु केवलमस्याः संस्कृत-चंद्रिकायाः संस्कृतभाषायां वा परिचरणायैव । एतदवगच्छन्तोऽपि ग्राहका मूल्यप्रदान उदासत इत्यहो दुर्भाग्यं संस्कृत चंद्रिकायाः । (AC, p. 57)

Appashastri came up with a new scheme in 1898 C. E. He declared that, 'if the scheme is accepted by his 300 subscribers, then he would increase eight pages of Chandrika and give Sanskrit translation of Arabian Nights. Those subscribers who would pay eleven annas more would be given new issue of Chandrika with eight more pages.' (चंद्रिकायाः १८२० शाकवर्षीच चैत्राङ्के अप्पाशास्त्रिभिः चंद्रिकाविषयिणी अभिनवा काचित् योजना प्रकटीकृता । 'ग्राहकेषु त्रिशतमाभागानां यदि संमतं स्यात् तर्हि चंद्रिकायां प्रतिमासम् अष्टपृष्ठानां वृद्धिर्भवेत् तत्र य क्रमशः 'अरेबियन नाइट्स' इत्यारण्य-दीर्घकथायाः संस्कृतानुवादः प्रकाश्येत । अभिलाषुकेभ्यः एव सानुवादः अयमङ्कः दीयेत । तैश्च एकादशानकाः प्रतिवर्षमधिकाः प्रदातव्याः । अन्यैश्च यथापूर्वम् । (AC, p. 58) The same advertise, he gave in English as well. It reads like this, 'we have intended to publish a Monthly named 'Kathakalpadruma if 300 subscribers are available. It will contain free translation of Arabian Nights in Sanskrit, with necessary changes suitable to Hindus– as to the beauty of the language in it, Sanskrit Chandrika is itself the proof of it...... It is greatly hoped that all the patrons Sanskrit will pay regard to this and help us in the noble work.' (AC, p. 60) He started articles on the subjects like idol worship, articles regarding different topics in Puranas, ancient sciences, poems and critical evaluations of different ancient and modern compositions to attract more subcribers. As the part

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of his efforts to boost Chandrika, he also wrote to erstwhile kings and scholars. He probably, personally requested many people to subscribe and support Chandrika. In turn he received many dry promises. With the present subscriptions he could only pay for the printing charges of Chandrika. (ग्राहकप्रदत्तधनेन केवलं चंद्रिकाया: मुद्रणव्यय: एव पार्यते स्म । (AC, p. 76) He even promised gifts for those prompt subscribers. (ये ग्राहका: योग्यसमये चंद्रिकामूल्यं प्रयच्छेयु: तेभ्य: उपहार: प्रदीयेत । (AC, p. 76)

This year (1897 C. E.) he started printing of Chandrika in Samarth Printing Press. Appashastri had to leave Kolhapur in 1899 due to the epidemic of plague. He went to his native village 'Rashivade' and worked for Chandrika from there. In his efforts to coax the readers, he succeeded in many cases and many scholars helped Chandrika. Many customers were not so kind and they returned Chandrika, which came by V. P. Post. (प्रार्थिता: अपि बहव: ग्राहका: समाश्वासनप्रदाने कोविदा: एव आसन् । समुपस्थिते पुन: मूल्यप्रदानप्रसंगे ते एते व्ही-पी-द्वारा समागतां चंद्रिकां परावर्त्य मण्डयन्ति स्म निस्तुले औदार्येण आत्मानम् । AC, p. 76)

Chandrika was rich and variegated in its content. Many poets sent their poems of 'Samasyapurti' (completing the poetical riddle with adding remaining three lines). Appashastri wanted to publish a separate book of such poems and appealed subscribers to pay Rs.2/- more. There was no positive response from the subscribers and the project never saw its end. (विज्ञापनलेखमिमं पठन्त: जानीयु: एव संस्कृत समर्पित सर्वस्वम् अप्पाशास्त्रीणां व्यवसायम् । किन्तु यथा पूर्वोक्तं कथाकल्पद्रुमप्रकाशनं विहायसि चित्रायितम्, तथा तामेव दशां समालिङ्गितवान समस्यापूर्तिखण्डोऽपि । AC, p. 78)

Appashastri incurred the debt of Rs. 150/- in 1890 C. E., which was too much for him. He wrote to his bosom friend Lingesha Sharma about his plight. In return, Lingesha Sharma offered to pay back his debt. Appashastri humbly but firmly denied his offer. (AC, p. 79) Chandrika's financial crisis was not unknown to people. One poet named Shathakopacharya wrote a couplet on this debt of funds, that 'many subscribers, though intelligent, do not pay the cost of Chandrika. chandrika is still awake, but how long this bridge of sand will hold ?' (न ददति मूल्यं बहवो ग्राहकसुधियस्तथापि कृच्छ्रेण । जागर्ति चंद्रिकेयं सैकतसेतु: कियच्चिरं ध्रियते ॥ AC, p. 79) In 1901 C. E. Kolhapur was again attacked by Plague epidemic. Appashastri shifted to Gaganabavada town with his family. After some time he returned to Kolhapur. This time was harder. He had debt to pay. His parents were sick, his first wife died along with the child during childbirth, continuous shifting and paucity of funds for Chandrika, all these things troubled him more. His father got him married again. He was so tired of his poor condition that we wrote a poem requesting the poverty to leave him for a moment. The poem's title is 'Nirdhanavilapam' (Lamentation of a poor).

(अयि निर्धनते दयावति क्षणमप्येष विमुच्यतां जन: ।)
विहितो हि निकामसंस्तवो विरसत्वं मनस: प्रयच्छति ॥

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तदलं प्रणयेन ते सखि त्यज मां निष्प्रतिपत्तिमानतम् ।
नय वा न चिराद्दयाकुला चरणाम्भोजयुगं परेशितुः ॥
यदि मयि तव प्रेमैवास्ते नितान्तमनोरमम् ।
सह सखि मया कैलासाद्रौ चिराय निवत्स्यसि ॥

Chandrika started again in Kolhapur. There were people who criticized Chandrika. Appashastri was proud of his periodical and knew what he was doing was right. Appashatri heard many allegations against him and answered them through Chandrika. His answer and its language is worth noticing. It reads, 'श्रुत्वा य तेषां विप्रलापान्न वमखण्डस्य प्रथमाङ्के एव गर्जितमेतैः, "ये पुनर अकारणम् एव सुदूरमुत्सार्य सौजन्यं मात्सर्यमात्रमवलम्बमानाः पाण्डितमन्याश्चन्द्रिकां तिरस्कुर्वन्ति, परोक्षे वा वितथ-दोष-व्याख्यानया कृतार्थमात्मानं मन्यन्ते, चे य सर्वाङ्गाणि-यौवनभरालसायाः वामाक्ष्याः सौन्दर्यमपहाय पूय-क्लिन्न-व्रणमात्रम् अन्विष्यन्त्या मक्षिकायाः सरणिमनुसरन्तो दोषमात्र - दर्शिताम् आलम्बन्ते, ये वा चन्द्रिकेति नामश्रवणमात्रत एव सनासासंकोचं मुखं परावर्तयितुम् इहन्ते, येऽपिवा तृणच्छन्न-कूपोपमया वचसि माधुर्यं सारल्यं च मनसि पुनर्नैकान्तिकं काटवं, कौटिल्यं पिशुनतां च स्थिरीकृत्यैव चन्द्रिकया साकं व्यवहरन्ति ।' (AC, p. 88).

Publication of Chandrika was delayed in 1902 C. E. due to paucity of funds. Ninth volume, which was supposed to be completed in May 1901, was completed with difficulty in October 1901. (AC, p. 94) Appashastri wanted to complete 10th volume in May 1902, which meant that publishing two issues in a month. This task required money and there was no good response from the subscribers.

Appashastri appealed subscribers earnestly that they should accept at least one issue of Chandrika sent by V.P. (अन्ततश्च व्ही. पी. द्वारा प्रेरितां षष्ठोत्तरां यां कामपि संख्यां स्वीकृत्य कृतार्थीकुर्वन्तु अस्माकमायासम् । AC, p. 94)

Appashastri decided to publish first issue of 10th volume in May 1903. C. E. This gave him six months of respite. Appashastri sold his commentary on Kalidasa's 'Malavikagnimitra' to Venkatesvara Press in Mumbai in order to pay his debt. (निवेदितपूर्वमेव १८१८ तमे शाकवर्षे श्रीमतः कालिदासस्य मालविकाग्निमित्रं नाम नाटकं व्याख्यातमेतैः इति। तदेतत् १८२४ तमे शाकवर्षे मुम्बय्यां वेंकटेश्वर-मुद्रणालयाधिपतिना प्रकाशितम् । ऋणपरिहाराय खलु विक्रीतमेतत् तस्मै । AC, p. 95)

Then there was one institute in Wai, which published translations of Puranas (Purana Prakashan Mandali) in Marathi language. Appashastri undertook the task of translating Vishnupurana in Marathi language, for which he received some remuneration (AC, p. 98). Appashastri also took up the task of translating Mahabharata in Marathi language with Ganesh Vishnu Chiplunkar Mandali to return his debt. (ऋणनिवारणाय यथा खलु अप्पाशास्त्रिभिः श्री विष्णुपुराणम् अनूदितम् एवं पुण्य-पत्तनीय-गणेश-विष्णु-चिपळुणकर-मण्डल्याः कृते श्रीमहाभारतमपि अनुवादयितुं समुपक्रान्तम् । AC, p. 107)

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He did this translation along with many other scholars, though much of the responsibility was on Appashastri's shoulders. Appashastri was convinced that without his own printing press, work would not be easier. He appealed people that if Chandrika gets only five hundred subscribers, he can have his own printing press. He promised to publish new periodical "Sunṛtavādini". (न तु विना ग्राहकाणां पञ्चशतीं कर्मैतान्निर्वाहयितुंशक्यम् अनात्मायत्त–मुद्रायन्त्रैरस्माभिरित्यतः प्राथ्यति ये किल पत्रिकाम् एवं विधो सामयिक-विषयचर्चामात्र-संघटितां प्रतिसप्ताहमीहन्ते, संपादयन्तु ते ग्राहकान् पञ्चशतम्। संस्कृत-चंद्रिकायाः प्रकाशनतः प्रागेवायमासीद् अस्माकं संकल्पो यत् 'सूनृतवादिनीं' नाम कामपि संस्कृतपत्रिकां प्रकाशयामेति ।' AC, p. 110)

Previously Chandrika was published from Kolhapur and printed in Wai. Appashastri now wanted it to publish from Wai only, but the erstwhile king of Gaganabavada did not allow this shifting. The king made arrangements for Appashastri and his family's residence in his own palace in Kolhapur. Therefore, Chandrika's office was in the palace from 1904 C.E. At the same time Wai town was affected by Plague epidemic and printing of Chandrika was done in Kolhapur only (AC, p. 100). This year Chandrika got its registration number B 175. Registration of a periodical means it has to be published regularly. Regular publication means Appashastri would need capital money. It invited donors and patrons for deposits in order to establish capital money for Chandrika. Few south Indian scholars came forward to support Chandrika with deposits. This helped Chandrika to stabilize. Then Appashastri started giving news and notes in Chandrika. Language of news and notes was easy, purport was easy to grasp and style was attractive, lucid and convincing. He put forth people's opinion without contradicting the government.

During this period he faced many familial calamities. Good and bad things were parallel in Appashastri's life. There was a Sanskrit conference in Kolkata in 1899. Appashastri attended it. Everyone knew about him through Chandrika. The scholars in that conference bestowed the title 'Vidyavachaspati' on him. He published many good long articles in Chandrika. He was politically aware. He published his thoughts fearlessly about Lord Curzon's resignation. He lost his father in May 1905. Same year, around October he became sick with fever. Again Chandrika was delayed. He published first issue of 'Sunṛtavādini' in September 1906. 'Sunṛtavādini' had four hundred customers. It published articles and news about religion, politics, social issues, science etc. Sunṛtavādini's annual subscription was Rs.3/- Shri Nilakanthashastri wrote Sunṛtavādini's introduction. (''प्रियपाठक-महाभागाः ! न बहुविध-ग्रन्थ-प्रणेतारः, कालिदासादि कविवराः, न वा भयंकराः कर्कश-तर-विवाद-परायणाः संस्कृत-पण्डिताः, नापिगद्यविलेखनचणो भट्टबाणः संस्कृतभाषाप्रणयिनाम् अस्माकमुपकुर्वन्ति, यथा अयमेकः श्रीमान् उपकरोतिविद्यावाचस्पतिः अप्पाशास्त्री नव-नव-संस्कृत-प्रबन्ध-लेखन-विनियुज्यमान-स्वीय-समयः स्वतन्त्रः संस्कृत-गद्य-विलेखने वैयाकरणमणिः आलंकारिकालंकारभूतो नैयायिकमूर्धन्यो धर्मशास्त्रराद्धान्तान्तरार्थवेदी रसिकमणिः संस्कृत-चंद्रिका-सहकारि-संपादकः । सुलभाः किल संस्कृत-

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पण्डिता इदानीं ये केवलं तद्-वादमात्रनिष्णातावर्तन्ते, दूरे संस्कृत-भाषा-गद्य-विलेखन-सख्याः। किं तु सुदुर्लभ एव अप्पाशास्त्रिसदृशः पाण्डित्यविषये सरस-मधुर-वाङ्मुखावलेखन-विषये च समं प्रवर्तमानः पाण्डित-रसिकः। अतस्तेनैव प्रचार्यमाणायाः सूनृतवादिन्या रामणीयकविषये न कस्यापि जायेत संशयावकाशः । अतो ये तावद् एनां न आदरपुरःसरं अवलोकन्ते न तेषु अस्माकं रोषः, किं तु दयैव। अन्ततश्च वयं सूनृतवादिन्या अव्याहतं प्रचारं उत्तरोत्तराभ्युदयं चाशंसमाना विरमामः ।" AC, p. 137).

Rules for subscribers and authors were same as Chandrika. (AC, p. 148). Appashastri also declared that whoever will buy ten issues of Sunrtavadini, would get one issue free. (AC, p. 150).

Sunṛtavādini and Chandrika both periodicals were printed from Modavrutta Printing Press at Wai. Though, Kashinathshastri Lele was no more connected with this press. Appashastri gave eighth issue of Sunṛtavādini to the press on 15-1-1907. It was Tuesday. Sunrtavadini was to be published on Thursday. Somebody from Modavrutta press came to him on tuesday only and conveyed some message. The purport of the message was, Sunṛtavādini would not be printed, since there was some mistake in the agreement. (AC, p. 153). 1906 C.E. onwards both periodicals were printed in Srikrishna Press which was owned by Kashinathshastri Lele. Shri Lele formerly was attached to Modavrutta Press. He also had bad experience with Modavrutta Press. Sunṛtavādini's fourteeth issue was published in April 1906. Then there was plague epidemic again in Wai. Therefore, publication was delayed for a month. (AC, p. 159), This also hindered propagation of Chandrika. Epidemic of Wai town continued probably until August of 1907 C.E. Appashastri left Wai again for Kolhapur. (AC, p. 169) At this difficult time, Appashastri's second wife also expired along with her son. (AC, p. 170) All these difficulties caused delay in publication of both the periodicals for three months. Some good thing also happended during this year. Appashastri bought printing machine. It was his long cherished dream to print his periodicals on his own press. ("अभिलष्यते किल अस्माभिरचिरादेव स्वीय एव मुद्रायन्त्रे प्रकाशनं सूनृतवादिन्याः। तत एव क्रीतं मुद्रायंत्रमस्माभिः । किन्तु कुतोऽपि दैवकृतात्प्रतिबन्धकाद्विलम्बते सोऽयं मनोरथोऽस्माकम् । अतः परमपि साधयिष्यामः स्वीयमभिलषितं यदिनावहेत् प्रातिकूल्यं नियतिः । प्रतिष्ठापिते य स्वीये मुद्रायन्त्रे सूनृतवादिनीमवश्यं बृहत्तरीकरिष्यामः ।" AC, p. 173)

Circulation of Sunṛtavādini became wider. It is known from the advertisement in English published in Sunṛtavādinni's 44th issue. It reads as follows : "This Sanskrit paper Sunṛitavādini has a very wide circulation in all parts of India, Burma and Ceylon, and the next year which is second of the paper begins with the first of Chaitra 1830 Shaka. The size of paper is to be made larger from the first issue of the next year. Advertisers have a special advantage in publishing their advertisements in the Sunṛitavādini in as much as the paper is largely circulated in India and reaches almost of all parts of the Empire. Rates of

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advertisements are quoted on each issue of the paper. Special rates may be granted on application."

His ambition was to establish Assembly of Sanskrit Scholars (Pandit Mahasabha) in order to propagate our religion and Sanskrit. He was worried about the apathy *of our own people for our traditions and ancient knowledge. He expressed* his concern in following words- "संदृश्यते हि संप्रति सर्वत्रापि गरीयान् परिवर्तः । न हि संप्रति शतायुषः सुदृढशरीरा बुद्धिमत्तरा आदर्शभूताश्च पुरुषा अत्र भारते वर्षे । न धर्माभिमानः । न श्रद्धा । न देवेषु भक्तिः । नगुरुषु गौरवम् । न स्वायत्तानि शिल्पानि । न स्वदेशानुरागः । ना पि वान्यत् किमपि यदेव पूर्वमत्र प्राद्योतिष्ट । संप्रति पुनर्दुबलप्रायाः परपिण्डोपजीवित्वमेव जन्मन साफल्य-हेतुरित्याकलयन्तः पाश्चात्यानेव दैवतानि मन्वानाः प्रायेण संदृश्यन्तेनव्याभारतवर्षीयाः । नहि अमी आत्मनो हितमवबुध्यते ।" (AC, p. 182)

Sunṛtavādini's 50th issue was published on 5-3-1910 and with this issue first volume was completed. Appashastri expressed his mind that, 'Sanskrit Pundits should have knowledge of political happenings is the main aim of Sunṛtavādini' (राजकीयविषयाणां ज्ञानं संस्कृत - पण्डितानां कृते सुकर स्यात् इत्येव हि अन्यतमः प्रधान-उद्देश्यः सूनृतवादिन्याः । (AC, p. 185)

He firmly believed that only Sanskrit is the language for Indians. (AC, p. 186). In the year 1908, Kolhapur, where Appashastri was active as editor, publisher, printer and intelligent leader of the scholars - became hotbed for him. He faced opposition from two fronts, first was religious front. It happended because Appashastri opposed some Sannaysi (swami) and his disciples who were in the good books of erstwhile king of Kolhapur. Political opposition also was of two kinds- first Appashastri congratulated when Public Assembly was established in Kolhapur and secondly he evaluated king's rule. Therefore, king of Kolhapur went against him. There was case of defamation against Appashastri. King enforced many restrictions on him. Appashastri was asked to pay fine of Rs.1000/- and pay deposit if wanted to live in Kolhapur city. Appashastri shifted to Wai for some time. He came back to Kolhapur after the case was over. But everything *was changed. The atmosphere there was diametrically* opposed to him. Appashastri also was firm in his faith and mission. He did not deterred from publishing his fiery articles. This angered the king and king ordered to put *Appashastri in jail. (AC, p. 192)* at this juncture, Appashastri left Kolhapur and shifted to Satara city. Sunṛtavādini's 20th issue was published in the March 1908. The arrangements for the publication of Sunṛtavādini and Chandrika were made in Satara. But Satara was affected by the epdemic of plague. Therefore, Appashastri left Satara and shifted to Pune. (AC, p. 193)

Though, Pune was a big city, he could neither find printing facility for his *periodicals, nor he could install his* own printing machine. Until this day Appashastri also was not able to collect capital money for Chandṛika. He was totally surrounded by monetary and *familial difficulties.* Appashastri arranged

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Sunṛtavādini to be published from Mumbai through Vartamana Agency. This he did with help of his close firend Shri Ganapati Modak. Appashastri later entrusted responsibility of Chandrika's publication to this agency. It was year 1908. This did not continue for long. This agency was charged with treason and was closed down. Therefore, publication of Chandrika was discontinued in September 1909. (AC, p. 205) so was the fate of Sunṛtavādini.

Appashastri joined Bhave School in Pune as a teacher. His salary was Rs.40/- only. This job was necessary to repay his debt. He had a son from his third marriage, but this wife died soon after childbirth. Therefore, his mother pressed him for remarriage in 1910. He married again, but his father-in-law took his daughter back and she never returned. Soon after this incident his son from his third wife also expired. (AC, p. 208-209) Meanwhile he was struggling to start Chandrika and Sunṛtavādini again. But government charged these two periodicals as supporters of national unrest, therefore the publication was not allowed. Government permission to publish Chandrika and Sunṛtavādini again came on 19-10-1913. He was overjoyed with this news. His mother expired in 1912. (AC, p. 218) then his scholarly friends became active in getting him married again. Though, Appashastri was reluctant for this. His marriage was fixed with Shri Narayanashastri Audumbarakar's daughter Vatsala. Marriage took place in May 1913.

Appashastri decided to start publication of Chandrika and Sunṛtavādini after the plague epidemic is over. He decided to leave Pune and go to his native place Rashivade. He prepared to leave on 22-10-1913. Same day evening, he had fever. His friends cared for him and called his wife and father-in-law. It was Plague. Appashastri left his body on 25-10-1913. (AC, p. 236-237)

Appashastri left a beautiful tradition of modern Sanskrit Journalism. He was a very good journalist to the core. In the short life of forty years, he wrote many books and articles. He received many felicitations like, the title Vidyavachaspati in Kolkata, was felicitated by the king of Dinajpur, he was invited for lectures at many places, felicitated in Dharwar and many more. He was supreme intellectual and dedicated missionary. This biography is a befitting tribute to him. Shri Vasudeva Shastri Audumbarakar himself was a great scholar. The Sanskrit language is lucid and simple. It has covered all the details of Appashastri's life. Not only that, but Vasudeva Shastri has brought forth the real worth assessing his work thoroughly.

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Scientific Dimensions of Spiritual Energy
(Brahmakumaris' Perspective)

Sureswar Meher

Introduction

The whole creation is the combined manifestation of both physical and non-physical energies. Science explores the material aspects of nature only through its limited scientific methods and techniques. But the knowledge of Self, the nature of Thought or Consciousness or Spiritual energy i.e. the Primary Reality as clearly accepted by all of the famous scientists and physicists, is beyond the scope of Science because Self is not observ able and quantifiable. Hence another advanced discipline called *'Spiritual Science'* or *Meta Science'* is significant to study this prime factor. Spiritual Science has the inner power to explain the concepts and laws of metaphysics by its subtle techniques of deep insight and revelation.[1]

In this regard, Brahmakumaris, a renowned international spirituo-educational organization shows a unique path for the whole mankind towards attainment of both mundane and transcendental perfection by its spiritual knowledge. B. K Jagdish, Chief Spokesperson of this institution and a multi-faceted personality, has made attempts to shed light on the two realities - material and meta-physical assimilating both the laws and methods of Science as well as Spirituality.

In the present research paper, endeavours have been made from Brahmakumaris' perspective to focus and render a concise note on Spiritual Energy on the basis of Modern Scientific Dimensions especially Quantum Theory, Theory of Relativity, Laws of Thermo-dynamics and so on and to justify the Realities of meta-physics which are logically built on and paralleled with Physics.

1. Spiritual Energy : A point of Non-material light

Spiritual energy has only the inherent, eternal quality called *'consciousness'* which manifests itself in various forms namely thinking power, judgement power,

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memory, emotions, impression, feelings etc. and clearly differentiates Spiritual energy from Physical energy which does not possess these qualities. *Mind, Intellect* and *Samskāra* (Sub-conscious mind) - these three are the constituting subtle factors of consciousness.[2] Consciousness is not an epiphenomenon of the brain or the electro-magnetic forces at work in the brain and elsewhere, nor can it be considered a product of chemical reactions taking place at the cellular level in the brain and other parts of the body. **Souls** and **Supreme Soul** are point sources of spiritual energy where as the rests i.e. the organic and inorganic Matter, the body and the brain etc are within the realm of physical energy. Spiritual energy is the knower, experiencer, observer or possessor that determines the use and purposes of the material things (energy) to get comforts and pleasures out of these. So, spiritual energy is the first or the prime reality and without knowing this, all other knowledge systems would be meaningless, purposeless and worthless.[3]

Soul is a point of light which is spiritual in nature, divine in its original potential overwhelmed with seven divine qualities - *Knowledge, Purity, Joy, Peace, Love, Bliss* and *Power* and is different from the mundane light. As matter in its original form is made of particles, particularly sub-atomic light particles (photons), so the conscient energy is also a divine light particle (spiriton). Seven colours of light - Violet, Indigo, Blue, Green, Yellow, Orange & Red are reflected through seven spiritual qualities because light is the ultimate form of energy. Having shorter wave-lengths and more energy content, the subtler metaphysical energies control the physical energies effectively. That's why human being's desires and intents are so powerful a force in nature that they can literally organize space-time events.[4]

2. Dimensionless energy has the fifth dimension

A point does not have any dimensions. So, as a point of super-mundane light Soul is a dimensionless reality. According to Einstein's Theory of Relativity, the world is a four-dimensional space-time continuum. It means all reality exists both in three dimensional space (i.e. latitude, longitude and altitude) and in time (i.e. *fourth dimension)* and the two are indivisible. All measurements of time are really measurements in space and conversely, measurements in space depend on measurements of time. But in metaphysics, the action of living beings has the *fifth dimension,* namely the moral dimension[5]. Action of living beings has not only a reaction as one understands it in chemistry or physics but it results either in happiness or sorrow or a mixture of the two for the doer, the soul. Therefore, the moral aspect of action should be considered before doing.

Human being (Conscient soul with body) is neither a machine nor a gene. This sentient person has will and makes effort to achieve goal by using the pronoun *'I'* for itself as a doer. The soul (spiritual power) which abides in the body[6] sets the body working by dint of its motive force or thought power. Thought or feeling is the agency which keeps the brain at work and the nervous system functioning. The body

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by itself can't do anything. The soul works as a driver or the motive power and the body and its food as the motor power and the brain as the starter, the gear or the steer wheel.[7]

3. Soul-speed : Faster than Light-speed

According to the Theory of Relativity, the speed of light is the upper limit to the speed of material objects or particles. But in 1969, scientists namely O.M.P. Bilaniuk, E.C.G Sudarshan have predicted on theoretical grounds that a particle can move faster than light which is named by G. Feinberg as *Tachyon,* a super-luminous particle. On the basis of this view, there are three types of sub-atomic particles.[8]

- Those particles which have a positive physical mass and which move at a speed far less than the speed of light are known as *Tradons.*
- Those particles which have velocity equal to the speed of light and which possess zero rest-mass, are called as *Photons* or *Luxons.*
- Those particles which travel with velocity greater than light and have imaginary rest-mass, are named as *Tachyons.*

From the above statements, it may be considered that the minutest particles tachyons move at speed faster than light. Generally, the velocity of a particle gradually decreases because of the presence of other particles of the medium through which it passes. The velocity of light in vacuum is $3x10^8$ m/sec, while in water it is $2.25x10^8$ m/sec. But Tachyon's speed cannot gradually be lowered by any means.

In that way, the soul which has less than zero mass i.e. imaginary mass can move with a velocity faster than light because it being a non-material entity, other particles in the atmosphere or in bodies can't lower its speed. Gravitation, friction, forces of Nature also cannot affect the incorporeal soul. Thus a soul would take almost no time to leave one body and incarnate into another at a very great distance. It can also go to the Soul World which is far beyond this material world in a flash through thought power.[9]

4. Supreme Soul (God) : Knower of three aspects of Time

Albert Einstein, the world-famous scientist opines that if one can travel faster than light then one can know three aspects of Time. The soul can know the present, past and future or at least it can know what is happening in a particular part of the world at present just a fraction of time. But for this, the soul has to be free of meta-physical pull i.e. attachment with or of others and has to have its meta-physical mirror i.e. Mind clear or its Intellect divinized. Only Supreme Soul, God knows everything what is happening in this whole universe because He can travel at infinite speed called 'God *Speed*' and has no any mental attachments or impurities.[10] That's why, He is always praised as omniscient.

5. Eternal point of light with elliptical form & Zero mass

According to the theory *"Confinement of light in a medium"* by the physicists

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Dr. P.K. Jena and Dr. T. Pradhan - "Light of selected frequencies can be confined within the material whose dielectric constant is spherically systematic but decreases radially outward, becoming negative after a certain radius". On account of this theory, quarks, the tiny sub-atomic particles are confined within protons and neutrons. So, what is a fact of modern physics about the ultimate form of matter (physical energy) may have its parallel in meta-physics also regarding the ultimate geometrical form of Soul and Supreme Soul (spiritual energies). Thus the entities of meta-physics 'God' and *'Soul'* are such divine and conscient light which are *'confined'* in their respective oval form (aura).[11] Further, that light is eternal in this form not only because it goes round and round in elliptical orbits of infinitesimal size without ever leaving the medium but also on the following grounds-

B. K. Jagdish gives a clear justification about the truth related to these metaphysical energies, referring some of the prime statements of physics -

(i) "If there is any ultimate stuff of the universe, it is pure energy because sub-atomic particles are not made of energy, they are energy. This is what Einstein theorized in1905; sub-atomic interactions therefore, are interactions of energy with energy. Atsub-atomic level, there is no longer a clear distinction between *what is* and *what happens* between the actor and the action. At the sub-atomic level, the dancer and the dance are one."[12]

This view explains why despite spending energy, the soul-energy is not exhausted. It also explains how the impressions *(samskāra)* abide in soul, the doer or the experiencer.

(ii) According to physicists, if two particles are made to collide, they are destroyed and in their place, two new ones are created. Both of these decay spontaneously into two additional particles, making them four. This shows that matter, at energy level isindestructible and the energy can act at its level not getting exhausted but only changing forms and multiplying.[13]

This gives a clear hint how despite expending energy, the conscious energy of soul remains intact. Like sub-atomic particles, the soul doesn't get destroyed; it is immortal forever as it is self-conserving. The spending of its energy regenerates energy though its qualities or attributes may change.

(iii) According to Einstein, matter or mass causes a 'curvature' of space-time. Thus in meta-physics, this conscious energy called soul may have a curved form like ellipse.[14]

(iv) Nuclear fission or fusion shows the vast potential energy of a small particle like atom. Similarly, in the domain of meta-physics Soul and Supreme Soul which are minuter than the sub-atomic particles, can have tremendous conscious energy.[15]

(v) Revelation of physics is that neutron is almost eternal because its time of decay is 10^{31} years which is 1000 billion billion times the age of the universe as

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calculated by evolution scientists. This final truth about matter gives a similar vision towards the immortality and eternity of the soul. Moreover, it is a fact of science that neutrinos have zero mass or they are almost mass-less. On the same lines, it can be understood that soul also has zero mass.[16]

6. Soul & Supreme Soul (God) - Discrete particles, both are different

The starting point of modern physics, Quantum Theory developed by Max Planck in 1900 and further named by Einstein, brought a great change in the physicists' concept of matter. Previous to Planck's Theory, most physicists conceived of the world of nature or matter as a continuum. But the Quantum theory clearly states that the *'continuous views'* of the world is replaced by a *"discrete'* one.

(i) Applying this Quantum theory, Einstein predicted that light is also made up of lightparticles called photons. Hence, Planck's Quantum principle and Einstein's Photo-electric Effect are based on the basic assumption that matter is not continuous, but isdiscrete and that even light which appears to be continuous is, in fact, made of particles called photons.

(ii) According to Statistical Mechanics, invented by J. C Maxwell and J.W Gibbs - a gas (also air which is a mixture of gases) is also composed of molecules or atoms which are individual in their nature.

(iii) Brownian Motion, developed by Robert Brown also states that liquids are also composed of discrete particles or quanta namely molecules.

All the above theories[17] which come under the name of Quantum Theory, substantiate that nothing is continuous or one whole. Solids, liquids and gases, all forms of radiation including light are made up of discrete particles. This universal law can also be seen in meta-physics.

Now here the concept of God's or Brahman's all-pervasiveness propounded by monists, can be evaluated on the basis of Quantum theory.

If God only appears to be a continuous whole but is, in fact, composed or constituted of innumerable particles or innumerable discrete conscious quanta i.e. infinite number of discontinuous or separate souls, then this, however, can't be because innumerable, separate conscious particles will give to the whole (if there be one) a split personality and such cannot be God's personality (*"Satyam Jnānam Anantam Brahma")* what monists speak about referring ūpanishadic statements. God is one single person or one single-consciousness. He is not a jumble or conglomeration of consciousness.

A conclusion that can be derived from the Quantum Theory is that Matter can be (and actually is) composed of innumerable discrete particles or quanta, but God cannot be (and is not) composed of numbers of innumerable particles (Souls). In other words, God is not (and cannot be) omnipresent, all-pervading or one who

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permeates the whole universe. There are innumerable Souls and God is one - supreme among them all.

Quantum theory in physics gives quantum principle in metaphysics and this latter runs counter to the belief that God is one whole, omnipresent or immanent power. Hence, God can only be a discrete particle - an infinitesimal point of light because light is the ultimate form of energy.[18]

7. Entropy (Degradation) in Spiritual Energy & Entropy-reverse

The first and second laws of Thermo-dynamics are universally accepted and are applicable in both the spheres - material and non-material or spiritual.

(i) The first law of Thermo-dynamics, law of conservation states that energy can neither be created nor destroyed; it can only be transformed from one form to another form.

(ii) The second law of Thermo-dynamics says that every time energy is transformed from one state to another, there is a loss in the amount of that form of energy which becomes available to perform work of some kind. This loss in the amount of *'available energy'* is known as *'Entropy'*. For example - if we burn a piece of coal, even then the total amount of energy remains the same, but due to the process of burning, some part of coal is transformed into sulphur dioxide and exhausts cannot bereburnt to get the same work out of it. This kind of 'loss', 'wastage' or 'penalty' is called Entropy.

The Entropy law states that all energy, in an isolated system moves from an ordered to a disordered state. The state in which energy-concentration is highest and available energy is maximum i.e. where entropy is minimum is also the almost ordered state *(Sattvapradhāna avasthā)* and where available energy has been highly dissipated and diffused, is the most disordered state *(Tamopradhāna avasthā.)*[19] Another aspect of the law is that whenever we make an attempt to reverse the entropy increase, it is only done by increasing the over-all entropy of the surrounding environment. The scientists Angrist and Herpler say - "Each localized, man-made or machine-made entropy decrease is accompanied by a greater increase in entropy of the surroundings, there by maintaining the required increase in total entropy." [20]

According to *Dharma,* the souls have originally 16 degrees level of energy-concentration and gradually, due to entropy, the energy level goes down, so that when there is maximum entropy and the level of energy-concentration is hardly three or four degrees, then Ever-pure Supreme Soul or God, the Highest Point-source of spiritual energy reverses the spiritual entropy by means of Godly knowledge and Rajyoga and the material entropy gets reversed by means of fission of nuclear weapons, natural calamities etc, so that the Earth, Water, Air and their products get again the maximum energy-concentration.[21] In other words, when the society has passed through its four stages of Golden age, Silver age, Copper age and Iron age and

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is in the fifth i.e. the Leap or Confluence age, then God Himself descends on this earth to reverse the entropy. The need of God's act in such a situation is evident because, according to the Entropy Law, in a closed system, entropy increase cannot be reversed without increasing the entropy in the surroundings and therefore, in real terms, an outside source of energy is required to raise the energy-concentration without lowering the energy level in the surroundings.[22]

Conclusion

From the above discussions it may be concluded that Modern Science and Spirituality are correlated disciplines of knowledge where for both of them, ultimate reality whether i.e. physical or metaphysical, is the prime matter of study. It is clearly observed that the established and undeniable Quantum principle, Relativity theory and Thermodynamics laws governing physical energy are equally applicable to metaphysical energy. Hence, on account of the theory of particle physics, spiritual energies vis. Souls and Supreme Soul are merely the discrete, sub-atomic particles of consciousness or sentient light. This conscient light energy's manifested seven attributes of *bliss, knowledge, peace, love, joy, purity and power* are correlated to the seven hues of *VIBGYOR*. The infinitesimal point of spiritual light is eternal and massless conscient being with personality which has an elliptical form (aura) or energy shield or force field that expands or contracts according to the vibrations of thought- power and situation. The conscious energy, Soul loses its power gradually in due course of time by taking many births in form of bearing new new bodies and when Almighty Source of conscious energy descends on the earth and by receiving His divine connection then it makes itself fully charged with divine powers and restores them for the successive period of time cycle. In this regard, definitely Brahmakumaris' subtle insight and spiritual knowledge, clearly presented by B. K. Jagdish Chander with modern scientific methods regarding spiritual energy, the prime reality, occupy the most significant importance for the upliftment of the whole modern challenging world.

Notes

1. Complementarity of Science and Spirituality for better life, p. 4
2. Eternal Drama-I, pp. 28-29
3. Op.cit, pp. 3-4
4. Mysteries of the Universe, 2008, pp. 27-28
5. The Eternal Drama-II, 1985, pp. 585-856
6. Situated in between the Pituitary, Pineal and Hypothalamus glands where Hypothalamus is main.
7. Eternal Drama-I, 1998, pp. 90, 93, 99.
8. Ibid, p. 209
9. Eternal Drama-I, 1998, pp. 208-211
10. Ibid, p. 211

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11. Eternal Drama-I,1998, p. 199
12. Quoted from Dancing Wu Li Masters
13. Op. cit, pp. 199-200
14. Eternal Drama-I,1998, p. 200
15. Loc. cit
16. Ibid, p. 201
17. Eternal Drama-III, pp. 164-170
18. Ibid, pp. 170-171
19. Science and Spirituality, 1988, pp. 213-215
20. Quoted by B. K. Jagdish from Stanley Angrist and Loren Helper; "Demons, poetry and Life : A Thermodynamic View", Taxas Quarterly 10 (Sept 1967,) pp. 27-28
21. Science and Spirituality, 1988, p. 216
22. Loc. cit

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Jinaprabhasuri's account on Mathura in Vividha tirtha kalpa

Renuka J. Porwal

Jaina monks are very good wanderers[1]. While travelling they write the account of their pilgrimage tour, comprising of the condition of the temple, site, year of establishment, renovation year, and name of the reigning king. Such system of documentation provide important evidences for History, Geography and social customs. The Granthas like Shatrunjay-mahatmya by Dhaneshvarsuri, Shantidas-no-ras by Lakshamansuri, Laksamani tirtha-rasa by Yatindravijayaji, etc. give very good information of the condition of cities and Sravakas of that period. The Vividha-tirtha-kalpa (V. T. Kalp) is such type of informative pilgrimage narration by Jinaprabhasuri.

In the history of Jaina there were two Jinaprabhasuri living between the 13th and 14th century. The first Jinaprabha of Agamic gaccha lived in the end of the 13th century till the beginning of 14th century of Vikram Samvat (Vk.S). He composed many informative texts in Apabharamsa language which are stored at Patana Grantha Bhandara. The second Jinaprabhasuri lived in the second half of 14th century of Vk.S. He was blessed by Devi Padmavati and was a disciple of Jinasimhasuri – the Acarya of Kharatara gaccha[2]. His period could be judged by his earliest work Katantra-vibhrama[3] in the year 1352 of Vk.S. At that time he might be 25 years of age. His birth year is mentioned in Prabandha-Upadesha-Saptati[4] i.e.1324 Vik.S. This Jinaprabhasuri composed many books[5] comprising V. T. kalpa containing historical accounts of important pilgrimage centres. In his time Delhi was governed by Sultan Hammira Mohammad Taghalakha[6].

The Pannyas Muni Somdharmagani belonging to Tapagaccha had mentioned the important life incidences of Jinaprabha in Prabandha[7]. He speaks of the magical power possessed by Jinaprabha besides the efficacy of the Vijjay Yantra[8]. He made a Banyan tree to walk with him[9], while travelling to Gujarat with the Sultan. The Sultan's visit to Giranar Tirtha is also available in 'Giranar Prabhava' book by Muni Hemvallabha in recent years[10]. In these both works, the authors named the king as Firoz Surtran / Sultan Tagalakh but Sultan Firoz

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Tagalakh reigned in 1407 to 1444 Vk.S. while Mohammad Tagalakh ascended the throne in 1381 and ruled up to 1407 of VK.S.[11], therefore it is possible that Jinaprabha existed during these both Sultans.

The story of Vijay Yantra[12] is mentioned in 'Prabandha' of Somdharmagani. As per the Katha, once Sulatana asked Suriji to show some magical power for achieving success in all fields. Accordingly Jinaprabha prepared the Vijaya Raj Yantra. The Sultan wanted to test its power, so he made a goat wear it on the neck and tried to wound her but surprisingly she didn't get hurt at all, as the Vijay Yantra had given her protection. The king tried a second confirmatory test of the same Yantra on another animal pair a cat and a mouse. A mouse was kept below the open umbrella with a Yantra on top and a cat was free near the Chhatra. The cat ran around but couldn't enter in the protected area. The Sulatana was impressed and donated a place for Jaina shrine and Dharmashala near his palace. As well as he returned the jewel studded image of Tirthankara Mahavira looted by his Sardar[13] from Kannanur in Karnataka. Later on, Vira Vihar and Bhattaraka Sarai was constructed on his request. An auspicious welcome was given to Suriji by Jaina Sangha and he inaugurated the temple and Sarai on Ashadha vadi Saptami in the year 1389 Vk.S. at Delhi. During this period he had renovated Mathura shrine as per reference given in Rasa 'Nabhinandanoddhar Prabandha'[14] and V. T. kalp. From Mathura Suriji travelled with Chaturvidha samgha to Hastinapur where he established Jina images of Kunthunath, Shantinath and Aranath. The king proclaimed mnay Faramanas to protect Jaina shrines in his region. Jinaprabha suri worked hard for the rise of Jainism. There is one beautiful painting showing the meeting of king Mahammad Shah and Guruji, painted after 150 years of his visit with Royal personage[15].

The work on V. T. Kalpa started with the journey from the sacred Tirtha Shatrunjaya, on Friday in the month of Maha in the year 1385 of Vk.S. The Tagalakh Sulatan became happy with the start of the journey on the auspicious day i.e. Friday, seeing his happiness Suriji also named this Kalp as "Rajaprasada"[16]. He completed the same in the year 1389 Bhadarva vada Dashami at Delhi. It is a collection of narration on selected sacred Jaina Tirthas like Shatrunjaya, Giranara, Khambata, Ahicchatra, Abu, Mathura, Bharuch, Vaibhargiri, Koshambi, Kalikunda, Kannanur, Nasik, Pratisthan-Pattan/Pethan etc. thrity eight places visited by Suriji and his disciples. Besides this detailed account of tirthas he also mentions the Ganadharas of Mahavira, Yaksa-Yaksi of those Tirthas and life sketches of Vastupal-Tejapal. Here we will discuss only the ninth chapter 'Mathurapuri Kalp'. This Kalp is also described in 'Abhidhan Rajendra kosh' part-3, pp 212-215.

The Kalpa starts with adoration of the seventh Jina Suparsvanatha and 23rd Parsvanatha for Mangal of all Jivas[17]. Here before beginning Mathura Puri Kalpa, the author had worshipped seventh and twenty third both Jinas, so one can assume that at Mathura's stupa previously Jina Suparsva was Mulanayak and later on both

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Jinas Suparsva and Jina Parsva were worshipped as Mulanayakas or there may be more than one shrines where these Mulnayaka images were worshipped.

The legend of construction of Stupa-

The Katha of Mathura's stupa is well described in this V. T. kalp including its controversy with other faiths. The author described, that during the period of seventh Jina Suparsva two Jain monks Dhammarui and Dhammaghosa visited the city of Mathura and stayed in the park named as Bhua ramana[18]. The presiding deity Kubera of the park converted herself to Jaina faith on seeing them following the Aparigraha Vrata and performing severe austerities. She wanted to bestow a boon but they refused to accept. Then the Devi erected a Stupa at Mathura in one night for the worship of Jaina Samgha[19].

The Katha further goes on describing the Stupa - it was made of Gold studded with jewels. It had toranas, gateways and banners having three Vedikas for Pradaksina moreover the top of the same was decorated with triple umbrella[20]. Devas, Sadhus and laymen were coming for adoration. There arose a controveresy over the ownership of the stupa with Vaishnavas, Saivities and Buddists in later period[21]. They all claimed their individual proprietorship. The dispute was over with intervention by some mediators of the city. They adviced "Ma Kalaheh ! (Don't quarrel !), this is the 'Deva Nirmita Stupa' so doubts will be clarified by Deva only. Keep a painted cloth (pado) with the name of one's own deity and hide it. The Devi will keep her own faith and other padas will be thrown out." Jaina Samgha wrote Suparsvaswami on the cloth and this pado/cloth remained there and others were thrown by Devi[22]. So it was declared as Arihanta Deva Stupa and the painted cloth with the name of Arihanta - Suparsvanath was carried out in a procession in the city. The process of adoring it also mentioned in Kalpa[23].

A splendid Stupa remained open until the 23rd Jina Parsvanatha visited. In his period a local king attempted to grab its treasure but was killed by protecting deity Kubera. The deity then requested Jain Samgha to cover the golden stupa with bricks and sand and to establish Parsvanatha image as the protective Jina, as her lifespan was less. Jain Samgha obeyed the Devi's instruction. The Deity even informed that whoever becomes king at Mathura must establish Jina Pratima/image otherwise he will not survive. One pedestal of Sarvatobhadra image[24] in Mathura museum contains the devotees on either side of wheel wearing dress like royal personage. There is one sculpture of procession going to adore stupa which is now in Lucknow Museum available from the site of Stupa[25]. In the same museum there is one pedestal of Jina image contains the inscription in Brahmi character which denotes the establishment of that image at the "Deva nirmita Stupa"[26].

Later on Jaina laymen established the Arhata images in their homes and worshipped them, they even placed the same on the door lintels for protections.

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Beside the myth of Devi Kubera and Devanrimita stupa, the author has given many information related to Mathura stating the word Itthe/here which are as follows :

1. This city is the birth place of future Tirthankara Kanha Vasudeva[27].
2. Here Mahaviraswami's previous birth as Visabhuti with unlimited strength is connected[28]. This references appears in Digambara accounts also.
3. Here there are four Jaina temples - 1. Acarya Mangu, 2. Yaksa Bhuta, 3. Hundiya Yaksa and 4. Stupa[29].
4. The five sthalas/places around the Mathura are Akkathalam, Virashala, Kususa sthala and Mahasthala[30].
5. The twelve Vanas are Lohajungvana, Madhuvana, Bilvavana, Talavana, Khadiravana, Kamikavana, Kumudavana, Kolavana, Bakulavana, Mahavana, Bhandiravana and Vrindavan[31].
6. The five Loukika Tirthas mentioned in Kalpa are Vishranti, Asikunda, Vaikuntha Kalinjara and Cakratirtha[32]. There is reference of Cakra Tirtha available in Oghaniryukti by Acarya Bhadrabahuswami as 'Cakke thubhe stupo Mathurayam.'

   Most of the names of Sthala/places, Tirthas and Vanas we can still recognize like Vrindavan, Madhuvana, Mahavan, Vaikuntha-tirtha, etc. Their names are available in Puranas and Agamas too.
7. He referred Acarya Bappabhattasuri's visit to Mathura where Acarya had established Mahavira's image in Vikram Samvata 826 i.e. 769 A. D. At that time Acarya had adviced King Ama to repair the stupa[33]. The king restored it and even prepared a Kupa or Kunda near the stupa[34]. A Kupa close the site (Kankalitila) of stupa is unearthed in excavation by Dr. Joshi and Margabandhu in the year appr.1987 A.D[35].

   In the Kalpa the author has described the power possessed by Bappabhattasuri. He adored Rishabha at Shatrunjaya, Nemi at Giranar, Munisuvrata at Bharuch, Vira at Mondhera, Suparsva at Mathura and was taking his Gochari/food at Gowalgiri(Gwaliar). Moreover king Ama was his devotee[36].
8. Here the Deva Sakra went to Bhutagraha for the explanation of the 'Nigoda' by Arya Raksitasuri.
9. Suriji has described the Katha of learned Acarya Mangu too that his greed for food restulted in his rebirth as a Yaksa(Jakha).
10. Suriji referred Jinadas Sravaka's two bullocks Kambal and Sambala who observed vratas along with him[37].
11. He has also mentioned the Agama Vacana at Mathura – convened under Acarya Khandil by Jaina Samgha after the draught of 12 years in the period of Acarya Bhadrabahu last Srutakevali.

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12. The author adds further that 'Deva nirmita' stupa was also adored by the Ksamasraman Jinabhadra who obtained the deteriorated manuscript of Mahanisithasutra repaired with the Devi's help[38].

13. Here Naravahana Kubera, Simhavahana Ambika and Svanavahana Ksetrapala protected the tirtha[39]. Some Yaksi images found from Stupa are likely to be of these deities.

In 1888, the site of Kankali Tila at Mathura, also known as Jaini Tila, was excavated by ASI. About 737 sculptures were available in that year alone, though the site was explored many times between 1882 to 1892 A.D [40]. The available images and other sculptures are inscribed in Brahmi which provide the important documents of Jaina history revealing the Kula, Gana, and Shakha of Acharyas and the condition of Jaina Samgha.

The city continued to prosper after Taxila's declination during Kushana period. In the year 1018 Mahammad Gazani looted and destroyed the golden stupa though it was repaired within five years. The obtained material and images show the prosperity and growth of Jainism starting from 200 B. C. to 1200 A. D. Here Mathura school of art was developed by Gandharian artists with the local touch of Mathura. The images of Kushana period, Gupta period, pre and post medieval period were excavated from this site. At the time of exploration the plinth of stupa, two Jaina shrines and many buildings were recognised. Later, the reference of this Deva Nirmita stupa in V. T. Kalpa, Yashatilaka Campu[41], Avasyaka curni[42] with its various Kathas came to light. Dr. Bulhar[43] found out the references of this stupa in Vividha-tirtha-kalp, while V. C. Agrawal[44] found detail of Salbhanjika in Rayapaseniyam. Inscriptions on sculptures revealed that donations were made by all class of people including Ganika[45].

Notes

1 Motichandra-Trade and trade routes in ancient India. Also-Doris Meth and Shrinivas-Mathura the cult. Heritage .arti. by U.P. Shah and Earnest B.-Mathura and Jainism.

2 'Jain' Silver Jubilee vol. 1935, Arti. By Pa. Lalchand Gandhi on *Jinaprabha & Sultan* Mohammad, pp. 215, 219. Also Somadharmagani, Upadesha Saptati-1503 Vk.S. pp 49
अभूवन् भूभृतां मान्याः, प्राप्तपद्मावतीवराः ।

3 Jain Vol. Ibid pp. 220.

4 Somdharmagani, Upadesha-Saptati pp 49– दन्तविश्वमिते वर्षे, श्रीजिनप्रभसूरयः ।

5 Jain Silver Jubilee vol. pp. 220 Dvayasraya Kavya in 1356 Vk.S, Vidhiprapa 1363 Vikram S, Kalpasutra vritti 1364 etc.

6 Ibid, pp. 219.

7 Prabandha by Somdharmagani - Updesha Saptati pp. 49 to 52.

8 Ibid, pp. 50

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पृष्टो विजययन्त्रस्या-ऽऽम्नायस्तेन महीभुजा । स सूरिस्तं जगौ तस्य, तादृशानामगोचरम् ॥ ६ ॥ देवायं यत्समीपे स्यात्तस्या स्त्रमपि दैवतम् । न लगेन्न च बाधेत, वैरी रोषारुणोऽपि सन् ॥ ७ ॥ इत्याकर्णितपूर्व्वी तद्, यन्त्रं निर्म्माप्य भूपतिः । छगस्यै-कस्य कण्ठे च, परीक्षार्थमबन्धयत् ॥ ८ ॥ तरवारिप्रभृत्यस्त्र – प्रहारास्तेन मोचिताः । तदन्ने न लगन्ति स्म, सन्नाहमिव बिभ्रति ॥ ९ ॥ छत्रदण्डे निबध्यैनं, तस्याधः पुनरुन्दरम् । स्थापयित्वा स मार्जारीं, प्रेरयामास कौतुकी ॥ १० ॥ तद्दृष्टिमात्रादुत्पन्न-वैराद्धावति तं प्रति । तच्छ्रयां किन्तु नायाति, पार्श्वस्थैः प्रेरितापि सा ॥ ११ ॥ इत्यद्भुतद्वयं दृष्टवा, यन्त्रे ताम्रमये पुनः । कारयित्वा तयोरेकं, स्वपार्श्वे स न्यवीविशत् ॥

9 Ibid

10 Hemvallabhasuri- Sahu Chalo Giranar jaie. pp. 59.

11 (a) Buddhisagarsuri, Bharat Vijapur Brihat Vrittant-1925 A.D. pp. 222.
Gayasuddin Tagalakh ruled between 1320 to 1325 A.D.
Mahammad Tagalakh ruled between 1325 to 1351 A.D.
Firoz Tagalakh ruled between 1351 to 1388 A.D.
(b) New Indian Antiquerry pp 519 'Jainism under Muslim Rule' – Kamata Prasad Jain noted that Mahammad Tagalakh ruled butween 1325 to 1351 A.D.

12 'Jain' Silver Jubilee vol. pp. 224. Also, Upadesh Saptati pp. 50- शोभनोऽयं वटः सूरे !, तन्मनोभाववेदिनः । तेऽप्यूचुर्यदि वो वाञ्छा, तदाऽयं सह चाल्यते ॥ १७ ॥ ओमिति प्रतिपेदाने, चलिते तत्र भूपतौ । वटोऽपि सेवक इवाऽचलत्सूरिप्रभावतः ॥ १८ ॥ चलन्तं तं वटं प्रेक्ष्य, लोका उत्फुल्ललोचनाः । सूरीन्द्रं मनुजेन्द्रं च, प्रशंसन्ति पदे पदे ॥ १९ ॥

13 'Jain'-Ibid fn- 221, Also Cambridge history of India, vol-3, pp. 488.

14 Jain Aitihasika Gurjar Kavya Sanchaya, pp. 246, Jain-Ibid fn 222.

15 'Jain' Silver Jubilee volume, pp. 221

16 V. Smith, 'The Jain Stupa and other Antiquity of Mathura', 1900 A.D. Varanasi, pp. 13.

17 सत्तम-तेवीसइमे नमिऊण जिणेसरे जयसरण्णे । भवियजणमंगलकरं महुराकप्पं पवक्खामि ॥ १ ॥

18 तित्थे सुपासनाहस्स वट्टमाणंमि दुन्नि मुणिसीहा । [1]धम्मरुइ-धम्मघोसा नामेणं आसि निस्संगा[2] ॥ २ ॥ तत्थ ते मुणिवरा भूअरमणाभिहाणे उववणे उग्गहं अणुण्ण विअ ठिआ वासारत्तं चउमासं कओववासा ।

19,20 तओ[12] तीए[13] देवीए[14] कंचणघडिओ रयणचिचईओ अणेगसुरपरिवरिओ तोरणझयमालालंकिओ : सिहरोवरिछत्तत्तयसाली रत्ति थूमो निम्माविओ मेहलातिगमंडिओ । इक्किक्काए मेहलाए चाउद्दिसं पंचवण्णरयणम-याइं बिंबाइ[16] । तत्थ मूलपडिमा सिरिसुपाससामिणो पइट्ठाविआ ।

21 पहाए लोआ विबुद्धा तं थूभं पिच्छंति परुप्परं कलहंति अ । केई भणंति-वासुइलंछणो एस सयंभू देवो । अन्ने भणंति-सेससिज्जा[17] ठिओ नारायणो एस । एवं बंभ-धरणिंद-सूर-चंदाइसु विभासा । बुद्धा भणंति न एस थूमो किंतु बुद्धंडउ[18]त्ति ।

22 तओ मज्झत्थपुरिसेहिं भणिअं-मा कलहेह । एस ताव देवनिम्मिओ ता सो चेव संसयं भंजिस्सइ त्ति । अप्पप्पणो देवं पडेसु लिहित्ता निअगुट्ठीसमेआ अच्छह । जस्स देवो भविस्सइ तस्सेव इक्को पडो थक्किस्सइ । अन्नेसिं पडो देवो चेव नासेहिइ । संघेणावि सुपाससामिपडो लिहिओ । तओ लेहिअनिअनिअदेवपडा सगुट्ठीआ पूअं काउं नवमीरत्तीए सव्वदरिसणिणो गायन्ता ठिआ । अद्धरत्ते उद्दंडपवणो तणसक्करपत्थरजुत्तो पसरिओ । तेण सव्वे वि पडा तोडित्ता नीया । पलयगज्जिरवेण नट्ठा दिसोदसिं जणा । इक्को चेव सुपासपडो ठिओ । विम्हिआ लोआ । एस अरिहंतो देवो त्ति । सो पडो सलयपुरे भामिओ ।

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23 तओ एगारसीए दुद्ध-दहि-घय-कुंकुम-चंदणाईहिं कलससहस्सेहिं सङ्घ न्हाविसु । पच्छन्नठिआ सुरा न्हाविंति । अज्जवि तहे व जत्ताए^{0}, आविंति । कमेण सव्वेहिं न्हवणे कए पुप्फ-धूव-वत्थ-महाधय-आहरणाइं आरोविंति ।

24 Acc. No. B.67 Mathura Museum

25 J.535 Lucknow Museum (Toran beam depicting stupa worship)

26 Acc. No. J.20 Lucknow Museum

27 इत्थ नयरीए कण्हवासुदेवस्स भाविवितित्थंकरस्स जम्मो ।

28 इत्थ सिरिवीरवद्धमाणजीवेण विस्सभूइणा अपरिमिअबलत्तणकए नियाणं कयं ।

29 अज्जमंगूआयरिअस्स जक्खभूअस्स हुंडियजक्खस्स य चोरजीवस्स इत्थ देउलं चिट्ठइ ।

30 इत्थ पंच थलाइं । तं जहा—अक्कथलं वीरथलं पउमत्थलं कुसत्थलं महाथलं ।

31 तं जहा—लोहजंघवणं महुवणं विल्लवणं तालवणं कुमुअवणं विंदावणं भंडीरवणं "खइरवणं" कामिअवणं कोलवणं बहुलावणं महावणं ।

32 इत्थं पंच लोइअतित्थाइं । तं जहा—विस्संतिअतित्थं असिकुंडतित्थं वेकुंततित्थं कालिंजरतित्थं चक्कतित्थं ।

33 आमरायसेविअ-कमकमलेण सिरिबप्पहट्टिसूरिणा अट्ठसयछव्वीसे(८२६) विक्कमसंवच्छरे सिरिवीरबिंबं महुराए ठाविअं ।

34 तओ बप्पहट्टिवयणाओ आमराए-ण उवरि सिलाकलावचिअं कारिअं ।

35 Doris Meth Srinivasan, AIIS, 1989, Delhi, 'Mathura the Cultural Heritage' - An article by U. P. Shah - Earnest, 'Mathura and Jainism, pp. 209, 210.

36 सित्तुंजे रिसहं, गिरिनारे नेमिं, भरुअच्छे मुणिसुव्वयं, मोढेरए वीरं, महुराए सुपास-पासे[1] नमित्ता सोरट्ठे ढुंढण[2] विहरित्ता गोवालगिरिंमि जो भुंजेइ ।

37 इत्थं कंबल-संबलनामाणो वसहपोआ जिणदाससंसग्गीए पडिबुद्धा नागकुमारा होऊण वीरवरस्स भगवओ नावारूढस्स उवसग्गं निवारिंसु ।

38 इत्थ देवनिम्मिअथूभे पक्खक्खमणेण देवयं आराहित्ता जिणभद्दखमासमणेहिं उद्देहिआभक्खियपुत्थयपत्तत्तणेण तुट्टं भग्गं महानिसीहं संधिअं ।

39 इत्थ कुबेरा नरवाहणा अंबिआ य सीहवाहणा खित्तवालो अ सारमेअवाहणो तित्थस्स रक्खं कुणंति ।

40 V. Smith – The Jain Stupa and other Antiquities of Mathura, pp. 3, Introduction.

41 Handiqui, K. K. Yashatilaka Champu and Indian culture, pp. 415.

42 Avasyaka Churni - 1, pp. 472

43 V. Smith, The Jain stupa and other Antiquities, pp. 13.

44 Prithvikumar Agrawal, 'Mathura Railing Pillars' - Banaras, pp. 6.

45 Namo Arhato vardharnanasa Arye ganika ye lonasobhikaye dhitu Samansavikaye Nadaye ganikaye vasu(ye) Arhato devik(u)la ayaga-sabha prapa sil(a) pa(to) Patisth(a)pito Nigathanam Arha(ta)yatane sa(ha) m(a)tare bhaginiyedhitars putrena. Sarvena cha parijanena Arhata pujaye.

Q.2 Mathura Museum (Āyagapatta)

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जैन दार्शनिकों का अन्य दर्शनों को त्रिविध अवदान

सागरमल जैन

जैन दार्शनिकों ने अन्य भारतीय दर्शनों को जो अवदान दिया है वह त्रिविध है। वह त्रिविध इस दृष्टि से है कि प्रथमतः उन्होंने अन्य दर्शनों की एकान्तवादी धार्मिक एवं दार्शनिक मान्यताओं की निष्पक्ष समीक्षा की और उनके एकान्तवादिता के दोषों को स्पष्ट किया। इस क्षेत्र में जैन दार्शनिक आलोचक न होकर समालोचक या समीक्षक ही रहे। दूसरे उन्होंने परस्पर विरोधी दार्शनिक मतवादों के मध्य अपनी अनेकान्तवादी दृष्टि से समन्वय किया। तीसरे उन्होंने निष्पक्ष होकर दर्शन संग्राहक ग्रन्थों की रचना की है।

(१) अन्य दार्शनिक एवं धार्मिक परम्पराओं का निष्पक्ष प्रस्तुतीकरण

प्रथमतया उन्होंने अन्य भारतीय दर्शनों में जो एकान्तवादिता का दोष आ गया था, उसके निराकरण का प्रयत्न किया। जैन दार्शनिकों ने अन्य दर्शनों की जिन मान्यताओं की समीक्षा की थी, वह भी उनकी एकान्तवादिता की समीक्षा थी, न कि उनके सिद्धान्त का समग्रतया निराकरण। उदाहरणार्थ जैनों ने बौद्धों के जिस क्षणिकवाद की समीक्षा की थी, वह उनके एकांत परिवर्तनशीलता के सिद्धान्त की थी, जैनदर्शन ने वस्तु या सत्ता के स्वरूप में उत्पाद और व्यय को स्वीकार करके वस्तु की परिवर्तनशीलता तो स्वयं ही स्वीकार की थी। इसीप्रकार जब वे सांख्य के कूटस्थनित्य आत्मवाद या वेदान्त के सत् की अपरिवर्तनशीलता के सिद्धान्त की समीक्षा करते हैं, तो उनका आशय सत्ता की ध्रौव्यता का पूर्ण निराकरण नहीं है, वे स्वयं भी उत्पाद-व्यय के साथ सत्ता की ध्रौव्यता को स्वीकार करते हैं। इसी प्रकार जैन दार्शनिकों के द्वारा उनकी जो आलोचना प्रतीत होती है, वह आलोचना नहीं, मात्र समीक्षा है, यह जान लेना आवश्यक है। उनकी भूमिका एक आलोचक की भूमिका नहीं, एक चिकित्सक की भूमिका है। जैसे एक चिकित्सक रोगी की बीमारी का निराकरण करता है, न कि उसके अस्तित्व को नकारता है, वह तो उसे स्वस्थ बनाना चाहता है। उसी प्रकार जैन दार्शनिक अन्य दर्शनों के एकान्तवादिता के दोष का निराकरण चाहते हैं, न कि उन सिद्धान्तों का समग्रतया खण्डन करते हैं। अतः उनकी अन्य दर्शनों की समीक्षा को इसी रूप में देखा जाना चाहिये। ऐतिहासिक दृष्टि से अन्य दार्शनिक मान्यताओं की समीक्षा जैनदर्शन में आगम-युग से प्रारम्भ होकर सत्रहवीं शती के उपाध्याय यशोविजयजी के ग्रन्थों तक निरन्तर रूप से चलती रही, फिर भी जैन दार्शनिक अन्य दर्शनों के प्रति अपनी समालोचना में भी आक्रामक नहीं हुए। इसका सबसे

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अच्छा उदाहरण हमें मल्लवादी क्षमाश्रमण के द्वादशार नयचक्र (४थी–५वीं शती) में मिलता है, जिसमें उन्होंने अन्य दर्शनों की विधि-विधि, विधि, विधि-निषेध आदि रूपों में समीक्षा की किन्तु वे किसी दर्शन या दार्शनिक विशेषता का नाम लिए बिना, मात्र सिद्धान्त की समीक्षा करते हैं। उन्होंने प्रतिपक्षी या समन्वयक जैन दर्शन का भी नाम लिए बिना मात्र उनकी समीक्षा की है।

जैन परम्परा में अन्य परम्पराओं के विचारकों के दर्शनों एवं धर्मोपदेशों के प्रस्तुतीकरण का प्रथम प्रयास हमें ऋषिभाषित (इसिभासियाइं लगभग ई. पू. ३ शती) में परिलक्षित होता है। इस ग्रंथ में अन्य धार्मिक और दार्शनिक परम्पराओं के प्रवर्तकों- यथा नारद, असितदेवल, याज्ञवल्क्य, सारिपुत्र आदि को अर्हत् ऋषि कहकर सम्बोधित किया गया है और उनके विचारों को निष्पक्ष रूप में प्रस्तुत किया गया है। निश्चय ही वैचारिक उदारता एवं अन्य परम्पराओं के प्रति समादर भाव का यह अति प्राचीन काल का अन्यतम उदाहरण है। अन्य परम्पराओं के प्रति ऐसा समादरभाव वैदिक और बौद्ध परम्परा के प्राचीन साहित्य में हमें कम ही उपलब्ध होता है। स्वयं जैन परम्परा में भी यह उदार दृष्टि अधिक काल तक जीवित नहीं रह सकी। परिणाम स्वरूप यह महान् ग्रंथ जो कभी अंग साहित्य का एक भाग था, वहाँ से अलग कर परिपार्श्व में डाल दिया गया। यद्यपि सूत्रकृतांग, भगवती आदि आगम ग्रंथों में तत्कालीन अन्य परम्पराओं के विवरण उपलब्ध होते हैं, किन्तु उनमें अन्य दर्शनों और परम्पराओं के प्रति वह उदारता और शालीनता परिलक्षित नहीं होती, जो ऋषिभाषित में थी। सूत्रकृतांग अन्य दार्शनिक और धार्मिक मान्यताओं का विवरण तो देता है किन्तु उन्हें मिथ्या, अनार्य या असंगत कहकर उनकी आलोचना भी करता है। भगवती में विशेष रूपसे मंखलि गोशालक के प्रसंग में तो जैन परम्परा सामान्य शिष्टता का भी उल्लंघन कर देती है। ऋषिभाषित में जिस मंखलि-गोशालक को अर्हत् ऋषि के रूप में संबोधित किया गया था, भगवती में उसी का अशोभनीय चित्र प्रस्तुत किया गया है, यहाँ यह चर्चा मैं केवल इस लिए कर रहा हूँ कि हम परवर्ती जैन दार्शनिक हरिभद्र, यशोविजयजी आदि की उदारदृष्टि का सम्यक् मूल्यांकन कर सकें और यह जान सकें कि न केवल जैन परम्परा में अपितु समग्र भारतीय दर्शन में उनका अवदान कितना महान है।

अन्य दर्शनों की एकान्तवादिता की समीक्षा की दिशा में किये गये प्रयत्नों में सर्वप्रथम नाम सिद्धसेन दिवाकर का आता है। उन्होंने अपने ग्रन्थ 'सन्मतितर्क' में यह स्पष्ट करने का प्रयत्न किया कि किस दर्शन का कौन सा सिद्धान्त किस नय अर्थात दृष्टिकोण के आधार पर सत्य है। उन्होंने जैन दर्शन के नयवाद की अपेक्षा से अन्य दर्शनों के सिद्धान्तों की सापेक्षिकसत्यता का दर्शन कराया। उनकी इस दृष्टि का कुछ प्रभाव समन्तभद्र की 'आप्त-मीमांसा' पर भी देखा जाता है। उन्होंने यह बताया कि वेदान्त (औपनिषदिक वेदान्त) संग्रहनय से, बौद्ध दर्शन का क्षणिकता का सिद्धान्त ऋजुसूत्रनय की अपेक्षा से तथा न्याय-वैशेषिक दर्शनों के सिद्धान्त व्यवहार नय की अपेक्षा से सत्य प्रतीत होते हैं। यही दृष्टि आगे चलकर समत्वयोगी आचार्य हरिभद्र के ग्रन्थों में भी विकसित हुई। जैन दार्शनिकों में सर्व प्रथम सिद्धसेन दिवाकर ने अपने ग्रन्थों में अन्य दार्शनिक मान्यताओं का विवरण प्रस्तुत किया है। उन्होंने बत्तीस द्वात्रिंशिकाएँ लिखी हैं, उनमें नवीं में वेदवाद, दसवीं में योग-विद्या, बारहवी में न्यायदर्शन, तेरहवीं में सांख्यदर्शन, चौदहवी में

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वैशेषिकदर्शन, पंद्रहवी में बौद्धदर्शन और सोलहवीं में नियतिवाद की चर्चा है किन्तु सिद्धसेन ने यह विवरण समीक्षात्मक दृष्टि से ही प्रस्तुत किया है। वे अनेक प्रसंगों में इन अवधारणाों के प्रति चुटीले व्यंग्य भी करते हैं। वस्तुतः दार्शनिकों में अन्य दर्शनों के जानने और उनका विवरण प्रस्तुत करने की जो प्रवृत्तियाँ विकसित हुई थी, उसका मूल आधार विरोधी मतों का निराकरण करना ही था। सिद्धसेन भी इसके अपवाद नही हैं। साथ ही पं. सुखलालजी संघवी ने यह भी कहा है कि सिद्धसेन की कृतियों में अन्य दर्शनों का जो विवरण उपलब्ध है, वह भी पाठ-भ्रष्टता और व्याख्या के अभाव के कारण अधिक प्रामाणिक नहीं है। यद्यपि सिद्धसेन दिवाकर, समन्तभद्र, जिनभद्रगणि क्षमाश्रमण आदि हरिभद्र के पूर्ववर्ती दार्शनिकों ने अनेकान्त दृष्टि से प्रभाव के कारण कहीं-कहीं वैचारिक उदारता का परिचय दिया है, फिर भी ये सभी विचारक इतना तो मानते ही हैं कि अन्य दर्शन एकान्तिक दृष्टि का आश्रय लेने के कारण मिथ्या-दर्शन हैं, और जबकि जैन दर्शन अनेकान्त दृष्टि अपनाने के कारण सम्यग्दर्शन है। वस्तुतः वैचारिक समन्वयशीलता और धार्मिक उदारता की जिस ऊँचाई का स्पर्श हरिभद्र ने अपनी कृतियों में किया है वैसा उनके पूर्ववर्ती जैन एवं जैनेतर दार्शनिकों में हमें परिलक्षित नहीं होता है। यद्यपि हरिभद्र के परवर्ती जैन दार्शनिकों में हेमचन्द्र, यशोविजय, आनन्दघन आदि अन्य धर्मों और दर्शनों के प्रति समभाव और उदारता का परिचय देते हैं, किन्तु उनकी यह उदारता उन पर हरिभद्र के प्रभाव को ही सूचित करती है। उदाहरण के रूप में हेमचन्द्र अपने वीतराग महादेव-स्तोत्र (४४) में निम्न श्लोक प्रस्तुत करते हैं -

भव बीजांकुरजनना रागाद्या क्षयमुपागता यस्य।
ब्रह्मा वा विष्णुर्वा हरो जिनो वा नमस्तस्मै ॥

यह श्लोक हरिभद्र के लोकतत्त्वनिर्णय में भी कुछ पाठभेद के साथ उपलब्ध होता है, यथा-

यस्य अनिखिलाश्च दोषा न संति, सर्वे गुणाश्च विद्यन्ते।
ब्रह्मा वा विष्णुर्वा हरो जिनो वा नमस्तस्मै ॥

वस्तुतः २५०० वर्ष के सुदीर्घ जैन इतिहास में ऐसा कोई भी समन्वयवादी उदारचेता व्यक्तित्व नहीं है, जिसे हरिभद्र के समतुल्य कहा जा सके। यद्यपि हरिभद्र के पूर्ववर्ती और परवर्ती अनेक आचार्यों ने जैनदर्शन की अनेकान्त दृष्टि के प्रभाव के परिणामस्वरूप उदारता का परिचय अवश्य दिया है फिर भी उनकी सृजनधार्मिकता उस स्तर की नहीं है जिस स्तर की हरिभद्र की है। उनकी कृतियों में दो-चार गाथाओं या श्लोकों में उदारता के चाहे संकेत मिल जायें किन्तु ऐसे कितने हैं जिन्होंने समन्वयात्मक और उदार दृष्टि के आधार पर षड्दर्शनसमुच्चय, शास्त्रवार्तासमुच्चय और योगदृष्टिसमुच्चय जैसी कृतियों का प्रणयन किया हो।

अन्य दार्शनिक और धार्मिक परम्पराओं का अध्ययन मुख्यतः दो दृष्टियों से किया जाता है, एक तो उन परम्पराओं की आलोचना करने की दृष्टि से और दूसरा उनका यथार्थ परिचय पाने और उनमें निहित सत्य को समझने की दृष्टि से। आलोचना एवं समीक्षा की दृष्टि से लिखे गये ग्रन्थों में भी आलोचना करनी होती है, तो वह अन्य परम्पराओं के प्रस्तुतीकरण में न्याय भी नहीं करता है और उनकी अवधारणाओं को भ्रान्तरूप में प्रस्तुत करता है। उदाहरण के रूप में स्याद्वाद और शून्यवाद के आलोचकों ने कभी

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भी उन्हें सम्यक् रूप से प्रस्तुत करने का प्रयत्न ही नहीं किया है। यद्यपि हरिभद्र ने भी अपनी कुछ कृतियों में अन्य दर्शनों एवं धर्मों की समीक्षा की है, अपने ग्रन्थ धूर्ताख्यान में वे धर्म और दर्शन के क्षेत्र में पनप रहे अन्धविश्वासों का सचोट खण्डन भी करते हैं, फिर भी इतना निश्चित है कि वे न तो अपने विरोधी के विचारों को भ्रान्त रूप में प्रस्तुत करते हैं और न उसके सम्बन्ध में अशिष्ट भाषा का प्रयोग ही करते हैं। हरिभद्र ने अपने ग्रन्थ शास्त्रवार्ता समुच्चय में कपिल को महामुनि और भगवान बुद्ध को महा चिकित्सक कहा है, हरिभद्र के अपने ग्रन्थ शास्त्रवार्तासमुच्चय में इस दृष्टिकोण का एक निर्मल विकास परिलक्षित होता है। अपने ग्रन्थ शास्त्रवार्तासमुच्चय के प्रारम्भ में ही ग्रन्थ रचना का उद्देश्य स्पष्ट करते हुए वे लिखते हैं –

यं श्रुत्वा सर्वशास्त्रेषु प्रायस्तत्त्वविनिश्चयः।
जायते द्वेषशमनः स्वर्गसिद्धिः सुखावहः।

अर्थात् इसका अध्ययन करने से अन्य दर्शनों के प्रति द्वेष बुद्धि समाप्त होकर तत्त्व का बोध हो जाता है। इस ग्रन्थ में वे कपिल को दिव्य-पुरुष एवं महामुनि के रूप में सूचित करते हैं – (कपिलो दिव्यो हि स महामुनिः, शास्त्रवार्तासमुच्चय २३७) इसी प्रकार वे बुद्ध को भी अर्हत् महामुनि, सुवैद्य आदि विशेषणों से अभिहित करते हैं (यतो बुद्धो महामुनिः सुवैद्यवत्, वही ४६५, ४६६)। यहाँ हम देखते हैं कि जहाँ एक ओर अन्य दार्शनिक अपने विरोधी दार्शनिकों का खुलकर परिहास करते हैं-न्याय दर्शन के प्रणेता महर्षि गौतम को गाय का बछड़ा या बैल और महर्षि कणाद को उल्लू कहते हैं, वही दूसरी ओर हरिभद्र जैसे जैन दार्शनिक अपने विरोधियों के लिए महामुनि और अर्हत् जैसे सम्मानसूचक विशेषणों का प्रयोग करते हैं। शास्त्रवार्तासमुच्चय में यद्यपि अन्य दार्शनिक अवधारणाओं की स्पष्ट समालोचना है, किन्तु सम्पूर्ण ग्रन्थ में ऐसा कोई भी उदाहरण नहीं मिलता जहाँ हरिभद्र ने शिष्टता की मर्यादा का उल्लंघन किया हो। इसी प्रकार हरिभद्र ने अन्य परम्पराओं की समालोचना में भी जिस शिष्टता और आदर-भाव का परिचय दिया, वह हमें जैन और जैनेतर किसी भी परम्परा में उपलब्ध नहीं होता है।

यद्यपि आचार्य हेमचन्द्र ने अन्ययोगव्यवच्छेदिका (प्रचलित नाम स्याद्वाद-मंजरी) में अन्य दर्शनों की व्यंगात्मक शैली में समालोचना की, किन्तु कहीं भी अन्य दर्शनों के प्रति अपशब्द का प्रयोग नहीं किया है।

सम्यक् समालोचना की यह परम्परा आगम युग से प्रारम्भ होकर क्रमशः सिद्धसेन दिवाकर के सन्मतितर्क, समन्तभद्र की आप्तमीमांसा, मल्लवादी क्षमाश्रमण का द्वादशारनयचक्र, जिनभद्रगणी की विशेषणवती, विशेषावश्यकभाष्य, हरिभद्र के षड्दर्शनसमुच्चय, शास्त्रवार्तासमुच्चय, अनेकान्तजयपताका आदि ग्रन्थों में, पुनः पूज्यपाद देवनन्दी की सर्वार्थसिद्धि, अकलंक के राजवार्तिक, अष्टशती, न्याय-विनिश्चय आदि, विद्यानन्दी के श्लोकवार्तिक, अष्टसहस्री आदि, प्रभाचन्द्र के प्रमेयकमल मार्तण्ड, रत्नप्रभ की रत्नाकर अवतारिका, हेमचन्द्र की अन्ययोगव्यवच्छेदिका आदि में मिलती है। फिर भी यह धारा आलोचक न होकर समालोचक और समीक्षक ही रही। यद्यपि हमें यह स्वीकार करने में कोई आपत्ति नहीं होनी चाहिए कि परवर्ती मध्ययुग में वाद-विवाद में जो आक्रामक वृत्ति विकसित हुई थी, जैन दार्शनिक भी उससे पूर्णतया

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अछूते नहीं रहे । फिर भी इतना अवश्य मान लेना होगा कि जैन दार्शनिकों की भूमिका आक्रामक आलोचक की न होकर समालोचक या समीक्षक की ही रही है, क्योंकि उनके दर्शन की धुरी रूप अनेकांतवाद की यह मांग थी ।

(२) अनेकांत दृष्टि से विभिन्न दर्शनों के मध्य समन्वय के सूत्रों की खोज

जैन दार्शनिकों का दूसरा महत्त्वपूर्ण अवदान उनकी अनेकांत आधारित समन्वयात्मक दृष्टि है । जहाँ एक ओर जैन दार्शनिकों ने अन्य दर्शनों के एकान्तवादिता के दोष का निराकरण करना चाहा, वहीं दूसरी ओर भारतीय दर्शनों के परस्पर विरोधी सिद्धान्तों में समन्वय करना चाहा और अन्य दर्शनों में निहित सापेक्षिक सत्यता को देखकर उसे स्वीकार करने का प्रयत्न भी किया और इस प्रकार विविध दर्शनों में समन्वय के सूत्र भी प्रस्तुत किये हैं । हरिभद्र ने अन्य दर्शनों के अध्ययन के पश्चात् उनमें निहित सारतत्त्व या सत्य को समझने का जो प्रयास किया है, वह भी अत्यन्त ही महत्त्वपूर्ण और उनके उदारचेता व्यक्तित्व को उजागर करता है । यद्यपि हरिभद्र चार्वाक दर्शन की समीक्षा करते हुए उसके भूतस्वभाववाद का खण्डन करते हैं और उसके स्थान पर कर्मवाद की स्थापना करते हैं । किन्तु सिद्धान्त में कर्म के जो दो रूप द्रव्यकर्म और भावकर्म माने गये हैं उसमें एक ओर भावकर्म के स्थान को स्वीकार नहीं करने के कारण जहाँ वे चार्वाक-दर्शन की समीक्षा करते हैं वही दूसरी ओर वे द्रव्यकर्म की अवधारणा को स्वीकार करते हुए चार्वाक के भूतस्वभाववाद की सार्थकता को भी स्वीकार करते हैं और कहते हैं कि भौतिक तत्त्वों का प्रभाव भी चैतन्य पर पड़ता है । पं. सुखलालजी संघवी लिखते हैं कि हरिभद्र ने दोनों पक्षों अर्थात बौद्ध एवं मीमांसकों के अनुसार कर्मवाद के प्रसंग में चित्तवासना की प्रमुखता को तथा चार्वाकों के अनुसार भौतिक तत्त्व की प्रमुखता को एक-एक पक्ष के रूप में परस्पर पूरक एवं सत्य मानकर कहा कि जैन कर्मवाद में चार्वाक और मीमांसक तथा बौद्धों के मन्तव्यों का सुमेल हुआ है ।

इसी प्रकार शास्त्रवार्तासमुच्चय में हरिभद्र यद्यपि न्याय-वैशेषिक दर्शनों द्वारा मान्य ईश्वरवाद एवं जगतकर्तृत्ववाद की अवधारणाओं की समीक्षा करते हैं, किन्तु जहाँ चार्वाकों, बौद्धों और अन्य जैन आचार्यों ने इन अवधारणाओं का खण्डन ही किया है, वहाँ हरिभद्र इनकी भी सार्थकता को स्वीकार करते हैं । हरिभद्र ने ईश्वरवाद की अवधारणा में भी कुछ महत्त्वपूर्ण तथ्यों को देखने का प्रयास किया है । प्रथम तो यह कि मनुष्य में कष्ट के समय स्वाभाविक रूप से किसी ऐसी शक्ति के प्रति श्रद्धा और प्रपत्ति की भावना होती है, जिसके द्वारा वह अपने में आत्मविश्वास जागृत कर सके । पं. सुखालालजी संघवी लिखते हैं मानव मन की प्रवृत्ति या शरणागति की यह भावना मूल में असत्य तो नहीं कही जा सकती । उनकी इस अपेक्षा को ठेस न पहुँचे तथा तर्क व बुद्धिवाद के साथ ईश्वरवादी अवधारणा का समन्वय भी हो, इसलिए उन्होंने (हरिभद्र ने) ईश्वर-कर्तृत्ववाद की अवधारणा को अपने ढंग से स्पष्ट करने का प्रयत्न किया है। हरिभद्र कहते हैं कि जो व्यक्ति आध्यात्मिक निर्मलता के फलस्वरूप अपने विकास की उच्चतम भूमिका को प्राप्त हुआ हो, वह आत्मा है और वही ईश्वर या सिद्ध पुरुष है ।

उस आदर्श स्वरूप को प्राप्त करने के कारण कर्ता तथा भक्ति का विषय होने के कारण उपास्य

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है। इसके साथ ही हरिभद्र यह भी मानते हैं कि प्रत्येक जीव तत्त्वतः अपने शुद्ध रूप में परमात्मा और अपने भविष्य का निर्माता है और इस दृष्टि से यदि विचार करें तो वह ईश्वर भी है और कर्ता भी है। इस प्रकार ईश्वर-कर्तृत्ववाद भी समीचीन ही सिद्ध होता है। हरिभद्र सांख्यों के प्रकृतिवाद की भी समीक्षा करते हैं किन्तु वे प्रकृति को जैन परम्परा में स्वीकृत कर्म प्रकृति के रूप में देखते हैं। वे लिखते हैं कि सत्य-न्याय की दृष्टि से प्रकृति कर्म-प्रकृति ही है और इस रूप में प्रकृतिवाद भी उचित है क्योंकि उसके वक्ता कपिल दिव्य-पुरुष और महामुनि हैं।

शास्त्रवार्तासमुच्चय में हरिभद्र ने बौद्धों के क्षणिकवाद, विज्ञानवाद और शून्यवाद की भी समीक्षा की है किन्तु वे इन धारणाओं में निहित सत्य को भी देखने का प्रयत्न करते हैं और कहते हैं कि महामुनि और अर्हत् बुद्ध उद्देश्यहीन होकर किसी सिद्धान्त का उपदेश नहीं करते। उन्होंने क्षणिकवाद का उपदेश पदार्थ के प्रति हमारी आसक्ति के निवारण के लिए ही दिया है क्योंकि जब वस्तु का अनित्य और विनाशशील स्वरूप समझ में आ जाता है उसके प्रति आसक्ति गहरी नहीं होती। इसी प्रकार विज्ञानवाद का उपदेश भी बाह्य पदार्थों के प्रति तृष्णा को समाप्त करने के लिए ही है। यदि सब कुछ चित्त के विकल्प हैं और बाह्य रूप सत्य नहीं है तो उनके प्रति संसार की निस्सारता का बोध कराने के लिए शून्यवाद का उपदेश दिया है। इस प्रकार हरिभद्र की दृष्टि में बौद्ध दर्शन के क्षणिकवाद, विज्ञानवाद और शून्यवाद-इन तीनों सिद्धान्तों का मूल उद्देश्य यही है कि व्यक्ति की जगत के प्रति उत्पन्न होने वाली तृष्णा का प्रहाण हो।

अद्वैतवाद की समीक्षा करते हुए हरिभद्र स्पष्ट रूप से यह बताते हैं कि सामान्य दृष्टि से तो अद्वैत की अवधारणा भी सत्य है। इसके साथ ही साथ वे यह भी बताते हैं कि विषमता के निवारण के लिए और समभाव की स्थापना के लिए अद्वैत की भूमिका भी आवश्यक है। अद्वैत परायेपन की भावना का निषेध करता है, इस प्रकार द्वेष का उपशमन करता है अतः वह भी असत्य नहीं कहा जा सकता। इसी प्रकार अद्वैत वेदान्त के ज्ञान मार्ग को भी वे समीचीन ही स्वीकार करते हैं।

उपर्युक्त विवेचन से यह स्पष्ट हो जाता है कि अन्य दार्शनिक अवधारणाओं की समीक्षा का उनका प्रयत्न समीक्षा के लिए न होकर उन दार्शनिक परम्पराओं की सत्यता के मूल्यांकन के लिए ही है। स्वयं उन्होंने शास्त्रवार्तासमुच्चय के प्राक्कथन में स्पष्ट किया है कि प्रस्तुत ग्रन्थ का उद्देश्य अन्य परम्पराओं के प्रति द्वेष का उपशमन करना और सत्य का बोध कराना है।

(३) दर्शनसंग्राहक ग्रन्थों की निष्पक्ष दृष्टि से रचना

यदि हम भारतीय दर्शन के इतिहास में सभी प्रमुख दर्शनों के सिद्धान्तों को एक ही ग्रन्थ में पूरी प्रामाणिकता के साथ प्रस्तुत करने के क्षेत्र में हुए प्रयत्नों को देखते हैं, तो हमारी दृष्टि में हरिभद्र ही वे प्रथम व्यक्ति हैं जिन्होंने सभी प्रमुख भारतीय दर्शनों की मान्यताओं को निष्पक्ष रूप से एक ही ग्रन्थ में प्रस्तुत किया है। हरिभद्र के षड्दर्शनसमुच्चय की कोटी का और उससे प्राचीन दर्शनसंग्राहक कोई अन्य ग्रन्थ हमें प्राचीन भारतीय साहित्य में उपलब्ध नहीं होता।

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हरिभद्र के पूर्व तक जैन, बौद्ध और वैदिक तीनों ही परम्पराओं के किसी भी आचार्य ने अपने काल के सभी दर्शनों का निष्पक्ष परिचय देने की दृष्टि से किसी भी ग्रन्थ की रचना नहीं की थी। उनके ग्रन्थों में अपने विरोधी मतों का प्रस्तुतीकरण मात्र उनके खण्डन की दृष्टि से ही हुआ है। जैन परम्परा में भी हरिभद्र के पूर्व सिद्धसेन दिवाकर और समन्तभद्र ने अन्य दर्शनों के विवरण तो प्रस्तुत किये हैं, किन्तु उनकी दृष्टि भी खण्डनपरक ही हैं। विविध दर्शनों का विवरण प्रस्तुत करने की दृष्टि से मल्लवादी का नयचक्र महत्त्वपूर्ण ग्रन्थ कहा जा सकता है किन्तु उसका मुख्य उद्देश्य भी प्रत्येक दर्शन की अपूर्णता को सूचित करते हुए अनेकान्तवाद की स्थापना करना है। पं. दलसुखभाई मालवणिया के शब्दों में नय चक्र की कल्पना के पीछे आचार्य का आशय यह है कि कोई भी मत अपने आप में पूर्ण नहीं हैं। जिस प्रकार उस मत की स्थापना दलीलों से हो सकती है उसी प्रकार उत्थापन भी विरोधी मतों की दलीलो से हो सकता है। स्थापना और उत्थापन का यह चक्र चलता रहता है। अतएव अनेकान्तवाद में ये मत यदि अपना उचित स्थान प्राप्त करें, तभी उचित हैं अन्यथा नहीं। नयचक्र की मूलदृष्टि भी स्वपक्ष अर्थात् अनेकान्तवाद के मण्डन और परपक्ष के खण्डन की ही है। इस प्रकार जैन परम्परा में भी हरिभद्र के पूर्व तक निष्पक्ष भाव से कोई भी दर्शन-संग्राहक ग्रंथ नहीं लिखा गया।

जैनेतर परम्पराओं के दर्शन संग्राहक ग्रन्थों में आचार्य शंकर विरचित माने जाने वाले सर्वसिद्धान्तसंग्रह का उल्लेख किया जा सकता है। यद्यपि यह कृति माधवाचार्य के सर्वदर्शनसंग्रह की अपेक्षा प्राचीन है, फिर भी इसके आद्य शंकराचार्य द्वारा विरचित होने में संदेह है। इस ग्रन्थ में पूर्वदर्शन का उत्तरदर्शन के द्वारा निराकरण करते हुए अन्त में अद्वैत वेदान्त की स्थापना की गयी है। अतः किसी सीमा तक इसकी शैली को भी नयचक्र की शैली के साथ जोड़ा जा सकता है, किन्तु नयचक्र, अन्तिम मत का भी प्रथम मत से खण्डन करवाकर किसी भी एक दर्शन को अन्तिम सत्य नहीं मानता है, वहाँ 'सर्वसिद्धान्तसंग्रह' वेदान्त को एकमात्र और अन्तिम सत्य स्वीकार करता है। अतः यह एक दर्शन संग्राहक ग्रन्थ होकर भी निष्पक्ष दृष्टि का प्रतिपादक नहीं माना जा सकता है। हरिभद्र के षड्दर्शनसमुच्चय की जो विशेषता है, वह इसमें नही है।

जैनेतर परम्पराओं में दर्शन-संग्राहक ग्रन्थों में दूसरा स्थान माधवाचार्य (ई. सन् १३५०) के 'सर्वदर्शनसंग्रह' का आता है। किन्तु 'सर्वदर्शनसंग्रह' की मूलभूत दृष्टि भी यही है कि वेदान्त ही एकमात्र सम्यग्दर्शन है। सर्वसिद्धान्तसंग्रह और सर्वदर्शनसंग्रह दोनों की हरिभद्र के षड्दर्शनसमुच्चय से इस अर्थ में भिन्नता है कि जहाँ हरिभद्र बिना किसी खण्डन—मण्डन के निरपेक्ष भाव से तत्कालीन विविध दर्शनों को प्रस्तुत करते हैं, वहाँ वैदिक परम्परा के इन दोनों ग्रन्थों की मूलभूत शैली खण्डनपरक ही है। अतः इन दोनों ग्रन्थों में अन्य दार्शनिक मतों के प्रस्तुतीकरण में वह निष्पक्षता और उदारता परिलक्षित नहीं होती है, जो हरिभद्र के षड्दर्शनसमुच्चय में है।

वैदिक परम्परा में दर्शन संग्राहक ग्रन्थों में तीसरा स्थान माधवसरस्वती कृत 'सर्वदर्शनकौमुदी' का आता है। इस ग्रन्थ में दर्शनों को वैदिक और अवैदिक-ऐसे दो भागों में बांटा गया है। अवैदिक दर्शनों में चार्वाक, बौद्ध, और जैन ऐसे तीन भेद तथा वैदिक दर्शन में तर्क, तन्त्र और सांख्य ऐसे तीन भाग किये

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गये हैं । इस ग्रन्थ की शैली भी मुख्यरूप से खण्डनात्मक ही है । अतः हरिभद्र के षड्दर्शनसमुच्चय जैसी उदारता और निष्पक्षता इसमें भी परिलक्षित नहीं होती है ।

वैदिक परम्परा के दर्शन संग्राहक ग्रन्थों में चौथा स्थान मधुसूदन सरस्वती के 'प्रस्थान-भेद' का आता है । मधुसूदन सरस्वती ने दर्शनों का वर्गीकरण आस्तिक और नास्तिक के रूप में किया है । नास्तिक-अवैदिक दर्शनों में वे छह प्रस्थानों का उल्लेख करते हैं । इसमें बौद्ध दर्शन के चार सम्प्रदाय तथा चार्वाक और जैनों का समावेश हुआ है । आस्तिक-वैदिक दर्शनों में न्याय, वैशेषिक, सांख्य, योग, पूर्व मीमांसा और उत्तर मीमांसा का समावेश हुआ है । इन्होंने पाशुपत् दर्शन एवं वैष्णव दर्शन का भी उल्लेख किया है । पं. दलसुखभाई मालवणिया के अनुसार प्रस्थानभेद के लेखक की एक विशेषता अवश्य है जो उसे पूर्व उल्लिखित वैदिक परम्परा के अन्य दर्शन संग्राहक ग्रन्थों से अलग करती है । यह वह कि इस ग्रन्थ में वैदिक दर्शनों के पारस्परिक विरोध का समाधान यह कह कर किया गया है कि इन प्रस्थानों के प्रस्तोता सभी मुनि भ्रान्त तो नहीं हो सकते, क्योंकि वे सर्वज्ञ थे । चूँकि बाह्य विषयों में लगे हुए मनुष्यों का परम पुरुषार्थ में प्रविष्ट होना कठिन होता है, अतएव नास्तिकों का निराकरण करने के लिए इन मुनियों ने दर्शन प्रस्थानों के भेद किये हैं । इस प्रकार प्रस्थान भेद में यत्किंचित् उदारता का परिचय प्राप्त होता है । किन्तु यह उदारता केवल वैदिक परम्परा के आस्तिक दर्शनों के सन्दर्भ में ही है, नास्तिकों का निराकरण करना तो सर्वदर्शन कौमुदीकार को भी इष्ट ही है इस प्रकार दर्शन-संग्राहक ग्रन्थों में हरिभद्र की जो निष्पक्ष और उदार दृष्टि है वह हमें अन्य परम्पराओं में रचित दर्शन-संग्राहक ग्रन्थों में नहीं मिलती है । यद्यपि वर्तमान में भारतीय दार्शनिक परम्पराओं का विवरण प्रस्तुत करने वाले अनेक ग्रन्थ लिखे जा रहे हैं किन्तु उनमें भी लेखक कहीं न कहीं अपने इष्ट दर्शन और विशेषरूप से वेदान्त को ही अन्तिम सत्य के रूप में प्रस्तुत करते हुए प्रतीत होते हैं ।

हरिभद्र के पश्चात् जैन परम्परा में लिखे गये दर्शन संग्राहक ग्रन्थों में अज्ञातकृत 'सर्वसिद्धान्तप्रवेशक' का स्थान आता हैं । किन्तु इतना निश्चित है कि यह ग्रन्थ किसी जैन आचार्य द्वारा प्रणीत है क्योंकि इसके मंगलाचरण में- ''सर्वभाव प्रणेतारं प्रणिपत्य जिनेश्वरं'' ऐसा उल्लेख है । पं. सुखलाल संघवी के अनुसार प्रस्तुत ग्रन्थ की प्रतिपादन की शैली हरिभद्र के षड्दर्शनसमुच्चय का ही अनुसरण करती है । अन्तर मात्र यह है कि यह हरिभद्र के षड्दर्शनसमुच्चय की अपेक्षा कुछ विस्तृत भी है। जैन परम्परा के दर्शन संग्राहक ग्रन्थों में दूसरा स्थान जीवदेवसूरि के शिष्य आचार्य जिनदत्तसूरि (विक्रम संवत १२६५) के 'विवेकविलास' का आता है । इस ग्रन्थ के अष्टम उल्लास में षड्दर्शनविचार नामक प्रकरण है । जिसमें जैन, मीमांसक, बौद्ध, सांख्य, शैव और नास्तिक इन छह दर्शनों का संक्षेप में वर्णन किया गया हैं । पं. दलसुखभाई मालवणिया के अनुसार इस ग्रन्थ की एक विशेषता तो यह है कि इसमें न्याय-वैशेषिकों का समावेश शैवदर्शन में किया गया है । मेरी दृष्टि में इसका कारण लेखक के द्वारा हरिभद्र के षड्दर्शनसमुच्चय का अनुसरण करना ही है, क्योंकि उसमें भी न्यायदर्शन के देवता के रूप में शिव का ही उल्लेख किया गया है - 'अक्षपादमते देवः सृष्टिसंहारकृच्छिव'-१३

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यह ग्रन्थ भी हरिभद्र के षड्दर्शनसमुच्चय के समान केवल परिचयात्मक और निष्पक्ष विवरण प्रस्तुत करता है और आकार में मात्र ६६ श्लोक प्रमाण है।

जैन परम्परा में दर्शन संग्राहक ग्रन्थों में तीसरा क्रम राजशेखर (विक्रम १४०५) के षड्दर्शनसमुच्चय का आता है। इस ग्रन्थ में जैन, सांख्य, जैमिनीय, योग, वैशेषिक और सौगत (बौद्ध) इन छः दर्शनों का भी उल्लेख किया गया है। हरिभद्र के समान ही इस ग्रन्थ में भी इन सभी को आस्तिक कहा गया है और अन्त में नास्तिक के रूप में चार्वाक दर्शन का परिचय दिया गया है। हरिभद्र के षड्दर्शनसमुच्चय और राजशेखर के षड्दर्शनसमुच्चय में एक मुख्य अन्तर इस बात को लेकर है कि दर्शनों के प्रस्तुतीकरण में जहाँ हरिभद्र जैनदर्शन को चौथा स्थान देते हैं, वहाँ राजशेखर जैनदर्शन को प्रथम स्थान देते हैं। पं. सुखलालजी संघवी के अनुसार सम्भवतः इसका कारण यह हो सकता है कि राजशेखर अपने समकालीन दार्शनिकों के अभिनिवेशयुक्त प्रभाव से अपने को दूर नहीं रख सके।

पं. दलसुखभाई मालवणिया की सूचना के अनुसार राजशेखर के काल का ही एक अन्य दर्शनसंग्राहक ग्रन्थ आचार्य मेरूतुंगकृत षड्दर्शननिर्णय है। इस ग्रन्थ में मेरूतुंग ने बौद्ध. मीमांसा, सांख्य, नैयायिक, वैशेषिक एवं जैन इन छः दर्शनों की मीमांसा की है किन्तु इस कृति में हरिभद्र जैसी उदारता नहीं है। यह मुख्यतया जैनमत की स्थापना और अन्य मतों के खण्डन के लिए लिखा गया है। एक मात्र इसकी विशेषता यह है कि इसमें महाभारत, स्मृति, पुराण आदि के आधार पर जैनमत का समर्थन किया गया है।

पं. दलसुखभाई मालवणिया ने षड्दर्शनसमुच्चय की प्रस्तावना में इस बात का भी उल्लेख किया है कि सोमतिलकसूरिकृत षड्दर्शनसमुच्चय की वृत्ति के अन्त में अज्ञातकर्तृक एक कृति मुद्रित है। इसमें भी जैन, नैयायिक, बौद्ध, वैशेषिक, जैमिनीय, सांख्य और चार्वाक ऐसे सात दर्शनों का संक्षेप में परिचय दिया गया है किन्तु अन्त में अन्य दर्शनों को दुर्नय की कोटी में रखकर जैनदर्शन को उच्च श्रेणी में रखा गया है। इस प्रकार इसका लेखक भी अपने को साम्प्रदायिक अभिनिवेश से दूर नहीं रख सका।

इस प्रकार हम देखते हैं कि दर्शनसंग्राहक ग्रन्थों की रचना में भारतीय इतिहास में हरिभद्र ही एक मात्र ऐसे व्यक्ति हैं, जिन्होंने निष्पक्ष भाव से और पूरी प्रामाणिकता के साथ अपने ग्रन्थ में अन्य दर्शनों का विवरण दिया है। इस क्षेत्र में वे अभी तक अद्वितीय हैं। इस प्रकार हम देखते हैं कि जैन दार्शनिकों ने भारतीय दर्शन के क्षेत्र में एक महत्त्वपूर्ण अवदान प्रस्तुत किया है।

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महाकविश्री कालिदास कृत 'नवरत्नमाला'

सुरेखा पटेल

काव्यमाला सीरिज के चौथे खण्ड में अंतिम कृति महाकवि कालिदास कृत 'नवरत्नमाला' कृति दी गई है। यह कृति एक देवी की स्तुतिरूप ग्रंथ है। इसमें सरस्वती और मातङ्गी की स्तुति की गई है।

'नवरत्नमाला' के शीर्षक से ही इसका स्वरूप 'मुक्तक' द्योतित होता है। क्योंकि माला के सूत्र में विभिन्न रत्न पीरोएँ जाते हैं। रत्न अलग-अलग होते हैं। मुक्तक का श्लोक एकैव मौक्तिकवत्, एक मोती की तरह जगमगाता हुआ श्लोक, मुक्तक होता है। 'मुक्तकं नान्येनालिङ्गितम्'। मुक्तक काव्य का श्लोक अन्य श्लोक के साथ सम्बन्धित नहीं होता है क्योंकि, साहित्य के प्रबन्ध और मुक्तक दो वर्ग सर्वथा भिन्न है। स्तोत्र काव्य मुक्तक का एक प्रकार ही है, जो लघुकाव्य के रूप में पाया जाता है। यहाँ शीर्षक में 'माला' शब्द, इस काव्य को मुक्तक स्वरूप की विधा बताता है। ऐसे किसी काव्य में केवल पाँच ही श्लोक हो तो उसको 'पंचरत्न' कहा जाता है। 'नवरत्न' शब्द नव श्लोक की मर्यादा सूचित करता है और 'नक्षत्रमाला' से नक्षत्रों की सत्ताईस संख्या अभिप्रेत है। इससे सत्ताईस पदों का संकलन इस काव्य में होता है। स्तुतिकाव्य के अन्यान्य भेद में 'रत्न' नामक एक भेद हम कर सकते हैं। नवग्रह की संख्या पर से 'ग्रह' शब्द नौ संख्या सूचित करता है तो 'नवरत्नमाला' को 'ग्रहरत्नमाला' भी कह सकते हैं।

'नवरत्नमाला' स्तोत्रकाव्य देवी सम्बन्धित है और महाकवि कालिदास की कृति मानी जाती है। स्तोत्र शब्द 'स्तु' धातु से निष्पन्न हुआ है। 'स्तूयते अनेन इति स्तोत्रम्' - जिसमें स्तुति होती है वह स्तोत्र। जिसके द्वारा भक्तिभावपूर्वक आराध्य देव-देवी की प्रार्थना की जाती है वह स्तोत्र है। किसी भी देव-देवी का स्वरूप या गुणों का काव्यमय शब्द में कीर्तन किया जाता है वह 'स्तोत्र' कहलाता है। स्तोत्र और स्तुति को समानार्थक मानकर कवियोंने इसी प्रकार के काव्यों को स्तोत्र या स्तुति नाम दिए है। खण्डकाव्य की अत्यन्त प्रचलित विद्या है - 'स्तोत्रकाव्य'। जिसका अर्थ है ऐसा काव्य, जिसमें भक्तकवि अपनी कविता के माध्यम से अपने आराध्य की स्तुति करता है - 'स्तवः स्तोत्रं स्तुतिर्नुति।' (अमरकोश : १/६/११) इष्ट देव की स्तुति के लिए व्यक्तिगत भावनाओं से ओतप्रोत और साहित्यिक गुणों से सुशोभित लघुकाव्य को 'स्तोत्र' काव्य कहते हैं।

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संस्कृत साहित्य के नंदनवन में उपलब्ध कई प्रकार के देवतरुओं में 'स्तोत्र साहित्य' पारिजात समान शोभायमान है। स्तोत्र साहित्य में आकाश जैसी सर्वव्यापकता, वायु जैसी गतिता, तेज जैसी तरलता, जल जैसी निर्मलता और पृथ्वी की तरह वैविध्य सभरता है। 'स्तोत्र' साहित्य स्तुति, स्तोत्र स्तवन, सूक्त आदि नामों से प्रचलित है। मानस, पूजा, पञ्चक, अष्टक, दशक, पंचाशिका, शतक, अष्टोत्तरनाम, सहस्रनाममाला, कवच, अर्गला, कीलक, लहरी आदि प्रकार में उपलब्ध स्तोत्र साहित्य विभाजित है। उर्मि के अस्तित्व के साथ स्तोत्र का आरंभ हुआ। हृदय के भावों से उसे नवजीवन मिला। काव्यमय कल्पना से उसे वैविध्य मिला। जब तक हृदय की भावनाओं का अस्तित्व होगा तब तक 'स्तोत्र' इस संसार में रहेंगे, निर्विवाद सत्य है।

'स्तोत्र' शब्द, सबसे पहले 'ऋग्वेद' में प्राप्त होता है। (ऋग्वेद : ३/३१/१४/, ऋग्वेद:५/५५/१) ऋग्वेद महत् अंशतः स्तोत्र संग्रह का रूप व्यक्त करता है। इसीलिए कहा जा सकता है कि संस्कृत साहित्य का मङ्गल प्रारंभ स्तोत्र साहित्य से होता है। स्तोत्र काव्य की प्रशंसनीय परम्परा हमारे यहाँ वैदिक साहित्य से प्रारम्भ हुई। इसके पश्चात् लौकिक संस्कृत साहित्य एवं हिन्दी साहित्य में भी स्तोत्र काव्यों की रचना निरन्तर होती रही है, और आज भी हो रही है। रामायण, महाभारत, पुराणों में, महाकाव्यों में, बौद्ध स्तोत्रों में, शैवस्तोत्र, वैष्णवस्तोत्र और साहित्य में भी स्तोत्र मिलते हैं। भक्त कवियों की वाणी भी स्तोत्र काव्य के रूप में मान्य है, तथा काव्य के प्रमुख प्रयोजन 'अनिष्ट निवारण' (शिवेतरक्षतये। का. प्र. : १/२) की सिद्धि का साधन भी है।

यह 'नवरत्नमाला' एक छोटा सा स्तोत्रकाव्य है, जो महाकवि कालिदास की कृति मानी जाती है। महाकवि कालिदास का व्यवधारण करने में कालिदास नाम की सूचि कालिदास नामक कवि का निर्धारण करने में विचारणीय है। संस्कृत साहित्य में तीन दण्डी की तरह कालिदास भी नौ (Nine) हो चुके हैं। प्रसिद्ध कवि कालिदास के सात ग्रन्थ निर्विवाद कालिदास का कर्तृत्व मान्य होता है परन्तु, उत्तरकालामृत, श्रुतबोध आदि ग्रन्थों के कर्ता कालिदास ही हैं यह बाबत विवादास्पद हैं। सम्पूर्णानन्द संस्कृत विद्यालय से कालिदास कृत 'पूर्वकालामृत' प्रकाशित हुआ है। 'श्रुतबोध' तो कवि कालिदास की विलासिता का परिचायक है। काव्यमाला में प्रकाशित हुई 'नवरत्नमाला' महाकवि कालिदास की कृति बताई गई है। इस कृति के प्रथम पद्य में भगवती गौरी को उँकार पञ्जरशुकी, उपनिषद उद्यान कलि की कलकण्ठी और आगमविपिन की मयूरी बताई गई है। उसका सरस्वती स्वरूप में वर्णन करते हुए कविने दयापूर्ण दीर्घनयन, देशिकरूप से भक्त का अभ्युदय देखनेवाली अपने वाम स्तन पर रखी हुई वीणावाली सरस्वती को संगीतमातृका कही है। नवयौवनोद्भेद, सुकुमारता, अमन्द आनन्द की संपतवाली तरूणी करूणापूर्ण है। उसने मुक्ताताटङ्क (कान में पहनने का आभूषण) पहने हुए हैं। उसका हास्य मुग्ध है। अपनी उँगलियों के नाखून से वीणावादन करती है। 'सारेगमपधनि' वीणानाद शान्तता प्रवाहित करता है। संगीत के सूर के साथ अपना मस्तक कम्पित करती है। अपनी दृष्टि विकसित कमल की सुगन्ध और माधुर्य से आकर्षित होते हुए भृङ्गवाली (भँवरवाली) है। उसका अङ्ग मणिभङ्गसम मेचक (श्याम) है। यौवन वन की सारङ्गी, संगीतरूप कमल का आस्वाद करनेवाली भृङ्गी (भँवर) मिथ्या दृष्टान्त का मध्यभाग बनती है। अर्थात् सङ्गीत में लीन हो जाती है। यह गौरी मातङ्गी मङ्गल सङ्गीत की सौरभ है।

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इस तरह, नौ पद्यों में देवी की स्तुति की गई है । यह देवी गौरी है, श्यामा है । कवि उसको शिवकान्ता भी कहता है ।[१] तो उसका नाम मातङ्गी भी बताया गया है ।[२] मातङ्गी का श्यामवर्ण मेचकाङ्गी और श्यामलिम सौकुमार्या से सूचित किया है ।[३] उसकी दृष्टि भी अपाङ्ग के साथ श्यामवर्ण की है । उसके दर्शन करते हुए भक्त को तृप्ति नहीं होती है ।[४]

'नवरत्नमाला' में वर्णित देवी के गौरी, शिवकान्ता, मातङ्गी नाम प्राप्त होते है । कालिदास की 'कुमारसंभव' कृति में 'गौरी' शब्द का प्रयोग किया गया है । कालिदासने अपनी कृतियों में शिव का अच्छे ढंग से वर्णन किया है, इसीलिए उनको शैव माना गया है । कालिदास सम्बन्धित अन्यायन्य दन्तकथाओं में उनको कालि का दास माना गया है । कालिदास ने कुमारसंभव में पार्वती का गौरी स्वरूप ही बताया है कालि स्वरूप नहीं ।[५]

कालिदास नाम कालि का दास, कालि भक्त सूचित करता है । 'नवरत्नमाला' कृति में 'मातङ्गी' का संदर्भ मिलता है जो कालिदास की कृतियों में कहीं भी नहीं मिलता ।

तन्त्रशास्त्र में दश महाविद्याओं के दो प्रवाह पायें जाते हैं ।, कालिकुल और ताराकुल । कालिदास को कालिकुल के कवि मान सकते है, क्योंकि 'कालिदास' शब्द और 'कुमारसंभव' में शिव की वरयात्रा में कालि का वर्णन साभिप्राय पाया जाता है ।[६]

'मातङ्गी' देवी का वाहन शुक है । यहाँ 'ॐकारपञ्जरशुकीम' शब्द, मातङ्गी परादेवता बताई गई है और वेदान्तशास्त्र की कोयल कही गई है । जो ॐ कार से निम्नस्तर सूचित करता है । उपनिषदों में परमतत्त्व की खोज की गई है. यह साधन व उपकरण के रूप में उपलब्ध साहित्य है । इस पद्य में ही आगमविपिन (जंगल की) मयूरी कहकर विभिन्न आगमों में निरूपित परमतत्त्व वैभिन्यवाले मतों का सूचन किया है । मयूर या हंस सरस्वती के वाहन विशेष है । प्रथम पद्य के रूपक अलङ्कार से कविने अर्थगौरव से देवी का वर्णन किया है ।[७] पद्य दो से सात तक देवी का वर्णन यथातथ पाया जाता है, जो स्वभावोक्ति अलङ्कार कह सकते हैं । आठवें पद्य में यौवनवन की सारङ्गी (भँवर) और नवमें पद्य में मिथ्यादृष्टांत मध्यभाग में भी रूपक अलंकार है । नवमें पद्य के उत्तरार्ध में 'मङ्गलसङ्गीतसौरभं' कहकर उत्प्रेक्षा अलंकार का निरूपण किया है । महाकवि कालिदास की उपमा प्रसिद्ध है यहाँ 'नवरत्नमाला' में कहीं भी उपमा अलंकार का दर्शन नहीं होता है ।

स्तोत्रकाव्य में फलश्रुति का पद्य भी होता है । यह छोटा सा स्तोत्रकाव्य है । इसकी प्रधानदेवता मातङ्गी है । यहाँ कवि ने स्पष्ट रूप से कहा है - 'नवरत्नमालिकाख्यां विरचितमातङ्ग कन्यकाभूषाम्' - (पद्य - १० का पूर्वार्ध) यहाँ इस स्तोत्र को नवरत्नमालिका कहा है । मालिका छोटी होती है और माला में १०८ मनके (मोती) होते हैं । 'नवरत्नमाला' के फलश्रुति पद्य में बताया गया है कि जो इसका पाठ करता है या इस स्तोत्र को लिखता है वह वागीश्वर (वाणी पर प्रभुत्ववाला) होता है अर्थात् बनता है। यहाँ मातङ्गी देवी को सरस्वती का ही स्वरूप माना गया है । उसको गौरी और शिवकान्ता कहकर भगवती देवी पार्वती के ही दशमहाविद्याओं के देवी स्वरूप है, ऐसा बताया है ।

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तन्त्रशास्त्र में मातङ्गी के आराधन से भुक्ति और मुक्ति दोनों प्राप्त होते हैं। वैवाहिक सम्बन्धों के लिए भी तन्त्रशास्त्रों में उसका आराधन बताया गया है। इस तरह मातङ्गी सरस्वती देवी विद्या और प्रीति की देवी है। 'दुर्गसप्तशती' (ध्यानमंत्र) के सप्तम अध्याय के आरंभ में मातङ्गी का वर्णन इस तरह किया गया है।

'ॐ ध्यायेयं रत्नपीठे शुककलपठितं श्रृण्वतीं श्यामलाङ्गीं
न्यस्तैकाङ्घ्रिं शशिशकलधरां वल्लकीं वादयन्तीम्
कल्हाराबद्धमालां नियमितविलसच्चोलिकां रक्तवस्त्रां
मातङ्गी शङ्खपात्रां मधुरमधुमदां चित्रकोद्भासिमालाम् ॥'

अर्थात् ''रत्न के सिंहासन पर बैठी हुए श्यामलाङ्गी देवी, तोता (शुक) बोल रहा है, वह सुन रही है। उनका एक पैर कमल पर रखा हुआ है, मस्तक पर अर्धचन्द्र है और वह वीणावादन कर रही हैं। उन्होंने रक्तवर्ण की चुस्त चोली पहनी है। मस्तक के केश पर लाल कमल की फूलों की माला (वेणी) बँधी है। हाथ में शङ्खपात्र है, जो मदिरा से भरा हुआ है और ललाट में नकशी की हुई है।''

'नवरत्नमाला' में इस पद्य का ही विस्तृतीकरण पाया जाता है।

यही 'मातङ्गी' देवी धर्मारण्य पुराण में मोढेश्वरी कही गई है. जो मोढ ब्राह्मण वणिकों की कुलदेवी है। उत्तर गुजरात में मोढेरा गाँव का नाम इस देवी पर से पाया जाता है। इसके स्वरूप से ही कालिकुल की देवी प्रतीत होती है, और मदिरापान वाममार्ग का सूचन करता है। प्रसिद्ध महाकवि कालिदास की कृतियों में देवी का ऐसा कुछ वर्णन नहीं मिलता है। इससे इस कृति का कर्तृत्व हमें संदिग्ध अवस्था में रख देता है। एम. कृष्णमाचारियरजीने 'नवरत्नमालिका' स्तोत्र को शंकराचार्य की कृति बताई है, (पृ. ३२३) और एक 'नवमालिका' को एम. कृष्णमाचारियरजीने शृङ्गारमञ्जरी को कवि की नाटिका बताई है, जो स्तोत्र काव्य नहीं है (पृ. ३५५)। इस तरह काव्यमाला में प्रसिद्ध हुई 'नवरत्नमाला' या 'नवरत्नमालिका' भिन्न कृति ही है, जो महाकवि कालिदास के नाम पर बताई गई है परन्तु, आन्तर्परीक्षण से यह कृति हम कालिदास की नहीं मान सकते।

टिप्पणी

१. सरिगमपधनिरतां तां वीणासंक्रान्तकान्त हस्तान्ताम्।
शान्तां मृदुलस्वान्तां कुचभरतान्तां नमामि शिवकान्ताम् ॥ - नवरत्नमाला : ५

२. – अवटुतटघटितचूलीपालीं तालीपलाशताटङ्काम्।
वीणावादन वेलाकम्पितशिरसं नमामि मातङ्गीम् ॥ - नवरत्नमाला : ६
– मणिभङ्गमेचकाङ्गीं मातङ्गीं नौमि सिद्धमातङ्गीम्
– यौवनवनसारङ्गी संगीताम्भोरुहानुभवभृङ्गीम् ॥ - नवरत्नमाला : ८

३. श्यामलिम् सौकुमार्यामानन्दा मन्दसंपदुन्मेषाम्।
तरुणिमकरुणापूरां मदजलकल्लोललोचनां वन्दे ॥ - नवरत्नमाला : ३

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४. मेचकमासेचनकं मिथ्यादृष्टान्तमध्यभागं तम् ।
मातस्तव स्वरूपं मङ्गलसंगीतसौरभं मन्ये ॥ – नवरत्नमाला : ९

५. तासां च पश्चात्कनकप्रभाणां काली कपालाभरणाचकासे ।
बलाकिनी नीलपयोदराजी दूरं पुरः क्षिप्तशतह्रदेव ॥ – कु. सं : ७/३९

६. कियच्चिरं श्राम्यसि गौरि विद्यते ममापि पूर्वाश्रमसंचितं तपः ।
तदर्द्धभागेन लभस्व काङ्क्षितं वरं तमिच्छामि च साधु वेदतुम् ॥ – कु. सं. : ५/५०

७. उँकारपञ्जरशुकीमुपनिषदुधान केलिकलकण्ठीम् ।
आगमविपिनमयूरीमार्यामन्तर्विभावये गौरीम् ॥ – नवरत्नमाला : १

सन्दर्भ ग्रन्थ :

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४. अमरकोश : नामलिंगानुशासन किंवा अमरकोश, सम्पादक- जे. बी. सेंडिल, अहमदाबाद, आवृत्ति-१, १९७५

५. सीताराम चतुर्वेदी, कालिदास ग्रन्थावली, अलीगढ,

६. काव्यप्रकाश (हिन्दी व्याख्या), श्री मम्मटाचार्य विरचित, सम्पादक : डॉ. नगेन्द्र

७. ऋग्वेदसंहिता (भाग-२) (मण्डल - ३ से ६), सं. श्रीराम शर्मा आचार्य, आवृत्ति-२, हरिद्वार, १९९५

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અમરકોશ પરની 'ટીકાસર્વસ્વ' અને 'પદચંદ્રિકા' તેમજ 'ઉણાદિસૂત્રવૃત્તિ'માં મળતા વર્ણદેશનાના મત

નીલાંજના શાહ

પ્રાસ્તાવિક

બંગાળના પ્રસિદ્ધ વૈયાકરણ પુરુષોત્તમદેવે (ઈ.સ. ૧૦૫૦ થી ૧૨૦૦), લઘુપરિભાષાવૃત્તિ, અષ્ટાધ્યાયી પરની ભાષાવૃત્તિ, હારાવલી, ત્રિકાંડશેષ, જ્ઞાપકસમુચ્ચય, વગેરે સંસ્કૃત ગ્રંથો ઉપરાંત 'અમરકોશ' પર 'વર્ણદેશના' નામે એક સંસ્કૃત ટીકા પણ લખી હતી. તે ટીકા પ્રકાશિત થઈ નથી, પણ ઇન્ડિયા ઓફીસ લાયબ્રેરીમાં તેની બે હસ્તપ્રતો છે તેમ એમ.એમ. પાટકરે તેમના 'A History of Sanskrit Lexicography' નામના પુસ્તકમાં જણાવ્યું છે.[૧] તેમણે તેનો જે ટૂંકો પરિચય તેમાં આપ્યો છે, તેમાં દર્શાવ્યું છે કે આ 'વર્ણદેશના' ટીકા અમરકોશ પરની બીજી ટીકાઓ જેવી કે સર્વાનંદની 'ટીકાસર્વસ્વ', રાયમુકુટની 'પદચંદ્રિકા' કે ક્ષીરસ્વામીની 'અમર કોશોદ્‌ઘાટન' વગેરે કરતાં સાવ જુદા પ્રકારની ગદ્યમાં લખાયેલી ટીકા છે. ખરેખર તેને, અમરકોશના શબ્દોની યોગ્ય જોડણી બાબત પુરુષોત્તમના મંતવ્યો દર્શાવતો પ્રબન્ધ કહેવો વધારે ઉચિત છે. 'It is more a treatise on the proper spelling of words than a lexicon and is in prose. It deals with orthographical variations.' તેમના ઉપર્યુક્ત શબ્દો પરથી તે બીજી ટીકાઓ કરતાં કઈ રીતે અલગ છે, તેનો અણસાર આવે છે.

પુરુષોત્તમદેવે આ ટીકા લખવા પાછળનો પોતાનો ઉદ્દેશ વર્ણદેશનાની પ્રસ્તાવનામાં જણાવ્યો છે; તેનો સંસ્કૃત પાઠ કેશવરચિત 'કલ્પદ્રુકોશ' (વો.૧) ની પ્રસ્તાવનામાંથી મળી આવ્યો છે:[૨]

अत्र हि प्रयोगेऽबहुदृश्वनां श्रुतिसाधारण्यमात्रेण गृह्णतां खुरक्षुरप्रादौ खकारक्षकारयोः शिंहाशिङ्घानकादौ हकारधकारयोः। तथा गौडादिलिपिसाधारण्याद हिण्डीरगुडाकेशादौ हकारडकारयोः भ्रान्तय उपजायन्ते। अतस्तद् विवेचनाय क्वचिद् धातुपारायणे धातुवृत्तिपूजादिषु प्रव्यक्तलिखनेन प्रसिद्धोपदेशेन धातुप्रत्ययोणादिव्याख्यालिखनेन क्वचिदाप्तवचनेन श्लेषादिदर्शनेन वर्णदेशनेयमारभ्यते।

તેમની આ પ્રસ્તાવના પરથી સ્પષ્ટ થાય છે કે તેમણે શબ્દોની જોડણી અંગે થતો ગોટાળો નિવારવા, ધાતુપારાયણ, ધાતુવૃત્તિઓ, ઉણાદિસૂત્રો પરની વ્યાખ્યાઓનો અભ્યાસ કરીને, તેમના પર લખીને, આપ્તવચનો, શ્લેષનાપ્રયોગો વગેરેનો અભ્યાસ કરીને આ ટીકા રચી છે.

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તેમણે આપેલી આ ભૂમિકા પરથી એ સ્પષ્ટ થાય છે કે તેમનો ઉદ્દેશ, વર્ણોની જોડણી વિશે ઊંડાણથી અભ્યાસ કરી, તેને વિશેનાં સૂચનો આપવાનો છે. એ જોતાં આ 'વર્ણદેશના' ટીકા (વર્ણો વિશેનાં નિર્દેશો-સૂચનો) તેનું નામ સાર્થક કરે છે.

આ વર્ણદેશના ટીકાના, અમરકોશના અમુક અમુક શબ્દો વિશેના મત સર્વાનંદની 'અ.કો.' પરની 'ટીકાસર્વસ્વ' (ઈ.સ. ૧૧૫૯) માં, 'અ.કો.' પરની રાયમુકુટની 'પદચંદ્રિકા' (ઈ.સ. ૧૪૩૧, માત્ર પ્રથમ કાંડ જ પ્રકાશિત સ્વરૂપે મળ્યો છે) ટીકામાં અને ઉજ્જ્વલદત્તની 'ઉણાદિસૂત્રવૃત્તિ' (ઈ.સ. ની પંદરમી સદી) માં મળે છે. તે મતોને અહીં દર્શાવી, તેમને, 'અ.કો.' પરની બીજી ટીકાઓ જેવી કે ક્ષીરસ્વામીની 'અમરકોશોદ્‌ઘાટન' ટીકા (ઈ.સ. ની અગિયારમી સદી) લિંગયસૂરિની 'અમરપદવિવૃત્તિ' (ઈ.સ.ની બારમી સદી), મલ્લિનાથની 'અમરપદપારિજાત' (ઈ.સ.ની ચૌદમી સદી) અપ્પયાર્યનું 'અમરપદવિવરણ' (ઈ.સ.ની ચૌદમી સદી), ભટ્ટોજી દીક્ષિતની સિદ્ધાંતકૌમુદી (ઇ.સ.ની સત્તરમી સદી) તેમજ ભાનુજીદીક્ષિતની 'વ્યાખ્યાસુધા' (ઈ.સ.ની સત્તરમી સદી) ટીકા વગેરેમાં મળતા તે તે શબ્દો વિશેના પ્રસ્તુત મત સાથે સરખાવ્યા છે. આ મતોમાં, અ.કો. ના શબ્દોના મૂળ ધાતુઓ અંગે સાયણની 'માધવીયા ધાતુવૃત્તિ' માં મળતો નિર્દેશ પણ પ્રસ્તુત હોય તો તે આપ્યો છે.

ઉપર્યુક્ત ત્રણે ટીકાઓમાં પુરુષોત્તમની વર્ણદિશનાની એક વિશેષતા ખાસ જણાય છે. તેઓ અ.કો.ના શબ્દોની જોડણી બાબતે સૂચન કરીને સંતોષ માનતા નથી. વ્યાકરણના આ પ્રખર વિદ્વાન સ્વાભાવિકપણે તે શબ્દોના વ્યુત્પતિવિષયક પાસા વિશે પણ સૂચન કરવાનું ચૂકતા નથી. બીજી નોંધપાત્ર વિશેષતા એ છે કે તેઓ અમુક શબ્દોના જે સમાનાર્થી શબ્દો આપે છે તે ખાસ નોંધપાત્ર છે.

આ વર્ણદિશના ટીકા, વર્ણનિર્દેશના નામની ટીકા, જેનો ઉલ્લેખ મલ્લિનાથની અમરપદ પારિજાત ટીકામાં ત્રણ વાર (વો.૧, પૃ. ૫૧, ૫૬૮, ૫૭૫) થયો છે, તેનાથી સાવ જુદી છે એ સ્પષ્ટતા કરવી ઘટે. મલ્લિનાથે પોતાની અમરપદપારિજાત ટીકા (વો. ૧, પૃ. ૫૧) માં વર્ણનિર્દેશના ટીકાના કર્તા તરીકે અમરવાર્ત્તિકકારનું નામ આપ્યું છે.[૩] અને ટીકાની પ્રસ્તાવનામાં પૂર્વસૂરિઓના ગ્રંથોના સંદર્ભમાં પણ અમરવાર્ત્તિકનું નામ આપ્યું છે.[૪] આ વર્ણનિર્દેશના ટીકાનો મલ્લિનાથ સિવાય બીજા કોઈએ ઉલ્લેખ કર્યાનું જાણમાં નથી. અમરવાર્ત્તિકકારની આ ટીકામાં મળતા પ્રસ્તુત મત આ લેખમાં નોંધ્યા છે.

પુરુષોત્તમની આ વર્ણદિશના ટીકાનો ઉલ્લેખ સર્વાનંદે 'ટીકાસર્વસ્વ'માં મોટેભાગે વર્ણદિશના તરીકે કર્યો છે અને બે ઠેકાણે તેના કર્તા વર્ણદિશનાકૃત્‌ના નામે મત આપ્યા છે, જ્યારે ઉજ્જ્વલદત્તે 'ઉણાદિસૂત્રવૃત્તિ'માં અમુક શબ્દોના સંદર્ભમાં વર્ણદિશના તરીકે અને અમુક શબ્દોના સંદર્ભમાં દેશના તરીકે આ ટીકાનો ઉલ્લેખ કર્યો છે.

બીજું એ પણ નોંધવું જરૂરી છે કે ઉજ્જ્વલે 'ઉણાદિસૂત્રવૃત્તિ'ના પ્રારંભિક શ્લોકોમાં 'ધાતુપ્રદીપ' પરની જે વર્ણદિશના ટીકાનો નિર્દેશ કર્યો છે.[૫] તે ટીકા પુરુષોત્તમની આ વર્ણદિશના ટીકા કરતાં સાવ જુદી જ છે.

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પુરુષોત્તમે પોતે ઉણાદિસૂત્રો પર વૃત્તિ લખી હતી એનો સ્પષ્ટ નિર્દેશ એમણે વર્ણદેશનાની પ્રારંભમાં જે ભૂમિકા આપી છે તેના પરથી મળી રહે છે : धातुप्रत्ययोणादिव्याख्यालिखनेन...... वर्णदेशनेयमारभ्यते । તેમાંથી ઉજ્જવલે પોતાની 'ઉ.સૂ.વૃ.' માં મત ટાંક્યા છે. નોંધવું ઘટે કે કા. વા. અભ્યંકર શાસ્ત્રીએ પણ તેમના A Dictionary of Sanskrit Grammar નામના પુસ્તકમાં જણાવ્યું છે કે પુરુષોત્તમદેવે ઉણાદિસૂત્રો પર વૃત્તિ લખી હતી.[૬] અને તેમાંથી ઉજ્જવલદત્તે મત ટાંક્યા છે.[૭]

ઉપર્યુક્ત ત્રણે ટીકાઓમાં વર્ણદેશનાના કુલ ૩૩ મત મળે છે. જેની વિગત નીચે પ્રમાણે છે :

અ.કો.ના ત્રણ કાંડ પરની સર્વાનંદની 'ટીકાસર્વસ્વ' માં વર્ણદેશનાના નામે ૨૪ મત અને વર્ણદેશનાકૃત્‌ને નામે ૨ મત એમ ૨૬ મત મળે છે જે અ.કો.ના ક્રમાનુસાર દર્શાવ્યા છે.

અ.કો.ના પ્રથમ કાંડ પરની જે પદચંદ્રિકા ટીકા ઉપલબ્ધ થઈ છે, તેમાં 'અ.કો'ના ૭ શબ્દો વિશે ૭ મત મળે છે. એમાંના ૬ શબ્દો વિશે 'ટીકાસર્વસ્વ'માં વર્ણદેશનાના નામે લગભગ એ જ શબ્દોમાં ૬ મત મળે છે, તેથી 'પદ. ચં.' ના તે ૬ મતને એક જ સ્થળે, ટીકાસર્વસ્વ પછી 'પદ.ચં.' ના નામે દર્શાવ્યા છે. બાકી રહેલો એક મત જે માત્ર 'પદ.ચં.'માં જ મળે છે તેને પણ 'અ.કો.'નો શબ્દોના ક્રમમાં મૂક્યો છે. આમ-તે બંને ટીકાઓમાં મળીને કુલ ૨૭ મત થયા.

ઉજ્જ્વલે વર્ણદેશના (કે દેશના)ના નામે ટાંકેલા ૭ મતમાંથી એક (मुसलः) શબ્દ વિશે જે મત છે તે 'ટીકાસર્વસ્વ'માં પણ લગભગ એ જ શબ્દોમાં વર્ણદેશનાના નામે જ મળે છે, તેથી તેને પુનરક્તિ ટાળવા, ઉ.સૂ.વૃ. માં મળતા બીજા મત સાથે ન દર્શાવતાં, સર્વાનંદના મત પછી, ઉજ્જવલદત્તના નામે મૂક્યો છે. બાકીના ૬ મત ઉણાદિસૂત્રોના ક્રમાનુસાર આપ્યા છે. આમ ૨૭ + ૬ એમ વર્ણદેશનાના કુલ ૩૩ મત અહીં દર્શાવ્યા છે. પુરુષોત્તમદેવની વર્ણદેશનાના ઉપર્યુક્ત મતોને અહીં દર્શાવીને, તે ટીકાના સ્વરૂપ અને વિશેષતાઓનો આછો પરિચય કરાવવાનો આ લેખમાં પ્રયાસ કરવામાં આવ્યો છે.

१. अ. को. देवकीनन्दनः । (१-१-२१) કૃષ્ણ

टीकासर्वस्व (भाग-१, पृ. १८) । देवकस्यापत्यमिति देवकिः । अत इञ् । (४.१.९५). संज्ञापूर्वको विधिरनित्य इति वृद्ध्यभाव : इति वर्णदेशना । इतो मनुष्यजातेः । (४-१-६५) इति ङीष् । देवकी तस्या नन्दनो देवकीनन्दनः ।

अमरकोशो. (पृ. ६) - देवकीनन्दनः । विवृति (वो.१ पृ.१६) : देवक्या नन्दनः देवकीनन्दनः । पद्र. चं. (पृ. ३४) : देवकस्यापत्यं देवकिः । अत इञ (४-१-९५) संज्ञापूर्वकत्वाद् वृद्ध्यभावः, ततो स्त्रियाम्, इतो मनुष्य० । इति ङीषि देवकी इति वर्णदेशना।

व्या. सुधा (पृ. १०) : देवक्या नन्दनः। देवकशब्दस्य तदपत्ये लक्षणया वृत्तौ पुंयोगात् । (४.१.४८) इति ङीष्। ... अणि तु दैवकी । देवकानाचष्टे इति णिजन्तात् अच इः। दैवकी देवकी च इति द्विरूपकोशः ।

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(उणादि. ४.१३९) । अत इञ् । (४.१.९५) संज्ञापूर्वकत्वाद वृद्ध्यभावः । इतो मनुष्यजातेः । इति ङीष् इति च मुकुटः ।

સર્વાનન્દ અને વર્ણદેશનાકાર સહિત મોટાભાગના ઉપર્યુક્ત ટીકાકારો देवकीनन्दनः શબ્દ જ આપે છે. સર્વાનન્દ વગેરે મોટાભાગના ટીકાકારો देवकस्यापत्यमिति देवकिः । अत इञ् । (૪-૧-૯૫) સૂત્રથી અકારાન્ત પ્રાતિપદિક देवकःને तस्यापत्यम् અર્થમાં इञ् પ્રત્યય લાગી देवकिः શબ્દ સિદ્ધ થાય છે. અહીં સંજ્ઞાપૂર્વક વિધિ અનિત્ય હોય છે એ પરિભાષાને લીધે વૃદ્ધિનો અભાવ થયો છે. એમ વર્ણદેશના અને 'વ્યા.સુધા'માં કહ્યું છે. પછી इतो मनुष्यजातेः । સૂત્રથી ङीष् પ્રત્યય લાગતાં, देवकी એમ થઈને देवक्या नन्दनः देवकीनन्दनः શબ્દ વ્યુત્પન્ન થાય છે.

'વ્યા.સુધા'માં देवकी શબ્દને વ્યુત્પન્ન કરવાના જે વિકલ્પ આપ્યા છે, તેમાનો છેલ્લો વિકલ્પ સર્વાનંદ અને વર્ણદેશનાકારે આપેલી વ્યુત્પત્તિ સાથે મળતો આવે છે.

વર્ણદેશનાકાર પુરુષોત્તમ તથા ઉપર્યુક્ત બધા ટીકાકારો अत इञ् । સૂત્રથી इञ् લાગતાં, तद्धितेष्वचामादेः । (૭.૨.૧૧૮) સૂત્રથી જે આદિવૃદ્ધિ થાય તે વૃદ્ધિનો અભાવ, સંજ્ઞાપૂવકની વિધિ અનિત્ય હોય છે, (૯૩.૧) એ પરિભાષાને આધારે દર્શાવી, देवकी શબ્દ સિદ્ધ કરે છે.

દ્વિરૂપકોશ देवकी ઉપરાંત दैवकी શબ્દ પણ આપે છે. નોંધવું ઘટે કે મા.ધા.વૃ. (પૃ. ૪૦૧) માં સાયણે નોંધ્યું છે કે આત્રેય નામના વૈયાકરણ વૃદ્ધિના અભાવવાળા देवकी - અને देवकीनन्दन બંને શબ્દોને અસાધુ ગણે છે. अत्र आत्रेयः- दैवकिः अत इञि आदिवृद्धिः । इतो मनुष्यजातेः इति ङीष्, दैवकीनन्दनः । अवृद्धिस्त्वयमसाधुः ।

આમ છતાં નોંધવું ઘટે કે અ.કો.પર ની લગભગ બધી ટીકાઓમાં તથા સંસ્કૃત ધાર્મિક તેમજ લલિત સાહિત્યમાં કૃષ્ણના માતા માટે देवकी અને કૃષ્ણ માટે देवकीनन्दनः શબ્દ જ પ્રયોજાય છે.

२. अ. को. मुसली । (१-१-२४) બલભદ્ર

टीकासर्वस्व (भाग-१, पृ. २०) मसीपरिणामे । द्रमिमस्योरुच्च । इति कलप्रत्ययः मुसलः । तद्योगाद् मुसली । विवृत्ति. (I, पृ. १८) : मुसलम् अस्यास्तीति मुसली । पद. चं. (पृ. ३७) मुसली । मुस खण्डने । वृषादिभ्यश्चित् । (उणादि. १. १०६) कल । मुसलं दन्त्यमध्यम् । तथा च । सर्वस्य द्वे । (८.२.१.) इत्यत्र न्यासः तथा च विसं विषं मुसलं मुषलमिति षत्वं स्यात् इति मुष स्तेये इत्यतो मूर्धन्योऽपीति वर्णदेशना। तद् योगात् मुषली । व्या. सुधा (पृ. ११) मुस खण्डने । दिवादि, वृषादित्वात् । उणादि (२, १०६) कल, मुसलमस्त्यस्य । मूर्धन्यमध्योऽपीत्येके । तत्र मुष स्तेये (क्रयादि)

પદચંદ્રિકામાં નોંધાયેલા વર્ણદેશનાના મતમાંથી આ એકજ મત એવો છે કે જે ટીકાસર્વસ્વમાં વર્ણદેશનાના નામે મળતો નથી. વર્ણદેશના मुसली ઉપરાંત मुषली શબ્દ પણ આપે છે.

અ.કો.માં બલભદ્રના જે સત્તર નામ મળે છે, તેમાંનું એક मुसली (મુસળ ધારનાર) છે. તેમના મુસળનું નામ સૌનન્દ છે. ટીકાસર્વસ્વમાં આ શબ્દને मसी परिणामे । ધાતુને । द्रमिस्योच्च ।

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(૧.૧૦૫) ઉણાદિસૂત્રથી कल લગાડીને સિદ્ધ કર્યો છે. સામાન્ય રીતે દિવાદિ ધાતુ मुस खण्डने ધાતુને वृषादिभ्यश्चित्। (૧.૧૦૬) ઉણાદિ સૂત્રથી कल પ્રત્યય લગાડીને मुसली શબ્દ નિષ્પન્ન કરવામાં આવે છે. પદ ચં. માં અને વ્યા. સુધામાં એમજ પ્રક્રિયા મળે છે. સિ. કૌ. (ભા.૪, પૃ.૫૪૧) આ ઉણાદિસૂત્રના દૃષ્ટાંત તરીકે मुसलम् શબ્દ આપ્યો છે - मुसलम् अस्ति अस्य मुसली ।

વર્ણદિશના સર્વસ્વ द्वे (૮.૧.૧.) સૂત્ર પરના ન્યાસનો આધાર લઈને કહે છે કે मुसलं मुषलम् એમ બંને થઈ શકે છે. मुष स्तेये । એ ક્ર્યાદિ ધાતુને वृषादि. । સૂત્રથી कल પ્રત્યય લગાડવાથી मुषलम् પણ વ્યુત્પન્ન થઈ શકે છે. તેથી બલભદ્રને मुषली પણ કહી શકાય. વ્યા. સુધા. (પૃ.૧૧) માં પણ કહ્યું છે કે કેટલાંક આનો मूर्धन्यमध्य (मुषली) પાઠ કરે છે.

આમ વર્ણદિશનાકારને વ્યા. સુધાકાર ભાનુજી દીક્ષિતનું સમર્થન સાંપડે છે. નોંધવું ઘટે કે અ.કો. (૧.૧.૨૪) માં મળતા मुसली શબ્દનો અર્થ 'બલભદ્ર' છે, જ્યારે અ.કો. (૨.૫.૧૨)માં मुसली શબ્દનો અર્થ 'ગરોળી' છે, ભલે બંને શબ્દોને મોટાભાગના ટીકાકારો मुस खण्डने ધાતુ પરથી વ્યુત્પન્ન કરે છે.

३. अ. को. बिडौजाः । (१-१-४१) ઈન્દ્ર

टीकासर्वस्व (भाग-१, पृ. ३२) – विडौजाः । विष्लृव्याप्तौ अन्येभ्योऽपि क्विप् । विड् व्यापकमोजः अस्य इति विडौजाः । पृषोदरादित्वात् ओकारस्यौत्वमिति वर्णदेशना । विडोजा विडौजा अपीति बुद्धबन्धुः ।

अमरकोशो. (पृ. ९) – विडौजाः । वेवेष्टि । .... विड् भेदने वा । विडं भेदकं ओजोऽस्य ।

विवृति. (I, पृ. ३०) – बिडौजाः । बिडं शत्रुतापनं आक्रोशनं तेजोऽस्य बिडौजाः ।

पद. चं. (पृ. ५७) – विडौजाः । पृषोदरादित्वादकारागमे (६.३.१०९) विडोजाः इति च । विडौजाश्च विडोजाश्च इति वर्णविवेके हड्डचन्द्रः ।

व्या. सुधा. (पृ. १८) – विडौजाः । विड् भेदने (तुदादि) इगुपध (३.१.१३५) इति कः । ... विडोजाः इति केचित् । विट्सु प्रजासु मनुष्येषु वा ओजोऽस्येति विडोजाः इति केचित् ।

ટીકાસર્વસ્વમાં વર્ણદિશનાનો જે મત સર્વાનંદે ટાંક્યો છે તેમાં विडौजाः. પાઠ મળે છે, અને તેને પૃષોદરાદિત્વથી સિદ્ધ કર્યો છે, વર્ણદિશનાનો આ મત પદ. ચં. માં મળતો નથી, પણ તેમાં હડ્ડચન્દ્રનો મત મળે છે કે તેમણે विडौजाः અને विडोजाः બંને શબ્દો વર્ણવિવેક ટીકામાં આપ્યા છે.

અ.કો.ના ટીકાકારોમાં, સર્વાનંદ, ક્ષીરસ્વામી, રાયમુકુટ અને ભાનુજી દીક્ષિત विडौजाः પાઠ આપે છે, સર્વાનંદ તેને विष्लृ व्याप्तौ – એ જુહોત્યાદિ ધાતુને, अन्येभ्योऽपि । (૩-૨-૭૮) સૂત્રથી क्विप् પ્રત્યય લગાડીને, विड् શબ્દને સાધીને, विड् व्यापकमोजः अस्य इति विडौजाः । એમ સિદ્ધ કરે છે. વર્ણદિશનાના મતમાં આ શબ્દનો મૂળ ધાતુ દર્શાવેલ નથી. ક્ષીરસ્વામી અને વ્યા. સુધાકર विड भेदने – એ તુદાદિ ધાતુને મૂળ ધાતુ દર્શાવી विडं भेदकमोजोऽस्य इति એમ विडौजाः ને સમજાવે છે. વ્યા.

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(પૃ. ૧૮) માં પણ સર્વાનંદે ટાંકેલા બુદ્ધબન્ધુના મત જેવો મત દર્શાવ્યો છે કે કેટલાક विडोजाः પાઠ પણ આપે છે :...... विडोजाः इति केचित्।

લિંગયસૂરિ વિવૃતિ (I, પૃ.૩૦) માં बिडौजाः પાઠ આપે છે. વર્ણદિશનાના મત પછી જે રીતે બુદ્ધબન્ધુનો મત अपि કહીને ટાંક્યો છે તે પરથી વર્ણદિશનાને પણ કદાચ બે પાઠ विडौजाः અને विडोजाः અભિપ્રેત હશે એમ કહી શકાય.

૪. अ. को. शम्बरारिः । (१-१-२६) કામદેવ

टीकासर्वस्व (भाग-१, पृ. २१) : सम्बरस्यारिः । सम्बरारिः । एवं दन्त्यादिः । साहित्यकल्पतरुणश्रीपोव्योकेन वासनामञ्जर्यां भणितम् –

स जयति मानसजन्मा रसवन्मारो मुनेरनङ्गाख्यः ।

रुद्रस्य सम्बरारिः पुष्पवतीनां कुसुमधन्वेति ॥

क्लीबं तु सम्बरं नीरे बौद्धव्रतविशेषयोः ।

विशेषे पुंसि दैत्यस्य मत्स्यस्य हरिणस्य च । इति दन्त्यादौ रभसोऽपि । शम्बरो इति तालव्यादावजयः । तदा च दैत्यानां शं कल्याणं वृणातीति शम्बरः । शमि धातोः संज्ञायाम् । (३-२-१४)

इति अच् । वर्णदेशनाकृता तु पक्षद्वयमपि दर्शितम् । सम्बरारिः दैत्यपक्षे।

'अमरकोशो'(पृ. ७) शम्बरारिः ।

विवृति. (वो - १, पृ. १९) : शम्बरासुरस्य अरिः शम्बरारिः ।

'पद. चं.' (पृ. ३९) : शम्बरारिः । शम्बरस्तालव्यादिः । तथा च शम्बरं सलिले पुंसि मृगदैत्ययोरिति तालव्यादौ मेदिनिः । तस्य अरिः शम्बरारिः । वर्णदेशनायामपि पक्षद्वयं दर्शितम् । सम्बरः सम्बरारिः ।

व्या. सुधाः (पृ. १२) : सम्बरारिः । संबरस्यारिः ।

સર્વાનંદ અને પદચંદ્રિકાકાર રાયમુકુટ બંને વર્ણદેશનાનો એ મત નોંધે છે કે તે सम्बरारिः અને शम्बरारिः એમ બંને શબ્દ આપે છે.

વર્ણદેશનાના આ મતને 'અ-કો' ના ટીકાકારો તરફથી સમર્થન સાંપડે છે, કારણકે સર્વાનંદ અને ભાનુજી દીક્ષિત सम्बरारिः પાઠ આપે છે, જ્યારે ક્ષીરસ્વામી, લિંગયસૂરિ અને રાયમુકુટ शम्बरारिः પાઠ આપે છે અને शम्बरासुरस्य अरिः એમ સમજાવે છે.

સર્વાનંદ सम्बरारिः પાઠના સમર્થનમાં કોઈ શ્રીપોવ્યોકની 'વાસનામંજરી' કૃતિમાંનો એક શ્લોક અને રભસના કોશનો એક શ્લોક ટાંકે છે તે વધારામાં એ પણ નોંધે છે કે 'અ.કો.' નો અજય્ નામના વૃત્તિકાર दैत्यानां शं वृणातीति शम्बरः । એમ પાઠ આપે છે. અને તે शमि धातोः संज्ञायाम् । (૩-૨-૧૪)

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સૂત્રથી अच् લગાડીને शम्बरः શબ્દ વ્યુત્પન્ન કરે છે, વ્યા-સુધાકાર પણ લખે છે કે મેદિનીકાર પણ शम्बरः એમ તાલવ્યાદિ પાઠ આપે છે.

આ પરથી લાગે છે 'અ-કો'ના અમુક ટીકાકારો शम्बरारिः પાઠ અને અમુક सम्बरारिः એમ પાઠ પ્રયોજતા જણાય છે.

५. अ. को. सुत्रामा । (१-१-४३) ઈન્દ્ર

टीकासर्वस्व (भाग-१, पृ. ३३) : सुष्ठु त्रायते भुवनमिति सुत्रामा । त्रैङ् पालने । आतो मनिन् । (३-२-७४) इति मनिन् । अन्येषामपि दृश्यते । (६.३.१३७) इति दीर्घत्वेन सूत्रामाऽपि इति वर्णदेशना।

अमरकोशो. (पृ. १०) सुत्रामा । सुष्ठु त्रायते इति । पाक्षिकं दीर्घत्वमिति रूपमञ्जरी ।

विवृति (वो. १, पृ ३०) : शोभनं त्राम बलं यस्येति वा सुष्ठु त्रायते इति सुत्रामा ।

पद चं. (पृ. ५८) : दीर्घत्वे सूत्रामेति वर्णदेशना पाक्षिकं दीर्घत्वमिति रूपमञ्जरी ।

व्या. सुधा. (पृ. १८) सुत्रामा । त्रेङ् - पालने । आतो मनिन् (३-२-७४) सु उद् इत्युपसर्गद्वयप्रयोगे तु सूत्रामा दीर्घादिरपि ।

ઈન્દ્રનાં અનેક નામોમાંનું એક આ सुत्रामा છે. અ.કો.ના લગભગ બધા જ ટીકાકારો सुत्रामा પાઠ આપે છે અને सुष्ठु त्रायते इति એમ સમજાવી, त्रैङ पालने । એ ભ્વાદિ ધાતુને आतो मनिन् । (૩-૨-૭૪) સૂત્રથી मनिन् પ્રત્યય લગાડી, सुत्रामा શબ્દ સિદ્ધ કરે છે."

સર્વાનંદ અને રાયમુકુટ બંને વર્ણદેશનાનો મત નોંધે છે કે सूत्रामा એમ દીર્ઘ પાઠ પણ થઈ શકે છે, અને તે अन्येषामपि दृश्यते । (૬-૩-૧૩૭) સૂત્રથી તેને સિદ્ધ કરે છે. ક્ષીરસ્વામી અને રાયમુકુટ બંને નોંધે છે કે 'રૂપમંજરી' પણ પાક્ષિક દીર્ઘત્વ થાય એવો મત દર્શાવે છે વ્યા. સુધા. (પૃ. ૧૮) માં सु અને उद् એ બે ઉપસર્ગના પ્રયોગથી દીર્ઘાદિ सूत्रामा શબ્દને સિદ્ધ કર્યો છે. આમ વર્ણદેશનાના મતને રૂપમંજરી ઉપરાંત વ્યા. સુધા.નું સમર્થન મળે છે.

એક બાબત નોંધવા જેવી છે કે વ્યા. સુધા. માં કહ્યું છે કે મુકુટ अन्येषामपि । સૂત્રથી દીર્ઘાદિ सूत्रामा શબ્દ સિદ્ધ કરે છે, તે બરાબર નથી. આ ટીકા વર્ણદેશનાની सूत्रामा વિશેની વ્યુત્પતિને પણ લાગુ પડી શકે.

६. अ. को. शची । (१-१-४५) ઈન્દ્રાણી

टीकासर्वस्व (भाग-१, पृ. ३४) : शची शच व्यक्तायां वाचि । (४.१.४५)

औणादिक इन् । (४. ११७) कृदिकाराद् (ग. सू. ४.१.४५) इति ङीष् । कौशिकः शची कौशीतकी च इति तालव्ये वर्णदेशना ।

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अमरकोशो. (पृ. २०) शचते शची । शच श्वच गतौ । विवृति । (वो १, पृ ३२) शञ्चते शचते हंसवत् गच्छतीति शची । पा. टी. २: शं सुखं चिनोतीति शची ।

पद चं. (पृ. ६१) शची सर्वेन्द्रियेषु सचते समवैतीति ।

सच समवाये । सर्वधातुभ्य इन् । (उणादि ४.११७)

सचि : । सचीति दन्त्यादीति पञ्जिका ।

व्या.सुधा. (पृ. १९) शचते । शच व्यक्तायां वाचि । इन् । (उणादि ४-११७) कृदिकाराद् । इति ङीष् । सर्वेन्द्रियेषु सचते । षच समवाये । इन् । सची दन्त्यादिरपि ।

શચી એ ઈન્દ્રાણીનું નામ છે. વર્ણદેશનાકાર તેમજ અ.કો. પરના લગભગ બધા ટીકાકારો તાલવ્યાદિ शची પાઠ આપે છે. વર્ણદેશના તાલવ્યાદિ शची પાઠ આપે છે. એટલું જ સર્વાનંદે નોંધ્યું છે.

સર્વાનંદ, ભાનુજી દીક્ષિત शच व्यक्तायां वाचि । એ ભ્વાદિ ધાતુને सर्वधातुभ्यः इन् । એ ઉણાદિસૂત્રથી इन् લગાડી, कृदिकाराद् (૪-૧-૪૫) ગણસૂત્રથી ङीष् લગાડી शची શબ્દ સિદ્ધ કરે છે, જ્યારે ક્ષીરસ્વામી અને લિંગયસૂરિ शच श्वचगतौ । એ ભ્વાદિ ધાતુને આ શબ્દની મૂળ ધાતુ દર્શાવે છે અને शचते हंसवत् गच्छतिति એમ સમજાવે છે. પદચંદ્રિકાકાર રાયમુકુટ षच समवाये એ ભ્વાદિ ધાતુને ઉપર્યુક્ત ઉણાદિસૂત્રથી इन् લગાડી शची શબ્દ સિદ્ધ કરે છે અને सर्वेन्द्रियेषु सचते । એમ સમજાવે છે. રાયમુકુટ અને વ્યા-સુધાકાર બંને દન્ત્યાદિ सची શબ્દ છે તેમ નોંધે છે.

७. अ. को. उर्वशी । (१-१-५३) ઉર્વશી નામની અપ્સરા

टीकासर्वस्व (भाग-१, पृ. ३९) उर्वशी । उरून महतो वशीकरोत्युर्वशी । पृषोदरादित्वादुकारलोपः । गौरादित्वाद् ङीष् । एवं ह्रस्वादिस्तालव्यान्तः । तथा च दधत्युरोजद्वयमुर्वशीतलं भुवो गतेव स्वयमुर्वशीतलम् । इति माघयमकम् (९-८६) : वस निवासे । ऊरावुषितेति पृषोदरादित्वाद् व्युत्पादितं दीर्घादिर्दन्त्यस इति केचिदिति वर्णदेशना । तथा च हरिवंशे - नारायणोरुं निर्भिद्य सम्भूता वरवर्णिनी ।

अमरकोशो. (पृ.११) : उरू अश्नुते नारायणस्योरूद्भवत्वादुर्वशी । पृषोदरादित्वात् ह्रस्वः । विवृति । (Part I, पृ. ३७) ऊरू अश्नुते नारायणस्य ऊर्वोर्भवत्वादूर्वशी । उर्वशी इति वा पाठः । (F. N. 2)

पद - चं. (पृ. ७०) : दीर्घादिर्दन्त्यान्ता पृषोदरोदित्वात् व्युत्पादितेति वर्णदेशना । ऊरौ उषितेति वस निवास इत्यत ऊर्वसी ।

व्या. सुधा. (पृ. २२) : उर्वशी । उरून् महतोऽश्नुते व्याप्नोति वशीकरोति इति यावत् ।

સર્વાનંદ અને રાયમુકુટ બંને વર્ણદેશનાનો એક સમાન મત ટાંકે છે કે ऊर्वसी એમ દીર્ઘાદિ દન્ત્યાન્ત પાઠ કેટલાક આપે છે.

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સર્વાનંદ, ક્ષીરસ્વામી અને વ્યા. સુધાકાર उर्वशी પાઠ આપે છે, જ્યારે રાયમુકુટ વર્ણદિશનાની જેમ ऊर्वसी પાઠ આપે છે અને વિવૃતિકાર ऊर्वशी પાઠ આપીને પાદટીપમાં उर्वशी इति वा पाठः એમ કહે છે.

સર્વાનંદ ક્ષીરસ્વામી વ્યા. સુધાકર उर्वशी શબ્દને उरून् महतोऽश्नुते व्याप्नोति वशीकरोति । એમ સમજાવે છે, તેમણે આ શબ્દની વ્યુત્પત્તિમાં ऊरून् એટલે કે મહાન જનોનું વશીકરણ કરે તે – એમ અર્થ લીધો છે તેથી उर्वशी પાઠ આવે છે. સર્વાનંદ उर्वशी શબ્દના સમર્થનમાં શિશુપાલવધ (શ્લોક ૯.૮૬) માંના માધયમકને ટાંકે છે.

વર્ણદિશનાકાર આ શબ્દને સાવ જુદી રીતે સમજાવે છે તેથી જોડણી જુદી થાય છે : वस निवासे । ऊरौ उषिता । આમ દર્શાવીને पृषोदरादि सूत्र (૬.૩.૧૦૯) ને ટાંકીને, દીર્ઘાદિ દન્ત્યસવાળો ऊर्वसी શબ્દ સિદ્ધ કરે છે તેનો અર્થ - સાથળમાંથી ઉદ્ભવેલી, તેમાં રહેલી એવો થાય છે. વર્ણદિશનાકાર અને રાયમુકુટ બંને આ ऊर्वसी પાઠ આપીને, તેની સમજૂતી આપતાં તેના ઉદ્ભવ સંબંધના સમર્થનમાં હરિવંશની એકસરખી પંક્તિ ટાંકે છે : नारायणोरुं निर्भिद्य सम्भूता वरवर्णिनी । તે પરથી લાગે છે કે હરિવંશમાં કદાચ ऊर्वसी એમ પાઠ મળતો હશે.

અ.કો. પરના અમરપદવિવૃતિકાર ऊरू अश्नुते એમ સમજાવીને ऊर्वशी એમ દીર્ઘાદિ તાલવ્યાન્ત પાઠ આપે છે. રાયમુકુટ પદચંદ્રિકામાં ऊरौ उषितेति એમ સમજાવીને એવો જ ऊर्वशी પાઠ આપે છે.

ટીકાસર્વસ્વ અને પદચંદ્રિકા બંનેમાં મળતાં વર્ણદિશનાના મત પ્રમાણે ऊर्वसी પાઠ મળે છે, પણ એ શબ્દ સંસ્કૃત સાહિત્યમાં ભાગ્યે જ પ્રયોજાયો જણાય છે, મોટે ભાગે તો उर्वशी અથવા ऊर्वशी પ્રયોજાય છે.

८. अ. को. अन्तरिक्षम् । (१-२-१) આકાશ

टीकासर्वस्व (भाग-१, पृ. ५२) : अन्तरीक्षते जगदस्मिन्नित्यन्तरीक्षम् । ईक्ष दर्शने । अधिकरणे घञ् । वेदे तु छान्दसमेवेकारह्रस्वत्वमिति वर्णदेशना ।

अमरकोशो. (पृ. १५) : अन्तर्ऋक्षाण्यत्रान्तरिक्षम् । पृषोदरादित्वात् इत्वम् । द्यावापृथिव्योरन्तरीक्ष्यते वा । छान्दसमित्वम् ।

विवृति. (वो. १, पृ. ५१) : अन्तरिक्षम् ।

पारिजात. (वो. १, पृ. ५१) : अन्तरिक्षम् । अमरवार्तिककारेण वर्णनिर्देशनायां दीर्घेकारान्तरीक्षशब्द इति प्रत्यपादि । ..... वेदे तु ह्रस्वेकारो दृश्यते । तत्रापि छान्दसमेव ह्रस्वत्वम् ।

पद - चं. (पृ. ९४) अन्तरीक्षम् । अन्तरीक्षते जगदस्मिन् । अधिकरणे घञ् । (३-३-१२१) वेदे तु छान्दसं ह्रस्वत्वमिति वर्णदेशना ।

व्या. सुधा. (पृ. ३०) : अन्तरीक्षम् । द्यावापृथिव्योरन्तरीक्ष्यते । ईक्ष दर्शने / कर्मणि घञ् । (३-

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३-१९) - वेदे तु छान्दसं ह्रस्वत्वम् । अस्मिन् पक्षे अन्तरिक्षम् इति ह्रस्वमध्यः । अधिकरणव्युत्पत्तिस्तु नोचिता । ल्युटा घञो बाधप्रसङ्गात् ।

क्षीरस्वामी, લિંગયસૂરિ અને મલ્લિનાથ अन्तरिक्षम् પાઠ આપે છે, જ્યારે સર્વાનંદ, રાયમુકુટ, અમરવાર્તિકકાર અને ભાનુજી દીક્ષિત अन्तरीक्षम् આપે છે. સર્વાનંદ અને રાયમુકુટ બંને નોંધે છે કે વેદમાં છાન્દસ હ્રસ્વત્વને લીધે अन्तरिक्षम् પાઠ છે તેમ વર્ણદેશના નોંધે છે. ભાનુજી દીક્ષિત પણ તેમજ જણાવે છે - સર્વાનંદ અને રાયમુકુટ ईक्ष दर्शने ભ્વાદિ ધાતુ પરથી આ શબ્દને વ્યુત્પન્ન કરી, अन्तरीक्षते जगदस्मिन् એમ સમજાવી, हलश्च - ३.३.१२१ । સૂત્રથી अधिकरणे घञ् થી घञ् પ્રત્યય લગાડી अन्तरीक्षम् સિદ્ધ કરે છે, જ્યારે ભાનુજી દીક્ષિત अकर्तरि च कारके० । (३. ३. १०) સૂત્રથી कर्मणि घञ् થી घञ् લગાડી આ શબ્દ સિદ્ધ કરે છે અને જણાવે છે કે અધિકરણ વ્યુત્પત્તિ બરાબર નથી, કારણકે करणाधिकरणयोश्च । (३.३.११७) સૂત્રમાંના ल्युट् થી हलश्च । સૂત્રમાંના घञ् નો બાધ થવાનો સંભવ છે.

વર્ણદેશનાના ઉપર્યુક્ત મત પરથી ખ્યાલ આવે છે કે તે જરૂર પડે ત્યાં વેદમાંની જોડણી પણ દર્શાવે છે.

९. अ. को. फाल्गुनिकः । (१-४-१५) ફાગણ મહિનો

टीकासर्वस्व (भाग-१, पृ. ८६) : फाल्गुनस्त्वर्जुने मासे फाल्गुनी चास्य पूर्णिमा इति धरणिकोशे दीर्घादिरपि फाल्गुनिक इति । विभाषा फाल्गुनीश्रवणा । (४-२-२३) इति नक्षत्राणन्तेभ्यः साऽस्मिन्नर्थे ठगणौ। फलेर्गुक् च । (उणादि ३-५६) इत्युन्नन्तो ह्रस्वादिरिति वर्णदेशना ।

अमरकोशो । (पृ. २२): फाल्गुनिकः ।

विवृति — पारिजातः (वो. १, पृ. ८२): फाल्गुनिकः । पद-चं. (पृ. १५०) : विभाषा फाल्गुनी। इत्यादिना ठगणौ । फाल्गुनिकः फाल्गुनः ।

व्या. सुधा. (पृ. ४८) : फाल्गुनिकः । फलति निष्पादयति । फल निष्पतौ । फलेर्गुक् च । (उणादि ३-५६) इत्युनन् गुगागमश्च ।

સર્વાનંદ, ક્ષીરસ્વામી, લિંગયસૂરિ મલ્લિનાથ અને રાયમુકુટ फाल्गुनिकः એમ દીર્ઘાદિ શબ્દ આપે છે. फल निष्पतौ । એ ભ્વાદિ ધાતુને फलेर्गुक् च । (ઉણાદિ ૩.૫૬) સૂત્રથી उनन् પ્રત્યય અને गुक् આગમ થતાં फाल्गुनः શબ્દ વ્યુત્પન્ન થાય છે અને પછી विभाषा फाल्गुनीश्रवणा । (४-२-२३) સૂત્રથી વિકલ્પે ठक् પ્રત્યય લાગતાં फाल्गुनिकः શબ્દ બને છે અને प्राग्दिव्यतोऽण् । (४-१-८३) સૂત્રથી अण् પ્રત્યય લાગતાં फाल्गुनः શબ્દ પણ બને છે કારણકે अण् તો તેને ઉપર્યુક્ત સૂત્રથી નિત્ય પ્રાપ્ત હતો.

સર્વાનંદે ટાંકેલો વર્ણદેશનાનો મત એમ છે કે ઉપર્યુક્ત ઉણાદિ સૂત્ર फलेर्गुक् च। થી उनन् પ્રત્યય લાગતાં હ્રસ્વાદિ फल्गुनिकः શબ્દ બને છે.

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નોંધવું ઘટે કે 'અ.કો.'ના લગભગ બધા ટીકાકારો અને ધરણિકોશ જેવા કોશગ્રન્થો પણ फाल्गुनिकः એમ દીર્ઘાદિ પાઠ આપે છે.

१०. अ. को. ऊर्धकः । (१-७-५) ઉભાં રાખી વગાડાય તેવાં તબલાં

टीकासर्वस्व (भाग-१, पृ. १३७) : वादनार्थमूर्धःसन् कायति शब्दायत इत्यूर्धकः । ऊर्धशब्दोऽयम्। अतो निर्वकारः । तदुक्तं वर्णदेशनायाम् । –

उज्जिहीते उद्गच्छतीत्यूर्धः । उद्धाङो डप्रत्यये आदिवर्णस्याप्यूर्कारादेशे नैरुक्ते ऊर्धः ।

यस्तूपरिपर्याय आश्रयपरतन्त्रः स मकारान्तोऽव्ययं वकारवांश्च ॥

अमरकोशो. (पृ. ३२) : ऊर्ध्वीकृत्य मुखेन वादनादूर्ध्वं कायति । ऊर्ध्वकः आभोगिकाख्यः ।

विवृति. (वो – १, पृ. १२३) : ऊर्ध्वीकृत्य वाद्यत इत्यूर्ध्वकः ।

पारिजात (वो – १, पृ. १२३) : ऊर्ध्वक इत्येते त्रयो मुरजभेदाः

पद – चं. (पृ. २१६) : ऊर्धशब्दोऽयं निर्वकारः ।

ऊर्धकः । तदुक्तं वर्णदेशनायाम् – उज्जिहीते उद्गच्छतीत्यूर्धः । उद्पूर्वाद् दधातेर्ऽप्रत्ययः। उपसर्गस्यादिवर्णस्योरादेशे नैरुक्ते वकाररहितः ऊर्धः । यस्तु उपरिपर्याय -------- वकारवांश्च ।

व्या. सुधा. (पृ. ७३) : ऊर्ध्वकाः । ऊर्ध्वः कायति । कै शब्दे (भ्वादि) सुपि (३.२.४) योगविभागेन। इति कः। ----- ऊर्ध्व शब्दं निर्वकारमपि केचित् पठन्ति ।

સર્વાનંદે અને રાયમુકુટે વર્ણદેશનાનો આ મત કંઈક વિસ્તારથી ટાંક્યો છે. તેમાં સ્પષ્ટ કહ્યું છે કે ऊर्धकः શબ્દ જ છે તે ऊर्धशब्दः પરથી બનેલો છે. તેને उज्जिहीते उद्गाच्छति એમ સમજાવ્યો છે. તે उद् + धा ધાતુને अन्येष्वपि दृश्यते । (३-२-१०१) સૂત્રથી डः પ્રત્યય લગાડવાથી ऊर्धः શબ્દ વ્યુત્પન્ન થાય છે. ऊर्धः सन् कायति – । પછી सुपि स्थः । સૂત્રથી યોગવિભાગથી कै शब्दे ભ્વાદિ ધાતુને कः પ્રત્યય લાગતાં ऊर्धकः શબ્દ વ્યુત્પન્ન થાય છે, આમ વર્ણદિશનામાં પ્રક્રિયા દર્શાવી છે.

વર્ણદિશનાકારે સ્પષ્ટ જણાવ્યું છે કે અહીં નિર્વકાર ऊर्धकः શબ્દ જ જોઈએ, ऊर्ध्व પરથી બનેલો ऊर्ध्वकः ન ચાલે, તેના સમર્થનમાં એક શ્લોક ટાંક્યો છે, કે જેનો અર્થ આ છે : જે ઉપરિનો પર્યાય (ऊर्ध्वम) વકારવાન્ શબ્દ છે તે આશ્રયપરતન્ત્ર અને મકારાન્ત અવ્યય છે. વર્ણદિશનામાં જણાવ્યું છે તેમ નિરુક્ત (૮-૧૫-૧) માં ऊर्ध उच्छ्रितो भवति । મળે છે.

ટીકાકારોમાં, સર્વાનંદ અને પદચંદ્રિકાકાર રાયમુકુટ ऊर्धकः પાઠ આપે છે, જ્યારે વિવૃતિ, પારિજાત અને વ્યા. સુધા. ટીકામાં ऊर्ध्वकः પાઠ મળે છે. એ ટીકાકારો ऊर्ध्वकः શબ્દને ऊर्ध्वः कायति એમ સમજાવીને ઉપર્યુક્ત પ્રક્રિયાથી જ વ્યુત્પન્ન કરે છે. સર્વાનંદે આપેલો વર્ણદિશનાનો મત લગભગ તેજ શબ્દોમાં પદચંદ્રિકા ટીકામાં પણ મળે છે.

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વ્યા. સુધા. (પૃ. ૭૩, પા. ટી. નં. ૨) ऊर्ध्वक: શબ્દોના સમર્થનમાં, કીચકવધકાવ્યના યમકને ટાંકે છે :

कुर्वतीरुपलैस्तुङ्गैर्भुवनं नीचमूर्ध्वजैः ।

तस्या वनालीरन्वेति चित्रा नागचमूर्ध्वजैः ॥

આ પરથી એમ જણાય છે કે આ પ્રકારનાં નરઘાં (તબલાં) માટે ऊर्धक: અને ऊर्ध्वक: શબ્દ ઉપરાંત ऊर्ध्वजः શબ્દ પણ પ્રયોજાતો હશે.

ટીકાસર્વસ્વકાર સર્વાનંદ અને પદચંદ્રિકાકાર રાયમુકુટ ऊर्धक: શબ્દ વિશેના પોતાના મતના સમર્થનમાં વર્ણદિશનાનો મત જે રીતે ટાંકે છે તે, વર્ણદિશનાના કર્તાનું ગૌરવ વધારે એવી છે.

११. अ. को. दीर्घकोशिका । (१-१०-२५) कोष : કોશ

टीकासर्वस्व (भाग-१, पृ. १९४) : कोषो मूर्धन्यषः । तथा च मूर्धन्यान्ते धरणिः ।

कोशो दिव्ये धने पेश्यां कुड्मलासिपिधानयोः ।

पनसादिफलस्यान्तः कोषः शब्दादिसङ्ग्रहः ॥ इति ।

काशा वाशा अमरकोशादयस्तालव्या इति वर्णदेशना ।

अमरकोशो. (प. १५४) कूयते शब्द्यते कोशः ।

विवृति. (II, पृ. ५३४) : कूयते स्तूयत इति कोशः ।

विवरण (II, पृ. ५३४) : तालव्योपधोऽयं शब्दः ।

अत्र केचित् कोषोऽस्त्रीत्यादिकम् अमरसिंहीय-श्लोकार्धं समनन्तरमूर्धन्योष्मोपधवर्गेपठन्ति ।

વ્યા. સુધા. (પૃ. ૨૦૦) : कोषोऽस्त्री कुड्मले पात्रे शब्दादिसङ्ग्रहे ।

जातिकोशेऽर्थसंघाते दिव्ये खड्गपिधानके ॥

तालव्यान्तोऽप्ययम् ।

સર્વાનંદ कोषः એમ મૂર્ધન્ય પાઠ આપે છે અને વર્ણદિશનાનો એથી જુદો મત कोशः નોંધે છે 'અ.કો.'માં कोषः શબ્દ અ.કો. ૨.૫.૩૭, ૨.૯.૯૧ માં અને ૩.૩.૨૨૧ માં એમ ત્રણ ઠેકાણે મળે છે, પણ સર્વાનંદની ટીકાસર્વસ્વમાં તેના અનેક અર્થ દર્શાવતો શ્લોક તથા તે અંગેનો વર્ણદિશનાનો મત 'અ.કો.'ના શ્લોક ૧.૧૦.૨૫ માં 'दीर्घकोशिका' શબ્દના સંદર્ભમાં મળે છે. વર્ણદિશનાના મતે તેનો તાલવ્ય પાઠ (कोशः) થાય છે. અને તેના દૃષ્ટાંત તરીકે 'અમરકોશ' શબ્દ આપ્યો છે.

વર્ણદિશનાના મત જેવો જ મત ક્ષીરસ્વામીના અમરકોશો. ટીકામાં, 'વિવરણ' માં અને વ્યા. સુધા. માં મળે છે. અપ્પયાર્યકૃત અમરપદવિવરણ (વો.૨ પૃ. ૫૩૪) માં कोशः શબ્દનો અર્થ અને દૃષ્ટાંત

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સાથે આપ્યાં છે : शब्दा अर्था वा उभयं वा संगृह्यन्तेऽनेनेति शब्दार्थसंग्रहो ग्रन्थः यथा अमरकोशः। तालव्योपधोऽयं शब्दः।

ક્ષીરસ્વામી, વિવૃતિના કર્તા લિંગયસૂરિ અને સર્વાનંદ (અ.કો. ૨-૯.૯૧ પરની ટીકામાં) વગેરે कोशः એ તાલવ્યોપધ શબ્દને कुङ् शब्दे । कूयते । ભ્વાદિ ધાતુ પરથી સિદ્ધ કરે છે, જ્યારે વિવરણટીકામાં કહ્યું છે કે જે લોકો कोषः પાઠ આપે છે તે कुष निष्कर्षे । कुष्यति । એ ક્રયાદિ ધાતુ પરથી તેને સિદ્ધ કરે છે.

ખરેખર તો સર્વાનંદે અ.કો. (૨.૯.૯૧ માં ના) कोशः શબ્દ પરની ટીકામાં કહ્યું છે તેમ कोशः અને कोषः બંને શબ્દો અનેક અર્થોમાં પ્રયોજાય છે : कोषस्तालव्यशो मूर्धन्यषश्चेत्युक्तं प्राक् । अनेकार्थोऽयम् । આમ વર્ણદેશનાના તાલવ્યોપધ कोशः શબ્દ વિશેના મતને મોટાભાગના ટીકાકારોનું સમર્થન મળી રહે છે.

१२. अ. को. पाषाणः । (२.३.४) પત્થર

टीकासर्वस्व (भाग-२, पृ. ८६) : पाषाणः मूर्धन्यष इति वर्णदेशना ।

अमरकोशो. (पृ. ५२) : पाषाणः । पिनष्टि प्रस्तृणाति गिरति इति वाक्यानि ।

विवृति. (वो. १. पृ. २११) : वस्तूनि पिनष्टि चूर्णयतीति पाषाणः । पिष्लृ संचूर्णने ।

व्या. सुधा. (पृ. १२४) : पिनष्टि । पिष्लृ संचूर्णने । बाहुलकादानच् । पृषोदरादिः (६-३-१०९) मूर्धन्यषः ।

(पादटीप १) सहर्षपाषाणपुरीषदूषितानिषेधदुःषेध-मृषानुषङ्गिणः । इत्युष्मविवेकात् इति मुकुटः ।

અ.કો. તેમજ તેના પરની લગભગ બધી ટીકાઓ આ શબ્દનો पाषाणः પાઠ આપે છે, તેથી વર્ણદેશનાનો મત તેના સમર્થનમાં ટાંકી શકાય.

વ્યા.સુધા. (પૃ. ૧૨૪) માં નોંધ્યા મુજબ મુકુટે પણ દર્શાવ્યું છે કે 'ઉષ્મવિવેક' નામની કૃતિમાં પણ पाषाणः શબ્દ જ મળે છે.

મોટાભાગના ટીકાકારો જેવા કે વિવૃતિકાર લિંગયસૂરિ, વ્યા. સુધાકાર વગેરે पिष्लृ संचूर्णने । એ રુધાદિ ગણના ધાતુને બાહુલકથી युधिबुधि० । ઉણાદિ (૨-૯૦) સૂત્રથી आनच् પ્રત્યય લગાડીને पाषाणः શબ્દને વ્યુત્પન્ન કરે છે.

વ્યા. સુધાકર ભાનુજી દીક્ષિત બીજી રીતે પણ આ શબ્દને વ્યુત્પન્ન કરે છે. पष बाधे ग्रन्थे च। એ ચુરાદિ ધાતુને हलश्च । (૩-૩-૧૨૧) સૂત્રથી घञ् લગાડી पाषः શબ્દ બન્યો. अण शब्दे । એ ભ્વાદિ ધાતુને नन्दिग्रहि० । (૩.૧.૧૩૪) *સૂત્રથી अच् પ્રત્યય લગાડતાં अणः શબ્દ બન્યા પછી पाषश्चासावणश्च થી पाषाणः શબ્દ વ્યુત્પન્ન થાય છે.*

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સર્વાનંદે નોંધેલા વર્ણદેશનાના મતમાં पाषाणः શબ્દના મૂળ ધાતુનો કે તેની વ્યુત્પત્તિપ્રક્રિયાનો નિર્દેશ નથી, તેથી તે કઈ રીતે આ શબ્દને સિદ્ધ કરે છે, તેનો ખ્યાલ આવતો નથી.

१३. अ. को. सस्यम् । (२-४-१५) ધાન્ય

टीकासर्वस्व (भाग-२, पृ. ६६) : सस्यम् । शसु हिंसायाम् । तालव्याद्यपीति वर्णदेशना ।

अमरकोशो. (पृ. ५५) : सस्यम् ।

विवृति (वो. १, पृ. २२४): सस्ति वृक्षमधिशेते सस्यम् ।

षस स्वप्ने । वृक्षलतादिफलनामनी ।

व्या. सुधा. (पृ. १३३) : सस्यम् । सस्ति । षस षस्ति स्वप्ने ।

माच्छाशसिभ्यो यः । उणादि (४.१०९) । तालव्यादि पाठे तु शसु हिंसायाम् (भ्वादि) शस्यते। तकिशसिवति० । (वा. ३.१.९७) इति यत् । सस्यं दन्त्यादि– 'ग्राम्यकविकथाबन्ध इव नारसस्यमनोहर आर्यावर्तः, इति दमयन्तिश्लेषात् ।

સર્વાનંદે નોંધ્યું છે કે વર્ણદેશનાના મતે તાલવ્યાદિ शस्यम् પાઠ પણ મળે છે અને તેના મૂળ ધાતુ તરીકે शसु हिंसायाम् । (ભ્વાદિ) દર્શાવે છે.

અ.કો.ના મોટાભાગના ટીકાકારો सस्यम् પાઠ આપે છે અને લિંગયકાર અને ભાનુજી દીક્ષિત અદાદિ षस् स्वप्ने ધાતુને माच्छाशसि. (ઉણાદિ ૪.૧૦૯) સૂત્રથી यः પ્રત્ય લગાડી વ્યુત્પન્ન કરે છે. વ્યા. સુધાકાર દન્ત્યાદિ પાઠના સમર્થનમાં 'દમયંતિશ્લેષ' નામના કાવ્યમાંથી ઉપર્યુક્ત પંક્તિ પણ ટાંકે છે.

વર્ણદેશનાના મતને સમર્થન મળે તેવો મત વ્યા. સુધાકારે આપ્યો છે કે તાલવ્યાદિ પાઠ હોય તો शसु हिंसायाम् । ધાતુ પરથી अचो यत् । (૩-૧-૯૭) પરના વાર્ત્તિક तकिशसिवति० । થી यत् લગાડીને शस्यम् શબ્દ સિદ્ધ થઈ શકે. નોંધવું ઘટે કે આ વાર્ત્તિકના ઉદાહરણ તરીકે મહાભાષ્ય અને કાશિકામાં शस्यम् શબ્દ આપ્યો છે, જો કે ત્યાં તેનો અર્થ આપ્યો નથી. મા.ધા.વૃ. (પૃ. ૧૮૦) માં પણ ભ્વાદિ शसु हिंसायाम् । ધાતુસૂત્ર પરની વૃત્તિમાં शस्यम् શબ્દ આપ્યો છે અને તેને ઉપર્યુક્ત વાર્ત્તિકથી જ સિદ્ધ કર્યો છે.

१४. अ. को. गुत्सकः । (२-४-१६) ગુચ્છો

टीकासर्वस्व (भाग-२, पृ. ६८) : गुध (गु ?) पुरीषोत्सर्गे उत्सवत् सः । ततः स्वार्थे कन्। (५-३-७५) इति वर्णदेशना । गुच्छकः ।

अमरकोशो. (पृ. ५५) : गुच्छ(त्स) कः ।

विवृति (वो. १, पृ. २२५) : गुच्छकः ।

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पारिजात (वो. १, पृ. २२५) सुभूतिटीकायां गुपस्सकि (?)

गुत्स इति तकारसकारसंयोग्युक्तः ।

व्या. सुधा. (पृ. १३३) : गुत्सकः गुध्यते परिवेष्टने ।

उन्दिगुधिकुषिभ्यश्च । (उणादि ३-६८) इति सः कित् ।

સર્વાનંદે નોંધે છે તે પ્રમાણે વર્ણદેશનાને गुत्सकः પાઠ અભિપ્રેત જણાય છે, કારણકે તેમાં गुत्सः ને गुध पुरीषोत्सर्गे । ધાતુ પરથી, (उत्स): ની જેમ વ્યુત્પન્ન કરવાના નિર્દેશ છે. તેમાં उत्सवत् सः । કહ્યું છે તેથી એમ લાગે છે કે उन्दिगुधि० । (ઉણાદિ - ૩ - ૬૮) સૂત્રથી गुध ધાતુને सःપ્રત્યય લગાડી, પછી संज्ञायां कन् । (૫-૩-૭૫) સૂત્રથી कन् લગાડીને गुत्सकः સિદ્ધ કરવાનું વર્ણદેશનાને અભિપ્રેત જણાય છે उत्सः શબ્દને આ જ રીતે ઉપર્યુક્ત ઉણાદિસૂત્રથી સિદ્ધ કર્યો છે. સર્વાનંદે વર્ણદેશનાના મતે गुध (गु ?) पुरीषोत्सर्गे ધાતુ કહ્યો છે પણ તેવો કોઈ ધાતુ ધાતુપાઠમાં નથી. गु पुरीषोत्सर्गे એ દિવાદિ ધાતુ વર્ણદેશનાને અભિપ્રેત હોય, તો એ ધાતુ પણ गुत्सकः ના અર્થ સાથે બંધ બેસતો નથી. આમ વર્ણદેશનાના સર્વાનંદે નોંધેલા મતમાં गुत्सकः ના મૂળ ધાતુ વિશે સ્પષ્ટતા નથી.

વ્યા. સુધા. (પૃ. ૧૩૩) गुध परिवेष्टने - દિવાદિ ધાતુ પરથી गुत्सकः ને ઉપર્યુક્ત પ્રક્રિયાથી સિદ્ધ કરે છે. એ ધાતુ બંધ બેસે છે. સિ.કો. (ભા. ૪, પૃ. ૫૭૨) માં उन्दिगुधि०। સૂત્રના ઉદાહરણ તરીકે गुत्सः શબ્દ આપ્યો છે.

સર્વાનંદ મલ્લિનાથ અને વ્યા. સુધાકર गुत्सकः પાઠ આપે છે, ક્ષીરસ્વામી બંને પાઠ આપે છે જ્યારે વિવૃતિકાર માત્ર गुच्छकः પાઠ આપે છે.

१५. अ. को. लुलापो । (२-५-४) પાડો

टीकासर्वस्व (भाग-२, पृ. २१७) : लुलापो । अप्सु लुलतीति लुलापः । लुठ संश्लेषणे । लुड इत्येके । वर्णदेशनायां पवर्गान्त उदाहृतः । इगुपधलक्षणः कः । अमरकोशो. (पृ. ८१) लुलति पङ्के लोडति इति लुलायः । (लुलापो) ।

विवृति. (वो. १, पृ. ३२७) पङ्के लुलति लुडति पङ्के ।

लुड विलोडने । डलयोरभेदत्वात् । लुल संश्लेषणे इति वा धातुः ।

व्या. सुधा. (पृ. १८८) : लुलापो लुडति पङ्के ।

लुड संश्लेषे । इगुपध० । इति कः । ऽलयोरैकत्वम् ।

आप्नोति । आप्लृ व्याप्तौ । (स्वादि) अच् (३-१-१३४)

लुलश्चासावायश्च । oooooooo लुलाय : इति अन्तः स्थ-यकारान्तपाठे वाहुलकादायङ् प्रत्ययः । यद्वा अयते अय गतौ । (भ्वादिः) । अच् (३-१-१३४) लुलश्चासावयश्च ।

સર્વાનંદ પોતે लुलापः એમ જોડણી આપે છે અને વર્ણદેશના પણ એજ પાઠ આપે છે. સર્વાનંદ लुठ संश्लेषणे । (તુદાદિ) ધાતુને इगुपध० (૩-૧-૧૩૫) સૂત્રથી कः લગાડીને लुलः શબ્દ વ્યુત્પન્ન કરે

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છે અને પછી વ્યા. સુધામાં દર્શાવ્યું છે તેમ आप्लृ व्याप्तौ ધાતુ પરથી पचादिभ्यो अच् । (૩-૧-૧૩૪) સૂત્રથી आपः સિદ્ધ કરીને लुलश्चासावापश्च એમ लुलापः વ્યુત્પન્ન થાય છે. ભાનુજી દીક્ષિત પણ પ્રથમ તો लुलापः પાઠ જ આપે છે અને પછી लुलायः પાઠ પણ છે એમ નોંધી એની વ્યુત્પત્તિ દર્શાવે છે. लुड संश्लेषणे ધાતુને (लुलः) ને બાહુલકથી आयङ् લગાડે છે અથવા अय गतौ એ ભ્વાદિ ધાતુને ઉપર્યુક્ત સૂત્ર (૩.૧.૧૩૪) થી अच् લગાડી लुलश्चासावयश्च । એમ જણાવે છે. તેમાં (પૃ. ૧૮૮ પા. ટી. ૧) लुलायः ના સમર્થનમાં નીચેની પંક્તિ ટાંકી છે :

खुरविधुतधरित्री चित्रकामो लुलायः इति मुकुटः ।

ક્ષીરસ્વામીની ટીકા અને વિવૃતિમાં लुलायः પાઠ છે અને બધા ટીકાકારો अप्सु लुलति । અથવા पङ्के लुलति । (પાણીમાં અથવા કાદવમાં આળોટે છે) એમ સમજાવે છે. મોટા ભાગના ટીકાકારો लुठ संश्लेषणे ને મૂળ ધાતુ ગણે છે તો વિવૃતિકાર लुड विलोडने (ભ્વાદિ) ધાતુને અથવા लुल संश्लेषण ને મૂળ ધાતુ તરીકે દર્શાવે છે. વર્ણદિશનાનો મત જે રીતે આ ટીકામાં ટાંક્યો છે તે પરથી તેમાં लुठ કે लुड संश्लेषणे ધાતુ પરથી આ શબ્દને તેના કર્તા સિદ્ધ કરતા જણાય છે.

१६. अ. को. सैरिभः (२-५-४) પાડો

टीकासर्वस्व (भाग-२, पृ. २१८) : सैरिभः । वर्णदेशनायां सैरिभो दन्त्यादौ पठितः ।

अमरकोशो. (पृ. ८५) : सीरिभिर्दान्तैर्भाति सीरिभः कुटुम्बी तस्यायं सैरिभः ।

विवृति. (वो. १, पृ. ३२६) : सीरा एषां सन्ति इति सीरिण : बलीवर्दाः । सीरिभिः सह भातीति सैरिभः ।

व्या. सुधा. (पृ. १८८) सीरोऽस्त्येषाम् । इनिः (५-२-११५) सीरिणां कर्षकाणामिभ इव । शकन्ध्वादिः । (वा. ६.१.९४) ।

प्रज्ञाद्यण् । (५.४.३८) ००० यद्वा सूर्यस्य इभ इव । पुत्रवाहनत्वात् ।

અ.કો. ની બધી ટીકાઓમાં દન્ત્યાદિ सैरिभः પાઠ મળે છે અને વર્ણદિશના તેજ પાઠ આપે છે. તે આ શબ્દને કેમ સમજાવે છે અને કેવી રીતે વ્યુત્પન્ન કરે છે તે સર્વાનંદે આપ્યું નથી.

ક્ષીરસ્વામી અને વિવૃતિકાર લિંગયસૂરિ सीरिन् નો અર્થ હળ સાથે જોતરાય તે બળદ અને પાળેલા બળદોનો કુટુંબી તે सैरिभः (પાડો) એમ કહે છે. લિંગયસૂરિ सीरा एषां सन्ति इति सीरिणः એમ સમજાવી सीरिभिः सह भाति इति । એમ सैरिभने સમજાવે છે.

વ્યા. સુધાકર ભાનુજી આ શબ્દને જુદી રીતે વ્યુત્પન્ન કરે છે : सीरोऽस्त्येषाम् । પછી सीरः ને अत इनिठनौ । (૫-૨-૧૧૫) સૂત્રથી इनि પ્રત્યય લગાડતાં सीरिन् (જેમનું હળ છે તે ખેડૂત) સિદ્ધ થાય છે. પછી सीरिणां इभ इव । (ખેડૂતોના હાથી જેવો) એમ સમજાવીને एङि पररूपम् । (૫-૧-૯૪) સૂત્ર

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પરના વાર્તિક शकन्ध्वादिषु । થી પરરૂપ થયા બાદ, प्रज्ञादिभ्यश्च । (૫-૪-૩૮) સૂત્રથી अण् પ્રત્યય લગાડતાં सैरिभः શબ્દ, વ્યુત્પન્ન કરે છે.

નોંધવું ઘટે કે सैरिभ નો એક બીજો અર્થ. વ્યા. સુધા. માં આપ્યો છે. सीरः નો એક અર્થ હળ ઉપરાંત સૂર્ય પણ થાય છે. सैरिभः सीरस्य सूर्यस्य इभ इव જે સૂર્યના હાથી જેવો છે. સૂર્યના પુત્ર યમરાજ ગણાય છે અને યમરાજનું વાહન પાડો છે તેથી તે સૂર્ય માટે પુત્રનું વાહન હોવાથી હાથી સમાન છે. આ અર્થ વ્યા. સુધાકાર સિવાય બીજા કોઈ ટીકાકારે નોંધ્યો લાગતો નથી.

१७. अ. को. मुसली । (२-५-१२) ગરોળી

टीकासर्वस्व (भाग-२, पृ. २२६) : वर्णदेशनायां मूर्धन्यमध्योऽपि मुसलो दृश्यते इत्युक्तम् ।

अमरकोशो. (पृ. ८६) मुस्यति भिनत्ति । मुसली मुष खण्डने मुशली इति गौडः ।

विवृति (वो. १, पृ. ३३५) । मुस्यति खण्डयति क्रिमीनिति मुसली । मुस खण्डने ।

पारिजात (पा. १ पृ. ३३५) मुसली गोधिका ।

व्या. सुधाः (पृ. १९१): मुस खण्डने । (दिवादि) । वृषादित्वात् (उणादि १-१०६) कलच् । गौरादित्वान्ङीष् (४-१-४१). (पा - टी - २): मुषली मूर्धन्यमध्या च इति वर्णदेशना इति मुकुटः ।

'અ.કો.' (૨-૫-૧૨) માં સિંહાદિવર્ગમાં આ मुसली શબ્દ આવે છે અને मुस खण्डने। (દિવાદિ) ધાતુ પરથી વ્યુત્પન્ન થાય છે.

સર્વાનંદે નોંધ્યું છે કે વર્ણદેશનાના મતે मुसलः શબ્દ મૂર્ધન્યમધ્ય એટલે કે मूषलः પણ હોઈ શકે છે. मुसलः શબ્દ વ્યા. સુધામાં દર્શાવ્યું છે તે પ્રમાણે ઉણાદિ સૂત્ર वृषादिभ्यश्चित् (૧.૧૦૬) થી कल પ્રત્યય લાગવાથી સિદ્ધ થાય છે. मुसली ઉપરાંત मुषली પણ વર્ણદેશનાના મતે થઈ શકે એમ કહી શકાય. 'વ્યા. સુધા.'માં તો મુકુટે વર્ણદેશનાના મતે मुषली मूर्धन्यमध्या છે એમ સ્પષ્ટ જણાવ્યું જ છે. વર્ણદેશનાનો આવોજ મત 'અ.કો.' (૨-૯-૨૫) માં આવતાં मुसलम् સંબંધમાં અગાઉ નોંધ્યો છે કે તે પણ મૂર્ધન્યમધ્ય (मूषलम्) પ્રયોજાય છે.

ક્ષીરસ્વામીએ નોંધ્યું છે તેમ 'ગૌડ વૈયાકરણ' તાલવ્યમધ્ય मुशली શબ્દ પણ આપે છે.

मुसली નો અર્થ ગરોળી થાય છે. તેની બરાબર સમજૂતી વિવૃતિમાં આપી છે. તે मुस्यति क्रिमीन्। જીવજંતુને ખાઈ જાય છે.

मुसल ને षिद् गौरादिभ्यश्च । (૪.૧.૪૧) સૂત્રથી ङीष् પ્રત્યય લાગતાં मुसली શબ્દ બને છે.

અ.કો. (૧-૧-૨૪) માં આવતો मुसली શબ્દ જુદો છે. તેનો અર્થ 'બલભદ્ર' થાય છે, તેનો પણ મૂળ ધાતુ मुस खण्डने છે વર્ણદેશના તેને પણ મૂર્ધન્યમધ્ય કહી, मुष स्तेये । (ક્રયાદિ) ધાતુ પરથી मुषली ને વ્યુત્પન્ન કરે છે.

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१८. अ. को. जोषा (२-६-२) स्त्री

टीकासर्वस्व (भाग-२, पृ. २५८) : जुष परितर्कणे । घञ् । जोषा ।
चवर्गादिः । यौतेर्बाहुलकात् सप्रत्ययेन अन्तःस्थादिरपि ।
उभयमेवेति वर्णदेशना ।
अमरकोशो. (पृ. ९१) : युष्यत्यन्यं यौति वा योषा ।
विवृति (वो. १, पृ. ३६३) : यौति पुंसेति योषित् ।
योषा च ।
पारिजात. (वो. १, पृ. ३६३) अबला योषा । जोषाशब्दोऽपि जोषयति प्रीणयतीति जोषा ।
व्या. सुधा. (पृ. २०३) : योषा । योषति, योषयतीवा ।

अच् । (३.१.१३४) युष्यते । योष्यते वा । घञ् । (३-३-१९) जोषा इति । जुषते जुष्यतें वा। जुषी प्रीतिसेवनयो : । तुदादि । अच् । घञ (३-३-१९) वा ।

સર્વાનંદ जोषा પાઠ આપે છે અને योषा પાઠ છે તેમ જણાવી વર્ણદેશનાનો મત નોંધે છે કે તે બંને શબ્દો થઈ શકે તેમ માને છે, ક્ષીરસ્વામી, વિવૃતિકાર, મલ્લિનાથ તેમ જ વ્યા. સુધાકાર પણ योषा શબ્દ આપી, जोषा પણ છે તેમ નોંધ કરે છે.

સર્વાનંદ जुष परितर्कणे । એ ચુરાદિ ધાતુ પરથી घञ् (૩-૩-૧૯) સૂત્રથી घञ् પ્રત્યય લગાડી जोषः વ્યુત્પન્ન કરે છે, અને પછી તેને अजाद्यतष्टाप् । (૪.૧.૪) સૂત્રથી टाप् લગાડી जोषा શબ્દ સિદ્ધ કરે છે વ્યા. સુધાકાર जुषी प्रीतिसेवनयो : । તુદાદિ ધાતુ પરથી આજ પ્રક્રિયાથી આ શબ્દ સિદ્ધ કરે છે.

સર્વાનંદ योषा શબ્દને यु मिश्रणे । यौति એ અદાદિ ધાતુને બાહુલકથી वृतृवदिहनि.... सः । (ઉણાદિ ૩-૬૧) સૂત્રથી सः લગાડીને, પછી टाप् પ્રત્યય લગાડી સિદ્ધ કરે છે, ભાનુજી દીક્ષિત વ્યા. સુધામાં युष सेवायाम् । योषति । એ સૌત્રધાતુને नन्दिग्रहि० (૩-૧-૧૩૪) સૂત્રથી अच् પ્રત્યય લગાડીને અથવા अकर्तरि च. (૩-૩-૧૯) સૂત્રથી घञ् લગાડી योषः ને टाप् લગાડી योषा સિદ્ધ કરે છે વર્ણદેશના આ બંને શબ્દોને કઈ રીતે વ્યુત્પન્ન કરે છે તે સર્વાનંદે દર્શાવ્યું નથી.

जोषा અને योषा એ બંને શબ્દો હોઈ શકે એ વર્ણદેશનાના મતને સર્વાનંદ ઉપરાંત અમરપદ પારિજાત ટીકાના કર્તા મલ્લિનાથ અને ભાનુજી દીક્ષિતનું સમર્થન મળી રહે છે.

१९. अ. को. शिश्नः । (२-६-७६) પુરુષની ગુહ્યેન્દ્રિય

टीकासर्वस्व (भाग-२, पृ. ३३६) : शिश्नो द्वितालव्यो वर्णदेशनायाम् ।

अमरकोशो. (पृ. १०८) : शिनोति धर्षति भगं शिश्नः ।

विवृति (वो. १, पृ. ४१०) : शिनोति कृश्यति रेतसा भगमिति शिश्नः । शिञ् निशाने । निशानं संघर्षणम्।

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व्या.सुधा. (पृ. २२८) शिनोति । शिञ् निशाने (स्वादि) बाहुलकान्नक् । पृषोदरादिः ।

અ. કો. ના બધા જ ટીકાકારો शिञ् निशाने शिनोति । એ સ્વાદિ ધાતુ પરથી આ શબ્દને વ્યુત્પન્ન કરે છે અને निशानम् નો અર્થ संघर्षणम् આપે છે. વર્ણદેશનાનો મત છે કે આ શબ્દ દ્વિતાલવ્ય છે. તે બાબતે કોઈ મતભેદ નથી.

મા.ધા.વૃ. (પૃ. ૪૪૬) માં शिञ् પરના ધાતુસૂત્રમાં निशानम् નો અર્થ तीक्ष्णीकरणम् આપ્યો છે, પણ તેમાં આ શબ્દ આપ્યો નથી. વ્યા. સુધા. (પૃ. ૨૨૮) મા शिश्नः શબ્દને बाहुलकान्नक् । એમ કહી, शिञ् ધાતુ પરથી વ્યુત્પન્ન કર્યો છે પણ કયા સૂત્રથી આ नक् પ્રત્યય લગાડ્યો છે તે જણાવ્યું નથી. એમ લાગે છે કે તેમને इण्सिञ्जि---नक् । (ઉણાદિ ૩-૨) સૂત્ર અભિપ્રેત હશે.

२०. अ. को. डयनम् । (२-८-५२) વિમાન

टीकासर्वस्व (भाग-३, पृ. ९६) : डीङ् विहायसा गतौ । करणे ल्युटि डयनमपि मतभेदादिति वर्णदेशना ।

अमरकोशो. (पृ. १३०) : डयन्ते विहायसा यान्तीवानेन डयनं विमानाख्यम् ।

विवृति (वो. १, पृ. ५१५) : डयते विहायसि गच्छत्यत्रस्थ इति डयनम् । डीङ् विहायसा गतौ । विमानाख्यनामानि ।

व्या. सुधा. (पृ. २८३) : डीयतेऽनेन डीङ् विहायसा गतौ । (दिवादि) ल्युट् । (३.३.११७) ।

સર્વાનંદે, ક્ષીરસ્વામી અને લિંગયસૂરિ डीङ् विहायसा गतौ । डयते । એ ભ્વાદિ ધાતુ પરથી આ डयनम् શબ્દને વ્યુત્પન્ન કરે છે, જ્યારે ભાનુજી દીક્ષિત દિવાદિ डीङ् विहायसा गतौ । डीयते । ધાતુ પરથી डयनम् ને વ્યુત્પન્ન કરે છે.

વર્ણદેશનાનો સર્વાનંદે જે મત ટાંક્યો છે તેમાં करणे ल्युट् કહીને કંઈક મતભેદની વાત કરી છે.

ક્ષીરસ્વામી અને ભાનુજી જેવા કેટલાક વૈયાકરણો करणाधिकरणयोः ल्युट् । (૩.૩.૧૧૭) સૂત્રમાંના करणे ल्युट् । સૂત્રથી (विहायसा गतौ) ल्युट् પ્રત્યય डीङ् ધાતુને લગાડી વ્યુત્પન્ન કરે છે તો વિવૃતિકાર લિંગયસૂરિ अधिकरणे ल्युट् । થી ल्युट् પ્રત્યય લગાડે છે જેમકે डयन्ते विहायसि गच्छत्यत्रस्थः । સર્વાનંદે વર્ણદેશનાનો પૂરો મત ટાંક્યો નથી, પણ લાગે છે કે વર્ણદેશનાકાર આ જ મતભેદનો નિર્દેશ કરતા જણાય છે.

२१. अ. को. ऋष्टिः । (२-८-८९) તલવાર

टीका० (भाग-३, पृ. १२६) : ऋषि गतौ । क्तिचि ऋष्टिः । एवमजादिः । चन्द्रहासर्ष्टिनिस्त्रिंशा ज्ञेया एकार्थवाचकाः इति त्रिकाण्डशेषश्च । रिषि हिंसायां हलादिरिति वर्णदेशना । द्विविध एवति रभसः ।

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अमरकोशो. (पृ. १३५) : — ऋषेर्गत्यर्थादृष्टिः ऋत्यकः । (६-१-१२८) इति प्रकृतिभावः । हिंसार्थाद् रिषेस्तु रिष्टिः । चन्द्रहासासिरिष्टय इति केचित् पठन्ति ।

विवृति० (वो १, पृ. ५३६) : — रिष्यति रिपुं हन्तीति रिष्टिः । रिष हिंसायाम् ।

पारिजात। (वो १, पृ. ५३६) खड्गे तु – असिरिष्टयः। 'तस्मान्निरपतद् भूरि शिलाशूलेष्टिमुद्गरम्।' (भट्टिकाव्य १७, ४५) इति भट्टिप्रयोगादजादिश्च स्यात् ।

व्या. सुधा. (पृ. २९३) : — रेषति। रिषु हिंसायाम्। (तुदादि) क्तिच्। (३.३.१७४) रिष्टिः खड्गे ना शुभे स्त्री (इति मेदिनी) । अजादिः इति स्वाम्यादिः ।

સર્વાનંદ પોતે ऋष्टिः પાઠ આપે છે અને નોંધે છે કે વર્ણદેશના रिष्टिः પાઠ આપે છે, અને તે रिश हिंसायाम् – એ તુદાદિ ધાતુને તેનો મૂળ ધાતુ માને છે. સર્વાનંદ ऋष्टिः ને क्तिच्क्तौ. (૩.૩.૧૭૪) સૂત્રથી क्तिच् પ્રત્યય લગાડીને વ્યુત્પન્ન કરે છે.

અમરકોશો.ના કર્તા ક્ષીરસ્વામી, ऋष्टिः પાઠ આપે છે, અને रिष्टिः પાઠ પણ છે એમ નોંધે છે, તો વિવૃતિકાર અને મલ્લિનાથ અને ભાનુજી દીક્ષિત रिष्टिः પાઠ આપે છે, જે બાબત વર્ણદેશનાકારના મતને સમર્થન આપે છે, અમરપદપારિજાતમાં મલ્લિનાથ નોંધે છે કે ભટ્ટિકાવ્યમાં (૧૭. ૪૫) માં इष्टिः શબ્દ પ્રયોજાયો છે : ...... भूरिशिलाशूलेष्टिमुद्गरम्। આ પરથી લાગે છે કે ખડ્ગના અર્થમાં ऋष्टिः, रिष्टिः અને इष्टिः એ ત્રણે શબ્દ પ્રયોજાતા હશે.

२२. अ. को. मुसलः । (२-९-२५) મુસળ (આયુધ)–સાંબેલુ

टीकासर्वस्व (भाग-३, पृ. १७१) : मुसलिनी मुसलो व्युत्पादितः । मूर्धन्यो दृश्यते इति वर्णदेशना।

अमरकोशो. (पृ. १४४) : मुस्यते खण्डयतेऽनेन इति मुसलम् ।

विवृति. (वो. १, पृ. ५६८) : मुसलः मुस्यते धान्यमनेन इति मुसलः । मुस खण्डने ।

पारिजात. (वो. १, पृ. ५६८) मुसली दन्त्यमध्यो मूर्धन्यमध्यश्च स्यांत् इति वर्णनिर्देशनामवचनाद् मुषलोऽपि स्यात् ।

व्या. सुधा. (पृ. ३१०) : मुसलः मुस खण्डने । वृषादिभ्यश्चित् । इति कलच् । (३.१.१०६) (उणादि १-१०६)

उ. सू. वृ. (पृ. २६) : वृषादिभ्यश्चित् । मुसलः । मुस खण्डने ।

मुसलं मुशलं तु अयोग्रे मुसली मता । तालमूल्यामाखुपर्णगृहगोधिकयोरपि ॥ इति विश्वः

मूष स्तेये इत्यस्य मूषलो मूर्धन्यमध्योऽपि इति वर्णदेशना । दन्त्यसकारोऽपि मुसल इत्यस्याग्रे । गुरुपुरुमुसलं इति भट्टिः । (१३.४७) मुशलो मुसलोऽपि च । इति शब्दभेदप्रकाशः ।

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અ.કો.ના શબ્દ मुसलः વિશેનો વર્ણદિશનાનો આ મત જેમ ટીકાસર્વસ્વમાં મળે છે, તેમ એજ શબ્દ વિશેનો વર્ણદિશનાનો લગભગ એવો જ મત ઉ. સૂ. વૃ. માં वृषादिभ्यश्चित् । (ઉણાદિ ૧. ૧૦૬) સૂત્રના સંદર્ભમાં મળે છે. તેથી પુનરુક્તિ ટાળવા એ મત ઉ. સૂ. વૃ. ના બીજા ૬ મત જોડે ન આપતાં અહીં આપ્યો છે.

ટીકાસર્વસ્વમાં આપેલા વર્ણદિશનાનો મત એમ છે કે मुसलः શબ્દ મૂર્ધન્ય એટલે मुषलः શબ્દરૂપે પણ દેખાય છે. અહીં તેઓ मुस खण्डने પરથી વ્યુત્પન્ન થતા मुसलः શબ્દનો નિર્દેશ કરતા જણાય છે.

ઉ. સૂ. વૃ. માં वृषादिभ्यश्चित् । उणादि १.१०६ । સૂત્રના સંદર્ભમાં પ્રથમ ઉજ્જ્વલદત્ત मुस खण्डने ધાતુ પરથી मुसलम् અને मुशलम् આ સૂત્રથી कल પ્રત્યય લગાડી વ્યુત્પન્ન કરે છે, અને मुसली શબ્દના તાલમૂલી, આખુપર્ણ અને ગરોળી વગેરે અર્થ આપે છે. તે પછી વર્ણદિશનાનો મત આપે છે કે मूष स्तेये – એ ભ્વાદિ ધાતુ પરથી મૂર્ધન્યમધ્ય मूषलः શબ્દ પણ બની શકે. ઉજ્જ્વલ ઉમેરે છે કે मुसलः એ દન્ત્યસકારાન્ત શબ્દ ભટ્ટિએ પ્રયોજ્યો છે : (बाणगुरुपुरुमुसलम्) (૧૩.૪૭) અને શબ્દભેદપ્રકાશમાં પણ मुसलः અને मुषलः બંને શબ્દો આપ્યા છે.

અ.કો. માં મોટાભાગના ટીકાકારો मुसलः પાઠ આપે છે અને તેને मुस खण्डने । ધાતુ પરથી સિદ્ધ કરે છે. મલ્લિનાથ પારિજાત ટીકામાં નોંધે છે કે मुसलः શબ્દનો પાઠ मुसलः અને मुषलः બંને રીતે થઈ શકે તેમ વર્ણનિર્દેશના ટીકામાં કહ્યું છે. આથી સર્વાનંદે નોંધેલા વર્ણદિશનાના મતને આ ટીકાનું સમર્થન સાંપડે છે.

ઉ. સૂ. વૃ. માં વર્ણદિશનાને મતે મૂર્ધન્યમધ્ય मूषलः શબ્દ પણ હોઈ શકે એમ કહ્યું છે તે मुष स्तेये એ ક્ર્યાદિ ધાતુ પરથી નહીં, પણ मूष स्तेये એ ભ્વાદિ ધાતુ પરથી વ્યુત્પન્ન કરેલો છે. વ્યા. સુધા.માં (પૃ. ૩૧૦) માં સ્પષ્ટ કહ્યું છે કે 'मुसलम्' શબ્દ પુલિંગ, નપુંસકલિંગ અને સ્ત્રીલિંગ ત્રણેમાં પ્રયોજાય છે એમ વિશ્વ અને મેદિનીકોશમાં કહ્યું છે તેથી मुसलः, मुसलम् અને मुसली ત્રણે પ્રયોજાય છે.

વર્ણદિશનાના મત પ્રમાણે मुसलः ઉપરાંત मुशलः અને मूषलः પણ આયુધ અને સાંબેલાના અર્થમાં પ્રયોજાઈ શકે છે. નોંધવું ઘટે કે અર્થની દૃષ્ટિએ मुस खण्डने (દિવાદિ) ધાતુ પરથી પ્રયોજાતો मुसलः કે मुषलः વધારે બંધ બેસે છે.

२३. अ. को. वेषवारः । (२-९-३५) શાક વગેરેમા નાંખવાનો મસાલો

टीकासर्वस्व (भाग-३, पृ. १८०) : वेषवारः- कासमर्दसुरसादिः । वर्णदिशनायां तु दन्त्यो वेसवारः ।

अमरकोशो. (पृ. १४५) :- वेषं व्याप्तिं वृणीते वेषवारः ।

विवृति. । (वो. १, पृ. ५७४) :- वेषं पच्यमानशाकव्याप्तं वृणोतीति वेषवारः । वृञ् वरणे ।

पारिजात. (वो. १, पृ. ५७४) वेशवार उपस्करः । संस्कारनामनी । 'वेसवारप्रसभसेतुसिनीवालीति' दन्त्यसकारेषु वर्णनिर्देशना ।

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व्या. सुधा. (पृ. ३१४) :- वेसवारः । विस प्रेरणे (दिवादि) घञ् वेसं प्रेरणं वारयति वृणोति वा । वृञ् वरणे । (स्वा) कर्मण्यण् । .... 'वेसवार इति ख्यातः शाकादिषु नियोजयेत्' इत्यात्रेयसंहिता।

સર્વાનંદે ટીકામાં નોંધ્યા પ્રમાણે વર્ણદેશના ટીકા 'वेसवारः' પાઠ આપે છે અને 'વ્યા. સુધા.' પણ એજ પાઠ આપે છે. विस प्रेरणे । એ દિવાદિ ધાતુને भावे (૩.૩.૧૮) સૂત્રથી घञ् પ્રત્યય લગાડી वेसः શબ્દ વ્યુત્પન્ન કરીને પછી वेसं वृणीते એમ સમજાવી कर्मण्यण् । (૩.૨.૧) સૂત્રથી अण् પ્રત્યય લગાડી वेसवारः શબ્દ સિદ્ધ કરવામાં આવે છે. પારિજાતમાં પણ મલ્લિનાથે નોંધ્યું છે કે वर्णनिर्देशना ટીકા 'वेसवारः' એમ દન્ત્ય પાઠ આપે છે.

ક્ષીરસ્વામી, લિંગયસૂરિ અને મલ્લિનાથ वेषवारः પાઠ આપે છે, અને 'વેષ' એટલે કે ચઢી ગયેલા શાકને જે સંસ્કારે છે તે 'વેશવાર' એમ લિંગયસૂરિ સમજાવે છે. આ 'વેસવાર' શબ્દને વ્યા. સુધા.માં નોંધ્યા પ્રમાણે, મુકુટે સમજાવ્યો છેઃ वेसवारः એટલે હિંગ, જીરુ, હળદર, ધાણા, સૂંઠ સરસવ વગેરેનો બનેલો મસાલો.

વર્ણદેશનાના वेसवार; : પાઠને અ.કો.ના ટીકાકાર મલ્લિનાથ અને ભાનુજી દીક્ષિતનું સમર્થન મળી રહે છે.

२४. अ. को. कुल्माषाभिषुतानि । (२-९-३९) કાંજી

टीकासर्वस्व (भाग-३, पृ. १८३) : दन्त्योऽपि कुल्मासाः ।

स च यवविकारवाचि इति वर्णदेशना ।

अमरकोशो. (पृ. १४६) : कुल्माषैर्यवादिभिरर्धस्विन्नैरभिषूयते परिवास्यते सा कुल्माषाभिषुतम्।

विवृति. (I, ५७७) : कुल्माषैरर्धस्विन्नैर्जीरकादिरभिषूयते परिवास्यत इति कुल्माषाभिषुतम् ।

व्या. सुधा. (पृ. ३१५) कोलति । कुल संस्त्याने (भ्वादि), क्विप् । (३.२.१७८) कुल् अर्धस्विन्नो माषोऽस्मिन् ।

कुल् बन्धुर्माषोऽस्य वा । कुल्माषं स्यात्तु काञ्जिके । कुल्माषोऽर्धस्विन्नधान्ये + यवके चणकेऽपि च + इति हेमचन्द्रः ।

સર્વાનંદે નોંધેલા વર્ણદેશનાના મત પરથી સ્પષ્ટ છે કે તે એક તો તે कुल्माषाः ને બદલે कुल्मासाः પાઠ આપે છે અને બીજું તે कुल्मासाः અને अभिषुतानि બંનેને જુદા શબ્દો ગણે છે.

અ.કો.ના લગભગ બધા ટીકાકારો कुल्माषाः પાઠ આપે છે. માત્ર વર્ણદેશનાકાર कुल्मासाः એમ દન્ત્યાન્ત પાઠ આપે છે. બીજા કોઈ ટીકાકારે આ પાઠ નોંધ્યાનું જાણમાં નથી.

વ્યા. સુધાકર कुल संस्त्याने । એ ભ્વાદિ ધાતુને अन्येभ्यो. । (૩.૨.૧૭૮) સૂત્રથી क्विप् પ્રત્યય

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લગાડી, कुल् શબ્દ વ્યુત્પન્ન કરી, कुल् अर्धस्विन्ना माषोऽस्मिन् । એમ બહુવ્રીહિ સમાસ કરી, कुल्माषः શબ્દ વ્યુત્પન્ન કરે છે. સર્વાનંદ, વર્ણદેશનાની જેમજ कुल्माषाः અને अभिषुतानि ને જુદા ગણતા લાગે છે. લિંગયસૂરિ અને ક્ષીરસ્વામી આ બંનેને એક જ શબ્દ તરીકે સમજાવે છે.

अभिषुतानि શબ્દ अभि + षुञ् ધાતુ પરથી આવેલ છે. षुञ् એ સ્વાદિ ધાતુને क्तः । (૩.૨.૧૦૨) સૂત્રથી क्तः પ્રત્યય લગાડીને, उपसर्गात् (૮-૨-૬૫) સૂત્રથી स નું षत्व થઈને अभिषुतम् શબ્દ બને છે. તેનો અર્થ 'બાફેલા જવને મસળીને બનાવેલી કાંજી.'

વર્ણદેશનાએ અહીં कुल्मासा નો અર્થ જવનો વિકાર કર્યો છે તેથી જવની રાબ કે કાંજી એમ અર્થ થાય.

२५. अ. को. अपसव्यम् । (३-१-८४) જમણી બાજુનું શરીર

टीकासर्वस्वं (भाग-४, पृ. ७८) : दक्षिणमङ्गमपसव्यम् । द्विवकार इति वर्णदेशना ।

अमरकोशो. (पृ. १७८) : अपक्रान्तं सव्यादपसव्यम् ।

विवृति० । (वो. II ११६) : अपगतं सव्याद् वामभागादिति अपसव्यम् ।

पारिजात् । (वो. II ११६) : अपसव्यं तु दक्षिणम् । दक्षिणं नाम वामेतरत् ।

व्या. सुधा. (पृ. ३७७) : अपगतं सव्यात् । अपसव्यं त्रिलिङ्गं तु दक्षिणप्रतिकूलयोः इति विश्वः ।

સર્વાનંદે વર્ણદેશનાનો જે મત ટાંક્યો છે, (કે બે વકાર જોઈએ.) તે ઉપરથી એમ જણાય છે કે તે કર્તા अपसव्यम् નો પાઠ अपसव्वम् કે अपसव्व्यम् એમ કરતા જણાય છે. એવો પાઠ ક્યાંય મળતો નથી. अपसव्यम् નો અર્થ બધા ટીકાકારો દક્ષિણ – એટલે કે જમણી બાજુનું શરીર એમ કરતા લાગે છે.

षुञ् अभिषवे – એ સ્વાદિ ધાતુ પરથી अचो यत् । (૩.૧.૩૭) સૂત્રથી यत् પ્રત્યય લગાડીને. सव्यम् શબ્દ વ્યુત્પન્ન કરવામાં આવે છે. अपगतं सव्यात् । એમ પંચમી તત્પુરુષ સમાસ કરીને, अपसव्यम् શબ્દ વ્યુત્પન્ન કરવામાં આવે છે.

२६. अ. को. शाणी । (३-५-९) શણનું વસ્ત્ર–કસોટીનો પત્થર

टीकासर्वस्व (भाग-४, पृ. १७४) : शाणी श्रण दाने तालव्यादिः । पचादिः । तस्य विकारः (४-३-१३४) इत्यणि । शाणीति वर्णदेशना ।

अमरकोशो. (पृ. २३३) शाणी निकषः । शाण इत्येके ।

विवृति (वो. २, पृ. ६७८) – शाणी कर्षणशीला ।

पारिजात. (वो. २, पृ. ६७८) शाणी – निकषपाषाणः ।

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व्या.सुधा. (पृ. ४५२) शाणी शणस्य विकारः । (४.३.१२०) इत्यण् । टिड्ढाण. (४.१.१५) इति स्वामी । शाणः इत्यन्ये ।

સર્વાનંદ અને બીજા ટીકાકારોની જેમ વર્ણદેશનાકાર પણ આ શબ્દની શાણી એમજ જોડણી આપે છે.

સર્વાનંદ શાણી શબ્દને चण शण श्रण दाने । ભ્વાદિ ધાતુ પરથી વ્યુત્પન્ન કરે છે. તે श्रण दाने । એ ભ્વાદિ ધાતુને पचादिभ्योऽच् । (૩.૧.૧૩૪) સૂત્રથી अच् લગાડી शणः શબ્દ સિદ્ધ કરી, तस्य विकारः । (૪.૩.૧૩૪) સૂત્રથી अण् લગાડી शाणः । સિદ્ધ કરી તેને टिड्ढाण. (૪.૧.૧૫) સૂત્રથી ङीष् લગાડી શાણી સિદ્ધ કરે છે. તે તેનો અર્થ શણનું વસ્ત્ર, શણમાંથી બનાવેલી સાડી કરતા જણાય છે. વ્યા. સુધાકાર પણ એ ધાતુ પરથી આ શબ્દ વ્યુત્પન્ન કરી, શણનો વિકાર એમજ અર્થ આપે છે. તે अकर्तरि. (૩.૩.૧૯) સૂત્રથી घञ् લગાડે છે.

કેટલાક ટીકાકારો અમરકોશના આ શ્લોકમાં शाणः પાઠ આપે છે એમ ક્ષીરસ્વામીએ અને ભાનુજી દીક્ષિતે નોંધ્યું છે. વર્ણદેશનાના મતમાં शाणी ના અર્થનો નિર્દેશ નથી. ક્ષીરસ્વામી, લિંગયસૂરિ અને મલ્લિનાથ તેનો અર્થ 'કસોટીનો પત્થર' કરે છે. વ્યા. સુધા. (પૃ. ૩૪૮) માં વિકલ્પે शाणः શબ્દને शो तनूकरणे । એ દિવાદિ ધાતુ પરથી વ્યુત્પન્ન કર્યો છે. તે અર્થની દૃષ્ટિએ વધારે બંધ બેસે છે. તેમાં નોંધ્યા પ્રમાણે મેદિનીકોશમાં शाणः અને शाणी શબ્દના બે જુદા અર્થ સ્પષ્ટ કહ્યા છે :

'पुंसि स्यात्, शाणो मासचतुष्टये । लोहादीनां च निकषे शाणी प्रावरणान्तरे ॥

२७. अ. को. पुरोडाशः (३-५-२१) યજ્ઞમાં હોમવાનો હવિ

टीकासर्वस्व (भाग-४, पृ. १८०) : पुरोडाशस्तालव्यश इति वर्णदेशनाकृतोक्तम् । स च यागोपयुक्तः पिष्टभेदः ।

अमरकोशो. (पृ. १३५) : पुरोडाशो यज्ञे । पिष्टपूपः ।

विवृति (वो. २, पृ. ७०३) : पुरोडाशः पिष्टकृतहोमद्रव्यम् ।

पारिजात (वो. २, पृ. ७०३) यज्ञीयपूप : ।

व्या. सुधा. (पृ. ४५६) : पुरः प्रथमं दाशन्त्येनम् । दाशृ दाने (भ्वादि) । कर्मणि घञ् (३-३-१९)

पृषोदरादित्वात् (६-३-१०९) व्रीहेश्च पुरोडाशे ।

(४-३-१४८) इति निर्देशाद्वा दस्य डः ।

આ મત વર્ણદેશનાકૃત્‌ના નામે મળે છે.

સર્વાનંદે નોંધ્યા પ્રમાણે વર્ણદેશના તાલવ્યવાળો પાઠ એટલે કે पुरोडाशः આપે છે. 'અ.કો.' ના

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બધા ટીકાકારો આ બાબતમાં એકમત જણાય છે. પીસેલા ચોખામાંથી બનાવેલા માલપૂડાને યજ્ઞમાં પ્રથમ હોમવામાં આવે છે, તેને पुरोडाशः કહે છે.

'વ્યા.-સુધા.' માં તેને दाशृ दाने । એ ભ્વાદિ ધાતુ પરથી, कर्मणि घञ् । (૩.૩.૧૯) થી घञ् લગાડી दाशः ને વ્યુત્પન્ન કરી, पुरः प्रथमं दाशन्त्येनम् । इति पुरोडाशः શબ્દ સિદ્ધ કરવામાં આવે છે. વ્યા. સુધા. પ્રમાણે व्रीहेश्च पुरोडाशे । (૪.૩.૧૪૮) સૂત્રમાંના નિર્દેશથી द નો ड થાય છે, જ્યારે મા. ધા. વૃ. (પૃ. ૨૨૭) માં दाशृ दाने ધાતુસૂત્ર પરની વૃત્તિમાં पौरोडाशपुरोडाशात् ष्ठन् । (૪.૩.૭૦) સૂત્રમાંના નિર્દેશથી दाशः ના द નો ड થાય છે. તેમ કહ્યું છે. સર્વાનંદે નોંધેલા વર્ણદેશનાના મતમાં તેની વ્યુત્પત્તિ અંગે નિર્દેશ નથી.

૨૮. उणादि. अमन्तात् डः। (१-११३) षण्डः કમળોનો સમૂહ - સાંઢ

ઉ. સૂ. વૃ. (પૃ. ૨૭) : षणु दाने । बहुलवचनात् सत्वाभावः । षण्डो काननगोपती । षण्डः संघात इष्यते । षडि रुजायाम् । अस्मात्तु घञि शण्डशब्दस्तालव्यादिमानपि वर्तते इति देशना ।

વર્ણદેશનાનો शण्डः શબ્દ વિશેનો મત દેશના ના મત તરીકે મળે છે. અ.કો.માં આ षण्डः શબ્દનો ૧.૧૦.૪૨ માં કમળોના સમૂહ અર્થ અને ૨.૯.૬૨માં સાંઢ અર્થ મળે છે.

ઉજ્જ્વલ નોંધે છે કે षणु दाने । सनोति । એ તનાદિ ધાતુને अमन्तात् डः । એ ઉણાદિ સૂત્રથી डः પ્રત્યય લાગતાં षण्डः શબ્દ બને છે. धात्वादेः षः सः । (૬.૧.૬૪) સૂત્રથી ष નો स થવો જોઈએ પણ બાહુલકથી થતો નથી. તે પણ તેનો 'જંગલનો સાંઢ અને (કમળોનો) સમૂહ' અર્થ આપે છે.

વર્ણદેશના षडि (शडि) रुजायां सङ्घाते च । शण्डते । એ ભ્વાદિ ધાતુ પરથી अकर्तरि च कारके । (૩.૩.૧૯) સૂત્રથી घञ् પ્રત્યય લગાડી शण्डः એમ શબ્દ તાલવ્યાદિ શબ્દ વ્યુત્પન્ન કરે છે. વ્યા. સુ. ધા. (પૃ. ૧૦૮) માં षण्डः શબ્દને ઉજ્જ્વલની જેમ વ્યુત્પન્ન કર્યો છે અને તાલવ્ય शण्डः શબ્દને તેમાં (પૃ. ૩૨૩) વર્ણદેશનાની જેમ વ્યુત્પન્ન કર્યો છે. તેમાં બંને ઠેકાણે તાલવ્ય શબ્દ છે તેમ નોંધ્યું છે. સિ. કૌ. (ભા. ૪, પૃ. ૫૪૨) માં પણ પ્રસ્તુત ઉણાદિસૂત્રના ઉદાહરણ તરીકે षण्डः આપી જણાવ્યું છે કે तालव्यादिरित्यपरे । જે બાબત વર્ણદેશનાના તાલવ્યાદિ शण्डः શબ્દ વિશેના મતને સમર્થન આપે છે.

વર્ણદેશનાકાર षण्डः ઉપરાંત शण्डः શબ્દ આપે છે, પણ તે શબ્દનો તેમને કયો અર્થ અભિપ્રેત છે તે જણાવ્યું નથી, તેથી એમ માનવું, રહ્યું કે તેમને તેના બન્ને અર્થ – કમળોનો સમૂહ અને સાંઢ- માન્ય હશે. વ્યા. સુધા. ના કર્તાએ षण्डः અને शण्डः અર્થ વિશે ઉષ્માવિવેકનો મત નોંધ્યો છે જે આ સંદર્ભમાં મહત્ત્વનો છે. : तालव्यो मूर्धन्योऽब्जादिकदम्बे शण्डशब्दोऽयम् । मूर्धन्य एव वृषभे पूर्वाचार्यैर्निदिष्टः । એટલે षण्डः અને शण्डः કમળોના સમૂહ માટે પ્રયોજાય, પણ સાંઢ માટે षण्डः જ પ્રયોજાય.

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२९. उणादि. स्फायित.... सिधिशुभिभ्यो रक्।(२-१३) मिश्रम् મિશ્ર

उ. सू. वृ. (पृ. ८३) : मिश मश शब्दे । अतो बहुलवचनाद्रक । मिश्रमिति देशना ।

આ मिश्रम् શબ્દ 'અ.કો.' માં મળતો નથી.

'ઉ. સૂ. વૃ.' માં આ મત પણ દેશનાને નામે મળે છે.

ઉજ્જવલ નોંધે છે કે વર્ણદિશનાકાર ભ્વાદિ ધાતુ मिश मश शब्दे रोषकृते वा । मिशति । मशति । ને ઉપર્યુક્ત ઉણાદિ સૂત્રથી रक् પ્રત્યય બાહુલકથી લગાડી मिश्रम् શબ્દ વ્યુત્પન્ન કરે છે. અહીં વર્ણદિશના, मिश्रम् નો કયો અર્થ કરે છે તે આપ્યું નથી. પ્રસ્તુત ઉણાદિ સૂત્રમાં જે ૩૨ ધાતુઓ દર્શાવ્યા છે, તેમાં मिश मश – એ બંને ધાતુ નથી. તેથી બાહુલકનો આધાર લેવો પડ્યો છે.

ચુરાદિ ગણમાં मिश्र सम्पर्के । मिश्रयति ધાતુ છે. તેના પરથી આ શબ્દ વ્યુત્પન્ન ન કરતાં मिश् मश ધાતુ પરથી પુરુષોત્તમે વ્યુત્પન્ન કર્યો છે તેથી એમ અનુમાન થઈ શકે કે તેમને मिश्रम् નો મિશ્રણ, જોડાયેલું, એ સિવાય કદાચ કોઈ બીજો અર્થ અભિપ્રેત હશે. સંસ્કૃત શબ્દકોશોમાં मिश्र (વિશેષણ)નો અર્થ 'મિશ્રિત' અને मिश्रः નો અર્થ 'આદરણીય પુરુષ' આપ્યો છે.

તેઓ બાહુલકથી પણ વ્યુત્પન્ન કરવાની પ્રક્રિયામાં માનતા જણાય છે.

३०. उणादि. इण्भीकापाशल्यतिमर्चिभ्यः कन् । (३.४३) शाकम् શાકભાજી

उ. सू. वृ. (पृ. ७४) : बाहुलकात् शो तनूकरणे । षोऽन्तकर्मणि । आभ्यामपि कन् शाकम्, साकमिति वर्णदेशना ।

અ. કો. (૨.૯.૩૪) માં शाकम् શબ્દ મળે છે.

ઉજ્જવલ વર્ણદિશનાનો મત નોંધે છે કે शाकम् અને साकम् બંને શબ્દો થઈ શકે.

ઉજ્જવલ જે રીતે મત આપે છે, તે પરથી લાગે છે વર્ણદિશના शो तनूकरणे – એ દિવાદિ ધાતુને પ્રસ્તુત ઉણાદિ સૂત્રથી બાહુલકથી कन् પ્રત્યય લગાડતાં शाकम् અને षोऽन्तकर्मणि – એ દિવાદિ ધાતુને આજ સૂત્રથી कन् પ્રત્યય લગાડતાં साकम् શબ્દ વ્યુત્પન્ન થાય છે અને તેનો અર્થ પણ शाकम् જેવો જ છે. 'મા. ધા. વૃ.' (પૃ. ૪૧૩)માં પણ शाकम् શબ્દને આ રીતે જ સિદ્ધ કર્યો છે.

शाकम् નો અર્થ આપતાં ઉજ્જવલે કહ્યું છે કે शाको मात्रादौ द्वीप इति तालव्यादौ नानार्थामरमाला । અ. કો. પરની 'વ્યા. સુધા.' (પૃ. ૩૧૩)) માં પણ शाको द्वीपान्तरे च । કહ્યું છે. એટલે शाकः શબ્દ દ્વીપનો અર્થ પણ દર્શાવે છે. 'અ.કો.' પરની પારિજાત ટીકા (વો. ૧, પૃ. ૨૮૮) માં शाकम् શબ્દનો અર્થ સ્પષ્ટ આપ્યો છે : पत्रपुष्पफलमूलादिरुपभोज्यं शाकशब्दवाच्यम् । વર્ણદિશનાને પણ शाकम् નો આજ અર્થ (શાકભાજી) અભિપ્રેત હશે એમ લાગે છે. તો साकम् નો પણ એજ અર્થ થાય. નોંધવું ઘટે કે शाकम् ના અર્થમાં साकम् શબ્દ સંસ્કૃત સાહિત્યમાં પ્રયોજાયેલો જાણ્યો નથી. અ.કો. (૩.૩.૪) માં તો साकम्

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શબ્દ सहितम् અર્થમાં મળે છે. માટે વર્ણદિશનાનો આ મત ચિન્ત્ય જણાય છે, એમ લાગે છે કે વર્ણદિશનાકારે साकम् શબ્દ शाकम् ના અર્થમાં ક્યાંય પ્રયોજાયેલો જાણ્યો હશે.

૩૧. उणादि. सूङः क्रिः । (४-६४) सूरी વિદુષી

उ. सू. वृ. (पृ. १०५) षूङ् सूतौ । अस्माद् धातोः क्रिपत्ययः स्यात् । गुणाभावः । सूरिः पण्डितः । स्त्रीयां सूरीति वर्णदेशना ।

અ. કો. (૨-૭.૫) માં सूरिः શબ્દ મળે છે.

ઉજ્જ્વલ દર્શાવે છે કે षूङ् प्राणिगर्भविमोचने । सूते । એ અદાદિ ધાતુને ઉપર્યુક્ત ઉણાદિ સૂત્રથી क्रिः પ્રત્યય લગાડતાં, सूरिः શબ્દ સિદ્ધ થાય છે. क्रिः એ कित् પ્રત્યય હોવાથી, क्ङिति च । (१.१.५) સૂત્રથી ગુણનો અભાવ થાય છે. सूरिः નો અર્થ પંડિત થાય છે. વર્ણદિશનાનો મત એ છે કે સ્ત્રીલિંગમાં આજ ધાતુ પરથી, ङीष् પ્રત્યય લાગતાં सूरी શબ્દ બને છે. તેનો અર્થ 'વિદુષી' થાય છે.

નોંધવું ઘટે કે મા.ધા.વૃ. (પૃ. ૩૩૮) માં આ षूङ्धातुसूत्र પરની વૃત્તિમાં આત્રેયનો વર્ણદિશના જેવો મત મળે છે : सूरिः- षूङः क्रिः इति क्रिः । स्त्रीविवक्षायां कृदिकाराद् । (गणसूत्र, ५०) वा ङीष् इत्यात्रेयः । આમ सूरी (વિદુષી) શબ્દ વ્યુત્પન્ન થાય છે.

'અ.કો.' પરની પારિજાત ટીકા (વો. I, પૃ. ૪૫૪) માં વળી એમ કહ્યું છે : सूरिः सूरी विचक्षण इत्यभिधानात् इदन्तः इन्नन्तश्च स्यात् । આ બંને શબ્દનો અર્થ 'વિચક્ષણ' થાય છે.

'વ્યા.સુધા.' (પૃ. ૨૫૨) માં આપેલો રભસનો મત પણ એમજ છે. दूरदृक् कोविदः सूरी इति रभसः । આમ सूरी શબ્દ વિદુષી કરતાં વધારે પંડિતના અર્થમાં પ્રયોજાતો જણાય છે.

૩૨. उणादि. खनिकष्य.... वनिसनिध्वनिग्रन्थिचलिभ्यश्च । (४-१४९) वनीयकः યાચક

उ. सू. वृ. (पृ. १२०) : वनीयकः । वनिं याचनमिच्छतीति क्यच् । वनीयति । तदन्तात् ण्वुल् । वनीयकः प्रार्थक इति वर्णदेशना । गद्यरामायणकाव्ये तु 'कृपण इव न वनीपकोपसेवितः' इति श्लेषादोष्ठपकारवानपि वनीपकशब्दः ।

આ वनीयकः શબ્દ અ.કો. (૩.૧.૪૯) માં મળે છે. ઉજ્જ્વલે વર્ણદિશનાનો મત નોંધ્યો છે કે वनीयकः નો અર્થ प्रार्थकः થાય છે તે પછી, वनीपकः એવો શબ્દ પણ છે તે મત ઉજ્જ્વલનો છે કે વર્ણદિશનાનો, તે ખબર પડતી નથી.

ઉજ્જ્વલ वनु याचने । એ તનાદિ ધાતુને ઉપર્યુક્ત ઉણાદિ સૂત્રથી इः પ્રત્યય લગાડવાથી બનેલા वनिः શબ્દને सुप आत्मनः कयच् । (૩.૧.૮) સૂત્રથી क्यच् લગાડીને वनिमिच्छति — वनीयति શબ્દ સિદ્ધ કરે છે. પછી તેને ण्वुलतृचौ (૩.૧.૧૩૩) સૂત્રથી ण्वुल् પ્રત્યય લગાડી वनीयकः સિદ્ધ કરે છે.

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વ્યા.સુધા. (પૃ. ૩૬૬) सर्वधातुभ्य इन् । (ઉણાદિ ૪-૧૧૮) થી वनिः સિદ્ધ કરીને, બાકીની પ્રક્રિયા ઉજ્જ્વલ પ્રમાણે આપે છે.

ઉજ્જ્વલ વધારામાં નોંધે છે કે ગદ્યરામાયણમાં પર્વતને कृपण इव न वनीपकोपसेवितः। (કૃપણની માફક યાચકો વડે ન સેવાતો) એમ શ્લેષથી વર્ણવ્યો છે, તે પરથી કહી શકાય કે वनीपकः એવો પકારવાન્ શબ્દ પણ ભાષામાં પ્રયોજાતો હશે. વ્યા.સુધા. કારે પણ वनीपकः પાઠ મળે છે એવી નોંધ આપી, वनीं पाति आतोऽनुपसर्गे कः । (૩.૨.૩) સૂત્રથી તેને સિદ્ધ કર્યો છે.

અ.કો. પરની વિવૃતિ (વો. ૨, પૃ. ૭૦) અને પારિજાત ટીકા (વો. ૨, પૃ. ૭૦) માં અનુક્રમે वनीयकः અને वनीपकः પાઠ મળે છે. મા.ધા.વૃ. (પૃ. ૫૦૯) માં वनु याचने । ધાતુસૂત્ર પરની વૃત્તિમાં કેટલાક वनीपकः પાઠ આપે છે એમ જણાવ્યું છે – આ પરથી સ્પષ્ટ થાય છે કે મોટાભાગના ટીકાકારો वनीयकः પાઠ આપે છે, वनीपकः પણ પાઠ થઈ શકે એમ નોંધે છે અને તેનો અર્થ 'યાચક' 'પ્રાર્થક' આપે છે.

३३. उणादि. वृङ्शीङ्भ्यां रूपस्वाङ्गयोः पुट्च । - (४ - २००)
शेप :- પુરુષની મૂત્રેન્દ્રિય

उ. सू. वृ. (पृ. १३१) : शूनः शेपः । शूनः इव शेपोऽस्य शूनः शेपो मुनिः । तत्रैव 'फ' चेति केचित् पठन्ति । तेषां वर्फः शेफः इति देशना ।

અ.કો. (૨.૬.૭૬) માં આ શબ્દ शेफस् (शेपः) તરીકે મળે છે.

ઉજ્જ્વલ નોંધે છે કે शूनः शेपः એક મુનિનું નામ છે. કેટલાક સૂત્રઃ માંના पुट् ને બદલે फुट्નો પાઠ કરે છે તેથી તેમના મતે આ સૂત્રથી शेपः ને બદલે शेफः થાય છે. એમ વર્ણદિશનાનો મત છે. शीङ् स्वप्ने । એ અદાદિ ધાતુને सर्वधातुभ्योऽसुन् । (ઉણાદિ. ૪.૧૮૭) સૂત્રથી असुन् પ્રત્યય લગાડી, ધાતુને ગુણ થતાં, वृङ्शीङ्भ्यां० । (ઉણાદિ ૪.૧૯૯) સૂત્રથી पुट् આગમ લાગતાં शेपः શબ્દ વ્યુત્પન્ન થાય છે અને પછી शूनः इव शेपोऽस्य । એ બહુવ્રીહિ સમાસરૂપે शूनः शेपः શબ્દ સિદ્ધ થાય છે.

વર્ણદિશનાકારે જે મત નોંધ્યો છે, તેના જેવો પાઠ વિવૃતિ (વો.૨, પૃ.૪૧૦) ટીકામાં, शेफस् પાઠ મળે છે અને शेप इति वा पाठः એવી નોંધ મળે છે. વ્યા.સુધા. (પૃ. ૨૮૮) માં પણ शेफस् પાઠ છે, અને पुट् च इति वा पाठः । बाहुलकात् प-फ प्रत्ययाभ्यामदन्तावप्येतौ । अत एव शेप पुच्छ - (६-३-२१) इति वार्त्तिकं संगच्छते । એમ મળે છે આમ शेपः शेफः એ અદન્તશબ્દો રૂપે પણ મળે છે. षष्ठया आकाशे । (૬.૩.૨૧) સૂત્ર પરના આ વાર્ત્તિકનો અર્થ એ છે કે शुनः શબ્દ शेपः पुच्छ વગેરે શબ્દો સાથે જોડાય ત્યારે તેના વિભક્તિ પ્રત્યયનો લોપ થતો નથી. તેમાં પણ આ વાર્ત્તિકના દૃષ્ટાંત તરીકે शुनः शेपः ઉદાહરણ આપ્યું છે.

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ઉપર્યુક્ત ટીકાકારોના મત જોતાં સ્પષ્ટ થાય છે કે મહાભાષ્ય કાશિકા વગેરેમાં શેપઃ શબ્દ મળે છે, જ્યારે કેટલાક ટીકાકારો शेफः કે शेफस् આપે છે.

ઉપસંહાર

ઉપર્યુક્ત ત્રણે ટીકાકારોએ પુરુષોત્તમદેવની જે વર્ણદિશના ટીકાના મત પોતપોતાની ટીકામાં ટાંક્યા છે, તે ટીકા હાલ પ્રકાશિત સ્વરૂપે ઉપલબ્ધ થતી નથી. વળી, સ્વાભાવિક છે કે આ ટીકાકારોએ પણ પોતાના મતના સંદર્ભમાં પ્રસ્તુત હોય તેટલા પૂરતો જ વર્ણદિશનાનો મત સંક્ષેપમાં આપ્યો હોય. તેથી આ ટીકાઓમાં વર્ણદિશનાના જે મત જે રીતે મળે છે, તે પરથી એ ટીકાની વિશેષતા અને પદ્ધતિ વિશેનો ખ્યાલ સંક્ષેપમાં આપવાનો અહીં પ્રયત્ન કરવામાં આવ્યો છે.

આ વર્ણદિશના ટીકા તેના નામ પ્રમાણે અમરકોશના શબ્દોની જોડણી બાબત સૂચન કરે છે, પોતાનો અભિપ્રાય વ્યક્ત કરે છે. અમરકોશના અમુક શબ્દો જેવા કે देवकीनन्दनः, शची, शाणी વગેરેની જોડણી બાબત અન્ય ટીકાકારો સાથે સહમત થાય છે, જ્યારે અ.કો.માં મળતા અમુક શબ્દોના પ્રચલિત પાઠ કરતાં, તે સહેજ જુદી જોડણી ધરાવતો વધારાનો બીજો પર્યાયવાચક શબ્દ આપે છે, આ તેમની ખાસ વિશેષતા છે, જેમકે સંસ્કૃતમાં सुत्रामा ઉપરાંત सूत्रामा, उर्वशी ઉપરાંત ऊर्वसी, फाल्गुनिकः ઉપરાંત फल्गुनिकः વગેરે. આ ટીકામાં તેમણે કેટલાય આવા સમાનાર્થી શબ્દો દર્શાવ્યા છે કે જે અમરકોશના અભ્યાસીઓને ખાસ ઉપયોગી નીવડે તેવા છે.

અમરકોશ પરની આ ટીકામાં પુરુષોત્તમદેવ વધારાના પર્યાયવાચી શબ્દો આપીને જ સંતોષ માનતા નથી. તે શબ્દોની વ્યુત્પતિને લગતા સૂત્ર કે ધાતુ, પ્રત્યય કે પરિભાષા વગેરેનું સંક્ષેપમાં સૂચન કરતા રહે છે. તેના પુરાવારૂપે થોડાંક દૃષ્ટાંતો પૂરતાં થશે. જેમ કે ઇન્દ્ર અર્થ દર્શાવતા सुत्रामा શબ્દ ઉપરાંત દીર્ઘાદિ सूत्रामा શબ્દ આપે છે, ત્યારે તેના દીર્ઘત્વને अन्येषामपि । (૬.૩.૧૩૭) સૂત્રનું પ્રમાણ આપી સાધુ ઠરાવે છે. તેજ રીતે નગારાં અર્થ દર્શાવતાં ऊर्धकाः શબ્દની કેટલાક ટીકાકારો ऊर्ध्वकाः જોડણી કરે છે તેને તે શા માટે માન્ય નથી રાખતા, તેનું કારણ આપતાં કહે છે કે ऊर्ध्वम् શબ્દ ऊर्ध કરતાં સાવ જુદો છે, કારણકે તે उपरि શબ્દનો પર્યાય वकारवान् અને મકારાન્ત અવ્યય છે.

પુરુષોત્તમ ऋष्टिः શબ્દના સંદર્ભમાં સમાનાર્થી रिष्टिः શબ્દ સૂચવે છે, ત્યારે તેના મૂળ ધાતુ रिश हिंसायाम् (તુદાદિ)ને પણ દર્શાવે છે, તેજ પ્રમાણે षण्डः ઉપરાંત शण्डः એમ તાલવ્યાદિ જોડણી દર્શાવીને, शडि रुजायां सङ्घाते च । એ ભ્વાદિ ધાતુ પરથી તેની વ્યુત્પત્તિ જણાવે છે.

તે उर्वशी નો સમાનાર્થી શબ્દ કેટલાક ऊर्वसी આપે છે એમ કહ્યા પછી તેને ऊरावुषिता એમ સમજાવીને, पृषोदरादि० । (૬-૩-૧૦૯) સૂત્રને તેની વ્યુત્પત્તિમાં કારણરૂપે જણાવે છે.

ड़यनम् (વિમાન) શબ્દ करणाधिकरणयोः ल्युट् । (૩.૩.૧૧૭) સૂત્રથી ल्युट् (अन) પ્રત્યય લાગતાં વ્યુત્પન્ન થાય છે. કેટલાક વૈયાકરણો તેને करणे ल्युट થી તો બીજા કેટલાક તેને अधिकरणे ल्युट्

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થી વ્યુત્પન્ન કરે છે. આમ આ મુદ્દે વૈયાકરણોમાં જે મતભેદ પ્રવર્તે છે તે મતભેદનો પણ વર્ણદેશનાકારે નિર્દેશ કર્યો છે. પુરુષોત્તમ कोषः શબ્દ ઉપરાંત તેનો સમાનાર્થી कोशः શબ્દ આપે છે ત્યારે अमरकोशादयः એમ દૃષ્ટાંત પણ આપે છે.

નોંધવું ઘટે કે આ ટીકાઓમાં મળતા મતોમાં પુરુષોત્તમદેવે જે અમુક સમાનાર્થી શબ્દો આપ્યા છે, તેમાંના બે-એક શબ્દો આપણને કંઈક અંશે ચિન્ત્ય લાગે છે, જેમકે શાકભાજી અર્થ દર્શાવતા शाकम् ના પર્યાયવાચી શબ્દ તરીકે साकम् આપ્યો છે અને જમણી બાજુનું શરીર અર્થ દર્શાવતા अपसव्यम् ના પર્યાય તરીકે अपसव्वम् કે अपसव्व्यम् શબ્દ સૂચવે છે. એવું બની શકે કે તેમણે આ પર્યાયો સાહિત્યમાં ક્યાંક પ્રયોજાયેલા જોયા હોય અને તેથી એમનો નિર્દેશ કર્યો હોય.

ઉપર્યુક્ત ટીકાઓમાં મળતા વર્ણદેશનાના મતોનો અભ્યાસ કરતાં લાગે છે કે, અમરકોશના પ્રચલિત શબ્દો તથા પુરુષોત્તમદેવે પોતે દર્શાવેલા સમાનાર્થી શબ્દોની જોડણીનો, વ્યુત્પત્તિવિષયક નોંધ સાથે, નિર્દેશ કરતી, તેમની આ વર્ણદેશના ટીકા, અમરકોશના અભ્યાસીઓ માટે મહત્ત્વની બની રહે છે.

ટીપ

૧. M. M. Patkar, **A History of Lexicography**, 'Varṇadeśanā', pp.69-70, Pub. Munshiran Manoharalal, Delhi, 1981.

૨. आर. शर्मा - केशवकृत कल्पद्रुकोशः, वो.१, p. xxiii, पा. टी. नं. ३, प्र. ओरिएन्टल इन्स्टीट्यूट, बरोडा, १९२८.

૩. अमरकोश : (दाक्षिणात्यव्याख्योपेतः)
(i) मल्लिनाथ - अमरपदपारिजात : वो.१, पृ. ५१; अमरवार्तिककारेण वर्णनिर्देशनायां दीर्घेकारान्तरिक्ष-शब्द इति प्रत्यपादि ।

૪. एजन, वो. १, पृ. २ :
उक्तानुक्तनिरुक्त चिन्तनफलां टीकां सुभूतेः परामालोच्यामरभाष्यवार्त्तिकमुखान् बहूनादरात् । व्याचक्षे ... । श्री मल्लिनाथो मुदा ॥

૫. उणादिसूत्रवृत्तिः पृ. १ :
वृत्तिं न्यासमनुन्यासं रक्षितं भागवृत्तिकाम् ।
भाष्यं धातुप्रदीपं च तट्टीकां वर्णदेशनाम् ।
.... समीक्ष्यैषा कृतिर्मम ॥ (श्लोक-२-३)

૬. A Dictionary of Sanskrit Grammar, p. 79.

૭. Ibid, p. 254.

સંદર્ભગ્રન્થો

१. अमरकोश :

अ क्षीरस्वामीविरचिता **अमरकोशोद्घाटनटीका**, सं. के. के. ओक, पुना, १९१३.

आ दाक्षिणात्यव्याख्योपेतः **अमरकोशः**, सं. ए. ए. रामनाथन, अड्यार, मद्रास, १९८९.

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इ लिंगयसूरिविरचिता अमरपदविवृत्तिः (Vol. I, II)

ई मल्लिनाथविरचितः **अमरपदपारिजातः** (Vol. I, II)

उ अप्पयार्यविरचितं **अमरपदविवरणम्** (Vol. II)

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सं. गणपतिशास्त्री, प्रथमकाण्ड (१९१८), द्वितीय काण्ड (१९१५), तृतीयकाण्ड (१९१८), त्रिवेन्द्रम.

ओ रायमुकुटविरचिता पदचन्द्रिका (प्रथम काण्ड),
सं. के. के. दत्त, संस्कृत कोलेज, कलकत्ता, १९६६

औ भानुजीदीक्षितविरचिता **व्याख्यासुधा**, पं. शिवदत्त शास्त्री, चौ. सं, प्रतिष्ठान, दिल्ली, १९९५.

२. केशवकृत् **कल्पद्रुकोशः**, वो.१,
ओरिएन्टल इन्स्टीट्यूट, बरोडा, १९२८.

३. अष्टाध्यायीसूत्रवृत्तिः **काशिका**, भा-१-२,
सं. आर्येन्द्र शर्मा, उस्मानिया विश्वविद्यालय, हैदराबाद, १९६९.

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सं. द्वारकादास शास्त्री, वाराणसी, २०००.

५. वैयाकरणसिद्धान्तकौमुदी (बालमनोरमा सहिता), चतुर्थ भाग, सं. गोपालशास्त्री नेने, प्र. चौ सं. सीरीझ, वाराणसी, १९६७.

६. Ujjavaladutta's **commentary** on Uṇādisūtras by Theodor Aufrecht, Bonn, Germany, 1959.

७. M. M. Patkar, A History of **Lexicography**, Delhi, 1981.

સંક્ષેપસૂચી

ગ્રંથ	સંક્ષેપ	ગ્રંથ	સંક્ષેપ
અમરકોશ	અ.કો.	ઉણાદિસૂત્રપાઠ	ઉણાદિ.
અમરકોશોદ્ઘાટન	અમરકોશો	પદચંદ્રિકા	પદ.ચં.
અમરપદ પારિજાત	પારિજાત	વ્યાખ્યાસુધા	વ્યા.સુધા
અમરપદ વિવરણ	વિવરણ	સિદ્ધાન્તકૌમુદી	સિ.કૌ.
અમરપદવિવૃતિ	વિવૃતિ		

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રામાયણ, રઘુવિલાસ તથા ત્રિષષ્ટિશલાકાપુરુષચરિત મુજબ 'સીતાહરણ'

મહેન્દ્રકુમાર એ. દવે

મહર્ષિ વાલ્મીકિના કરકમળ વડે સુશોભિત બની જનસમાજમાં આગવી ચેતનાનું પ્રતિપાદન કરાવનાર 'રામાયણ'ના દરેક પ્રસંગોમાં મહાકવિરાજની વિશેષ વર્ણનશક્તિ મોહિત કરી દે તેવી પુરવાર થઈ છે. આ 'રામાયણ'ના અગમ્ય છતાં શ્રેષ્ઠતા ધરાવતા 'સીતાહરણ' પ્રસંગમાં કવિની માર્મિક તથા સુંદર કળા દૃષ્ટિગોચર થાય છે, આ પ્રસંગ જ રાવણનું મૃત્યુ રામને હાથે કરાવવા નિમિત્ત પણ બન્યો છે. એટલું જ નહીં આ પ્રસંગથી રામના સમગ્ર જીવનમાંથી જાણે કે ચેતના હણાઈ ગઈ હોય તેવો એકલતાનો અહેસાસ જાગૃત થઈ આવે છે. આવા રામાયણના મહત્ત્વના પ્રસંગ એવા 'સીતાહરણ'ની રામચન્દ્ર કૃત 'રઘુવિલાસ' તથા હેમચન્દ્રાચાર્ય કૃત 'ત્રિષષ્ટિશલાકા પુરુષ ચરિત' મુજબ સમીક્ષા કરીશું.

'રામાયણ' મુજબ રામ-લક્ષ્મણથી મોહિત શૂર્પણખાને રામ-લક્ષ્મણ ન સ્વીકારતાં તે ખીજાઈને સીતા પર હુમલો કરવા જતાં રામની આજ્ઞાથી તેને સજા કરવા લક્ષ્મણે તેના નાક-કાન કાપી નાખ્યા[૧]. આથી તેના પિતરાઈ ભાઈ ખરને શૂર્પણખાએ આ અંગે જણાવતાં તેણે પહેલાં ચૌદ રાક્ષસો મોકલ્યા બાદ ચૌદ હજારની સેના સાથે તે ગયો પણ તમામનો રામે એકલા હાથે સંહાર કરી નાખ્યો[૨].

સીતાહરણ પ્રસંગમાં પાયારૂપ બનનાર આ પ્રસંગને હેમચન્દ્રાચાર્યના પટ્ટશિષ્ય રામચન્દ્રે 'રઘુવિલાસ'માં વર્ણવ્યો છે. શમ્બૂક નામનો પુત્ર સૂર્યહાસ નામના દેવતાથી અધિષ્ઠિત બની વાંસના જાળામાં બેસી દરરોજ આરાધના કરતો હતો. ફરતાં-ફરતાં લક્ષ્મણે રમત-રમતમાં સૂર્યહાસને લઈને વાંસના જાળાને છેદતાં શમ્બૂકનું માથું છેદાઈ ગયું[૩]. અહીં વૈનતેય દ્વારા ક્રોધિત ચન્દ્રણખાને શમ્બૂકવધ અંગે સમાચાર અપાય છે. તથા પ્રત્ભંજન પુત્રને ખોળવા આવેલી ચન્દ્રણખાના ચારિત્ર્યનો રામ-લક્ષ્મણે ભંગ કર્યો હોવાની લોકવાયકા વિશે જણાવે છે. જેને જાણીને તાપસે આ લોકવાયકા ખોટી હોવાનું કહી ચન્દ્રણખાની પ્રાર્થનાને અવગણતાં તે રાક્ષસીએ બૂમરાણ કરી હોવાનું જણાવી રામ-લક્ષ્મણની પ્રતિષ્ઠાને જીવંત રાખી છે[૪].

જ્યારે 'ત્રિષષ્ટિશલાકા પુરુષ ચરિત' મુજબ પાતાળ લંકામાં ખર તથા ચન્દ્રણખાના શમ્બૂક અને

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* હેમચન્દ્રચાર્યના નેશનલ સમારોહમાં તારીખ-૮-૨-૨૦૦૮ ના રોજ પાટણ મુકામે રજૂ કરેલ લેખ.

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સુંદ નામે બે પુત્રો યૌવનવયને પ્રાપ્ત થયા ત્યારે શમ્બૂક સૂર્યહાસ ખડ્ગને સાધવા વનમાં આવ્યો[૫]. બાર વર્ષ ને સાત દિવસ તેને સાધવાની અવધિ મુજબ તે વાગોળની જેમ ઊંધો લટકી રહ્યો ત્યારે બાર વર્ષ અને ચાર દિવસ થતાં તે વનમાં આવેલ લક્ષ્મણે તે સૂર્યહાસ જોઈ આશ્ચર્યવશ સમીપ રહેલ વંશજાળને છેદતાં તેમાં રહેલ શમ્બૂકનું માથું કપાઈને લક્ષ્મણ આગળ પડતાં તે આ કૃત્યને ધિક્કારી રામ પાસે આવી તેમને વાકેફ કર્યા[૬]. ત્યાં જ પોતાના પુત્રની સાધક અવધિ પૂર્ણ થવા આવતાં ચન્દ્રણખા તે વંશગહ્વર આગળ જતાં પોતાના પુત્રનું મસ્તક કપાયેલું જોઈ આક્રંદ કરવા લાગી. વનમાં ફરતાં રામ-સીતા-લક્ષ્મણને જોઈ તે કામવિવશ થઈ પોતાનું કોઈ ખેચર દ્વારા હરણ થવાનું જણાવી તે રામ-લક્ષ્મણને તેને પામવાનું કહેતાં તેનો તિરસ્કાર થવાથી તેના પુત્રવધથી ક્રોધિત તે ચન્દ્રણખાએ પોતાના સ્વામી ખરવિદ્યાધરને કહેતાં તેઓ ચૌદ હજાર વિદ્યાધરોનાં લશ્કર સાથે જતાં લક્ષ્મણ તેમનો સામનો કરવા જાય છે, ત્યારે તે રાવણ પાસે જઈ સીતાના અનન્ય સૌંદર્યનાં વખાણ કરી પામવાનું કહેતા રાવણ ત્યાં જવા ઉપડે છે[૭]. જ્યારે ભવભૂતિએ 'ઉત્તરરામચરિત'માં શૂદ્રમુનિ એવા શમ્બૂકના તપથી રામરાજ્યમાં બ્રાહ્મણપુત્ર મૃત્યુ પામ્યો હોવાથી રામે તેનો વધ કર્યો હોવાનું જણાવે છે[૮]. આમ 'ઉત્તરરામચરિત'માં રામરાજ્ય પછી આ પ્રસંગ વર્ણવાયો છે. આમ જોતાં રઘુવિલાસ તથા ત્રિષષ્ટિશલાકાપુરુષચરિતમાં આ કથા લગભગ સામાન્ય જણાય છે તથા આ બે કૃતિમાં વર્ણવાયેલ ચન્દ્રણખા એ જ વાલ્મીકિ રામાયણની શૂર્પણખા હોવાનું પણ ગણી શકાય.

વાલ્મીકિ રામાયણ મુજબ શૂર્પણખાના રામ-લક્ષ્મણે કરેલ અપમાનને લીધે તેણે રાવણને તેમના વિરુદ્ધ ઉશ્કેર્યો[૯] તથા સીતાના અપ્રતિમ સૌંદર્યનું પણ વર્ણન કર્યું[૧૦]. રાવણે ધમકી આપીને મારીચને સુવર્ણ મૃગ બનવા કહ્યું તે મુજબ આકર્ષક એવા મૃગને જોઈ સીતાએ રામને તે મૃગ જીવતા કે મરેલા સ્વરૂપે લાવી આપવા વિનંતી કરી, જેથી રામ પણ સીતાના કહ્યા મુજબ લોભાયા અને સીતાને લક્ષ્મણને સોંપી રામ મૃગ પાછળ ગયા, આ બનાવટી મૃગ રામને દૂર ખેંચી ગયું[૧૧]. જ્યારે રામે તેને બાણથી વિંધ્યું ત્યારે મરતાં પહેલાં તેણે રામના અવાજમાં હા સીતે ! હા લક્ષ્મણ ! એવી ચીસો પાડી, તે સાંભળી રામની શક્તિ પર શ્રદ્ધા ધરાવનાર લક્ષ્મણ સીતાના કહેવા છતાં સીતાને એકલી મૂકી જવા તૈયાર ન થતાં સીતાએ રામના મૃત્યુ પછી લક્ષ્મણ પોતાને મેળવવા ઈચ્છે છે એવા આકરા આક્ષેપો કર્યા જેથી નછૂટકે લક્ષ્મણ લક્ષ્મણરેખા દોરી રામની પાછળ જાય છે અને બરાબર તે જ સમયે પોતાની યોજનાને સાકાર કરવા રાવણે પરિવ્રાજક વેશ ધારણ કરીને સીતાનું હરણ કર્યું[૧૨].

'રઘુવિલાસ'માં રામ-લક્ષ્મણ પાસે વિરાધરૂપી બનાવટી વેશધારણ કરી રાવણ પ્રવેશી તેઓની પાસે આત્મવંચના કરી તેઓને ગભરાવવાનો પ્રયાસ કરે છે પણ તે અસફળ થતાં તાપસ દ્વારા જ રાવણ, ખર, દૂષણ વગેરે આવવાના સમાચાર મળતાં લક્ષ્મણ પોતે જ તેમનો સામનો કરશે એવું કહેતાં લક્ષ્મણને પરાભવ થાય તો સિંહનાદ કરવાનું સૂચન રામ કરે છે ત્યારે વિરાધ વેશધારી રાવણ પણ તેની સહધર્મ-ચારિણી પત્રલેખા(પ્રહસ્ત)ને રામને સોંપી યુદ્ધ જોવા જવાનું કહે છે, ત્યાર બાદ સીતા પાસેથી રામને દૂર કરવા તે અવલોકિની વિદ્યાને યાદ કરે છે. ત્યાં જ પ્રહસ્ત વેશરૂપી રાવણની પત્ની તેના પતિ માટે ચિંતા વ્યક્ત કરે છે ત્યારે રામ તથા સીતા તેને આશ્વાસન આપે છે. ત્યાં જ અવલોકિની વિનય સાથે પોતાની પ્રશંસા તથા પરાક્રમોની ગાથા વર્ણવતી પ્રવેશ કરે છે. ત્યાં જ રાવણના આદેશ મુજબ તે સિંહનાદ કરે

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છે[13]. ત્યારે સીતા ભયપૂર્વક કહે છે કે 'આર્યપુત્ર ! આ શું ? હે વનદેવતા ! હે મા ! લક્ષ્મણનું રક્ષણ કરજો. ખરેખર આ આઠમો અર્ધ ચક્રવર્તી લક્ષ્મણ, પિતાએ આજ્ઞા ન કરી છતાં મોટાભાઈના સ્નેહથી તમારી પાછળ વનમાં આવ્યો છે[14]. ત્યારે લક્ષ્મણના પરાક્રમથી વાકેફ રામ સીતાને નિશ્ચિત રહેવાનું જણાવે છે. આમ અવલોકિનીનો પ્રયાસ પણ નિષ્ફળ જતાં વિરાધને રાવણે માર્યો એવા કપટ સમાચાર લઈ શમ્બૂક આવે છે, રાવણ હર્ષ સાથે તેને વધાવે છે. આ સાંભળી રાવણની સહધર્મચારિણીના વેશમાં રહેલ પ્રહસ્ત અગ્નિમાં પ્રવેશવાનું કહી વનપ્રદેશમાં મૂકેલા અલંકારો યોગ્ય પાત્રને આપવાનું કહેતાં - પરસ્ત્રી સાથે જવા રામ સંમત થતા નથી. બીજી બાજુ સીતા પણ તેની સાથે એકલી જવા તૈયાર નથી[15]. ત્યારે તે પત્રલેખા (પ્રહસ્ત) જ એકલી જવાની ઇચ્છા વ્યકત્ત કરે છે. આ યોજનામાં પણ રાવણને નિષ્ફળતા જ સોંપડે છે, ત્યાં જ પ્રહસ્ત દ્વારા નેપથ્યમાંથી ખર દ્વારા થતું પરાક્રમ કહેવામાં આવતાં હવે લક્ષ્મણ હારી ગયો હોવાનું જાણી રામ સીતાને વનદેવતાના શરણે મૂકી ધનુષ્ય લઈને જતાં કપટી રાવણનો માર્ગ ખુલ્લો થઈ જાય છે અને સતી એવી સીતાને તે સાવધાન રીતે ઉપાડી શકવાનું યોગ્ય ન માનતાં તે ઊંચા સ્વરેથી ત્રાડ પાડી કહે છે કે "હે ક્ષુદ્ર મ્લેચ્છ પત્ની ! વડીલ રહિત તું તારા કોઈક ઈષ્ટદેવતાને યાદ કર. હાલતા વજ્રની રમતથી હથેળી ઘાયલ છે તેવા તે ઇન્દ્ર પણ તને બચાવી શકશે નહીં. શમ્બૂકના વધથી જેનો ગુસ્સો આસમાને પહોંચ્યો છે તેવો આ અધમ માણસોનો યમરાજ ખર તારું મસ્તક રૂની જેમ ઉંચકી લેશે[16]." આ સાંભળતાં જ મૂર્છિત થઈ ગયેલી સીતાનું અપહરણ કરી રાવણ તેને પુષ્પક વિમાનમાં લઈ જાય છે. સીતા ચેતનામાં આવતાં આક્રંદ કરી બચાવવાના પોકાર કરે છે[17].

જ્યારે ત્રિષષ્ટિશલાકાપુરુષચરિતના સાતમા પર્વના પાંચમા સર્ગમાં આપેલ સીતાહરણ પ્રસંગમાં "સ્ત્રી રત્ન સમી લાવણ્યવતી એવી સીતાને જો તું મેળવીશ નહીં તો તું રાવણ જ નથી[18]. એવી પોતાને નહીં સ્વીકારવાના તથા પુત્રવિયોગના દુઃખથી ઉશ્કેરનાર ચન્દ્રણખાનાં વિધાનો માત્રથી જ છકી જઈ રાવણ પુષ્પક વિમાનમાં બેસી જાનકી પાસે આવ્યો પણ ત્યાં ઉગ્ર તેજવાળા રામને જોતાં જ અગ્નિથી જેમ વાઘ ભય પામે તેમ રાવણ ભય પામી તેનાથી દૂર જઈ ઊભો રહ્યો તથા તે વિચારવા લાગ્યો કે "અહીં આવા અતિ ઉગ્ર રામ અને તેમની પાસેથી સીતાનું હરણ કરવું તે એક તરફ વાઘ અને એક તરફ નદી જેવું મહાકષ્ટદાયક છે[19]. ત્યારબાદ તત્કાલ અવલોકિની વિદ્યાનું સ્મરણ કરી દાસીની જેમ અંજલિ જોડી ઊભી રહેલ અવલોકિનીને 'તું મને સીતાના હરણ કરવાના કાર્યમાં સહાય કર' એવું કહેતાં તે બોલી કે 'વાસુકિ નાગ પરથી રત્ન લેવા કરતાં પણ આ અઘરું કાર્ય છે[20]. પણ એક ઉપાય છે કે જ્યારે લક્ષ્મણ યુદ્ધ કરવા ગયા ત્યારે સંકટ સમયે પોતાને સિંહનાદ કરી જાણ કરવાનું કહેલું છે તે મુજબ રાવણે તેને કહેતાં તે દેવીએ દૂર જઈ લક્ષ્મણ જેવા અવાજમાં સિંહનાદ કર્યો. સિંહનાદ સાંભળી રામ સંભ્રમથી વિચારમાં પડ્યા કે "હસ્તિમલ્લ જેવા મારા અનુજ બંધુ લક્ષ્મણના જેવો જગતમાં કોઈ પ્રતિમલ્લ નથી, લક્ષ્મણને સંકટમાં પાડે તેવા પુરુષને હું જોતો નથી[21]. તેમ છતાં આ સિંહનાદ પ્રથમ કરેલ સંકેત પ્રમાણે બરાબર સાંભળવામાં આવે છે ત્યારે તર્ક વિતર્કથી વ્યસ્ત મનવાળા રામ પ્રત્યે વાત્સલ્ય હૃદયી સીતા લક્ષ્મણના સંકટમાં વિલંબ ન કરવા કહે છે. આવા સીતાનાં વચનથી અને સિંહનાદથી પ્રેરાયેલા રામ અપશુકનને પણ નહીં ગણકારતાં ત્વરાપૂર્વક જાય છે ત્યારે રુદન કરતાં જાનકીજીનું રાવણ બળપૂર્વક હરણ કરે છે[22].

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આમ, 'રામાયણ'માં વર્ણિત સીતાહરણ રૂપી પ્રસંગને 'રઘુવિલાસ' તથા 'ત્રિષષ્ટિશલાકાપુરુષચરિત'માં ભિન્ન રીતે નિરૂપ્યો છે, ત્રિષષ્ટિશલાકાપુરુષચરિતમાં સીતાહરણ પ્રસંગમાં કોઈ જ બનાવટી પાત્રનો સહારો લેવામાં આવ્યો નથી. જ્યારે 'રઘુવિલાસ'માં સીતાના સતીત્વને અનુરૂપ આ પ્રસંગમાં બનાવટી પાત્રોની ભરમાળ સર્જી અનેક પ્રયાસો રાવણને આદરવા પડે છે. જો કે 'રામાયણ'ના સુવર્ણમૃગને તો 'રઘુવિલાસ' તથા 'ત્રિષષ્ટિશલાકાપુરુષચરિત'માં સ્થાન ન આપી લેખકે પોતાની મૌલિક કથન શૈલી અખત્યાર કરી છે. આ બન્ને કૃતિઓમાં રામાયણથી ભિન્ન લક્ષ્મણના પાત્રનું ઊર્ધ્વીકરણ કરી લક્ષ્મણને પ્રથમથી જ દૂર કરી રામને જ સીતા પાસે રાખવામાં આવ્યા છે અને અવલોકિની વિદ્યા દ્વારા કરાયેલ સિંહનાદથી સીતાએ કરેલા આગ્રહથી રામ-લક્ષ્મણ પાસે દોડી જતા બતાવાયા છે. આમ આ બે કૃતિઓમાં લક્ષ્મણના પાત્રને વિશેષ ઓપ અપાયો છે. 'રઘુવિલાસ'માં તો સીતાહરણ પ્રસંગમાં રામ-લક્ષ્મણ તથા સીતાની સાથે પહેલેથી જ વિરાધ વેશધારી રાવણનું મિલન સધાયું છે. અહીં પ્રહસ્તને રાવણની બનાવટી પત્ની બનાવીને અનેરું હાસ્ય પણ નિષ્પન્ન કરાયું છે. આ ઉપરાંત 'રઘુવિલાસ' સીતાના વિશેષ સતીત્વને પ્રગટ કરવા મોટા સ્વરેથી ત્રાડ પાડી ગભરાયેલી મૂર્છિત બનેલ સીતાનું રાવણ અપહરણ કરે છે. તથા સીતાને પોતાની કરવા રાવણે સીતા સમક્ષ કરેલ કાકલૂદી - આજીજી - વિનંતીઓને પણ ઠૂકરાવતા 'સીતા'ના પાત્રને વિશેષતા અર્પી છે. ઉપરાંત વિરાધ, પ્રહસ્ત, અવલોકિની જેવાં કાલ્પનિક પાત્રોની સજાવટમાં પણ કવિની મૌલિક દૃષ્ટિ જણાય છે. જ્યારે 'ત્રિષષ્ટિશલાકાપુરુષચરિત'માં દૈવીતત્ત્વવાળાં પાત્રોનું નિર્માણ ન કરતાં રાવણે રામને દૂર કરી આક્રંદ કરતી સીતાનું અપહરણ કર્યું, તેવા કરાયેલ ઉલ્લેખમાં સ્ત્રીસહજ સીતાની ભીરુતાને છતી કરવાનો પ્રયાસ કરાયો છે. આમ 'રામાયણ'ના સીતાહરણ પ્રસંગને 'રઘુવિલાસ' તથા 'ત્રિષષ્ટિશલાકાપુરુષચરિત'માં નાવીન્યપૂર્ણ રીતે મૌલિક દૃષ્ટિકોણથી આગવી રીતે નિરૂપ્યો છે.

ટીપ

૧. ''लछिमन अति लाघवँ सो नाक कान बिनु कीन्हि ।
ताके कर रावन कहां मनौ चुनौतन्दीन्हि ॥
તુલસીકૃત રામાયણ, અરણ્યકાંડ, ૧૭, પૃ. ૬૫૫, પ્રવીણ પુસ્તક ભંડાર, રાજકોટ

૨. તુલસીકૃત રામાયણ, અરણ્યકાંડ, પૃ. ૬૫૫ થી ૬૬૦ સુધી એજન.

૩. रामचन्द्राचार्यसुरि, रघुविलासनाटकम्, अंक - २, संपा. विजयजिनचन्द्रसूरि, અનુવાદક, ડૉ. મહેન્દ્ર દવે, પ્રથમ આવૃત્તિ, વિ. સં. ૨૦૬૫, ભાભર, પૃ. ૮ - ૯

૪. तापसः- (सरोषम्) अलीकोऽयं प्रवादः । स्वयं पुनश्चन्द्रवीरवा वृषस्यन्ती रामलक्ष्णौ प्रार्थितवती। रामलक्ष्मणाभ्यामवगणिता च साटोपमाक्रोशन्ती नभस्तलमुत्पतिता ॥ એજન रघुविलास, પૃ. ૯

५. इतः पातालल‌ङ्कायां ख - चन्द्रणखात्मजौ । शम्बूक - सुन्दनामानावभूतां नवयौवनौ ॥
पितृभ्यां वार्यमाळोऽपि दण्डकारण्यमन्यदा । शम्बूकः सूर्यहासासिसाधनार्थमुपेयिवान् ॥
हेमचन्द्राचार्य, त्रिषष्टिशलाकापुरुषचरित महाकाव्यम्, ७-५- ३७८ / ३७९
संपा. रमणीकविजयजी गणि, विजयशीलचन्द्रसूरि, अमदावाद ई. २००१, वि. सं. २०५७, पृ. १८५

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૬. એજન ૭ - ૫ - ૩૮૦ થી ૩૯૧, પૃ. ૧૮૫

૭. એજન ૭-૫ - ૭૯૯ થી ૪૦૪, પૃ. ૧૮૫

૮. आत्रेयीः अत्रान्तरे ब्राह्मणेन मृतं पुत्रमारोप्य – राजद्वारे ...... शम्बूको नाम वृषभः पृथिव्यां – तप्यते तपः । (२/८) तथा चतुर्दश सहस्राणि रक्षसां .... रणे हताः । (२-१५), भवभूति कृत उत्तररामचरितम् अंक - २, सं. પી. સી. દવે વિગેરે, અમદાવાદ ૧૯૯૨-૯૩ પૃ. ૪૦ થી ૪૪

૯. धुआँ देखि खरदूषण केरा ! जाई सूपनखाँ रावन प्रेरा ॥ - રામાયણ, અરણ્યકાંડ, એજન પૃ. ૬૬૧

૧૦. रुप रासि बिधि नारी सँवारी । रति सत कोटि - तासु बलिहारी ॥ રામાયણ, અરણ્યકાંડ, એજન પૃ. ૬૬૨

૧૧. होहु कपट मृग तुम्ह छलकारी । ... एहि मृग कर अति सुंदर छाला ।
आनहु चर्म कहति बैदेही । प्रभुहि गय लै दूरी । – રામાયણ, અરણ્ય કાંડ, એજન પૃ. ૬૬૪ થી ૬૬૭

૧૨. मरमबयन जब सीता बोला हरि प्रेरित लछिमन मन डोला
चले जहाँ रावन ससि राहू ॥ आवा निकट जती के बेषा । એજન પૃ. - ૬૬૮

૧૩. રામચન્દ્રાચાર્ય કૃત રઘુવિલાસ, અંક - ૨, એજન પૃ. ૧૦ થી ૧૫

૧૪. सीता :- (सभयम्) अज्जउत्त ! किं नर्दे ! । वणदेवयाओ ! लक्खणस्स सक्खं करेहू । एसो खु अट्ठमो अद्धचक्कवट्टी पिउणा अणाइट्ठो - वि जिट्ठबंधवननेहेण तुम्हाणं वणे समागदो ॥ રઘુવિલાસ, એજન પૃ.૧૫

૧૫. रामः न वयमेकाकिनः परस्त्रीभिः सहसञ्चरामहो
सीता : अहं पि अज्जउत्तं विणा न गच्छामि, રઘુ., એજન પૃ. ૧૬

૧૬. आः क्षुद्रेमलेच्छपल्लि ! स्मर गुरुविधुरा दैवतं किञ्चिदिष्टं
कालकालुष्यभाजां हरतिखलु खहस्तूलहारं शिरस्ते । રઘુ., એજન પૃ. ૧૭ ૨/૪૮

૧૭. सीता (सरोषम्) अरे रत्तिंचर ! पारदारिय ! मुञ्च मे । રઘુ., એજન પૃ. ૧૭

૧૮. स्त्रीरत्नमेतद् गृहणीया न चेत तन्नाऽसिरावणः ॥ त्रिषष्टि., એજન પૃ. ૧૮૬, ૭-૮-૪૨૩

૧૯. इतश्च सीताहरणं इतो व्याघ्र इतस्तही । त्रिषष्टि., ૭।૫।-૪૨૭ એજન પૃ. ૧૮૬

૨૦. सोऽवोचद वासुकेर्मौलिरत्नमादीयते सुखम् । त्रिषष्टि., ૭।૫।૪૩૦ એજન પૃ. ૧૮૬

૨૧. तं न पश्यामि सौमित्रिर्येन प्राप्नोति सङ्कटम् । त्रिषष्टि., ૭।૫।૪૩૪ - એજન પૃ. ૧૮૬

૨૨. आरोपयितुमारेभे रुदन्तीं जनकात्मजाम् ॥ त्रिषष्टि., ૭।૫।૪૩૮ - એજન પૃ. ૧૮૬

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ग्रंथ समालोचना

बालाजी गणोरकर

विजयचंदचरियं

जैन धर्म के २४ तीर्थंकर, १२ चक्रवर्ती, ९ अर्धचक्रवर्ती (नारायण), ९ (प्रतिअर्धचक्रवर्ती) (प्रतिनारायण) ९ बलदेव इस प्रकार कुल ६३ शलाकापुरुष प्रत्येक उत्सर्पिणी अवसर्पिणी काल के तीसरे चौथे और में उत्पन्न होते हैं। इनके अतिरिक्त अत्यंत रूपवान २ कामदेव भी उत्पन्न होते हैं। इन महानायकों में से कुछ का चरित्र जैन कवियों को अत्यंत रोचक प्रतीत हुआ फलतः उनके ऊपर अनेक काव्य कृतियों का सर्जन किया गया।

प्रस्तुत ग्रंथ में पंद्रहवें कामदेव विजयचंद्र केवली के चरित्र को आलेखित किया गया है। इसे हरिचंद्र कथा भी कहा जाता है। क्योंकि इस कथानक मेंविजयचंद्र केवली अपने पुत्र हरिचंद्र के लिए अष्टविध पूजा - यथा - जल, चंदन, अक्षक, पुष्प, धूप, दीप, नैवेद्य एवं फल के माहात्म्य आदि को आठ कथाओं के माध्यमसे वर्णित किया गया है। अंत में परिग्रह के हानिकराक परिणाम को अभिव्यक्त करने तथा पश्चाताप से पाप की निवृत्ति का निरूपण करने वाली रसिक सुरप्रिय की कथा वर्णित की गई है।

यह कृति समय में ३००० ग्रंथाग्र में पाई जाती है जबकि ४००० ग्रंथाग्र अर्थात् ११६३ गाथाओं वाली कृति को बृहद् रूप में माना जाता है। प्रस्तुत कृति के कर्ता खरतर गच्छ के आचार्य श्री अभयदेवसूरि के शिष्य चंद्रप्रभ महत्तर है, प्रशस्ति से ज्ञात होता है कि कर्ता ने अपने शिष्य वीरदेव की विनंति से इस कृती की रचना की वि.सं. ११२७ (ई. सन् १०७०) में की थी।

सरल, सुबोध एवं मनोहर प्राकृत भाषा में निबद्ध मूल कृति को पाठांतरो सहित यथायोग्य संशोधित कर गुजराती अनुवाद के साथ पहली बार प्रकाशित किया गया है। इस अनुवाद से प्राकृत भाषा न जानने वाला वर्ग भी मात्र परमात्मा भक्ति का रसपान ही नहीं कर सकेगा बल्कि पाप से दूर रह कर नैतिक जीवन जीने के लिए भी वाचक को अभिप्रेत करेगा। प्रस्तुत प्रकाशन को विद्वद्योग्य सहज बनाने में डॉ. जितेन्द्र बी. शाह ने साध्वी श्रीचंदनबाला म.सा. के सहयोग से कोई कमी नहीं छोड़ी है।

विजयचंदचरियं, संपादक : जितेन्द्र बी. शाह, सहयोगी : साध्वी चंदनबालाश्री
पृष्ठ : १२ + २०४, ई.स. २००८, मूल्य : १००, प्रकाशक : श्रुत रत्नाकर, अहमदाबाद.

कुमारपालचरित्र संग्रह

कलिकाल सर्वज्ञ आचार्य हेमचंद्रसूरि की निश्रा में अहिंसा का पाठ सीखने वाले चालुक्यवंशतीय

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गुर्जर नरेश राजा कुमारपाल ने सत्ता प्राप्त होते ही अहिंसा के प्रचार-प्रसार में कोई कमी नहीं होने दी। उसने समग्र राज्य में अमारी (अहिंसा) की घोषणा की। गुजरात की प्रजा में अहिंसा का बीजारोपण किया तथा इसका मूल बहुत ही गहराई तक पहुँचा। इसी कारण आज भी गुजरात की धरती अहिंसा के लिए समग्र विश्व में विख्यात है। इसके अतिरिक्त उसने अपने जीवन में जैन धर्म को स्वीकार कर परमार्हत् की उपाधि प्राप्त की। आचार्य हेमचंद्र ने इसी नरेश की प्रेरणा से योगशास्त्रादि कई ग्रंथो की रचना की। इससे कुमारपाल के गुणों की महत्ता स्थापित होती है। उसके जीवन एवं कर्तृव्य पर समकालीन एवं परवर्ती अनेक कर्ताओं, आचार्यों एवं कवियों ने अपने-अपने ग्रंथों में बड़ा ही सुन्दर चित्रण प्रस्तुत कर यशोगान किया है।

सर्वप्रथम इन सभी कृतियों का संकलन मुनि जिनविजयजी ने किया था तथा इसे सिंघी जैन ग्रंथमाला ने १९५६ में प्रकाशित किया था। प्रकाशन के समय ही मुनिराज को अन्य हस्तलिखित प्रतियों की प्राप्ति हुई थी किन्तु उस जमाने में छपे हुए फर्मों में उपलब्ध अद्यतन प्राप्त सूचनाओं एवं पाठों को सम्मिलित करना संभव नहीं था। यह ग्रंथ अनुपलब्ध हो जाने पर इसका द्वितीय संस्करण डॉ. जितेन्द्र बी. शाह ने साध्वी श्री चंदनबाला म.सा. के सहयोग से तैयार किया है। इस प्रकाशन में मूल कृतियों को मुनि जिनविजयजी के प्रकाशन के बाद उपलब्ध हुए हस्तलिखित ग्रंथों के पाठों से मिलान कर समुचित पाठान्तरों को समाविष्ट कर संशुद्ध एवं संशोधित किया गया है।

प्रस्तुत प्रकाशन में अग्रलिखित मूल कृतियों को संकलित किया गया है:

अज्ञात कर्ता द्वारा रचित कुमारपालदेव चरित : इस कृति की प्राचीनतम प्रत वि. सं. १३८५ (लगभग १३२८ (ईसवी सन्) में लिखी हुई पाटण के ज्ञान भण्डार में सुरक्षित है। इस रचना में राजा कुमारपाल के राज्यप्राप्ति तक का वृत्तान्त उपलब्ध है किन्तु बाद का नहीं। इससे अनुमान लगाया जा सकता है कि इस कृति की रचना राजा की हयाती में हुई होगी।

सोमतिलकसूरि कृत कुमारपालदेवचरित : वि.सं. १५१२ में लिखी हुई प्रत से ज्ञात होता हैं कि रुद्रपल्लीय गच्छ के आचार्य संघतिलकसूरि के शिष्य सोमतिलकसूरि ने इस कृति की रचना की। इस कृति में नागपुर के महामांडलिक कुमार के साथ कुमारपाल राजा के युद्ध का वर्णन है जो किसी अन्य कृति में नहीं मिलता। समग्र रुप में यह चरित्र व्यवस्थित एवं तथ्यपूर्ण प्रतीत होता है।

कुमारपाल प्रबोध प्रबंध (कुमारपाल प्रतिबोध प्रबंध) : पूना से प्राप्त एक त्रूटित प्रति में प्रबोध के स्थान पर प्रतिबोध पाठ मिलता है। इस रचना की प्राप्त हस्तलिखित प्रति का लेखन वि.सं. १४६४ (ई.स. १४०७) में देवल पाटक (काठियावाड़ के देलवाड़ा) में पण्डित दयावर्धन नामक यति के आदेश से उनके गच्छ के अनुयायियों को पढ़ाने हेतु किया गया था। बीकानेर से वि. सं. १६५६ में लिखी एक प्रति उपलब्ध हुई थी जो वाक्यरचना की दृष्टि से अधिक परिमार्जित होने के कारण आदर्श प्रतिलिपि की परम्परा से ज्ञात होती है। इसके पाठान्तर भी इस प्रकाशन में सम्मिलित कर लिए गये हैं। इस प्रबंध में चरित्रात्मक वर्णनों के अतिरिक्त उपदेशात्मक उद्धरणों का भी संग्रह है। इस कृति में कर्ता ने कुमारपाल के जीवन विषयक मुख्य-मुख्य घटनाओं का क्रमबद्ध वर्णन किया है। इस ग्रंथ को धार्मिक कथाग्रंथ का स्वरूप प्राप्त हुआ है।

चतुरशीतप्रबन्ध के अन्तर्गत कुमारपालदेव प्रबंध : आचार्य राजशेखरसूरि के प्रबंधकोश नामक

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ग्रंथ में दूसरी कृति का नाम कुमारपालदेव प्रबंध है। हस्तलिखित ग्रंथों के आधार पर अनुमान किया जाता है कि इस कृति की रचना वि.सं. १५०० के पूर्व की गई होगी। इसकी भाषा बहुत ही सादी, अशुद्ध, कहीं-कहीं अपभ्रंश एवं बोलचाल की संस्कृत भाषा है जो लोकगम्य सहज देश्यभाषा का अनुकरण लगती है। इसमें कुमारपाल के जीवन की छोटी-छोटी घटनायें भी संग्रहित हैं जो अन्य रचनाओं में नहीं मिलती। साथ ही हेमचंद्रचार्य के प्रबंध में वर्णित कुछेक घटनाओं का वर्णन है जो अन्यत्र उद्धृत नहीं हुई है। इसमें विशिष्ट ऐतिहासिक तथ्यों का वर्णन भी हुआ है।

सोमप्रभाचार्य कृत कुमारपालप्रतिबोध - उद्धृत ऐतिह्यसारात्मक संक्षेप : इस रचना की एकमात्र प्रति खंभात से ताडपत्र के ऊपर वि.स. १४५८ में लिखी हुई मिलती है। मूल ग्रंथ की रचना सोमप्रभाचार्य ने वि.स. १२४१ में की थी। इसका मूल नाम जिनधर्म प्रतिबोध है किन्तु पुष्पिका में इसे कुमारपालप्रतिबोध नाम से इंगित किया गया है जो अधिक उचित प्रतीत होता है।

प्रस्तुत संग्रह में हेमचंद्राचार्य विरचित त्रिषष्टिशलाकापुरुष चरितान्तर्गत महावीर चरितस्थ **कुमारपालचरित्र** वर्णन १२वे सर्ग से उद्धृत किया गया है। तत्पश्चात् उन्हीं द्वारा विरचित त्रिषष्टिशलाकापुरुषचरित्र से प्रशस्ति प्रकाशित की गई है।

कुमारपालचरित्र नामक इस संग्रह में दो ऐसे महान पुरुषों का वर्णन हुआ है जिनकी समानता करने वाला भारत में अन्य कोई नहीं हुआ। राजर्षि कुमारपाल के आदर्श जीवन का एक पल भी ऐसा नहीं था जो किसी के लिए अनुपयोगी है। अतएव ऐसे महापुरुष के जीवन चरित्र का चिन्तन, मनन एवं अनुपालन अवश्य करना चाहिए। प्रस्तुत प्रकाशन अपने विषय वस्तु, प्रस्तुति एवं ऐतिहासिक - धार्मिक महत्त्व के कारण विद्वानों एवं संशोधकों हेतु सहयोगी बना है। संपादक एवं प्रकाशक ने गुजरात से प्रकाशित होने वाले शास्त्रीय ग्रंथों की मुद्रण परम्परा एवं स्तर को संजोये रखा है एतदर्थ बधाई के पात्र है।

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<u>સંખ્યાત્મક શબ્દ કોશ</u>

પ્રસ્તુત ગ્રંથના સંખ્યાના ક્રમ અનુસાર જે જે શબ્દો સંગ્રાહકને મળ્યા, તેને તે મુજબ ક્રમમાં મૂકીને ઉદ્ધૃત કરેલ છે. આ શબ્દોને કોઈ ચોક્કસ સીમામાં ન બાંધતાં જૈન, બૌદ્ધ અને વૈદિક પરંપરા ઉપરાંત લૌકિક રૂઢિમાંથી જ્યાંથી પણ આવા શબ્દો સાંપડ્યા તે સર્વેનો અત્રે સમાવેશ કરવામાં આવેલ છે અને સાથે તેનો સંદર્ભ મળેલ હોય તો તેની પણ નોંધ છે.

વૈવિધ્યસભર **સંખ્યાત્મક શબ્દકોશમાં પૂ. પ્રવર્તક મુનિશ્રી મૃગેન્દ્રમુનિજીએ** અનેક જૈનશાસ્ત્રગ્રંથો, આગમગ્રંથો અને અન્ય શાસ્ત્રગ્રંથોમાંથી ૧ થી ૧૦૦૦ સુધીના અંકોના ક્રમે પદાર્થોનો સંગ્રહ કરીને એક નવી ભાતનો કોશ તૈયાર કરેલ છે. છેલ્લે ૧૮,૦૦૦ શીલાંગરથ, ચોર્યાશી લાખ જીવયોનિ, શૂન્ય, બિન્દુચક્ર, નાદ, બિંદુ, કલા વગેરેનો પણ નિર્દેશ કરેલ છે. હસ્તપ્રતોના ગહન

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અધ્યયન માટે આ શબ્દકોશ સંશોધકોને અતીવ ઉપયોગી નીવડશે.

ઋષિદત્તાચરિત્રસંગ્રહ

કર્મના ગહન વિપાકોને અનુભવતાં મહાસતી ઋષિદત્તાએ પોતાના શીલનું અખંડિત રક્ષણ કરેલ હતો. તે મહાસતીના જીવન અંગે અનેક ચરિત્રો, કથાઓ, રાસ, ચોપાઈ વિગેરેની રચના થયેલ છે.

પ્રસ્તુત 'ઋષિદત્તાચરિત્રસંગ્રહ'માં અદ્યાવધિ અપ્રકાશિત ત્રણ કૃતિઓ (૧) શ્રીમુનિપતિગુણપાલવિરચિત રિસિદત્તાચરિય, (૨) અજ્ઞાતકર્તૃક ઋષિદત્તાચરિત્ર્ અને (૩) અજ્ઞાતકર્તૃક ઋષિદત્તાચારિત્ર, આ ત્રણે કૃતિઓ હસ્તપ્રતો ઉપરથી તૈયાર કરીને પ્રકાશિત કરેલ છે. આ સિવાય બીજી ત્રણ પ્રકાશિત કૃતિઓ પરિશિષ્ટમાં આપવામાં આવેલ છે. પરિશિષ્ટમાં-૧ માં શ્રીધર્મસેનગણિવિરચિત-વસુદેવહિંડીમધ્યખંડમાંથી ઋષિદત્તાકથા, પરિશિષ્ટ-૨માં શ્રીઆમ્રદેવસૂરિવિરચિતઆખ્યાનક-મણિકોશવૃત્તિમાંથી ઋષિદત્તાખ્યાનક અને પરિશિષ્ટ-૩ માં શ્રીજયકીર્તિસૂરિવિરચિત શીલોપદેશ માલાની શ્રીસોમતિલકસૂરિવિરચિતશીલતરંગિણીવૃત્તિમાંથી ઋષિદત્તાકથા છે.

નવ પરિશિષ્ટોથી સમૃદ્ધ એવો આ ઋષિદત્તચરિત્રસંગ્રહ પરમવિદુષી સાધ્વીશ્રી ચંદનબાલાશ્રીજી મહારાજ પંડિતશ્રી અમૃતભાઈ પટેલના સહયોગથી પોતાની નાદુરુસ્ત તબિયત હોવા છતાં ઘણી સુંદર રીતે પ્રસ્તુત કરેલ છે.

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विद्वानों से भारतीय विद्या से सम्बन्धित अप्रकाशित लेख हिन्दी, गुजराती या अंग्रेजी भाषाओं में आमंत्रित किये जाते है.

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